

Shayne.

26th National Folk Festival

QUEEN'S BIRTHDAY WEEKEND 1990

ST. PATRICK'S COLLEGE, KILBIRNIE, WELLINGTON

*celtic • new acoustic • blues • NZ songs • bluegrass • traditional • folk/rock
international dance • women's morris • irish set dancing*



PROGRAMME

WELCOME

to the 26th National Folk Festival. Ron, Sue, Linda and I hope you enjoy the guests and events we've organised; we've got a great lineup this year, with some old friends, some new combinations, and of course our special guests Robin and Libby all the way from California. But the best organisation can't give a festival heart - that relies on you, the people who come and celebrate with us. So here's to a good time, and many happy memories. Kia ora tatou.

Mary Hubble

General Information

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

As last year, Marion and Ema will be providing a wide range of goodies including hot food at meal times. See the menu in the kitchen for further details.

INQUIRIES - Ask at the registration desk, or spot an organiser (we will be wearing different coloured "patches" and a harassed expression). A map of Wellington is available for reference at the desk, as are bus timetables. *NB - Please check this programme first. Thanks!*

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EVANS BAY PDE

PLAN OF ST. PATRICK'S

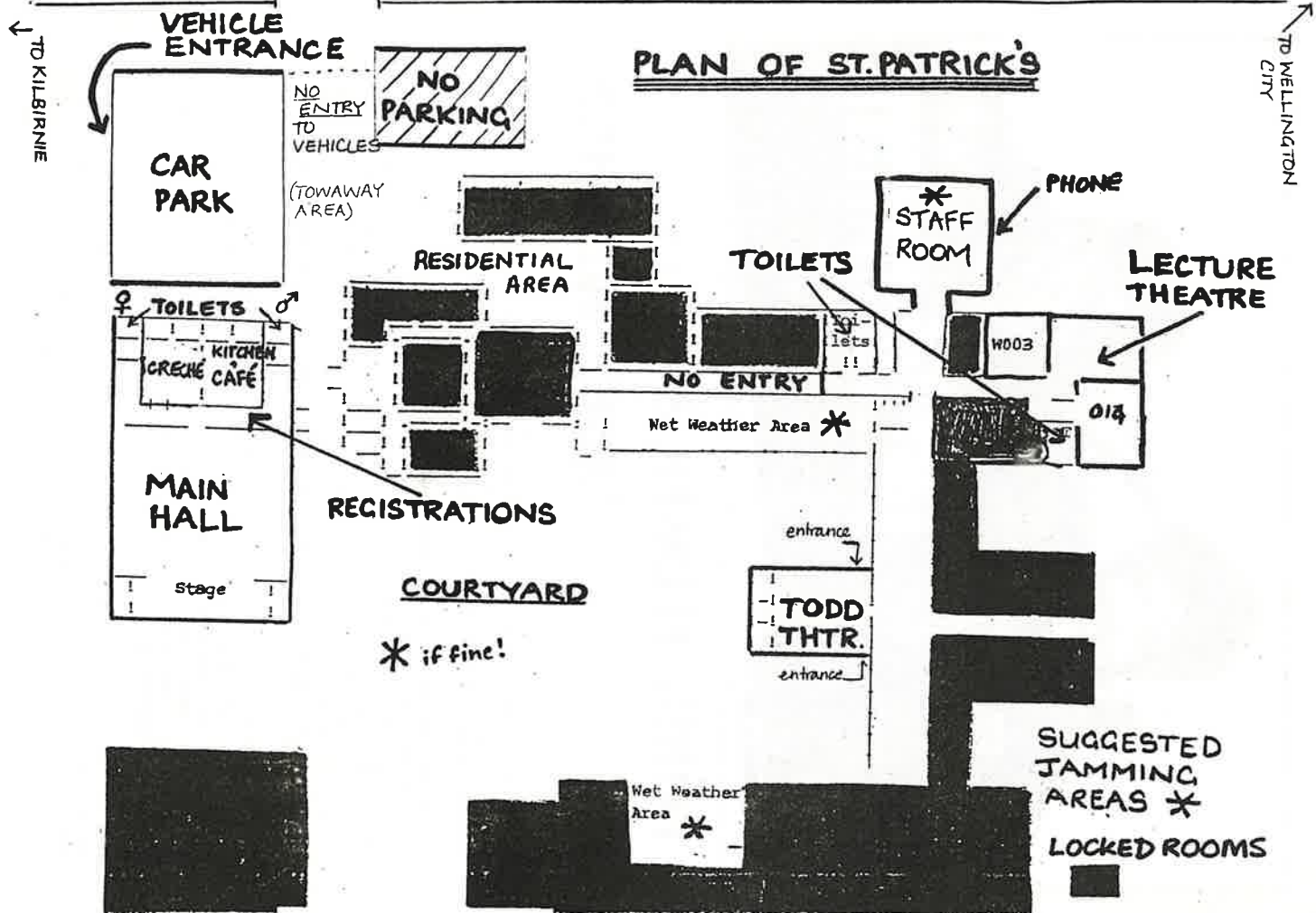




Photo: Newberg

ROBIN FLOWER & LIBBY McLAREN

Robin and Libby have been playing together for only a few years, but they have achieved a distinctive combination of widely varying styles from their different backgrounds as musicians.

For some ten years Robin fronted bluegrass/newgrass bands, and in a genre where slick playing and fast licks predominate, she was compared with such talents as Dave Grisman and David Bromberg. She plays guitar, mandolin and fiddle with equal virtuosity, and as if that weren't enough she also has a creative talent in composition and songwriting. Robin's four albums have appeared in Top Ten lists and been feted by folk and jazz buffs as well as bluegrass fans.

Libby has been largely a background person until combining with Robin, most notably with well-known women's band "The Roches", where she contributed brilliant keyboard playing and harmony vocals. She has written more than 100 songs and added her talents as a session musician and arranger to many other artists' albums since the early eighties.

The two got together when Robin was looking for some help with arrangements for her album "Babies with Glasses", and an empathy between them surfaced almost immediately. They have since toured extensively in the U.S. and are in the process of recording their first album together. This is their first visit to New Zealand.

