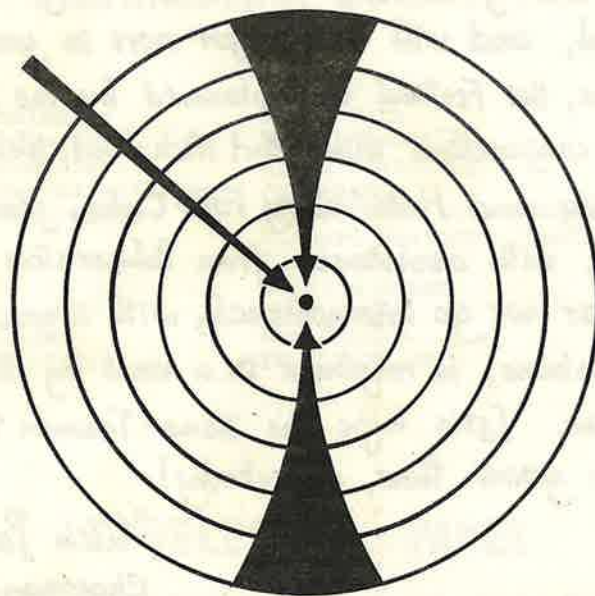



INTERNATIONAL!



FIFTH NATIONAL FOLK FESTIVAL QUEEN'S BIRTHDAY WEEKEND '69

Wellington High School, May 30 - June 2. 

National Folk Foundation, P.O. Box 1727, Wellington.

WELCOME,

Friends of Folk Music, to the Fifth National Folk Festival! The Committee and myself trust that you will enjoy this year's instalment of the panorama of Folk Music provided by the annual Festival, and will return for more in years to come.

This time, the Festival was planned by the National Folk Foundation in conjunction with: Port Nicholson, Wellington, Kapiti, Victoria University and Hutt Valley Folk Clubs, plus New Zealand Folklore Society, with assistance from Palmerston North Folk Club.

This year we go international, with a special visit by a singer from Brisbane, in response to a visit by New Zealand singers at Easter. Let's hope the trans-Tasman trade grows! Have a good time, everybody!

Mitch Park
Chairman, 5NFF

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ORGANISING COMMITTEE

Chairman:	Mitch Park
Secretary:	Duilia Rendall
Treasurer:	Myles Armstrong
Foundation Member:	Jae Angwin
Committee:	Graeme Nesbitt (Contemporary)
	Richard Doctors (Traditional)
	Ian McGregor
	Maurice Sloan
	Jean James
Blues:	Max Winnie
Country:	Paul Metsers

SELECTION PANEL

Curly Del'Monte, Phil Garland, Jean James, Lindi Mason, Mitch Park

THANKS

The organisers of the Fifth National Folk Festival would like to thank:

Cockerel Print
A. H. Reed Ltd
Ian Johnston
Tasman Rental Cars
N. Z. B. C.

and all other people and bodies who have helped to organise, provide, and run this Festival.

ABOUT the FACILITIES CAFETERIA

The Cafeteria will be open each day to serve noon and evening meals. Before noon and during the afternoon you can get light refreshments there.

The Caf. will double as an information centre, instrument storage, and meeting-point. If you want to know what is on and where, have a look in at the information centre. The centre will handle full registrations only until 2 pm. Saturday; after that, only day-registrations will be available.

If you want a cup of coffee and a chat, the Caf. is just the place, as it is far enough away from the workshops, lectures, and concerts so that noise will not penetrate, but is still very handy to the action.

MEALS

Meals will be served from 12 to 2 pm. and from 5 to 7 pm. on Saturday and Sunday; though on Sunday meals may be available from 11 am. On Monday, lunch will be served from 12 to 2 pm.

INSTRUMENT CHECK

Looking for somewhere to leave a valuable instrument in safety? Check it in at the information centre: it costs you nothing, and it will be carefully watched while you are away. BUT DON'T LOSE YOUR TICKET !!! Some unscrupulous person might "claim" your instrument.

ROOMS

We have been allocated four classrooms: G 41, G 43, G 46, and F 39. They are all inside the main building, near the doors on the southeast corner (marked OUR ENTRANCE on the plan on the page opposite).

There are toilets handy on each floor, in case you feel the need.

