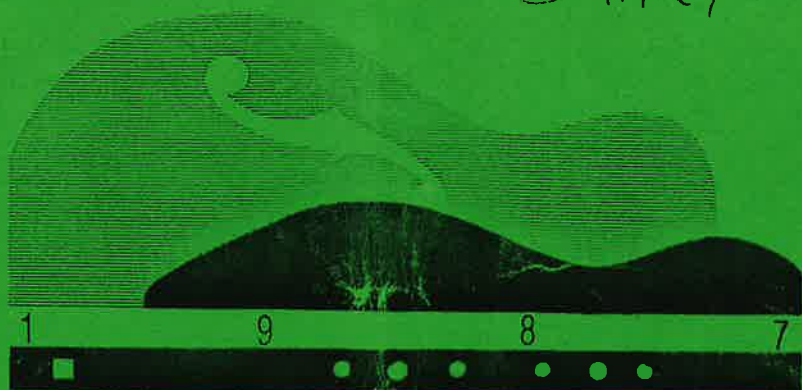


SHARYN



NATIONAL FOLK FESTIVAL OF NEW ZEALAND



PROGRAMME

# 1 WELCOME

to the 1987 National Folk Festival.

Congratulations! You are obviously a discerning person who knows where to come for a good time.

We have invited some of N.Z.'s best talent to perform for you and share their musical expertise. If you haven't been invited yet, it's because we're saving you for next year!

Please - wear your badges/passes at all times

- feel free to sing/dance/play as the mood takes you (suggested areas for jamming are marked on the map of the school opposite)
- don't smoke in places where it will obviously offend.

Enjoy yourselves!

Kind regards

**Vanessa** (Festival co-ordinator).

My thanks to:

Ken Allan (comperes & hosts)	Debbie Gillanders (publicity)
Mary Hubble (programme)	Graeme Hughes (transport)
Kathie Hughes (billets)	Anne Longley (registration desk)
John McLellan (artwork)	Colin Morrison (artwork)
Ruth Patterson (creche)	Karen Sole (catering)
Marion Walton (finance)	

and everyone else who has given time and energy to the Festival.

No thanks to: the Regional Arts Council.

## BILLETS

If you can offer a billet to a visitor or you are an out-of-towner who requires one, please make yourself known at the registration desk and we will make every effort to match you up.

## FOOD

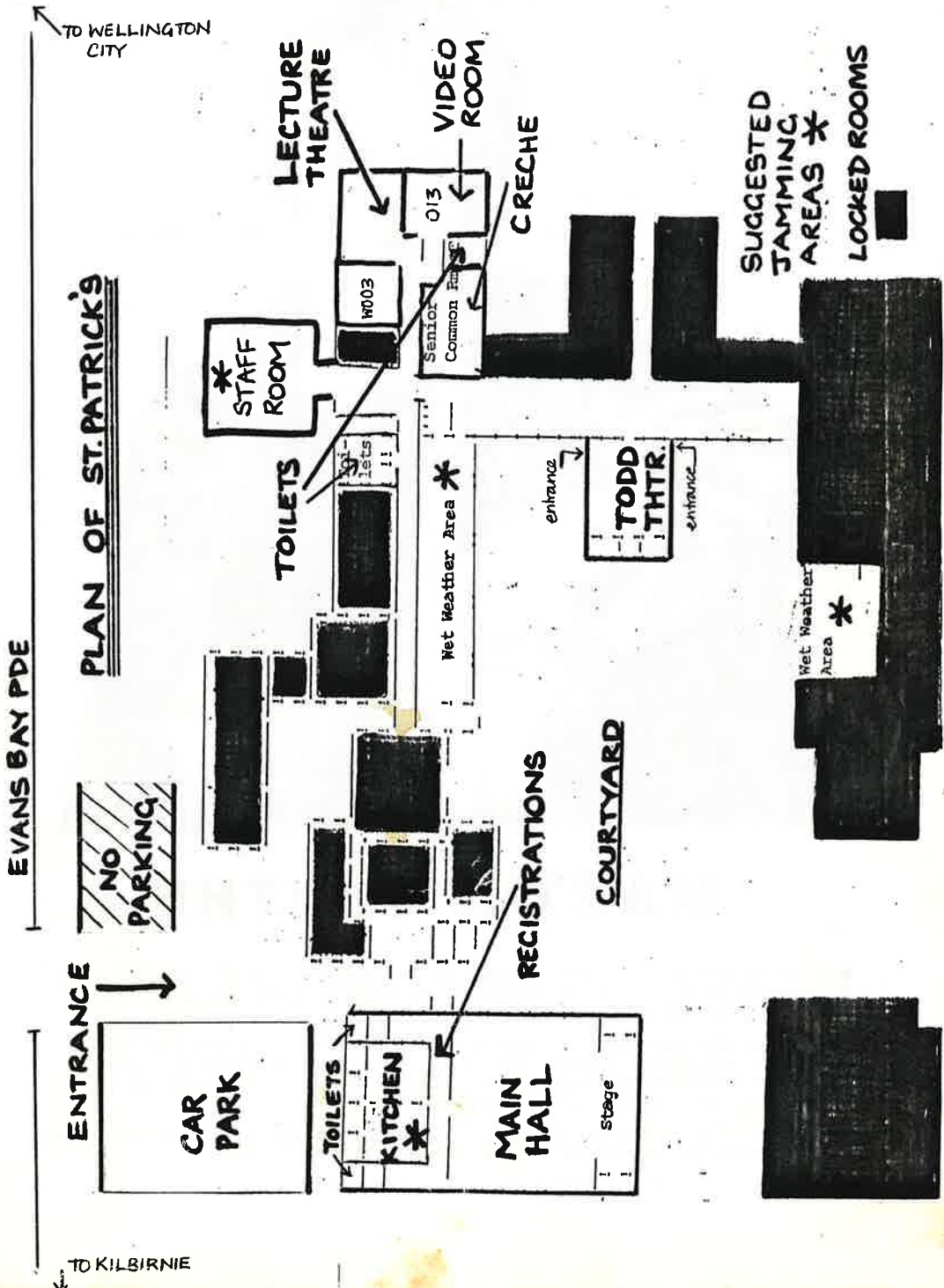
Sustenance will be available on site from Friday night through till 4 o'clock on Sunday. Sandwiches, snacks and a range of hot and cold drinks (including herbal teas, perked coffee, milo, and fruit juices) will be available throughout. In addition, there will be more substantial fare at specific times:

