



NATIONAL FOLK FOUNDATION
PRESENTS



**ROTHMANS FOURTH
NATIONAL FOLK FESTIVAL**

**TRADES HALL, 126 VIVIAN ST., WELLINGTON,
JUNE 1, 2, 3, 1968.**

SPONSORED BY ROTHMANS CULTURAL FOUNDATION



thanks

Rothmans (New Zealand) Ltd, Kiwi Records, NZBC,
'The Record Specialists', - O. Hull-Brown Ltd,
Victoria University Folk Music Club,
New Zealand Folklore Society (Wellington),
'The Monde Marie', 'The Fondella',
'The Folk Centre' (Christchurch)
The 'Poles Apart Folk Club' (Auckland),
'The Kon Tiki Folk Club Inc.' (Hamilton),
'The Nicoberg' (Palmerston North)
David James, Max Winnie, Don Milne, Arthur Toms,
Duilia Rendall,
Mitch Park,
Colin Heath, Gordon Collier, Frank Scaglione,
Jeff Skinner, Curly Del'Monte, Bill Lake,
Dave Jordan, Paul Metsers,
'Heritage'
'Cockerel Print'

Programme Layout and Design: Frank Fyfe

Two highly-popular New Zealand Folk groups on



records:

HAMILTON COUNTY BLUEGRASS BAND - SLC-58
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The H.C.B.B. - recently called "extraordinary"
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All records listed are Stereo/Mono 12-inch L.P.
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record shops

Produced and distributed by
KIWI RECORDS, a division of
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Street, Wellington.

The question 'what is the National Folk Festival?' is not an easy one to answer. It was first held in Wellington at the old Blue Triangle Hall in 1965, and came about solely as a result of the endeavours of Peter Frater. It was found that because of Wellington's geographical location, all major centres were represented, and the result was something that had hitherto been unknown in New Zealand. This was the first real opportunity that the various scattered folk clubs and groups had of meeting together to perform, discuss and learn more about folkmusic. The development of the National Festival from this small, but thoroughly enjoyable, beginning has been one of gradual evolution.

In 1966 the venue was shifted to the Trades Hall, and the time was changed from Labour Weekend to Queen's Birthday, where it has remained since. In 1967, the present organising body, National Folk Foundation was formed to run the Festival. This body came into being largely through the efforts of Ian Campbell, and the 1967 Committee consisted of representatives of the three major Clubs in Wellington, the Victoria University Folk Music Club, The Wellington Folk Music Club and the New Zealand Folklore Society. These groups provided the finance necessary to undertake running 3NFF.

This year the Victoria University Folk Music Club and the New Zealand Folklore Society (Wellington) have once again come to the financial aid of the National Folk Foundation, and both groups are represented on the Committee.

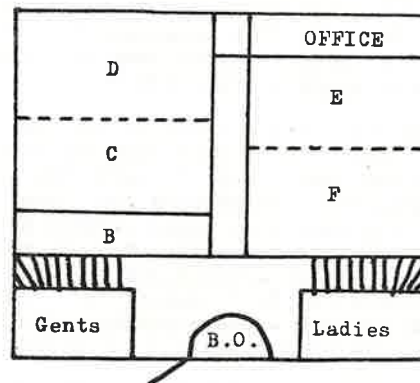
NEW DIRECTION

We have seen several important changes in 4NFF, with the appointment by the committee of Co-ordinators to control and arrange events within their particular sections, and we are fortunate indeed to have as Co-ordinators, David James for the Traditional section, Max Winnie for the Blues, Don Milne for Country, Mitch Park for Contemporary, and Arthur Toms for Instrument Workshops.

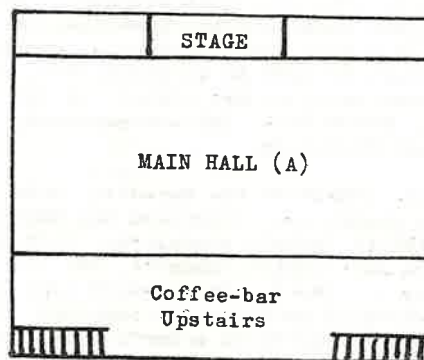
The organising committee was adamant, this year, that there was to be a change of direction and emphasis. The result is that 4NFF is largely educative, with heavy accent upon lectures from authoritative speakers, and what we hope will be real workshops. The Committee would also very much like to see a broadening of base for the National Folk Foundation, and to this end has arranged a meeting of representatives of Clubs from all over New Zealand to evaluate 4NFF and to make recommendations for 5NFF. If a truly National and representative body results from this meeting, we feel that folkmusic in New Zealand will be well along the way to coming of age.

continued..

