

# The Balladeer

Monthly Newsletter of  
ACOUSTIC ROUTES

May 2008

## Charlotte Yates - Beggar's choice



Charlotte Yates is a recording artist based in Wellington, where she has just released the fifth album of her own material. The single 'Red Letter' from her first album **Queen Charlotte Sounds** (1991) was an APRA Silver Scroll finalist, and Charlotte's second album **The Desire and the Contempt** won the Singer-Songwriter category at the 1997 Wellington Music Awards.

Melbourne-based from 1993 to 1996, Charlotte directed the 1993 and 1994 Melbourne Fringe Arts Festivals. She studied Contemporary Music Technology and Composition at La Trobe University, Melbourne during 1995.

Since then her lyrics have been collated and published, and she has released a third album, **Dead Fish Beach**, in May 2001, and a fourth, **Plainsong**, in May 2003.

Meanwhile, Charlotte produced **Baxter**, a compilation CD of James K Baxter's poetry set to music by twelve NZ recording artists, and **Tuwhare**, a compilation CD where NZ recording artists set poetry by Hone Tuwhare to their music (2005). She has toured extensively with fellow singer/songwriter Mahinarangi Tocker, to great acclaim.

At her Acoustic Routes concert, Charlotte will be performing numbers from her brand new album, **Beggar's choice**.

*'Plainsong' has a dynamic cohesive quality ... Surely stardom cannot be far away. Recommended. **smokecds.com** review*

*Yates wielded both electro-acoustic and Telecaster guitars with guts, but never at the cost of lyrics and melody. **Chris Price, The Listener, 2001***

*Quite simply, Tuwhare the show is much like Tuwhare's poetry - inspired. And something which should be sampled by all New Zealanders **smokecds.com 2005***

*Yates leans more towards pop and blues tunes, combined with intriguingly inventive lyrics, and a tendency to rockout ... a polished, professional and assured performance, that left the audience in no doubt of their talent. **Jane O'Loughlin Nelson Mail 2002**, reviewing Charlotte Yates and Mahinarangi Tocker in concert.*

**SUNDAY 25 May 8PM \$10/\$7**

**TOI PONEKE (Wellington Arts Centre), ABEL SMITH ST**

**www.acousticroutes.org.nz**

# Acoustic Routes

PO Box 27-191 Marion Square  
Wellington, New Zealand.  
www.acousticroutes.org.nz  
president@acousticroutes.org.nz

**Acoustic Routes** (Wellington Folk Centre) is a club for people who enjoy performing and listening to music with the emphasis on folk and acoustic styles.

**Monthly Concerts** are held at Toi Poneke (Wellington Arts Centre, Abel Smith Street), on the fourth Sunday of each month at 8pm. These feature an invited guest performer, with a variety of supporting acts to open the show. Door charges are \$7 for members, \$10 for non-members, and school-aged kids free. Free tea and coffee.

**Singarounds** are held at Toi Poneke on the second Sunday of the month. These are more informal sessions where anyone can perform or lead a song. Door charge \$5.

**Jam Nights** happen at Toi Poneke on the third Sunday of the month. Door charge \$5. The emphasis is on making music together as a group - joining in and having the opportunity to lead or add your own flavour to the mix. Murray Kilpatrick will facilitate but everyone will have the opportunity to lead a song or tune

## Club Committee 2007-8

*President:* Gerard Hudson 565 3432  
president@acousticroutes.org.nz

*Secretary:* Sue Ikin 478 4160  
secretary@acousticroutes.org.nz

*Treasurer:* Sue Hirst

### Committee:

Mike Hickman 232 3123

Ruth Birnie 565 3432

ruth.birnie@xtra.co.nz

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## Balladeer

Janette Munneke 477 2563

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## The Balladeer

This newsletter is produced once a month for Acoustic Routes members and other subscribers.

Contributions are welcome and should be emailed to Janette by the 15th of the month preceding the month of issue. Publication is the last weekend of the month. Relevant publicity leaflets may be inserted with mailouts, at the discretion of the committee.

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## A note from the President

**Well... “you better start swimmin’ or you’ll sink like a stone for the times they are a-changin’.”**

Bob Dylan said it in 1963 and the message is going out again to all you enthusiastic members of this club. At the last committee meeting we talked about how to find a new president in time for this year’s AGM. I was mildly horrified – but I guess not really surprised – that I’m not the only member of the committee who wants a break. In all 5 of our committee of 7 want to stand down. This includes all of the officers (Secretary, Treasurer and President). Some of them are happy to stay on the committee but at least 3 really want to stand down completely. Bear in mind that none of the current committee are in their 1<sup>st</sup> term and Janette, Shirley, both Sues, and Ruth have been lynchpins of this club’s practical organisation for many many years. They deserve a break – but the only way they’ll get it is if some of you take up their roles.

So the challenge and opportunity is there. There are lots of good ideas around, and the club is strong. We usually have strong attendances at all our participative events (Singarounds, jams, blackboards and themed concerts like the Blind Date Concert) and among our members and friends there is a wealth of imaginative and musical talent. A few more regular concert goers would be good, but that doesn’t reflect the quality of performance that we are offering. The shame is the number of good performers we have to turn down because we are fully booked, or there is too much on to be able to guarantee an audience. The challenge is to open the eyes of our wider potential audience (who may become our future participants).

It’s a great acoustic music scene in Wellington and it seems to me that putting the good ideas into practice isn’t too hard – but it needs some fresh energy uncluttered by the baggage of history, bad memories, or personal biases (like

my own for not starting earlier than 8pm).

The committee meets monthly. Our agenda is consistent:

- review formal correspondence (including performer queries and tour information)
- review finances
- work through the planned programme of events (we are usually booked up around 6 to 9 months in advance)
- consider applications or offers to perform
- discuss issues raised and other business

So it’s not hard – and is generally a friendly chat over tea or coffee and biscuits.... for those who don’t partake of wine or beer. Feel free to contact any of us on the committee – grab us at a club event, give us a call or email and we can tell you more about what is involved in the various roles.

## ST Gerards Hudson

### Mainly Acoustic

#### Carl Tosten Guitar Workshop

Sat May 3 from 2-4pm \$25 (members \$20)  
King Lion Hall - King St U/H (top of Main St turn left)

#### Carl Tosten Concert

Sun May 4, starts 4pm. Entry \$12 (members \$10), Hapai Clubrooms  
Fergusson Drive (facing Railway Station car park)

#### Clubnight - Come All Ye

Tues May 13. Entry - Gold Coin. Starts 7.30pm, Mayfair Cafe 116 Main St  
May being NZ Music Month, each performer to include at least one Kiwi song in their repertoire. Ph and reserve a spot.  
Geoff Brown 526 8385.

#### Thursday nights @ Eva’s in May

7-9pm, book for dinner on 388 8058

#### May 1<sup>st</sup>: Bill Hickman

‘Alt-Country with a chip on it’s shoulder’.  
Singer/songwriter from The Shot Band and Hobnail Boots flying solo.

#### May 8<sup>th</sup>: Mojo Mama

Piano based boogie and blues with enough sass to light your fire.

#### May 15<sup>th</sup>: Nikki Duncan & Robbie Duncan

Contemporary acoustic originals from Australia-based Nikki Duncan supported by her father, Robbie Duncan, on sublime guitar.  
Don’t miss this talented family act!

#### May 22<sup>nd</sup>: Al Witham

Straight-talking Alt-Blues originals from the Pauatahanui Swamplands.

#### May 29<sup>th</sup>: Laura Collins Trio

Alt-Country favourites and originals, back-porch roots, NZ heart with lots of soul on the side.

## Friday club nights

### An experiment - the return of Friday Club Nights

We have booked the Back Room for the 2<sup>nd</sup> Friday's of May(9<sup>th</sup>) and June(13<sup>th</sup>). We will run these evenings in 2 halves:

- 1<sup>st</sup> half a 6 to 8 spot Blackboard – be early to secure a place
- 2<sup>nd</sup> half an informal session (probably a similar but even less formal format to our third Sunday sessions)

These 2 sessions are an experiment to see how popular this kind of event will be. If they are well supported we will continue but we may have to co-opt some help in making sure they are organised (setup, closedown and MCing). If this format is a success, we may review the format of the 3<sup>rd</sup> Sunday jam sessions. If enough people turn up and express a preference for Friday over Sunday, we may

eventually replace the Sunday sessions with Friday sessions, but for May and June, these two sessions are IN ADDITION to the Sunday sessions. For those who weren't around in Holland Street days not having to get up for work the next day can evoke a more "chilled-out" atmosphere. This is your chance to vote with your feet - please come along on the Friday nights if you want us to continue them, or otherwise let us know what you think on the issue.

Our recent "sub-committee" report raised 2 issues that this will go some way to addressing – 1) some people really don't want to go out on Sunday nights as they want to prepare or rest before their working (or school) weeks. 2) There is a very strong call for more opportunities to perform – club members really enjoy our 5<sup>th</sup> Sunday Blackboard concerts and want to see more such opportunities. Hopefully this solution will meet the needs of at least part of both those groups.

## More on keeping up attendances

Here is some further correspondence to the debate on 'keeping up attendances', which have been received since the April issue went to press. Ed

A response from Ken:

I ducked when I saw my name mentioned in this month's Balladeer (April 2008), within an amazing cornucopia of ideas, suggestions and implied asides. It starts with a front page declaration insinuating that it's gone the other way and youth is taking over the stage. Then it erupts in cascades spilling all manner of various opinion including an actuarial analysis of possible fee structures. One writer declares "music is tribal", claiming there's an aging "Folk tribe demographic" and propagation has ceased possibly because the tradition is sterile. Not.

Folk music propagates like sound itself, like ripples from a pebble cast into a pool. It was seen propagating when Frank Fyfe walked into WFC in Holland Street and cast his music into the arena more than twenty years ago – there was nothing sterile there. You can watch it proliferate when a young and vibrant folk entertainer like Tim Van Eyken casts his music into an audience – there is nothing sterile there. Folk music, in the right environment, propagates. There's no more to it than that. It doesn't need a fee structure and it's not the melody, not the instrument and not the performer. It's the environment. And while a skilled performer knows how to approach an audience, settle and entertain them, it won't work if there's not a pool of people there to start with. Get the pool right and who knows who'll be next to throw in a pebble.

Ken Allan

Some new comments on the debate:

Family events: the Wellington festivals have demonstrated the enormous range of talent in our younger children as well as young people. There are a number of folkies around with children who would like more opportunities to participate as families. It would be good once a month to have an event that starts in the late afternoon and allows younger children to participate. It could then carry on into the evening with more youth and adult participation. It would be better on a Saturday night, so as to avoid the "school next day" problems.

Not all new folkies are under 30: Great that we are targetting young people and giving them opportunities. My one true life regret is that I didn't know the folk scene existed when I was 15 - if I had I would have been in boots and all - and not sitting at the piano on my own playing Simon and Garfunkel songs. But the truth is also that many of us have joined the scene in our 30s and 40s and even later. And we have had a new group of players come through in these age groups over the last five years and it has been really neat to see people open up and do things that they had never drempt they could do - for instance singing in public! So we need to keep in mind that people start playing at all ages and all of us need support and guidance no matter what age we start at.

David Earle  
Wellington

# Mahinarangi Tocker

## d. 15 April 2008

Auç, auç, he aituâ!  
 Kua tangohia a Mahinarangi e te ringa kaha o mate. E hine, haere, haere, haere.

He wahine mâia koe mô ngâ kaiwaiata, he wahine kaha koe mô ngâ takatâpui, he wahine manawanui koe mô ngâ tângata mate hinengaro. He taonga mô tâtou ôu waiata ataahua, He rite te kôpara e kô nei i te ata. He taonga hoki tōu aroha me te manaakitanga ki te tangata.

E hine, haere me te aroha o te tini me te mano. Haere ki te Reinga, haere ki Manawatahi, haere ki Hawaiki pamamao. Moe râ i roto i te aroha o ngâ tûpuna. Moe mai râ, takoto mai râ, okioki mai râ.

Ngâ mihi aroha ki tōu hoa râtou ko tâu tamahine ko tōu whânau.

Sue Hirst

Farewell Mahina!

Mahina's vocal courage on stage was truly astonishing. She would reach for those soaring, impossible vocal leaps and harmonies and somehow pull them off. Like many other musician's, I've been lucky to count Mahina as a friend and had the privilege of being invited to share, albeit briefly, a stage with her; and yes it was the same knee knocking experience that others have reported as I struggled (and failed) to keep up, but I wouldn't have missed for the world the experience of singing on stage with her.

Farewell Mahina! Our musical world is so much the poorer now.

Some years ago Mahina befriended all our family, telling our young daughters, with a quick wink and a giggle, that she was their lesbian Maori 'auntie'; having spent the last hour shocking them by entertaining us with the most outrageous and ribald jokes imaginable. Classic 'Tocker' humour of course, but no-one could take offence because you knew she wasn't trying to be offensive.



Photo by Robert Catto

Farewell Mahina! I wish we could have been there to hear what you said to St Peter when you rocked up to the Pearly Gates!

Tocker's unique humour has reduced me to

tears every time I've met up with her, but I've also shared long intimate conversations with her and been shown the other, sensitive soul, that was also Mahina. The unflagging support, love and friendship she showed whenever she sent us emails or met up with us at gigs and festivals around the country was typical of her. She gave freely

### Forever

my love is a heartbeat in some other time  
 my heartbeat is loving of something that's mine  
 my life is a river that flows through this breath  
 to be swimming around and never to rest  
 I will not walk these streets of ages into forever alone  
 my journey will change with the changes of time  
 my children will know of the language that's mine  
 my grave will be blossomed with stories of old  
 and spoken to song these stories to be told  
 I will not walk these streets of ages into forever alone  
 time will endeavour to count me in life  
 life will continue to circle and survive  
 we sing of our past and dance to the next  
 change of history beats on our doorstep  
 I will not walk these streets of ages into forever alone  
 ka haere i runga te rongonui  
 kore te mokemoke  
 kore te mokemoke kore te moke moke  
 kore te mokemoke

Mahinarangi Tocker

of her spirit and courage, onstage and off.

My friend is gone now and it just isn't fair! Such a great heart and talent should not have left us so soon. But we will miss Mahina for all the many sides of her complex, caring nature, not just her music and her humour.

Farewell Mahina! Our heart goes out to your family and close friends.

Tony Hillyard

*More tributes overleaf*

## **'I will not walk these streets of ages into forever alone' - the tributes continue**

I didn't know Mahina personally but I've always been hugely in awe of her music. I started listening to her first album when I was 15 and she was a big influence on my musical education. She was one of the most honest performers I've ever seen, so willing to share her human vulnerability with the audience. I will always treasure the memory of having seen her concert at the Wellington Folk Festival in 06, I cried through most of it, her songs were so moving, I staggered outside the marquee afterwards and debriefed with several other tear-stained audience members. She has touched many hearts. The heavens are crying now.

Laura Collins

Not a lot to say really. A great loss to NZ music. We played each other a few songs in Bob Larges gazebo at Auckland last year and as well as being a great performer, she also listened. My most vivid memory is still 'Over the Rainbow' at Wellyfest.

Ron Craig

When I heard Mahinarangi singing 'Somewhere over the rainbow' at the Wellyfest concert in 2006, I thought I'd found the pot of gold. I immediately adopted her as a sort of personal heroine – as much for her brave and joyful spirit as for her music. So ... I didn't know her well, long or personally, but I feel very bereft today. And very sorry for those who did know her as friend, co-performer and family. What a gap she leaves. And what a legacy.

Reading the many moving tributes that have poured into kiwifolk, and sent to me to include here, I am warmed by the sense of common feeling and community expressed in them. Someone used the word 'glee' in their description of Mahinarangi's attributes. It struck a chord with me (pun intended!) – not only could she be gleeful, she injected a new life and spirit into that rather old-fashioned word. We may not see her like again, but like her, we can choose to keep the glee alive, with us and in us, in our interactions and our relationships, and if we do, none of us will be walking these streets of ages into forever alone.

To Mahinarangi, and all those she leaves behind, may glee find you, wherever you are.

Above are some tributes from Acoustic Routes members to 'Maori lesbian feminist' musician and singer-songwriter, Mahinarangi Tocker, who, sadly, died this week as the result of an asthma attack. Mike Moroney is collating a special tribute to Mahinarangi on kiwifolk. If readers would like to contribute to that, please send your tribute to Mike at [mikem@kiwifolk.com](mailto:mikem@kiwifolk.com). The Acoustic Routes Committee sends its sincere condolences to the friends and whanau of a true star in the music firmament of Aotearoa.

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## **And the music goes on:**

Hello fellow Acoustic Routes members

I play the piano accordeon, and am looking for 2 or 3 other people (but no more than 3) who:

a) are relatively advanced players of their relatively portable musical instruments (I'm afraid, at this stage, this has to exclude "voice" and "percussions");

b) have a good sense of rhythm and melody;

c) can play by ear, and do not rely on music sheets;

d) are, nevertheless, reasonably familiar with chords;

e) in general prefer minor scales over major scales (i.e. overall musical taste);

f) either actively play; or enjoy; or, at least, are interested in exploring "my kind of music" (!): This is a bit difficult for me to describe here. However, major influences include Turkish music (definitely not all types though); the music of the Andes (if you know of any solid pan-flute players in Wellington, please let me know!); tangos (Argentine as well as non-Argentine); Azerbaijani, Greek, Gypsy, Yiddish, and also, to an extent, Irish music.

Depending on the responses I will (or will not) receive in the next 1-2 months, what I have in mind is to meet with the friends who are interested; see if there is genuine potential for fruitful collaboration here; and start planning for more structured sessions (which would begin after early July, as I will have to be overseas in most of June). At that stage, we might decide to get together on a more regular basis (perhaps using one of the rooms at the Wellington Arts Centre), and see where this will lead us.

If this sounds like you, please drop me a line.

Esref, email: [esref.aksu@vuw.ac.nz](mailto:esref.aksu@vuw.ac.nz)

## **Wairarapa Folk Club**

Club Night (every 2nd Friday of the month)

8pm Friday 11 May

Entry: Koha

Venue: 251 Falloon Settlement Road, Masterton

Contact Jenny or Remco, 06 370 1021

[wairapafolkclub@paradise.net.nz](mailto:wairapafolkclub@paradise.net.nz)

Also meets at The Lounge, Wine and Tappas Bar, Carterton every 4th Wednesday of the month.

## Pukerua Bay Folk Club

8pm, Thursday 1 May

Murray and Julie Kilpatrick's home

9 Donlin Rd, Pukerua Bay

Ph 239 9951

Email: Julmur@paradise.net.nz

The night begins with a sing around, where everybody is invited but not forced, to do something to contribute to the evening's entertainment.

This is followed by Julie's famous scones tea/coffee and then a guest performer which for May will be **Laura Collins**.

Laura will be well known to many of you for singing with bands. At the Pukerua Bay club she will be presenting a more intimate programme of songs. Everybody is very welcome.

### Otaki Live Music Club

Sunday 6 May, 7pm

Senior Citizens Hall, Rangatira Street, Otaki

\$2 and supper

**All-genre Blackboard concert**

Contact: Cavan Haines

06 3648991, chaines@pocd.co.nz

### Spiral - acoustic with a twist



**"The Twists and Turns of Love"** - an eclectic mix of songs for the heart - Althea and Warwick are something different. A vocal duo with a unique flavour and all acoustic instruments including guitars, bass, mandolin, and hand drums. Their music includes blues, jazz, folk and contemporary. Entertainment with style and passion. Two chances to see them coming up in May!

**Friday 9 May** at Levin Folk Club, see later notice on this page.

**Saturday 10 May** House Concert at Ruth & Gerard's, 56 Park Road, Belmont, phone

## NEW - Friday night sessions at Acoustic Routes

**First half blackboard, second half session**  
**Acoustic Routes brings you two extra Friday night**  
**music-making opportunities:**

**May 9, 8pm, \$5**

**June 13, 8pm, \$5**

**Back Room, Toi Poneke**

### CEOL ALBA

2<sup>ND</sup> & 4<sup>TH</sup> Fridays, Chilton St James, Lower Hutt  
7:30pm - 9:30ish, \$3

Ph. Lynne Scott, 565 0164; lynne@scott.gen.nz

Ceol Alba is a club for Scottish music enthusiasts to get together to share and play Scottish music. Any instrument is welcome, except perhaps bagpipes, as they use a different scale and tuning. Although the main gates are on Waterloo Road, the back gate in Chilton Grove is the best.

### Levin Folk Club

Horowhenua Scottish Society Hall  
Bartholomew Road, Levin

\$5 entry/supper provided / 7:30pm

Open blackboard first half - one song each  
Guests on Friday 9th May are **Spiral - Althea Lambert and Warwick Hill** - with a programme called 'The Twists and Turns of Love' - an eclectic mix of songs for the heart (see above).

## Kapiti Live Music Club

**May 15th Tuesday evening  
Blackboard concert at 7:30  
Draw for wine & bread & CDs**

Charlotte Yates entertains with original music and a brand new CD being released this month.

Charlotte Yates is a recording artist based in Wellington, New Zealand where she has released four albums of her own material on Jayrem Records. Her first album Queen Charlotte Sounds was released in 1991. The single Red Letter was an APRA Silver Scroll finalist.

Melbourne-based from 1993 to 1996, Charlotte directed the 1993 and 1994 Melbourne Fringe Arts Festivals. She studied Contemporary Music Technology and Composition at La Trobe University, Melbourne during 1995. Recorded in Sydney, Charlotte's second album The Desire and the Contempt won the Singer-Songwriter category at the 1997 Wellington Music Awards.

Her fifth solo album Beggar's Choice will be released in May 2008.



### **KLMC May Music Marathon**

**Free entry to 12 hours of music local contemporary musicians, ending with "Black Eyed Susie" to take us the last hour till midnight.**

**Celebrating NZ Music Month  
Guitar and Ukeleles to be won  
BBQ food available  
mid-day till mid-night on Saturday May 24th**



## Fiddle lessons at ACE

### **Fiddle Follow-on**

Extend your fiddle skills and repertoire and learn more about the background to this exciting music. For those who have completed the beginner's course or equivalent. Bring your own violin or hireage at a reasonable cost can be arranged. Cost of workbook included in course fee.

# 4691 7 May - 25 June

\$96 Wednesday 6.00pm - 7.30pm 8 weeks

# 4692 15 October - 3 December

\$96 Wednesday 6.00pm - 7.30pm 8 weeks

The next "Fiddle for Beginners" course is held in Semester 3, here are the details...

An introduction to the technical basics of playing the fiddle, where you will learn to play Celtic and American-style folk tunes confidently in a group setting. Bring your own violin or hireage at a reasonable rate can be arranged if necessary. Cost of workbook included in course fee.

#4680 30 July - 17 September

\$96 Wednesday 6.00pm - 7.30pm 8 weeks

Tutor - Liz Auchinvole

Contact [lizauchinvole@yahoo.com](mailto:lizauchinvole@yahoo.com)

## 2008 Ceol Aneas Festival, Queen's Birthday

A festival of Irish music including concerts, tuition, workshops and music sessions.

Location: Nelson, New Zealand

Dates: 31st May - 2nd June 2008

Ceol Aneas (Ke-ol an-ass) is New Zealand's Irish music festival, based in Nelson, New Zealand. This is the ninth annual event and to celebrate we are moving to a more open festival model that has more involvement from the general public. We have a great line up of tutors for the instrumental classes this year including Muireann Nic Aomliabh (Ireland) from the great Irish band Danu and Adrian Barker, Kate Burke

and Beth McCracken from Australia. The sessions are seeded and there are a nice range of venues in which musicians can play late into the night. Another new element this year is the class for instrumental musicians from other genres (e.g. classical and jazz) who want to learn more about playing Irish music. This will be run concurrently with all the other instrumental classes and offers an excellent opportunity for people to learn about ornamentation, technique and different playing styles and is open to any flute or violin player of grade 5 classical standard or equivalent playing ability. For more information and registration see <http://ceolaneas.org/>

# ON THE AIR

### **Access Radio (783 AM)**

Celtic Connections: Saturdays 9am

Ireland Calling: Wednesdays 10pm

Capital Irish: Sundays 12 mid-day

Town & Country Radio: Mondays 9 pm

### **Radio Active (89 FM)**

Global Pulse: Sundays 8 - 11am

Americana: Sundays 2 - 4pm

### **RadioNZ National (567 AM / 101.3 FM)**

Music 101: Saturdays 2pm

Beale Street Caravan (Blues): Mondays 11pm

## May events

### Thursday 1 May

Pukerua Bay Folk Club  
Blues @ The Bristol

### Friday 2 May

Bluegrass Society Blackboard

### Thursday 8 May

Blues @ The Bristol

### Friday 9 May

*Blackboard concert, Toi Poneke\**  
Wairarapa Folk Club  
Levin Folk Club  
Ceol Alba

### Sunday 11 May

Singaround, Toi Poneke

### Tuesday 13 May

Mainly Acoustic

### Thursday 15 May

Blues @ The Bristol

### Friday 16 May

Bluegrass Society Concert

### Sunday 18 May

Club Jam session

### Tuesday 20 May

Kapiti Live Music Club

### Thursday 22 May

Blues @ The Bristol

### Friday 23 May

Levin Folk Club Workshop  
Ceol Alba

### Sunday 25 May

Acoustic Routes concert

### Thursday 29 May

Blues @ The Bristol

\* new event



## Folk Clubs & Contacts

### Acoustic Routes

Concert 4th Sunday of month, Wellington Arts Centre, Abel Smith Street, 8pm (except May when it is Easter Sunday). Informal sing-around 2nd Sunday, Jam session 3rd Sunday, and Blackboard concert 5th Sunday, same time & place. See page 2 for details and contacts.

### The Singers' Club

Last Tuesday of month, on hold until further notice. Venue tba. Guest performers and Singers' Club residents. Contact: Tony Hillyard (021) 253 8996 email: tonyh@clear.net.nz

### Mainly Acoustic Music Club

2nd Tuesday of month, 7.30, Mayfair Cafe, 166 Main Street, Upper Hutt. Contact: Kevin or Sue Meehan, 970 4068

### Pukerua Bay Folk Club

1st Thursday of the month, 8pm, 9 Donlin Rd, Pukerua Bay. Contact: Murray or Julie Kilpatrick, 239 9951; email: julmur@paradise.net.nz

### Wellington Bluegrass Society

3rd Friday of month, 8.30 pm, Petone Function Room, 54 Richmond Street, Petone. Blackboard concert 1st Friday of month. Contact: Andrew Bicknell, 477 0069

### Kapiti Live Music Club

3rd Tuesday of month, blackboard 7.30, guest 8.30. Murphy's Law, Main Road, Waikanae. Website [www.klmc.org.nz](http://www.klmc.org.nz)

### Levin Folk Club

2nd Friday of month, Horowhenua Scottish Society and Pipe Band hall, corner Bartholomew Rd and Middlesex Street. Blackboard concert plus guest artist: \$5 including supper. Workshop 4th Friday of month (no charge). Contact: Anne Campbell (06) 368-3777

### Wairarapa Folk Club

2nd Friday of the month; Contact Remco de Ket or Jenny Freeman-tle, (06) 370 1021 - [wairarapafolkclub@paradise.net.nz](mailto:wairarapafolkclub@paradise.net.nz)

### Ceol Alba – Scottish Music Club

2nd and 4th Friday s of the month.  
Phone Lynne Scott, 565 0164: [lynne@scott.gen.nz](mailto:lynne@scott.gen.nz)

### International Folk Dancing

Wednesdays 7.45-9.15pm, Deirdre Tarrant Dance Studio, 125 Cuba Mall. Contact: Cashy Yates 569 1618.

### Morris Dancing

*Pride of Holland Street (men and women)*: Tuesdays at Aro Valley Community Centre; Contact: Peter Denee, 499 2880.

*Britannic Bedlam Morris Gentlemen*: Wednesdays 8pm, Tawa Pipe Band Hall, by Redwood Station. Contact: Ian Appleton 476-4391.

*White Rose of Wellington (women)*: Wednesdays 8pm, Brooklyn Scout Hall, Harrison St, Brooklyn. Contact: Debs Potter, 476-9294  
Morris website: <http://morrisdancing.org.nz>

# alistair's music LTD

Alistair & Catriona Cuthill

**215 Cuba Street**

**PO Box 9527**

**Wellington, NZ**

**Ph (04) 917 4487**

**Cell (021) VIOLIN**