- |                                 |  |
|---------------------------------|--|
| Friday night (7 pm to midnight) | - hot soup, rolls, toasted sandwiches  |
| Breakfast (9 - 10 am Sat & Sun) | - muesli, fruit, spaghetti/baked beans |
|                                 | good meaty sausages, etc               |
| Lunch (11.30 - 2 pm Sat & Sun)) | - a range of hot food, including such  |
| Saturday night (6-8 pm)         | ) yummies as tacos & salad, samosas,   |
|                                 | ) meat pies etc.                       |

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## MARTIN CARTHY

Martin Carthy is making a welcome return to New Zealand after a very successful first visit in summer 1985, when he guested at Auckland Festival and toured clubs throughout the country.

As anyone who saw him then can confirm, he is a riveting and totally committed performer with an enormous and varied repertoire - and a thoroughly approachable person off stage, despite being one of the biggest "names" in the British folk revival.

Martin is giving a mini-concert at 1 p.m. on Saturday in the Main Hall. He will also be appearing in the BALLADS TO BLUES concert.



# MARTIN CARTHY

In Britain - and elsewhere - Carthy has been one of the most influential, famous, copied and (though he shuns the idea) idolised English folk singers since the mid 1960s.

His distinctive guitar style evolved out of his early exposure to the skiffle boom and to American guitar techniques, coupled with a growing awareness of British traditional music and song. He started trying to create guitar accompaniments that captured a "British" sound or colour, using different tunings and percussive effects, and drawing on techniques found in the repertoire of other instruments.

He served his apprenticeship as a folk musician in the early folk clubs and post-skiffle cellars around London at the turn of the '60s. He worked solo, as an accompanist to others, and as a member of various groups, recording and appearing on television in the great commercial folk "boom" of those days. By the time his first solo album had been issued in 1965, he was already one of the most popular names on the folk club circuit. His partnership with fiddler Dave Swarbrick, which started around this time, consolidated this and produced a further five albums, as well as being highly influential on Martin's development as a musician.

When, in 1969, Dave Swarbrick joined Fairport Conventicn, Martin sang solo again for a while, until being invited to join Steeleye Span in 1970. He stayed with Span playing electric guitar for 2 years, and features in the albums 'Please to see the King' and 'Ten Man Mop'.

After this, he made an album with Yorkshire traditional harmony singers The Watsonsons. Shortly afterwards he became one of the family, marrying Norma Waterson. Following a year with the Albion Country Band in 1973, he joined the Watsonsons, with whom he still sings. Having re-joined Steeleye Span in 1977 he ran the two in tandem for a year, until reverting to solo work again.

In the summer of 1979 he began a musical association with John Kirkpatrick, which as it expanded became Brass Monkey, with Howard Evans on trumpet, Martin Brinsford on percussion and Richard Cheetham or Roger Williams on trombone. The band has so far made two albums and performs on a now-and-then basis when all its members are available.

The Carthy of today is still developing, but his trademarks are unmistakable - a powerful voice and a hard-edged sound, full of drones, dissonances, ringing overtones and percussive rhythmic exclamations which underline but never overshadow the messages of the songs he sings. There is nothing flashy about his playing, but its richness of rhythmic invention gives it depth and sets it apart from that of many ostensibly "hotter" players.

Perhaps we should leave the last word to Scottish singer Dick Gaughan - "Martin Carthy in the folk world is probably the supreme example of the craftsman dedicated to his work. You may not like everything he has done ... but by God you have to respect the man's skill."

