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NEWSLETTER OF THE VICTORIAN FOLK MUSIC CLUB INCORPORATED

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THE VFMC COMMITTEE 2020-2021



Top left to bottom right: Maree, Trevor, Don, Maggie, Michael, Stan, Sophie, Jane & Steve

Photo by Trevor Voake

ATTENTION ALL VFMC MEMBERS:

Please note that the VFMC ANNUAL GENERAL MEETING will be held on Sunday 4th July at 2.30 pm. See details, p.11

**PLEASE SEND YOUR CONTRIBUTIONS FOR AUGUST NEWSLETTER
BY: FRIDAY 16TH JULY TO: EDITOR@VFMC.ORG.AU**

CLUB EVENT CALENDAR

NOTE: PLEASE CHECK IF EVENTS ARE ZOOM, LIVE OR HYBRID!

Club Weekly Sessions

Weekly Sessions

Every Tuesday of the month except the 2nd (Concert night), **Ringwood Uniting Church Hall**, Station St. plus **online access**. From 7.15 Australian Folk Songs; 7.45 - 9.15 main supportive round robin session for singing, playing, reciting, performing, yarns, workshops, etc. The 4th Tuesday is for all-in round robin playing of tunes, dance sets & group singing. \$5 members, \$6 non members. All welcome. www.vfmc.org.au

Guest Performer Concert

On the second Tuesday of the month (instead of the weekly session) a concert is held featuring top acoustic performers. Ringwood Uniting Church Hall plus online. Concerts start with open stage acts at 7.45pm, finishing 10.00pm. \$14, \$12 conces and \$10 members, kids free.

By-Ear Sessions

To be organised at a future date hopefully.

Ringwood Colonial Dance

Family Bush Dance, first Saturday of every month except January 8-11pm at the Ringwood East Senior Citizens Hall, Laurence Grove. A different band each month and all ages are welcome. \$12, \$10 concession and members, kids free. No charge. Contact: Jane 9762-1389 / www.vfmc.org.au

Ringwood Children's Dance

Every 3rd Saturday of each month except December and January. 2-3.30pm at the Ringwood East Senior Citizens Hall, Laurence Grove. Live band each month. All school age children welcome. \$5 a child, \$10 a family. Adults free.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
*AGM IS	LIVE AND	ZOOM		1st July	2nd	3rd Family Bush Dance
4th *VFMC AGM* 2.30 PM	5th	6th Club Session LIVE/ZOOM	7th	8th	9th	10th
11th	12th	13th Concert Night LIVE/ZOOM Guest artist/s	14th	15th	16th	17th Children's Dance Zoom Eve Dance
18th	19th	20th Club Session LIVE/ZOOM	21st	22nd	23rd	24th
25th	26th	27th Club Session LIVE/ZOOM (all in)	28th	29th	30th	31st



The Victorian Folk Music Club inc.

RINGWOOD FOLK

presents

Bhan Tre

Tuesday 13th July



With a fine repertoire of traditional and original songs and music Bhan Tre is delighted to return to the Victorian Folk Music Club. They will be joined by special guest fiddler Kat Mear

Live at Ringwood Uniting Church Hall, and Online via Zoom
7:45 - 10:00pm Admission \$14 to \$8, kids no charge

Limited tickets, no door sales, pre-purchase all tickets at:

<https://events.humanitix.com/vfmc-july2021-concert>

Spot acts please pre-book at concerts@vfmc.org.au

www.vfmc.org.au / Facebook - Victorian Folk Music Club / 0427.784.296.

Ringwood Folk is presented by The Victorian Folk Music Club inc. reg. no. A2511Y ABN 28 668 156 704

Next Concert 10th August - Honeyfields

CONCERT NIGHT REPORT

The June concert was conducted via Zoom and hosted by Bill Buttler. One of the benefits of lockdown is that the club has been fortunate to welcome viewers and performers from interstate and overseas to join us for the evening.

SPOT ACTS: It is always a delight to listen to **Ed Robins**, guitarist and songwriter, who opened the evening with two of his own songs. He sang of his father's resurrected memories, slices of life spoken of in one afternoon after forty years. Then he shared a tale of one of his escapades with his pal Mick, when they both got into trouble and his wise father stepped in to "make it clear what's wrong and what's right."