WELLINGTON TRADES HALL



Ground Floor



First Floor

SATURDAY

Morning: 10-12 Room B, ground floor - Registration
Room C, Preliminary Instrument Workshops
Room D, Preliminary Instrument Workshops
Coffee-bar open for lunch 12 - 2pm

Afternoon: 2-6pm

2.30, Hall A, 'Come-All-Ye' Concert
2-6 Room B, Records
2-3.30 Room C, Guitar Workshop
2-3.30 Room D, Fiddle Workshop
3.30-6 Room C, Banjo Workshop
3.30-6 Room D, Mandolin Workshop
Coffee-bar open for tea 5 - 7pm

Evening: 7-11.30pm

7.00, Hall EF 'Traditional/New Zealand Concert'
8.00, Hall CD 'Contemporary Concert'
9.00, Hall A 'Country/Bluegrass Concert'
10.00, Hall EF 'Jug/Blues Concert'

Note: There will be 5 minute breaks every 25 minutes
during Concerts to allow for audience movement

SUNDAY

Morning 10-12.30

Hall A, Informal 'Kick-around' Instrument W/shop
Room B, Vocal Workshops
Room C, Instrument Workshop
Room D, Instrument Workshop
Room E, Instrument Workshop
Room F, Instrument Workshop
Coffee-bar open.

Afternoon 1.30-6

- 1.30 Hall A, Introductory Talks from the four sections
David James, Dave Calder, Arthur Toms,
Mitch Park.
- 2.30 HALL A, "The Folk Revival" - Max Winnie
- 3.00 Room B, 'Panel discussion on Contemporary Song-
writing' - Dave Jordan, Paul Metsers etc.
Room C, 'NZ Songs as a type' - Arthur Toms
Room D, 'History and Evolution of Blues' - Max Winnie
Room E, 'Background to British Folk Tradition'
- David James
- 3.30 Room C, 'Field Collecting' - Frank Fyfe
Room D, 'Female singers of 1920's' - Colin Heath
Room E, 'The Western Crooners' - Paul Trenwith
Room F, 'Scottish Street Songs' - Frank Scaglione
- 4.00 Room B, 'Twelve String Workshop'
Room D, 'The Jug Bands' - Gordon Collier
Room E, 'Contemporary Bluegrass' - Len Cohen
Room F, 'Sea Chanties' Jeff Skinner, Curly Del'Monte
- 4.30 Room C, 'Panel discussion on Field Collecting'
Room E, 'Country Fiddle Styles' - Colleen Bain
Room F, 'Music Hall and Folk' - Curly Del'Monte
- 5.00 Room C, 'Australian Bush Bands' - Frank Fyfe
Room D, 'Rare & Outstanding Blues Records' - Panel
Room E, 'Old Time Banjo Styles' - Don Milne
- 5.30 Room C, 'Stage Technique' - Curly Del'Monte.

Coffee-bar open for tea 5-730

Evening: 7.30 - 11.30

7.30 FINAL CONCERT - HALL A (possibly also Hall EF)

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MONDAY

Morning: 10-12

10.00 Hall A, 'General Discussion on Future of Folk-music in New Zealand'

11.00 Hall EF 'Meeting of Club Representatives'

Coffee-bar open for lunch 12-2pm

Afternoon:

All rooms: Unorganised get-togethers

Cleaning-up and departures.

Informed Comment! Authorative Record Reviews!

News from the Clubs all over the country!

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WELLINGTON.

But to speak of the organising body is not to speak of the Festival, because without representation from the Clubs from all over the country, without the participation of those who are not affiliated with any group, without the influx of singers, performers, instrumentalists, or just plain 'folk', there would be no Festival. National Folk Foundation has arranged the venue, arranged the programme on the basis of the expressed preferences of those attending, and the rest is what happens when so many folk music enthusiasts get together.

