

# The Balladeer

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

*Acoustic*  *Routes*

[www.acousticroutes.org.nz](http://www.acousticroutes.org.nz)

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*For those who haven't renewed their membership subscriptions yet, they have been reduced to half price for the balance of the year. Your support is much appreciated.*

*\$12.50: Single; \$20.00: Double; \$7.50: eg. student/life member partner/ beneficiary.*

*You can either pay by cheque to Wellington Folk Centre or internet banking to Wellington Folk Centre Inc; account no. 01 0505 0182241 00. Include your surname as a reference then please email [treasurer@acousticroutes.org.nz](mailto:treasurer@acousticroutes.org.nz) to say that you've made the deposit.*

## 1. Murray's Musings



Hi everybody

### Acoustic Routes First Steps

Following the forum held in November last year to discuss Acoustic Routes' future, the committee has started the process of exploring the future direction of the club, guided by the views of members and supporters who attended the forum and also gave us written submissions (copy at the end of this newsletter).

To get the ball rolling, at its February meeting the committee focused on changes we could make to our regular programme.

In line with the feedback we've had, we will start by trying a wider range of events, at different venues. As well as concerts, these could include more participatory events, such as jams, singarounds, theme nights, dances and workshops.

The committee feels that Roseneath School Hall is still good for some concerts and would also be a suitable dance venue, but we have taken note of the mixed views about the hall, especially its location and access. So, we will be checking out other options, especially for smaller scale events.

To start with, we are keen to expand our use of the upstairs space at The Office bar in Newtown. As well as the twice-monthly open mics there, co-hosted with Newtown Acoustic Sound, and Billy's new jam session scheduled for the first Sunday of every month, we are planning an Irish singaround on the Sunday before St Patrick's Day. That will replace a March concert at Roseneath. The Office may also be available to us on some week nights.

We won't be totally doing away with concerts, but they won't necessarily happen every month. We will continue to host special concerts featuring visiting artists when the opportunity arises, but we are also keen to provide more opportunities for local performers in showcase or variety concerts.

Some club members have suggested ideas for new attractions that we will be following up. They include a New Zealand stories session where people can share their tales of old or contemporary New Zealand in song, poem and narrative. A maritime theme event is also being marinated. We look forward to hearing from people who have other ideas for events and may even like to run them, with Acoustic Routes support. This could include workshops, which have been successful in the past.

In terms of the timing of events, we are keeping our options option. While some people are keen on shifting from a week night back to Sundays, they are already very crowded, so finding space on the calendar on those days without clashing with other events could be limited.

This is just a starting point. Making these sorts of changes will be an evolving process, not an overnight one, with some experimenting to see what works and gauge the response. Hopefully though, this will reassure our members and supporters that we are responding to what they are saying.

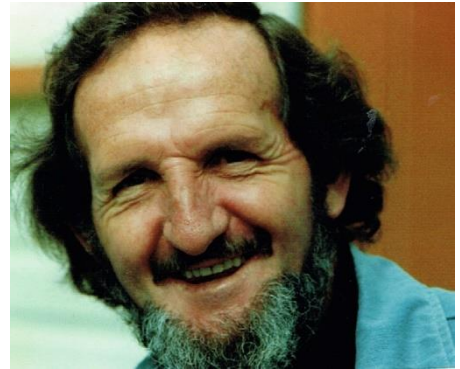
Keep folkling  
Murray

## 2. Tribute to Col Wright - Marg Pullar

Col has been my dear friend for over 40 years.

I met Col through the folk club back in the Holland Street days where he made a huge contribution to so many things in the club.

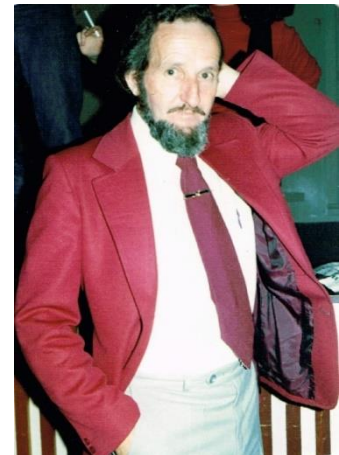
Col had an eye for ideas, incorporating detail and getting things done. He was a great singer, musician and songwriter. Folk music was his passion. Col was also a craftsman with his building skills, his hand writing and his photography.



