

# The Balladeer

Monthly Newsletter of  
**ACOUSTIC ROUTES**  
Wellington City  
Folk Club  
[www.acousticroutes.org.nz](http://www.acousticroutes.org.nz)

**MARCH 2009**

**Acoustic Routes Club Concert 22nd March 8pm**

## **LAURA COLLINS**

with **George Barris and Matthew Newman**



Originals and alt-country favourites from the back-porch are what you can expect from Laura Collins, accompanied by George Barris on upright bass and Matthew Newman on acoustic guitar. Influenced by the likes of Lucinda Williams and Gillian Welch, whose songs will no doubt make an appearance, Laura's music has traveled a pathway through folk, jazz, rock, blues, finally landing on the back-porch feel of alternative country, however all these genres play into the mix. Most of all she likes to find the heart of the song and sing it.

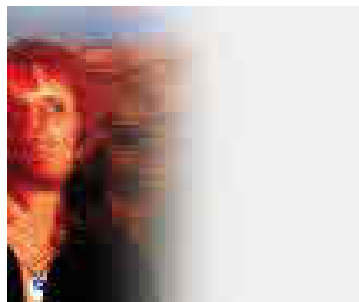
Laura Collins cut her teeth in the late 80s Wellington folk scene playing with Robbie Duncan and Alan Quinn, then went the electric 90s. A later duo with guitar player foray into the country- blues and style and voice. She has spent the her previous band Urban Ruby, American guitarist Matthew



route with rock/blues band Wild Blue in the Dave Murphy was the beginning of her alt-country genre where she has found her last eight years working in this territory with particularly alongside New Zealand based Newman.

In 2002 she began writing album. She furthered her long

then engineered, mixed and mastered her first album, 'One Feather at a Time' (2003) at Braeburn Recording Studio. Always having been 'just a singer' eventually became too much of an impediment to getting out there and playing her own songs, so she returned home from a pilgrimage to Louisiana and Austin, Texas with a Taylor acoustic guitar and has been making friends with her ever since. The songs on her new album 'Cast a Line' were written on her return from that trip. Laura says, 'I'm interested in songs that have a true emotional vulnerability, and in telling stories that delve into both the dark and the lighter sides of human nature. The tone of Cast a line ranges from a confessional intimacy to the exuberant celebration of being alive.



For the last four years Laura has produced the Wellington-based South of the Divide events, which celebrate local musicians whose roots lie in the southern states of America. Laura's musical influences are very much from that neck of the woods, with artists such as Lucinda Williams, John Hiatt, Stacey

**SUNDAY 22 MARCH 8.00PM**  
**ACOUSTIC ROUTES** Wellington City Folk Club Monthly Concert

# ACOUSTIC ROUTES - WELLINGTON CITY FOLK CLUB

**VENUE** - Toi Poneke, Back Room,  
Wellington Arts Centre, Abel Smith St  
**MAIL**- 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 EVENTS

**Singarounds** are held at Toi Poneke on the **first Sunday** of the month. These are more informal sessions where anyone can perform or lead a song. Door charge \$5/\$7.

**Friday Session** are held on the **second Friday** of the month. Blackboard first half and jam session to follow.

**Open Mic. Night** on the **third Sunday** this month instead of Murray's Jam night. Door charge \$5/\$7. Play 2 - 3 song sets to give you a chance to follow a theme or your own choice of songs and be heard!

**Monthly Concerts** are held on the **fourth Sunday** of each month at 8pm (see front page). These feature an invited guest performer, with a variety of supporting acts to open the show. Door charges are \$8 for members, \$12 for non-members, and school-aged kids free. Free tea and coffee.

## Club Committee 2008-9

**President** Mary Livingston 476 6033  
president@acousticroutes.org.nz

**Secretary** Anne McGregor 233 8567  
secretary@acousticroutes.org.nz

**Treasurer** Peter Denee

## Committee:

Marion Pawson 385 6321

Nik Curry 04 905 4151

Gerard Hudson 565 3432

Derek Burfield 477 1939

Col Wright 478 6775

## Balladeer

Nik Curry 04 905 4151

## The Balladeer

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

Contributions are welcome and should be emailed to Nik Curry by the 15th of the preceding month. Publication is the last weekend of the month. Relevant publicity leaflets may be inserted with mail-outs, at the discretion of the committee.

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## PRESIDENTS REPORT

After going to press last month yet more wonderful events have unfolded for our members to be involved in, including even more of 'the best concert ever', this time in Auckland followed promptly by the Auckland Folk Festival which was brilliant.

As a newbie to that scene I was half expecting it to be too large to 'access' it in anything more than a 'sit back and enjoy the concerts' sort of way. How wrong I was! People were very friendly and welcomed 'strangers' into jamming sessions left right and centre. It had a different feel from Wellyfest, which I am a complete fan of too.

Despite being simply a flat field with a tent city in it, each canvassed enclave was close knit to block out the sun (something we don't have to contend with on Labour Weekend) and created these mini festivals all over the place within the larger setting. So you could flit from one genre to another and soak up the music to the max and never feel alone or on the edge of it all.

Anyway, onto club matters. You may have noticed our challenging calendar and proliferation of names for the folk club. You are not alone in thinking this is confusing! We know this is hard on people and we are trying to sort it out, but it takes time and your committee is still finding its way. Please be patient with us. The gigs are happening and so are the other events, its just getting all the info into a digestible format that is proving a challenge.

One thing I do need to bring to your attention however is that the

3rd Sundays have changed. There is no longer a jam on that night. We want to trial it as a blackboard night with a difference: notably to give members the chance to prepare and perform 3-4 items. We think it likely that this concept will evolve further, but again, ask for your patience and to get practising in the meantime! See you all soon at Toi Poneke.

## Mary Have Your Say

Contributions in the form of articles and letters from members, which are relevant to the club, are always welcome, though we don't wish to become another blog or agony column. Please be concise and to the point, no more than 200 words. We cannot guarantee publication and may need to do some editing. Get involved!

Send to: [nikcurry@globe.net.nz](mailto:nikcurry@globe.net.nz)

## ENTERTAINMENT BOOKS

Yes!, will be selling them this year.

They are great value at \$55.00, \$11.00 of which goes to the club. Cnt.

Ruth Birnie: 5653432 0274515486  
[ruth.birnie@xtra.co.nz](mailto:ruth.birnie@xtra.co.nz)

## NOTICE TO CONTRIBUTORS

Due to the time frames imposed for publication of the Balladeer please ensure that any articles or pieces for inclusion are sent in by the 14th of the month. We will always try but cannot guarantee publication after this date.

Please send any contributions to Nik Curry at [nikcurry@globe.net.nz](mailto:nikcurry@globe.net.nz)

Thanks, the Balladeerers



Son, someday you will make a girl very happy, for a short period of time. Then she'll leave you and be with new men who are ten times better than you could ever hope to be. These men are called musicians.

# KERR-FAGAN SPECIAL CONCERT

Thursday 26th March 8pm \$25 (memb. \$20)  
Toi Poneke Back Room 61-67 Abel Smith St.

Acoustic Routes  
Wellington City  
folk Club

## NANCY KERR & JAMES FAGAN

Nancy Kerr and James Fagan combine highly skilful and innovative performance with accessibility, warmth and stage presence. Rarely are duos so full in sound; Nancy's earthy and exquisite fiddle and viola playing dances with the striking rhythmic texture of James's guitar-bouzouki, while their rich singing, both as soloists and in harmony evokes the stories of the songs they choose and write. They approach their music with energy and infectious smiles. Rapid musical communication with one another and the audience makes their performance spectacular and unforgettable.

Nancy Kerr and James Fagan

Their most recent project is 'Kerr Fagan Harbron', a trio with English concertina player Robert Harbron and 2008 saw the launch of their debut CD 'Station House'. They have two albums as a duo 'Strands of Gold' and 'Between the dark and the light' and other collaborations (see website [www.kerrfagan.com](http://www.kerrfagan.com))



Nancy and James have toured and recorded with many artists including Martin Simpson, John Kirkpatrick, Eliza Carthy, Andy Irvine, Alistair Hulett, and with their respective family bands Scalene (with Sandra Kerr) and Sydney-based The Fagans.



## KATE FAGAN

Sydney's Kate Fagan had been playing with her family's folk band, 'The Fagans' for many years and has now established a name for herself as a poet and musician of genuine talent. She has a richly textured voice, a gift for lyrics and a deep understanding of folk and country's roots.

Her music hovers between country and folk (think Shawn Colvin, Mary Chapin Carpenter) and her lyrics are lucid, emotionally persuasive and evocative.

Her palette of musical styles ranges from touching ballads such as Highway of Rainbows to the backwoods folkiness of One More Drive, and on to songs such as Roll You Sweet Rain, which sounds as though it is part of some ancient folk tradition.

Kate's solo album 'Diamond Wheel' has received great acclaim and Peggy Seeger described it as 'musically literate with singable songs and varied and memorable melodies'. "The song 'Clear Water' sounds like a song Joni Mitchell forgot to add to one of her early albums".

## Otago trio scoop top Folk Award

Delgirl's self-released debut album 'Two, Maybe Three, Days Ride' was awarded the Tui at the Auckland Folk Festival in Kumeu in January.

The acoustic group describes its sound as "skiffilly, folky, country, jazzy, bluesy roots music with a Pacific edge bordering a swamp", and creates harmonies built around the double bass, guitar, ukuleles, banjo, snare and percussion.

Delgirl is made up of Deirdre Newall, Erin Morton and Lynn Vare. The trio formed eight years ago and released its debut album in November 2007.

The track 'Ride' from the album has been selected by NZ Trade & Enterprise to feature on a music placement export disc entitled New Zealand-New Music which is distributed to music supervisors in TV and film worldwide. The other finalists were Cardrona-

based singer-songwriter Martin Curtis for 'Sea To Summit' and the Hamilton County Bluegrass Band with 'Way Down South'.

Recording Industry Association of New Zealand (RIANZ) CEO Campbell Smith says: "Folk music is in good health in New Zealand. Delgirl's album is highly deserving of a Tui



– and another fine example of how some of this country's best music and talent can do-it-themselves to create amazing work.

"Dunedin has a history of fine musicians, and Delgirl shows that this talent and passion is alive across a range of genres."

## John Martyn OBE

b. born New Malden, Surrey, England, Iain David McGeachy, 11th September 1948

d. Thomastown, Southern Ireland, 29th January 2009 (double pneumonia)

Well, big John's gone. A shock but not a surprise.

I've followed JM from when he was a fresh cherub faced pastoral folkie to his final few years as a huge wheel chair bound 60 yr old blues growler. He lost his lower right leg in 2003 after neglecting an injury. His mad dog genius shone through 34 albums (I just counted them on my shelf) - 22 studio albums, several compilations, a myriad of live releases and last years glorious 4 CD career retrospective box set aptly titled "Ain't No Saint". That will be his epitaph. There is one last studio set "Willing To Work" to be released.

"Of course I'm no saint. If to lose is to win, then I'm a winner, if to sin is to sin, I'm a sinner"



His music developed from delicate acoustic picking (60's), through echoplexed blues-jazz fusion (70's), to synth washed and linn drum lashed melancholia (80's) and to trip hop funk (90's). Over the years his vocal style changed from well elocuted pastoral folk phrasings to a deep gruff slurred growl of an instrument.

As a songwriter he crafted melodies and lyrics that reflected his fractured personal life with themes of love, pain, joy, guilt and atonement— the youthfully optimistic "Sing A Song of Summer", the threatening "I'd Rather Be The Devil", the delicate "May You Never" and "Sweet Little Mystery" to the drunkards braggart "I Am John Wayne".

"Every record I've made - bad, good, or indifferent - is totally autobiographical. That's how I write. That's the only way I can write. Some people keep diaries, I make records."

I first heard his music in 1977 and was captured by the mix of folk, blues, and elsewhere – the elsewhere being the magic in the mix, something unique and mystical. "Solid Air" became one of my most played records and in the early 80's became the natural name for a record shop that I opened in Wellington. I saw him live several times, the first at the Rainbow Theatre in London in late '77 being the most memorable. Playing seated with his echoplex and other effects

gaffered to a block of wood at his feet. He had to kick them occasionally

to get them to work. A spliff in the corner of his mouth and his witty banter than ranged from Surrey English to Scots brogue, reflecting his split childhood homes.

From the early 70's JM began experimenting with the echoplex effect on his guitar, which he used to try and make the guitar sound like a Jamaican dub version of the saxophone sound of Pharaoh Sanders. The 70's were a fertile period of creativity with the classic albums "Solid Air" (1973) and "One World" (1977). The end of the 70's and early 80's brought divorce from wife Beverly and a more excessive and erratic lifestyle and recording output. The album "Grace and Danger" was a painfully personal album that his record company at first refused to release as being "too dark and disturbing" and 80's albums had more keyboards and less guitar, but his songwriting was excelling as his personal life disintegrated, fuelled by alcohol and drugs. The 80's ended with Island Records turning down "The Apprentice" and dropping JM from the label. The album eventually came out in 1990 when he bought the master tapes and released it though Permanent Records. "Couldn't Love You More" and "No Little Boy" were also released by Permanent during the 90's but both these albums were re-recordings of earlier material. As JM said later "it seemed like a good idea at the time". By the mid 90's, his hedonistic lifestyle was causing health problems. The album "And" introduced the 'trip hop' electronic trance style to his music and his last 90's album was the covers set "Church With One Bell" that ranged from blues to Brecht. In the 2000's he only released 2 studio albums "Glasgow Walker" (2000) and "On The Cobbles" (2004), both excellent mature albums that blended blues, folk, funk, jazz and elsewhere.

After being a "Well Kept Secret" for most of his career, JM was given a Lifetime Achievement Award at the 2008 BBC Radio 2 Folk Awards and just before his departure, he received an OBE for services to music.

John Pilley



## PETE SEEGER

On his new album, "At 89," Pete Seeger directly admonishes his listeners several times between songs. Doomsday warnings are all over this sweet, anti-virtuosic record, and Mr. Seeger is clear about his solution. "We will love or we will perish" is the message of one song, performed by a chorus that's well trained but not perfect, as Mr. Seeger plays Bach's "Jesu, Joy of Man's Desiring" on the banjo. In another, "If This World Survives" - a poem by the singer and activist Malvina Reynolds, the message is equally dire:

"If this world survives ..... And every other day I think it might ..... In good part it will be .....  
Because of the great souls in our community".

He has become famous for what he calls the "folk process," changing a song's words or context to remain relevant. Here he even reuses a text about reuse: The lyrics of "If It Can't Be Reduced" are taken verbatim from a resolution passed last year by the city council of Berkeley, Calif. Its verse goes: "If it can't be reduced, reused, repaired, rebuilt, refurbished, refinished, resold, recycled or composted, then it should be restricted, redesigned or removed from production."



In 1994, Pete received the Presidential Medal of the Arts and a Kennedy Center Award. He was inducted into the Rock and Roll Hall of Fame in 1996 for his contribution to the development of rock. In April of the same year he received the Harvard Arts Medal. Finally, in February of 1997 he won a Grammy Award for Best Traditional Folk Album for his work, Pete.

The Auckland Film Festival starts on 10th July and one film of particular interest to folkies is called PETE SEEGER : THE POWER OF SONG. It features a number of Pete's friends - Bob Dylan, Tom Paxton, Bruce Springsteen, Joan Baez, etc. Pete Seeger has recently been nominated for the Nobel Prize and a petition with thousands of signatures has been presented to the Whitehouse outlining his life's work .

A "Sing for Pete" day is planned for the 3rd May and Acoustic Routes is having a 'Pete Seeger - Singing the Songs' night in concert with many other folk groups around the world. Marie Goonan of Melbourne is organising this. "Just imagine what a thrill it would be to know that thousands of people around the world are coming together on one day to join voices for peace, justice, the environment, and honour to a model of personal integrity.

Sources: Kiwi Folk & Pete Seeger websites

## PERIPATETIC'S Summer Folk Junkies Journeying's

January was musical from start to end. Ruth and I started our end of January journey on the Friday before Wellington Anniversary weekend in Auckland - at The Big Day Out. We wouldn't normally go to an enormous rock festival but it was a great day - we learnt about lots of the trendy bands that were previously just names in the papers to us.

But we were there to see and hear Neil Young. Would he live up to past achievements? Well Neil Young did - his energy and clear enjoyment of being on stage with a jamming rock band was a pleasure to behold. His set was a good mix of hard rock and fiery electric guitar work with a splendid more laid back section in the middle drawing on his more acoustic country material. He opened with the guitar blitz of Love and Only Love, then My My Hey Hey, to really get the crowd going. The show also included Powderfinger, Cowgirl in the Sand, Cinnamon Girl, Cortez the Killer and closed before the encore with a mighty rendition of Rockin' in the Free World. The middle section included classics from After the Goldrush (Oh Lonesome Me) and Harvest (Old Man, Heart of Gold and - immaculate as ever - The Needle and the Damage Done). The old rocker played like a twenty year old who's still excited by the energy of the songs and encored with the Beatles' A Day in the Life - Well done Neil!

We arrived late at Mary Kippenberger and Peter Charlton-Jones's Te Rangi festival. We changed musical gears and removed our ear plugs. It's a neat contrast to move from a (very big) performance festival to a folk festival that's much more about sharing - songs, tunes, food, drink and compa-

ny, and where the performances focus is on sharing rather than demonstrating or showing off. The great thing about this festival is there are no paid guests, and the mix of music comes from the personal tastes of those attending. The range was wide and the variety sweet after the Big Day Out's rather narrow focus on heavy rock and dance beats.

Then, a week after witnessing a living legend, Leonard Cohen - potentially another once in a lifetime opportunity. This was a very special event. Leonard was immaculate - polished, professional but humble all at the same time. His band were brilliant, not only superb players, but also absolutely in tune with each other and the songs. Leonard gave them space to weave their own magic. And the songs? They stay powerful, mysterious and musical... his words are musical without notes. The arrangements were brilliant and sensitive, all were totally recognisable and true to the originals while adding some musical layers that often weren't in the original, stripped back album arrangements.

And finally, the Auckland Folk Festival. This year's event was a great mix of local and some overseas talent. From Marcus Turner's intense and brilliant solo concert, to the boisterous fun of the Wheeze and Suck Band - 5 Sydney Englishmen and have English rural folk songs and Morris dancing at their roots. Add good Kiwiana with Gumbout Tango, and some delightful and strong songs written and performed by SONiA. Jez Lowe and Kate Bramly brought more trad flavour. But it's as much about the sessions and catching up with friends - there are lots of people we get to see only once or twice a year so festivals are a great setting for renewal and inspiration. .... now to pick a song or two to learn.

Gerard Hudson  
Photo pics at ... [www.flickr.com/photos/musogerard/](http://www.flickr.com/photos/musogerard/)

# Acoustic Welsh Dragon at Scorpio's Welsh Dragon

- (the pub at the seaward end of Cambridge Tce, just off Courtenay Place).

Hosted by **Roy McGuinness** from 8 pm on the last Thursday of every month.

No cover charge but we pass the ice bucket around for koha.. .

Performers at Acoustic Welsh Dragon 3, on 26 March will be:

**Shane Cammel** - classical & Spanish guitar mixed with song & original instrumentals

**Carol Shortis** - English and Celtic folk on harmonium and bodhran

**Niels Gedge** - Aotearoa song writer

**Emilie Gallagher, Dave Schott and John Brode** - Suffolk County A Cappella from a trio of Appalachians

## MOJO ACOUSTIC GIGS

Mojo Acoustic, 161 Willis Street,  
7 – 10 pm on the first and third Fridays of each month.

\$5 cover charge.

**Mojo Acoustic 4 on 6 March, 2009**

**Jimmy Stearn**

**Adam Bradshaw & Bob Boardman**, Contemporary Folk Singers from the British Isles

**Tony Hillyard** - Songs for head and heart

**Emilie Gallagher, Dave Schott and John Brode** – Appalachian A Cappella trio

## HARMONIOUS EXCHANGE

This space is for muso related ad's. It's free. We thought it would be good to have a place for trading / selling / buying instruments, equipment, lost and found etc. e.g.

**Tjembe drum**, new condition, pro quality, not beaten just warmed up, view at Alistair's Music on Cuba Street. \$300 neg. Nik Curry 04 905 4151

If this space gets used then we'll let it grow and see where it takes us. If you want to advertise yourself or a business please contact us for a larger ad.

Contact Nik Curry [nikcurry@globe.net.nz](mailto:nikcurry@globe.net.nz)

## Wellington Folk Festival AGM

The AGM for the Wellington Folk Festival will be held upstairs at Molly Malone's, cnr Courtenay Place/Taranaki Street at 8.00 p.m. On Tuesday 10 March.

Come along and bring your bright ideas.

## 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](mailto: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.

## 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

**Plains FM96.9** 'Something for the Weekend' 5pm Fridays Chris Lee

## LEVIN FOLK CLUB

**Horowhenua Scottish Society Hall, Bartholomew Road, Levin. 7:30pm Admission \$5, supper provided Open blackboard first half (one item only) Contact: Anne Campbell (annemc@ihug.co.nz)**



Ballyscully is a four piece Celtic-cum-folky-cum-country-cum-crazy kind of band from Wellington where they have been playing pubs, festivals and folk clubs for many years. Their backgrounds are so varied it's a wonder they got together at all. Bernard Wells hails from the back blocks of the South Island and plays bass guitar and sings. When he's not playing in Ballyscully or his four other bands, he's teaching guitar, banjo and recorder to dozens of pupils.

Andy Linton plays bouzouki (octave mandolin) and guitar and sings. An Irish born lad who's spent a lifetime tooling around with folk songs and shipyards. He returns to Ireland every so often for an accent refresher course. Ruairidh Morrison was born off the west coast of Scotland on a wee island called Islay. Legend has it he was holding a wee concertina in his tiny hands shortly afterwards. He has since added fiddle, wooden flute, harmonica and way too many whistles to his arsenal. Paddy Burgin also came in from the cold of the South Island back blocks to join Ballyscully. A guitar maker by day, he sings and plays bouzouki, mandolin, guitar and slide guitar.

Their latest album, Ballyscully Live, features much of the original and traditional music that's been in the forefront of the repertoire for the past few years. From fast flute and guitar tunes to songs about soldiers, shipwrecks and of course their well known Inglewood song.

## **St Patricks Day is coming twice this year!!!**

For the first time in Wellington, soon to be world-famous in Courtenay Place, Filthy Reel are opening the St Patricks Week Celebrations at Molly Malones on Monday 16 March from 9.00pm. Featuring the legendary Oliver Smith on fiddle, Vince Waide (of Paddy Hohepa Bros fame) on Bass, Alex Dean on mandolin & guitar and Greg Kubala on drums, Filthy Reel deliver up-beat, toe-tapping Celtic good-times. From traditional jigs and reels played fast and loud through to Irish sing-a-long classics with full 4-part harmonies plus contemporary Irish and Kiwi covers, Filthy Reel will keep everyone entertained and the energy high. Avoid the crowds and celebrate your St Patricks Day early with Filthy Reel and Molly Malones!

But wait there's more ... once is not enough! Filthy Reel will be headlining Murphy's Law in Jackson Street, Petone on St Patricks Day: Tuesday 17 March from 8pm. After conquering Wellington, the boys will be back in form in Petone ensuring the Celtic rocking good-times never stop. Let your hair down, put your dancing shoes on, don't take yourself too seriously and partake in some good honest fun!

Find out more at: <http://www.myspace.com/filthyreel>

### **Otaki Live Music Club**

Sunday 1 March, 7pm  
Senior Citizens Hall, Rangatira Street, Otaki  
\$2 and supper  
**All-genre Blackboard concert**  
Contact: Cavan Haines  
Wairarapa Folk Club  
3648991 chains@pocd.co.nz



### **Palmerston North Folk Club**

Every Friday night, 8pm  
310 Church Street, near the Square  
Different events every week, always a friendly jam after 10pm; small door charge. All welcome.  
Contact: Bruce Thomson, Palmerston North 06 357 7773, or (weeknights) Wellington 04 232 9974; [bruce.thomson@slingshot.co.nz](mailto:bruce.thomson@slingshot.co.nz) 021 176 9711

### **Wairarapa Folk Club**

**Club night** (every 2<sup>nd</sup> Friday) Fri 13<sup>th</sup> March – Informal Singaround .

**Venue:** 251 Falloon Settlement Road, Masterton. Follow Upper Plain Road to the end and take the right fork into Falloon Settlement Road. 251 is 2.5 km's from the fork, on the left. Look for the folk Club sign.

**Wed 25<sup>th</sup> March - Club meeting** at The Lounge, Wine and Tappas Bar, Carterton.

**Contact** Jenny or Remco, 06370 1021

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

## March events

### Sunday 1 March

Acoustic Routes - Wellington City Folk Club **Singaround**

### Thursday 5 March

Pukerua Bay Folk Club  
Blues @ The Bristol

### Friday 6 March

Mojo Acoustic

### Thursday 12 March

Blues @ The Bristol

### Friday 13 March

Acoustic Routes - Wellington City Folk Club - **Blackboard/Jam night**  
Wairarapa Folk Club  
Levin Folk Club  
Ceol Alba

### Sunday 15 March

Acoustic Routes - Wellington City Folk Club **Open Mic. night**

### Tuesday 17 March

Kapiti Live Music Club

### Thursday 19 March

Blues @ The Bristol

### Friday 20 March

Mojo Acoustic

### Sunday 22 March

Acoustic Routes Wellington City Folk Club **Club Concert**

### Thursday 26 March

Acoustic Routes Special Concert  
Nancy Kerr & James & Kate Fagan  
Acoustic Welsh Dragon

### Sunday 29 March

Acoustic Routes Wellington City Folk Club **Blackboard Concert**

## Pukerua Bay Folk Club

Thurs 5 March 8pm at the Kilpatrick's

**9 Donlin Rd. Pukerua Bay.**  
**Ph 239 9951. Email**  
**Julmur@paradise.net.nz**

Every body is very welcome.  
Murray and Julie Kilpatrick.

## 'BODY RHYTHMS'

*Common Sense for your Body*  
*Has your body got the blues?*

**Nik Curry**

*Movement and Postural Analysis*  
*Individuals Workshops Coaching*  
04 905 4151 [nikcurry@globe.net.nz](mailto:nikcurry@globe.net.nz)

## Folk Clubs & Contacts

### Acoustic Routes - Wellington City Folk Club

Informal **Sing-around** 1st Sunday, **Jam session / Black board session** 2nd Friday. **Open Mic. session** 3rd Sunday, (this month), **Club Concert** 4th Sunday, **Special Concert** 5th Sunday  
**8pm. Toi Poneke, 'Back Room' 61-67 Abel Smith Street**  
Contact Acoustic Routes Committee - see details page 2

### Mojo Acoustic

Mojo Cafe, Upper Willis Street.

Contact Ruth Birnie on [ruth.birnie@xtra.co.nz](mailto:ruth.birnie@xtra.co.nz) or phone 565 3432.

### Mainly Acoustic Music Club

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

No sessions in Dec or Jan - starting again Tues 10 Feb 2009

### 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](mailto: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):* In recess.

*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

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