We are very fortunate this year in having such a large list of sponsors, whose interest in folk music, and enthusiasm for the Festival was backed by financial assistance. We take this opportunity of thanking, once again, Rothmans (New Zealand) Ltd, 'The Record Specialists', Kiwi Records, O. Hull-Brown Ltd, The Victoria University Folk Music Club and the New Zealand Folklore Society (Wellington), and look forward to their continuing interest next year and in the years to come.

THE FOUR SECTIONS

Because of the sheer volume of material to be presented during a festival such as this, we have had to divide the preliminary to the Final Concert into four sections. These are: Traditional and New Zealand; Contemporary; Country and Bluegrass; Jug and Blues. The Saturday evening specialist concerts have been deliberately arranged to run simultaneously, but the internal programmes have been so arranged that although it is impossible to see all of the three concerts, it should be possible to see the outstanding features of each. Festival goers are reminded, however, that these outstanding features will all be seen together in the Final Concert.

This same division has continued through to the lecture sessions, so that those with a particular interest in, say, Blues, will be able to attend the specialist concert on the Saturday evening, instrument workshops, and then lectures, all of which will be orientated towards their particular speciality.

The idea of unrestricted entry to the building means that a festival goer holding a Concession Ticket, will be able to attend as many or as few of the various concerts etc, as his interests dictate.

THE WORKSHOPS

The Committee feels that a Festival accomplishes nothing unless it makes special provision for beginners — how else is folk music to remain alive? Therefore most provision has been made in the instrument and vocal workshops for beginners. To derive the maximum benefit from the workshops, those seeking instruction are asked to spare no opportunity in asking the more proficient performers for explanations or demonstrations of instrumental technique. The Sunday morning

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'La Bella' Silk and Steel -- --	\$1.88
'La Bella' Classic Nylon - --	\$2.40
'Augustine' Classic Nylon - --	\$2.00
'Augustine' Concert Nylon - --	\$2.10

Many more -- -- -- come in and browse

workshop in Hall A is intended as just that type of informal kick-around session.

THE LECTURES

Lectures dealing with the four sections will occur as specified elsewhere in this programme. Room B will be the venue for the Contemporary lectures and discussions, Room C will hold New Zealand and Australian talks and discussion, Room D will contain Blues/Jug talks and discussion, Room E will have Country and Room F will have British Traditional.

People attending lectures are specifically asked to voice their opinions, ask questions and discuss points raised during the time set aside for this purpose at the conclusion of each talk.

THE CONCERTS

People attending the Saturday evening Concerts are free to change halls so as to see as much of each concert as they can - this is the whole idea. However, to avoid as much inconvenience to others as possible, perhaps it would be best if you can arrange to make changes during one or other of the short breaks made for this purpose.

We will endeavour to present the very best performers and groups from the preliminary concerts together in the Final Concert on Sunday evening. There is almost no doubt that this concert will contain the best performers at present in New Zealand.

The Programme Committee, whose responsibility it has been to arrange the concerts, has had a particularly hard task, and very special thanks are due to Max Winnie (Chairman) Frank Sillay, Phil Garland and Curly Del'Monte.

THE FUTURE

The past year has been one of change and growth for folk-music in this country. The clubs in the Auckland area are enjoying a period of prosperity which can only lead to better things; Hamilton, Hawkes Bay and Palmerston North have promising Clubs and growing groups of enthusiasts; Wellington has undergone much change, there is a new folk coffeebar in 'The Fondella', 'The Monde Marie' still flourishes, the 'Balladeer' has gone; the longer established clubs seem to lack some of their earlier purpose, there has been a new Club 'Kapiti Folk Club' formed in Plimmerton. Nelson is pretty much an unknown quantity, although people from that area are attending. Christchurch has witnessed the opening and the flourishing of the 'Folk Centre', and big things are rumoured in the wind in Dunedin, where OUFMC still booms.

Will folkmusic continue to prosper and grow? Will the Clubs form a truly national body? What will happen to the National Folk Festival in the future? These are some of the questions we hope will be answered at the various meetings organised for Monday - make sure your opinion is heard.

Chairman, NATIONAL FOLK FOUNDATION





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