---



## KATHRYN TAIT

Kathryn Tait is a contemporary folk songwriter and has been working at it for the past 10 years, mainly in Auckland folk clubs and cafes. Several of her songs have appeared on various compilation tapes and records, including "Paths" (CityFolk) and "Auckland Acoustics" (Real Groovy Records). In 1983 she released her own record entitled "Original Songs" which is now sold out. In 1986 she spent a year in Perth working as a bicycle courier and played at a few folk clubs over there.

She is now working on her second record and needs all the money she can get, so please send your donations c/- 43 O'Neill St., Ponsonby, Auckland. Although she quite likes being a songwriter, she is tired of being poor and is seriously thinking of becoming a sales rep!

Kath's workshop is first thing on Saturday (10 o'clock) in the Todd Theatre. She will be demonstrating "An Unscrupulous Approach to Songwriting". She will also be appearing in the BALLADS TO BLUES concert.



## PHIL POWERS

Phil Powers first sang in a folk club in 1982. It was the Torbay Folk Music Club, and, according to Phil, the six people present listened carefully - they had to - the sheer terror of his first public performance reduced his voice to a whisper!

He has gone on to sing in all the Auckland clubs, a few cafes and the odd bar or two, as well as writing such classics as "Gorlem" and "Denim Blue". During two and a half years of globetrotting from Inverness to Istanbul, Vancouver to Marakesh, he was writing songs with an increasingly "Kiwi" flavour, singing to himself and busking on rare occasions.

Back home for 12 months now, Phil is back into the Auckland acoustic music scene with new songs still popping out whenever something happens around him.

He is looking forward to playing to "probably my biggest crowd yet" at the Festival, as a featured guest in the BALLADS TO BLUES concert.

He will be giving a workshop on "Sound Effects for Guitar" at 11.30 on Saturday in the Todd Theatre.

---



## THE BIG MUFFIN SERIOUS BAND

People all over the country are wondering just how the Big Muffin Serious Band manages to get so much music out of such stupid little instruments.

- How can a golden syrup tin and a hunk of bamboo sound so fascinatingly vile?
- How can an empty tea chest have such funk?
- How can anyone play such blistering lead breaks on a simple little ukulele without recourse to the black arts?

The answer is, folks, that these humble fun-loving boys possess that certain something people call "Factor X". They've had it for years now, and it's been added to during that time by all the people who have made noise under the auspices of the Big Muffin. Four previous members have all moved on to be well-dressed decent young men, but Big Jim Fulton, Laird McGillicuddy, and Mr. P. Bagg carry on, undeterred, as badly-dressed as ever. They are now joined by notorious Hamilton clown and go-go dancer The Naughty Sea-Monkey (yes, it really IS his name), who, in complete indifference to what we shall politely call his "musical innocence" has amalgamated with the Big Muffin Serious Band in their quaint and slightly tasteless thrashing of objects stolen from toy-boxes and bits of old junk.

As well as appearing in the BALLADS TO BLUES concert, the Big Muffin will be presenting a workshop entitled "Go-Go Dancing in the Modern Folk Band" at 2.30 on Saturday in the Lecture Theatre. See you there!





# PIONEER POG'N'SCROGGIN' BUSH BAND

Formed in 1980 to play for barn dance style functions in the Dunedin/Otago area, the "Pog band" are probably best known in the folk world for their New Year's Eve barn dances at Whare Flat festival. The line-up has changed many times over the years - current members are:

- |                  |  |
|------------------|--|
| Peter Smart      | The only original member of the band. Lead vocals, melodeon, lagerphone, spoons and N.Z.'s only bearded fire eater!  |
| Robert Cloughley | From a long line of folking Cloughleys, he took over the fiddle from Jacko four years ago.   |
| Bruce Cull       | Newly joined from Dunedin's other bush band, Lost in the Bush, Bruce shares the lead singing and plays lagerphone.   |
| Mark Laws        | Last of the four Waipango Billy Lickers to play with the band, for the past five years on vocals, mandolin, tenor banjo and guitar - but not at the same time.   |
| Richard Loughrey | Our first electric bass player, he joined last year from a mainly jazz/rock background but took to the band like a duck to water.                                |
| Mike Moroney     | Filled the gap left by Murray Hobbs last year. In addition to electric and acoustic guitars and vocals his song writing has added another dimension to the band. |
| John Steel       | Dance caller for a number of bands in Dunedin since the early '70s, he joined the Pog band on its formation in 1980.   |

The band has two albums, "Playing for Pennies" and "Pogonorhythms" and appears on two others. Basically they try to be a high energy, good-time band. You have the opportunity to see them in action - and get into action yourselves - at the Saturday night ceilidh, 8 p.m. in the main hall. And, of course, they'll be part of the BALLADS TO BLUES concert.



## MARY HUBBLE

Wellington folkies have seen and heard quite a bit of Mary since she first ventured on stage at the folk club in 1983, as a singer, flute player and club administrator.

