

The Balladeer

Monthly newsletter of Acoustic Routes, Wellington's folk music club

Acoustic  *Routes*

www.acousticroutes.org.nz

February 2016: in this issue

1. 2nd Thursday concert, Paul Ubana Jones with Keely Turuwhenua, Roseneath School Hall, Thursday 11 February, 7:30 pm
2. AR Monthly Concert, Daniel White, Roseneath School Hall, Thursday 25 February, 7:30 pm
3. Pres sez
4. Post Waitangi Day gathering, Anne and Roy's Home, Plimmerton, Saturday 13 February, 4 pm onwards
5. Sunday Singaround, Alfred's Art Space Petone, Sunday 14 February, 5-7 pm
6. Wellington Folk Festival Committee AGM, Upstairs at the Spring and Fern, Tinakori Road, Sunday 28 February, 4 pm
7. Acoustic Routes open mic, Thunderbird Café, Sunday 6 March, 1-3 pm (no open mic in February)
8. Review, AR Monthly Concert 'Not Quite Burns Night', Thursday 28 January
9. Summer festival reviews: Whare Flat 40th, Tahora, Tui Farm, Te Rangi 2015
10. Balladeer music noticeboard
11. Are you ready to perform?
12. About Acoustic Routes
13. Acoustic Routes contacts
14. Other regular folk events/contacts in the region

This newsletter can be printed out from a pdf located on the website
<http://acousticroutes.org.nz/news/the-balladeer/>

1. Mid-month concert: Paul Ubana Jones supported by Keely Turuwhenua, Roseneath School Hall, Thursday 11 February, 7:30 pm

An evening of exciting music and great performances featuring the internationally known bluesman – recently called by the Dom Post a ‘local legend’ - in concert, backed up by one of our local emerging stars.



Born in London to a Yorkshire mother and a Nigerian father, **Paul Ubana Jones** was playing guitar by the age of 11, beginning a three decade career that would see him crossing continents and recording eight albums of mostly original songs.

After graduating from a London music college, where he studied guitar, cello and composition, Paul began to forge the solo acoustic style that he has stuck to and developed over the years.

In the late seventies Paul based himself in Provence, Southern France, and toured all over Europe and North Africa, as well as venturing extensively into Canada and the US. In the late 80s Paul and his family moved to New Zealand, which is still their permanent home. He has continued to perform internationally, to growing acclaim. Concert performances include sharing the bill with Bob Dylan, Patti Smith, Taj Mahal, Keb Mo', Tuck and Patti and Crowded House.

Keely Turuwhenua (Ngai Tuhoe) has been singing from a very young age and is a working musician for numerous bands around Wellington. She studied Music for 3 years at Whitireia Polytechnic and the previous year attended Wellington Performing Arts Centre studying Musical Theatre. Locals may have heard her recently at Wellyfest where, in the Looking Forward concert, this young singer/songwriter and guitarist gave a typically dynamic and up-beat performance, or as part of the summer music series at the Soundshell, Botanic Gardens.



Entry \$20 members, \$25 non-members

[Roseneath School](#) Hall is a beautiful little space with proper stage, lighting, etc. Access is down a short lane off the street (Maida Vale), next to a church and a small row of shops. There's parking in the school grounds and the number 14 bus goes right past.

2. AR Monthly Concert, Daniel White, Roseneath School Hall, 25 February, 7:30 pm



Daniel is a young guitarist and songwriter born in Greymouth but now resident in Wellington. Both his father and uncle played finger-style acoustic guitar, and the fiddler Gillian Boucher is his aunt. He can be seen – and heard! – busking in the downtown area, which he says is good practice, and also plays to commission such as for weddings. Those who heard him win the Joan Prior Young Performers Award at Wellyfest will be keen to enjoy again his sensitive music and personable stage presence.

Sue Harkness is a singer well known to many, especially in the Wellington area where she has been active in promoting folk music for a long time. Best known for performing traditional British songs acappella, she often accompanies herself on guitar and her repertoire embraces New Zealand material and contemporary ballads. She has also contributed to our community in her role as a member of the Wellyfest committee.

Col Wright may be Australian but that hasn't prevented him being a stalwart of the Wellington folk scene. He is appreciated not only for his singing and guitar-playing but for running the Wellington folk club and producing the Balladeer in the 1970s and 80s. He has performed in Germany, Ireland and the USA as well as his native and adopted countries, and his repertoire reflects that rich experience.

Entry \$10 members, \$15 non-members

3. Pres sez



Happy New Year, everyone – nga mihi o te tau ho!

That was a bit of everything for the summer weather, eh? But I hope the weather didn't cancel any of your musical plans, and that you enjoyed that very special experience (I always think) of listening to music outdoors. Our local councils continue to offer us quite a spread in that regard which, given how our national economy is managed these days, is something to be appreciated.

But here at Acoustic Routes, we're back indoors and have a great menu of musical variety to tempt you with in the next six months. You'll see that we are enriching our established programme with some mid-month concerts (still on a Thursday where we can, so you don't have to find another free evening in the week), and we hope to see lots of you supporting this initiative and coming along both to music that you already like and to that which might expand your taste – folk is a broad church, with a big range, which we're trying to reflect in our programming.

To mention just a few, this month you can hear blues virtuoso Paul Ubana Jones, in March the Danish multicultural band Himmerland making a return visit, in April fresh

young Scottish traditionalist Claire Hastings – alongside the kind of evening we're used to enjoying where local and familiar performers continue to impress.

So get yourself along to Roseneath and enjoy as much of the programme as you can fit in your diaries – and as always, we're keen to hear your recommendations. This added activity means more work for your Committee, of course, and we really need more bods to help us to accomplish this on your behalf. Just one or two more Committee Members would make a huge difference to the distribution of the necessary tasks, so please contact me (04-5504912) or any other Committee Member to talk it over if you're inclined to offer your services but want to make sure just what you're putting your hand up for. And it's not for life! – the Committee comes up for re-election before the end of August.

Ka kite ano – Pamela

4. Post Waitangi Day gathering, Anne and Roy's home, Saturday 13 February, 4 pm



With the 2016 Auckland Folk Festival being Waitangi weekend, Anne and Roy's wonderful annual party to wind up the holiday season will be the following Saturday at 21 Gordon Road, Plimmerton. All folkies and musos are welcome.

The party starts at 4 pm, and the barbecue will be going from 6 pm. Bring something for the barbie, salads etc., your drink of choice and of course instruments and voices to celebrate the day.

5. AR Sunday Singaround, Alfred's Art Space Petone, Sunday 14 February, 5-7 pm



Those of you who have been to the singaround before already know about the wonderful gallery which has also proved to be a marvellous performance space for the monthly singaround. If you haven't been yet, come and share a song, a tune, a poem or a story. Coffee and tea will be available. Entry: a gold coin for the koha bowl

<http://www.facebook.com/Alfred.Memelink.Artist>

6. Wellington Folk Festival Committee AGM, Spring & Fern, Tinakori Road, Sunday 28 February, 4 pm

This is the meeting to approve the annual reports and accounts for 2015 and to elect the committee who will organise the 2016 festival. The Wellington Folk Festival is expecting some committee changes so if you want to know more and might be interested in serving on the committee read on.

We currently have a committee of 10 people, of whom four will be stepping down. Current members are Gerard Hudson (President), Jenny Kilpatrick (Secretary), Peter Whiting (Treasurer), Sue Ikin, Sue Harkness, Ruth Birnie, Jude Madill, Simon Bishop, Kevin McLoughlin, and Merlin Astley-Jones. Vacancies will be there for at least each officer role (president, treasurer, secretary) and one more general committee member. Some current committee members may be willing to step up to the officer roles. You can join this keen group by confirming your willingness, and being nominated for election at the AGM. If you are not already a paid up member of The Wellington Regional Folk Foundation Inc, membership is open to anyone who has attended a Wellington Folk Festival. The subscription of \$1 can be paid at the AGM if you didn't choose to at the last Festival.

Committee meetings are held with varying regularity but at least fortnightly through September and October as the festival (at Labour weekend) approaches. If you would like to know more about serving on the committee - particularly if you have secretarial or bookkeeping skills please contact info@wellingtonfolkfestival.org.nz.

7. AR open mic, Thunderbird Café, Sunday 6 March, 1-3 pm

Open to all acoustic performers. Drop in, put your name on the list and do a couple of numbers for the customers. In this friendly and hospitable setting you'll see some familiar faces from other AR occasions, and get some good conversation, eats and drinks as well as music. Turn up promptly if you want to be sure of getting on the list.

Contact: Kevin Ikin kevin.ikin@clear.net.nz
<http://www.facebook.com/Alfred.Memelink.Artist>



8. Review, AR Monthly Concert 'Not Quite Burns Night', Thursday 28 January

I feel a particular (though I admit, tenuous) connection to Robbie Burns. One of my ancestors, a composer named William Shield, may have written the tune most of us sing when we sing 'Auld Lang Syne'. If he did, he was clearly rather poor at protecting his rights and his purse, or else I'd be merrily collecting royalties now, but I'll just have to make do with the little tingle in my spine whenever I hear the tune, or indeed any Burns songs.

So I was in spine-tingling heaven on Thursday night at our 'not-quite-Burns-night', as one Burns song after another came out, along with songs by other songmakers, like Dick Gaughan, Jim McLean, and our own Kevin Ikin, amid a discussion about whether those of us with kiwi accents should attempt to sing with a Scottish accent when we sing songs written in dialect.

For me the real power of great song is in the lyrics (otherwise, why not simply write a tune?), and the appeal of songs written in dialect is their power to evoke time, place and situation with a single phrase or word. There's no doubt in my mind that Robbie could have written in English if he wanted (although maybe not kiwi as it wasn't invented at the time) but he chose to write in dialect, and there were probably several reasons for that – he wanted to celebrate the language he heard around him, he believed there was no better way to express his thoughts and feelings, and he wanted his songs to appeal not only to the Edinburgh ladies in their Morningside salons, but to the farmhands and the Excisemen and dare I say it, to the farm lasses as well – in other words, to have universal appeal. And look how successful he was with all three, because here we are in a completely different time and place, some of us having never paid't in a Scottish burn in our lives, still singing and being moved by those songs.

And as I wrote to an elderly friend later that night, my folkie friends do have lovely voices, so I'm sure the bard wouldn't care too much about the accent, he'd just have been surprised and quite delighted to hear such melodious renditions of his little ditties two centuries on. Which brings me back to the melody or tune – because of course a song by definition is both lyric and tune, and it's nothing at all without someone to sing it. Isn't it a magical thing how a singer can give voice to song, and a song can also give a voice to a singer?

Many thanks to the Committee for the supper (including shortbread, oatcakes and haggis, washed down with a dram or two) and for arranging the pipers, George and Otis. In typical Kiwi style, the readings ranged from the traditional (Tam o'Shanter) to the untraditional with excerpts from young Mhairi Black's maiden speech to Parliament. I reckon Burns would have approved.

Janette Munneke

9. Summer Festival Reviews

40 years at Whare Flat

We were having a family Christmas in the south so going to Whare Flat in the middle of our travels made a lot of sense. It was the best place for us to see in the new year, celebrating the 40th year of Whare Flat Folk Festival. It had been about 15 years since I was last there, so a return was long overdue. Sue and I went to our first folk festival there more than 30 years ago. We had been introduced to the world of folk music at Dunedin's New Edinburgh Folk Club not long before that, so going to Whare Flat for the first time was a revelation and remains in the memory as a marker for every festival I've attended since.

The memory does play tricks, though. Those first festivals in the magical setting of Waiora Scout Camp, seemed to be huge events. But, Whare Flat is on a smaller, more intimate scale than what I'm used to now and I found that very appealing. I enjoyed the breathing space that an uncluttered programme provided. There was still plenty going on, but there was time too, to mull over the music and memories and catch up with old folky friends and acquaintances who I hadn't seen for ages.



Seeing some of the performers who first inspired me, on their home ground, was pretty special too. Some of the best moments for me: Marcus Turner, in full flight at the festival, received a standing ovation; Martin Curtis, revisiting his landmark "Gin and Raspberry" album, recalling for me the first time I saw him perform with his "short'n Curly" sidekick, Eric McEachen, at New Edinburgh Folk Club; Jock Walton, squeezing every given note and more out of his

accordion; Dobro and pedal steel supremo, Read Hudson; seeing Fiddlesticks (Karen Cloughley and Alistair (Jacko) Jackson again; sharing a couple of songs with other former members of the Pog Band, with whom I served my music apprenticeship.

Seeing Peter and Jude Madill on stage reminded me of the first time I saw Peter: at an Otago University folk concert, playing a brand new guitar he'd just made. To top it all off, The Chaps popping up for a spot and an encore in the final concert.

I got into the spirit of Whare Flat so much that I signed up for the cleaning crew, under the guidance of the irrepressible costume-changing Camp Mother, Tahu McKenzie. It was great to be involved and to experience the festival from another perspective, so to speak.



So thanks to Bernadette Moroney and her team for a fabulous 40th.

Kevin Ikin.

The Whare Flat festival celebrated being fabulous 40 with a terrific and varied programme. It would have been easy to feature only such old hands as Martin Curtis and Marcus Turner with lots of reminiscing and there certainly was an opportunity to celebrate the last 40 years. But the programme also included great local talent with Holly McPhee and The Mentalist Collective it was great to see the next generation of Folk music presaging a next stunning 40 years.

Highlights for me were Karen and Jacko Jackson (Fiddlesticks) who came over specially to help celebrate and their wonderful fiddling was a delight. They did a great job of getting the whole audience to join in - even those who are normally just appreciators like me.

The Tasman Devils are a Celtic trio of Davy Stuart, Brendyn Montgomery and Steve McGlone and they got our feet tapping.

Jo Jo Smith from Australia was billed as: Highly praised and respected by fellow musicians who find her an irresistible drawcard, alluring them to join her in a playing-fest till there's literally no more room on the stage! and I can testify that the twice I saw her sets there really was an overflow of musicians all wanting to join in. She is highly infectious.

Hiram Ballard's DrT and the Twang Tones were fun and covered the Americana end of the folk music spectrum very comprehensibly.

King Leo lead by Leo LaDell did a grand job of bringing in the new year.

Marcus Turner had us all alternately laughing and crying with his song "Piddler's Green" - supposedly the last words of an elderly Alsatian Dog, and I never thought that I'd feel sorry for a little spider in the bath. But then he played a hauntingly beautiful Chinese folk song and from having us rolling in the isles you could have heard a pin drop. He is a consummate entertainer as well as a delightful songwriter with a deft human touch.

Martin Curtis managed to evoke the beauty of the Cardrona and make us all want to move there. But as one of his songs was about the changes that have come to the area with a larger population I don't think that was really what he intended. It was also great to hear the tracks from Gin and Raspberry played live.

Some surprises popped up including a terrific set from The Chaps which was brought the house down! A few combinations of performers that were obviously put together in jam sessions and carried onto the stage.

Vic did a lovely job of the Open Mics - always one of the highlights because that's where you'll hear people just enjoying playing, developing their performance and getting confidence in front of an encouraging audience. All in all a terrific festival that demonstrated all the hard work that Bernadette and Mike and everyone else from the New Edinburgh Folk Club put in every year. I cannot think of a better way to bring in the New Year in New Zealand, and that's high praise from this Scot!
Thank you to everyone involved.

Janette Wallace Gedge

Tui Farm Folk Festival

It almost didn't happen. I am so glad it did.

I have just returned from a superbly relaxed, friendly festival in beautiful South Island scenery. What a great way to spend a New Year's break.



Carol and Steve Rose have run the event on their 25 acre slice-of-heaven tucked in the Nelson Ranges for over a decade and one of their pieces of genius is scheduling large chunks of nothing in the programme. There's plenty of time for socialising with friends old and new, jamming, taking a dip in the creek or just joining in.

And I have never been involved in a festival with quite the same level of genuine joining-in-ness. The blind date seems to feature a large proportion of the festival goers and is very entertaining. When the festival choir stood up to perform in the final concert, it was half the marquee audience as they crammed in front of the stage.

This year, I participated in the traditional giant water fight between the kids and adults. Actually, we were all kids and thoroughly enjoyed ourselves. Workshops on guitar, songwriting and laughter were all busy.

Oh, and there was music. This year the organisers decided not to book paid main guests; the performances were from among the festival goers and the quality very high. I missed the opening concert as I didn't arrive until New Year's Day, but there was still plenty to enjoy.

Bob Bickerton demonstrated his multi-instrumentalist talents with celtic infused folk. Highlight for me was a stunning whaling song accompanied by guitar (played with a bow) and a koauau.



Finishing Friday's concert was Cairde, a long standing female four piece featuring Carol Rose and leading supporter of the Nelson folk scene Anna Heinz. The musicianship was excellent, the tunes and harmonies delicious and the performance just got better as it went on.

There was a concert every evening and final act of the wonderfully long weekend was Rennie Pearson and Oscar West. We have seen these two young stars at Acoustic Routes just over a year ago, performing traditional celtic based music to a superb standard. With Rennie on guitar and flute, Oscar on fiddle (he didn't bring his bagpipes as he was holidaying on Golden Bay), their energy and excellence had everyone enthralled. They even managed to combine a traditional style tune with beat boxing to great effect.

There were blackboards too, including an under 16s with plenty of performers of very high standard.

Each day there was a Tui Spot concert, with old hands and new combinations invited to perform short sets on the main stage. I was lucky enough to present traditional unaccompanied singing with Kevin Mayes, a dream gig what with his barnstorming voice and great repertoire mainly sourced from his time in Sussex at the Copper Family's favourite pub.

On the fourth morning of the festival, the marquee was packed again for the Poets Session. There are so many contributions, often penned during the weekend, that for two hours or more we were reminded of the power of words to bring tears of laughter, joy or sadness. All ably MC'd by balladeer and bush poet Roger Lusby, who also performed a concert and co-ran the songwriters workshop.

The weather, so blue sky bright when I arrived, was not always so clement. It rained solidly for two whole days, with the only break for an hour or so (while the water fight was happening, ironically). It didn't seem to matter. The sun was back to dry the tents before we had to leave for the ferry, taking the Tui spirit with us.

Slowly, you return to the real world, driving for half an hour alongside the course of the old Nelson to Glenhope railway as you head to Tapawera, the nearest town (and nearest cell phone coverage). With an ice cream there and a long scenic drive, our journey back to modernity is gentle.

And to think the Roses announced about a year ago that the Tui Farm festival was no more, as they were selling their property. They relented, and put on a slightly smaller festival than normal. With many enthusiastic and experienced Tui goers there, Carol and Steve had as much of a great time as the rest of us and are planning the next one already.

www.tuifarmfolk.co.nz

Nigel Parry

10. Balladeer music noticeboard

Where you can advertise your music-related items—lessons, instruments, gigs, band members wanted, etc.

a) Monthly Blackboard Concert, Plimmerton Boating Club, Thursday 11 February, 7 pm

Hosted by the inimitable Roy McGuinness, this is a great night in a lovely venue with low cost drinks and food, and a sound system. Put this one on your calendar as a regular event. If you want to find out more, contact Roy on (021) 433-878.

b) Ruth Wyand 'Mama's Got the Blues', 14 Taupo Crescent, Plimmerton, 4 March, 7:30 pm

Continuing the 'Up Close and Personal' concert series at the home of Janette and Neils Gedge, 'Mama's Got The Blues' is a performance documentary about the lives and music of blues and jazz women. Ruth Wyand is an amazing guitarist with a fabulous voice - a must see for blues fans.

<https://www.facebook.com/taupocreshomeconcerts/>

Our local blues guys, Blakewater Blues, Gordon Charmley and Murray Kilpatrick will open the night with a few numbers. Some snacks will be provided, please feel

free to BYO drinks. No need to bring chairs. There is only space for 25 people, so please book – Janette 02102361951. \$20 per person.

c) Trad Singing Session, Upstairs at the Sprig and Fern, Thorndon, Monday 14 March, 6:30 pm

With Dave Barnes hosting, this session celebrates unaccompanied singing in traditional style. Fine beer and food to be had at the bar. Contact: Dave Barnes david.barnes@xtra.co.nz

d) Coastella International Music Festival, Southwards Car Museum (Kapiti Coast), 26 March (Easter Saturday)

Coastella International Music Festival organised by Gerry Paul and his friend Paul has an awesome line up, including the undeniably charming 8 piece band from Melbourne Sex On Toast playing raw early 80's funk and heartfelt blue eyed soul; NZ songwriting legend Don McGlashan; Silver Scroll winner Lawrence Arabia; country singer and wandering minstrel Delaney Davidson; three acts from Ireland including chart topper Noelle McDonnell along with ex Gráda singer Nicola Joyce; Morena Dub from Brasil, 22 piece Balkan Orchestra the Balkanistas; Mara TK and so much more.

There will be plenty of entertainment for the kids and the Kapiti Food Truck Collective will be there with a variety of tasty morsels. Craft breweries Tuatara & North End and Zeffer Cider will be there along with Tohu Wines and Foxton Fizz to keep you cool in the historically great Easter weather.

Check it out on the website, facebook and twitter and tickets are already on sale through Eventfinda with a limited early bird offer of only \$65 + booking fee! There will be return buses from the Wellington CBD on the day, tickets also available through Eventfinda for just \$25.

e) In memory of Dave Hart

Much of the videoed part of Dave's wake has now been uploaded to YouTube. Access is through Tony Hale's channel, Trev7001 once you're into YouTube. Look for more footage to be uploaded over the next couple of months.

f) For Sale: Historic PA

Tony and Jenny are advertising their Jansen PA5-100 amplifier with Alron speakers on TradeMe. The system was used, among other things, for the Auckland Folk Festival Barn venue for over ten years. It all still works pretty well, but they don't use it any more. It is a 100W 5-channel, lo-Z and hi-z inputs, level, bass, treble and effect control, with in and out for effects. The 5-100 was introduced in 1979, and Tony bought this one in 1989 from Sean Sinnott, who'd bought it from the Gentle Annie Band. For more information contact Tony Ricketts tony@portablepanic.co.nz

g) Want To Review For The Balladeer?

We have a handful of willing writers who regularly get shoulder tapped to review AR concerts and we are very grateful to them. The AR Committee is offering a free concert ticket to anyone who reviews a concert for the Balladeer. It is great to hear a range of voices and opinions, so if you are interested please contact Philippa balladeer@acousticroutes.org.nz

11. Are you ready to perform?



Are you interested in performing at Acoustic Routes events, including support acts for our monthly concerts? Contact us performers@acousticroutes.org.nz

12. About Acoustic Routes

Acoustic Routes (Wellington Folk Centre Incorporated) is a club for people who enjoy playing and listening to folk and acoustic styles of music.

We have several regular events each month. The first Sunday of the month is an open mic session at the Thunderbird Café in Featherston Street, from 1-3 pm.

The second Sunday of the month we host a singaround at Alfred Memmelink's Artspace on the Petone foreshore, from 5-7 pm.

The fourth Thursday of the month generally features a concert, usually with a visiting artist and support acts from amongst our membership. These concerts are at Roseneath School Hall, Maida Vale Road, Wellington.

Membership of Acoustic Routes costs \$25 a year for individuals, \$40 for couples or families, or \$15 for students and beneficiaries. It entitles you to door-charge discounts at Acoustic Routes events and also at events put on by most other folk clubs. Members get priority access to performance opportunities, and can have input into the club's activities. To join, email treasurer@acousticroutes.org.nz.

Acoustic Routes publishes this newsletter (The Balladeer) at the start of every month, and also an acoustic gig guide for the Wellington region (Acoustic Routes update). You can [subscribe online](#), or contact publicity@acousticroutes.org.nz

13. Acoustic Routes Contacts

President: Pamela Gerrish Nunn president@acousticroutes.org.nz

Correspondence: Emma Hart secretary@acousticroutes.org.nz

Treasurer/Membership: Sue Ikin treasurer@acousticroutes.org.nz

Balladeer: Philippa Boy balladeer@acousticroutes.org.nz

Acoustic Routes update email: Gerard Hudson publicity@acousticroutes.org.nz

Performance opportunities: performers@acousticroutes.org.nz

Postal address: PO Box 27-191 Marion Square, Wellington, New Zealand.

Website: www.acousticroutes.org.nz

Facebook: www.facebook.com/home.php#!/pages/Acoustic-Routes/89128457590

14. Other regular folk events/contacts in the region

Americana Jam Session

When: Meow on the 4th Sunday, from 4 to 6 pm. Join Richard Klein and friends and enjoy some of the Wellington region's finest players and singers of country, blues, Cajun, old-timey, boogie-woogie and all-around good-time American music, and it's an open session so you can join in.

Ceol Alba Scottish Music Club

When: 4th Friday of month, 7.30 - 9.30pm. A club for playing and/or listening to (mostly) traditional Scottish music. Sheet music supplied or downloadable.

Where: Lower Hutt.

Cost: \$5 per night

Contact: Lynne Scott, 04 565 0164 lynne@scott.gen.nz

Contradance with Chilli Jam

When: 4th Saturday of the month, 7:30 pm

Where: St Michael's Parish Hall, Kelburn

Cost: \$15 waged adult, \$10 unwaged adult or child and \$30 for a family.

Contact: kevinmcl12@gmail.com

Finn's Cafe Open Mic Nights

When: 4th Wednesday of the month, 7.30 pm. This is a really popular night and a great way to meet other musicians. Hosted by Danilo.

Where: Finn's Cafe Bar, 2 Beach Rd, Paekakariki.

International Folkdancing

When: Every Wednesday from February to December, 7.30 to 9.15

Where: Tarrant Dance Studios, 125 Cuba St, Wellington

Contact: Cashy Yates (04) 569 1618 cashy@ihug.co.nz

Kapiti Live Music Club

When: 2nd Wednesday of the month, an acoustic social evening for listening and/or singing and playing, from 7:30.

Where: Paul and Kimbra's; 3 Jade Lane, Paraparaumu. Off the east end Mazengarb Road as it changes name and turns toward Kapiti Road.

Contact: enquiry@klmc.org.nz and <http://www.klmc.org.nz>

Kelburn Pub Live Music

When: Live music every Sunday 3-5 pm.

Sunday Roots on the first Sunday of each Month, 4-7pm. Hosted by Pip Payne and featuring a different guest artist each month. Details 'Sunday roots' on Facebook.

Contact: Pip Payne if you want to perform - 027 654 5419.

Levin Folk Club

When: 2nd Friday of month, 7.30 pm, blackboard concert plus guest artist.

Entry: Members \$5, Non-Members \$8, Children \$3 (includes supper)

4th Friday of month, 7.30 pm, acoustic night. \$2

Where: Horowhenua, Scottish Society and Pipe Band hall, cnr Bartholomew Rd and Middlesex St.
Contact: Barbara Lucas bmserendipity@gmail.com
Website: www.levin-folk-music-club.org.nz

Mainly Acoustic Music Club

When: (Mostly) every 2nd Tuesday of the month, 7.30pm
Where: Mayfair Cafe, 116 Main Street, Upper Hutt
Contact: Kevin & Sue Meehan (04) 970 4008
For enquiries or newsletter email harrier@paradise.net.nz

Morris dancing: Dave Barnes <http://www.morrisdancing.org.nz/>

Music and Poetry at the Metro

When: Second Sunday of the month, 3.30pm to 6pm
Where: Metropolitan Restaurant and Bar Lydney Place Porirua
Cost: free
Contact: Phil McConnell: musicandpoetryatthemetro@gmail.com Phone (04) 237 9902 or 027 786 5542 www.facebook.com/music.metrobar

Pukerua Bay Folk Club

When: 1st Thursday of month, 8 pm
Where: 9 Donlin Rd, Pukerua Bay
Contact: Murray or Julie Kilpatrick, (04) 239 9951, julmur@paradise.net.nz

Wellington Bluegrass Society

When: 3rd Friday of month, 8.00 pm
Where: 54 Richmond Street, Petone
Contact: Andrew Bicknell, (04)477 0069, bluegrass@paradise.net.nz
[http:// wellingtonbluegrass.net.nz/](http://wellingtonbluegrass.net.nz/)

Wellington Scottish Fiddle Club

When: Varies, but mostly monthly around the first Sunday
Where: Depends on who is hosting it this time! A club for learning tunes in the traditional "by ear" style, it welcomes fiddlers of all levels.
Cost: Mostly free
Contact: Iain Matcham, ph 04 568 8635 email iain@jumbletree.com