Stan Ciuchak performed a Stephen Foster classic, 1854 Hard Times Come Again No More. This ballad is a social commentary on the hardships of the times and made popular by singer Mavis Staples. Then a romantic but slightly sad song by Bob Dylan about a man—Riding on the Mail Train—as he watches the scenery pass by he thinks of his loved one.

John and Trish joined us from Hobart and, playing the fiddle and piano accordion, they entertained us with three waltzes. Their first piece, named after a Norwegian/Swedish ruler 1826-1872, was King Karl's Waltz. Then an Irish tune composed by Cliff Hamilton, popular in Canada—Waltz of Happiness. Changing instruments to mandolin and guitar, they then played a lively tune, The Dancing Dustman, that was collected from indigenous people on Cape Barren Island, one of the Furneaux group in Bass Strait.



Wal Tiedeman sang a beautiful but sad folk song about unrequited love: The Loch Tay Boat Song. As the boatman heads back to port in the evening he thinks about his *nighean ruadh* (red-haired girl) "whose eyes are like the gleam of sunlight on the stream." But she does not return his love. Wal always finds the most humorous song; this one is an ironic prison song written by English singer songwriter Jez Lowe. The Durham Jail Song. "I'm a poor man as honest as they come I never was a thief until they caught me." The punchline being that he's glad his mother won't see him in jail as she will have finished her own sentence by then.



The club was thrilled to welcome famed Gaelic singer **Linn Phipps** to join us from Northern England. She sang unaccompanied the beautiful Celtic traditional song Wild Mountain Thyme. Then we listened to her pure clear voice performing in Gaelic Eriskay Love Lilt from the Outer Hebrides. Then Linn sang Christmas song in the traditional *puirt a buel* or mouth music where a solo voice or a group sing a cappella using their voices in the place of musical instruments.



Dominic Martin took us up to the supper break with two traditional Australian folk songs. The Ballad of Ben Hall is believed to have been written by Hall's brother-in-law, John McGuire, and narrates the sad tale of Ben's life and death as a bushranger. Dominic followed this with Brisbane Ladies, a lament from drovers.

ONLINE CONCERT NIGHT REPORT

THE MAIN ACT: BRUCE WATSON

Bruce (who at late notice kindly replaced Enda Kenny) began with a song from his *Thirty Songs in Thirty Days* collection written during lockdown in April 2020. The Year of Wonders—in times of despair there are chinks of light and acts of love everywhere. Then a love song, ‘May we Lay Together’, about the relationship between A G Scott, the Irish-born bushranger Captain Moonlight and James Nesbitt, one of his gang. Next a song written in defence of the blobfish, voted by people in the UK to be (unjustly according to Bruce) the ugliest fish in the world: “I live 4000 feet below, I look like a bulbous big toe.” He followed with a song about Fanny Cochrane Smith, officially recognised as the last of the Tasmanian aboriginal people. Bruce’s ancestor recorded Mrs Smith speaking her native language on a wax Edison cylinder. Bruce’s song told her story and, because the recording is in the Hobart museum, he sings that “the song lives on but the singer is gone.” We were privileged to hear the recording. Soon after the passing of his father, Bruce was moved to write about going through his loved one’s belongings and the emotions it stirred up. Phrases such as “old-fashioned ties and ties that bind— How can I hope to fit into his shoes?” These resonate in the hearts of many of us listening. A change of pace when Bruce, the strict grammarian, instructed us to: “never split an infinitive, don’t use no double negatives and most of all, avoid clichés like the plague.” The next song was about Jill Watson’s ancestor who was the third mate on The Schomberg, the pride of the Black Ball Line. It was wrecked on reefs near Peterborough in 1855 on its maiden voyage to Australia. The captain was pursuing the goal of a record time for the journey and his aggressive and careless behavior resulted in the loss of the ship. All on board survived and some artefacts from the Shomberg are on display at the Maritime Museum at Flagstaff Hill, Warrnambool. Then Bruce presented a poignant song, The Golden Bracelet, about a young woman, the sole survivor from a Jewish family during WWII. She survived by slaving in a factory and living secretly in someone’s roof space before making her way to Australia, where she lived a long and fruitful life. Compensation from Germany came too late and was just enough to purchase a golden bracelet for her family to wear in remembrance. Next the viewing Zoom audience donned brightly coloured beanies to join Bruce singing: “You gotta have a beanie!” Then his wife Jill joined Bruce, playing the flute as he sang a tribute to their upcoming fortieth wedding anniversary in 2022. “These old bones are tired now and weary... This old heart loves you just the same.” The final song for the evening was a lament for the Amazon, with the audience joining in the heartfelt chorus: “In the time it takes to sing this song, there’ll be four acres cleared in the Amazon.”