As a singer, she is chiefly associated with British and Irish traditional material, but she has been known to sing contemporary songs, and has been part of some collaborations which have shown her quite at home with diverse styles - 1985 National Festival goers may remember her as one of the GhettoBlasters, belting out a spiritual, country harmonies, and rock'n'roll. You will be hearing her in this year's BALLADS TO BLUES. The alert may also spot her playing the flute with the Jimmy Cook Band in their dance workshop (see p.15).

Harmony singing is something Mary particularly enjoys, and she is notorious (?) in Wellington for her ability to find a harmony to almost anything, even if it involves becoming a temporary contralto. She hopes to encourage other people to discover their own harmonic abilities in her workshop "Approaches to Harmony" at 10 a.m. on Sunday in the Todd Theatre.

# PATRICIA NEWELL

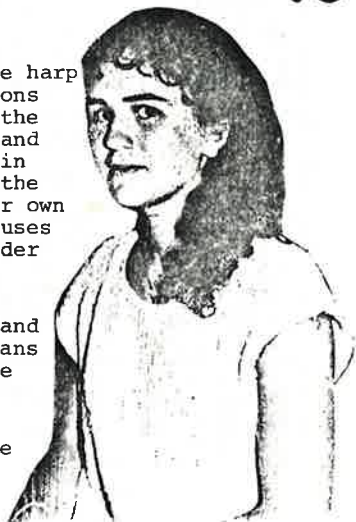
10



Patricia Newell has been playing the harp for six years. She began with lessons on the concert harp and played for the Wellington Youth Orchestra in 1983 and 1984. She has had a long interest in folk music and branched into using the harp for folk music; she has had her own folk minstrel harp made, which she uses to accompany her singing and to render traditional airs.

During a visit to Ireland two years ago she collected Irish harp music and played with many traditional musicians who were able to widen her knowledge and repertoire of the folk music of that land.

Patricia is giving a workshop on the Irish harp at 11.30 on Saturday in the Lecture Theatre.



Alistair Cuthill was born & raised in the Vale of Leven (Loch Lomond), Scotland - next to a school of piping (permanent brain damage resulted). He was caught up in the '60s folk revival, with a wide spectrum of influences, e.g. the Corries, Hamish Imlach, John Martyn, Bert Jansch, Billy Connolly and the Incredible String Band. Aly Bain's fiddling and the Dunveran accordion player Ian Macdonald were also sources of inspiration.

Alistair arrived in N.Z. in '72 as a ship's engineer, and managed to get round the country quite a bit, playing with Kilderkin in Wellington and the Taylors in Auckland, and flatting with Brent Blann. He returned to Europe in '75 for a refresher course, and led the 'hippy life' for 3 years, playing Scottish dance music for a few months in Skye, then on to Greece for a year, before busking through Northern Europe on the return trip to Scotland. Spent a few months in Ireland in search of a mentor, then discovered that all the good ones were in West Germany - so spent 6 months in Wiesbaden, playing with a couple of Celtic bands.

Back to N.Z. in '78, he settled in Wellington, and played quite extensively with Gertie's Frolics and Celtic Roots. He worked as a bagpipe maker until McPhee's ran out of African black wood - ended up at Capital Music. In '81 returned to Europe for another refresher course, this time for 4 years. He played in a variety of Irish bands in between busking and working on building sites.

When the popularity of Irish music declined, he joined a Russian orchestra to pay for his beer! Came back to N.Z. in '85 - currently mandolinist with the Mugwumps.

Alistair will be giving a fiddle workshop at 1 p.m. on Sunday in the Staff Room.



**ALISTAIR CUTHILL**



# FRIDAY

6pm onwards: **Registrations**  
**Welcome Concert** come-all-ye with locals & visitors **Main Hall**

# SATURDAY

MAIN HALL TODD THEATRE LECTURE THEATRE STAFF ROOM COMMON ROOM ROOM 013

10-11 Dance workshop <b>Jimmy Cook Band</b>	10-11 <b>Rath Tait</b> An Unscrupulous Approach to Songwriting		Room free for jamming all day	4.30 - 6.15	
	11.30 - 12.30 <b>Phil Powers</b> Sound Effects For Guitar	11.30 - 12.30 <b>Patricia Newell</b> Irish harp			<b>Kids' Videos</b>
1-2 <b>Martin Carthy</b> mini-concert					<b>Crèche</b>
		2.30 - 3.30 <b>Big Muffin Serious Band</b> Co-Go Dancing in the Modern Folk Band			<b>Kids' Videos</b>
3-4 <b>Playford Workshop</b> Decorous Dancing	3-6 <b>Songwriters' Concert</b> Come-all-ye with <b>Keith Gosney &amp; Trevor Ruffell</b>		Room free for jamming all day		
6-8 Teatime - regrouping!					
8-12 <b>Ceilidh</b> with the <b>Pog'n' Scroggin Bush Band</b>	<b>Main Hall</b>				

