

programme

CONCERT
for
KIKO

W E L L I N G T O N ' S F I R S T
L A B O U R W E E K E N D F O L K F E S T I V A L
O C T O B E R 2 3 - 2 4 1 9 6 5

Direction: PETER FRATER & BERNIE O'BRIEN

Production: MAX WINNIE

Compere: HUGH MacDONALD

Poster and programme design: HARRY WONG

Production notes

IN PRESENTING THIS festival I have joined forces with Max Winnie and Bernie O'Brien. Max for help musically and Bernie for his amazing ability to 'arrange' things.

The festival is a natural outcome of Sunday evening concerts and the July Concert Chamber concert, and is inspired by the festival run by Francis Kuipers in Auckland last year.

Interest in folk music in Wellington is growing, visiting artists receive good houses, and the University Arts Festival concerts were sell outs.

As a result of the July concert a local recording company gave contracts to a number of the singers and their first record has just been released with at least four more to come. There are also a lot of new faces around the coffee bars and at the folk club.

I have also tried to bring together as many of the 'older' folk singers as have been possible to contact, and the Sunday workshop is an attempt to assemble folk singers 'old' and 'new' to see what really has been happening over the years.

I would like to thank everyone for participating. Though things are moving in Wellington it will be some time before a singer can live by his talents alone, at the moment, with the tightest of budgetting, the best that can be managed is expenses only.

Finally — now that I have joined forces with Bernie O'Brien, Wellington should see much more activity folk song-wise

Peter Frater.

THE CONTEMPORARY FOLK SCENE

by Max Winnie

TEN YEARS AGO three young men scored a multi-million seller hit record, a vocal backed by two un-amplified guitars, and, of all things, a five string banjo. The young men of course were the Kingston Trio and the record was Tom Dooley. Not unusual you say, but the song was written about 1868 and not by a Tin Pan-Alley song-smith but by a man condemned to death. This song was a folk-song and although the Kingston Trio's presentation was hardly in keeping with the song's origin or ethnic style, it was not an innocuous piece of mass-produced pop culture in the style of other hits of the day.

It is fairly obvious that the Kingston Trio provided the main impetus to mass acceptance of folk-song. That is not to say they were the first to polish and present the music to nightclub and concert audiences, they were however the most important single factor of the present folk boom. It could be argued that much of what passes today for folk music bears little or no relationship to the genuine article, and there are many points both for and against this argument.

many singers feel that since they have not personally experienced the feelings and circumstances portrayed in most of the true folk songs, any attempt to present these songs in traditional style would be insincere. Consequently we hear many adaptations and arrangements of folk songs and even recently composed songs written in traditional styles. There is of course much resistance to these trends by the folklorists and those whose tastes are inclined to the historical and archaic aspects of folk culture. It seems a pity that this interest in the traditional forms cannot co-exist with the general broadening, and compromising with popular taste. If this were possible the two factions would surely gain much from each other.

The above comments are perhaps more applicable to the folk music revival overseas because I feel that appreciation in New Zealand is as yet on a fairly superficial level; much of what is called folk music in this country is little more than a note for note imitation of some of the better known commercial singers and groups, often sung by people who have no greater knowledge of their craft than what is on the Top Twenty at the moment. Most audiences in Wellington at

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least will give a better ovation to a mediocre imitation of Peter, Paul and Mary than they will to an honest well performed folk song they haven't heard on the Sunset Show. Possibly this is because folk music has always been presented (or not presented) in such an offhand way, with the singer being there only to provide the background sound. This, coupled with the fact that folk song is to some extent an acquired taste, probably explains the reason for the lack of genuine public appreciation, and conversely a lot of the musical garbage that masquerades as folk music in Wellington at present. It is hoped that the Labour Weekend Folk Festival will provide a stimulus for a continued and positive approach to folk music, both by singer and audience.

W E L L I N G T O N F O L K C L U B
W E L L I N G T O N F O L K C L U B

WELLINGTON FOLK CLUB meets at the BALLADEER, 203 WILLIS STREET, every Sunday 2 p.m. to 5 p.m. Everyone welcome, just come along bringing your folk singing instrument, if you have one, or just your voice. You can play or sing on your own or just play along with the others or just come along and listen. Instruction for the needy, no membership fees.

SATURDAY OCTOBER 23

UNIVERSITY MEMORIAL THEATRE

CONCERT 7-30 P.M.

from WELLINGTON

ROD macKINNON - MAX WINNIE

VAL MURPHY - JOHN, GEOFF & LINDA

from PALMERSTON NORTH

JOHN POTTER

from AUCKLAND

JOHN SUTHERLAND AND DEBBIE--ANNE

from CHRISTCHURCH

BRUCE KING - RON DAVIS - WARRICK

BROCK - JAE RENAUT - BILL TAYLOR

HUGH CANARD

VAL MURPHY, Wellington's best known folk vocalist needs little introduction. Mid-November should see the release of her first L.P.

JOHN POTTER, a second year vet. student from Massey, normally sings with a Palmerston North group, The Campus Trio, but ~~this~~ trip is singing solo. John has a lot of original material, also a number of songs by Bill Jordan, another member of the trio.

BERNIE O'BRIEN & PETER GILMORE. Bernie, the other co-organiser of the festival has been interested in folk music for many years. Peter sang with Bernie two years back in a trio known as the Tradewinds.

PAULINE HARTER, a freshman at Victoria, Has not been singing long but shows potential of going places.

ARTHEUR TOMS TRIO. Personell: Arthur Toms, Mike Burch and Bill Cater. Their repetoire includes many N.Z. songs.

SUNDAY OCTOBER 24

Y.W.C.A. BLUE TRIANGLE HALL

WORKS HOP 2 P.M.

An informal jam session for folk singers to discuss and display their talents. Everyone welcome.

CONCERT 7-30 P.M.

As well as everyone who appeared last night

PAULINE HARTER - FRANK SCAGLIONE - ARTHUR

TOMS TRIO - HILTON PAUL - BRUCE HOLT

BERNIE O'BRIEN & PETER GILMORE - MARJIE

ROBSON - and many others - and from

MASTERTON - THE WAYSIDE SINGERS

HUGH CANARD, President of the Canterbury University Folk Music Club. Plays guitar and five string banjo.

RON DAVIS, another Cantabrian, a part-time student and professional guitar tutor.

BRUCE KING, a civil engineer who prefers talking blues to designing roads. Partners Ron Davis.

BILL TAYLOR, a refugee from Auckland, is currently singing in Christchurch.

JAE RENAUT, recently returned from an Australian tour is another member of the Christchurch group.

WARRICK BROCK, yet another Cantabrian. Little is known of Warrick except that he appreciates good scotch.

ROD mackINNON is currently plugging his first release 'The Universal Soldier'. Rod has really gone places in the past year, also has some excellent material of his own.

cont. on p. 11

FOLK SONGS OF NEW ZEALAND

PACKING MY THINGS

Songs of NEW ZEALAND by
WILLIAM CLAUSON

(HMV 12" LP — MCLP.6200)

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MAX WINNIE, recently returned from Australia, is co-organiser of the festival, plays guitar and five string banjo, prefers American folk music and is trying to form a jug band.

JOHN SUTHERLAND, an export of Caledonia at present domiciled in Auckland, has sung in Wellington before and on this trip is accompanied by Debbie - Anne.

DEBBIE - ANNE, making her first trip to Wellington, hails from Ohio, is married to an Aucklander so is almost a permanent resident. Has sung on various campuses in America, has recently returned from an Australian tour.

THE WAYSIDE SINGERS, Jim McTammanay, Shirley Smith and Rick Francis, a trio from Masterton who prefer close harmony. Have been advertised as The Gateway Singers - our goof.

JOHN GEOFF & LINDA, in full John Lander, Geoff Hargreaves and Linda Sacklin. A very polished trio who have gained quite a reputation since their formation six months ago. Their first record is about to be released.

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