Thanks to Bruce & Jill Watson, to all spot acts local, interstate and overseas as well as to Bill and Maree Buttler (co-ordination), Michael Hassett (tickets), Trevor Voake (photography) and all of the invisible people who assisted in the background.

July Concert: Bhan Tre—a female trio featuring Gaelic vocals and instrumentals.

- report by Bette Martin ; photos by Trevor Voake



The Dance Page



Diary dates for July:

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1st	2nd	3rd VFMC Dance Jolly Jumbucks
4th VFMC AGM 2.30 PM Contra	5th Scottish	6th English	7th Irish or Colonials	8th	9th English	10th Scottish?
11th Claddagh	12th Scottish	13th English	14th Irish or Colonials	15th Colonials	16th	17th VFMC Children's Dance VFMC Zoom Evening Dance Bendigo East Hop
18th Welsh	19th Scottish	20th English	21st Irish or Colonials	22nd	23rd English	24th
25th Claddagh	26th Scottish	27th English	28th Irish or Colonials	29th	30th	31st
Diary Dates for August:						
1st	2nd	3rd	4th	5th	6th	7th VFMC Dance Colonial Dancers Band
8th Contra	9th Scottish	10th English	11th Irish or Colonials	12th	13th	14th Scottish?



Due to Covid, PLEASE check before going to any of these dances to make sure that they are on.

VFMC Family dance East Ringwood Senior Citizens Hall Laurence Grove, East Ringwood, 8-11pm. Contact Jane: 9762 1389

VFMC Children's dance East Ringwood Senior Citizens Hall, Laurence Grove, East Ringwood, 2-3pm. Contact Jane: 9762 1389

Claddagh - Irish set dancing at St Georges's Anglican Church, Warncliffe Rd. Ivanhoe, Sunday 2-5pm. Contact Rod: 9497 1793

Irish Wednesday Irish dancing at St. Phillips Church, Hoddle Street, Collingwood, 8-10pm. Contact Marie: 9471 0690

English Tuesday - dancing, Bennettswood Neighbourhood House, 7 Greenwood Street, Burwood 8-10pm. Contact George: 9890 5650

English Friday – dance. Church of Christ Hall, 1 The Avenue, Surrey Hills, 8- 10pm. Contact George: 9890 5650

Colonial Wednesday Social dance classes at Collingwood Senior Citizens Hall, Eddy Crt. Abbotsford. 8-10pm. Contact Coral: 9885 6109

Colonial Thursday Australian Colonial/Bush Dance, Ashburton Uniting Church, 3 Ashburn Grove, Ashburton, 7.30-10pm. Contact Coral: 9885 6109

Welsh Dancing at Church of Christ Hall, 1 The Avenue, Surrey Hills, 2-4.30pm. Contact Ian: 9878 2414.

Contra Dance Beckett Uniting Church, 72 Highfield Rd, Canterbury. 7.30-10.15pm. Info: 0422932532

Scottish Monday and Saturday Paton Memorial Hall, Deepdene Uniting Church, 958 Burke Road, Deepdene. 8pm.
Contact: Deepdene.dancers@bigpond.com

- by Jane Bullock

Family Bush Dance

Presented by

Victorian Folk Music Club inc
Saturday 3rd July. 2021
with Jolly Jumbucks

Restrictions allowing we will be at:-

Ringwood East Senior Citizens Hall
Laurence Grove, Ringwood East
(Melways P50 B8)

Please BYO Mask
tea and coffee provided

VFMC's COVID-19 safe plan see website.

Hall dance - 8.00 - 11.00pm



Victorian Folk Music Club Inc.
(Registered No A2511Y)



Bush Dance
for
school children

BYO drink

Saturday 17th July
2.00pm - 3.00pm

Ringwood East Senior Citizens Hall,
Laurence Grove, Ringwood East

Band: Brumbies



Cost: \$5 per child or \$10 a family and adults free
when accompanied by a child

Phone: Jane 9762 1389
Email: dance@vfmc.org.au
VFMC Website: www.vfmc.org.au

Family Bush Dance

Presented by

Victorian Folk Music Club inc

Saturday 17th July, 2021.