# SUNDAY

MAIN HALL TODD THEATRE LECTURE THEATRE STAFF ROOM COMMON ROOM ROOM 013

	10-11 <b>Mary Hubbte</b> Approaches to Harmony	Room free for jamming all day	10-11 <b>Stephen &amp; Judith Delft</b> Guitar & Fretted Instrument Care	<b>Kids' Videos</b>	
11.30 - 12.30 <b>Miscellaneous Morris</b> with Ali Paddock	11.30 - 12.30 <b>Ward Island Soya Bean Pickers</b> ... How to Make Something Out of Nothing		11.30 - 12.30 <b>David Hollis</b> Setting Lyrics to Music		<b>Crèche</b>
	1-2 <b>Dave Murphy</b> Slide Guitar		1-2 <b>Alistair Cuthill</b> Celtic fiddle		
	2-5  <b>Come ~ all ~ ye</b>				
4-8 Cleaning up & leaving St Pat's... & last chance to rest & recharge batteries before					
8-11	<b>Ballads to Blues</b>			<b>State Opera House</b>	
Midnight to Dawn		<b>Party</b>	<b>Railway Social Club Hall Platform 9</b>		
<b>MONDAY</b>		11 - ? <b>Pub Day</b>	<b>Bond St Inn</b>		



# DANCING

## PLAYFORD

("Decorous Dancing")

Dances were collected by John Playford in the 17th century, and put into a book which ran 50 editions and contained dances from the previous 250 years. They represent the transition from the "Village Green" to the "Ballroom". They were loved and performed by Henry VIII and later by Charles I, whose favourite - "Hey Boys" - will be taught at the festival.

The tradition disappeared by the 18th century but has had a revival since the beginning of this century.

The dances have been performed in NZ by Betty Moon of Christchurch Ladies Country Dance Club. Joan Prior of Wellington and the Amandrian Dancers of Palmerston North have taught and had displays of a very high standard, as has the Auckland Traditional Dance Club - 10 years old this year.

The Workshop Band has been established 3 years and has great pleasure in popularising the Playford Tradition. We hope as many as possible will take part in the workshop.

### THE WORKSHOP BAND



Accordion  
 Martin Blackman  
 Flute  
 Hilary Worsfold  
 Violin  
 Barbara Bycroft  
 Whistles  
 Jocelyn & Dale  
 Leatherbridge  
 Guitar  
 Ross Blakely  
 Caller  
 John Phillip

"Decorous Dancing" will be at 3 o'clock Saturday afternoon in the Main Hall.

## MORRIS

Ali Paddock, of Wellington's White Rose Morris Dancers, will give a workshop of "Miscellaneous Morris" in the Main Hall at 11:30 on Sunday morning.

# WARD ISLAND

## SOYA BEAN PICKERS



Introducing the Ward Island Soya Bean Pickers, four enthusiasts from way back whose own particular style of bluegrass is becoming increasingly well-known in country music circles around the North Island. The members include a bank officer and three schoolteachers who steadfastly insist that they always achieve their best sound in the boys' changing room at school.

Strong vocals and four-part harmonies are a feature of this group, who recently won the group section at the Hutt Valley

Country Music Awards against some pretty stiff competition.

The group first formed in the early 1970s and have just got together again after a lapse of about 15 years. Their repertoire consists of mainly traditional bluegrass and country numbers, with a few others thrown in for good measure.

The group's members are:

Murray Brough	- mandolin
Lindsay Brough	- banjo
John Wootton	- guitar
Jim Moore	- bass

Their workshop, "How to Make Something out of Nothing", is at 11.30 on Sunday in the Todd Theatre. Come along and have some fun.

The Jimmy Cook Band are a group of Wellington musicians: Ken Allan (fiddle, mandolin, bodhran); Mary Hubble (flute, bodhran); Kevin Ikin (guitar, banjo, bodhran); Liz Merton (fiddle); Colin Morrison (mandolin, mandola, banjo, bodhran). They all sing.

The group formed late in 1986 with the intention of playing for the occasional ceilidh (their name was originally The Occasional Ceilidh Band), then proceeded to develop sets which proved to be excellent stage material, with the result that in their early months they did several concert performances, but no dances!

However, with a recent successful ceilidh under their belts, the band are keen to get you all dancing at their workshop on Saturday morning. Liz will be teaching a simple Irish set dance, and then if time permits Kevin or Mary will run through a dance or two in preparation for the evening's revelries.

Dance workshop, 10 a.m. Saturday, in the Main Hall.

## JIMMY COOK BAND



# SONGWRITERS' CONCERT

For the past few years Keith Gosney (top photo) and Trevor Ruffell have run a songwriter's concert at the National Festival. This year is no exception - as in past years, everyone is welcome (in fact, urged) to come along and share their original songs. However, Keith and Trev would like to introduce an element of feedback this year. They propose that members of the audience give ratings to each song, together with constructive comments, on a form they will provide, which will be given to the performers after the concert and, they hope, will provide the artists with valuable information about their songs and perhaps even a basis from which to develop their skills.

Keith and Trevor emphasise that you may decline to be judged and still participate in the concert; people will only be judged with their consent. Also, they stress that it is the song which will be judged, not the performance!

Songwriters' Concert, 3-6 p.m. on Saturday in the Todd Theatre.

Audience, please bring a pen or pencil and your critical faculties.



## DAVID HOLLIS

Self-described as "the original and unexpurgated little curly headed Boy from Karori", an "elusive recalcitrant", and many other things, David Hollis can certainly be described as having a way with words. Since the age of eleven he has had the urge to create music and art, and so far has three records ("After All These Years", "En Zedd Musical Animals 'nd Things", and "Caught Alive") to his credit. He has just finished a novel "Narian" about the world through the eyes of a songwriter, and is working on a new album entitled "With Love".

He goes back a long way, "from the Sapphires R and R band, to the Monde Marie protest singer to the ballad singer/songwriter in Oz for 6½ years and then back to good ole En Zedd for a series of T.V. programmes - and then out and about in the Folk Scene about 12 years ago where I purchased my mate, 00018 Martin Guitar."

Of lyrics, Dave says: "The words have been pouring forth for so long now that I even think in lyric form - every line spoken potentially being a new line for song, poem or story."

Dave will be conducting a workshop on setting lyrics to music on Sunday at 11.30 in the Staff Room.

"Ego is the projection of sexuality. Sexuality harnessed becomes the creative drive and the creative drive attracts many fortuitous meetings."





## DAVE MURPHY

Dave Murphy began playing guitar in 1971 at the age of 15, but it wasn't until 1977 that he devoted himself to the blues, inspired by the early country blues recordings of Garry Davis, John Hurt, Blind Blake and numerous others. Initially Dave concentrated on fingerstyle blues but he went on to incorporate electric techniques as well, and also extended his repertoire to take in jazz, early rock'n'roll and post-war Chicago blues influences.

Dave has become recognised as a leading exponent of the blues in N.Z. with numerous gigs to his credit, including tours with the Backdoor Blues Band and with Ted Clarke and Gary McCormick on the "Out of the Blues" tour. He was resident for two years at the Oaks Tavern with his band The Juke Jivers. He remains in constant demand for one-off gigs and shows.

Dave has appeared numerous times at the Wellington folk club and has twice been a featured guest at the National Festival; in 1984, and last year with Marg Layton. This year he is presenting a workshop on slide guitar at 1 p.m. in the Todd Theatre on Sunday. Dave's previous workshops have been interesting and informative, and it's more than likely this one will too.

Stephen Delft started playing fretted instruments at 10, and started repairing his own and friends' instruments at 15. He went on to learn from John Bailey and European instrument makers and full-time study in musical instrument technology, becoming the first graduate member of the Institute of Musical Instrument Technology in London with a thesis on Mediaeval Lute.

He ran his own business in London for 20 years, making and repairing musical instruments and sound equipment. During this time he also lectured in musical instrument technology for 5 years, and spent 5 years as a writer and technical consultant for International Musician magazine. He was also technical editor of Acoustic Music and Folk International magazines.

In this period Stephen also performed as a solo singer/songwriter and led the Patriarch of Glastonbury's Band, performing Early Music and looning around with a dancing bear.

Having acquired a reputation as Europe's top musical instrument technologist, Stephen surprised many by coming to settle in N.Z. in 1983. He now lives and works in Upper Hutt with Judith, his wife, a noted songwriter in her own right.

Stephen and Judith are presenting a workshop on the care of guitars and other fretted instruments on Sunday at 10 a.m. in the Staff Room.

## STEPHEN DELFT





# "THIS IS ME!"

THIS IS A PERSONAL INVITATION TO ALL NON-ADULTS TO COME AND SHARE WITH OTHERS WHAT YOU CAN DO IN A CONCERT.

YOU DON'T HAVE TO BE GOOD, REMEMBER WE WANT TO HAVE FUN.

INSTEAD OF THE USUAL WORKSHOPS - WHICH IS DOING WHAT WE WANT - ANN & IAN LONGLEY WILL BE AROUND THE FESTIVAL ON SATURDAY AND SUNDAY AND ARE JUST WAITING FOR YOU TO SAY "HEY, CAN YOU HELP ME TO BE READY FOR THE "THIS IS ME" CONCERT.

THEY CAN HELP YOU WITH MUSIC, SONGS, POEMS OR ANYTHING YOU WANT TO DO, EITHER ON YOU OWN OR WITH FRIENDS.

IF YOU DON'T KNOW ANN OR IAN - ASK OTHER KIDS, BE DETECTIVES.

THIS IS YOUR CHANCE TO SAY "THIS IS ME!" ON SUNDAY AT 1.30 p.m. IN ROOM 013

**IAN  
&  
ANNE  
LONGLEY**



# CRÊCHE

18

Creche facilities will be available in the Senior Common Room at the following times:

Saturday - 9.30 a.m. to 6.15 p.m.

Sunday - 9.30 a.m. to 4.15 p.m.

PLEASE PURCHASE CRECHE TICKETS FROM THE REGISTRATION DESK IN THE MAIN HALL FOYER (tickets are not available at the creche itself).

## Cost

First child - Saturday - \$2.00 a.m./ \$2.00 p.m./ \$4.00 all day

- Sunday - \$2.00 a.m./ \$1.00 p.m./ \$3.00 all day

Each additional child - \$1.00 per half-day session

For example, 2 children all day Saturday  $\$4 + \$2 = \$6$

3 children a.m.  $\$2 + \$1 + \$1 = \$4$

## Conditions

Children will only be accepted if they obviously feel O.K. about being left in the creche.

YOU MUST TAKE RESPONSIBILITY FOR FEEDING AND CHANGING YOUR CHILDREN.

It would be helpful if you could indicate where you will be while your children are in the creche.

THANK YOU, ON BEHALF OF THE HATAITAI PLAYCENTRE PARENTS WHO ARE RUNNING THE CRECHE, FOR OBSERVING THESE CONDITIONS.

# VIDEO

Videos suitable for children will be showing in Room 013 during most of Saturday and Sunday. Thanks to the generosity of the Upper Hutt Folk Club, entrance is FREE.



# BALLADS TO BLUES



1 9 8 7

NATIONAL FOLK FESTIVAL OF NEW ZEALAND

Martin Carthy

Pog'n'Scroggin

Mary Hubble

Big Muffin Serious Band

Kathryn Tait

Phil Powers

SUNDAY 31st MAY  
CONCERT 8pm \$12  
State Opera House

20

# PARTY TIME AGAIN

No 9  
platform  
Midnight  
to  
Dawn

WELL IT'S ON AGAIN FOR  
THE YOUNG AND OLD -

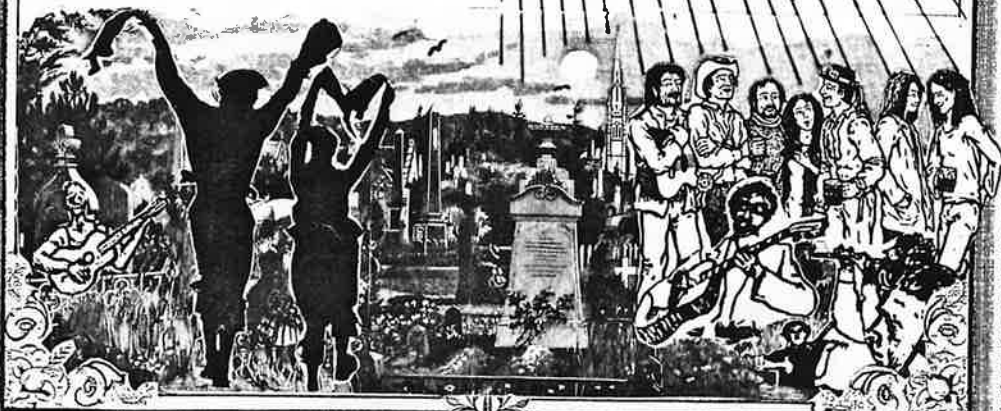
THE MIDNIGHT TO DAWN  
PARTY THAT HAS BECOME A  
TRADITION AT THE NATIONAL  
FESTIVAL AFTER THE BALLADS TO  
BLUES.

BRING ALONG YOUR FAVOURITE  
JUICE AND YOUR STRONGEST  
SINGING VOICE TO KEEP UP  
WITH THE SINGING AND THAT  
SHOULD BE IN FINE FORM.

THERE IS ROOM FOR ALL TO TAKE  
PART - WHATEVER THEIR MUSICAL  
PREFERENCES ARE SO HAVE YOUR  
INSTRUMENTS READY AND GET SET  
FOR ANOTHER GREAT ALL NIGHTER.



YOU  
ARE  
ALL  
INVITED





21  
MONDAY

Bond St  
Inn

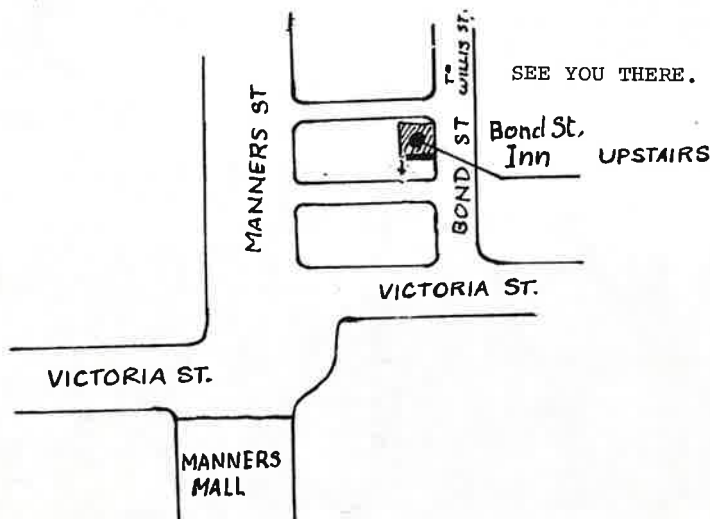


11am

PUB DAY

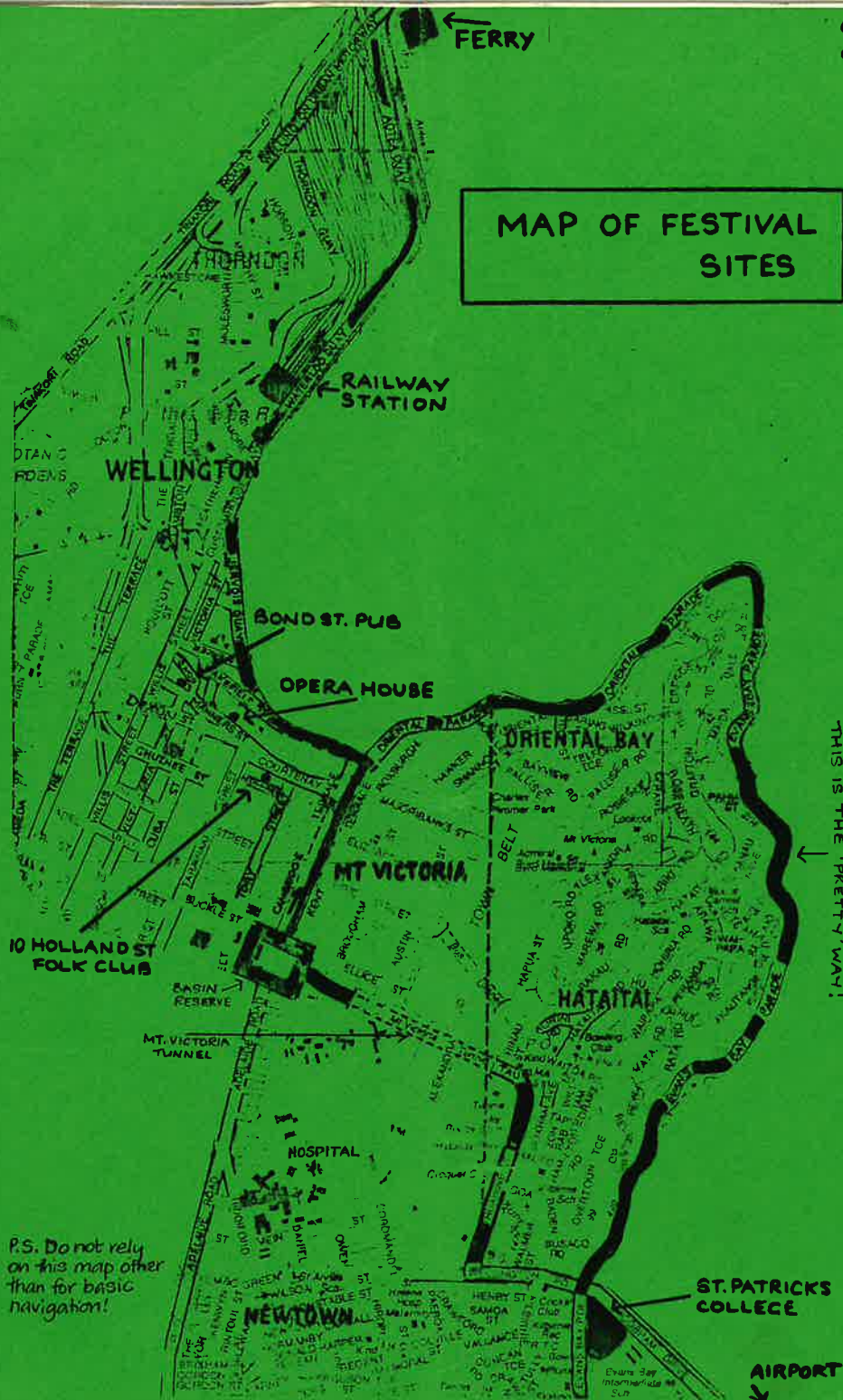
ALL ROADS LEAD TO THE BOND ST. INN ON MONDAY MORNING WHERE ALL WHO ARE LEFT OR CAPABLE, GATHER FOR A VERY FINE MEAL AND ALE IN PLUSH RED VELVET SURROUNDINGS TO EAT, SING, DRINK YOUR FILL and SAY FAREWELL TO NEW AND OLD FRIENDS UNTIL YOU SEE THEM AT THE NEXT FESTIVAL.

EAT (meals available) DRINK & BE MERRY (B.Y.O.)



FERRY

# MAP OF FESTIVAL SITES



P.S. Do not rely on this map other than for basic navigation!

AIRPORT  
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# imported folk records from the FOLKSHOP



FOLKSHOP IS PROUD TO PRESENT A SELECTION OF THE FINEST IMPORTED FOLK MUSIC RECORDS AVAILABLE IN NEW ZEALAND FOR SALE AT THE 1987 NATIONAL FOLK FESTIVAL OF NEW ZEALAND.

TAGS INCLUDE MULLIGAN, TOPIC, HIGHWAY RUBBER, CELTIC, LARRIKIN, FLYING FISH, ROUNDER, BLACKTHORN AND OTHERS.

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