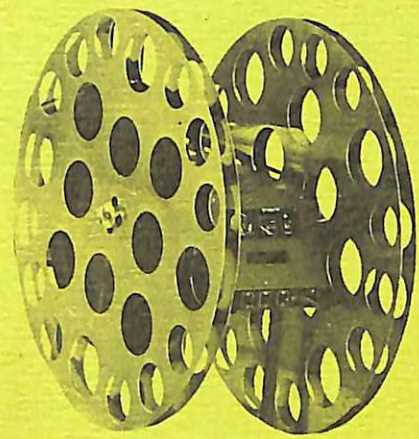


# RINGWOOD MOVIE CLUB

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



## "TAKE ONE"

RINGWOOD MOVIE CLUB:

PRESIDENT	Joe Hastie	725 7433
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"Take One" EDITOR:	Andy Osborne	870 1311
COMMITTEE:	Jack Vaux	758 6346
	Geoff Wood	842 6357
	Keith Parker	870 3756
	Des Priest Jean Priest 45 Bayfield Road. BAYSWATER 3135	

MEETING PLACE:

Ringwood Civic Centre  
Maroondah Highway  
RINGWOOD

TIME: 8.00 p.m.

1st & 3rd Fridays.

Visitors are always welcome.

## GREETING MEMBERS:

Well here we are nearly at the end of another eventful year for the Ringwood Movie Club.

It will be interesting to see what ideas come out of the questionnaire which was circulated amongst members. I'm sure a lot of members have ideas which could benefit the club.

It will of course be up to the incoming committee to sift through them and see which are workable.

And talking of committees have you as a member given some thought that you might be able to contribute something to your club by standing for a position on the committee. I'm sure an infusion of new blood can only be of benefit to the club.

I'm not going to say too much about the visit of the Valley Club as I am sure Joe will have quite a bit to say in his contribution. It should be a great success with all the work that has gone into it, particularly by Minnie and Fred Haering who have organised the hall, and not forgetting Des Priest, our resident transport expert.

Andy Osbonne  
Editor

FROM THE PRESIDENT:::

JUNE 1980

Tonights "Take One" is our last for the Club year, as our next meeting is the ANNUAL GENERAL MEETING where I hope we will have good participation by all members. I will be standing down or to use a film-ing term I will be "Fading Out" as I feel the strength of any club comes from having new and different ideas from new blood coming in and taking over the position as Office Bearers. Over the past five years the Club has grown in strength not only in numbers, but in many other ways. We have had very successful Eastland displays, outstanding success in the entry of a float in Moomba, and have more than held our own in National film competition where the name of Ringwood Movie Club has picked up a few first prizes, and in Geelong last year, we won the Club Competition at Club level. All this happened when a new team took office when the Club was at the cross roads, and with new ideas coming to the fore we have never looked back. I think the biggest single factor in the five years has been having a regular meeting place and time. When you know without even thinking that your Club night is the first and third Friday at the Civic Centre then you find that you just don't make other arrangements on your club night out. We have also been to visit other clubs and been visited by other clubs but tonight we have another first for Ringwood, as we have taken on a commitment to entertain a Club for the weekend, and we say a warm welcome to Valley Movie Makers. We have worked out a program which I am sure everybody will enjoy.

Before I wind up, let me say to all the committee and committee members, thank you for your support during my time as President, and I wish the new team good luck and my full support.

Aye Yours.  
Joe Hastie

DETAILS OF THE WEEKEND :::::

JUNE 6th - 7th - 8th.

FRIDAY 6th - 8.00 p.m. Club Night  
Film of the year

SATURDAY 7th - 8.00 p.a.m.

Meet at Eastland Shopping Centre  
Car Park. Where a bus will pick up  
everybody and leave at 8.15 a.m.  
SHARP, and drop us outside the Gas  
& Fuel in Flinders Street City at  
9.00 a.m.

The idea is for a film to be made  
with-in the bounds of Flinder St.  
Spring St. Latrobe St. and Spencer  
St. on whatever subject you want.  
You can work as a team, pairs, or  
single. All of the film must be  
shot during the morning, except  
Titles, which can be done at home  
We meet the bus back outside the  
Gas & Fuel at 12.30 p.m. and it  
will leave at 12.45 p.m. SHARP  
returning all to Eastland's.

Saturday afternoon to yourself.

6.00 p.m. Be at Temple Society Hall  
41 Elizabeth Street  
BAYSWATER

Meal will be served at 6.15 p.m. SHARP  
and will be finished by 8.00 p.m.  
8.15 p.m. Films will start and will go  
to approx 10.15 p.m. where tea or coffee  
will finish the night.

SUNDAY 8th 11.00 a.m. Meet at Eastland  
where a bus will leave at 11.15 a.m. SHARP  
for a "MISTRY" Tour which will take us  
approx 1 hour drive, where we will  
have a BAR BE QUE which is bring your  
own plus one.

For Ringwood Movie Club members. We will return  
to Eastlands approx 4.00 p.m. and say "Ta" "Ta"  
to Valley. Don't forget the A ..... so we  
can all have a good weekend.

FROM THE VICE PRESIDENT:::

The committee is very grateful to the members who  
were good enough to return their copies of the  
questionnaire.

The results were quite encouraging, as most members  
seemed to be happy with the club activities in the  
current syllabus. As at the close of the meeting  
on the 16th May, 18 Questionnaire sheets had been  
returned. I have made a brief summary of the results  
to give you an idea of what club members enjoy, and  
want from the club.

QUESTION 1:

Which area of movie making do you enjoy most?  
As was expected, most people enjoy filming the best,  
This was followed closely by editing and sound, with  
planning well back in the field.  
I hope this does not mean we are going to see a lot  
of unplanned movies appearing from now on.

QUESTION 2:

Which club activity do you enjoy most?  
Workshop nights seemed to be the most popular in  
this section, although members film nights ran a  
close second. Competition nights came next. Social  
get togethers don't appear to be very popular, with  
only 3 out of 18 people wanting them.

VICE PRESIDENT Con'td.:::

QUESTION 3:

If there were more workshop nights, which area would you be most interested in?

Not everybody gave an answer to this section, but those who did asked for discussion in all areas of moving making.

QUESTION 4:

Do you enjoy competing in group films?

12 out of the 18 people who returned their forms enjoy group film activities.

QUESTION 5 & 6

These two questions asked if anybody wanted changes made to the Syllabus.

Once more, only a few answered this question, but those who did, generally want more film making activities. Some wanted more , while others asked for less. Overall, the majority of members seem happy with the current number of competitions.

THANK YOU:::

We take this opportunity to say thank you to Greyhound Bus Lines for our trip to Surfers Paradise, which we won with our first ever film with sound and narration. The film being "Skiing the Victorian Alps". The trip was great as we had not been to Queensland before. Our special thanks goes to Ian Ackerly our last years group leader in helping us to finished product.

Fred & Minnie Haering

FROM THE SECRETARY:::

We are being invaded with other clubs a lot this year and along with Melbourne 8 we recently visited the Ivanhoe club and apart from meeting new people or being able to attach a face to a familiar name it is interesting to see how other clubs are working. The thing that I notice most is that we can become too used to the style of film with-in our own club and when we see other club works we find that there is a different approach which indicates that the field is wider than we think.

When it comes to being different, it looks as though the VAMM weekend with us will be drastically so. I hope that everyone survives. There will be some good activities so do make a real effort to join in.

There is one weekend that is worth attending and that is the G.A.M.C. weekend at Geelong. It starts with Dinner followed by a film show on Saturday night and Sunday is taken up by a tour of selected items of interest, a BBQ lunch, afternoon tea and then home. The dates are September 13th and 14th. If you can come to any part or all of the activities then do come, it's well worthwhile.

Joe and I together with Nola and Joy enjoyed the official opening of the Ringwood Cultural Centre, particularly the evening program with leading Victoria State Opera artists in concert. There's no show with out punch and as Ian Ackerly was not able to be present he managed to send along his son-in-law to represent him.

FROM THE SECRETARY: Con'td.

It was interesting to meet people from other local art groups that we didn't know existed, we all seem to be relatively unknown by the community. Talent is like money, you don't have to have some to talk about it. So it is with being a film judge but again like money, an ample supply helps a lot. It was very encouraging after a recent competition for one entrant to find the judges at a later meeting and thank them for helpful and constructive comments. I hope that we can work more of this in both ways. After all judging films is not the easiest of tasks that we are sometimes lumbered with, it's one thing to come up with a fair and reasonable assessment with which the audience in general would agree and another to write in clear terms helpful tips and improvements that can be understood, appreciated, accepted and acted upon.

As people even the best of us respond to genuine encouragement so don't miss the opportunity as it presents itself, a lengthy discourse would not be needed, perhaps a couple of words would be sufficient and as we become more involved we could not but understand and learn more of the art of film making.