We are making the most of their expertise while they are here, with two workshops and a concert at the Festival.

At 11 am on Saturday in the Lecture Theatre Robin and Libby will give a workshop on vocal harmony. Libby will discuss different types of vocal harmonies, from the simplest rounds, ostendados, to parallel, counterpoint and block harmonies. She and Robin will demonstrate all these in context, showing why particular harmonies work better than others in different musical situations. There will be songs to harmonize with for "voices on" experience. Bring your songs that need harmony and your cassette recorder and tape for idea-keeping. This will be lots of fun!

Robin will lead a **mandolin workshop/demonstration/jam at 10.30 am on Sunday in the Lecture Theatre**. Through using traditional and original tunes, she will teach technique, theory, chords, lead and rhythm playing. There will be something for everyone, so all levels are encouraged to come and participate. At the end, Robin says "we'll all play some tunes together and become one big mandolin band!" Bring tape recorder and tape.

Robin and Libby will also be giving a concert at 3 pm on Saturday in the Todd Theatre.



JIGGERY FOLKERY

Jiggery Folkery were last seen in Wellington way back in 1983, when they gave a concert entitled "Songs of Toil and Drudgery" which, despite its title, was great fun! The group, which consists of Paul Bond, Fred Hickling and Phil Grimmett, went into temporary recess for a couple of years when Fred returned to England (he comes from Derby) and Phil moved to Christchurch to further his education. They took up where they left off on returning to Motueka where Paul had, in their absence, been pursuing his own musical career with an album (In Sight of the Mountain) and various festival appearances to his credit.

Fred has continued to study fiddle technique, also plays guitar, and is a vital part of the Jiggery Folkery vocal sound. Phil is the group's sound "powerhouse" with his piano-accordion, providing most of the "oomph" in jigs and reels.

Paul, although interested in composing original New Zealand music and songs, has an equally strong interest in British trad. His voice blends well with Fred and Phil in the unaccompanied songs that add spice to their repertoire. Paul plays guitar, mandolin and whistle in descending order of ability.

Jiggery Folkery are a "full on" group who engage the audience with their enthusiasm, humour and gutsy sound. Your chance to hear them is first thing on **Saturday, at 10.30 am in the Todd Theatre**. They are also playing for a "Tea Dance" on **Sunday afternoon, from 4 pm in the main hall**.