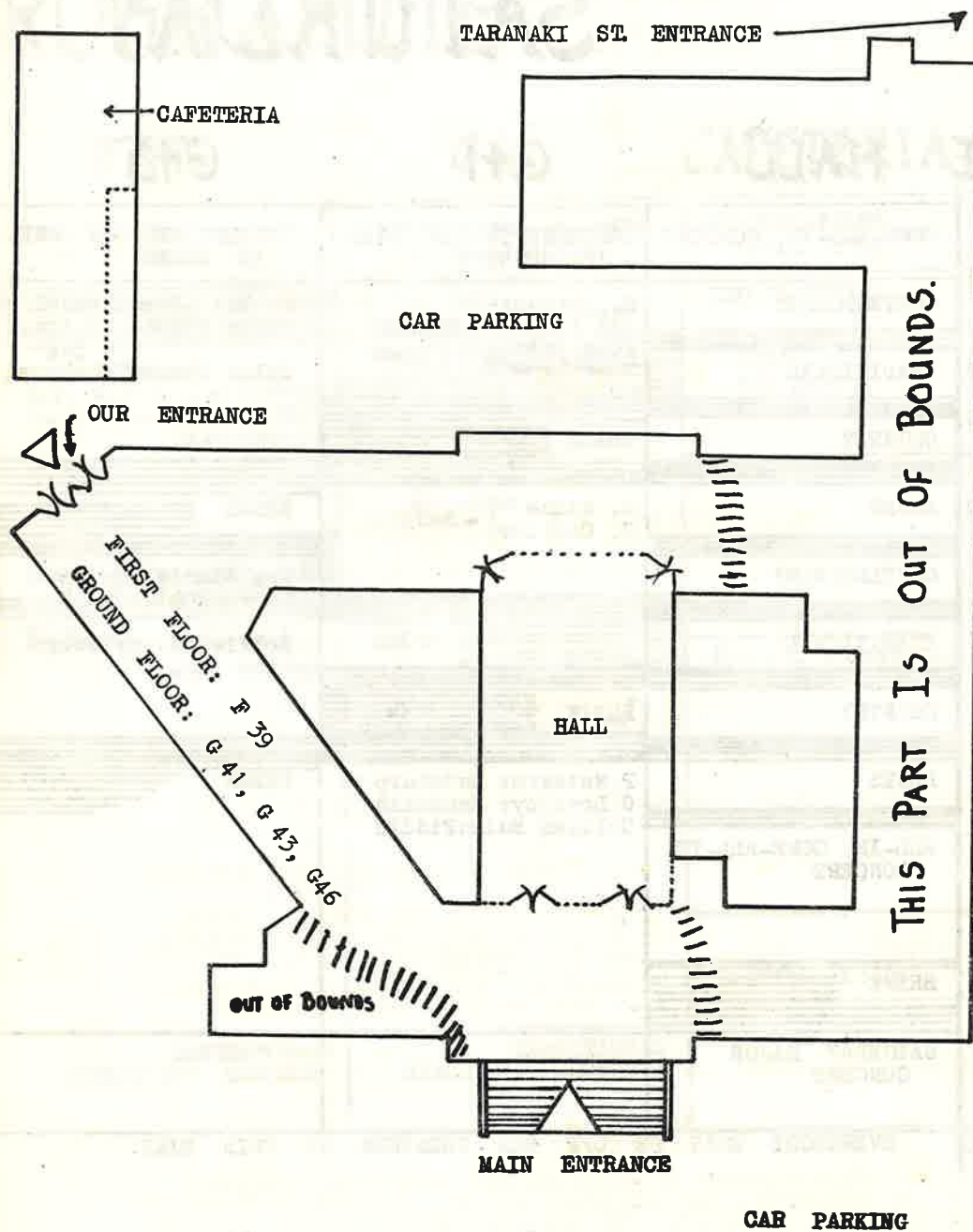
The hall is capable of seating up to 1200; the stage is large; there is tons of room in the wings, so performers won't be hard-pushed for room to tune up; the P.A. system is powerful; the lighting is being handled by experts. All in all, it's a great improvement over conditions at past National Folk Festivals.

PLEASE REMEMBER that this is a school that has to be back in use directly we leave, so do be careful about furniture and fittings.

CARS

There are two main areas in which to park cars: the courtyard beside the Cafeteria, and the area in front of the Main Entrance behind the Dominion Museum. It may also be possible to park in Tasman Street, but don't count on it.

PLAN of the FESTIVAL



SATURDAY

TIME	HALL	G41	G43
	COME-ALL-YE CONCERT	INSTRUMENTS AS USED IN COUNTRY	INSTRUMENTS AS USED IN BLUES
10.00	CONTEMPORARY	G. Lovejoy) Jim Doak } - Guitar John Butt } Dave Calder)	Robbie Låven: Mandolin Chris Grosz: Moutharp & jug Colin Heath: Washboard
10.30			
11.00	TRADITIONAL		
11.30			
12.00	COUNTRY	BREAK	
12.30	BLUES	D. Milne) C. Collins } - Banjo	BREAK
1.00	CONTEMPORARY		
1.30			
2.00	TRADITIONAL		Max Winnie: Guitar Steve Robinson: "
2.30			Robbie Låven: Dobro
3.00	COUNTRY	BREAK	
3.30	BLUES	P. Metsers: Autoharp G. Lovejoy: Mandolin Colleen Bain: Fiddle	BREAK
4.00	ALL-IN COME-ALL-YE CONCERT		
5.30	BREAK		
7.30	SATURDAY MAJOR CONCERT		
11.30	EVERYBODY MUST BE OFF THE PREMISES BY THIS TIME.		