Now that the club year is coming to an end it is time for all members to consider what they could do for the club during the next year. All positions are declared vacant and we will be needing some new faces, so if you can help by being on the Committee or some other position then don't be too slow in coming forward -  
WE NEED YOU.

THE SUPER (EIGHT) CRITIC:::

Since joining R.M.C. I have been, I have seen, I suppose, some three dozen films, produced by individuals and groups, and have been duly impressed and entertained.

However there is always room for improvement, as no doubt the producers will admit - and in fact do admit.

One thing strikes me: in many cases the titles don't measure up to the standard of the picture. Some pictures may not even need a title (or an end piece) either because the opening shot includes one or because of a special effect or spoken word. But where an opening title has been used there is often one or more of the following faults apparent:

- (1) The lettering is too large
- (2) The lettering is not (in cases where it should be) horizontal
- (3) The lettering and spacing of lines is not even
- (4) The lettering is not properly centred (in cases where it should be) or composed effectively
- (5) The lighting is not right - often over - or under-done
- (6) Focus is not always as sharp as it should be (no, you can't blame the projectionist)
- (7) The kind of title selected does not tie in with the type of picture to follow.
- (8) The title is too long on the screen.

From my own experience I think most of title trouble stem from lack of time; group film production always seems to be running late and with individual films, once the picture is finished we are too anxious to get it processed to be bothered overmuch with titles.

Of those listed I would say the most common fault is number 2. and a good point? Certainly originality, there is no lack of that, though a good and appropriate idea can be marred by careless technique.

## THE SUPER (EIGHT) CRITIC:::Con'td.

May I offer the following suggestions?

- (1) Realise that a title is an important part of your picture.
- (2) You have put time (and money) into your picture - don't spoil the effect with a poor title.
- (3) Plan your title and its presentation to fit the spirit of the picture. If a drawing or background scene is used make it appropriate, and the same applies to the opening burst of sound.
- (4) Concentrate patiently when setting up the title and don't shoot until everything looks right in the viewfinder.
- (5) Confucius say: Good picture need good title, bad picture need velly good title.

Well, after this I guess I had better be a bit more careful myself. But not to worry - personally I welcome criticism, with a view to improvement in movie making .... and isn't that what its all about.

Les Kennon

## BLIND TITLE:::

If you have venetian blinds in your house or apartment, you can use them to make unique titles. Just place stickOn letters on as many slats as you need to form your title. After you've arranged the title to your satisfaction, reverse the blinds so the title can't be seen. Then start filming while someone slowly pulls the blind cord, thus bringing the title into view.

## BLIND TITLES: Con'td.

This technique works best if you're shooting at night, or if a piece of opaque paper is placed behind the blinds so that no light shows through. If you want a second title or line of credits to appear as a follow up, you can place letters on both sides of the slats. Then start shooting the first title on the front side of the blinds, and, without stopping the camera, reverse the blinds so the second set of titles follows without interruption.

Super 8 Movie maker.  
Peter Arncy

## A SMALL FLIGHT OF FANTASY:

I had an unnerving experience the other day. I was exchanging some lighthearted badinage with my friendly neighbourhood camera dealer when I casually remarked that now that the price of silver had dropped dramatically we could expect a reduction in the price of film and that after all had been the justification for the rise in price. The poor man must have forgotten to take his pills that morning because he seemed to go into some kind of fit, rolling about the floor stuffing his knuckles into his mouth from which was emanating noises, which if I hadn't known better, sounded like maniacal laughter.

When he had recovered and I had sat him on a chair and dusted him down. He assured me, that, yes, he was sure that the manufacturers would do the right thing and respond to the market prices of their raw materials.

### A SMALL FLIGHT OF FANTASY: Con'td.

Of course one had to remember all the other things they were making sacrifices on like giving you a bonus cheque when you bought one of their slow moving "instant cameras" for instance, why they were partically giving them away. No, they couldn't drop the retail price, people might get the wrong idea, like them being overpriced when they were first released.

You know, dear reader, I came away from that shop with a warm glow in the knowledge that at least one person had faith in the marketing techniques of big business, but I do wish He'd take his pills regularly it might stop him taking those fits and giving more people wrong ideas.

### CREATING A FOG EFFECT:::~:::

One day while I was cleaning the lens of my camera, I accidentally came across a very simple way to create fog effects in my movies. I was wiping the lens with cleaning paper, and I decided to moisten the lens with my breath. When I noticed how long the lens remained fogged. I knew I had something, I made an experimental film of different subjects using this simple technique. The effects were stunning. I filmed my subjects in front of a white background, and when I breathed on the lens I produced the effect of a slow, misty fade-in. An even more beautiful transition can be made by combining this effect with a lap dissolve. The possibilities are virtually endless. With a little practice and patience, you can achieve professional-looking results.

