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NEWSLETTER OF THE VICTORIAN FOLK MUSIC CLUB INCORPORATED

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Hello All

The VFMC AGM is approaching.

I will not be able to do the newsletter editor or secretary roles this coming year, so the club needs YOU.

Positions Soon VACANT:

Newsletter Editor

Secretary

Anyone can nominate for any position, you just need a seconder. At the AGM all positions are up for grabs!!

NOW, if you are going to take on the Newsletter Editor job, I really suggest you decide now and let me know, so that I can get you up to speed BEFORE I disappear. If you are experienced at this sort of stuff it won't matter, but if you're not, well, , it could be fun !!

Eddy Tor

**PLEASE SEND YOUR CONTRIBUTIONS FOR THE MARCH NEWSLETTER
BY: FRIDAY, 20TH APRIL 2012. TO: EDITOR@VFMC.ORG.AU**
(The Editor reserves the right to alter or to not publish material.)

CLUB EVENT CALENDAR

Club Sessions

Tuesdays, 8.00 pm, East Ringwood Community Hall (enter from Knaith Road, off Dublin Road) (Melway 50B8). All welcome any or every night as players, singers, dancers, or to tell a yarn. Contact Don (0407-737-202)

Ringwood Folk Guest Night

Second Tuesday of the month. Admission \$12 adults, children with adult free. \$10 members and concessions.

Evening commences 8:00pm and finishes with a short session after the Guest Performer around 10:15 pm.

Singing Sessions

(suspended until further notice)

First and last Tuesday every month. East Ringwood Community Hall (enter from Knaith Road, off Dublin Road) (Melway 50B8).

If you are interested in learning some new songs, and would like to sing with others in a friendly relaxed environment, come and join us. We start about 7:00pm and go until the start of the main session at 8:00pm.

By-Ear Sessions

Join us to learn how to play by following someone on:

- First Thursday, 8:00 pm (at Harry's place)
- Second Tuesday, 10:15 pm (after the Ringwood Folk Guest Night)
- Every Monday, 8:00 pm, (fiddles and mandolins at Harry's place.)
- Most Saturdays, 11:00am, all instruments and singing, busking opposite the railway station in Ringwood East

Harry Gardner: (03) 9870 8998, 0408 708 998

Ringwood Colonial Dance

Family Bush Dance, first Saturday of every month at the East Ringwood Senior Citizens Club Hall, Laurence Grove, Ringwood East.

Come along and enjoy dancing to live music with all dances explained and called. Contact Jane Bullock (03 9762-1389) or Robin Simpson (03 9723-2453)

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1st April	2nd Fiddles	3rd Singing Club Session	4th	5th Ear Session	6th	7th
8th	9th Fiddles	10th Guest Night	11th	12th	13th	14th VFMC Dance
15th	16th Fiddles	17th Club Session	18th	19th	20th	21st
22nd	23rd Fiddles	24th Club Session	25th	26th	27th	28th
29th	30th Fiddles	1st May Club Session	2nd	3rd Ear Session	4th	5th VFMC Dance
6th	7th Fiddles	8th Club Session	9th	10th	11th	12th

RINGWOOD FOLK GUEST PERFORMER NIGHT

THE HOLLANDS

- 10th of April

Weaving delicate lyrics wrapped in brawny rhythms, their message is both visionary and authentic. Jana's vocals are delicate and beautiful, she sets the mood and embraces your mind with her poetic yet ground level lyrics.

Craig, a native of Australia, began his music career playing punk, including a 7 year stint in Ballydowse, a Chicago-based World/Punk band recorded by famed indie producer, Steve Albini.

Craig offers the element of unique sound that pulls the music of The Hollands in a different direction than traditional folk. When Craig is playing the Taylor acoustic, the rhythms are almost Celtic by nature. Craig brings his quietly powerful presence to the group that is The Hollands!