PROGRAMME

F39

G46

CAFETERIA

INSTRUMENTS AS USED IN CONTEMPORARY	INSTRUMENTS AS USED IN TRADITIONAL	REGISTRATIONS UNTIL 2 pm.
	Mitch Park) Dave Hart) Various	INFORMATION
John Hayday) Bev. Althey) - Guitar Paul Metzers) & other instruments	BREAK	INSTRUMENT CHECK-IN FOR SAFE STORAGE.
	Bernie Cherry) Bob Silbery) - Tenor Banjo, Fiddle Mandolin	LUNCH
BREAK		
Pitt Ramsay - Advanced Guitar workshop	BREAK	Snacks, coffee, etc. served all day.
	Arthur Toms) John Hayday) - Guitar	
		EVENING MEALS
CONTEMPORARY SPECIALIST CONCERT	TRADITIONAL SPECIALIST CONCERT	

SUNDAY

- 11.00 SPIRITUALS: The Rev. Steve Robinson will lead an ensemble including Bill Lake, Max Winnie, Val Murphy, and Colin Heath - guiding the assembled multitude in the performance of the sacred music of the American Negro socioethnic culture - the meeting to be held in a suitable spot yet to be designated.

Blues Lecture Programme

1.00 onward

- 1 This is the Blues - an illustrated talk by Max Winnie with interruptions from Colin Heath & Bill Lake.
- 2 The instruments of the Blues??? - a profusely illustrated look from behind, directed by Colin Heath, with possible assistance from Max Winnie & Bill Lake.
- 3 The aesthetics of the Blues - a talk by Bill Lake, probably illustrated with recordings, and possibly assisted by Max Winnie and Colin Heath.
- 4 Comparisons are odious!!! - Max Winnie shows the way and you make the comparisons, with records and some help from Bill Lake and Colin Heath.
- 5 Applied socio-ethnic terminology endemic in American Negro musicology and its continuing application in the vernacular of the Blues - this of course is self-explanatory. Verbal talk from the mouths of Max Winnie and Colin Heath, with help from Bill Lake and a number of recordings.
- 6 Discussion on various aspects of the Blues - the assembled throng, led and assisted by Max Winnie, Colin Heath and Bill Lake, with possible illustrations from available records.
- 7 Recital of various and miscellaneous Blues recordings - with or without discussion by anyone with anything to say; as time allows and with the continued interest of the audience.
- 8 The life and recordings of Bessie Smith - by Colin Heath, with abundant illustrations.

PROGRAMME

Contemporary Lectures

1.30 onward

Panel discussion on various aspects of Contemporary song -
Dave Jordan, John Hayday, Bev. Altey, Lynne Pike.

4.00 Performing Rights - Murray Gray.

Traditional Lectures

1.00 onward

- 1 Aspects of New Zealand song - Arthur Toms and Phil Garland.
- 2 British festival and religious song - David James.
- 3 Irish traditional music - Bill Taylor.
- 4 Australian music and song - Frank Fyfe.
- 5 Shanties and songs related to the sea - Curly Del'Monte.
- 6 Panel discussion on topics of controversy in Traditional music - Curly Del'Monte, Frank Fyfe, David James, Anne Infante, Phil Garland, Bernie Cherry, Mitch Park, chaired by Richard Doctors, with participation from the floor invited.

Country Lectures

1.30 onward

- 1 Mandolin and guitar duets - Brian Egan.
- 2 Bluegrass in New Zealand and the reasons for its popularity - Paul Trenwith.
- 3 Doc Watson - Dave Hart.
- 4 Country vocal techniques - Max Winnie.
- 5 The Carter family and their music - Clive Collins.
- 6 Country fiddle players - Colleen Bain.
- 7 String band music from the 1920's to the advent of Bluegrass - Clive Collins, with assistance.

SUNDAY NIGHT

7.30 FINAL CONCERT

After much deliberation, the Selection Committee asks nearly 3½ hours' worth of performers to give of their best, for the entertainment of the whole company assembled in the HALL.

MONDAY

11.00 FORUM

For the airing of comment upon the Festival, for the consolidation of inter-club links, for a bit of crystal-ball-gazing, for chewing the fat in general.

1.00 By this time the Festival will have just about disintegrated, leaving a few to clean up after. To those who return to out-of-town places, we say, "Farewell - see you next year!"



PRICES

Come-All-Ye Concert: 50¢

Workshops: 40¢

Saturday Night Concerts: 75¢, 40¢

Lectures: 50¢

Final Concert: \$1, 75¢, 50¢

Day Card: \$1.50

Full Concession Ticket: \$2.50

Notes on the Prices: The low prices on the evening concerts are child rates.

The middle price for the Final Concert is a Student Concession. The Day Card entitles the holder to free access to any event for one full day and evening: it is designed for people who cannot attend the Festival for the whole weekend.

A quick addition will show you that if you intend to attend the Festival in its entirety, the Concession Ticket is much the best investment.

Sharyn Harris

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all records are 12in. L.P.'s, compatible stereo/mono \$4.50 each.

Printed by Cockerel Print, P.O.Box 2538, Wellington.