Super 3 Moviemaker  
Peter Arney

### COMPETITION:::~:::

The quarterly competition was another illustration of what has been one of my hobby horses for a number of years, namely that a well made film or even a not so well made film with a touch of humour will always beat the well made "straight" film.

I was interested in one of the judges comments on Ian's film, he said, "he is the only person I know who can include blurred film and get away with it, not only that, he draws attention to it".

Editor

### TITLES:::~:::

Any member who missed out on Bert Badrocks night on "Titling" should be kicking themselves unless of course they were having dinner with their bank manager (sit down Mr Ackerly) or some other important person.

Bert, of course, without being offensive is the complete Movie Nut. His enthusiasm shows through when he is talking or demonstrating, and I am sure he opened our eyes to what can be achieved by using some simple and reasonably priced equipment.

Thanks Bert.

Editor



WHERE IS IT?:::~::~

A couple of months ago I decided that I should use Ektrachrome for a film I was to make.

At short notice I had to buy the film at lunchtime, what was needed were two (2) 7244 and two (2) type "A", I was going to make my own comparison as well.

I knew that Michael's in the city sold 7244, but unfortunately they didn't have type "A". No problem there, I would walk along to Ted's but all that was offering was type "G" (you know that aptly named stuff - G for garbage).

After all why worry, I shall go along to that big bright store called Fletchers, they are sure to have it, but all I was offered was that confounded "G" again, and had I persued the vocalization of my opinion of the stuff I would have had a first class argument on my hands with a salesman that obviously had never used let alone seen any results of it. I suppose that this came about from trying to avoid the redommended retail price. Kodak make the stuff and they are round the corner in Collins Street, so off I go full of confidence that my pocket shall be lightened, but no. even Kodak don't have any on their shelf, not in silent anyway.

It seems that the film will be shorter than expected, I have another 7244 at home, we will make do with three films.

Thinking I must have been dreaming after all, I checked the Australian Movie World that I had at work and sure enough the announcement that type "A" was being made available again.

.WHERE IS IT?:: Con'td.

Well the big question is; Who stocks the stuff? it was at least six months since the announcement was made. For curiosity I rang Trevor Letty, and being the knowledgeable and helpful type that he is, it was in stock so I was reassured again.

A further check at Kodak after a few weeks showed that there was film available at last - when it was no longer needed.

If this is any indication of how Kodak do business then it looks as though we are being taken for a ride again. You know the story, 'Owing to lack of demand the product has been discontinued.

As so few shops appear to stock either 7244 or type "A" Ektachrome, how many super 8 moviemakers through ignorance desperation, frustration, etc., resign themselves to having to use that pathetic, perverse, propogandist product. Persecuting parasitic perpetual parody performer.

Perfection putrities producing persistant profanity propensity plus perse pumpkin.

No doubt you have heard of the stuff the one and only Kodak Ektachrome TYPE "G".

Secretary

## THE OUT-OF-NOWHERE EFFECT:::::

I have found a simple method for making a subject "materialize" in my movies, and perhaps other filmmakers might like to give it a try.

The only requisites from creating the effect are a camera with lap-dissolve capability and lots of patience. Basically, the "materialization" is produced by a controlled double exposure (or superimposition of two shots) accomplished with a lap dissolve. In this case the beginning of your second shot will be superimposed over the end of the first shot. Here's how to do it: In the first shot, film the background or set that you will want your subject to "materialize" in front of. Then, start the lap dissolve (during the first part of which the camera automatically backwinds a set number of frames). Now, place your subject in front of the set and start the second part of the dissolve (the double exposure), and then continue to shoot the scene as you have previously planned it. For the trick to be most effective, it is essential that there be no camera movement or motion on the set during the double-exposure portion of the dissolve. So make sure that your camera is firmly mounted on a tripod and that it doesn't move at all during the dissolve. Also, use a set that you have control over. If you try this effect outdoors on a windy day, for example, you won't have much success.

## THE OUT-OF-NOWHERE EFFECT: Con't

Any movement in the background during the double exposure will reveal this cinematic trick when the scene is projected, because the audience will be able to see the superimposition. If the effect is properly executed, the viewer shouldn't even be able to tell that there are two shots involved at all. All the audience should see is the subject slowly "materializing" on the screen.

Super 8 Moviemaker.  
Peter Arney

## WORKING UP A SWEAT:::

If you're making a film in which a character must appear as if he has worked up a sweat, try using one of those pistol grip spray bottles to create the sweat. Set the bottle's spray adjustment so a fine mist comes out, then spray the actor's face with it. Resetting the adjustment so a stream of water comes out gives the effect of large drops and streaks of sweat. If you put a little salt in the water and a very fine coating of dust and dirt on the actor's face beforehand, the "sweat" will look more convincing. If you want an actor to look really grimy, like a soldier in the field, for example, try using some of the charcoal ash that's left in the grill after a Bar Be Que.

## WORKING UP A SWEAT: Con'ts.

Coat the actor's face with the ash, then spray a fine coating of water on him. Have the actor smear the dust around and wipe some of it off with his hands. Then spray the streaks on. You should, of course, be careful not to get any of the ash in the actor's eyes.

Super 8 Moviemaker  
Peter Arney

## TWO TIPS: DREAMS AND DEPTH:

If you plan to shoot a dream sequence in an upcoming production, you'll find that the scene can be enhanced by using diffusion to lend an unreal, fuzzy effect, instead of using an inexpensive filter, though try using a sheet of textured sandwich wrap stretched over the lens and held in place with an elastic band. The amount of diffusion can be varied by using more than one sheet of the wrap.

Here's another useful tip: The dollying of your camera forwards, backwards or diagonally will give good simulation of depth, and provide moving shots with great visual appeal. Wheelchairs make excellent dollies. They're designed to be pushed, can turn on a dime smoothly, and are often compact and portable. With a wheelchair, the cameraman's body will act as a natural shock absorber, insulating the camera from sharp vibrations.

## TWO TIPS: Con'td.

Another versatile dolly is the type of crawl cart mechanics use to work beneath cars. These are fine dollies for low angle work or "cat's-eye-view" effect. Yet a third dolly can be improvised from a bicycle, with the cameraman as passenger.

REMEMBER: A movie camera can also be a moving camera.

Super 8 Moviemaker.  
Peter Arney

## MAKING A CLUB FIM:::

Do you remember the fun and pleasure that you had when you acquired your movie camera? Were you impatient to receive that first film back from the processors and dying for the weekend to come around so that you could put down all those beautiful ideas you had for recording the family on film for posterity?

Of course we all do ... but that was some time ago ... Do those ideas still come with the same enthusiasm ... or has the novelty worn off? How many of us only take our cameras on the holidays and even then use them only for snapshotting. How many of us find all too often that we can find "nothing to film".

Well this is a defeatist attitude isn't it?..... We go out and pay a lot of money for a camera and don't use it.

## Making a Club Film Cont'd.

Do we buy a house and sleep in the park? Do we buy a car and leave it in the garage? Of course not. The camera has been bought and all that is needed are some ideas to help do something further and even more rewarding than the holiday films.

The fact is that the finest filming equipment in the world is useless unless there are ideas for the film. Film ideas may come spontaneously but to develop them into a "screen success" it will be necessary to do a little work. Inspiration is only the start. The idea must be followed by a fair amount of steady work. It does not matter whether you develop the ideas in your mind or put them down on paper. The first idea and the final screening are the important things.

A small idea can be the basic of a thirty minute film if developed sufficiently. Start out by sifting all the different ideas that come to you. Throw out those that are impossible to film for one reason or another. Write down others that hold more interest than others the ones that have some meaning for you personally.

Eventually as you work over them little points will stand out. Pick on these and develop the film possibilities of each one. Before you know what has happened you will have a sudden inspiration, a certain topic, the one you are looking for.

## MAKING A CLUB FILM:: Con'td.

Where the initial ideas come from?? Most of us do a certain amount of reading each day. Newspapers, comics, magazines, jokes, cartoons, poems, short stories, etc., the list is endless. It is not difficult to take an established story and make a film of it. It is that is what you want to do, fair enough, but you will not be creating something of your own... unless you adapt the story to your own ideas, you would be making what is known as a pot boiler.

There is nothing wrong with using other peoples work as an inspiration of your own. After all what is new? How often have you seen a film and felt that I could do a better job than that. This is where your ideas could come from. It does not matter how hackneyed the idea is, you can put your own feelings into it. The old standby of 'boy meets girl' has featured in more Hollywood films than you can poke a stick at. It is an old and tried formula, but there is always something different to say about it and I suppose there will always be.

O Henry was well known for the way he had of taking you in by giving a simple plot to his stories and the 'killing you' with the twist in the very last line. A film could be made as a satire on some aspect of life that affects us. The rush to get home from work, but the drag to get to work in the morning. This sort of simple plot can be given a twist

## MAKING A CLUB FILM: Con'td.

by putting the idea into the mind of the audience that our hero wants to get away from work to rush home to his loving wife. However we might find that he has a date with a glass of beer instead. Here we have a simple idea a further development and put a twist into it's tail.

You can make your satire amusing or serious. Take an aspect of life that is serious to others but which you may find amusing. Perhaps you could make a one man protest film. Film sequence can be used devastatingly to achieve this sort of thing.

Music can suggest a lot of ideas. One simple way is to illustrate a piece of music or a 'protest song to give it more emphasis. The film would have to be timed to fit the music. Each part of the musical composition may give you feelings that can be expressed in film.

Most jobs have their unusual aspects that not many people know about. Be very wary of just doing a film about your job. This is a very easy trap to fall into and the film would be deadly boring unless your work is especially interesting.

Another idea is dogs or a birds eyeview of the world around us. Your thinking would have to be projected into what would interest a dog or bird, to give you an interesting film and good practice in doing effects, but it would be necessary to combine all the effects into some cohesive script or it will have no body.

## MAKING A CLUB FILM Con'td.

A set of unrelated effects would really have little interest to anyone. In any film there must be a relationship of sequences.

Most of us use colour, so why not try this for an idea. Perhaps a script on the colour red. Contrast red dresses, shoes, doors, traffic lights, car stop lights and lips. What do you see in one colour, how can you combine the different shots into one film story? What should be done with these ideas? How about writing them down. They can be fully detailed notes, sentences or just single words. What matters is find a cartoon or comic strip that appeals to you, or you think might give you an idea for a movie, cut it out and paste it into a book. Write down amusing or serious situations as you come across them; they will all contribute to a fund of ideas that you can mull over in your spare time. The story line must be developed, present the audience with a situation; THIS is the basis for the movie. Develop the situation by bringing a complication or complications into the plot. Eventually a crisis will be arrived at and cleverly surmounted. There may be several crisis of varying intensities. These sets of predicaments do not have to be increasingly difficult. There should be a climax followed by an anticlimax

## MAKING A CLUB FILM Con'td.

although the situation climax does not have to be entirely visual; it can be developed in the mind of the victim.

### THE STORY- WRITING A SCRIPT:

What is a script? Why should we sometimes go to all the trouble of writing one? Does it help or does it hinder us in our filmmaking?

Writing a script is like telling a story but it is not quite so simple as that. If you have ever written a short story, and most of us have way back in school, would it be of any value to shoot a film from? In most cases the answer would be no. This would not be due to the content of the story, but because a film script should contain special peculiarities that make it more than just a story. The obvious thing is that a script will tell us the story-line and how it is going to develop. It will give clues to the mood of the play by its descriptions and by the action. It will give describe in detail what the actors will look like and what they will

If you write a script giving yourself all the information that you require, you are likely to find that **IT IS EASIER TO DO YOUR ACTUAL FILMING.** The script does not have to be really involved, but often it will develop into a far more ambitious film than the original.

## MAKING A CLUB FILM. Con'td.

Take for an example the following idea.

A man finds a door in a paddock, which appears to be locked, he tries to open it, fails, and, then the door opens of its own accord.

Now it would be quite easy to go out and shoot a story on these lines from this brief script, but it must have to be admitted that it is rather sketchy. It tells us nothing about the man, his situation, nor does it do anything to explain why the door is there in the paddock.

**BUT IT HAS POSSIBILITIES.**

Good Luck.

GREETING MEMBERS::

Well here we are nearly at the end of another

TEA ROSTER: :::::

Please make a note when it is your turn to make the tea and coffee for supper. If you cannot be at the club that night please make arrangements for someone to take your place, don't just tell someone, make sure you have "TEED" them up. them up.

DECEMBER: 7th Eddy Ritchie Andy Osborne  
HOLIDAY BREAK

FEBRUARY: 1st Keith Parker Doug Laundes  
15th Fred Neilson Rupert Fisher

MARCH 7th Lawrie Keay Bill Hall  
21st Peter Cox Fred Walters

APRIL 18th Doug Thomas John Mc Nabb

MAY 2nd Tom Cockran Jim Craig  
16th Doug Tanner Jeff Wood

JUNE 7th Jack Clarke Geoff Dustin  
20th Fred Haering Doug White

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