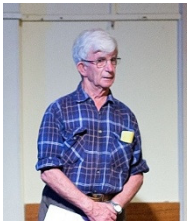


Aboriginal songs in English

- Mark Gregory, Australian Folksongs, <http://folkstream.com/edgarwaters.html>

Very little was recorded from English speaking Aboriginal singers in the 1950s and 1960s. An exception was the recording by an anthropologist, Jeremy Beckett, of songs written and sung by an Aboriginal itinerant worker, Dougie Young. A few of Dougie Young's songs were published on a gramophone record by Wattle Recordings in 1963. One of Dougie Young's songs, 'The Land Where the Crow Flies Backward', was taken up by white singers of the folksong revival movement, but the Wattle recording soon went out of production. Collecting in the 1980s, especially work done in parts of New South Wales and in Brisbane by Chris Sullivan, shows a strong tradition of songs in English. Some parts of this tradition are rather unexpected. Aboriginal singers have preserved some songs carried from the British Isles that have not been recorded from white singers; for example, a version of an English broad side ballad known as 'The Indian Lass' (the 'Indian' in this case being Hawaiian). Aboriginal singers have also preserved Australian-made white song texts, such as 'The Old Bark Hut'. Most important of all are the songs made by the Aborigines and dealing specifically with Aboriginal life. Sullivan and others found some of Dougie Young's songs had been passed on to other Aboriginal singers. Sullivan also recorded songs about Aboriginal life written by other Aboriginal songmakers quite recently, but already passed into oral tradition. The style of these songs derives largely from acquaintance with the sound recordings of popular professional entertainers: the very thing that was helping to end folksong making by white Australians.

Guest Artist Night, March 2012



Steve Bullock was Mr. MC for the night and introduced Bert Gibson as the first spot act who sang Inglewood Cocky and The Fields Of Athenry with good participation from audience on the chorus.



Memories of his days in the building trade started Chris Healy's slot off and then a Canadian raftsmen song called Jack Heggarty.

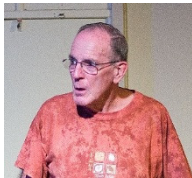


This was a good night of yarns and verse and Francesca did two Dorothy Hewitt poems Neighbours, about bees in the garden, and Eight Years Of Silence.

It is wonderful to see someone come forward for the first time and contribute something special to the program and Eva did a splendid job with the Flower Drum Song, a



traditional Chinese song, ably accompanied by Harry on violin.



A very amusing Irish poem called Directions, by Colum Sands, was presented by Allen. This was the first time (possibly the last) I have heard a song relating to the fattening up and feasting on dogs in China but Raymond

did it with his own song Canine Stew, and then a lively song in French which the audience enthusiastically joined in on.



It is always a pleasure to hear Julia Konigs' lovely voice and guitar, as accompanied by Ted she sang Dancing At Whitsuntide, and a Mary Black song School Days Are Over.

* * *

The guest performer for the concert was Alistair Brown who last performed at VFMC two years ago, and true to form presented a breezy and entertaining bracket of great yarns and stories mixed with some equally interesting songs.

Alistair was born in Scotland, currently resides in St. Ives in Cornwall, and lived and worked in Canada for about 30 years as a teacher. From his web-site bio 'He has been involved in folk music since he was 15 and has been active in many aspects of folk song

Guest Artist Night, February 2012

and dance, as a recording artist, radio broadcaster, reviewer, columnist, festival director, dance teacher, university lecturer, and program director at folk music and dance camps.

He has entertained groups of school pupils from 20 to 300 with songs and stories, been MC at many festivals and concerts, including hosting a symphony concert for an audience of 5000, and been guest on numerous radio and television programmes. He has called dances and has played in numerous dance bands. He has run courses on folk music in university and summer music camps, and has taught folk dance for many years. From 1978 to 2002, he was producer/ host of A Sign of the Times, heard on radio station CIXX fm London, Ontario. For five years he also hosted Off She Goes, syndicated nationally in the USA on National Public Radio'.

Alistair has performed in US and Canada, as well as in UK. He started his performance called The De'il And The There's Bound To Be A Row. self with two beautiful little to elevate him to a status of concertina circles) as well as single reed accordion which -like sound. He mixes some programme of songs and explanation to put his songs song Gravely Bay. Boston followed this.



Australia, New Zealand, the clubs and festivals in the ance with a Glasgow song Lum and followed this with Alistair accompanies him-Dipper concertinas (enough some awe and reverence in a lovely little Castagnari gives it an almost concertina great yarns with his varied tunes, and gives plenty of into context, such as his own Harbour/Princess Royal?

