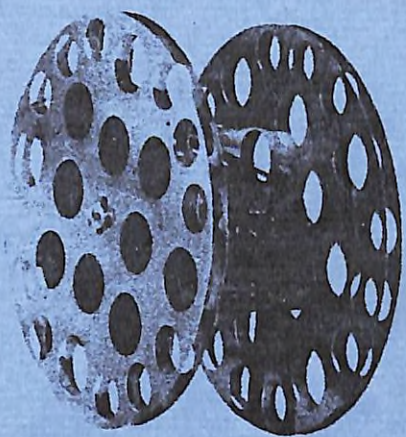
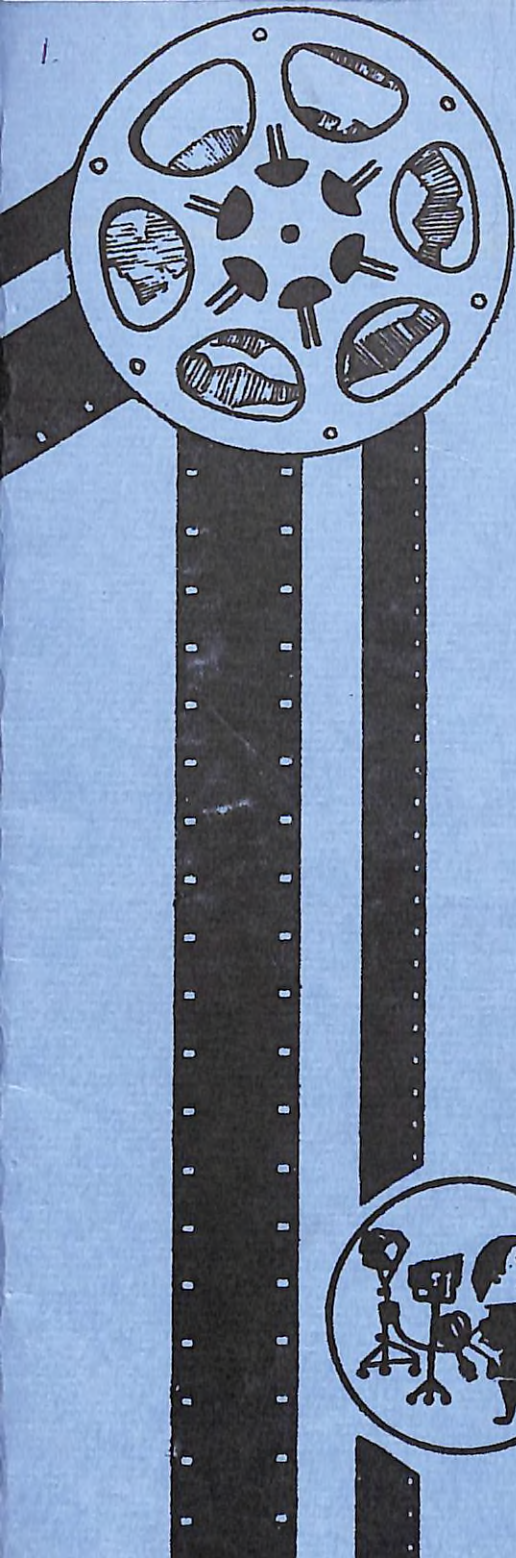


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THE STORY  
of the  
**RINGWOOD  
MOVIE CLUB**

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



TAKE THREE

3387

A Brief History  
of the  
RINGWOOD MOVIE CLUB  
by  
Doug Tanner

BEWITCHED BEAUTY  
by  
Jack Lundy

To  
The Ringwood Historical Research Society  
*[Signature]*  
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A Brief History  
of  
THE RINGWOOD MOVIE CLUB  
By Doug Tanner

About July 1955 I purchased my first movie camera, a Eumig C3 and after shooting a couple of reels of film decided I should join a club. Looking around me I found enquiries as to the whereabouts of a camera club seemed to lead nowhere. However my efforts were rewarded when a man came to my place of employment and told me a new club was being formed in Ringwood.

The first meeting was held at Peter Payens' Photo Studio in "The Arcade" It was in fact held in conjunction with the "stills" club. the first President was Bill Duke. Les Mabus was Secretary. Meetings were held monthly at the studio in "The Arcade" We usually had attendances of about 50 members. \*

An exhibition of both movie films and prints from stills was held in the Town Hall. It was at this time obvious that the two mediums do not mix and so the movie section broke away and formed the Ringwood Cine Club, meeting on a different night but still at Peter Payens Studio.

\* "The Arcade" is now Murray Place.

One of our early members, Stan Dobbins, bought the equipment side of Peter Payens' business as Peter was only interested in portraits, weddings, children, etc.

Stan's business grew until he found it necessary to move to a site on the corner of the Arcade and Marcondah Hwy., to trade as the Ringwood Camera Center. Both the still and the movie clubs moved with him.

The meetings were held in the shop on Friday night as in those days there was no late Friday trading. Members came and went but attendances held between 25 and 40.

It was not unusual for husband, wife and children to attend meetings. Sunday outings were a regular and well attended activity.

It was considered that a once a month meeting was not enough and was one of the reasons for loss of members so twice a month meetings were introduced, one at the shop and one at a member's home, as the shop was not available for extra meetings. This arrangement went on for some time. One of our members, Charlie Hayes had a disused building 14'x20' on his property. It had a concrete floor and unlined walls and ceilings. It served as meeting place on the alternative nights.

Time moved on and we were informed that Health authorities had declared the shop unsuitable for meetings and so a new meeting place had to be found. At this stage Charlie Hayes offered the shed as a regular meeting place. This was gratefully accepted.

The Club then had a good active membership who as Charlie agreed, proceeded to line the walls and ceiling with material donated and bought for the purpose.

A section was built on at each end to house screen and projector booths.

Working bees continued for several months. A carpet was donated for the floor. Seats were built and upholstered and the room could seat about 40 people.

When the job was finished the Club had a very presentable theatrette in which all its meetings were held.

By now visits from and to other clubs were annual events, the Ringwood Club being noted for its friendly atmosphere.

Several Club films were made in the theatrette which are now in the Club's library.

Late in the 50's when the Club was going strongly holding its own with 30-40 members, the new entertainment medium television came and swept all before it. along with most other activities our club was severely challenged by it as people became captive to the new device. Meeting after meeting club members dropped off until for a time we were lucky to muster six.

An extraordinary committee meeting was called and methods were devised to combat this competition. I am proud to say that slowly but surely attendances,

were built up. The Club progressed until about mid 1970s we had to vacate the theatre as the property had been sold.

Members met again at private homes until for a time we had short noisy meetings at the Ringwood Library

We met at the Knox Club, where again due to a licencing problem, we had to look for new premises and so back to members' homes for meetings.

About this time a club member heard of the availability of a room in the Ringwood Civic Center.

We applied for and were granted the use of this room and that brings us up to date as far as a meeting place is concerned.

All the upheavals wrought havoc with our membership which had fallen to another low with attendance now down to six.

A determined program devised by the committee and a recruiting drive headed by Keith Parker and held at Eastland, set the membership on the upward trend, a situation that the Club still enjoys.

For many years the Club has held Xmas. parties for members and their children. Father Xmas, Charlie Hayes, being a feature of the occasion. Other members generously made their homes available for the function. Ernie Gallus and wife Helen were the first then, after several years, the venue changed to the property of Andrew and Margaret Hynam-Smith.

Quarterly competitions were introduced and prove to be a popular method of appraising and rewarding members for their efforts. This helps to keep the of club films on a high level.

Group films are another activity where four or more groups are formed. Each is to make a film that is judged at a date arranged. A perpetual trophy is engraved and presented to the winning group.

There have been many outstandingly active members like Brian Fischer and Arthur King to make lasting contributions and then go their way.

From the very early days Lance Tucknot with Laurie Keay and his wife Lesley, have been prominent and they are still active.

But younger people now supply the main drive, It was through the untiring efforts of Joe Hastic that the club possesses the magnificent trophy won by the entry of a float in the Moomba Parade.

Social events, day outings, workshop evenings fill the club syllabus, but it requires a visit to club meetings to get an understanding of the good fellowship that the film-making promotes.

## BEWITCHED BEAUTY

By

Jack Lundy

A beautiful picture was shown upon a screen. Lovely scenery with distant blue mountains was a backdrop to a grassy gully noisy with children running here and there.

A miniature train circled around a lawn at the end of the gully. Musicians played beneath a shady tree.

There should have been a mixture of laughter, bird-song and music.

But all was silent.

Then the picture was swallowed up in bright light. Loveliness turned into shadows but the room was filled with the noise and music that should accompany the picture.

Similar things have happened to many folk who have bought a movie camera with the idea that it needed little difference in treatment to a snapshot one.

They found that it is a fascinatingly different thing altogether.

The first shots taken with such a camera enthrall the photographer when developed if he has used common sense in taking them.

The exhilaration of seeing some part of his life become vivid movement on the screen is an ecstatic moment that usually make him a devotee of the art for life. Whether he actually continues to use it or not he (or she) spends the rest of his lifeaching to get that exhilaration back.

Usually he is not able to devote the time and thought (and money) to satisfying the longing as he just doesn't know how he can ease out of the problems that the medium poses. He keeps the camera in its case and promises to do something about it some day.

That was how it was with me until the thought of joining a club was put into my head. Then came a great day in my life !

I watched pictures Doug Tanner and Laurie Keay screened, to be inspired to go and try to do as good.

The results were a bewildering mass of successes and failures. Of joyous moments when I linked sound track to picture and depths of despair when forgotten switches left the audience in silence, to mutter their sometimes ribald comments.

Or the film joints I had made came adrift, so my projector and film was pushed aside to let someone else take over and the show go on. This would of course happen when the club was entertaining members of a visiting club, or some other special occasion.

But of the joy when I remembered to do everything right, when the picture was bright, entertaining, or a spectacular news item.

The skill that came through attending the club meetings has given me hours of great pleasure and though nothing I have produced equals the magnificent work of the masters I first watched, it has given me great joy to watch happenings that have been of importance in my day, come back to life upon the screen

The blessings that the tape recorder has brought to the movie maker are part of the entrancing joy of the shadowy art. To see and hear the voices of my grandchildren, as tinies, echoing in the room when they have grown to adults is a heart stopping thrill. To match the little voices to the tiny figures creates a whole new life.

The club years have been as full of light and shadows as the screens themselves. There were times when merriment filled hours of both night and day.

Children's parties at Christmas time bring joy to families everywhere but when they are recorded on film they give the same joy over and over again for many years.

The first parties were held in the evening and gatherings and lighting effects were very much in the spirit of Christmas. But the strain on the children of waiting till after dark in these daylight saving days was impossible to stand and the occasion had to become just another party colored by the visit of the children's friend Santa Claus.

The pictures taken at these times are of very great value to our community and it is my hope that recognition of that value will make sure that the films are properly preserved.

It would be ashame if future generations failed to see the bewitching beauty that the movie camers caught when we were young.

## NOTES

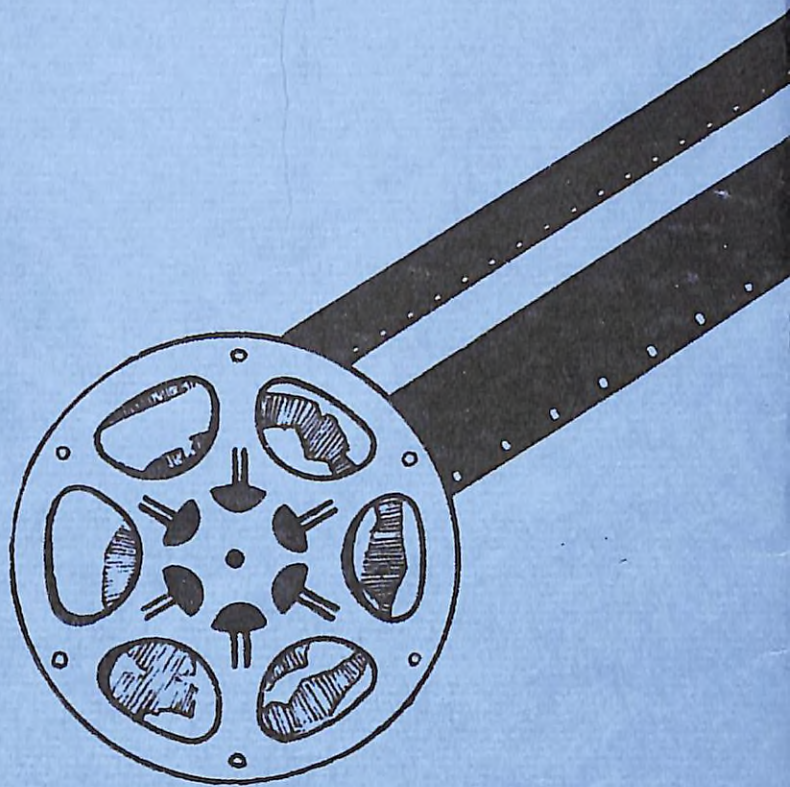
The Club badge which can be worn by members and has been used in various ways, on trophies, as a film logie, etc., was designed by Brian Fischer in 1965.

The noisiness of the meetings that were held in the Ringwood library was because a large room was shared with other societies at the same time with only a thin partition dividing the space.

A large volume of applause could erupt from next door with devastating effects to a particularly sensitive moment in the sound track of a film being projected.







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