



NEWSREEL



Edition Twenty Six

July 2011

the official publication of

The Australian Museum of Motion Picture & Television (Inc.)

Preserving the proud heritage of Australia's moving image industries for future generations

For a full colour, high quality copy of this publication, download from our website; www.ammpt.asn.au

Re-defining our objectives

One of the dangers inherent in any growing organisation is forgetting to convey to the newer members the original objectives upon which it was founded. Also regular communication with and between its membership should be foremost in the Association's activities.

AMMPT pleads guilty on both counts.

We need to reflect on the reasons why AMMPT was formed. In September 2004 there was very little opportunity for those interested in the history of our industry to observe objects and artefacts significant to its heritage. What had been preserved was mostly held in the warehouses and other storages of government archives and museums, or in the hands of private collectors, most of which was not on display or readily accessible to the public. The limited access and centralisation of where displays were available meant that considerable time and expense was incurred to view them – a fact not lost on those living in Perth and other distant locations.

Originally conceived to preserve the heritage of Australia's cinema industry, AMMPT has evolved to reflect the realities of life and subsequently embraced the television and related industries. While this allowed a greater range of industry personnel to be involved in our project, the administrative infrastructure has not kept pace with its members aspirations. This has been especially felt by the growing number of new members joining from other regions. The tyranny of distance and travel expenses has prevented the desired level of establishment support for the members and new branches being set up in these areas.

Communication with members via our newsletter has been sporadic, not due to the lack of information to be conveyed, but by being unable to recruit a person take on the role of editor. Our website potential has also been restrained by a similar lack of volunteers to take on the responsibility of maintaining a vibrant and relevant site. Discussions are now taking place which should overcome this deficiency.

To enable the committees of established and new branches to develop under a nationally standard set of procedures, an Induction Manual has been prepared and distributed. This document is also available to every member to peruse. Apart from the National and Regional Constitutions therein, it contains our By-Laws, Policies and Procedures as they exist at the moment. The document is designed to be open to national amendments and additions as new situations arise.

Heading the manual is a definition of whom we are and where we are heading. This establishes a focal point from which all our activities are measured. In "museum speak" this is known as our Mission Statement, Mandate and Strategy.

Mission Statement

The Australian Museum of Motion Picture & Television (Inc.) (AMMPT)'s mission is to promote a greater public awareness and appreciation of Australia's contribution to the continuing evolution of the film, television and related media industries to which our nation's unique social culture continues to be influenced by exposure to them.

Mandate

AMMPT's mandate is to preserve significant objects, document and publicly exhibit them throughout the community to demonstrate the Australian contribution to the development of the moving image and related media industries from their inception to their ongoing evolution. To advance its mission AMMPT will collaborate with existing Federal and State Archives and Museums and support and promote industry related displays by local government, private archives, community museums and collectors. It will also maintain and distribute its own collection and arrange promotional events

Strategy

AMMPT will locate, obtain and preserve, commensurate with its resources, the widest possible range of appropriate objects and information deemed necessary to develop displays for the purpose of informing, entertaining and educating the public. It will initiate interpretation programs which highlight the technologies used, individuals, entities and related services and to publicly exhibit them at its own or its members premises or in collaboration with kindred community or private museums.

Members are urged to reflect on these objectives which govern all the Associations activities. It also establishes paths to which our energies should be directed and not distracted by the many seemingly attractive side issues that may arise or cause concern or conflict with similar entities or special interest groups.

By creating a public awareness of our existence at community level, this has resulted in an increasing number of donations of objects, some of which the previous existence was unknown. Coupled with the vast range of industry memorabilia and artefacts held by AMMPT members who would like to publicly display their collection but wish to retain ownership and control over its exhibition, our association has a unique opportunity, given genuine government and corporate support, to involve the entire Australian community in learning of our industry's achievements.

If the message eventually gets through to our politicians, perhaps they will realise its value and give it more support.

Communication evolution

The future of using *Newsreel* as the prime means of communication with our members is now under scrutiny. Notwithstanding the difficulty we have in obtaining the services of a member to take over the editor's role, we must face the fact the younger generation is increasingly using the internet and web to keep in touch and for information. As the destiny of our project will ultimately rely on the interest and involvement of those who may now be just starting in our industry or studying for it, we need to facilitate easy and contemporary access to our organisation.

Another factor which will be more apparent to our members residing outside Perth, is the spasmodic receipt of the publication. It suggests nothing much is happening, while exactly the opposite is the case. Events in the Western region, and admin tasks related to the establishment of other regional branches, combined with local member activities have absorbed all the available time of the President/editor. Since the last edition in March, photographs and articles to be written have been piling up, waiting for the opportunity to assemble them together in a new edition. Time never seems to be available as one priority overtakes the other.

A few months ago we endeavoured to rejuvenate our website and even initiated an electronic newsletter. Member Bruce Dargie established a presence for AMMPT on Twitter and Facebook, but again, due to time pressures, and lack of members dedicated to sustaining these initiatives, they fell by the wayside. With the growth of interstate membership, it is hoped suitably qualified people may emerge to take on these roles.

During recent years it has been noticed many of our older members are now going on the internet, to the point where over 90% of our total membership are now connected – most on broadband. It is obvious the internet is becoming the communication medium of the future and it is up to us to embrace it if we want to survive and be relevant in today's society. This allows us to consider using our website as the prime mode of member communication and enabling quick advice of coming events or AMMPT news in general. In this manner, events and notices can be posted as they occur.

The committee is now in discussion with a new member who may be interested in coordinating our web presence. It is important a rejuvenated website reflect our suggestions and ideas, especially those of our new and younger members and others who regularly "surf the web".

A special team has been established up to coordinate this input to provide a new webmaster with the guidelines reflecting our requirements. Your suggestions on how it should be set up and anything else you consider would enhance our presence in cyberspace is urgently required. Please email your views to our email address ammpt@inet.net.au with "Web suggestions" in the subject bar.

As it is possible some members reading this may have recently connected to email or changed their ISP and have not sent us their new address, a **test email** has been sent to all members currently listed on our data base. If you are connected and **did not receive the email, please advise us ASAP** so you will not miss out on future communication. If you are not, nor have any intention of connecting to the internet, perhaps you have a friend on the net whom would be prepared to accept mail on your behalf. If so, providing their address details will ensure you are kept in the loop.

Recent donations

Donations continue to be offered for our collection and general operations. Some of the recent items include;

Bauer 16mm Xenon arc projector

The Paradiso Cinema in James St. Perth had no further use for their 16mm machine and have donated it to AMMPT. At the moment it is uncertain if we will add it to the collection for future public exhibition only or use it in conjunction with our own 16mm film library and special presentations.

Removal of the equipment which included a deceptively heavy rectifier unit down a narrow and steep stairway from the bio box taxed the waning muscle power of our aging volunteers.



Paradiso Snr. projectionist Neil Perrie (left) with Graeme Lacey

Computer equipment

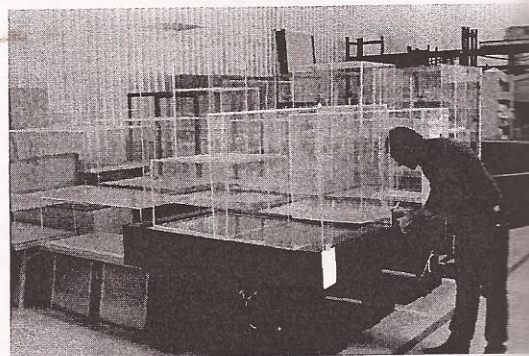


Keith Coote with some of the donated computers.

While not destined for the collection, it has been decided not to sell off the several almost new computers and ancillary items donated by Curtin University as reported in the last edition. It is now intended to use these items to build interactive displays when we eventually secure permanent premises.

More help from WA Museum

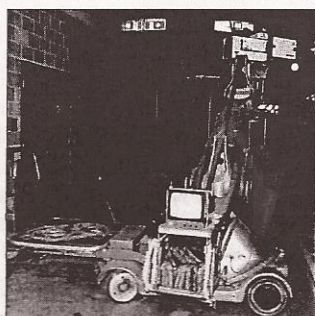
Several more surplus acrylic display cabinets resulting from a WA Museum upgrade have been offered to AMMPT. They will add to the inventory of display cabinets already donated by the Museum and Channel Seven Perth.



More donations

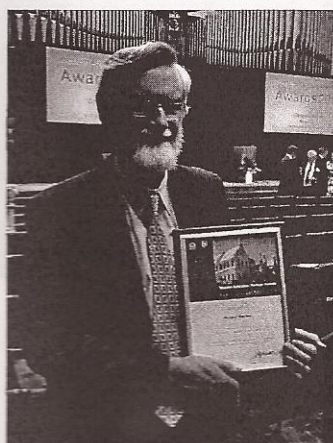
The problem of storage of donations is one of the reasons why public museums and archives are often accused of being insensitive when they refuse to accept many items considered of significance by the donors. The same problem impacts on volunteer based museum groups such as AMMPT whose main collection focus includes large and heavy items such as 35mm projectors, TV cameras and studio pedestals. The Western Region branch has become increasingly aware of this problem in recent years, and now with the formation of regional branches, similar concerns are emerging. With the closure of GTV9 in Melbourne, many items were purchased by AMMPT members and other collectors. Malcolm Richards in Melbourne has been accepting rare industry objects that would otherwise have gone to the tip. Other items with similar provenance are being discarded as they are superseded by new technology.

Such was the case when we were offered a Mole Richardson camera crane by Global TV in Sydney. This 4 ton monster has a rich history of involvement with many of Australia's pioneering and iconic television shows and its preservation and future public display has high priority. ER President Keith Kanaar and his team have been working with Kel Robards to ensure this item is preserved.



Richard is recognised

After an extensive career as an educator, and in later times running the Light and Sound Discovery Centre in Fremantle – now closed due to other uses for the building – Richard Rennie, as AMMPT's education officer, has been responsible for many moving image related programmes for our organisation and within the community.



He recently received a *Highly Commended* Award in the annual Western Australian Heritage Awards - 2011 for "Outstanding voluntary contribution to heritage by an individual".

The award was presented during a ceremony at the Western Australian University and given because of Richard's outstanding commitment

to developing creative and educational heritage related programs for children and adults. An example of Richard's excellent programs is "Make a Magic Lantern Projector" (partly sponsored by AMMPT) and held recently during the school holidays. These programmes encourage the younger generation understand the basics of our industry's technology and perhaps create an interest in being involved later in their lives. Other examples of Richards contribution to AMMPT's activities are listed elsewhere in this edition.

Coming events

Please mark in your diary NOW!

Members meetings are held at our regular venue, the **E. Vic Park RSL Hall, Fred Bell Parade, Bentley** on the **third Wednesday of each month between 7 30 and 10 pm.** Selected titles from our 16mm film library will conclude each event

July 20th

Update on new AMMPT initiatives

The President will brief members on some new exciting initiatives being taken by the Committee, also on developments with other regional branches

and

History of Australia's National Flag

AMMPT member and President of the WA division of the Australian National Flag Association, **Bert Lane**, will give a presentation giving some very interesting facts on the evolution and history of our National Flag. Bert expects to initiate some very robust debate on this subject.