What are Cornish lads to do out, asks Cornish Lads. In his tair is regularly involved in vals and happenings such as Day celebrations and he gave a fascinating explanation of the Old 'Oss celebrations which preceded the Padstow May Day Song. Crossing The Bar was a pretty song penned by Alfred Lord Tennyson, then Ewan McColls' The Joy Of Living. Nottingham Ale, to the tune of Lillieburlero, followed. And while on the subject of a good drop General McGuinness Of The Dublin Booziliers. The Swan Necked Valve is an interesting tale of a foundry apprentices' project which was nicely coupled to the Jenny Lind Polka. An unaccompanied Great Lakes shanty Way Niagara warns of the rocks below Niagara Falls. Time was found for an encore so Laundrymat Lover, a John Kirkpatrick song, concluded this concert by a great story teller and balladeer.

Don Fraser

Photographs: Trevor Voake

Harry Gardner – 85th birthday

- Stan Alexander

On the 15 January 2012, VFMC Life Member, Harry Gardner, reached a major milestone, his 85th birthday.

The Club celebrated the occasion with a surprise birthday cake (two in fact) which Harry cut to the rollicking strains of members singing “Happy Birthday”, after which we all enjoyed generous serves of birthday cake with our cups of tea.

Harry was born in Perth, Western Australia, and it was from the University of WA that he graduated with a doctorate in chemistry, and it was at Perth also where he began his formal training in music, with his beloved violin, of course.

Whilst at university, during semester breaks, he readily grasped the opportunity to accumulate some real-world experience, and also a bit of cash, by taking casual positions in the W.A. wheat-belt regions. It was during these times that he found himself in demand to play for barn dances and other social functions and this gave him a wonderful opportunity to put his theoretical training in music to practice. “Although I was able to read and play to sheet music, it was during this time that I first began to realise the benefits of also being able to play by ear, and I have been something of an advocate of ear playing ever since”, advises Harry.

After graduating, he relocated to the eastern states to take positions teaching chemistry first at Sydney University followed by a stint teaching at Melbourne University during which, as the result of winning a Fulbright scholarship, an opportunity presented itself to carry out chemical research at Rensselaer Polytechnic Institute, Troy, New York State, USA. That was between the years 1955 and 1957 and proved a rather fortuitous two years in USA for it was there that he met his future wife, Lorrie.

Upon returning to Australia, he joined CSIRO in Melbourne, and Harry and Lorrie set up their home in East Ringwood. It was here that they developed further their interests in entertaining, not only as individual musicians, but also jointly with their puppet theatre and science workshops which were aimed at kindergarten-level children onwards.

Sadly, Lorrie died in 2005 after which the successful ‘Gardner Puppet Theatre’ involvement and the Dr Harry’s Science Workshop for pre-schoolers were wound down. “I chucked it in a bit then”, says Harry “and reverted to my roots” – indicating that he now prefers to restrict his playing to tunes more suited to his era (early Australian) or of a folk nature, and he ceased his involvement with orchestra level music.

Harry joined the VFMC in 1982 and took a deep interest in the Club’s activities from the very first day, being always ready to lend a helping hand when it might be required or getting involved in all manner of club projects. For some 3 years now he has held the position of Club Vice-President which, among other duties, sees him host Club committee meetings in his home, and attending to associated tasks resulting from those meetings as required.

For the past few years he has arranged for the Club’s Fireside Fiddlers to play at the Australia Day entertainment at Latrobe Cottage, and he entertains at many venues including Monkami (a home for people with disabilities), schools, senior citizens homes, as well as club functions. When not playing the fiddle, another favourite facet of his is to perform his special Waltzing Matilda skit supported by his puppets, and he excels in

presenting classics such as Banjo Paterson's "Bush Christening", for which he won the top award at the Port Fairy Folk Festival in 1999.

Three years earlier (1996) he won the top tune-writing award at the same festival for his tune "For the Love of Lorrie" which features in our Club tune books.

At times overseas visitors to Australia have been known to attend Harry's home sessions like the time that the two French speaking 'folkies' dropped in to attend an "Ear Playing" session. They added a new dimension with their Uilleann pipes and insight to the current folk situation on the continent .

A side-feature of Harry's sessions is the discussion that normally takes place between brackets of music where it is not unusual to cover such topics as the origins of tunes, the similarities between tunes (try for instance Beautiful Dreamer and The Pub with No Beer), the interesting aspect of playing tunes in Phrygian mode, and even subjects as diverse as Harry's personal recipe for yeast which is a secret variation in his delicious home-baked bread. No subject is safe and it is a good way to enjoy the company of other musicians.

Occasionally, too, his Scottish heritage might come to the fore and he might don his singing hat and sing Robby Burns' "My Heart's in the Highlands", with the extra bar between parts A and B (as played by Nariel Creek). "But it needs to be in the key of G these days rather than the key of C per Nariel", admits Harry.

Harry also played a major role in the compiling the noted Nariel book "Music Makes Me Smile".

As with all accomplished musicians, good timing is paramount so if you play a tune with Harry you should be prepared for a friendly hint to "hold the notes a little longer" or some other such instructive comment should you in any way infringe. One must surely wonder if the resident bell-birds in Harry's garden come in on cue. He has had many years of playing with string orchestras both in Australia and overseas and members get the benefit of this experience in many ways.

From Harry's perspective, music is indeed the journey and not the destination.

Well done, Harry, and congratulations on your 85th birthday.



(Note: this article has been condensed - editor)



The Dance Page
Diary Dates for April

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1st	2nd Irish Scottish	3rd English	4th Irish	5th	6th Easter at the National	7th Easter at the National
8th Easter at the National	9th Irish Scottish	10th English	11th Irish or Colonial	12th	13th	14th V.F.M.C. Borderline Kaylee Scottish
15th	16th Irish Scottish	17th English	18th Irish or Colonial	19th Colonials	20th Claddagh International	21st
22nd Claddagh	23rd Irish Scottish	24th English	25th Irish or Colonials	26th Scottish	27th	28th
29th Contra Dance	30th Irish Scottish					

Diary Dates for May

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1st English	2nd Irish or Colonial	3rd	4th	5th VFMC Dance The Celtic Ring
6th	7th Irish Scottish	8th English	9th Irish or Colonial	10th Scottish	11th	12th

Claddagh

Irish set dancing at St. James Anglican Church Hall, Upper Heidelberg Road Ivanhoe, Friday 8-10pm. (Sunday 2-5pm)
Contact Rod 9497 1793

VFMC Colonial

dance at East Ringwood Elderly Citizens Hall, Laurence Grove, East Ringwood, 8-11pm
Contact Jane 9762 1389

Irish Monday

dancing at The Quiet Man pub, Racecourse Road, Flemington, 8-10pm.
Contact Marie 9471 0690

The Dance Page

- Irish Wednesday** Irish dancing at St. Phillips Church, Hoddle Street, Collingwood, 8-10pm.
Contact Marie 9471 0690
- English** dancing at Bennettswood Neighbourhood House, 7 Greenwood Street, Burwood, 8-10pm.
Contact George 9890 5650
- Colonial Wednesday** Social dance classes: at Collingwood Senior Citizens Hall, Eddy Crt, Abbotsford, 8-10pm
Contact Robin 9723 2453
- Colonial Thursday** Australian Colonial Bush/Dance: at Ashburton Uniting Church, 3 Ashburn Grove, Ashburton, 7:30-10pm
Contact Coral 9885 6109
- Welsh Dancing** Church of Christ Hall, 1 The Avenue, Surrey Hills, 2-4:30pm
Contact Ian 9878 2414
- Contra Dance** Northcote Uniting Church Hall, 251 High St, Northcote, 7:30-10:30pm
Contact Gary 9481 3386
- Scottish Monday** Paton Memorial Hall, Deepdene Uniting Church, 958 Burke Road, Deepdene, 8pm
Contact Deepdene.dancers@bigpond.com
- Scottish Thursday** Taggerty Hall, Maroondah Highway at Taggerty, corner of Thornton Road, 7-9pm
Contact Di Gaylard 5963 3277 or musicman@virtual.net.au.
- Scottish Saturday** Paton Memorial Hall, Deepdene Uniting Church, 958 Burke Road, Deepdene, 8pm
Contact Deepdene.dancers@bigpond.com
- International Friday** Box Hill Senior Citizens, 780 Carrington Rd. Box Hill, 7.30-9.30 pm
Contact jant@alphalink.com.au

The Last of the Grand MCs - Part I

Michael Treacy commented to me very recently about Colin Silk who had sadly passed away, what an icon of a patron for old-time ballroom dancing Colin and his wife Ila have been. Colin was the 'Master' of a Master of Ceremonies – you could say the last of the old traditional MCs – a Mohican. He MC'd from 1942 to 1991 in the Lockwood and Bendigo districts. When Mary and I retired from training deb sets for Bendigo Senior Secondary College by the early 1990s, Colin and Ila stepped in for some years.



At the time we instigated the Dinky Di Ball as well as the recording of the Quadrille Mania CDs there were three of these Mohican MCs involved:- Harry Wiegard, Ron McNally and Colin Silk. Colin is the last of those to have passed on. Colin and Ila were Foundations Members of our club and a tribute and reflection on Colin's dancing career is certainly something that is an honour to profile. In the months leading up to the inauguration of our dance club Colin and Ila included one 'bush dance' such as Virginia Reel in their dance class in preparation to assist us. Michael made the following comments:-

“Colin and Ila ran a weekly learn to dance class on a Tuesday night at Lockwood South for some decades. and for many years they came and supported our dances. Whenever they saw a couple struggling with a dance Ila would offer to partner the gent and Colin the lady”.

“By the time I got out to his dances at Lockwood Colin would have been about 70. He had an Ace in each corner of the hall for the Monte Carlo. After cutting the cards he would approach one corner and have them think they were out. Then just before showing them the suit, he would quickly turn to another corner that was the doomed one, and hold up the card.”

The other thing Colin did in the Monte was to spin slowly in a circle on one foot showing and announcing the card and colour, hand outstretched so all could see it, before turning the cards on the floor up. In the article to follow you'll read how Colin and Harry Wiegard, imitating 'Micky Mo', could spin several times in a circle on one foot. I distinctly remember Colin doing this but it was part of his older style of the cards face down in the centre for the Monte Carlo; he's the only one I've ever seen do it. So either in later years he had the cards placed on the wall as Michael recalls, and in my recollection it would have been following 'cut-throat' when the joker appeared and the cards in the centre were turned face up. If you recall the floors were 'fast' in those days, like an ice skating rink. When the band stopped he'd divide the crowd into four corners with a pronounced direction by outstretched arms, top and bottom and turning for sides - into corners, then after a run up he'd 'ski' across the floor to a seated lady to cut the pack, and of course it would be at random in different quarters around the hall each time. I still do all this myself when MCing a Monte Carlo, which is usually annually at Nariel these days.

It was also a privilege to have Colin, Ila and Harry Wiegard present at the National Folk Festival around 1994 or 5 and Rob Willis had them MC a tea dance with Bill Case pro-

viding the music. To see those two grand old MCs conduct a dance was awe inspiring. Also Colin & Ila assisted me with a dance workshop at the NFF where they demonstrated their unique version of the Bon Ton. Keith Bell should have that footage on file and we're trying to locate that so we can include it on our You Tube series.

Another thing I'd like to say is how welcoming Colin as an MC was. It didn't matter where he was in the hall and whether actually dancing, but when acquaintances, old or new walked in, he'd trot or skip up to greet them with welcoming words, a warm handshake and a beaming smile.

I recall also Colin saying once he had to evict a nuisance from the dance by heaving him out the door, but with the tight grip catapulted out arm in arm with the offender, Colin nearly losing his shirt. There is a comment about a trouble maker and Colin's philosophy of not judging a person by their clothes; someone who came to his aid in such a situation at the conclusion of this document in Colin's article, 'The Role of a Master of Ceremonies'.

In this tribute to Colin I couldn't not do much better than to provide you with a copy of an interview and words which I think came more from Ila - titled 'A Lifetime'. Our thoughts are with Ila and family at this moment and as Michael said, what a wonderful dancer Melissa became. There's also good footage we have the 'International Folk Night' at one of our dances at Spring Gully a couple of decades or so ago with Colin and Melissa letting loose in the Lancers.

Peter Ellis

Fireside Fiddlers at the Unitarian Church

On Sunday 18 December 2011, 11 am, seven of us performed in the annual Christmas concert at the Unitarian Church, 110 Grey Street, East Melbourne.

We began standing outside, busking fashion, as the audience was arriving and brought a skip to many a step. At about 10:45 am we moved inside to continue with our repertoire of Australian-collected tunes, commenting on some of them. Then following a brief introduction we continued with Peter Lim singing the Kanding Love Song in Mandarin trying to provide a tribute to the early Chinese miners of Bendigo.

There were also several items by church members and a visiting choir conducted by Therese Virtue of the folk venue, Boite. Then came our Waltzing Matilda puppet show and finally everyone joined in singing I'm Dreaming of a White Christmas for which we played together with a church pianist.

One of the church performers, a former German merchant sailor, sang La Paloma (The Dove) composed by the [Spanish-Basque Sebastián Iradier](#) about 1863. The singer said that La Paloma is broadcast to all German-registered shipping on Christmas Eve and is greeted fervently by convivial parties on board worldwide. The words have been translated into many languages including English, most with a theme of parting as one travels overseas. According to the Wikipedia La Paloma may be deemed to be a world folksong.

Harry Gardner

FANCY A CHALLENGE AT ST ARNAUD?

Springtime is that time of the year when we are eager to throw off the shackles of winter gloom and to begin to enjoy life again; it is also the time of the year when festivals, both folk and otherwise, begin to take a prominent spot on the calendar.

One such festival was held at St Arnaud on 11-13 November 2011, in Central Victoria's gold region.

Whilst not intending in any way to be a folk festival, the well-attended community style festival does have some musical elements and these attract a devoted band of musicians. And for these musicians, the big focus was an accordion playing competition which was held on the main day, the Saturday.

The competition was open to piano and button accordion players as well as players of concertinas, with seven contestants eventually facing the judge.

The competition rules required each contestant to play two pieces, a compulsory piece designated by the organisers, plus a tune of their own choice. The compulsory piece on this occasion was Eric Bogle's "And the band played Waltzing Matilda", which seemed an obvious choice since Eric Bogle featured at the dinner and concert function that was held on the Saturday night.

Each entrant was allocated points relative to how well they handled a comprehensive list of factors which included such areas as tune selection, rhythm and tempo, creativity and interpretation, and expression and technical ability. There was also a high emphasis placed upon the quality of each the player's introduction as well as their ability to adhere to the strict overall time limit of five minutes.

Historically the winner has come from the button box brigade but this time it was local lass Carmel Connellan with her piano accordion who emerged the winner. Her performance was all the more noteworthy since she had only a passing acquaintance with the compulsory tune which she played particularly well. Her personal choice was a seamless medley of well-known early dance tunes.



Heywood's, Rob Vaughan, another player of the piano accordion variety was placed second from Bendigo's Bradley Barker using a button box.

Judging was in the experienced hands of Peter Ellis.

So next November if you would like to put your accordion talents to the test, you will be made welcome at the St Arnaud festival.

Some of the action can be seen on:

- <http://www.youtube.com/user/Dmentias#p/u/4/-kWLXPkw6qw>
- <http://www.youtube.com/user/Dmentias#p/u/3/rXrXlpuEvks>

A rollicking afternoon of entertainment followed the competition headed largely by members of Prop Heazlewood's Rubber Band. They were active at the Friday night bar-buque, too, reliving memories of the glorious old tunes of yesteryear.

One of the special items was the uncommon sight and sound of no less than two iconic mezon accordions (in key of F#) being played by Maurie Gierisch and Kevin Cadzow. The tune they selected was "My grandfather's Clock".

Other attractions included a monster street market on the Saturday for which the main street is completely blocked off. It lasted all day, and had background music supplied by a large group of musicians playing in session as well as by individual street performers.

The program also included:

- Dinner and concert featuring Eric Bogle (Saturday night)
- Concert by Ballarat Symphony Orchestra (Sunday afternoon)
- Photography displays
- Model train exhibition
- Camel rides

All the events are central within the town and within easy walking distance, allowing a splendid opportunity o view of some of the town's glorious buildings and architecture. St Arnaud is a town steeped in gold era history and is well worth exploring. (See pic of the unique brick chimneys of the NAB bank building).

