



ICE CARNIVAL WEEKEND

Waterloo University College
January 31 - February 1 & 2, 1963

Best Wishes

for a

Successful Carnival

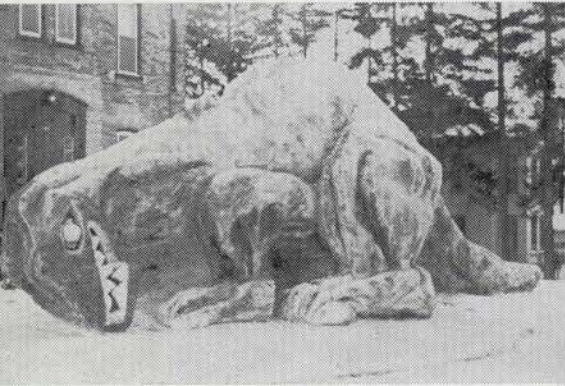
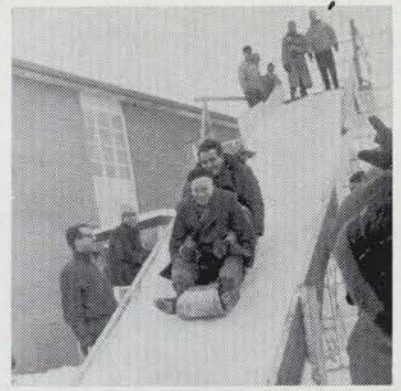


The Mutual Life
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Winter Carnival '63

Row



Ice Carnival Weekend

WATERLOO UNIVERSITY COLLEGE JANUARY 31, FEBRUARY 1 & 2, 1963

- Programme of Events -

THURSDAY, JANUARY 31, 1963

- P.M. 8:30 OFFICIAL OPENING OF THE WEEKEND at WLU Theatre-Auditorium.
"PETE SEEGER CONCERT"
- 10:00 Intermission: INTRODUCTION OF MISS CANADIAN UNIVERSITY SNOW QUEEN
CONTESTANTS

FRIDAY, FEBRUARY 1, 1963

- A.M. GOODWILL TOUR OF KITCHENER-WATERLOO HOSPITALS by the Snow Queens
and Clowns
- P.M. 1:00 GO-CART RACING on Campus
General Activities - Students complete SCULPTURES and FLOATS in preparation
for the Parade and Judging
- 6:00 GIANT CARNIVAL PARADE forms at Victoria Park, Kitchener
- 7:00 Parade heads toward WUC. Included in the parade are floats, bands, Go-Carts (com-
plete with professional drivers), torch carriers, clowns and each Snow Queen in an open
car
- 9:00 Refreshments in the University Dining Hall for all Parade Participants
- 9:30 GIANT VARIETY SHOW featuring:- Comedian Doug Romaine; Folksinging by
"The Artsmen"; Barber Shop Quartet "The Odds 'n Ends"; Rock 'n Roll "The
Rivieras"
- 10:00 Presentation of Awards for the best floats; Introduction of the Snow Queen Contes-
tants
- 10:30 Dancing in the **Student Union Building and West Hall Recreation Room**

SATURDAY, FEBRUARY 2, 1963

- OUTDOOR EVENTS** on campus
- A.M. 10:00 GARBAGE BOWL FOOTBALL GAME
- 10:30 HUMAN DOG TEAM RACE
- 10:30 JUDGING OF THE SNOW SCULPTURES BY LOCAL CELEBRITIES
- 11:00 "OLD QUEBEC COOKOUT" (through to 1:30 p.m.) featuring Profs. Keuper, Sweet,
hot chocolate, pancakes, sausages, and Pillsbury
- P.M. 12:00 SKI TEAM OBSTACLE RACE
- 12:30 TUG-O-WAR
- 2:00 BASKETBALL at Waterloo Collegiate Gym - WATERLOO UNIVERSITY COLLEGE
vs. University of Waterloo
Half-Time: Judging of the BEARD CONTEST
- 8:00 "MARDI GRAS BALL" - WLU Theatre-Auditorium featuring "PETER APPLE-
YARD AND HIS ORCHESTRA"
Half-Time Show presented by the Peter Appleyard Quartet
- 10:30 SELECTION OF MISS CANADIAN UNIVERSITY SNOW QUEEN of 1963

- Entertainment -

PETER APPELYARD

In keeping with last years success, the Ice Carnival tries to bring the best sounds in music to the campus. This year we have engaged the very popular Peter Appleyard. His quartet is well known throughout Ontario, especially by the patrons of the Plaza Room in Toronto or Cambell's in London. His music appeals to everyone for he has the ability to play almost everything on his "vibes".

He is bringing with him a ten piece band, his quartet will entertain during the intermission. Anyone who has heard him is looking for a wonderful night of music. Those who have not yet heard him play can look forward to a very memorable evening. When he begins to play such music as "Never on a Sunday" you will hear it played as you have never heard it before. He then may switch to the drums for a solo and once more you will appreciate his tremendous ability as a musician. Appleyard's playing should give the Mardi Gras Ball the name tag of "the dance of the year."

THE MARDI GRAS BALL



The climax of this years Ice Carnival Weekend will be the Mardi Gras Ball, to be held in our own Auditorium. The costume ball proved highly successful last year, so much so that the attendance this year is expected to double. The

highlight of the evening will be the crowning of the Miss Canada Snow Queen.

Dancing will continue 'til 12 P.M. at which time Winter Carnival will officially end. See you at the ball - don't forget your costumes!

PETE SEEGER

Critics have found it hard to pin down Pete Seeger's special talent. Alan Lomax has written, "Peter Seeger is possessed of that rarest of human qualities — the inquiring mind. This gentle and at the same time fiery and unbeatable spirit pervades his music, his friendships, his beanpole body and his thought." He has been described as a "reincarnated troubadour", "America's tuning fork" and even "a whole way of life". "We class him with Sandburg and Frost as guardian of our heritage," said a Seattle critic. The intensive drive and effort required to develop any kind of talent is recognized by Donald Steinfurst, music critic of the Pittsburgh Post-Gazette, who wrote recently, "Reputations are not easily come by in folk singing any more than in any other areas of music, and Pete Seeger deserves every bit of praise that has been showered on him all over the U.S. and Europe."

Pete Seeger himself feels that basically he is another link in the long chain of singers who have made folk-songs live and grow in America since the earliest settlement days. This is perhaps an oversimplification, just as it is to describe Pete as merely a singer of folksongs, considering all the other allied fields in which he is involved, songwriting, editing, instructing, movie making, etc. But it becomes understandable when one takes into account modern transportation and communication. The Blue Ridge mountain balladeer of pioneer times was limited by his isolation to singing old songs to and trying out new ones on only a small circle of friends and relatives. Pete Seeger can — and does — sing to audiences from coast to coast; by catching a plane after a Carnegie Hall concert in New York City he can appear the following night on a university campus in California. The 5-string banjo he plays is the same as that used by his forerunner; and many of the songs are the same.

In the early 1950's a group Pete helped found, The Weavers, made the whole nation conscious of its folksong heritage with their hit recording of "Good Night, Irene", "On Top of Old Smoky", etc. This was the beginning of the folk music revival that has swept the U.S. during the past decade and shows no signs of abating. Pete Seeger and The Weavers literally broke the trail for the folksong groups now enjoying national popularity. (Dave Guard, the original leader of the Kingston Trio, learned the 5-string banjo from Pete's now standard manual on how the play this instrument.)

Even before 1950, Pete Seeger had served a long apprenticeship in the folk music and songwriting field. But it was not the first choice of what he wanted to be in life. Although his mother was an accomplished violinist and music teacher and both his father and later his step-mother had national reputations through studies of folk music, he grew up with other plans. Born in New York in 1919, he attended public and private schools and went on to Harvard with the idea of becoming either an artist or a journalist. He left Harvard in 1938 (he was in the class of '40 - Jack Kennedy's class), and knocked around New England painting water colors of farmers' barns and swapping them for whatever was offered. The farmers swapped, but the impression grew on Pete that they were doing so more out of kindness of heart than appreciation of his artistic efforts. Journalism proved just as hard a nut to crack. So he turned to what was to become his real love: that unique American folk instrument known as the 5-string banjo and — more important — the kind of songs one sings to the banjo.

We had first heard the long-necked instrument with which he has become identified (even in physical appearance) when his father, Charles Seeger, noted musicologist now at U.C.L.A., took him along to a square dance and folk ballad festival at Ashville, North Carolina, back in 1935. What happened in the next few years following Pete's decision to master the banjo has perhaps best been described by the folklorist, Alan Lomax. "Pete Seeger . . ." Lomax wrote, "puzzled and practiced his way to perfection by listening to what the people had learned to do in their folk music."

He went to two main sources. He listened for hours on end to the recordings in the Archive of American Folk Song in the Library of Congress. And then he went

directly to the folk musicians themselves, seeking them out on long treks (generally via thumb and hopping freight trains) around the country. Pete says of this period: "The people I learned banjo from were mostly old farmers, miners or working people who had played the instrument during their courting days and later kept it hanging on the wall to pass away the time of the evening." But along the line he did meet, play and sing with, and learn from, such major creative folk artists as Woody Guthrie and Leadbelly. From the latter, the "King of the 12-string guitar", he learned that instrument also. By 1939 Pete was appearing with Guthrie and Leadbelly on Lomax' CBS radio show.

In the early '40's he, Guthrie and several others, formed a group singing sodbuster ballads, sea chanteys and similar old songs and at the same time writing new, topical songs. Following tradition, they created songs about things happening around them - hard times, the struggles of unions, peace and war. Their output was recorded in five albums. From that beginning Pete has kept steadily at songwriting, either as a co-writer or, as in recent years, on his own. "Where Have All the Flowers Gone?", which he wrote, recorded by The Kingston Trio, was a hit song in 1961. In 1962, he had another hit song "If I Had A Hammar", which he wrote with Lee Hays. "Kisses Sweeter Than Wine", co-written with The Weavers, has long been regarded as a standard in the folk music field.

He was inducted into the army in 1942, but hardly broke stride during his 3½ year hitch, since a good deal of it was taken up with performing for the troops, mainly in the Pacific arena. Back in civilian life he sang around for several years by himself. It was then that he discovered his ability to get an audience to sing with him, a distinctive feature of his concerts ever since. As Lomax wrote, "By now there was no better singer or songleader in the country more honest, none more capable of setting a crowd on fire than Pete Seeger."

Since leaving The Weavers in 1957, he has been a solo performer expanding his tours in recent years to include television work and concerts in Canada and the United Kingdom. But to describe Pete Seeger as simply a performer falls far short of telling the whole story. Either by himself or with others he has made close to 50 LPs in the past 20 years for Folkways, Columbia and other companies, recording which have preceded him around the world. His banjo manual has helped create a whole generation of young banjo pickers in the universities and elsewhere. In addition he has put out instructional books and/or records on the standard guitar, the 12-stringer, and Trinidad steel drums. Several songbooks bear his name and he continues to help edit the magazine SING OUT which he and others launched ten years ago. Only recently he became advisor to a new topical song publication, BROADSIDE. Throughout his career he has been on the lookout for good songs from foreign lands and rarely gives a concert without introducing one or more such songs. With his wife, Toshi, he founded Folklore Research Films which has put out a series of shorts, several of which have won prizes in the field of educational films. Also he has composed and arranged soundtracks for a number of commercial movies, one of which, "Horizontal Lines", won a first prize at the Venice Film Festival in 1960.

His labors have been carried on despite periodic harassment by those bothered by his insistence that our constitution guarantees independence of thought. His own ancestors, who came to New England 300 years ago, produced their share of religious dissenters, abolitionists, and so on. One of his forebearers retreated down Bunker Hill backwards because he had sworn never to turn his back on the British. An uncle, Alan Seeger, was killed in World War I a few months after writing the prophetic poem so familiar to students of American literature, "I Have A Rendevous With Death."

A dozen or so year ago Pete and his wife, with the help of weekending visitors, built a log cabin on the Hudson 60 miles north of New York City. He lives there between tours with his family, which now includes three growing youngsters; ideas for new songs and new projects come to him on long rambles through the woods or while plying the Hudson in a small sailboat.

UNIVERSITY



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Assumption



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Carlton



AGNETA SVALANDER
U. of Alberta



WENDY ALEXANDER
U.W.O.

SNOW QUEENS



JANE WALLACE
U. of Manitoba



LINDA GIBSON
U.B.C.



SANDRA POND
U.N.B.



VIVIAN BONIUK
Dalhousie



KAY TUCKER
Mt. Allison U.

- *Weekend Features* -

QUEEN CONTEST

This year the Winter Carnival at W.U.C. has enlarged the scope of the contest. Each province will be represented by at least one university. This, of course, makes this contest unique in university history. The contestants will be judged by a panel of well-known personalities. To the girls who will be contesting, we wish the best of luck and hope that their visit to W.U.C. will be underlined in their diary of happy events and memorable occasions.

QUEBEC COOKOUT



This has been a very popular feature of the Winter Carnival each year. This year the Pillsbury people have donated the ingredients for some 3000 pancakes. It is expected that some 1,000 people will be fed by Professor Frank Sweet and Harry Keuper. The place for the "feed" will be in the vicinity of the central quadrangle in front of the new Men's Residence. Past years have produced cold pancakes and burned hands. Professor Sweet is keeping it a secret, but he must have something original planned for this year.

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