I really got to know Col when he was chairman of the club and I was part of the committee. Meetings were fun to attend and when ideas were discussed they always ended up happening quickly. Col would often turn them into something way better than the original plan.

One time it was decided that we needed a stage for the performers. We all turned up to help and got much of the way then agreed to come back tomorrow to finish. Not Col, he ended up staying on and sleeping the night there with us going back to the all but finished product.

In those days the club committee also ran the Wellington Folk Festival in June, held at a college with out of towners billeted. It was Col's idea to reach out to the community and have our final concert in the Opera House. The very successful ballad to the Blues concert was born. It was always well attended and a very professional concert. For many people, this was their window to discovering the folk community.



Col also reinvented the club newsletter calling it the Balladeer. It was a beautifully crafted booklet all written by hand with stylish calligraphy and photos.



A little known fact, even by the folk people, is that when Morris dancing first started branching out from the Tuesday night folk dancing, Col played the lagerphone at their very first danceout way back in December 1978.

Another love of Col's was cars particularly the Triumph stag. The first time he came to the Tahora festival was in new year 1980/81. For those who don't know, it's on a farm half way between Stratford and Taumarunui and in those days one and a half hours on mostly dirt road. Col arrived in his stag and pulled out a huge tent. This was in the day when most of us had tiny pup tents so I thought it was a bit large for one. Of course the tent wasn't for him it was for his car. While there for the week he also washed his car every day.

In Wellington we had many fun days going for drives in the stag around the scenic roads often ending up at a beach or lookout somewhere.

He loved a bit of fun and one day when he had the solid roof from the stag on the long grass, as he was using the soft top, I commented that it looked like his car had sunk in the ground. Half an hour later the car was out of sight and we had set up in the roof with what looked like a head in the front of the car and an arm hanging out. We sat and laughed from a distance watching people's reaction as they went by.



When my folk club flat had a fancy dress crime party in 1980 I was dressed up as one of the crime team in an outfit with a blond wig. When Col arrived I went up and gave him a hug as usual and quickly realised he didn't recognise me. I had so much fun as he was trying to figure out how I knew him. It took him half the night and he only guessed when I asked him where Marg was.

His love of photos was another thing we shared. We both had darkrooms and printed our own black and white photos. I spent many an hour in the dark room sharing ideas and learning from him. Every house he lived in had huge photo walls or beautiful crafted boards with photos. It was Col who set up the ones at the folk club.



When I bought my first house in 1982 he noticed the balcony railing was falling apart. He was offended when I said I would get someone in and insisted he could do it. The finished product was beautiful stained wood with bevelled edges on the posts and top. It was also Col who looked at the very small door for under the house, suggested and then put in a full sized door and a floor about a metre wide from one end of the house to the other opening up a whole new accessible storage space.

Another time he was round at my flat (1980) and saw my mum's walking stick that I had borrowed. He ended up taking his teeth out and hobbling around pretending he was old. I of course took photos. When he saw them he was horrified and made me promise not to show them to anyone. A promise I kept till the day he died.



Col was always young at heart and so much fun to be with.

I will always remember him as he lived full of life, fun, creativity. He was a true friend. It's been great sharing the journey with you Col.

After the funeral I was reminded of two other things I should have included:

From Ken Allen - Col was the one who first got Folk music on access radio. They weren't keen so Col set up a full day concert showcasing what was on offer and invited the lead person along. She was very impressed and of course the material was used.

Todd Foster reminded me that when we had a working bee to widen the hatch at Holland Street, Col turned up with a chain saw and without any measuring cut the hole for it. The finished product was perfect.

### **3. Jam Sessions at The Office, first Sunday of every month, 5.30pm-8pm**

Bring itchy fingers, twitching antennae and acoustic instruments for harmonic, melodic, improvisating, shredding, jazzifications. This is a new session for 2020. Should be fun!

### **4. Open Mic, Plimmerton Boating Club, 66 Moana Road, Plimmerton, Thursday 12<sup>th</sup> March, 7pm**

A highly popular monthly event in a lovely venue.  
Low cost drinks and food, plus a sound system.  
Contact: Roy on 021 433 878.



### **5. Up Close and Personal Plimmerton, 21 Gordon Road, Sunday 22<sup>nd</sup> March, 3.00pm**

Martin is renowned as not only a marvellous satirist but also as a wonderful poet, musician, singer and author. He regularly performs at every major folk music festival and folk venue in Australia. His appearances and performances at the prestigious National Folk Festival are legendary and he always fills the largest venues of that huge festival to overflowing. A wonderful night of sparkling comedy and great entertainment.



Martin is a strange mix of serious song, comedic parody and cabernet merlot. Not quite young enough to be up-and-coming and not quite old enough to be a legend, he will continue to describe himself as a folk-singer out of sheer bloody-mindedness, and will crash-tackle anyone who describes him as eclectic.

Please bring your own drinks and a small plate to share for afternoon tea. Feel free to arrive from 2:00pm to mix and mingle. Cost is \$15:00 per head. Call Annie on 027 459 9376 to book your place.

### **6. Irish singaround Sunday 15<sup>th</sup> March at The Office**

"A Song for Ireland" singaround to begin your St Patrick's Day/Week festivities. Join Acoustic Routes and indulge in a wee bit more of the craic upstairs at The Office Bar, Riddiford Street, Newtown from 5.30pm-8pm. Bring an Irish song, a tune or two, story or a poem to share. No door charge, food and drink available at the bar.

(Shamrocks are okay but no leprechauns, please.)



### **7. Open Mic, Acoustic Routes and Newtown Acoustic Sound, Upstairs at The Office, Sundays, 5.30pm-8pm**

Open mic hosted by Acoustic Routes and Newtown Acoustic Sound. It's the friendly little performance space, upstairs at The Office Bar in Riddiford Street. Bring two songs to sing, or a poem or two, some tunes or a story. We have musicians of all levels playing to a listening audience in a great little venue.

Newtown Acoustic Sound has been going since 2015. They aim to support musicians of all levels to play to a listening audience. We love original songwriters and give them an opportunity to craft their songs. We enjoy covers and are likely to sing along if we can. The Office is a great little venue, you can be 100 % acoustic but there is a small sound system as well. Come and join us - world famous in Newtown.

There is always something happening in Newtown on Sunday nights!

A BIG THANK YOU TO THE OFFICE BAR FOR THEIR CONTINUING SUPPORT

Contact: kevin.ikin@supermail.co.nz, or newtownacousticsound@gmail.com



## 8. St Patrick's Day Festivities 14<sup>th</sup>-21<sup>st</sup> March

Keep the date of 14<sup>th</sup> March free for an incredible family friendly St Patrick's event with the return to Wellington of the parade. Kicking off at Taranaki Wharf (Odlins Plaza) the parade will move along the waterfront before ending up at Queens Wharf from 2:30-5pm under the sails for performances, dancing, ceili music, face painting, giant bubbles.

Both Wellington and Hutt Valley Irish Societies will be open on St Patrick's Day itself and Vic folk are having a ceilidh on Saturday 21<sup>st</sup> March.

## 9. Balladeer Music Noticeboard/Classifieds

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

### a) Trad Singing Session, upstairs at the Sprig and Fern, Thorndon, Monday 9<sup>th</sup> March, 6.30pm

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](mailto:david.barnes@xtra.co.nz)

b) **Hamilton Folk Festival** - midday 9 April to midday 13 April  
Matangi Sports Club, 650 Tauwhare Road, Matangi. More information on their Facebook page.

c) **Canterbury Folk Festival** - 10-13 April, Waipara Adventure Centre, Waipara, North Canterbury

Guests announced so far are Mairi Campbell, Scotland; Port Hillbillies, Christchurch and Ada Francis - Vocalist and Harpist, Scotland/England.

The website is <https://canterburyfolkfestival.org.nz/> and you can sign up there to receive newsletters or join the Facebook page. Registration is open and the information on pricing, registration and payment is through the registration tab on the home page.

### d) **Ceol Aneas Irish Music Festival**

Queen's Birthday Weekend, 29<sup>th</sup> May – 1<sup>st</sup> June 2020, Nelson. New Zealand's premiere Irish music event, Ceol Aneas is one of Australasia's major Irish music gatherings, attracting, musicians and traditional Irish music lovers from around New Zealand and overseas.

Similar to the traditional Irish music summer schools in Ireland, the Ceol Anéas festival programme features a céilí dance on Saturday night and a highlight concert Sunday night featuring all the tutors.

There are also numerous traditional Irish music 'sessions'. There is no charge to enter venues and sessions run on into the wee small hours.

### **Instrumental classes 2020**

Flute, Fiddle, Free Reed, Banjo/Mandolin, Guitar, Whistle.

All classes are taught in the traditional style at an intermediate to advanced level. The classes are not suitable for beginners.

Students are expected to be familiar with playing traditional Irish music. You need to have some prior competence with your chosen instrument, be comfortable learning by ear and have a few traditional Irish tunes that you can play in a session.

To enrol for classes use the enrol now button on their home page. Early bird registrations are \$155 which end on Tuesday, 14 April 2020.

Website <https://www.irishmusic.org.nz/>

### **e) 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 offers 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 Chris at [balladeer@acousticroutes.org.nz](mailto:balladeer@acousticroutes.org.nz)

### **10. Want to perform?**



AR Committee would like to hear from you if you are interested in performing at our events, including support acts for our monthly concerts. Contact us at [performers@acousticroutes.org.nz](mailto:performers@acousticroutes.org.nz).

### **11. About AcousticRoutes**

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

The fourth Thursday of the month generally features a concert, usually with a visiting artist and support acts from amongst our membership. Check the website or the Balladeer for updates about the venue.

Membership of Acoustic Routes costs \$25 a year for individuals, \$40 for couples or families, or \$15 for students and beneficiaries. Membership entitles you to door-charge discounts at most Acoustic Routes events, at events put on by most other folk clubs, plus 10% off strings and tuners at Alistair's Music in Cuba Street.

Members get priority access to performance opportunities and can have input into the club's activities. To join, email [treasurer@acousticroutes.org.nz](mailto:treasurer@acousticroutes.org.nz) or check the website for membership forms <https://acousticroutes.org.nz/join-us/>.

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](mailto:publicity@acousticroutes.org.nz).

## 12. Donations to Club – IRD tax credits

Inland Revenue have advised that there have been changes to the process if you would like to make a donation to Acoustic Routes. You can now claim donation tax credits online in a myIR account which is Inland Revenue's secure online service. More details are on their website [www.ird.govt.nz/donations](http://www.ird.govt.nz/donations)

## 13. Acoustic Routes contacts

**President:** Murray Kilpatrick [musicianmurray@gmail.com](mailto:musicianmurray@gmail.com)

**Correspondence:** Kevin Ikin [secretary@acousticroutes.org.nz](mailto:secretary@acousticroutes.org.nz)

**Treasurer/Membership:** Chris Riordan [treasurer@acousticroutes.org.nz](mailto:treasurer@acousticroutes.org.nz)

**Balladeer:** Chris Riordan [balladeer@acousticroutes.org.nz](mailto:balladeer@acousticroutes.org.nz)

**Acoustic Routes update email:** Murray Kilpatrick [musicianmurray@gmail.com](mailto:musicianmurray@gmail.com)

**Performance opportunities:** [performers@acousticroutes.org.nz](mailto:performers@acousticroutes.org.nz)

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

**Website:** [www.acousticroutes.org.nz](http://www.acousticroutes.org.nz)

## 14. Other regular folk events/contacts in the region

### *Ceol Alba Scottish Music Club*

**When:** 4th Friday of the 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](mailto:lynne@scott.gen.nz)

### *International Folkdancing*

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

**Where:** Tarrant Dance Studios, 125 Cuba St, Wellington

**Contact:** Cashy Yates (04) 569 1618 [cashy@ihug.co.nz](mailto: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 7:30pm.

**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](mailto:enquiry@klmc.org.nz) and <http://www.klmc.org.nz>

### *Kelburn Pub Live Music*

**When:** Live music every Sunday 3-5pm.

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 the Pub if you are interested in performing.

### *Levin Folk Music Club*

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

**Entry:** Members \$5, Non-Members \$10, Children \$3 (includes supper)

**Club Night:** 4<sup>th</sup> Friday of month, 7.30 pm \$2 Koha.

**Where:** Horowhenua Scottish Society Hall, cnr Bartholomew Rd and Middlesex St.

**Bookings:** Dale Webb [dalewebb143@gmail.com](mailto:dalewebb143@gmail.com)

**Website:** [www.levin-folk-music-club.org.nz](http://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: Mary Khalil 021 02314505 [mary.khalil@xtra.co.nz](mailto:mary.khalil@xtra.co.nz)  
Club committee email: [info@mainlyacoustic.co.nz](mailto:info@mainlyacoustic.co.nz)  
Website: <http://mainlyacoustic.co.nz/coming-attractions/>

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

### *Music and Poetry at the Metro*

When: Second Sunday of the month, 3pm to 5pm  
Where: Metropolitan Restaurant and Bar, Lydney Place, Porirua  
Cost: Free  
Contact: Phil McConnell: [musicandpoetryatthemetro@gmail.com](mailto:musicandpoetryatthemetro@gmail.com)  
Phone 237 9902 or 027 786 5542. [www.facebook.com/music.metrobar](http://www.facebook.com/music.metrobar)

### *Paekakariki Open Mic*

Singers, songwriters, poets and musicians welcome. A good sound system and stage. Check in at the door if you'd like to perform, or just come and listen!  
When: Last Friday of the month, 7.30pm.  
Where: St Peter's Hall, Beach Rd, Paekakariki.  
Cost: Entry by Koha to cover hall and sound system costs.  
Contact: [tonyfuell@gmail.com](mailto:tonyfuell@gmail.com) or 021 0231 9547

### *Pukerua Bay Folk Club*

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

### *Wellington Bluegrass Society*

When: 3rd Friday of the month, 8pm  
Where: 54 Richmond Street, Petone  
Contact: Andrew Bicknell, (04) 477 0069, [bluegrass@paradise.net.nz](mailto: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.  
Contact: Iain Matcham 04 568 8635, email [iain@jumbletree.com](mailto:iain@jumbletree.com)

## **Acoustic Routes Brainstorming - 17<sup>th</sup> November 2019**

### **What are the areas**

1. Venue
2. Social
3. Media/Social media
4. Events
  - a. Concerts
  - b. Jam sessions
  - c. Workshops
5. Timing
6. Membership and reaching out to new members
7. Partnerships/networking with other folk clubs

### **What's working well**

1. Open mics, e.g., Plimmerton, Newtown
2. Newtown Acoustic Jam
3. Balladeer
4. Trad sessions

### **Venues**

#### **What needs to be considered**

1. Accessibility
2. Personal safety ("women friendly")
3. Parking
4. Ease of setting up
5. Good acoustics
6. Location
7. Cost
8. Atmosphere/ambience
9. Bar on site
10. How big is the space

### **Activities**

1. Jam sessions
2. Trad sessions
3. Parties and social functions
4. Concerts
5. House concerts
6. Open mics
7. Workshops
8. Dance (eg. cèilidh)
9. Genre specific events, e.g., blues night, trad night

## **Points discussed:**

### **Timing of events**

1. Be careful not to clash with other events
2. Network with other groups to this end, an event calendar with all groups participating was suggested
3. Sunday afternoon seems to work well as a date
4. Seasonal close down between December and February

### **Communication**

1. Don't put Acoustic Routes events/business on every single website as some people may end up not reading any
2. More effort to reach out to new members needs to happen
3. If we do see someone new coming to a concert they should be made to feel welcome by everybody
4. Target new people, but don't do too much as it may turn people off
5. Target locally, eg. library, newspapers, posters
6. Get membership to bring a friend
7. Wellyfest a good opportunity to up the ante on promoting the club, flyers, posters etc.
8. Give people more reasons to become a member
9. Make people feel welcome
10. Build on the Joan Prior outreach
11. Carpooling to and from events
12. Busking pitches on local markets
13. Hold charity events to raise profile

### **Look at what's working well and concentrate on that, eg: what works at:**

#### **Newtown**

1. Free entry
2. Great venue and good location
3. Bar with food and drink on site
4. Venue provides PA
5. Opportunities to build relationships with the music community in the area
6. Quality of musicianship

#### **Plimmerton**

1. Great venue
2. Great parking
3. Bar
4. Good food
5. Social atmosphere
6. Spacious enough to allow people to socialise without affecting performances
7. A feeling that you can come and go as you please
8. Quality of musicianship

### **Why aren't the concerts working and why do the house concerts work**

1. House concerts allow time for socialising as part of the event
2. Need to consider that house concerts do not need a lot of people to attend to make it feel full
3. Need member participation in organising so can feel more a part of the club

4. Scout Hall near Newtown can be a very low cost and could be considered as an alternative venue along with the Pipe Hall
5. Location is important, e.g., Roseneath feels too far away for many people
6. Roseneath also has no bar
7. Timing is important, sometimes it's easier for people who work in town to attend if they can come straight after work and leave earlier, especially on a week night
8. Reasons for not coming could be
  - a. The venue is too far away for some
  - b. The timing is not convenient for some, consider what demographic of audience you want to target and think about the timing and venue
  - c. There is no bar or food
  - d. If there are high profile artists may have to organise events to suit them - high profile events could raise the profile of the club
9. Suggested changing the format of concerts, do we need to just do it in a different way?
  - a. What about showcase concerts
  - b. Outside "pop up" concerts and open mics outside in parks, etc., during the summer months
  - c. Community fairs where there are multiple stages, could put up our own stage
10. Social media
  - a. Many contacts are made on social media, and could we consider raising our profile on that platform, would it be worth having a sub committee to do that? It would also help connect with the wider community nationally and internationally
11. Is there enough encouragement for new members to progress? Many people can improve exponentially over time but many people can be subconsciously biased on first impressions. There is the structure for potential progressions, e.g., open jams and singarounds through to open mics, and then performances. However some feel there is not the encouragement given to people to progress.
12. Are there enough opportunities for club members to interact with each other? Perhaps open jam sessions could help this.
13. There is a lot of competition out there for events, concerts etc so we are competing with other events and there is a lot going on. This could swamp our own events but could also provide opportunities for more interacting with other groups.
14. Jam nights should be free so it would be best to go to pubs that don't charge or people's houses.
15. Could have jam sessions for different genres
16. Workshops – you used to be able to apply to grants from the council to run these. Could we look into that?
17. Can we consider the structure of Acoustic Routes, does the committee organise everything or do we simply facilitate the membership as a whole to organise events with our facilitation and assistance under the Acoustic Routes umbrella. Gerard noted that a few years ago the mission statement was something like "being at the heart of music in Wellington"

### **Other types of events**

1. Some people are happy to come and listen rather than perform. These people are also just as important as performers

2. Organised jam sessions for different levels of ability and different ranges of genres

Option would be to reduce the number of concerts to 4 per year so that the committee can put more energy into organising each one. This should not preclude other events and concerts. Ad hoc concerts could still happen if for example, there was an international artist in town.