Stan Alexander

The Broughton Waltz

(from the playing of Ted Valance of St Arnaud collected by Peter Ellis)

It is with deep regret that we note the passing of Frank Pitt. Frank was an active early member of the VFMC, and a key member of the Port Philip Dance Band.

Recognised for his broad musical taste, and his ability as a performing musician, Frank went on to extend his clock making skills in the repair and construction of mechanical musical instruments including musical boxes and barrow organs. Until recently, he was often to be seen at markets and fairs raising funds for charity with his uniquely designed "kangaroo powered" organ.

Frank contributed significantly to the folk music scene, particularly in the areas of dance and dance music. He would brook no nonsense on the dance floor, and was always concerned that dances were performed properly, and that the dance music was correctly structured for the dance.

At a personal level, I acknowledge Frank's support and encouragement at the formation of the Brumbies Bush Band in the 1970s. Our music folders still contain a number of dance tune brackets bearing the inscription "Port Philip Dance Band". Thank you Frank.

A man of great energy, the world will be a quieter place without him.

Steve Bullock



REGULAR FUNCTIONS AT OTHER VENUES**Bendigo Folk Club**

Graham Borrell, 0438 437 680
 buzz@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. Contact Dianne Pearse (dpearse@inet.net.au) 5442-1715 or Mary Smith 5442-1153 (secretary@bendigobushdance.org.au) for details.

Berwick and District Folk Club

Edward Nass / Christine Trimnell,
 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
 boite@boite.asn.au
 Friday & Saturday - March to November, 1 Mark St, North Fitzroy,
www.boite.asn.au

Geelong Folk Music Club

Adam Burke, 0409 409 960
 hexed@iprimus.com.au or
 Peter Fogarty, 03 5229 7887
 Featuring quality acts from around the country and overseas. Sessions every Thursday at the Carlton Hotel, Mercer St, Geelong. Open Mic, walk-up performance events at Irish Murphy's, Aberdeen Street
www.geelongfolkmusicclub.com

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

Melbourne Folk Club

Promoting Live Acoustic Music,

Contact Mel Robertson: 0413 587 490

Each Friday evening at The Lord Newry Hotel, 543 Brunswick Street, Fitzroy North VIC 3068

Ranges Burrinja Folk Club

Andrew Jackson, 03 97567398 or
 0402 473 897
 mail@drfolk.com.au
 Guest artist, last Friday of month
 Burrinja Cultural Centre, 351 Glenfern Rd, Upwey Vic (Mel Ref 75B12)
www.rangesburrinjafolk.org/home.html

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

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 dances
- Discounts on Club publications
- Discounts on Club CD's and cassettes
- Affiliation with other organisations

VFMC Postal Address

GPO Box 2025, Melbourne, Victoria 3001.

VFMC Website

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

CONTACTS

Secretary

Greg Woodruff
 Telephone (03) 9874 8834
 Email: secretary@vfmc.org.au

Ringwood Folk Club

Don Fraser
 Telephone 0407 737 202
 Email: donfraseris@gmail.com

Family Bush Dance

Jane Bullock
 Telephone (03) 9762 1389
 Email: dance@vfmc.org.au

Concert Party Engagements

Maree Buttler
 Telephone -

To join the VFMC, fill in this Application Form and post to:

VFMC Secretary,
 GPO Box 2025,
 Melbourne, Victoria 3001

Newsletter Delivery: (select)
 (both may be selected if desired)

By Email
 and / or
 By Post

MEMBERSHIP TYPE	(select <input checked="" type="checkbox"/>)
City/Suburban -	
Single	\$25 <input type="checkbox"/>
Family	\$30 <input type="checkbox"/>
Junior	\$15 <input type="checkbox"/>
Student	\$20 <input type="checkbox"/>
Single Pensioner	\$20 <input type="checkbox"/>
Pensioner Family	\$25 <input type="checkbox"/>
Country -	
Single	\$20 <input type="checkbox"/>
Family	\$25 <input type="checkbox"/>

Name:

Address:

.....

Email: