

Celebrating 40 years of

REAL MUSIC REAL PEOPLE

LABOUR
WEEKEND

22-25 October 2004



PROGRAMME

ACKNOWLEDGEMENTS

The festival organisers gratefully acknowledge the support of the sponsors, advertisers, and all those who have helped them, especially with publicity, and will be helping with festival organisation and tasks on the day.

| | |
|-----------------------|---|
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Welcome to the 2004
Wellington Folk Music Festival
celebrating 40 years of real people – real music

The organisers of this festival are David Barnes, Sue Ikin, Peter Whiting, Jane Bell, Kate Hughes, Sarah Hughes, Shirley McGregor, and John Sutherland, with special assistance from Sharyn Stayley, Libby Stuart and Robyn Park. The organisers can be readily identified by their “uniform” fleecy. One of them will not be far away if you have any queries or need help.

FACILITIES

Food on site: Catering this year is being provided by “Pete’s Palace”, “The Barbie Shack” and “The Mostly Vegie Patch Cafe”. The kitchen will open at 7.30 a.m. for breakfast and a light meal and hot drink service will be maintained throughout the day until late. Hot meals will be available at lunch and dinnertime. There’s also a kitchen available in the Fletcher Hall for self - caterers.

On site services: (rubbish, water heating, and general vigilance) are being provided by the Friends of Brookfield and festival volunteers. If you notice a problem please advise a committee member who will then contact one of them.

Festival shop: Charles Hazlewood of The Music Box will be running a shop adjacent to the kitchen, selling CDs, tapes, strings and other useful things. If you have recordings for sale please see him, not the registration desk. Please do not sell from the marquee stage.

The **phone** in the registration office can be used for outward local calls at any time.

Local information: There are several dairies, ATMs, supermarkets and fast food outlets in Wainuiomata itself. The festival does not have credit or EFTPOS facilities. The festival site itself is a cellphone and Internet access free zone.

THE FEST REQUESTS

Registration and day passes are to be worn at all times, and concert tickets produced on request. Please wait for a break in the music before entering or leaving enclosed performance venues. If you intend to participate in a workshop please be at the venue in time for the start and please don’t talk through concerts or workshops.

The sound equipment is off-limits to all but the crew.

Parents, please ensure your children do not disrupt concerts, especially those in the marquee, or workshops, or touch sound equipment or instruments. Please keep alcohol locked away at all times if possible so that your teenagers do not have unsupervised access.

As Radio New Zealand is recording throughout the day on Saturday and Sunday please observe normal concert-going courtesies at all times.

Please observe the site rules set by the Scouts Association, which are a condition of our using the site (see inside the back cover).

CELEBRATING 40 YEARS OF FOLKING

Three events combine to form the core of the 40th festival celebrations. They're the Dave Jordan tribute concert in the marquee on Saturday morning, the party in the Fletcher Hall on Saturday evening and the Warrant of Folkness blackboard concert in the Maire Hall on Sunday afternoon.

DAVE JORDAN REMEMBERED

The songs of one of New Zealand's best loved and well-known songwriters will be presented in a special concert in the marquee at 10.00 a.m. on Saturday morning.

"RAISE A GLASS TO TIMES LONG PAST"

A reunion of folkies from the earlier years happens in the Fletcher Hall on Saturday evening from 8.00 - 11.00 p.m. Space constraints limit the numbers unfortunately, and entry will be controlled. If you think you should be invited, and haven't got an invitation please see Sharyn (Staley), Robyn (Park) or Libby (Stuart) in advance.

THE WARRANT OF FOLKNESSE BLACKBOARD CONCERT

If you're a folkie of at least 20 years' standing, and recognised as such by the registrars, Libby and Sharyn, then put your name down with them for a spot in the blackboard concert in the Maire Hall at 3.30 p.m on Sunday afternoon.

Slots are limited to three numbers or 10 minutes, whichever comes first and the concert will be "unplugged". The word of the registrars is final and there's no recourse to any arbitration!

WHAT DID YOU LOOK LIKE, BACK THEN?

Check out the photo boards in the main kitchen. If you've got an item you've brought along for display please see Robyn (Park) and she'll arrange it.

**Welcome to the Wellybestfest welcome concert
8.00pm FRIDAY IN THE MARQUEE**

featuring

John Sutherland, Cumann na mBan

The Shot Band

Second Guess, The Jimmies

bring your own seating & wrap up warmly!

DAVE JORDAN REMEMBERED

The songwriter Dave Jordan, who died earlier this year in Christchurch, was one of New Zealand's most creative and important lyricists and composers. His work in London in the 70s yielded songs recorded by numerous pop and MOR artists, and he became a nifty writer of jingles when he returned to NZ.

(Dave Jordan and David Calder)



It is his early work that is celebrated among folkies. Humorous and serious songs have entered the Kiwi folk repertoire, and his LP *Seasons* for Kiwi Pacific featured the best of them. He won the APRA Silver Scroll two years running, with *I Shall Take My Leave* and *Out Of Sight, Out Of Mind*. The Wellington Folk Festival celebrates the art and the

life of this remarkable fellow. This concert is masterminded, compered by and contributed to by one of Dave's close friends and musical associates; David Calder. David played guitar on *Seasons*, and backed Dave at folk concerts in the late 60s. He also plays mandolin with The Hamilton County Bluegrass Band.

Tributes to Dave Jordan (1943 - 2004)

"My tears are worsened today by the thought that I will no longer receive his letters of wit and real life understanding and of course, his friendship. I never told him how much I learned from him, but perhaps he knows this already. Arohanui" - Mahinarangi Tocker

"In Dave, New Zealand has lost probably its greatest wordsmith ever. A man of devastating and wry humour who experienced a wider range of life's highs and lows than most of us will ever see, and wrote, spoke and sang - superbly - about most of it. His later compositions, such as "Goodnight Ruby", will continue to be sung, often by people who were never privileged to meet, let alone know, Dave; it's a measure of their quality, which positions them well among his earlier masterpieces." - Arthur Toms

"Remember his songs and pass them on" - Kath Tait

"Dave Jordan remembered" is the opening concert in the marquee on Saturday morning (10.00 a.m.)

AKASA -

AUSTRALIAN A CAPPELLA - contemporary folk that will re-ignite your spirit!

Mesmerising vocal harmonies intertwined with percussion creates the sound that is Akasa. This passionate female quartet sings original, rhythmic music a cappella style. Influenced by the sounds, politics and cultural movements from across the Southern Hemisphere, Akasa's music is re-sensitising, relevant and empowering. Akasa formed in 1998 and has toured extensively in Australia, playing at all the major folk festivals and selected world music events. In September 2002 the group made its first overseas appearance at the "Femme Funk Festival" in New Caledonia and again at the inaugural "Femme Funk Festival" in Fiji, 2003. In April 2002, Akasa released the defining album "World Citizen" which has been highly acclaimed in Australia and abroad.

Vicki King is a highly experienced choral tutor and has been a conductor with the Australian Girls Choir for seven years. She teaches voice and improvisation at Victorian College of the Arts and Wesley College.

Andrea Watson is strongly involved in South African music and has been working with Vlalanga Khosa, a South African singer-songwriter, for six years. She regularly tours South Africa. **Heidi Bradburn** is an experienced Sean Nos singer and runs intensives in Celtic singing. **Diana Clark** has been a finalist in Australian and International Jazz singing competitions. Her repertoire includes classic bossa nova sung in the original Portuguese and she shares her knowledge via workshops and concerts throughout Australia.



Akasa is a group with emotional and spiritual depth....intelligent, powerful, engaging compositions. Akasa perform with outstanding talent and energy." - Roger King, Melbourne,

Akasa's concert is in the marquee at 11.00 on Sunday morning and they're leading the festival choir workshops in the Fletcher Hall at 10.00 a.m. on Saturday and again at 2.00 p.m. on Sunday.

CONSIDINE, McNEILL & MONTGOMERY



This act brewed in the bottom of a beer mug for many months before finally rising to the top. Scooped out and preserved in a fine malt, Mike Considine's playful trio has finally walked off on its own. Famously dedicated, professional and teatotal, their gentle Celtic sound can often be heard at festivals in early morning singalongs. NOTE: The label on this package may not conform to currently accepted guidelines.

Mike Considine is the leading accompanist of Irish music in New Zealand. He has twice won the New Zealand Music Award (Tui) for folk music, with the group Claddagh in 1992 and with Brendyn Montgomery in 2003. Mike is a master of the Irish bouzouki, and has played with many of the Irish music elite.

Award-winning songwriter **Bob McNeill** emigrated to New Zealand from Scotland in 1998. His debut album *Covenant* won the Best Folk Album Tui for 2001. He has a growing reputation as a performer on the festival and concert circuit in New Zealand and further afield. His new album "Turn the Diesels", featuring many of his best known songs, has been available from July 2004.

Brendyn Montgomery has an M.A. in traditional Irish music performance (1st class honours) from the University of Limerick; the first New Zealander to be accepted onto the course. Brendyn is one of New Zealand's leading traditional Irish musicians, playing flute, whistle and fiddle. His solo CD *Mountain Air* with Mike Considine (bouzouki) won the 'Tui' for best Folk Album of 2003.

This "Tui" trio can be heard in the marquee at 2.00 p.m. on Sunday.

FAERD



Expedition, life's work,
a journey.

A quintet whose music crosses borders between styles, nationalities and traditions. Music with roots going back before 1700: Danish and Faroese ballads, melodies by the Faroese troubadour J.Chr.Svabo and Shetland fiddle tunes.

Karen Tweed first gained fame as the accordion player in the Kathryn Tickell Band, then won further renown with The Poozies. In 1994 Karen Tweed formed one of UK's best-known duos with guitarist Ian Carr. At

the same time Tweed and Carr formed the crossover quartet Swap with Swedish fiddlers Ola Backstrom and Carina Normansson. Karen is recognised as being one of the UK & Europe's leading accordionists.

Carina Normansson vocal & fiddle - Carina Normansson has over the last 20 years played over Sweden at the traditional folk music scenes. Since she and Swedish fiddler Ola Backstrom joined Swap", Carina has become well known generally on the European circuit.

Peter Uhrbrand, Danish fiddle and viola player, has years of experience working with the traditional music and dance of the island of Fano and is also an accomplished jazz musician. Peter has represented Danish Folk Music at Celtic Connections in Glasgow and Folk Alliance in Canada.

Eskil Romme, soprano saxophonist from Denmark, has since the mid-seventies worked with musical connections across the North Atlantic, from Canada to Scotland and Scandinavia. Eskil has toured with the trio Sula in Europe, New Zealand and Australia.

Tapani Varis, trained at the Sibelius Academy in Helsinki, this Finnish bassist helped found the world-famous known Finnish band Varttina. Since then he has performed and played with the top musicians on Finland's folk music scene,

Faerd can be seen in the marquee at 2.30 p.m. on Saturday and Peter and Carina will be leading a workshop for two Scandinavian dances in the Fletcher Hall at 12.30 p.m. on Sunday.

HARDRIVE

Nick Dear

fiddle, mandolin

Pete Sweatman

guitar, vocals

Mick Harrison

5 string banjo

Lachlan Dear

double bass

Oliver Dear (not

pictured) fiddle,

vocals, mandolin



Nick Dear and
Pete Sweatman are
the enduring

combination of the band, having played together for twenty years. These two have played at bluegrass festivals in America, and honed their musical skill in the well-received Melbourne Bluegrass Band, Dixie Does Bluegrass and other bands. The addition of Mick Harrison to the group 7 years ago, and the maturation of the then 10-year old bass player Lachlan Dear formed the line-up which recorded 3 award winning albums; "Driven", "Henry Lawson's Blues" which won the 2003 Victorian and National Country Music Awards "2003 Album of the Year" title. The third was recorded live on a 2 track system with no engineering in Sydney at a performance at the Acoustic Cafe in July 2003. It reached the finals in five categories of the Victorian and National Country Music Awards in 2004.

Now Hardrive has finally waited long enough for the five-piece traditional sound and has now managed to train up Oliver Dear on fiddle, vocals, mandolin and guitar. He is thirteen years old, and keen to upstage his brother, Lachlan! He is a miniature version of bluegrass great Jimmy Martin - anyone who knows anything about Jimmy Martin will see Oliver know what is meant!

Featuring high-lonesome vocals and great instrumentals from a traditional line-up of banjo, fiddle/mandolin, guitar and double bass, their live performance and recent CD recording is true to the traditional form and reflects the nature of traditional bluegrass played live - as it was when Bill Monroe first began in the United States on radio programs broadcast from the Grand Old Opry and other live venues. Hardrive believes that bluegrass is best enjoyed as a live concert experience, and you get that experience *in the marquee at 11.30 a.m. on Saturday morning.*

Bluegrass devotees can also take the opportunity to meet Hardrive and maybe jam with them after their introductory workshop *in the Fletcher Hall at 9.00 p.m. on Friday.*

MARG LAYTON & FRIENDS



MARG LAYTON is one of New Zealand's foremost blues performers. She began her musical career in the folk music cafe scene of the late 1960s, first in Christchurch, then in other parts of the country. Throughout the seventies and eighties she performed at every major folk venue, mixing traditional and contemporary folk songs with a growing interest in blues and gospel.