BEVERLEY YOUNG

Beverley Young is one of New Zealand's finest singers of British traditional folk song. Her superb singing and deep knowledge of the music have impressed and entertained folk audiences throughout New Zealand and in Australia.

Her interest in folk music started in childhood, with the encouragement of her father, who was born in Durham, England. In the late 1960s she began exploring the British traditional styles that are still the mainstay of her extensive repertoire - although she also now performs Australian and New Zealand material, along with some of the more modern offerings of the new generation of American women singer/songwriters.

Beverley has always been known for her unaccompanied singing. For many years, she worked in a trio with close friends Colin and Pat Bowley. The partnership was broken by the untimely death of Colin Bowley, but has been revived with Pat and Colin's daughter, Clare. Beverley has also worked with Martha Louise and Cath Woodman in a trio presenting a more modern style of music, featuring intricate harmony arrangements.

"Bushes and Briars", Beverley's 1986 album, was awarded the title "Folk Album of the Year" in the NZ Record Industry Association awards. The album is still heard frequently on national radio. More recently, Beverley has worked with Christchurch-based Scots singer Iain "Mitch" Mitchell, providing backing vocals for his new recording. She can also be heard backing Martha Louise on her album.

Lately, Beverley has been developing her solo performing, mixing British traditional material with a wide range of other material - and an equally wide range of backings, including her own dulcimer playing. For the Festival, she has teamed up with three other fine musicians; Helen Webby, Paul Yelder, and Alan Young.

Helen Webby

Helen Webby is a gifted young harpist who plays everything from traditional folk to classical music. Helen began playing harp when she was 12, and recently completed a Bachelor of Arts degree in music performance at Auckland University. Helen is widely in demand for public performances, and plays with the New Zealand Symphony Orchestra. Her brother, Kim Webby, is a noted harp maker, who built the instrument Helen uses. Helen is travelling to Europe this year to further her musical studies.

Paul Yelder

Paul Yelder will be playing Uilleann pipes, bouzouki and mandolin. Born in London, Paul spent most of his life on Tyneside in County Durham, England. His father was a noted jazz pianist, and Paul too is a talented keyboard player. But he turned to traditional music while at Durham University, playing mainly stringed instruments - guitar, bouzouki and mandola.

In 1977, he started studying the pipes at the Willie Clancy school in County Clare, Western Ireland. Although his talent on the pipes quickly made itself evident, he says he has been playing "seriously" only since 1986.

Paul has toured with Christchurch Celtic band Dalriada, and with Iain Mitchell, and is now working in Auckland with an Irish band, playing mostly pub gigs. His talents are on display on Iain's recent recording - Paul plays on it, and did several arrangements.

Alan Young

Alan Young, Beverley's husband, will be playing guitar, mando-cello, mandolin and harmonium. Although best-known as a blues player - in which capacity he was a guest at last year's NFF - Alan has been doing backings for Beverley ever since she started singing in folk clubs. His backings are not always in conventional 'trad' styles, but he has studied a variety of tunings developed by British trad guitarists, particularly Martin Carthy (from whom he picked up a few tips on Carthy's New Zealand visits). He has also adapted other tunings more commonly used in blues to accommodate trad stylings.

Alan is also an award-winning recording artist in his own right, has played innumerable festivals in New Zealand and Australia, and has done radio and television work in New Zealand, Australia and the United States - where he fulfilled a blues player's dream by appearing on the world-famous King Biscuit Time radio show.

* * * * *

Beverley and company will be giving a concert in the Todd Theatre at 1 pm on Saturday.

Paul Yelder will be presenting an instrumental workshop later on Saturday at 4.30 pm in the Lecture Theatre, possibly abetted by some of the Festival's other guests.



MARCUS TURNER

Marcus Turner, as many festival-goers will know, is an entertainer par excellence, a multi-talented musician and singer, and a writer of songs ranging from the hilarious to the introspective. Many of his songs deal with subjects the average songwriter would never attempt - spiders in the bath, telephone boxes, and nervous breakdowns, to name but a few.

Marcus has performed at all the main festivals and folk clubs in New Zealand, and has been a guest at several Australian and English festivals - the latter during a stay in the U.K. in the mid-80s. His last appearance at the National Festival was in 1983. Since then he's gone from strength to strength, concentrating latterly on musical technique, particularly on guitar.

His concert, at 1 pm on Sunday in the Todd Theatre, is bound to be a highlight of the Festival, and there will be another chance for us all to see him in action on Sunday night as he comperes the Ballads to Blues concert.



BATTERED HATS CEILIDH BAND

"Battered Hats" is a collection of seven musicians from Palmerston North with what they describe as "an odd array of instruments" who play, in the main, music of Ireland, England and Scotland. This predominantly Celtic base is mixed with an occasional tune from a number of European countries ... Greece, Italy, Yugoslavia, France, Germany, Sweden and so on ... and a touch of American, Australian, and of course homegrown Kiwi music.

Alastair Hall plays bass, guitar, 5-string banjo, tin whistle and mandolin, Judith Freyberg accordion and French horn, while Ian Mason can be found with flute, tin whistle, bouzouki, mandolin or guitar. Elayne Johnston is the band's dance leader, plays lagerphone, bodhran or guitar, and sings. Jenny Ineson on recorder also plays Highland bagpipes, Scottish small pipes, French horn and crumhorn; Bruce "Fiddler" Sinclair does just that, on either fiddle or viola, sometimes branching out onto bagpipes or sax, and Ian Johnston plays guitar, tenor banjo or mandolin and provides the odd song.

As well as playing at many many dances around the Manawatu region, they have appeared on Telethons, in concerts, in local community promotions, and last year produced a feature programme for National Radio.

The dances played by Battered Hats are as varied as the music; some of the old standards, and others which will stretch the dancers and the tendons just a touch. If you've never danced the Tarantella, or a Serbian Kolo, you'll get your chance on Saturday night at the ceilidh starting at 8 pm in the main hall.

The Hats will also be presenting a workshop on Sunday at 2.30 pm in the Lecture Theatre on arranging music for bands, where they will demonstrate why this goes with that - or when it doesn't.

FRIDAY

6pm onwards: Registrations

8pm Welcome Concert 'Wellington Showcase'

Todd Thre

SATURDAY

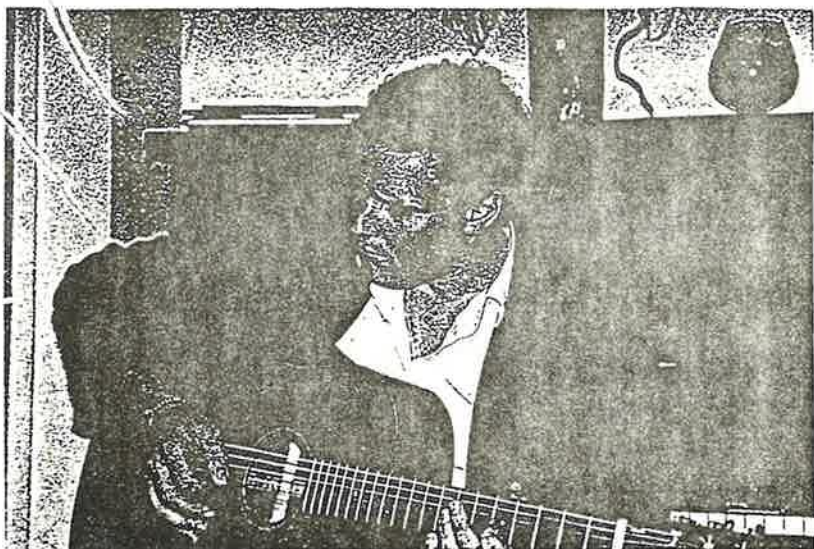
MAIN HALL TODD THEATRE LECTURE THEATRE STAFF ROOM CRECHE ROOM ROOM 014

10.30-12 Irish Set Dancing with Lorcán Dunne Anne Forrester	10.30-12 Jiggery Folkery in concert	11-12.30 Vocal Harmony workshop with Robin Flower Libby McLaren	10-12 Creche	Kids' Video session times at desk
			CLOSED	
	1-2.30 Beverley Young in concert with Helen Webby Paul Yields Alan Young	1-3.30 Songwriters' Concert Come-all-ye	1-2 Creche	
			CLOSED	PAUSE
	3-4.30 Robin Flower & Libby McLaren in concert		3-6 Creche	
4.30-6 English Country Dance with Joan Prior	5-6 Come-all-ye	4.30-6 Paul Yields' Mystery Instrumental Workshop		
6-8 Teatime				
8-12 Ceilidh with Battered Hats Ceilidh Band	Main Hall	Come-all-ye Compare	Todd Thre	

SUNDAY

MAIN HALL TODD THEATRE LECTURE THEATRE STAFF ROOM CRECHE ROOM ROOM 014

10.30-12 Irish Set Dancing with Lorcán Dunne Anne Forrester	11-12.30 Linc Mail & Friends in concert	10.30-12 Mandolin Workshop Robin Flower	10-1 Creche	Kids' Video session times at desk
		11.30-1 Radha Wardrop Music with Children a workshop for adults	CLOSED	
12.30-2 International Dancing Catherine Yates	1-2.30 Marcus Turner in concert		2-5 Creche	
2.30-4 Morris Dancing White Rose Women's Morris	3-5 Last Chance Come-all-ye	2.30-4 Arranging for a Band workshop Battered Hats Ceilidh Band		
4-5 ish "Tea Dance" with Jiggery Folkery	5- Clean up			
8-11 Ballads to Blues	State Opera House			
Midnight to Dawn Party	at "Dancepace" Swan Lane (off Cuba Street just up from the mall)			
11-? Pub Day	Bond St Inn			
MONDAY				



LINC MAIL

Linc Mail now lives in Auckland, but was born in Hawera. His first musical performance was at age 4 (he's not saying what he performed on). During childhood and early adolescence he studied piano, brass and choral singing. He started "fiddling with" the guitar at 15 and bought his first acoustic guitar at 18.

Musical influences include John Martyn, Neil Young, Dylan, Frank Zappa, Uriah Heep, Fleetwood Mac and later, after joining the folk scene, such N.Z. monuments (his own word - Ed) as Mike Harding and Maurie Sloan.

Early songwriting attempts were strongly influenced by 1. Taranaki 2. John Martyn's guitar style, which is still evident in later songs.

Linc started working as a paid entertainer in 1982, after a brief stint as a disco dancer and a dabble fronting a New Wave band. He spent four years working in restaurants, bars, clubs and pubs for which he had to learn rock'n'roll styles - Chuck Berry, Elvis, Buddy Holly etc. He also played harmonica with jazz bands and played folk clubs "to keep things in perspective and as a forum for my original music".

For the last three years, Linc has taken a break from professional music to raise a family, but keeps his hand in at festivals and doing occasional spots at clubs.

Linc's appearances at the Festival will be his first big shows in three years. He says it will be fun. Linc gives a concert at 11 am on Sunday in the Todd Theatre.

RADHA WARDROP

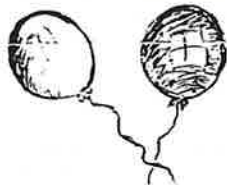


Radha Wardrop specialises in making music for and with children.

Her extensive background in early childhood education is combined with numerous musical and performance skills. She writes, performs, records (six albums for children and two for adults at last muster) and teaches other people how to share music with children. Her CV includes numerous interviews, workshops and performances all over New Zealand. Radha was born in Dunedin, and has lived in Sydney and Nelson; she now lives at Titahi Bay, where she runs Universal Children's Audio with Rick Sahar (alias Ricardo the Stupendous) and engineer Tony Clark.

Radha will be giving a concert for (and with) children at 2 pm on **Saturday in the Staff Room**. Young children (up to 8 years or so) are especially welcome - bring your mum, dad, or auntie along too.

For mums, dads, aunties and anyone who's interested in learning how to share music with children from birth to early school age, Radha is leading a workshop at 11.30 am on **Sunday in the Staff Room**. You are recommended to bring cushions and wear active clothing for this. Please don't bring children - this workshop is for adults.



Songwriters' Concert & Come-all-yes

From 1 pm on **Saturday** the **Lecture Theatre** will be the place for you if you have written a song or composed a piece of music, and would like to have it heard in a friendly, interested atmosphere. The concert will be run as a come-all-ye with a blackboard for you to sign up on (before the concert starts, preferably). It will be compered by the incomparable Debbie Gillanders. This concert has a tradition of being one of the most interesting in the Festival and is strongly recommended to audiences as well as performers.

There are several other opportunities for all comers to show off their talents during the weekend, with a blackboard concert on **Saturday** from 5 pm in the **Todd Theatre**, a come-all-ye in the **Todd** on Saturday night, hosted by Sharyn Staley, and a final chance in the **Todd** from 3 pm on **Sunday**. Go for it!



Irish Set Dancing

Lorcan Dunne has pioneered the teaching of traditional Irish set dancing in New Zealand since first seeing it danced in County Clare, Ireland, in 1982. He had heard of the sets from his mother while growing up in Dublin but had never seen them. When he did, he was inspired to learn more about them and to teach them to others.

The dances are for four couples facing each other in square formation. They have evolved from the quadrilles popular in the early nineteenth century, when, as folklore has it, they were introduced into Ireland by soldiers returning from the Napoleonic wars. They were quickly adapted to use local music and simplified stepping, as the original dances demanded a range of steps beyond the ability of the average dancer. Different counties developed their own forms of the dances, Clare reel sets having lower steps than those of Galway, while counties Cork and Kerry favoured higher stepping jigs, hornpipes and polkas.

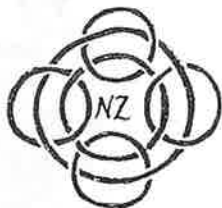
Set dancing continued throughout the nineteenth century and well into the twentieth in rural Ireland; they were danced in homes and at public gatherings. Some areas have an unbroken tradition. In the last twenty years sets have seen a huge revival in their popularity and are now being danced throughout Ireland and in many other countries. They are not complicated to learn, and they are great fun to do.

Since 1982, Lorcan has returned to Ireland 7 times spending up to 8 months at a time solely playing music and learning and dancing the sets, travelling Ireland with some very accomplished dancers. Whenever he returned to New Zealand he had a desire to share the tremendous fun he had from dancing with others, so began weekly classes in Auckland and ran workshops at the Auckland Folk Festivals.

It was at one of these workshops 2½ years ago that Anne Forrester first saw the set dancing. At the first opportunity she began attending classes, and now as well as being an excellent dancer she teaches dancing and has the ability to convey the important aspects of the sets to a class.

Over the past 12 months, Lorcan and Anne have been travelling as far afield as Northland, Gisborne and Taranaki, to conduct workshops at festivals, Irish clubs, the Gaidhealtachd Celtic Summer School, and weekend dance seminars.

You can join in the fun at 10.30 am on Saturday and Sunday in the main hall.



Lorcan Dunne &
Anne Forrester



Traditional Irish set dancing in action - a demonstration set at a show.

English Country Dancing

The Festival is delighted that Joan Prior has once again agreed to share some of her extensive knowledge of English country dancing with us. Joan is a longtime friend and supporter of the Wellington folk scene, and an expert tutor and caller of these dances.

Joan says that dances taught at this session will be those more suited to the ballroom than the village green. Most are the work of the late Pat Shaw, a dancing master in the Playford tradition.

The dances are not suitable for those who have never tried any form of dance before, but if you have any experience of Scottish country dancing, barn dancing, square dancing, Morris, etcetera you will not find them difficult.

English country dancing with Joan Prior, 4.30 pm on Saturday in the main hall.

Joan Prior



International Dancing

We are sorry that Marcel Baaijens was unable to present a workshop as previously advertised. However, we are happy to say there will be an international dance workshop, taken by Catherine Yates, a pupil of Marcel's. Catherine will teach a selection of mainly European dances, from Greece, Romania, Israel, Hungary and elsewhere. All will be simple to learn, and while some are moderately energetic, the dances are designed for folk of all ages and abilities, so anyone can have a go. Wear loose, comfortable clothing. The best shoes to wear are indoor games shoes, offering some support without being too heavy.

These dances are quite different in style to British dancing. They're great fun, and the workshop will be a good opportunity to experience a different type of folk music and dance.

International dancing with Catherine Yates, 12.30 pm in the main hall on Sunday.

Catherine Yates



Morris Dancing

At 2.30 pm on Sunday in the main hall you are invited to join the White Rose of Wellington women's Morris side in a workshop which will feature a variety of dances drawn from their wide repertoire.

White Rose are the first women's Morris side in New Zealand and are flourishing at present, with about 18 members including 4 musicians. They dance a mixture of dances from Cotswold, North-West and Derbyshire traditions, and also some contemporary dances, some written by their own dancers. Several of the women have added step clogging to their skills, led by a clogger from Britain who has recently joined the side.

Everyone is welcome to come along and try out the dances, or just watch, including men. It helps to know your left from your right but is not essential.

White Rose of Wellington

CRECHE

Creche facilities, run by Len and Margaret, two childcare supervisors from the Newtown Community Creche, will be available at the following times:

SATURDAY 10 am - 12 noon, 1 - 2 pm, 3 - 6 pm

SUNDAY 10 am - 1 pm, 2 - 5 pm

The creche will offer plenty of toys and play activities for a variety of age/ability levels and interests.

Location is planned to be in the room adjoining the kitchen, but the creche may be moved during the weekend if that's too noisy (for the kids!) Ask at the desk.

Cost \$1 per child per hour, payable at the registration desk. Tickets will be issued. Please do not try to pay at the creche! If that's too expensive please see an organiser to discuss it - Len and Margaret have nothing to do with the pricing, and have no dispensation to haggle.

Conditions and Suggestions Len and Margaret advise that the ideal age range is about 1 - 6 years. Young babies will be accepted on negotiation (ie if there are not too many other children and the baby seems happy to go into the creche).

Feeding and changing are primarily parental responsibilities, but Len and Margaret will help out if needed, provided you bring some food and a change. It's a good idea to bring a favourite toy or two. You will also need to let L & M know where you intend to be while your child is in their care.

Videos

For children six and upward there will be videos screening throughout most of Saturday and Sunday - selected and with supervision arranged by Don Mills & Margaret Fordyce, veteran child-pleasers.

Entry tickets can be bought at the registration desk.

Screening times will be at the desk.



BALLADS TO BLUES

SUNDAY 8 PM STATE OPERA HOUSE MANNERS ST.

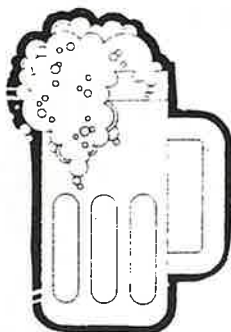
featuring • Battered Hats Ceilidh Band
 • Linc Mail
 • Beverley Young
 • Jiggery Folkery
 • Robin Flower & Libby McLaren
 compere • Marcus Turner

NB PARKING BESIDE OR BEHIND THE OPERA HOUSE IS PROHIBITED
 Suggestions: James Smiths/civic car park or Marion St carpark (see map)

Party "Midnight to Dawn"

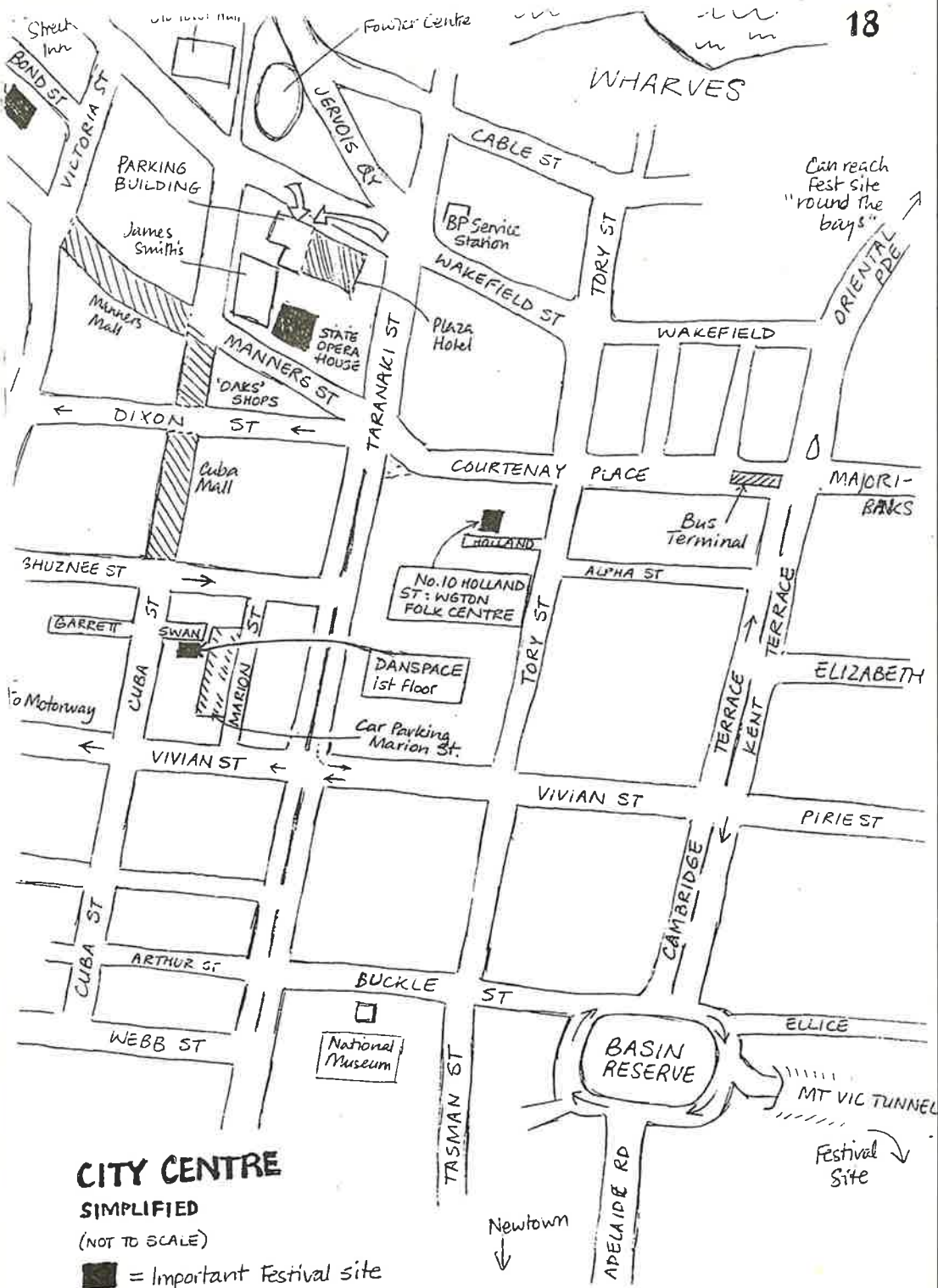
Party time this year has shifted venue; the old Railway Social Club Hall has been taken over by a private catering firm (boo, hiss). However, the silver lining is that the new venue, Dancespace in Swan Lane, is less than five minutes' walk from the Opera House. It boasts four rooms but not very sophisticated facilities - bring your own everything, instruments, refreshments, and drinking vessels. Please be careful of the mirrors: we don't want an emergency to finish off the evening.

See the map of central Wellington for precise directions.



Pub Day

In case the party didn't finish you off, we've made a date with the management of the Bond Street Inn to invade their premises from 11 am Monday. Drink and food provided - at a price. BYO instruments and voices.



Notes

(please note)

JAMMING - is welcome, but preferably not right outside a scheduled concert or workshop. Areas asterisked on the Festival map are usually free. The Staff Room is recommended (except 2 - 3 pm on Saturday and 11.30 am - 1 pm on Sunday). As usual, the kitchen is "open session".

NIGHT MUSICK - Because some of the Fathers attached to the school are remaining in residence over the weekend, please keep noise outside the buildings to a minimum at night.

SMOKING - Unless there is a "No Smoking" sign visible, there are no specific restrictions, but please use common sense and consideration.

RUBBISH - Please dispose of your own rubbish in the kleensaks provided.

BADGES - Your festival badge should be worn throughout the weekend to avoid potential embarrassment. Don't forget it is your ticket of admission to the Ballads to Blues!

GROUNDS - Please keep off the flowerbeds. We have been informed that St Pat's will not be responsible for injuries inflicted by their groundsman on anyone who tramples/pours beer on/drops butts on his precious plants.

THANKS

My sincere thanks to the many people who have contributed their time, effort and resources in ways large and small to help make the Festival a success - offering billets, helping on the desk, compering, helping with publicity, running the sound ... the list goes on and on. Special thanks to Ron Craig, Sue Ikin and Linda Dear, who have gone the extra mile many times over the past six months, and to our respective partners for their support.

And thanks to all of you for coming. We look forward to seeing you again in 1991 - or sooner, at the Folk Centre.



CATCH THE MUSIC ALL YEAR ROUND AT
WELLINGTON FOLK CENTRE

Wellington's longest running live music venue

10 Holland Street (off Tory Street)

CONCERTS EVERY SUNDAY NIGHT 8 PM

Phone 850 617 for details