August 16th

Unusual film gauges – 17.5 & 28mm

Ian Stimson will give the history of these almost forgotten gauges.

September 21st

Museums Australia presentation

October 19th

Annual General Meetings (WR Branch and National body)

Details will be sent to all members in September

November 16th

Television & Cinema Quiz Night

Lizzie Kirkham is urgently seeking help from those interested in bringing involved and assisting in its organisation.

Please contact Lizzie on email : lizziek@ekco.net.au

Refreshments

Tea & coffee is provided.

Bar service available between 8.30 pm and 9 pm.

Please Note:

Please wear your name badge/membership card to these events. It will assist members to get to know each other.

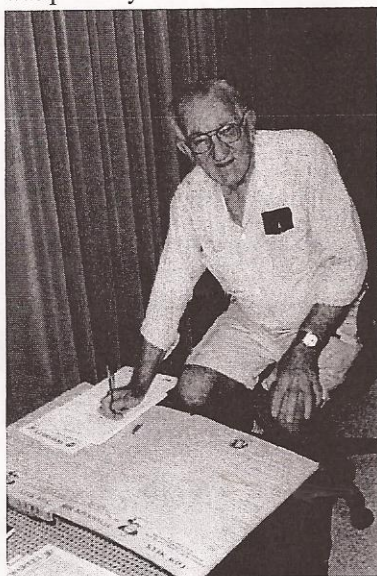
And don't forget;

CLASSICS OF THE SILVER SCREEN

Our regular public fund raising event at the Cygnet Cinema on the third Sunday morning of each month.

Tom Mix's Autograph Book.

So named in gilt on its cover, this hefty tome is one of the more remarkable items lately added to our growing collection of paper-based memorabilia. Measuring 52 x 41cm, it is a strongly bound volume of 300 lined pages, its purpose explained at the top of each. This tells it was created as a tribute to the famous star of western films on the completion of his fiftieth picture for the Fox studios (later Twentieth Century—Fox). Also that, when filled with signatures, it would be forwarded direct to Tom Mix. Commissioned from a manufacturing stationer in Sydney, it was probably one from a total order for just a dozen or so.



Though this volume failed to specify the pertinent film, our research soon revealed that it was applied to 'The Last of the Duanes', released in 1924, one of the many concoctions of Zane Grey brought to the screen. As advertisements in the press said of it, "The most thrilling novel of recent years. A blazing story of the West - when romance rides in the saddle and Cupid holds the

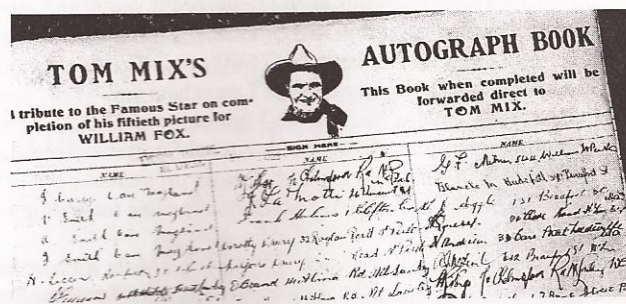
reins" and "Don't shoot to kill. I want Luke Stevens alive. He squealed on me". This latter piece probably quotes an intertitle on the film, for it was, of course, from the era of the silent screen.

The legendary Mix (1880—1940) was renowned for performing nearly all of his daredevil stunts himself, and his fame was shared by his faithful horse, Tony. Elegantly dressed usually in white, he was Hollywood's favourite cowboy star, till the early years of sound, when the lead passed to John Wayne and to William Boyd (as Hopalong Cassidy, dressed in black).



Apparently the Fox film exchange offered the autograph book to each exhibitor who chose to show the single print of the film that it seems all was allotted to Western Australia. It attracted just some 1,250 signatures to its first twenty pages, and this rather meagre result is not so very surprising, really. In some theatres, their simple foyers may have given little scope for a bench or table on which to place the bulky volume. Awkward too may have been the ready provision of pen and ink in days before fountain pens were common. Then the many youthful customers would have needed some supervision to reduce the jocular pseudonyms all too easily forthcoming.

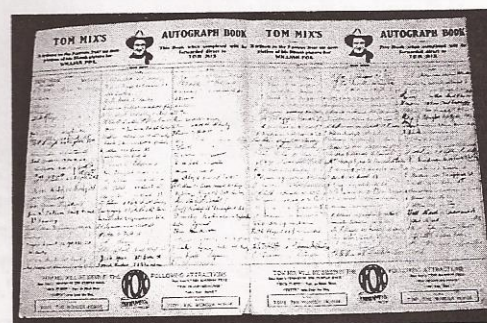
For a low-budget western, 'The Last of the Duanes' did well to obtain a run, starting on 9th May 1925, at Perth's leading, and by far the largest, theatre (of six), the Prince of Wales. But then it was the week of the school holidays, and afternoon sessions would have done very well. The regular run there was for one week, at just two sessions daily (2.30 and 8 p.m.) and the main feature was supported by one or two shorts and a vaudeville act. As further enticement, the Prince's orchestra was then offering "selections from the latest dance music".



The successive blocks of autographs indicate that the film went on to screen at Fremantle, Nedlands, Leederville, Subiaco, Mount Lawley, and distant Kalgoorlie and Boulder. Newspapers further show that it played on double feature programmes at Cottesloe, Mosman Park, Claremont and North Perth before the trail peters out there at the Rosemount Theatre on the 12th and 13th June. However, it probably then went off to some country towns and circuits before the print was worn out.

Of particular interest now are the signatures of prominent identities in the local film trade. For example, of Sir Thomas Coombe, director of Union Theatres, Phillip Appleby of the Coliseum and West's in Subiaco, and Leith Goodall at the Majestic in Kalgoorlie. Of the various localities, by far the most responsive with signatures and addresses was Subiaco with about 750. (We have offered to provide photocopies of the relevant pages to the Subiaco Public Library for its local collection).

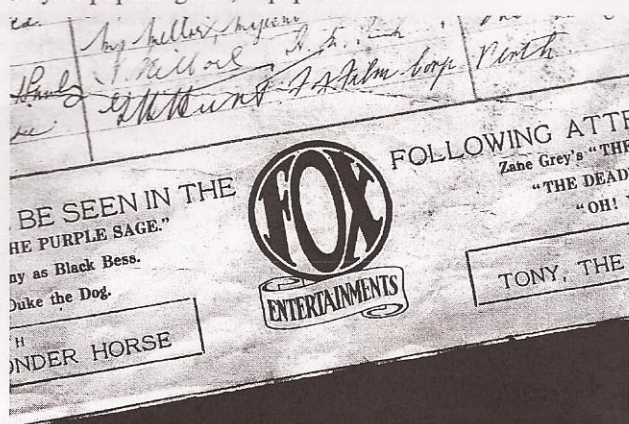
For the Wednesday night, 27th May, that 'Duanes' played at the Lyceum (now the Astor) in Mount Lawley, the



press advertisement concluded by saying, "The Tom Mix autograph book will be there tonight. Sign it and express your regards." In drawing some 150 signatories, it was probably regarded as a good achievement by Arnold Wheatley at the helm there. This is the only external reference to the book come to light.

Alas then, the big Autograph Book never left this State for despatch to Hollywood! Did any similar volume go forward from other States, we can wonder? Did the whole idea of it originate in Sydney or in America? Would Tom Mix really have liked to receive such a consignment from Australia, or indeed from other overseas markets or from all across America?

The book is a striking example of the sorts of advertising stunts - often called ballyhoo - that the industry undertook to promote its product. It seems rather dubious that this particular venture would have been worth all the trouble and cost. However, it may well have proved a good talking point at the time. And at the base of every page, the volume advertised the titles of another six attractions that Mix would be appearing in, including two more derived from Zane Grey. A popular genre, A popular star indeed.



This weighty relic of an era long gone came from the collection formed by the pioneer exhibitor, the late Allan Jones, and was donated to our embryonic museum project by his son Ron, proprietor of the Drive-in Theatre at Busselton.

A post script – Tom Mix's successors

Close on the heels of John Wayne and William Boyd, several other cowboy heroes galloped across the silver screen repeatedly in the strings of B grade movies they made. In the top rank were Charles Starrett, Tim Holt, and the singing cowboys, Gene Autry and Roy Rogers. They enjoyed careers from the latter 'thirties to the early 'fifties. Their films formed a well-known component of the heyday of the sound era in Hollywood. Generally these stars continued their careers in television series, and built on their success by diversifying into other realms of business activity.

On learning of the Tom Mix acquisition, one of our members drew our attention to Roy Rogers in particular. This last "King of the cowboys" showed his concern to preserve something of the sphere he represented in the history of motion pictures. Thus in the late 1960's he established a western themed museum of memorabilia near where he lived in the high desert country of southern California. For quite some time after his death in 1998 his family continued to run it, but finally closed it last year and evidently put its contents to auction. We can hope that much of the material has found its way into museums for public display elsewhere.

Jack Honniball

There is a message here for all of us who wish to preserve the heritage of our industry. We must make our efforts and exhibitions relevant to younger generations by the inclusion of contemporary displays with which they can identify.

The Editor.

Wanted and For Sale

Members are invited to use *Newsreel* to offer non-commercial items for sale or they are seeking to purchase. These notices are free as a service to members.

Appointment of Consultant

The committee have decided to engage Keith Bales as a professional consultant to seek commercial and other sponsorship for our project. Keith has an impressive track record locally and internationally in marketing and promotion. He was involved in attracting several million dollars to set up the Mining Hall of Fame in Kalgoorlie. The decision was taken after it became obvious the current membership subscriptions and fund raising activities will never be able to provide the financial return needed to acquire storage and other facilities or to significantly advance our organisation. Considerable funds are necessary to provide for the urgent needs of centralised storage in all regions and development of our long term objectives. A revised business plan is being prepared to facilitate approaches to identified potential benefactors and marketing of the AMM concept.

The AMM concept

The National committee have endorsed the initiative of registering a new business name in all States and Territories. It is the AUSTRALIAN MEDIA MUSEM.

This action has been taken due to several factors; In recent times we have been approached by several persons belonging to kindred industry clubs or associations, interested in the way we are promoting the heritage of our industry. In every case they appeared to be representing isolated separate organisations with no coherent national plan to reach their objectives. Some even enquired if we planned to include their industry in our future operations. These people were in the main, from radio broadcasting or collectors, newspaper and print media and similar groups. Each had a small dedicated following which attracted small sectors of the interested public to their events.

While never intending to deviate from our main focus of the moving image industries, it was considered there could be some mutually beneficial value in combining these peripheral industry displays alongside our own exhibits. This would attract a wider sector of the community and contribute to the commercial viability of the project.

Another factor favourable to this initiative was the potential for enlargement of the pool of possible benefactors or sponsors who may have a promotional interest in these additional industry displays.

As we have national infrastructure established, this could appeal to these smaller groups who may wish to come on board, under an arrangement which would preserve their independence and *modus operandi*.

At the moment, apart from the general concept, no firm policies have been devised on how we should proceed with the project. In the meantime members are encouraged to discuss the project with others they know belong to kindred industry related organisations to determine if they may wish to be involved and contribute to this initiative.

Confucius says..

**If you try to collect everything,
you'll end up saving nothing!**

De-centralisation

Much of the motivation for the founders of our Association was due to the difficulty in viewing comprehensive displays or exhibitions depicting the heritage of our industry, and the need to make it accessible to the wider Australian community. Previously, and to a large extent today, any displays (and then only a small fraction of their collection), were to be seen only in a select few museums and archives in capital cities. To a large sector of the population, especially the rural sectors, this involved a long and expensive trip away. It is ironic that those remote communities, who in the early days, were perhaps the most influenced and informed by what was conveyed to them in moving images, firstly the traveling picture showmen and later television, find it the most difficult to access their heritage.

Fortunately it has been private collectors, and our members such as the Liverpool Plains Shire Council who are taking positive action to remedy the situation. The Council is establishing a formidable display at Quirindi based on the John Mitchell collection. It is dedicated to the contribution made by of our industry pioneers, by ensuring their community never forgets their legacy to the district.

AMMPT's creed was to establish a national organisation dedicated to taking our story out into the community, rather than have it try to track us down in remote distant locations. The establishment of autonomous regional branches throughout Australia was necessary to make it happen. This was to ensure the artifacts and stories of the pioneers of that region remained for display in that area, to which a lot of the local population could personally identify.

Proponents of a large centralised museum for AMMPT in places like Canberra, Sydney or Melbourne cite the population density of the east coast capitals or the tourism attraction of the nation's capital. However with ACMI in Melbourne and the NFSA of Australia in Canberra, both supportive members of AMMPT, as well as the National Museum with the Wetzel collection in Canberra, and the Powerhouse in Sydney providing displays relating to our industry, it would not be prudent to try to establish a similar public attraction nearby.

Another factor against a singular centralised museum is many of our members would not be prepared to send their treasured items for display at far away places for exhibitions over which they had no control. As a large portion of our exhibits are those on loan from our collector members, it is important they feel comfortable doing so, in the knowledge they have some say in the process.

It will be necessary to establish a main operating base and museum exhibit, preferably in a locality where there is no competing public displays. This would house the main AMMPT collection, sections of which, particularly those of national significance, would be circulated for temporary exhibition in all other regions. This would enable the regional galleries displays to be constantly changed – a factor which encourages repeat public attendance. Our national database network will permit branch curators to identify other branches where multiple examples of objects exist, some of which could be transferred permanently from one region to another for exhibition.

AMMPT will persevere with its de-centralisation policy and continue to seek State and Federal funding to pursue this objective.

Donation of storage space

One of the lessons the Western Region branch has learned, and which should be noted by other regions as they begin operations, is that there are many people out there who are prepared to help us, only if they are aware of our needs. Such was the case a couple of years ago when one of the directors of Koala Storage, Lyndon Lewis picked up a programme brochure at the Cygnet cinema, with a list of the areas where AMMPT needed help printed on the back. Naturally at the top of the list was "Storage space".

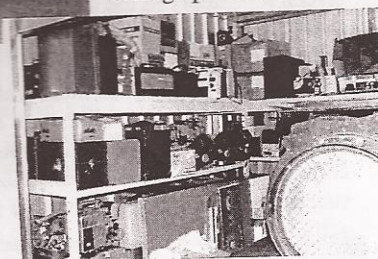


We were immediately offered the temporary use of one of Koala's new self storage units in Palmyra which we have used ever since. A couple of months ago we were again faced with having to find more space to accommodate new donations, and again Koala came to the rescue.



We now have two units in their complex which has given us more breathing space till we can find permanent storage premises.

Coincidentally, Lyndon Lewis used to work in the sales dept. of Cyril Cornish Theatre ads in Perth, where the editor was employed for a short time shooting cinema commercials. Cyril's slogan used to be; *"Doing business without advertising is like winking at a girl in the dark. You know what you are doing but nobody else does"*. A message for all of us, perhaps!



Service Manuals

Maintaining obsolete apparatus in a serviceable condition, especially if it the only means to retrieve archival material from the various electronic and film formats used over the years, is becoming increasingly important as those who used to work on the equipment leave us for eternal pastures. AMMPT is now compiling a database and library of service and operating manuals in its collection and also recording the existence of other technical publications relating to equipment used in our industry.

Trevor Kelly would like to learn of any such material you have in your possession or know about, so we can record its existence for possible future research. This will be a service we can offer our members so they can restore and maintain items in their collection.

If you can help, please contact Trevor on 08 9399 4178 or by email alphatec@wt.com.au

The Old Timers

During the last century which saw many peaks and troughs in the Australian moving image industries, many Clubs, Societies, Associations and Guilds were formed to reflect and promote common interests among their members. During a period soon after the introduction of sound to the cinemas, and right up to the sixties, both the production and exhibition sectors of the industry saw the emergence of these groups, each dedicated to promoting the interests of members of their particular craft.

Sadly, many of these organisations now exist only in the pages of history of our industry, but others such as the Society of Australian Cinema Pioneers, The Australian Cinematographers Society, and the Television Pioneers Reunion continue to exist and flourish. Those records of the early days of these groups offer a fascinating insight into the industry at that time and the motivation behind the formation of them.

Bruce Leonard, National Secretary of the Society of Australian Cinema Pioneers has supplied an article published in their Newsletter with an account of their first meeting.

The first meeting of The "Old Timers" 29th November, 1933

George Clements, of Fox, was the first to take a positive step to establish a club which would bring together long-serving members of the distribution and exhibition sides of the motion picture industry in Australia. He was acting on a suggestion made by Gayne Dexter, editor of "Everyones", a widely-read trade paper of the time.



George called a meeting of industry personalities. It was decided to form an association for oldies and a dinner was held at Tattersalls on November 29, 1933. With George Clements in the chair, those enthusiasts got the club, which they called the "Old-Timers", off to a flying start. Later it was felt that a more embracing name was necessary in order to keep pace with the expansion that followed the establishment of important branches in the other states.

We then became known as "The Society of Australian Cinema Pioneers". While the purpose of staging our annual dinner is for members to enjoy an evening of memories and camaraderie, we should always keep in mind that we have with us tonight men and women who are continuing to make motion picture history for Australia. We are proud of that history - and proud of them.

Also a list of their foundation members;
F.Barrett, R. Barnby, A.Bezant, E.L.Betts, L.Brown, M.Brennan, D.Carroll, P.Carison, H.Carleton, F.Crane, G.Clements, S.Crick, G.Dean, S.Dexter, S.Doyle, A.Emmellhainz, G.Ellis, H.Erskine, W.Forster, D.Fotheringham, A.Gillespie, F.Graham, W.Grant, T.Greaves, A.Gregory, C.Hardy, J. Kouvelis, L.Keast, W.Kelly, L.Percival, O.Perry, R.Longford, W.A.McIntyre, W.Howe, V.Heslop, J.Lipmano, H.McIntyre, G.Mackay, C.F. Marden, J.McCaughy, E.Murphy, C.Muro C.Reid H.Skinner M.Simmonds H.Stanley B.Smith, W.Sully, F.Shepherd, W.Scott, L.Snider, J.Summerhayes, A.Tome, L.Tinker, H.Ward, A.Whitford, A.Williamson, V.Webb, S.N.Wright, J.Wiseman, L.Wicks & H.Wise.

Lost records

Unless we can cause a major shift in thinking from the current *here and now* culture and engender a sense of pride and interest in the past, records of meetings and events such as documented by the Cinema Pioneers will not be appreciated for the wealth of information they contain. It is quite likely there are still some among us that used to be office bearers in those now defunct industry organisations who may still have copies of their original Minutes and other documentation. If you are one of these people or know of any, please consider revealing their existence in order their location can be recorded, not just for AMMPT's information, but for other entities such as the NFSA who have the infrastructure and facilities to preserve significant material. Another treasure trove of early information can be found in State Libraries such as the Mitchell in Sydney where trade magazines are available for study. The cutting from *Everyones* with the Union Theatres Cinesound crew covering the opening of the Sydney Harbour Bridge lists the names of our pioneering cinematographers – a great source of information for those researching our industry's history.

Page Twenty-four.

EVERYONES.

Cinesound Catch Bridge Ceremonies.



Here's the Cinesound battery which achieved so many big things including the collabing of the de Groot thrill at the Sydney Harbor Bridge opening ceremonies. From the left: W. Carter, S. Murdock, Bud (Cramer), Joe Stafford, Bert Cross (studio manager), G. Malesh, G. Heath, F. Cudde. In front: Sound-men C. Cross and A. Smith. Ken G. Hull, big chief of the reel, will tell you those boys made a real job of it, too! Oh, yes, there's one absentee, Captain Frank Hurley. He shot the doings from the air.

A guided tour

Over recent years, AMMPT has received several enquiries from interstate and overseas visitors asking where they can see our collection or those of its members. When they realise we do not yet have a permanent public display, disappointment naturally follows.

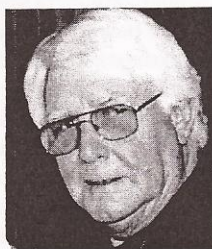
It is becoming obvious the amount of significant objects held by members in storages all over the country. Some have already, or are in the process of setting up their own private museums. Local Shire Councils are beginning to appreciate the tourist value of historical displays in their region. This provides an opportunity for our members to discuss promotion of the heritage of our cinema and television industries with them and the help AMMPT can give them.

Public displays should be of a standard which the public expects. Fortunately AMMPT members have access to part time courses designed to educate them in accepted museums standards and procedures. They are usually arranged through Museums Australia or other entities such as Museums and Galleries NSW, etc. AMMPT intends to produce a brochure detailing the location of these and other industry related displays and distribute them through tourism offices and other locations throughout Australia as well as posting them on our website. If you know of a display that would like to be included, please let AMMPT know the contact details.

The Richard Ashton NFSA Fellowship Paper – Part 3

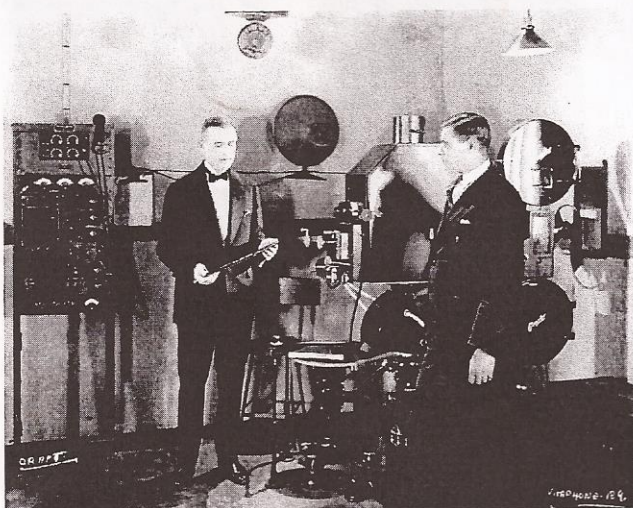
This is the third installment in a series of articles compiled from the extensive research by AMMPT member Richard Ashton.

Cummings and Wilson Projectors and Raycophone Sound Systems



Vitaphone Sound-on-disc

Now, perhaps the next most important piece of cinema history. On October 1927 Warner Brothers premiered in New York their Vitaphone talkie *The Jazz Singer*. This film with its sound-on-disc sound track would change the industry for ever.



Bell Laboratories sound on disc demonstration was given by their chief engineer Edward Craft. Sound on disc was developed by them in New York and the method was acquired and named Vitaphone by Warner Brothers. August 1926

(Picture courtesy AT&T Archive collection)

The 16 inch 33 1/3 rpm disc is held by Bell Labs Edward Craft, the turntable, mechanically linked to the Simplex projector can be seen at his left. Note the long pick up arm at the right of the turntable, and the record clamping knob (on the chair at back). The grooves on the disk were the same as 78 rpm records, however the track started from the inside and tracked outwards. The disc contained enough sound to accompany a 1000 feet of film. The Vitaphone system was discontinued in 1930 in favour of the sound tracks being printed on film. Owners of sound-on-disc only projectors were reluctant to abandon their machines so that Warners were obliged to supply sound on film tracks re-transcribed to disc for them up to 1937. A new needle was used for each playing of the 16 inch disc, because the needle didn't last long, and because the disk ran faster at the outside tracks than at the start of the disc, the more worn needle became still gave good fidelity due to the gradually increasing track speed as it tracked across the disc. Each one sided Vitaphone disc was only to last for 20 playings.

Theatres across America were being wired for sound. The standard projector speed was 24 frames per second. It is interesting to discover how that speed was arrived at. According to Stanley Watkins, head engineer for Western Electric and his team in 1926 checked with the Warner Brothers theatres for the average speed of their projection. They were told between 80 and 90 foot per minute in the large theatres, that is 20 to 24 frames per minute, and around 26 frames per second in smaller theatres.

The Western Electric engineers settled for 90 feet per minute, 24 frames per second as a reasonable compromise for the Vitaphone sound-on-disc process. This speed they adopted in November 1926. This then was accepted as the standard worldwide set at 24 frames a minute because it permitted projection using a double bladed shutter to be shown without a flickering image on the screen.

Other sound systems began at slower speeds. Fox-Case Movietone first test film was shot at 21- 22.5 frames per minute, later that they too accepted and adopted 24 frames as standard.

If Hollywood cameramen who were still working at 16 frames per second their work would have looked ludicrous in public theatres. The fact that they cranked the film slower than they were being projected is borne out in *The Jazz Singer*. Al Jolson walks to the stage at slightly accelerated pace, and when the Vitaphone section started, he is filmed at 24 frames a second and the image and sound appears normal. Filmgoers often remarked that the early talkies actors seemed to lead footed

In an article about Silent Film Speed written by James Card in 1955, he suggested that showing nitrate film on a modern projector at 16 frames a second was to invite a fire. Most projectionist showing silent film projected at about 18 frames per second. At 16 frames per thousand flicker was quite noticeable.

In 1922 it was suggested that running one reel of film at 12 minutes at the original speed flicker was quite noticeable. Richardson in 1911 writing in the *Moving Picture World*, "Generally speaking 17 minutes at normal cranking speed was acceptable, this speed was about 60 cranks per minute."

From the Internet What was the Right Speed? By Kevin Brownlow in 1980

www.cinemaweb.com/silentfilm/bookshelf/18_kb

There has been much discussion about camera cranking speeds. The original cranking speed in a silent camera dictated the final look or motion of the projected image. The normal speed of the taking camera was thought to be 2 turns per second. However, if it was thought that racing horses, for example, would be show to a more exciting advantaged, the camera would be "under-cranked" giving a more speeded up showing on the screen. This of course didn't stop an enthusiastic projectionist increasing or decreasing the projector speeds, slowing it was at the cost of a fire in the gate of the projector. Often a theatre manager with a big crowd waiting for the next session would insist the projectionist to speed up the show. In fact some projection systems had a revolution counter in the bio box or on the projector itself, and a duplicated one in the manager's office so that he too could monitor the speed the program was being shown.

1928 C&W de luxe model D

By February 9, 1928 five years after the first models had appeared on the market, the model D is announced. The new model with a new design pedestal, incorporating 2000 foot spool boxes was introduced. This was the model D series 3.



ANNOUNCING THE LATEST
DE LUXE MODEL

C. & W.

PROJECTOR

Added features that have been incorporated:—A beautiful rigid, well balanced, pedestal column stand, designed to take a heavy high intensity arc lamp and lamp-house.

Stand can be tilted to any angle with ease.

17in. diameter magazines.

New motor drive.

New well ventilated lamphouse, suitable for mirror arcs with 5in-10in. diameter mirrors, etc.

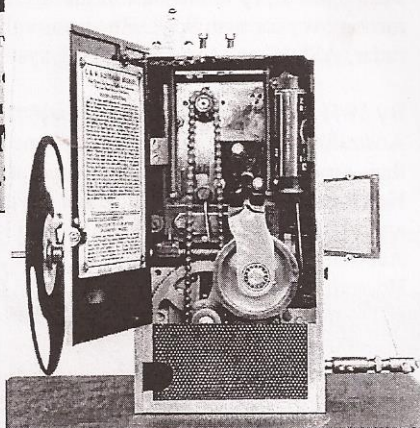
For further particulars of this outstanding projector, communicate with

C. & W.
The World's Best Projector

HAM
327 PITT ST
Telephone: MA 24

CUM
20th
Telephone: MA 57

1928 C&W Model D flywheel side
(From the Hood Collection Mitchell Library, State Library of NSW)



The interest here is of the oiling and operating instructions carded on the door of the projector. The small piece of bath plug chain at the top left which prevented the door coming in contact with the front shutter. The small battery cell in the top right, is used to power the threading light. The balancing springs can also be seen along with the spiral gear and shutter framing slider. And, the ball race in the outer bearing holder and bracket.

Film Weekly February 9 1928 Article on C&W projectors
(Extract from Brisbane Daily Mail, January 25, 1928.)

Designed and constructed wholly in Australia, a new motion picture projector exhibited by the inventors, Messrs. Cummings and Wilson, of Sydney, combines; it is claimed, all the desirable features conducting towards efficiency and cheapness. Already in New South Wales alone more than 300 of these Biographs have been installed in picture shows. Operations have now been extended to Queensland,

THE FILM

C & W. PROJECTORS.

(Adapted from Brisbane Daily Mail, January 25th, 1928.)

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Twenty-eight years experience with all types of cinematographs have given the inventors an insight into what changes and improvements are most desirable in film machines. This knowledge they have embodied in their production. Imported machines have as many as 15 gears and pinions and shafts to suit; this Australian projector has only one gear-wheel and two spiral cut pinions.

Perfect projection at any speed is guaranteed, and with one-third the usual gate tension, this being adjustable. Eight ball-bearings running in Vaseline eliminates all undue friction and noise in operations, and so carefully has the stability of the projection been studied that there is a total absence of flickering in the scenes cast on the screen. This in itself is a comfort to the eye of the spectator.

A general guarantee of two years covers the purchase of the machine, with further guarantees on various parts, spares of which are manufactured in Australia. The Biograph, indeed, is independent of overseas factories for supplies. Messrs. Hamilton and Baker of Sydney are distributing agents for the Sydney manufacturers.

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In Everyones magazine on March 7 1928 was a Cummings & Wilson and Hamilton and Baker in a 1/4 page advertisement say that they have been selected and have installed projectors in the new "Mighty" Regent Theatre Sydney.

The New Regent in Sydney is one of a chain of Hoyts large florentine style opulent garden atmosphere theatres that were quickly being built in all capitol cities. With deep carpeting, glittering mirrors, white marble statues and a 100 foot high ceiling in sky blue. The deeply curved ornate proscenium featured a glittering gold curtain.

Everyones of March 14 in a supplement for the opening of the Mighty Regent shows a half page advertisement for the C&W

C. & W. PROJECTORS

WERE SELECTED FOR THE

Mighty Regent Theatre



They represent the highest development of modern projector machine engineering associated with Simplicity—outstanding service and super screen results.

Follow the Mighty Regent by Installing:—
THE WORLD'S BEST

Sole Australian Distributors:—
HAMILTON & BAKER
327 PITT STREET—Head Office and Show Rooms.
G.P.O. Box 2346M.
Telephone: MA 2007. Emergency: FX 3262, FX 5571.

Projectors Installed, Manufactured, Designed and Patented by:—
CUMMINGS & WILSON
20th ALBERTA STREET, SYDNEY.
Telephones: MA 5760. Emergency: FX 5525.

By October 1928, so busy had the Cummings & Wilson works become, that they needed to run two shifts per day to keep up with orders.

Raycophone Movie Sound in Australia

In seeing the coming of "Talkies" in 1927, Ray Allsop a Sydney radio engineer received permission to start experimenting and development work for movie sound system from his employer the New South Wales Broadcasting Company 2BL. By using his new equipment in mid 1928 two sound-on-disc short films were made and demonstrated. The first talkies were shown in Sydney on January 2 1929 *The Jazz Singer* using a Vitaphone sound on synchronised disc system at Lyceum theatre. And *Red Dance* which played music from a Movietone sound-on-film system.

In early 1929, to prove his system, Ray Allsop made two more sound-on-disc films with sound accompaniment, which he successfully demonstrated. He now set up the new equipment in the Wintergarden Theatre Rose Bay Sydney in June 10 1929 a public demonstration was given before an enthusiastic audience that include the Governor of NSW.

By July 1929 the Raycophone Company was quickly formed with a number of interested influential theatre and entertainment people. The Raycophone name is derived from the name of its inventor Ray Cottam Allsop. With a paid up capital of £15,000 manufacturing started straight away producing on a one equipment a week basis. This was quickly advanced as orders from exhibitors poured in. In August the Fox-Movietone Australian News talkie film production commenced with the arrival in Australia of a recording sound van.

Soon after the first Raycophone equipments were installed, in what was called a *Talkie War* developed, in which Western Electric tried to stop film distributors of big American producers from supplying their product if they proposed showing them on Australian made sound equipments. This was quickly solved with some Government intervention, and Raycophone with good marketing skills and financial backing developed quickly. They succeeded over many other sound systems due to a number of reasons, perhaps due to the fact that some of others were undercapitalized, or that they couldn't supply equipment or wire theatres quickly enough, or that their sound was not good enough. This slow delivery was also the problem of the American suppliers too. It was not that they didn't give good sound; they were very over priced, due to Australian tariff restrictions, and the fact that they were leased, theatre owners didn't own them. They were also paying very costly 10 year maintenance contracts, at a rate of £5 per week.

In April 1930 Harringtons the powerful Australian theatre supply company and film distributors also saw the potential of Raycophone, as more and more sound films pouring into Australia. They, in what was described as a coup, took over Raycophone Ltd and started an advertising blitz which no doubt further advanced their popularity.

By December 1932 Raycophone had 154 theatres wired up with seemingly very satisfied exhibitors. So that by January 1933 Harringtons and Raycophone were offering five different types of sound equipments suitable for smaller theatres up to 400 seats to the big picture palace's of up to 4000 seats.

Ray Allsop as a Raycophone Director and Chief Engineer also commenced making radio receivers too at about 5000 a year. This enabled the company to also be able produce good quality sound amplifiers for theatre use.

On September 14 1932 Raycophone commenced marketing a new Portable projector which used the new C&W "Junior" model P5 projector. This new machine was much welcomed by the small country circuit showman.

In 1933 Kodak (Australasia) took over Harringtons Ltd, which was later swallowed up by Eastman Kodak of America.

In 1937 Raycophone introduced two new sound systems. The multi-cellular horn speaker giving high quality equal sound distribution throughout the theatre, and a new patented Stabilizer Sound Head.

The second was a new J3 sound projector incorporated the new C&W P6 long gate projector head. The soon perhaps to become famous Raycophone J3 projector was an all encompassing machine that used a new visual reverse scanning optical system, with independent stabilising sound roller system. Three J3 models were produced up to the end of WWII. The J3 was popular with theatrette's too that proliferated during the war showing news footage from the front.

By January 1938 383 Australian theatres had been installed with Raycophone sound projector systems. Ray Allsop entered the navy at the start of the war and the factory was turned over for war work. He was involved with work on radar, ASDIC and torpedo ranging systems.

By 1941 there were 120 J3 installations operating around Australia. Allsop rejoined Raycophone in 1943 to help with their gun site engineering. He retired at the end of the war. He commenced a consultancy and advised on the coming TV and FM broadcasting to Australia, and later joined the Australian Broadcasting Control Board. He perhaps belatedly received an OBE for his services to radio broadcasting in 1971 but unfortunately passed away the following year.

In 1945 the new CP7/102 projector a redesigned J3 was introduced. It incorporated a C&W projector mechanism with a Raycophone sound head all in one the one machine. Later CP8's and CP10 were made the last of the line.

January 1950 saw Greater Union Theatres buy Harringtons-Raycophone business and pass it on to their newly acquired National Theatre Supplies Company. In the deal they left the manufacturing side of Raycophone with Kodak. This splitting up more than anything caused the demise of, or perhaps the slow death of Raycophone as a front runner in the projector business. National Theatres had the agency for the English projector company Gaumont-Kalee and spent much effort in promoting it, letting slip the Raycophone models. The last model Raycophone was the silver anniversary CP10 of which there are still a couple of these machines still in existence.

November 1928 Walt Disney in New York premiers his first Mickey Mouse sound cartoon *Steam Boat Willie*

Other Australian companies had started making sound systems in readiness for talkies, but the big one, Western Electric arrived from USA in late November with three installing engineers. They commenced wiring Prince Edward, Regent and the Lyceum the first houses who had signed up, ready to be installed ready for Talkies. Those three would all open together in January 1929 it was announced.

Stuart Doyle head of Union Theatres talked to *Everyones* about talkies. He recommended that suburban theatres hold off for the present installing sound as the cost of installing Western Electric would be about £4000 per theatre. Ray Allsop in his oral history on Talkie sound held by NFSA (430452) said...

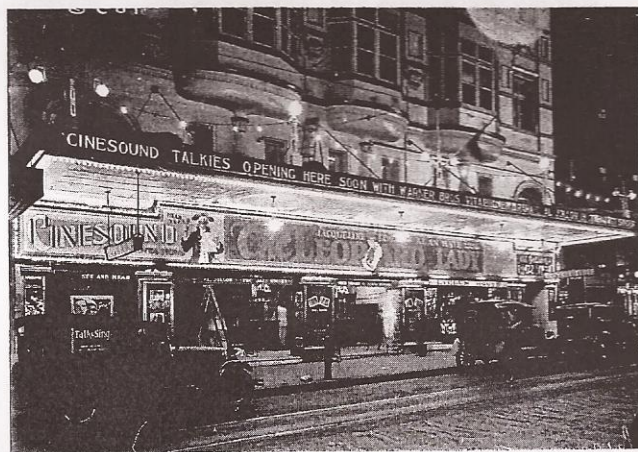
By November of 1928 I had developed the necessary mechanism, amplifiers and loudspeakers for an auditorium, and to prove the system I made several synchronised sound films. Two of these were photographed on the cine film in the old studio overlooking Market Street; this is the old studios of 2FC and the officers of the Australian Broadcasting Company which was then also operating 2BL.

These were of films of the late Charlie Lawrence while in a sketch at the piano. A band led by Cess Morrison and the Gloom Chases, being announced by the late Basil Kirk. I believe these would be the first synchronised sound films made in Australia. The sound was recorded on disc. I made two other films in January 1929. (with) the late with Jack Cannow...and Alfred Cunningham (singing) with the 2BL (music) trio...

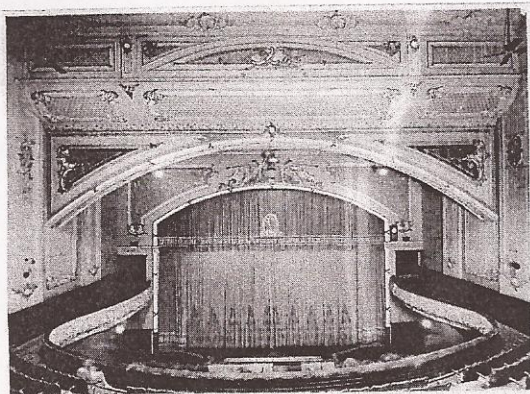
These short films proved the system, and Dr Lawson the proprietor of the Winter garden theatre at Rose Bay offered me the use of the theatre to continue the full-scale development work in a large auditorium. Here the eventual design of the Raycophone sound on film or disc would become confirmed.

The Jazz Singer

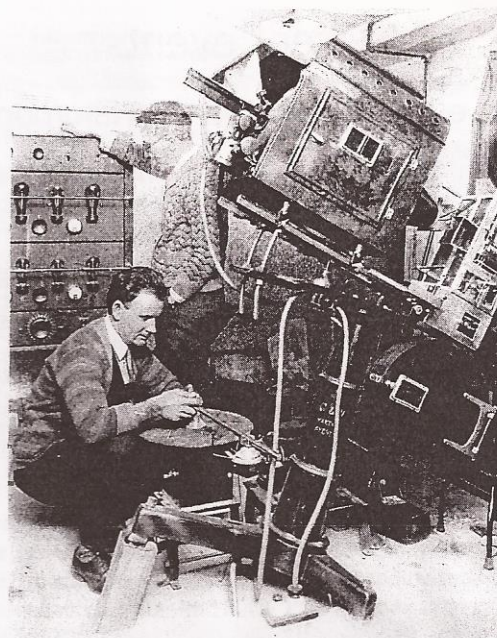
December 20 1928 sees the installation of the Vitaphone sound equipment at the Lyceum Theatre Sydney in preparation for the premier of the Warner Bros. Jazz Singer in the first weeks of January 1929.



Front of the Lyceum advertising coming of Talkies -The Jazz Singer
(Picture courtesy of the Hood Collection Mitchell Library, NSW)



The Lyceum proscenium, stage and curtain
(From the Hood collection Mitchell Library, State Library of NSW)



December 1928 Lyceum Theatres C&W Model D fitted for Vitaphone sound-on-disc. A sound-on-film Movietone sound head is also fitted. Note the steep 30° angle the projector is angled to the screen, and the block of wood supporting the back leg of the base.
(Picture courtesy of the Hood Collection Mitchell Library, State Library of NSW)

A small editorial in *Film Weekly* claims that Simplex projectors were installed, however the photograph from the NSW State Library's Hood collection states the picture is of the Lyceum and it mentions that is being installed for the Jazz Singer. If this is correct it would indicate that C&W projectors showed the first talkie feature in Australia, a great achievement.

This series will be continued in the next edition

Free film cases

We have a surplus of film carrying cases in various shapes and sizes from when AMMPT took over the State 16mm film library collection. They are available to members or bona-fide film societies at no charge, or to commercial entities for a donation to our Association. Freight to the new owner's address will be at their own expense.

Please contact AMMPT on 08 9310 3377 or email ammpt@inet.net.au if you are interested.



Where are the TV stories?

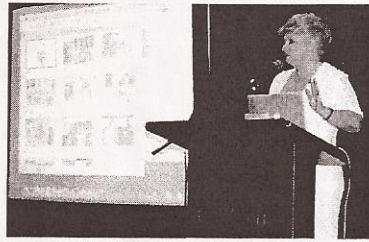
Readers will have noticed the absence of much news about the television industry in this edition. Unfortunately there has been a lack of articles and photos sent in by members who worked in this industry. It is our intention to maintain a balance of material in *Newsreel* reflecting both the cinema and television industries operations and heritage. If you have any news about anything interesting in your collection or historical information, please let us tell your fellow members.

Recent events

An evening with Dianna Hammond

On June 1st, members were treated to an entertaining evening as guests of the Australian National Flag Association to meet with Sydney based WA expatriate Dianna Hammond.

Dianna can be remembered as the week-end weather girl on STW9 in the very early days and as a guitar playing host on the children's



programme, *The Super Flying Fun Show*. Dianna provided anecdotes of those pioneering days of local television, and proved she had not lost her guitar playing expertise. The late



Colin Hatfield who ran the Roleystone Drive-in was a favourite uncle, and in her very early years she remembers going to her family's cinema in Wembley till it closed.

Dianna has always had a close connection with the cinema and television industries and will possibly be joining the recently established Eastern Region branch.

Blake Horrocks mechanical TV demo.

A reminder of how quickly television technology has evolved in a relatively short time was given at a demonstration at the April Members' meeting of the original mechanical equipment used by Blake Horrocks in the 1930's in the WA country town of Harvey to produce some of the earliest television signals in Australia. A similar demo had been done in May 2010 (reported in edition 22) but as this had not been adequately promoted, and due to increased interest from TV industry members, Richard Rennie agreed to repeat the demonstration.



The original apparatus is now a part of the AMMPT collection, and once our network of branches is fully



established, this and the mechanical television system apparatus will be available for demonstration and display around the nation.

Old dogs, new tricks

What was originally intended as a members meeting to encourage the grandkids to learn of the origins of the moving image phenomena, proved to be a massive box office hit amongst our members. Very bad weather and other factors contributed to the dearth of the younger generation attending but provided a great opportunity for others to revert to childhood and be creative with some very basic but interesting early moving image devices. Again Richard Rennie proved to be a great educator, guiding members through the steps to produce images on strips for the Zootrope drum, and drawings for the two sided disc of the Phenakistoscope.



L-R: Graham Norton, Norm Robbins, Trevor Kelly & Graeme Lacey try their skills as animators on Zootrope strips. Inhibitions were cast aside as members returned to childhood, skillfully wielding pencils and coloured

crayons to create basic animated drawings, some of which even Walt Disney would have been proud.



L-R: Russell Goodrick, Peter Goodall and Tony Smith try out their artistic creations.

Other optical toys and devices such as the Praxinoscope were there to be operated, as well as early Mutoscopes and other moving image devices.

Right: Members crank through moving image history.



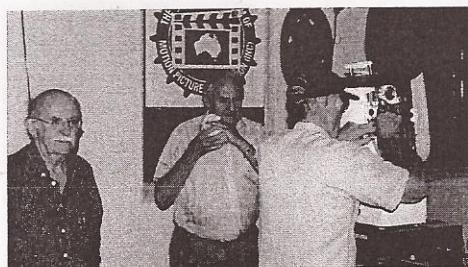
Left: Brian Lyons discovers the magic of the Praxinoscope

It was one of our more memorable members educational meetings, followed by the usual socialising and a look at a couple of interesting titles from our 16mm library.

More Recent events Old time silent film night

Following the success of last year's outdoor film show at Wireless Hill, our collaborative ongoing marketing relationship with Seniors radio station, Capital Community Radio 101.7 FM was further enhanced with another programme of some silent movie classics from our 16mm library.

Fortunately it turned out to be a balmy summers evening



Terry Spence, Tony Smith & Graeme Lacey prepare for the show.

which attracted many from the local community, radio station listeners and many of our own members.



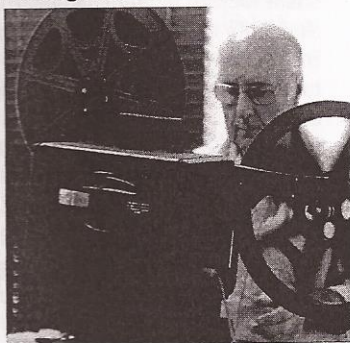
A picnic atmosphere prevailed as the audience was treated at a classic Harold Lloyd comedy *Girl Shy* and other entertaining titles.

Museums week

AMMPT again became involved with others in the museum fraternity showcasing their diverse activities in preserving our nation's heritage.

Our contribution was to provide a series of screenings of Western Australian orientated historical films from our library. Our regular 16mm team of Graeme Lacey and Tony Smith coordinated the shows, with Tony addressing each session, explaining our objectives to the patrons.

All sessions were well attended and resulted in enquiries about membership and news of the location of items of potential significance to our collection.



**TWENTIETH CENTURY
WESTERN AUSTRALIA ON FILM**

THE AUSTRALIAN MUSEUM OF MOTION PICTURE AND TELEVISION

When: Wednesday May 16 at 11:00 am and 2:00 pm (one and half hour Program)

Venue: Wireless Hill Telecommunications Museum - cottage, Almondbury Road, ABERCROSS

Wireless Hill Telecommunications Museum will be open between 11:00 am - 2:00 pm. Good value donation entry.

Visit the Museum and take in the special live screenings as well.

The City of Adelaide's Museum & Local History Service together with The Australian Museum of Motion Picture and Television (Gao) will be holding two screenings of a WA focused film as part of International Museum Day events.

The Distant Lens is a Western Australian film treasure that includes early motion pictures of Western Australia from about 1905 to 1950.

Plus

Age of Invention contains archival film and photographs from around the turn of the twentieth century when new inventions were affecting people's lives.

With a special introduction by AMMPT member and historian Terry Spence.

AUSTRALIAN MUSEUM OF MOTION PICTURE AND TELEVISION

EARLY HISTORY OF THE MOVING IMAGE

PUBLIC PRESENTATION WITH DEMONSTRATIONS

SHADOW PUPPET THEATRE
MAGIC LANTERN SHOW

TRAMAATROPE
PRISMATOSCOPES
ZOOTROPE
FRANINGSCOPES
MUTISCOPE
KINETOSCOPES

MUSEUM WEEK

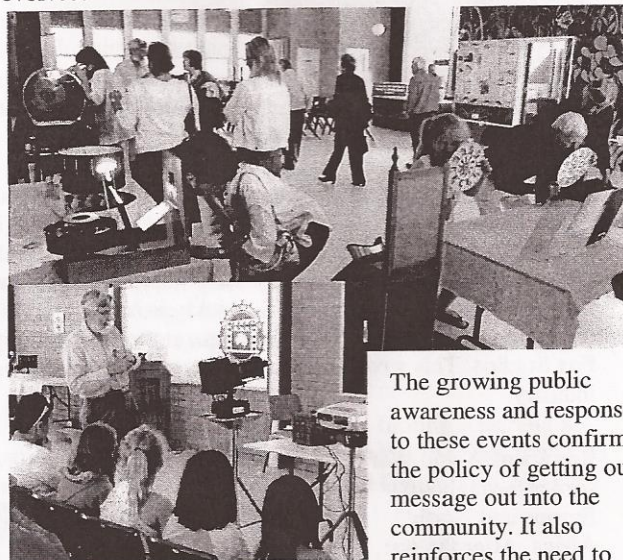
When: Sunday May 22 at 2:00 pm. (One hour)

Where: Old School Library Community Hall, Koolidge Park, Kitchener Road (C/ Currie Rd.), Melville

Cost: \$5 (School ages and AMMPT members \$3)

Contact: Contact 9310 3377

Another successful Museums Week presentation by Richard Rennie was a public talk and demonstration of some very early moving image apparatus and an explanation of how they evolved.



The growing public awareness and response to these events confirms the policy of getting our message out into the community. It also reinforces the need to

tap into the wide expertise of our members to make it happen.

School Holiday Workshops

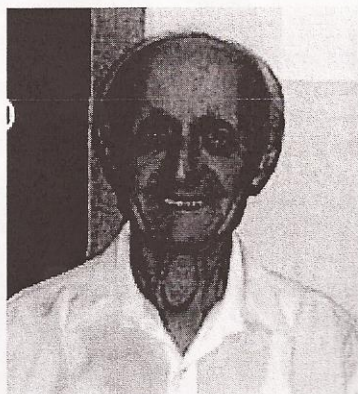
Construction of a Magic Lantern was one of the projects at a school holiday workshop sponsored by AMMPT. Due to the underestimated interest in these activities, extra sessions were scheduled. As education of younger generations of the history and heritage of our industry has been neglected for some time, AMMPT considers these and similar projects should be a priority in our future plans and development.



Obituaries

One of the more distressing aspects of belonging to a group consisting mainly of the older demographic, is the frequency at which our friends and industry colleagues are taken from us. Unfortunately with them goes a wealth of wisdom and industry knowledge that will never be retrieved. In recent months we were saddened to learn of the passing of valued members, **Ron Tutt, John Bowring and Hedley Sims**, as well as AMMPT benefactor, **John Davies**.

Ron Tutt

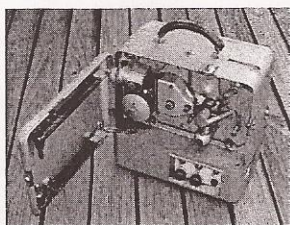
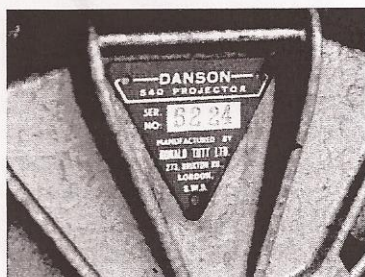


Ron passed away on February 14th 2011, aged 87.

Born in Tasmania, where his father was a government photographer, Ron was more interested in becoming a pilot than in photography. In 1938, he traveled to England to train as a pilot with the Air

Force, eventually becoming a Flight Officer. Later, his knowledge of photography and pilot skills combined to have him selected to be sent to the US to study aviation photography as part of a secret program at the 20th Century Fox Studios. This gave Ron a taste for the motion picture industry.

Ron spent World War II based mainly in England, and flew sorties throughout Europe and North Africa. After the war, he worked as a professional photographer in England, as well as projecting 16mm for a traveling school circuit.



He met with AMMPT's foundation Secretary Ed Mills who became involved in doing some part time work with Ron building 16mm projectors, an example of which is in Ian Stimson's collection. Ron eventually returned to

Hollywood in 1957 where he trained as a cinematographer.

Ron returned to Australia in the 1960s with the dream of starting an Australian film industry. However it was not to be. The country wasn't ready for such a risky venture so when in the early 1970s Ron arrived in Perth, he did some commercial flying and began his career as a projectionist. He established the Artistralia film exchange and set up the Jaffa Room for industry previews. Ron was involved in the installation of many independent cinemas including the renovation of the FTI Cinema in Fremantle. He also supervised the installation at several of the increasingly popular outdoor cinemas including the Burswood and other locations.

Tribute to Ron Tutt by Eddie Mills

Mr. Ronald Tutt was my mentor and a very good one at that. I had to call him Mr. Ronald Tutt because I was a resident school boy in my last year of college just outside London in the year 1949. As a boarder we were allowed to watch a film every month and Mr Ronald Tutt was the gentleman who trundled up in his very noisy Jowett Javelin, unloaded one small projector, one screen, a loudspeaker, and two big reels of film every month. I was intrigued and interested in films so got permission to help. Permission was granted by the Headmaster and I was allowed to unload the screen and loudspeaker and after being told about how films worked was allowed to unload the projector as well.

Ron became Mr Tutt and the mentoring began. I was told how everything worked during the next few months, then joy on joy, was allowed to set everything up, and test the equipment. Then as there was only one projector, but two reels of film, we devised a quick change routine. As one reel came to an end I would quickly remove the take-up reel and put it on the ground. He handed the empty reel from the front and I would quickly push it onto the back. He meantime would put the full reel of film on the front, throw me the front leader which I would attach to the reel on the back and we would be showing the film again in about 15 seconds. I found then I could call him 'Ron'.

When I left school and before going into the RAF as a Radar Operator we combined and in that same juddery Jowett van there were two projectors, two people, two screens, two loud speakers and I would be dropped off to show one film, as he went on to another location.

I lost touch during my RAF service, which was technical radar, and in my spare time would show RAF camp movies. (Got me out of early morning cookhouse)

Demobbed I had nine months to wait before I got a sound recording job with BBC London. So I got a job with ABC cinemas as a projectionist and on my days off found that Ron had gone into projector manufacture. Actually he imported projectors from Italy and we built amplifiers for them at a small factory in Nunhead near London where he lived. Suddenly the projector supply dried up and typical Ron found another way of using the amplifiers, he bought disc turntables and built wooden boxes to house the turntables and connected the amplifiers to them. Suddenly - disc players. Ron was always an alternative man.

When I got into Broadcasting, I lost contact again, and then found he had returned to his beloved Tasmania. Seventeen years later I too left Britain, to go to Perth and television. First with Channel Nine then across to the ABC as a News Sound recordist

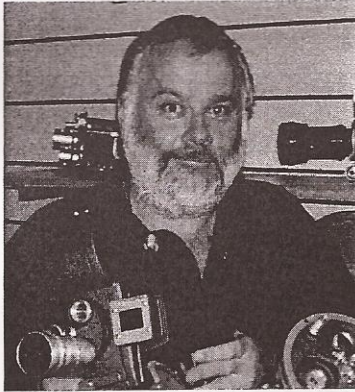
One day the cameraman and I got an assignment to film a bloke who was rebuilding a Stinson aircraft, the name Ron Tutt. A great reunion and a good news item. That item was shown at Ron's wake at the Astor Cinema. Without credits, I might add! For me, annoyance, as they put music over most of my sound recordings!

Since then there has been many setups together, Pines Joondalup, Jaffa Room Perth, in fact now with the fourth owner I am still wanted there at times. Perhaps there should be a plaque on the wall of the reception of Jaffa. 'To the Memory of Ron Tutt who started all this' A man in a million

Obituaries

John Bowring ACS 1955 - 2011

John Bowring passed away very suddenly on the 16th of April in Hong Kong on his way back to Australia after attending a trade show in the U.S.A. A memorial service was held for him on Tuesday the 3rd of May 2011 at the Docklands Studios Melbourne.



John was one of AMMPT's original interstate members, offering his facilities at Lemac in Richmond for meetings over recent years. His dedication to the preservation of the industry's heritage was evident by his passion for preserving examples of its technology, especially Bach Auricon products, its

16mm sound cameras being the mainstay of sound on film recordings in the pioneering days of the Australian television industry. One of John's legacies to this industry is the comprehensive display of Auricon and other equipment at Lemac's Melbourne offices.

A cinematographer for over 35 years, John won over 30 awards. At the age of 12, John decided that he wanted to be a cameraman for Cinesound Newsreel. Unfortunately the closest he got was projecting their last newsreel! After years of following news crews on weekends and during school holidays, John started his full time employment at Village Theatres, then later with GTV9 News in Melbourne as a film editor /sometimes sound recordist and cameraman. News events he covered included the Gough Whitlam dismissal. Poached from Nine to shoot Michael Willesee's new current affairs show on Channel 7, John later both shot, directed and edited many documentaries including shooting and editing segments for many variety and comedy programs, including the Paul Hogan Show. For the BBC, he photographed and directed many of the Clive James Postcard Series on New York, Cairo, Sydney and for the UK's Carleton TV "Postcard from Bombay," then Hong Kong. In 1992 he shot and was the colourist for "Elle" - Australia's top rating documentary for that year.

Apart from his globetrotting achievements, John was very much in demand in Australia by production companies and advertising agencies to shoot documentaries and TV commercials.



In the midst of all the freelance shooting and editing, on the suggestion of GTV9, John started a company called Lemac in 1975 to supply external production services to them. Amongst the technical developments that John developed has been the stretch frame shooting technique - which won him awards for cinematography and technical innovation and film negative and interpositive transfer to tape techniques. In the nineties he led the way with Super 16 & 16x9 origination for television, timecode on film instant sound syncing system, MultiCam film systems on pedestals, reverse emulsion film techniques, and the 'eyeline' device for filming children.

These techniques and equipment John developed or discovered as a working cinematographer contributed to Lemac evolving into the largest locally owned camera equipment rentals and sales business in Australia, supplying film equipment and production services for other broadcasters and filmmakers. While based in Melbourne, it also operates in Sydney and Brisbane, providing state of the art film and digital equipment for rental or sale, as well as post production facilities and creative services. The company had been run jointly since 1982 by John with his wife Sue Greenshields who will continue to develop the business in line with John's vision. .

In 1999 the Federation of Australian Commercial Television Stations approached John to shoot and post produce their High Definition Presentation to the Federal Government which lead to the introduction of HDTV in Australia. Lemac introduced Australia's first HD capture rental equipment in 2000 and for a long time was Australia's only HD rental equipment supplier, supporting and training DOPs in this new capture medium.

In May 2010 John made history again, filming Australia's first 3D footage to go to air on free to air television. It was for the Nine Network with CEO David Gyngell welcoming viewers to 3D television.

Swinburne University of Technology has created The John Bowring ACS Memorial Scholarship in his honour and in light of the many station promos John photographed, the ACS felt this particular category, which John has won in the past, was an ideal one to carry his name into the future.

John was accredited 'ACS' by the Australian Cinematographers Society in 1990, made a Life Member in 1999, and was inducted in to the ACS Hall of Fame in 2005. He's a member of AMMPT, the BKSTS and SMPTE. John will be remembered for his intense passion, incredible knowledge, talent and above all his generosity to the industry he absolutely loved. He was a great man, a loving father to son Jack, daughter Kate and outstanding partner in life to Sue.

Left: John (behind camera) on location in Perth during the 1980's shooting a commercial for the RAC

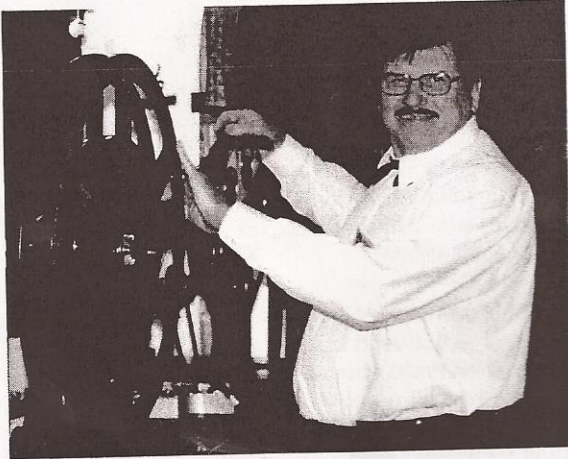
Tribute by Paul Dickinson

I was privileged to attend the memorial service for John Bowring earlier in the year, and what an event it was. Held in one of the studios at Dockland in the City of Melbourne, the service was attended by well over 1000 people. The tributes from family, friends and business associates were quite overwhelming, including the video from overseas and home footage from way back. The industry has certainly lost a friend, a great cameraman, equipment supplier and a strong supporter of AMMPT.

Obituaries

Hedley Sims 1937 - 2011

If anyone had the ability to laugh, tell jokes and anecdotes in the face of adversity, especially his own, it was our long time and valued member of AMMPT, Hedley Sims. While not unexpected due to a prolonged and courageous battle in recent years with cancer, the local cinema community felt a great sadness and loss when the final day came. Hedley's knowledge of, and contribution to the local industry during his career will be irreplaceable, as will be his irrepressible wit and encouragement he gave to others.



Hedley breaks down a programme at one of our Cygnet screenings

Adrian Peter Hedley Sims was born in York, Western Australia on November 22nd 1937 to parents who were in the farming and farrier business. It was not until the Sims family moved to Midland Junction in the 1940s and Hedley was exposed to photography and "pictures" at Midland Junction High School that his future was mapped. Hedley joined a "picture circuit" where huge reels of movie film were transported around the countryside to local halls to show pictures to the various communities. Hedley fell in love with the movie industry as he learned to "thread up" the rolls of film in the huge projectors, "strike up the arc", show the advertising slides which were then on glass slides which had to be physically manipulated in a slide projector - and then the "pictures" began.

In 1954 he began his first "reel" job in the cinema industry as an assistant operator with Consolidated Theatres at their venue in Bassendean. Hedley gained his own circuit in 1957 and for several years showed pictures at halls at Carila, Byford, Cannington - halls that had a bio-box attached as part of the building. At one stage Hedley even contemplated opening his own specially built "picture gardens" - but television began to emerge on the horizon and the "picture industry" contracted into specifically built large movie houses. Who could forget the grandeur of the Piccadilly Theatre or the Grand Theatre in central Perth, where Hedley eventually worked showing many of the block-busters of the era..

The introduction of Cinemascope and Surround Sound were further adjuncts to the movies of those years and going to the "pictures" really was a great occasion, with Usherettes directing the audience to their seats. Hedley's extensive experience resulted in him being offered a job as Senior projectionist in 1960 at the Haymarket Carlton when he traveled to London.

In 1968 Hedley was involved in the technical fit-out and opening of the Cygnet cinema in Como, previously known as the Como Pictures. He went on at that venue as its Chief Projectionist until in 1970 was appointed Relief Chief Projectionist at City theatres CBD venues, the Piccadilly, Grand and the Royal. In 1974 till 1979 he was Chief Projectionist at the Grand, then moving into the chain's flagship drive-in, the Skyline.

1981 saw Hedley return to the Piccadilly and in 1981 was appointed the Chief technical Supervisor for City theatres. With the building of the TVW7/City Theatres CBD complex, Hedley was in charge of that venue from 1988 till 1994.

Hedley's movie career spanned 54-years and involved work ranging from traveling picture show circuits, suburban and city venues, and Drive-ins, and later, with the re-discovery of outdoor cinemas, operated at venues such as the Joondalup Pines Picture Garden during UWA's annual summer Perth International Arts Festival. Hedley's movie projectionist expertise in the sourcing of cinema equipment was also utilized on a consultancy basis with many other groups, and as a member of the Australian Museum of Motion Picture & Television, Hedley continued his fervour for the film industry to ensure that future generations became aware of past film technology. He believed in today's world of instant movies with DVDs, Blue Ray, USB thumb drives via computers or home movie theatres, today's generation will not have been exposed to the early days of the movie industry where "going to the pictures" was the highlight of the week. Friday evening or Saturday afternoon matinee or Saturday night at the "pictures" was a prime social event in the 1950s and 1960s and one of the main entertainment mediums

WA Branch of The Society of Australian Cinema Pioneers Society selected Hedley as their 2011 Pioneer of the Year. He was a person who in their opinion has given outstanding service to the Motion Picture Industry. Unfortunately notification of this Award was only received after Hedley had passed on - but family and anyone involved in the film industry will know that in that "great movie house in the sky" Hedley's film industry skills will be in demand. He will still be "striking up the arc, dimming the lights, opening the curtains, and on with the show"!



Hedley sits alongside a Holmes portable projector with fellow member Ian Stimson at a Members' technical & social evening.

On June 15th 2011, Western Australia lost a stalwart of the movie industry. Hedley leaves his loving wife Valmae, two sons and eight grand-children and many memories of a man whose dedication to an industry was unique.

Obituaries

John Davies 1915 - 2011

John Davies passed away at a retirement village in Mandurah on February 9th 2011. Although never a member of AMMPT he was a major benefactor, donating \$1000 to our cause and his complete Neuman Sinclair 35mm cine camera and accessories to our collection. John was very much aware how the industry has changed during his long career and was passionate about preserving some of its magic for coming generations to savour.

John Llewellyn Havard

Davies was born in Deri, South Wales on 23rd December 1915.

He was the sixth of a family with eight children. In 1928, when John was 13, the family moved to London.

His first job was that of a telegram boy in 1930, after other jobs he later found work at Kays

Film Labs in the negative developing and film drying room. At that time, Kays shared

the building in Soho Square with British Movietone News.



In 1940, John volunteered and joined the Royal Air Force and was called to active service the following year as a fitter / armourer. He spent 3 years in the Middle East, attached to the 8th Army at El Alamein, Trobruk, and Naples. Demobilised in 1946, he returned to Kays employed as a negative developer, this at a time when television was beginning in Britain.

The neighbouring Movietone Company began losing its cameramen to the newly established commercial TV station ITN. John asked its production manager, Jack Ramsden if he could join them, and Ramsden agreed. John was provided with a Newman Sinclair camera, and immediately despatched overseas to cover international stories of the time. From Cyprus he filmed events during the Suez crisis including the dropping of paratroopers into the war zone. He was the only member of the press able to persuade the authorities to accompany the soldiers on the flight to the drop zone in Egypt. The coverage was sent to Kays on the evening flight and was shown in London cinemas the next day. The Cyprus assignment kept John away from home for 7 months. Movietone appreciated the value of John's stories and raised his wage from £12.10 a week to the high union rate of £21 p/w.



Some of the 35mm motion picture cameras used during these times apart from the Newman Sinclair was the Cameflex, the Mitchell and the Wall optical sound recording camera with 1200ft magazines. Film stocks included Plus X, Tri X, and Super XX. Some others in the Movietone crew at that time were Norman Fischer (Chief cameraman), Ken Taylor, Len Waldorf and brothers David and Michael Samuelson. Reg Sutton was the sound engineer. With the BBC TV service expanding, John was hired out by Movietone to them for special sporting events and assignments throughout the U.K.

In 1960 John noticed an advertisement in a trade journal seeking experienced cameramen for the recently established Australian Broadcasting Commission television station in Perth, Western Australia, ABW2. He applied for and was given the job. Resigning from Movietone, he was given a gift of a Newman Sinclair camera, a model which was now becoming obsolete with the introduction of the more modern Arriflex camera for news work. The camera was the one used by legendary European wartime cameraman Paul Wyand. This camera is now in the AMMPT collection. One of Paul's more notable feats was to film the signing of the armistice agreement when all the press were refused permission. The images now recorded of the historic event were taken by Paul by focusing a camera through a hole in the side of the army tent

Migrating with his family the following year, John started with ABW2 as one of a two man team on their news crew. The other ABC cameraman was Fred Combs who had started at their Sydney TV station a couple of years earlier. When the Western Australian branch of the ACS was started in 1968, John and Fred were among its foundation members.

John's early film assignments included filming the 1962 Empire Games, the opening up of the north-west for the mineral boom, the start of the Ord river diversion dam and irrigation scheme, iron ore port developments at Dampier and other locations.

John retired from the ABC in 1978, building a home for Lillian, himself and his family near Mandurah, on the coast and south of the Perth metropolitan area. He returned to Britain on several occasions since retirement to visit his slowly diminishing group of relatives and friends.

Don Altwasser

Don passed away on June 14th. He was Lighting Supervisor at TCN9 Sydney from Day One, imported to Australia out of Canada to on-pass his skills to we colonial boys. He was widely known and respected and he considered TV lighting as almost a sacred call. He was known to all at TCN and in the lighting business in Sydney, Melbourne and Brisbane.

Other television pioneers

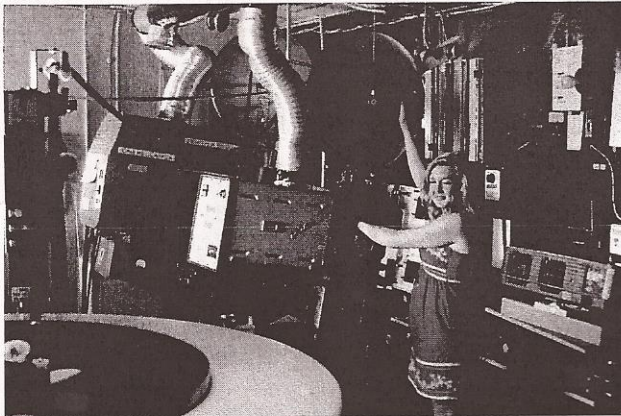
to pass away in recent months;

Alan Scott, Googie Withers, Pam Milbourne, Norman Hetherington, Glen Johnston, Sylvia Raye, Howard Rubie, Frank Ward, John Walker, Jan Williams-Brindle, Doug Livermore, Wally Ritter, Bruce Jackson & Geoff Raymond.

Information supplied by Paul Briton of TV Pioneers reunion. Paul can be contacted on 02 9653 2459 or typioneers@westnet.com.au

The Beauty and the Beasts

One of the concerns of veteran film projectionists is the finer points of the profession gradually being lost as the tsunami of digital projection sweeps the industry. The bio box has traditionally been the domain of those who have made a career in the industry, and until recently when video projection reared its head, was rarely frequented by the fairer sex nor were they interested in what went on up there.

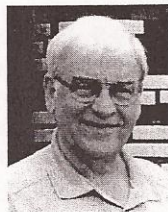


What a surprise amongst some of our ageing long-term bio box residents when one of AMMPT's new younger members Jillian Carlson expressed an interest in being involved. The initial tour and explanation of the workings in the Cygnet's nerve centre convinced her she wanted to learn to be a projectionist. Jillian is currently a student at Edith Cowan University studying film and journalism with the ambition of becoming a film/TV journalist.



Above: Jillian about to start the show.

Under the tutorship of members Graham Kahn who runs the Cygnet, and its other projectionists, Barry Goldman and George Robinson, Jillian's expertise has now progressed to where she is engaged as a relief projectionist to run the shows herself. She really enjoys the work and intends to encourage fellow students to join AMMPT and learn a bit about the heritage and techniques of an industry they intend to enter.



The Beasts: Graham Kahn, Barry Goldman & George Robinson.

The Leftovers

Due to the backlog of material intended for inclusion in *Newsreel*, it has accumulated to the point where it all can't be fitted in this edition. It is intended to include it in the next edition, or on our website, together with material expected from the television industry members. Interstate news would also be welcome to reflect the activities of our members in scattered locations around Australia.

The Grand Vision

After seven years of building our volunteer based organisation, it is apparent we must look beyond the financial and physical resources of its members if its ultimate objectives are to be attained. This has now been addressed as mentioned on page 5.

Professional museum advice is now being sought to determine the basic requirements of a mainstream museum – the display galleries, the preservation and exhibition preparation areas, storage requirements and the like. Once the essentials have been identified, it is up to us to see what we would like to also be included. A functioning cinema within the complex, and perhaps an operational television studio with which the public could interact, are just some of the possibilities. Administration and areas for the despatch and receipt of objects to all our regional branch displays and other community museums, must be space considerations.

While plans are being drawn up for a central operating facility, the next step would be to apply the same requirements, perhaps on a lesser scale for all regional branches. As we are now preparing a Business Plan for our consultant to seek the external support we need, it is essential we first identify and clarify our requirements. The committee is now requesting all members consider what they would like to see included. Please email your thoughts by the end of July to ammpt@iinet.net.au. Please put in the subject line "Ideas for gallery." While some may consider this vision is beyond our reach, if we don't aim for our goals we will never achieve them.

Succession planning

The long term growth and survival of any organisation is for its key officials to plan for, and pass on their expertise to their successors. All too often members are content to leave their existing office bearers in position, not realizing the incumbents may be getting tired and bereft of new ideas to advance the organisation.

Where specialist knowledge is involved the group must also ensure a "Plan B" is in position to accommodate any sudden departure of those in sole possession of key knowledge. The unexpected loss of valued members is evident by the number of obituaries in this edition, with the odds shortening each day for those of us who remain. With our AGM scheduled in October and office bearers to be elected, it is the ideal opportunity for those who genuinely support our objectives to put their hands up and be counted.

Letters

From Southern region member, Paul Dickinson

A feature film that we were gearing up for, to start shooting about Easter, had to be deferred due to lack of funding. However another one has come up and is currently in pre-production. Shooting scheduled to start November Location is the Mountain regions of North-east Victoria as well as some interiors in our studio here in Chiltern. Lets hope for better luck this time. We also now have a full unit truck set-up to complement all the other production gear. It is planned to have the concrete poured for our museum building as soon as the weather dries up a bit, then the building can really get started and all that building material off the ground and into place providing a new home and display venue for all those goodies that are now in storage. Till next time
Regards, Paul Dickenson.

News in brief

Paddy Baker- Picture Show Man

This is the title of the book and story of legendary traveling Western Australian picture show man, Paddy Baker. It was written by AMMPT member Max Bell and describes the life story of an industry pioneer.

Paddy Baker (1898 – 1988) was born in Yundamindra on the north-eastern goldfields of W.A. As a boy he became an assistant projectionist to a traveling picture show man in Sandstone, and his love of films and their exhibition never left him. From this passion emerged his very own business – Baker's Photo Plays Deluxe which grew into a large circuit in the goldfields and wheatbelt, eventually to many drive-in theatres. In 1951 Paddy purchased the Regal Theatre in Subiaco which remained the centre of his interest to his death. He gave his beloved Regal to a Trust where it remains to this day. The Trust subsequently donated most of Paddy's equipment from his early days, including several portable 35mm projectors, to AMMPT's collection.

Originally published in 1984, re-printed in 2011, the book (ISBN 978-0-85905-093-7) is still available from Hesperian Press in Victoria park, W.A. at a cost of \$22.00. Phone them on 08 9362 5955 or email books@hesperianpress.com

Western Power reimbursement

Following the claim lodged with Western Power over the failure of the electricity supply during our December event at the Busselton Drive-in, the committee were pleased to be adequately reimbursed by them for the losses suffered. The refund fully covers expenses incurred. As the event was to celebrate the 50th anniversary of the Drive-in, there are no immediate plans to repeat the project.

Sound processor wanted

Ron Jones is seeking to replace some sound equipment damaged during the December power surge at his Busselton Drive-in. He is seeking a **Panastereo CSP 2200** or later models **CSP 1200** and **CSP 4200**. If you can help, please contact Ron on 0408 933 556 or by email cinewest@iinet.net.au

Legal Guidance

Members of the committee were given some legal guidance and suggestions in respect to their obligations under the Incorporations Act and the Law as it applied to not-for-profit associations. AMMPT member and organist at our Cygnet film shows, John Fuhrmann who lectures on these subjects at a local university, provided some valuable advice, especially as our organisation was growing nationally.



At the conclusion of discussion, John, who used to play the Wurlitzer at the Metro Theatre in Perth and at the Ambassadors, treated the committee to some iconic cinema tunes on the magnificent organ installed at his home.

New members

The President and committee welcome aboard our new members. We value the new ideas and expertise they bring with them and trust they will involve themselves in the many varieties of activities and projects currently in place. This is especially important in those regions where new branches are being established.

- Jillian Carlson
- John Keemink
- Lorraine Tholet
- Peter Robinson
- David Smith
- Ronald Francis
- Simon Eadie
- Bev Smith
- David Smith
- Nicholas Alexander (Eastern region)
- Mike Atwell (Eastern region)
- Jon Noble (Eastern region)
- Troy Walters (Eastern region)
- Peter Gell (Eastern region)
- Peter Menzies (Eastern region)
- Alan Bourne (Eastern Region)
- George Florence (Southern Region)
- Gordon Evans (Southern Region)
- William Woodward (Southern Region)
- John Bampffield (Southern Region)
- Vic Jones (Southern Region)
- Andre Switzer (Southern Region)
- Chris Fleet (Northern Region)

AMMPT Contact details:

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Secretary/Treasurer: John Lanser. Ph. 02 9498 7458

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AMMPT Southern Region (pending formation)

Coordinator: Malcolm Richards. Ph. 03 9699 3922

Email: m.richards@cameraquip.com.au

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