A visit to the United States in 1980 led to a meeting with Alberta Hunter, who provided new inspiration and led to a greater emphasis on the blues in Marg's repertoire. Since then Marg has taken the music of her blues heroes and heroines the length and breadth of New Zealand, and appears regularly at major arts and music festivals. Marg specialises in concert performances, drawing on a variety of styles from

sophisticated jazz settings to raw, earthy country blues, and occasionally reverts to her first love, traditional and contemporary folk, for contrast. Marg has always remained a creative spirited artist. A veteran performer on the festival and concert circuit, she is the complete entertainer. Her warm and vibrant voice, engaging humour and powerful stage presence combine to captivate her audiences.

THE FRIENDS

BILL LAKE arrived in Wellington from Canberra in 1967, bringing with him an extensive knowledge of country blues styles and formidable skills on guitar, harmonica and vocals. The following year he formed the Windy City Strugglers who continue to this day.

ANDREW DELAHUNTY took up the harmonica at primary school. He later discovered blues and jug band music and was recruited to the Strugglers in the mid 70s. He now also plays guitar and mandolin.

Harmonica player **MATT HAY** was a founding member of Cool Disposition, an R&B band formed in the early 90s with Julian Dixon.

Marg's feature concert is in the marquee at 1.00 p.m. on Saturday.

PHIL GARLAND



With an impressive career spanning forty years field collecting, recording and writing, Phil Garland has gained both local and international respect as *"New Zealand's foremost and finest heritage balladeer"* and *"A National Living Treasure."* He has performed extensively around

the world promoting New Zealand's musical heritage, while his blended presentation of songs, ballads and yarns introduce audiences to the musical heart of New Zealand and its people.

Recent years have seen him become something of a *"Kiwi institution"* and *"Singing Historian"* touring New Zealand and Australia, performing in acoustic, country and folk music venues, as well as large festivals. After releasing his latest album *"Swag O'Dreams"* Phil toured throughout Australia and New Zealand, where enthusiastic audiences clamoured for more, while his peers were falling in love with his original compositions. Phil's music transcends the wider boundaries of Country and Folk, appealing to audiences on all sides of the musical spectrum. While the Southland Times was calling him *"A Country Music Legend"* the Christchurch Press was describing his music as *"Crafted Colonial Storytelling"*!

Phil has recorded a large number of albums and picked up numerous awards locally and internationally during a long and illustrious career and recently wrote and recorded a musical tribute *"Bright New Day"* for the grand opening of the Totara Farm Estate redevelopment, the birthplace of the New Zealand Frozen Meat Industry, just south of Oamaru. Currently Phil is the prime mover behind the formation of a 'Swaggers Museum' to be incorporated into a proposed Amuri historical and cultural precinct at Culverden.

Phil presents a workshop on the early days of the Canterbury folk scene in the Maire Hall at 9.30 a.m. on Saturday morning and his concert is on Sunday afternoon at 12.30 p.m. in the marquee.

THE CHAPS

The Chaps first got together in 1991; a group of musicians from different genres who wanted to pool their talents. What they produced is a little difficult to pigeonhole, but comes somewhere between acoustic folk, country and jazz. In 2003, following the release of their long-awaited second album "Hiphopalong", The Chaps made a European tour including concerts in Denmark, Sweden and Germany. A highlight was sharing the bill at the Halkaer festival in Denmark with The Poozies and Swap (members of whom also play with Faerd). Since then, The Chaps have been rehearsing new material - both original and borrowed - to add to their repertoire.



THE CHAPS are

John Dodd

Vocals, bass

A professional musician, composer and teacher for more than 20 years. Former bass player with Midge Marsden and member of the Whirling Eddys. John also lectures at the Dunedin College of Education, plays for live theatre and occasionally composes for TV.

Mike Moroney

Vocals, guitar, mandolin

Singer, song writer and member of Dunedin's Pioneer Pog 'n' Scroggin Bush Band since 1986. Mike is also a music teacher, and operates the "kiwifolk" homepage for New Zealand Folk Music.

Dr Hiram Ballard

Vocals, guitar, MIDI guitar, fiddle, various percussion

Originally from California, Hiram has been resident in Dunedin for many years playing in jazz, country and folk bands, and occasionally working in theatre and television. He also runs his own musical instrument store, Twang Town.

Marcus Turner

Vocals, mandolin, fiddle, guitar, mandola

Singer, songwriter, multi-instrumentalist and entertainer. Formerly a television presenter, he's well known to folk audiences in New Zealand and overseas.

The Chaps will be in the marquee at 4.00 p.m. on Sunday.

GUMBOOT TANGO

Gumboot Tango is a Taranaki group that has adapted its name from the classic Kiwi song written by Ken Avery.

Gumboot Tango's repertoire consists of Kiwi music - a mixture of quirky, catchy ditties with innovative and original arrangements. Included are originals written by the band's guitarist, Mike Harding



and by the late Alan Muggeridge, a founding member.

In the last year Gumboot Tango has regrouped and added a new repertoire of contemporary New Zealand songs, written by the likes of Neil and Tim Finn, Bic Runga and Don McGlashan. They also perform classic Kiwi rockers such as *She's a Mod*, *'Til We Kissed* and *Hey Baby*.

Gumboot Tango's current line-up is Mike Harding - guitar, harmonica and vocals; Janet Muggeridge - mandolin and vocals; Steve Muggeridge - bass and vocals; Wayne Morris - percussion and humour.

Gumboot Tango can be seen in concert in the marquee at 5.30 p.m. on Saturday afternoon.

Acoustic Routes

"Under the Rotunda"

Wellington Community Arts Centre, Oriental Parade
2nd Sunday of the month - informal sing round
(admission \$5.00)

4th Sunday of the month - concert with invited guests
(admission \$10.00)

for more information

phone Ruth or Gerard at 477 3415 or Sue at 478 4160
or visit the website www.acousticroutes.org.nz

MARCUS TURNER



Marcus Turner is a singer, songwriter and multi-instrumentalist who lives on the Otago Peninsula, near Dunedin. He has entertained audiences with folk music for nearly thirty years, performing in every major festival in New Zealand and at many in Australia and Britain.

Marcus is known to New Zealand TV audiences as a former presenter of the programmes "Spot On", "How's That" and "Play School". He was musical director of the folk music programme "A Drop of the

Pure Stuff" and contributes music to television programmes made by NHNZ.

In solo performance, Marcus is a kind of troubadour, singing a variety of songs; some funny; some deeply moving; some traditional; some he wrote himself.

Concerts are something of an emotional rollercoaster between belly laughs and thoughtful moments. Marcus's songs come mainly from New Zealand, but also from Ireland, Britain and North America. Sometimes he includes a song in Maori, French or Japanese, and the mix is seasoned with stories and Celtic tunes.

Besides solo appearances, Marcus regularly plays with the eastern European ensemble "Bucharest Blues" and is a member of The Chaps who, in 2003, made a European tour including concerts in Denmark, Germany and Sweden.

See Marcus solo in the marquee at 4.00 p.m. on Saturday.

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TANGERINE



To hear Tangerine is to savour the music of the Middle East.

Local musicians present their tasteful versions of dance tunes and song from Turkey, Greece and the Arab world. The sounds of violin, oud and darbuka flow together with the movement of Middle Eastern dance like the juice from the eponymous fruit.

For both a musical and visual treat Liz Merton, Tim Barrie, Alan Burden and Bruce McNaught will be

joined by dancers Moonjelly, Hilary and Sibylla. You may have heard Tangerine at a mediaeval market, local fair or the club earlier in the year. *Now hear them in the main marquee at 5.30 p.m. on Sunday.*

BLACKBOARD CONCERTS

Your chance to shine!

Watch for the blackboard, which will appear outside the Maire Hall around 15 minutes before takeoff. The first, and biggest opportunity, is on **Saturday afternoon in the Maire Hall at 3.30 p.m.** It's officially unplugged and each performer will be limited to 10 minutes or three numbers, whichever is shorter! There'll be another opportunity **on Sunday afternoon, again in the Maire Hall, at 6.00 p.m.**

On Saturday night in the Maire Hall from 8.00 p.m. onwards is the traditional alternative to the ceilidh and is by invitation from the committee. Acts in this one can be up to 20 minutes long, and use of the sound system is mandatory! D/Is will be available but please come supplied with your own leads and pedals.

The Warrant of Folkness "blackboard" is for musos recognised by their peers as being folkies of at least 20 year's standing. Register your interest with Sharyn Staley or Libby Stuart beforehand and be at **the Maire Hall at 3.30 p.m. on Sunday.**

**Friday 22/10/04 at the Wellington Folk Music Festival
Brookfield Scout Campsite, Wainuiomata**

| | Marquee | Maire Hall | Fletcher | Nelson/Other |
|------|-----------------|----------------|------------------------------------|--------------|
| 8pm | Welcome Concert | Meet and Greet | | |
| 9pm | | | Meet the Band and Bluegrass Jam | |
| 10pm | | | Hardrive | |

**Saturday 23/10/04 at the Wellington Folk Music Festival
Brookfield Scout Campsite, Wainuiomata**

| | Marquee | Maire Hall | Fletcher | Nelson/Other |
|-------|--|---|--|--------------------------------------|
| 9am | | | Children's Concert Workshop | |
| 9:30 | | Early days of Canterbury Folk Club Phil Garland | | |
| 10am | Dave Jordan remembered by David Calder | | Festival Choir with Akasa | Children's Art Workshop |
| 10:30 | | | | |
| 11am | | Thefts, borrowings and Parodies Marie Russell | International Dance Cashy Yates | |
| 11:30 | Hardrive | | | |
| Noon | | | | |
| 12:30 | | | | Playing with words Athena Gavriel |
| 1pm | Marg Layton and friends | Puppet Theatre Aahmes and Yuri | Contra Dance Liz Merton and Tim Barrie | |
| 1:30 | | | | Water Percussion |
| 2pm | | | | |
| 2:30 | Faerd | Tips for the weekend singer Sue Harkness | Morris Dancing Maniacal Morris | |
| 3pm | | | | |
| 3:30 | | Blackboard | | |
| 4pm | Marcus Turner | | | |
| 4:30 | | | | |
| 5pm | | | Children's Concert Workshop | |
| 5:30 | Gumboot Tango | Beyond 4/4 Tim Barrie Alan Burden | | |
| 6pm | | | | |
| 6:30 | | | Homebrew Comparisons | |
| 7pm | | | | |
| 7:30 | | | | |
| 8pm | Ceilidh Wellybestfest Band | Invitation Concert | Raise your glass to times long past | |
| 11ish | | Sessions | Singing and Homebrew | |

**Sunday 24/10/04 at the Wellington Folk Music Festival
Brookfield Scout Campsite, Wainuiomata**

| | Marquee | Maire Hall | Fletcher | Nelson/Other |
|-------|--------------------------------------|---|-------------------------------------|----------------------------|
| 9:30 | Kapa Hake Tania Robin | Folk Service | | |
| 10am | | | Children's Concert Workshop | Children's Art Workshop |
| 10:30 | | | | |
| 11am | Akasa | Whistle Workshop Ruairidh Morrison | Belly Dancing Beverley | |
| 11:30 | | | | |
| Noon | | | | |
| 12:30 | Phil Garland | Children's Blackboard hosted by Wellytones | Danish Dancing Peter and Faerd | |
| 1pm | | | | |
| 1:30 | | | | |
| 2pm | Considine, McNeill, Montgomery | Ghaita in Concert Yuri and Aahmes | Festival Choir with Akasa | |
| 2:30 | | | | |
| 3pm | | | | |
| 3:30 | | Warrant of Folkness Blackboard | Set Dancing Noel Armstrong | |
| 4pm | The Chaps | | | |
| 4:30 | | | | |
| 5pm | | | | |
| 5:30 | Tangerine | | | |
| 6pm | | Blackboard | | |
| 6:30 | | | 6:45 Sunset Ceremony (if wet) | |
| 7pm | | | | |
| 7:30 | Main Concert | | | |

**Monday 25/10/04 at the Wellington Folk Music Festival
Brookfield Scout Campsite, Wainuiomata**

We'll be able to stay jamming and singing until after lunch (and clearing up!) around Pete's Palace - he'll still be supplying meals (and that coffee).
Leave by 4pm.

A CONDENSED HISTORY OF FOLK MUSIC IN WELLINGTON 1965-2004

It actually started before then with the opening of the Monde Marie in 1958. From the regular clientele, both singers and audience, an informal gathering at Max Winnie's flat eventually spawned the Wellington Folk Club and the Festival.

The first festival was held at Labour Weekend 1965 and was organised by Peter Frater, Bernie O'Brien and Max Winnie with Hugh MacDonald as compere and MC. It attracted musicians from Christchurch, Auckland and places in between. Performers at the festival included Max, Val Murphy, Rod MacKinnon, John Sutherland, Warwick Brock, Jae Renaut, Bill Taylor, Frank Scaglione, Hugh Canard, Arthur Toms Trio, John, Geoff & Linda, Debbie Anne, Ron Davis, Bruce King, Hilton Paul, Bruce Holt, Peter Gilmore, Marjie Robson, John Potter, Pauline Harter and the Wayside Singers. Some of the other Wellingtonians attending included Ian Gillespie, Ricky Berg, Joan Prior, Sam, Luke & Dave, Don King, Hillary Hind, Jim Delahunty, Robyn Williams, Sharyn & Howard Harris and Myles Armstrong.

The Folk Club had been running for a number of years as an informal gathering but in February 1966 it was formally established with Max as Chairman and Frank Fyfe and Frank Scaglione as committee. Subscriptions of 15/- were set and a magazine called "Sing" commenced production.

The second festival was held at Queens Birthday Weekend 1966 and was even more successful. Also in 1966, Frank Fyfe and other folk club members interested in researching NZ's oral folk history formed the NZ Folklore Society.

The Folk Club moved venue a number of times in the sixties - from Max's flat to the Monde Marie to the Balladeer to the Mineral Club to Sherwood Forest (the last being a flat inhabited by Paul Metsers and Mitch Park amongst others).

The 4th Festival in 1968 at the Trades Hall was such a success that the audience for the final concert had to be accommodated in 2 halls and as the performers came off the stage in the first hall, they repeated their act for the second!

1969 was a high point all around the country. In Wellington, Radio NZ produced the "Singaround" programme, hosted by Frank Fyfe and David James, which featured performers from the five Wellington clubs - Wellington, Port Nicholson, Hutt Valley, Kapiti and Victoria University. At the Cook Bi-Centennial festival in Gisborne Wellington songwriters Robyn Williams and Paul Metsers took 2nd and 3rd prizes for a song about Cook (won by Janet Smith of Christchurch). Dave Jordan won the Apra Silver Scroll (for the second year) with his song "Out of Sight, Out of Mind". Near the end of 1969, the Wellington and Port Nicholson clubs combined and began looking for permanent premises, rather than meeting in coffee bars or flats. As a

result of this The Wellington Folk Centre opened at 41 Palmer St on January 4th, 1970. The Grand Opening Concert featured Jim Delahunty, Richard Doctors, Frank Fyfe, Ian Gorman and Max Winnie.

The 6th National festival in 1970 was the first to bring overseas guests - A L (Bert) Lloyd and Declan Affley - and the Folk Centre was open every night after official events finished for jamming and chat. Up until now the Folk Foundation had run the festival but in 1971 it was organised by the Folk Centre and the final concert was held for the first time at the St James Theatre.

Palmer Street was well attended and a number of public concerts were held in other venues, but it only took a couple of years to realise that the venue was too small and was at a disadvantage being in a residential area. Better premises were finally found at 10 Holland Street in 1972.

A grand Opening of the new Folk Centre was planned for June, but due to venue difficulties (double booking of the Student Union facilities) for the 8th Festival all stops were pulled out to have the new Folk Centre available for some activities. This festival was spread all around Wellington - Friday night at Palmer St, Saturday at Breaker Bay Hall, Sunday at Holland St and Civic Square. This was the first Wellington festival dominated by an instrument other than guitar - fiddles abounded and from Irish to Scottish to Canadian to Bluegrass they were predominant all weekend. Folk Centre Caterer Frank Povah and his team moved their kitchen from venue to venue and managed to provide food and hot drinks all weekend!

With the opening of Holland St, things hummed through the 70's. A number of new arrivals, mostly from the UK - Dees, Brocklehursts, Allans, Stanleys, Cokers, Keith Riach, John Phillips and from Aussie Col Wright and the MacKays added to the variety of music at the club. Many of them also served on the committee and with the festival organization, which was now in the hands of the Centre. NZ members were also doing different things. It was a "group" decade - Kilderkin, Country Deal, Hollis, Jade, Limited Express, but still the excellent "solo" performers John Sutherland, Joan Prior, Frank Fyfe, Frank Sillay, Dave Hart (mind you, they often hauled in friends and became "groups" for the night!). Morris sides were started and practised at the Centre. Other forms of dance were also popular.

The festival continued to thrive. Changes included a regular Ceilidh on the Saturday night. The move to the St James for the Final Concert in 1971 continued until 1978 when it changed to the State Opera House. It was also in 1978 that there was again an invited guest from overseas - Bernard Bolan from Australia, followed by Eric Bogle and Gordon McIntyre in 1979. Mitch Park recorded the Final Concert for much of the 70's giving us a record of the event.

Col Wright was President of the club in 1980 and was the instigator of the Folk on Access radio program and the rejuvenator of the newsletter into "The Balladeer" in

honour of the Willis St Coffee Bar and Frank Fyfe. He also tried to get the Centre moved to the derelict Oriental Bay Band Rotunda, but the City Council decided to lease as a restaurant instead. Col was already foreseeing the financial problems that were to become crucial by the end of the eighties.

Nonetheless for much of the decade both the Centre and the Festival prospered. Overseas guests of a wide variety were brought to the festival - Margret Roadknight, Andy Irvine, Liz & John Munro, John Kirkpatrick and Martin Carthy. Wellington performers and those from other centres were also seen at the festival and touring.

1989 was the 25th festival and a special concert was held featuring a variety of performers who had appeared at one or more of the previous 24 festivals (Dave Hollis, Ron Craig, Dave Hart, Mitch & Robyn Park, Marg Layton, Frank Sillay, John Sutherland, Robbie Duncan, Alan Young and Paul Metsers).

The financial problems mentioned earlier were plaguing Folk Centre in 1988-89 and a number of extra events were held to try and keep the Centre afloat, but it was obvious that Holland St was no longer affordable so when Council decided to establish a Community Arts Centre at the former changing sheds in the Oriental Bay Rotunda (remember 10 yrs ago!) it was time to move and in August 1991 the Folk Centre closed its door.

The Folk Centre re-opened at the Rotunda as "Acoustic Routes" with a concert once a month. Other clubs were active - Bluegrass, Upper Hutt, Kapiti, Pukerua Bay. Club members were also hosting regular sessions in their homes, and later there was the Blues night at the Bristol. So, if you wanted to listen or participate, there was no lack of opportunities.

During the nineties there were also more overseas artists touring through. With festivals in various centres on every long weekend bringing people in, there were tours before and after the festivals. The Irish and Shetland Societies also became more active in this field and combined concerts were held with Folk Centre. Wellington had its own top class performers - The Jimmy Cook Band, Marg Layton, John Sutherland, Tony Hillyard etc, who guested not only at the Wellington Festival but also at festivals in other centres. Folk on Access continued to air a good mix of music with Keith Riach now the organiser. Folk Centre ran annual ceilidhs to raise funds to keep the program running.

The festival continued to be popular and also continued to move with the times. Guests during the 90's included Robin Flower and Libby MacGregor, Archie Fisher, Gordon McIntyre & Kate Delaney, Maire Na Chathasaigh & Chris Newman, Tony & Bill Ellis, Les Barker, Tom McConville and Pauline Cato, ably supported by top class NZ acts. The Festival moved to Onslow College in 1992 and in 1993 the Final Concert moved to the James Cabaret - a more intimate venue better suited to the

music and also recognising that the public audiences were no longer big enough to fill the Opera house.

In 1994, it was again time to celebrate - the 30th festival. This provided an all NZ line-up, with early performers mixed with more recent people. The line-up for the Final concert was the Hamilton County Bluegrass Band, Frank Fyfe, Phil Garland, the Windy City Strugglers, Rosa Shiels and Claddagh, and it was a tremendous concert. A special Hamilton County concert was also run on the Sunday afternoon at Onslow College, which ended up with standing room only and was recorded by Radio NZ and broadcast later in the year. In 1996, the Festival moved both its venue and time to Labour Weekend at Brookfield Scout Activity Centre in Wainuiomata and became a "live-in" festival - a good decision that had very positive reaction.

So - by 2000 the Festival and the Folk Centre were still going well; the three Morris sides continued to flourish and five other clubs were also thriving in the greater Wellington area. The weekly Molly Malone's Seisiun and Blues at the Bristol were also still pulling in the crowds. So far the rest of this decade has continued the good start. Overseas artists continue to tour and club concerts have been well attended.

In 2002, the Festival committee made a further change, bringing a large marquee onto the site. This meant that the Ceilidh and the Final concert could now be presented on site along with all other activities. This has given a new feel to the festival, one that has been welcomed by all attendees as attested to by the comments sent in to the Balladeer.

To conclude - There have been many people over the years (performers and organisers) that have given much of their time to ensuring that the club and the festival continued. Some of these I have mentioned along the way. Over the past fifteen years, Ron Craig, Sue Ikin, Ruth Birnie, Keith Riach, Mary Hubble, Andrew Bicknell, Dave Barnes, Peter Whiting, Jane Bell, Shirley McGregor, Sue Chamberlain, Sarah and Kate Hughes and the Hutton brothers have been noticeable for their contributions. I know that there are people that haven't been mentioned. This is not that their contribution hasn't been valued, but of necessity a history such as this must be somewhat condensed.

And I'd like to add a tribute to those who have been a part of this saga but are no longer here to share this 40th anniversary with us - Martin Bacon, Joanne & Brooke Batten, Frank Beaufort, Warwick Brock, John Butt, Peter Collier, Jim Davidson, Curly Del Monte, Frank Fyfe, Dave Jordan, Graeme Nesbitt, Mary Seddon, Don Toms, Max Winnie, Frank Winter, John Young. And of our overseas guests: Declan Affley, Bert Lloyd, and Gordon McIntyre.

History compiled by Sharyn Staley (a life member of the Wellington Folk Centre)

WORKSHOPS

Thefts, borrowings and parodies - The Dead Parody Society

Thefts, borrowing and parodies is an illustrated musical exploration, presented by Marie Russell and the Dead Parody Society. The session wanders through the forgotten dungeons of folksong, showing the origins and developments of particular songs - words and tunes - and what has been done to them.

"We touch on ancient and modern lyrics, tunes and styles, and cover the full range from tragedy to farce. Includes everything you ever wanted to know about Lord Randall and the recipe for eel broth, but were afraid to ask".




The Dead Parody Society comes from Wellington and environs, and includes
Heeni Collins
David Johnstone
Robin Brew
John Ansell
Jane Shallcrass
Kevin Ikin
Anne Russell;
Marie Russell

Explore the world of thefts, borrowings and parodies in the

Fletcher Hall at 11.00 a.m. on Saturday.

Homebrew

This enormously popular workshop is back again! Preliminary tasting, comments and judgements takes place *in the Fletcher Hall at 6.30 p.m. on Saturday* and suitably lubricated singing starts at *11.00 p.m.*



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Tips for the Weekend Singer - Sue Harkness

Most of us sing for pleasure rather than as part of our daily jobs. In fact, many probably sing only irregularly, when we need to practise for a gig of some sort. As a result, we don't make the best use of our voices and may even do ourselves damage. This workshop offers tips and tricks learned from a lifetime of weekend singing on how to make the best of the voice that you have and ways to improve your communication with your audience.

Sue's been a folkie since her first week as a University student where she met this guy playing guitar, mandolin, something she thought was a banjo but wasn't sure and subsequently learned was a bouzouki. That was her introduction to Marcus Turner. Within the month Sue was on the varsity Folk Club committee and had been dragged along and introduced to the New Edinburgh Folk



Club where all sorts of bearded personages in swandris, and long-haired women in Indian muslin outfits helped her to learn how to play, sing and generally perform - not to mention party up and drink whisky! The rest is just 27 years of practice.

Get some tips on vocal production from Sue in the Maire Hall at 2.30 p.m. on Saturday.

BEYOND 4/4

Co-ordinated and hosted by Alan Burden & Tim Barrie
(Hopefully a surprise muso too, depending on who's camping)

If you've ever listened to a tune from the Balkans or the Middle East and wondered "how?" then this may be for you.

Alan is an experienced flamenco, jazz and belly-dance percussionist while Tim has been learning tunes from Turkey, Armenia and elsewhere on the oud.

Together they will lead a practical session where they play some examples and where you can try a few different rhythms for yourselves, maybe a 7/8 from Macedonia, a karsilama from Turkey or a samai from Andalusia.

Go way beyond 4/4 in the Maire Hall at 5.30 p.m. on Saturday.

Whistle (and maybe flute): Ruairidh Morrison

Not a beginner's workshop or even a learn-a-tune session but if you've been playing the instrument for a while and have technical questions you'd like answered bring them to this workshop facilitated by Ruairidh. If you've got a tune you're struggling with you could bring that along too and benefit from group wisdom. (To make this easier the offer is open to Irish or Scottish tunes only) Maybe there'll be chance to play a few tunes together at the end of the session.

Ruairidh is a native of Islay who arrived in NZ in 1992. He began playing the whistle as a child and progressed on to the wooden flute in the late 70s. His musical involvement has included playing with several bands on the Wellington scene and currently he's playing with Ballyscully, The Jimmies and Live Bait. Get together with Ruairidh in *the Maire Hall at 11.00 a.m. on Sunday*.

As well as this workshop David Earle will be hosting a tune session for like-minded whistle and flute players. Check the board outside the Leaders' Flat for details.

Children's "share some music" workshop - The Wellytones

This workshop begins with a get-together in the *Fletcher Hall at 9.00 a.m* when The Wellytones will gather up any young (under 18) musicians who want to play together in the children's concert on Sunday. They'll hand out the music then and give a demonstration of it. At *5.00 p.m. on Saturday afternoon* the players will get together with the tutors in three separate venues.

Jake will take percussion in the Nelson Lounge, Caitlin woodwind and vocal in the Fletcher Hall and Meghan and Skye anything with strings at their family tent..

On Sunday morning *at 9.30, in the Fletcher Hall*, the entire band will get together for a practise and the items will then be presented in the *children's concert at 12.30 p.m. in the Maire Hall*.

The Wellytones are a young 3-piece band from Wellington playing a variety of lively World Music. Caitlin Glue is the eldest member of The Wellytones at 14 years old - Caitlin has a hand in arranging the music, plays tin whistle, flute, and cello and sings support vocals. Meghan Glue, 11 years old, leads the band on guitar and vocals, also playing fiddle & mandolin. Jake Smythe, 13 years old, plays drums & percussion. The Wellytones have been playing music together for about 2 years, enjoying their dynamic friendship and performing at folk festivals. They are a young, fun group, with an exuberant style and diverse musical talents.

The Wellytones are the organisers of this year's children's blackboard concert, which is in *the Maire Hall at 12.30 on Sunday afternoon*. (Individual entries are limited to three items, or ten minutes, whichever comes first.)

PUNCH AND THE DEVIL'S GOLD



Punch and the Devil's gold is an original fun story where a devil in search of human souls brings a lump of gold into the world. All goes his way until he encounters Punch the trickster.

This is a European style glove puppet show is full of dancing puppets and fast paced action with much laughter from the audience. It is suitable for ages six to sixty. The finely handcrafted puppets are expertly manipulated to the accompaniment of live music played on double pipes, medieval bagpipes, cittern and

percussion. The music includes tunes from Renaissance England and France (1600ad), with and Hungarian folk melodies.

Punch and the Devils Gold is a children's and adults' show and some people may find offence in the use of a soul and devil puppet, No apologies are made for this as no offence is intended.

Aahmes Quince and Yuri Tereneyi present "Punch and the Devil's Gold" in *the Maire Hall at 1.00 p.m. on Saturday.*

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GHAITA



Aahmes Quince has a varied background in dance performance and the visual arts that goes back 15 years. She is founder of Little Theatrics Puppet Theatre which has been performing at a variety of venues, festivals, holiday parks and schools around New Zealand since 2002. Aahmes also plays pipe and tabor in "Ghaita", which is an early music duo specialising in early medieval music, and is an improvisational singer.

Yuri Terenyi is a wood and bone carver whose netsuke carvings have been exhibited and sold in New York and Japan.. He has been carving a variety of puppets over the last 15 years.

Yuri also makes a wide range of period musical instruments. His particular interest is in early European music (ca 1300-1600). He plays Renaissance lute, bagpipes (unlike the highland pipes), double pipes and cittern. He has also worked as a street performer with marionette a la planchette and as a Punch and Judy man. Yuri is carver and musical accompanist for Little Theatrics Puppet Company and the other member of Ghaita.

Ghaita are performing in the Maire Hall at 2.00 p.m. on Sunday.

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THE SUNSET CEREMONY: Ingredients

Art for children

We are lucky to have Brigid Conaglen running this fabulous workshop for children (and keen adults!) for the second time - last year it was very popular. The workshops will be from **10-12 both Saturday and Sunday mornings in the Nelson Lounge**. Artworks created in the workshops will be part of the Sunset Ceremony. Children will have a chance to paint, draw, dye and create.

Festival Choir

This year's choir will be led by members of Akasa, who are highly skilled singers and experienced choir teachers. They will teach two songs (yes just two) which we'll perform at the Sunset ceremony on Sunday evening (6-7pm before the final concert). Being part of the choir and the ceremony is a joyous experience - don't miss it. Choir practices are in the **Fletcher Hall at 10-11 a.m. Saturday and 2-3.30 p.m. Sunday**. Talk to Sue Chamberlain if you have any questions.

Playing with words

Athena Gavriel will facilitate this workshop as a festival first. Come along, bring your writing to share: spoken or sung, verse or prose, don't be shy, anything goes... Discuss writer's block, making words flow, writing it down, letting it go! Fire up some neurones for the writer within, putting pen to paper is where you begin. Saturday, 12.30-1.30 p.m. in the Nelson Lounge.

Water Percussion

This new workshop will make quite a splash! We'll be experimenting with making sounds with objects and water. We hope we might come up with a performance piece for the Sunset Ceremony. The workshop will be based at the **Nelson Lounge** but we'll go outside if the weather's good. We'll meet from **1.30-2.30 p.m.** on Saturday and may reconvene on Sunday if we're having fun. This workshop is for anyone - adults and children. Sue Chamberlain, Robin Brew and Brigid Conaglen will be leading it.

Sunset Ceremony

The Sunset ceremony is becoming a Wellington festival tradition - this will be our third. It's a unique chance to share some thoughts, music, dance and art. If you want to come along please meet in the carpark at 6.30 p.m. on Sunday evening. We will form a procession (dress up if you like) and walk to the beautiful **Fire Circle** in the bush. The ceremony takes place there and lasts about 30 minutes and includes performances by the Festival Choir and others (most performances are developed in workshops throughout the weekend). If the evening is wet we will have the ceremony in the Fletcher Hall.

DANCE WORKSHOPS

International - Cashy Yates

Cashy, who's a regular tutor at the festival, has been involved in International dancing since the 1980's and has taught classes in Wellington for around nine years.

This year Cashy is going to teach BBQ dances - you know, the sort you can do outside round a fire with the band unplugged. They'll be mainly Greek and Balkan dances, with perhaps some French and Israeli ones too. You should get a chance to dance them outside at the ceremony on Sunday night. All comers welcome in *the Fletcher Hall at 11.00 a.m. on Saturday.*

Contradance Workshop _ Liz Merton & Tim Barrie

This workshop is back by popular demand. For experienced dancers there probably won't be much that is different from many other form of folk dancing such as Playford, Square dancing, or good old Barn dancing, but it is like all these rolled into one and it does have its own conventions, the main one is that it is for fun! You usually get to dance with everyone. Sneakers or dance shoes are fine but boots sound good on the floor. Contra dancing is less prescribed than other kinds of dancing, there are parts of the dance during which you can do what you want as long as you stay in the room. Every dance is taught from scratch. You have to know how to walk, smile, count to four, and reach out and grab someone. It's all in the eyes. If you look into someone's eyes when you dance, you dance with their body and their soul. And you are less likely to vomit when you spin at *1.00 p.m. Saturday in the Fletcher Hall.*

Maniacal Morris - Abby Cave

Morris dancing is traditional English folk dancing. Originally it was done to make crops grown and to celebrate the passing seasons. Now it is danced for any occasion. Zara and Abby started dancing a year ago as part of POHS, then joined Maniacal Morris. When that folded and they were all that was left they started a new side called Maniacal Mudlins Morris Mentle Maids, because Britannic Bedlam Morris Gentlemen wouldn't let them join (they are an all-male side). Maniacal currently consists of Zara and Abby and they would welcome enquiries from anybody interested in joining. Vandals is from the tradition of Lichfield and consists of a dance round with a song, back to back into line, show up and down, and a Lichfield hey. Mash'em of Fieldtown tradition consists of a foot up and down on the spot, half gyp, back to back and Fieldtown rounds. Translations available in *the Fletcher Hall at 2.30 p.m. on Saturday.*

CEILILDHI in the marquee 8.00 p.m. Saturday
with music by The Wellybestfest Ceilidh Band
-some Jimmies, some Plimmertons and a surprise or two

Kapa Haka with Tania Robin

After living overseas, Tania (Ngati Kahungunu, Rangitane, Tainui) returned to Aotearoa to study Maori and successfully completed a Bachelor of Maori Performing Arts at Te Whare Wananga Tapere o Takitimu in Hastings. With over twenty years of performance experience in television, radio and stage Tania has just relocated to a new Maori Liaison position with Studylink in Christchurch after teaching Te Reo Maori, Kapa Haka and Tikanga Maori to primary and intermediate children for the past five years.

In this one and a half hour workshop, *in the marquee at 9.30 a.m.* you will acquire some basic pronunciation skills and learn about tikanga or cultural traditions through the performance of haka ngeri/ wardance, waiata/song and poi of the Maori of Aotearoa.

Danish/Swedish - Faerd

Peter and Carina lead this workshop where they'll teach a Swedish polska (Carina) and Peter a Danish dance called Sonderhoning. Sonderhoning is the only existing Danish dance in 3/4 time except for the waltz and the steps are a bit similar to those of the Swedish Polska. Peter Uhrbrand lives in this little village (Sonderho on the island of Fano at the Danish west coast) where the dance has been kept alive through generations - Peter is the acknowledged Danish expert at playing for the dance Sonderhoning and Faerd is sure they'll provide an unforgettable dance workshop with Peter and Carina showing the dances in *the Fletcher Hall at 12.30 p.m. on Sunday.*

Beledi - Beverley "Moonjelly"

Bellydancing has enthralled and captivated people throughout the passage of time. Its origins as mysterious as the dance itself. While shaped by many influences, the dance emerged from joyous expression of people. Beverley Dowling, aka Moonjelly, has agreed to teach basic movements of the folkloric aspect of the dance suitable for men and women in *the Fletcher Hall at 11.00 a.m. on Sunday.* As some people may well be shy about giving it a go: NO SPECTATORS! "Moonjelly" and her dancers also feature in Tangerine's concert in the marquee on Sunday afternoon.

Irish Set Dancing - Noel Armstrong

Noel Armstrong from Hamilton will lead a workshop on Irish Set Dancing. Danced in square formations of four couples these dances were popular in the early nineteenth century Ireland having been introduced to rural Ireland by soldiers returning from the Napoleonic Wars. "Sets" eventually spread throughout the country and on to America. Taking locally favoured music the dances are danced to reels, jigs, hornpipes, slides and polkas. From the 1980s onwards "Sets" have experienced a tremendous revival and now have strong followings particularly in Ireland and America. All that is required to participate in this exciting dance form is solid soled footwear and energy. (Lots of feet battering is involved so trainers are not recommended.)

Get ready to 'Set' in the Fletcher Hall at 3.30 p.m. on Sunday.

Wrapping up the Wellybestfest 2004

THE FINAL CONCERT
7.30 p.m. SUNDAY IN THE MARQUEE

with

Phil Garland, Akasa, The Chaps

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SITE RULES

Dogs and firearms are not permitted in the camp.

Axes and knives are not permitted, except within the kitchen area.

Rubbish - please put rubbish in the bags provided and place in the bin. So that we place less strain on services please take all your recyclable rubbish home, if possible.

Mattresses - must not be removed from, or transferred between, the bunkrooms.

Open fires - none, except in designated fire sites. Dead wood may be collected for use on fires and in the wetback for the shower block in the top field.

Surrounding Bush - no live trees are to be cut or damaged.

No smoking - anywhere inside, at any time.

Alcohol - we are requested to show moderation in this and to assist the Scout Association to maintain its good reputation. No drugs!

Safety

Parents are responsible for their children at all times. Children are not to go in or on the lagoon, swimming pool, confidence course or abseiling wall without adult supervision. **ANY accident that requires medical attention must be reported to a committee member. The Rovers will arrange transport to hospital if needed (OSH requirement).**

Security

The Festival organisers regret that they cannot guarantee the security of the site, though they and the Friends of Brookfield will work to maintain a watching eye. Please take care of your belongings.

Wildlife

Brookfield is a wildlife reserve. Please ensure that the birds are left alone.

Guest Accommodation

The Old Rovers Lodge, Lions Lodge and Leader's Flat have been allocated to festival guests. Please respect their right to privacy and practice time and enter only on invitation.

A good night's sleep

Please show consideration for those who *are* trying to sleep during the night....

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