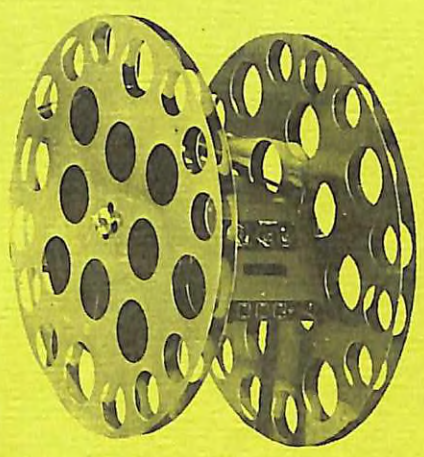




# RINGWOOD MOVIE CLUB

MEMBER OF F.A.A.C.S.



## "TAKE ONE"

RINGWOOD MOVIE CLUB

PRESIDENT: Joe Hastie 725 7433  
VICE PRESIDENT: Peter Arney 728 3113  
SECRETARY: John Jones 729 5707  
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TREASURER: Peter Cox 726 0483  
TAKE ONE EDITOR: Andy Osborne 870 1311  
COMMITTEE: Lawrie J Keay 878 5915  
Jean & Des Priest  
Geoff Wood 842 6357  
John Mc Nabb

MEETING PLACE:

Ringwood Civic Centre  
Maroondah Highway  
RINGWOOD

1st & 3rd Friday of each month  
at 8.00 p.m.

Visitors are always welcome

FROM THE EDITOR:

Greetings members,

Not long now until our Annual General Meeting. I hope you have given some thought to the most important part of the A.G.M.

The election of the people who will run our club for the next twelve months. If you feel you can contribute something or you know of someone whom you feel could contribute, don't hesitate to put your name, or the name of your nomination forward.

The colder weather has probably curtailed the outdoor filming activities of members, except of course for the fortunates who are travelling to warmer climates. Your editor falls in the latter category, we are off to Western Samoa not long after the Annual General Meeting. At least we will escape some of the Victorian Winter.

I will leave discussion of the years activities to the President's report.

Andy Osborne

FROM THE PRESIDENT:

June 1979

An institution like the Ringwood Movie Club exists on communication, not the least of which is communication between members themselves. This "Take One" is one means of effecting such communication, the other important medium is the Club Meeting, available to all members and could be better attended as only about 60% consistently turn up.

The pattern of meetings arranged by most clubs - institutes tends to be one of lectures, talks, etc., given by some so called experts to the supposedly ignorant; a tradition which possibly goes back to the days of the educated parson preaching to the peasants. However the pattern at Ringwood is, and always will be I hope, that of participation. If the committee does not hear from the members what kind of nights they would like, then is it any wonder there is not a night in the Syllabus you would like. The strength of any club depends largely on the capacity of its members to share in the common good. Meetings should be designed to provide an appropriate opportunity for all to participate, like a good pantomime, there must be maximum audience participation, so preparation and participation are the key words.

PRESIDENT REPORT: Con'td.

Committees should be aware of the value of pre-planning for almost any project, this automatically applies to meetings. A meeting can be an expensive operation, not primarily because of the cost of hiring a room, or providing refreshments, but in terms of the time of the people who attend.

In one respect - CASH - members do not pay for what they get at Club meetings; on another respect - TIME - they pay heavily. Is it likely that those attending will be more than compensated for the time spent? This is the thought that prompts this article, always remembering that meeting nights are competing against Television, Hotels, the effect of a hard days work, and dare I say it - the family who are left at home.

Each member should know whats on; an what night; by reading the Syllabus, which means your ideas for Club nights should be given before the next years Syllabus is made up, so lets have them "TONIGHT"; or phone one of the Committee before the new committees first meeting, which should be within the next week.

Other than meeting nights, social activitees are an important feature of a club. Small club nights out, cinema nights, progressive dinners, bus runs, car day out ending with a Bar-Be-Que etc., are only a few, all these things with the idea of bringing the families into active participation.

PRESIDENT REPORT: Con'td.

Here we should have voluntary assistance from non-committee members to help with some chores, a word not to be used lightly.

The cost of running a club is not just members subscription, but the amount of voluntary effort that is given by members to the service of the club. The committee can always use help with things, like making sure the tea, coffee milk and sugar are brought to and from each meeting and making a roster for who is on tea and coffee duty, and the raffle, instead of it being left to a small band of stalwarts.

Suggestions and criticisms should always be welcome, and as filming is our HOBBY and I hope it is always looked upon in that light, lets not get upset when somebody says something we don't agree with.

The Club meetings provide an opportunity for members to improve the "Who and What, the Why and Wherefore", and help others do the same. It is not enough that you pay fees, and even if you attend the meetings, to sit and just look, all night. Remember if you speak someone will always talk back, and your requests based on majority are what the committee will attempt to give you.

Membership of any Club conveys certain priviledges and usually are provide themselves on being a member, but acceptance of priviledges also carries responsibilities. Pride is something we cannot take for granted or leave to others.

PRESIDENT REPORT: Con'td.

Each of us can, and should demonstrate our confidence in the club, by attending meetings and taking part in events and functions.

Aye Yours

Joe Hastie  
PRESIDENT.

#### PROFILE OF JACK CLARKE

I suppose newer members of the Club might be forgiven for saying Jack - who? when they read Jack Clarkes article elsewhere in this issue.

In fact Jack's membership of the Club goes right back to It's very early days. Since he retired he has become something of a literary figure. He would of course, with his usual modesty deny that, but there wouldn't be many non-professional writers with their works in the archives in Canberra.

The fact is that Jack who was born in New Zealand grew up in the Dandenongs and knew and worked with many of the people who pioneered the opening up for settlement of that area.

#### PROFILE OF JACK CLARKE: Con'td.

He has become deeply involved in the historical aspects of the district and has written and published many articles on the subject. He also lectures and members may remember the illustrated talk he gave us some years ago on the geological formation of the Dandenong Rangers.

#### VICE PRESIDENT REPORTS:

As this committee yearcomes to an end, it is interesting to look back at the films that have been entered in competitions in the last twelve months. For the 3 quarterly competitions, and the 50ft. uncut competition, there have been 19 films entered. This is by no means a record year, but it is not a bad effort considering the number of members in the club.

There were a few first time entries from some of the newer members of the club, and this is godd to see. Although none of them managed to carry off first prize. some were able to go home with a spoon to show off to their families and friends, and also some helpful hints from the judges, on how to improve their films.

VICE PRESIDENT: Con'td.

Hopefully they will take notice of any criticism when they make their next film. Lets hope next year we will see many more members entering a film for the first time.

One thing that seems to put new members off entering competitions is that they feel that their film will not be as good as the ones shown by the more experienced club members. This fear is quite understandable, but just keep in mind that we all have to start at the bottom of the ladder and work up. It might pay to remember the old saying "If you start at the top, there is only one way to go, and that's down".

There are some members of the club who consistently make good movies. In getting to a position where they can enjoy this status, they have gained a lot of knowledge. I am quite sure that if they were asked, they would be only too willing to share their knowledge with other club members. It may save you from making the same mistakes as they did, and may also help you to become a better movie maker.

Peter Arney  
VICE PRESIDENT

FORGOTTEN FILMS:

It seems that most of us took up the Movie Camera to record the doings of our children when they were young.

We didn't care if other folk didn't like our pictures, we only took them to please ourselves.

After we had looked at them several times we showed them to our friends and then one day we got an exquisite thrill when these long suffering friends suddenly started: heartily and applaud something we had captured: to laugh in our fun.

From then on we set out to get that thrill again. We worked hard to improve what we did and make it more interesting so that every-body would get joy from it.

And as we improved, the first film got pushed further back behind the new ones until we changed the gauge of our camera and projector and the films were pushed into oblivion.

Or we got so adept that we were placing sound on the best of our work and stopped projecting the soundless ones.

And other people that had gone through this, have passed through the clouds into the eternal sunshine beyond, with those left behind wondering what on earth to do with the many films that had been made.

And it is here that the real value of those early films, in fact any amateur film, can be understood by anyone who will think over it.

## FORGOTTEN FILMS: Con'td.

Each film is an historical document. Its value increases with every detail included. Those titles that are so lovingly created are information stored for the future. If a beginner at film making practices sub-titling with the small plastic letters and places the best of all commentaries (the printed ones) at strategic places as he goes along, the film leaps in historical value.

But all films have historical value, the greater the more information that is conveyed or is available. Views of buildings and scenery that changes. Beautiful flowers, changing furniture, babies that grow up, or the happy ones that don't. Events that are forgotten.

The Ringwood Historical Research Group is conscious of all this. They are extending an invitation to members of this club to assist them in collecting, caring for, and possibly projecting every amateur gauge film that can be got.

We have assumed a responsibility to the people of Ringwood merely by using its name. We receive certain benefits from them and if we are wise we will receive more.

And there is fun to be had in doing what the group is asking us to do. Not all of us are capable of turning out trophy winning masterpieces but we can get a lot of fun attending to films made in the past. There are some interesting things in those old films.

## FORGOTTEN FILMS: Con'td.

The groups has not yet projectors capable of handling the old fashion gauges but with the way things have of turning up when needed by such folk, who knows what will come along? It will be a great thing for the club if museum pieces do accumulate in the historians' loving hands. Will we all do our best to help them in this work that is really an extension of our own aims?

Jack Lundy Clarke

## SECRETARY'S REPORT:

So it's "Take One" time again and its great to see Andy with a real handful of material to be printed. In these energy conscious days are we cooking with gas at last. Keep the contributions rolling, remember the aim is to publish each month although this will not be in the too immediate future.

It was unfortunate that the group film night tangled with the school holidays. The Jones family for one were too busy on a camping holiday to Canberra and Sydney. You might well ask whether anyone in their right mind would camp at Canberra, as it gets a trifle cold at night, enough to freeze the dish cloth inside the tent in fact.

We stayed in a caravan park for \$6 night but on the way home we motelled it, a first ever for the family, at \$23 a night. Not bad for six of us in warmth and comfort I thought.

SECRETARY'S REPORT: Con'td.

At Sydney we were installed at Woronora River, a pleasant spot but the morning and evening traffic interrupted the peace and quiet with a not a few decibels. Our filming was kept to a minimum which was just as well, because we are all aware of the problems of hand held camaras on Telephoto. Add a Sydney ferry base to that and there is a distinct tendency to aggravate the situation. I also stumbled upon what I hope will be a useful piece of knowledge that will improve our own movie making, it may be that it is only a little quirk of my own zoom and focus. With a little more testing I'll be able to let you know.

With the A.G.M. coming up we are hopeful of a good response and participation where members will not be reluctant to serve on the committee, don't forget that new blood brings new ideas. If you cannot be on the committee then let us know your ideas anyway, don't try to tell us that you don't have any otherwise you would never be able to film anything with your camera.

"Two for the price of None " has met with reasonable success in the interstate competitions so far and it is an interesting exercise to compare how the same films vary so much from one competition to another. Any film that can consistently scoop the pool must be an outstanding production in every sense of the word so watch for any that achieves this and make sure that you see it.

SECRETARY'S PREPORT: Con'td.

We need to keep in mind that a film needs to be enjoyable to watch, more than one that is, perhaps if we practised judging on T.V. productions we should improve our own efforts and also be a lot more selective in the programs that we watch.

The committee has also in its great wisdom decided to enter "Midnight Horror" in the Q.A.C.S. and A.A.C.S. competitions, we will keep you up to date.

A date to keep in mind is TUESDAY 17th July. We have been invited to the Dandenong Club for the judging of their "film of the year" so try to make it won't you.

As a final thought I hope that some of you have taken up the challenge to write about your equipment and why it is tops in your own estimation. Take my Norris for instance, it is easy to remove the covers and adjust the projector speed to synchronise with the tape recorder - that's enough to make any purist squirm but it works.

When you see the prize for the "Film of the Year" you might be kicking yourself for not being in it.

John Jones.  
SECRETARY

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Did you hear about the Irish sheepdog trials?

Some of the dogs were acquitted.



## HINTS ON FILMING A WEDDING:

One week before the Wedding.

Visit the church, introduce yourself to the Priest or Minister, ask if he will allow you to film the wedding, or if not, if you can film the bride walking down the aisle. Locate and check with flood lights. All power points you will have to use, and find out where the bride and groom will sign the register, and check that you can position yourself before they walk in.

If you are allowed to film the service then stay and watch an earlier wedding to know where the bride and groom will stand and what the format is.

If the minister does not want you to film the wedding then take some film of the inside of the church when it is empty as a cut in later. Check all your equipment and make sure it needs no batteries which have to be bought at the last minute. Discuss with the bride when she is leaving for the church and get her to allow 1 hour before for your filming, make sure she has not got her veil on before you arrive.

## THE DAY OF THE WEDDING:

Before you leave home check all your gear, preferably on a written checklist. Once you arrive at the home take a locating shot of the house before the crowd arrives.

Always wear a suit to film a wedding, so as not to stand out amongst the guests.

## FILMING A WEDDING: CoN'td.

When inside the house arrange your camera to take the bride putting on her veil, this allows good natural footage where everyone is too preoccupied to notice the camera. Do not let anyone, including the bride have flowers. If possible have an assistant with a flood light stand at 45° angle or larger from your own flood light. Make sure that you cannot see your own lights reflected back in the mirror.

Once the veil is in place, position the bridesmaids behind or next to the bride who is sitting down, and turn the bride so she is talking to them. Then have the parents and future in laws walk in, one at a time, mother first and give the bride her flowers and congratulate her, once they have each given their congratulations they should stand next to the bride. So you end up: with the bride, bridesmaids and parents. Then zoom in on the flowers.

Go to a different room and stand the bride with the bridesmaids, flowers, and have the bridesmaids out of the picture, focus telephoto on the flowers and then zoom out as the bridesmaids walk in, one at a time to get their flowers and congratulate the bride.

Once they have received the flowers they stand beside the bride and eventually all talk together.

## FILMING A WEDDING: Con'td.

From there, you can get close ups of the father having his flower put in his button hole, friends talking to parents. The bride looking at her gifts or cards, or if the still photographer takes the bride outside for photos it is an ideal time to get some artistic footage between trees, under leaves, etc., Take shots of the photographer to give you continuity.

Once the taxis have arrived arrange with the drivers to stop after they pull away to let you get ahead of them.

When the bride is ready to leave arrange everyone inside the door and position yourself outside then take them as they walk out the door towards the taxis, run in front of the bride and take a shot of the taxis and the bride walking to them. Take film of the bride entering the taxi then reposition yourself 20 to 30 yards in the direction of the taxis.

As the taxis pull away take one long shot of them and follow with the camera as they go past; then rush to the church and take the taxis arriving. From here you can film the bride getting out of the taxis and entering the church.

After the wedding the bride and groom will stand on the steps for photographers and friends to congratulate them, this is good footage so take as much as you can, be ready for the confetti and arrange yourself in a high position (steps or back fence) to shoot over the heads.

## FIMING A WEDDING: Con'td.

When the bride and groom have finished, film them entering the taxis and driving away.

At the reception take a location shot of the reception house sign and arrange with the owners to take film.

### THINGS TO FILM AT THE RECEPTION:

- 1: Guest having cocktails (try and stand on a chair)
- 2: Bride and Groom and official party greeting guests as they go to their tables.
- 3: Bride and Groom going to their table.
- 4: Everyone standing for God save the Queen.
- 5: Guests eating - general shots of everyone enjoying themselves
- 6: Flash backs to the head table
- 7: Offical speakers and toasts
- 8: First dance of bride and groom, and general shots of guests dancing
- 9: Cutting the cake.
- 10: Bride and groom changing in back room (get lead ready outside for going away).
- 11: Bridle couple coming out in going away cloths, and saying goodbye, try to get on a chair to shoot over the heads
- 12: Throwing the bouquet and rushing out the door.
- 13: Plug into the lead you have ready and take them pulling away in their car. The turn the camera to guests walking back into the reception rooms.

IN ANSWER TO JOHN JONES ARTICLE:

It has been the opinion on many amateur film makers, including a number in our own club, that Canon make the best 8mm Movie Cameras. Up until six months ago I was inclined to agree with this statement. But then I sold my Canon and bought a Nikon R8. I now realise that I am one of the chosen two of Ringwood Movie Club to own one of the best silent movie cameras on the market.

Probably the best way to explain why this camera is the greatest thing to happen since the invention of Movie Film would be to describe some of the features available on this magnificent piece of photographic wizardry.

The f1.8 lens gives a picture quality that would make any Canon owner green with envy. It also means that if you make any mistakes, they are much clearer and sharper. The split image focusing system is excellent, as long as you can find something vertical to focus on.

8 - 1 zoom range is adequate, and allows me to pan and zoom just like Ian Ackerly. The two speed power zoom means that I can vary the rate at which I make people dizzy.

The macro focusing system is extremely accurate. With a minimum of effort, I can focus up sharply on the piece of dust, that was left inside the lens when the camera was made.

IN ANSWER TO JOHN JONES ARTICLE: Con'td.

A variable shutter and backlight control means I can under and over expose a picture with much less effort than most people can.

As well as having the usual fade in, fade out and lap dissolve facilities, this camera can film backwards. If required, I can run the film in reverse for 5 seconds. This feature would be invaluable if I could think of something that needed to be filmed backwards.

These are a few of the reasons why I believe the Nikon R8 to be the ultimate in 8mm Movie Cameras, and I am sure that anyone who gets a chance to use one will agree.

But don't get any ideas about buying one. For some strange reason Mr Nikon, has decided to stop production of this particular model.

Peter Arney

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What was our beloved President doing at the top of a 30 foot Gum Tree?????

ANSWER: See Jean or Des Priest.

INCIDENTS NOT RECORDED BY THE CAMERA:

Arriving in Manilla 24 hours after a cyclone, we wondered what we would encounter. As it turned out most places around the city seemed to be normal except for water lying around torn coconut palms and electricity blackouts, which were still occurring 3 weeks later.

Taxi fares in Manilla are very cheap, so you use them freely. We travelled to Santa Cruz, Down Town Manilla .by one. That is the shopping area favoured by the locals. Emporiums, Street Stalls and eating places in abundance. We were interested in buying shoes, so looked frequently in windows at them. No doubt we were observed by a tout, who pestered us as we walked for at least  $\frac{1}{4}$  mile until we finally agreed to visit his shop. Once inside, he proceeded to display his wares at exhorbitant prices, which were promptly beaten down to a realistic price. Then we realised they had Doug's shoe, which we demanded to be returned and promptly walked out, No Sale made.

In direct contrast was the young chap, who chased after us to return a parcel I had dropped.

Clothing, especially childrens is inexpensive and a great variety is available.

INCIDENTS NOT RECORDED BY THE CAMERA: Con'td.

Traffic is chaotic and you need eyes in the back of your head. We had our evening meal at a Chinese Restuarant, upstairs overlooking a busy intersection.

The streets were jammed with cars and Jeepnees, an open bus styled on wartime Jeeps. Most are gaily painted and decorated with silver horses on the bonnets. Inside steroe Radios are played at ear splitting level. Fares on these buses are just a few cents and the locals seem to like loud music. Amongst all this traffic was a fire engine, siren blazing, endeavouring to reach a building on Fire.

After more shopping we decided to catch a Taxi to the Hotel, easier said than done, as the locals beat us everytime. Finally a young lad, for a small fee, flagged down a Jeepnee for us and after haggling over the fare for the two of us, we had the trip back in comfort, ending an interesting day in Manilla.

Lorna Tanner

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Handicapped golfer:

One who is playing with the boss.

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Overheard:

I got a new car for the wife, quite a good swop.

## COMPETITION JUDGING:

Here are some aspects of 8mm competition as practised in England.

There is usually a panel of five (5) judges made up of people experienced in movie making. The panel meets as soon as possible after the closing date and views each OF the entries, which are identified only by title.

Each member assesses good and bad features, making notes and allotting points according to his or her ideas.

Winners are selected on the basis of points totals and a tape recording is made of comments regarding each entry: this tape is sent to every entrant. By playing over his comment-tape he can learn just how his entry fared.

In a recent competition it was noted that the majority of entries were made by beginners rather than by experienced amateurs and this was considered a good thing for the future, assuming a willingness to learn,

Lack of planning showed up in many of the films submitted, despite a wide variation in subject matter.

Animation, even where very simple art work was involved, had in some cases been attempted without sufficient practice - this is very necessary to for success.

## COMPETITION JUDGING: Con'td.

There was an increase in the number of fictional films, and here again more time should have been given to practice by the people involved in the stories, as the acting was for the most part unconvincing.

Optical quality showed an improvement over previous years, but sound quality : in most cases left a lot to be desired. It was considered that more use should be made of the 24 fps speed; the extra 6fps would give better sound and also greater image stability, especially in panning.

Good technical standards should be aimed at, but nobody won or lost on this aspect alone. What the judges looked for was mainly that indefinable something which makes for impact - the something which causes viewers to forget that they are watching a stream of images, and become involed in the subject matter.

To sum up:

Don't be put off because you didn't win, and don't be discouraged by the judges criticisms - they are intended to help you.

Les Kennon

GROUP FILM COMPETITION RESULTS:

1st: Father knows best. Doug Tanner's  
Group

2nd: The Nut Case. Ian Ackerly's  
Group

3rd: Off Course. Jack Vaux's  
Group

4th: Holey Delemina. John McNabb's  
Group

NOTES:

Lorna Tanner's article on Manilla reminds me of the chap who went there and got tummy trouble, because he ate too many "Manilla Slices".

P.P.S.

Our thanks to Lesley for All the typing she has done during the year.

Joe Hastie

If anyone has some small pieces or jokes, please send them along as they come in handy to fill the small spaces

Lesley

Penitent to the Priest:

How far is it right to go with a girl?

Said the Priest: "As far as you like my son, provided you keep walking."