Special Theme Night

A Trip To ?

Your house

Zoom ID 757 492 753
Password: VFMC2020

dance - 7.30-9.30pm



ANNUAL GENERAL MEETING 2021

Sunday 4th July 2021 at 2pm has been nominated as the date and time for the Annual General Meeting of the V.F.M.C.

Subject to Covid updates, the location will be the Ringwood East Senior Citizens Hall, Laurence Grove, East Ringwood (Melway 50B8) BUT - PLEASE CHECK LATEST COVID RESTRICTIONS BEFOREHAND. Note that the AGM will also be accessible via Zoom with the appropriate code. Requests should be sent to: enquiries@vfmc.org.au

BOB DYLAN TURNS 80 - by Stephen Whiteside

Bob Dylan has just turned 80 years old. What an extraordinary career! What a remarkable survivor!



In 1976, shortly after my 21st birthday, my parents arranged for me to have a holiday with a friend of theirs, a doctor, who was living, with his family, in Kuala Lumpur. To my delight, I discovered that they possessed an extensive record collection (we are talking vinyl, of course!). Of these, the one that had by far the greatest impact was an LP called 'Nashville Skyline', by Bob Dylan. At that time, I had heard vaguely of Bob Dylan, but knew very little about him. This record turned my life upside down. I had never imagined anything could be like it. While the music impressed me enormously, it was the words that really struck deeply into my heart.

I was starting to feel that perhaps I could be a writer, but Bob Dylan showed me just how little I knew. I came home and filled several exercise books with attempts to imitate his style which, as I saw it, consisted of stringing together brilliant but unrelated phrases to create a whole that somehow – in spite of itself - appeared to make sense, and was greater than the sum of its parts. I failed miserably, of course, as have so many both before and after me. It was a noble failure, however, and it helped me on a path which allowed me to eventually find a writing style that I felt was my own. It is probably fair to say that Dylan has more talent in his little finger than I possess in my whole body, but I flatter myself that there are some things I can do that Dylan can't...or perhaps he simply chooses not to. Who knows?

In spite of the profound sense of inferiority that Dylan arouses in me at times, I have never lost my fascination for both the man and his art (for Dylan does much more than just write songs). It is impossible to adequately cover his magnificent career in a short article like this, so I will try to concentrate on a few of the most significant points or events, as I see them.

(continued over...)

Bob Dylan was born Robert Zimmerman on 24th May, 1941, in Duluth, Minnesota, and raised in the small town of Hibbing. As a teenager (and probably long before that), he was fascinated with music. He had an incredible memory, and an uncanny ability to only need to hear a song once or twice before it stuck in his memory. This meant that, from a very young age, he had a repertoire far beyond most other performers. The story goes that he initially chose the stage name of ‘Bob Dillon’ (inspired by the character of Matt Dillon on the TV series ‘Gunsmoke’), but later changed the spelling to ‘Dylan’ after arriving in Greenwich City, New York, and hearing other poets and musicians waxing lyrical about Dylan Thomas.

Dylan’s musical roots have always been embedded deeply in American history. He was profoundly affected as a young man by a trip to Mississippi, and he became very close to the legendary folk singer Woody Guthrie, visiting him often when Guthrie, suffering from Huntington’s disease, was too ill to perform himself. Dylan’s first album, self-titled and released at the tender age of 20, contained only one original composition – ‘Ode to Woody’. A series of breathtakingly brilliant – and popular – albums followed rapidly.

Dylan was seen initially as a highly political figure, a powerful symbol for the rebellious generation of the 1960s, and a strong voice for the civil rights movement. He was embraced by such left wing musicians as Pete Seeger and Joan Baez. Indeed, he and Baez were briefly an item. Much to the disappointment of many however, and probably none more than Baez, Dylan quickly made it clear that he had no interest in being the spokesperson for a generation. His song writing retreated from



the political to the personal, and became all the more brilliant for doing so. If at times a political edge appeared to remain in his songs, Dylan was quick to deny it, or at least (not terribly convincingly) to plead ignorance. Baez came to understand later in life how unreasonable her expectations of him had been. While she had lamented earlier that he had no longer been “on our team”, she came to realise that he didn’t need to be, because “he wrote the songs”.

(continued over...)

At the same time, Dylan rejected the acoustic instrumentation of folk music, and ‘went electric’. (This move was probably prompted in part by the success The Byrds had with his song, ‘Mr Tambourine Man’.) As is well documented, this infuriated his faithful following in the world of folk music. Dylan then embarked upon a world tour, supported by the rock group ‘The Band’, where the audience constantly booed and howled and jeered through every performance. One famously shouted ‘Judas!’ during one of his concerts. As Dylan wryly observed, people paid good money to attend his concerts and communicate how much they disliked his music! I cannot begin to imagine the courage and self-belief that would have been required to carry this off. Can you name any other artist that has so comprehensively, ruthlessly and deliberately alienated his fans, and yet found his career enhanced as a result? Perhaps you can. I can’t.

Many other artists also credit Dylan with ‘showing the way’, proving that it was possible to fashion a career as a solo singer-songwriter. It wasn’t so long before Dylan that songwriters sat in music company offices and wrote songs, which were then given to singers to sing. The idea of a singer writing their own songs was a revolution in itself.

After the blinding success of the 60s and 70s, the 80s were less kind to Dylan. He continued to record albums, but they had less impact, and it started to appear inevitable that he would gradually fade away. Then came the late 90s, however, and the early years of this century, with a string of three brilliant CDs that put Dylan right back on top. He has been with us ever since, writing beautiful songs that reach a vast audience. His song writing has changed since then. Dylan admits this himself, saying he looks back on those early songs as having been written by a “magic” that he does not understand, and cannot recapture today. Nevertheless, he has found other ways to write that are also extremely effective. His long ballad, ‘Murder Most Foul’, released ‘free to air’ in 2020, was hugely popular, as was the album, ‘Rough and Rowdy Ways’, that followed soon after.



Dylan is the Shakespeare of our time. Indeed, writing in the dominant genre of the day, the song lyric, he may be the closest writer the English language has seen since Shakespeare himself.

SCOTTISH FOLK MUSIC—QUIZ

- 1) What is the main instrument associated with Scotland? 2) What century did this instrument take off in? 3) What was the 2nd instrument to take off in Scotland? 4) Name the most famous 1960s Scottish folksinger. 5) Name at least one of his songs. 6) Which well-known Scottish folk band dates back to the 1960s?

Answers to last quiz:-

- 1) *An Australian bushranger* 2) *1837* 3) *Over 100 robberies* 4) *New South Wales*
5) *Forbes—shot dead by 8 policemen* 6) *The Streets of Forbes*
-

Billabong Band Report – June 2021:

Unfortunately, due to the 4th Covid lockdown, our Regis Blackburn gig which was to be on Friday 4th June was cancelled.

Our North Ringwood Senior Citizens gig for the end of June has also been cancelled.

Regis Inala Blackburn South will be followed up once the Covid restrictions are eased.

Upcoming Event/s:

Behind the scenes, planning is continuing for our performance at the Maldon Folk Festival at the end of October (hopefully that isn't cancelled). The Billabong Band will be performing 'An Empty Chair' as a tribute to Don Gingrich, who recently passed away.

- Billabong Band Convenors: Maree Butler, Trevor Voake & Stan Ciuchak

PLEASE NOTE: Members are reminded that they must be financial in order to vote or stand for office at the AGM. Currently there are a number of members whose membership expired in 2019. These memberships will be cancelled prior to the AGM. If you are in doubt about your membership status please email membership@vfmc.org.au or enquiries@vfmc.org.au or secretary@vfmc.org.au

REGULAR FUNCTIONS AT OTHER VENUES CHECK IF ON**Bendigo Folk Club**

Graham Borrell, 0438 437 680
 buzzza@bendigo.net.au
 Feature concert on the 3rd Friday of each month 8-11pm, under the grandstand at the Queen Elizabeth oval, Bendigo

Bush Dance and Music Club of Bendigo Inc

Monthly bush dance at Bendigo East, third Saturday every month, at Holy Trinity Church Hall, Keck St, Flora Hill. Contact Mary Smith 5442-1153 or email secretary@bendigobushdance.org.au

Berwick and District Folk Club

Edward Nass / Christine Trimmell,
 03 9702 1223 /0418 535 264
 badfolk@optusnet.com.au
 Featured artist 3rd Friday February to December, The Old Cheese Factory, 34 Homestead Road, Berwick Vic. 3806
 www.badfolk.org.au

Boite World Music Cafe

Therese Virtue 03 9417 1983
 admin@boite.asn.au
 Friday & Saturday - March to November, 1 Mark St, North Fitzroy, www.boite.asn.au

Geelong Folk Music Club

Ade Kelly (03)5241-3749,
 adenmyra@bigpond.com.au, Pete Fogarty (03)5339-7887. Featuring quality acts from around the country and overseas. Sessions every Thursday at Hotel Max, 2 Gheringhap St, Geelong. Open Mic. Performance events first Tuesday at Irish Murphy's, 30 Aberdeen St & 3rd Tuesdays at Hotel Max. Bookings: Paula Grembka 0401 671 1310.
<http://www.geelongfolkmusicclub.com/>

Comhaltas (Collingwood)

Joan and Ray Mundy run a session on the 1st and 3rd Wednesday of every month, starts 7.30pm. Supper. Marce: 9471-0690

Gippsland Acoustic Music Club

Barbara Brabets, 03 5174 7403
 Local musicians and concert opportunities.
 1st Sunday at 7:45 pm, Tyers Hall, Tyers
 www.musicclub.org

Selby Folk Club

David Miller, 03 9751 1218
 miller@a1.com.au
 1st Friday every month, at 8:00 pm, Selby Community House Minok Reserve
 www.home.aone.net.au/~selbyfolkclub

Peninsula Folk Club

First Sunday of each month, at the Frankston Bowling Club on the corner of Yuille Street and Williams Rd, Frankston, from 6:30 pm on. Carparking, great facilities, no stairs.
 peninsulafolkclub.org.au

Creswick Folk Club

Second Friday, from 7.30 pm at the American Hotel in Creswick; and Fourth Friday, from 7.30 pm at the Old Station in Creswick.
 Enquiries: Graeme: 03 5334 5551
www.facebook.com/creswickfolkclub/

Fireside Fiddlers

For fiddles plus other string melody instruments, such as mandolins.
 Every Monday evening at various venues. For further information, contact Denise Hibbs: 0402 050 524

Newport Folk Club

Certain Friday nights at 7.30 pm plus other evenings, e.g. Tues Blues and Sunday 2 pm singalongs etc.
 See website for up-to-date calendar.

THE VICTORIAN FOLK MUSIC CLUB INCORPORATED

INVITES YOU TO JOIN THE CLUB

Members of the VFMC are entitled to -

- The monthly Club Newsletter
- Concessions at Club events
- Discounts on Club publications
- Discounts on Club CD's
- Affiliation with other organizations

VFMC Postal Address

P.O. Box 215, Ringwood East, Vic. 3135

VFMC Website

<http://www.vfmc.org.au>

CONTACTS

Secretary

Jane Bullock
 Telephone: 9762 1389
 Email: secretary@vfmc.org.au

Session Co-ordinator

Don Fraser
 Telephone: 0407 737 202
 Email: sessions@vfmc.org.au

Family/Children's Bush Dance

Jane Bullock
 Telephone: 9762 1389
 Email: dance@vfmc.org.au

Concert Party Engagements

Maree Buttler
 Telephone: 9733 0802
 Email: billabongband@vfmc.org.au

Iwish to become a member of the Victorian Folk Music Club Inc. and will

- (a) Support the aims of the Victorian Folk Music Club Inc and
 - (b) Abide by the rules of the Victorian Folk Music Club Inc.
- (For details see: - <http://www.vfmc.org.au/Constitution.pdf>)

Signed

I wish to receive my Newsletter by:

- (a) Email or/and
 - (b) Post
- (Cross out whichever is not applicable)

Membership Type (please circle)

<u>Metro</u> Single	\$25
Family*	\$30
Junior (u 18)	\$15
Student (full time)	\$20
Single Concession	\$20
Family Concession*	\$25
<u>Country</u> Single	\$20
Family*	\$25

Please post completed form to:

The Secretary
 VFMC
 PO Box 215
 Ringwood East 3135 Victoria

*Family – Parent/s & any children under 18

Name:

Address:

Email

Phone/s: