



NEWSREEL



Edition Twenty Eight

April 2012

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

and promoting the concept of the

AUSTRALIAN MEDIA MUSEUM

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When to say NO!

One of the dangers inherent in any community based volunteer museum is the inability to tactfully say NO. As a museum becomes established, the nature of its collection becomes widely known and can attract some significant items to its inventory. The downside to this is the museum begins to be known as a last resort repository for unwanted items, of which it already probably has more than enough examples in its collection. Many people are reluctant to take many treasured and possibly very expensive but obsolete items to the tip. Donating these objects to a local museum helps provide a "feel-good" experience for them.

To refuse a donation, sight unseen, can also be detrimental to a museum. As an example, the Western Region branch has in its custody numerous models of Bell & Howell 16mm projectors including duplicate examples of some. There are literally hundreds of these items being discarded now in the wake of the digital revolution. So when someone phones and says they have an old B&H 16mm projector they would like to donate to the museum, the immediate temptation is to tactfully say "no thanks". It is often impossible to get an accurate description of what is being offered and where possible, a visit to the donor and inspection of the item should be made. On more than one occasion this extra effort has proved dividends. AMMPT recently obtained some rare B&H silent 16mm projectors from the late 20's and early 30's when we anticipated being finding "just another Model 621".

The importance of having one or more accession teams in place to immediately assess the desirability of items being offered must be a priority. This is to avoid the museum falling into the trap of having to find space to store them till they can be evaluated and accessioned into the national collection or discarded. This has proved to be a major problem for the Western Region where without such an infrastructure previously being in place, a lot of unwanted items have accumulated taking up rare and valuable storage space.

The situation was exasperated recently when a member migrating overseas "donated" the remnants of his business operation including electronic equipment, sales brochures, broken projectors and other items to AMMPT before they could be assessed for their significance or desirability. The committee were persuaded to spend several thousand dollars on two shipping containers to store the items. It is likely very few objects will be required for our collection and will take up less than half the space in one container.

This has been an expensive lesson for the Western region branch in the dangers of not having active accession teams in place. It is hoped other branches will benefit from this incident and not make the same mistake.

Inactivity

Perhaps the greatest challenge for regional committees is to maintain contact with their membership and devise regular interesting events in which they can engage. Most people join associations to participate in activities of common appeal, but if those opportunities do not arise, they soon lose interest. In the early formative years of branches, the committees struggle to find people to take on the necessary official duties and build the membership. Only when things start to happen does the branch begin to grow.

The recent incorporation of the Southern Region branch was delayed due to concerns by the interim committee over conformity to the national concept and the name to be registered. This is currently in the process of being rectified, with a special general meeting planned in Melbourne for May 7th. It is anticipated this will result in providing its large local membership with an enthusiastic working committee.

The Eastern region branch has been operating for over a year, albeit on a very limited scale. To facilitate the incorporation both Keith Kanaar and John Lanser agreed to take on the titles of President and Secretary/Treasurer respectively on the understanding they did not have the time to continue in these positions indefinitely, and would hand over the reins to others who would be prepared to take on these tasks. An annual general meeting is expected to be held in May, at which time it is hoped enough interested members would be available to for a vibrant and active committee.

It is anticipated Dick Collingridge will be able to report at the meeting on the discussions he and his team had with a government department on the possible location for a permanent location for the AUSTRALIAN MEDIA MUSEUM (NSW) which will be AMMPT's public interface in that region.

The Western region branch has recently endured a period of inactivity due to the committee being involved in unexpected administrative matters which are now in the process of being resolved. A programme has now been finalised with ten events scheduled for the remainder of the year. Bookings at the RSL hall which was our regular meeting venue for most events has now been reinstated. Details are listed in this edition.

The level of branch activities of interest to members should not be dependent on only the committee's ideas, but should come from suggestions of all members. Leaving it to a select few to keep the branch active and growing largely depends on the apathy or enthusiasm of its membership. It is also up to other members without regional AMMPT infrastructure to encourage others to join and establish a local branch.

Deed of Gift / Donor Forms

Adapting to the procedures and disciplines of a museum culture can be daunting to many, especially those from a commercial or technical background. The specialised jargon is also initially hard to understand, as is the need for formal detailed documentation of items in the collections. In recent months there have been instances where new members have questioned the need to ensure all items donated to our collection have to be recorded in a Deed of Gift / Donor form. **There is no such thing as "being on permanent loan"!** There will be exceptions and in these cases a detailed written agreement must be in place and accompany the Donor form which sets out the conditions and expectations of both parties. To accept any object without legal documentation being signed is fraught with many problems, not only for current committee, but for those in years ahead. Community museums can cite many examples where items accepted without formal documentation have caused major problems down the track.

The D.O.G /D form is a legal document. It is signed by the donor transferring title to, and any copyright etc. over to the museum. It is irrevocable, with the terms of donation being printed on the form, the original of the triplicate document being given to the donor and the other copies to the national and local registrars. It is countersigned as being accepted by an officer of the regional branch in which the item will be held in custody.

An item can be offered on loan to AMMPT for a specific purpose such as a public exhibition or display. In this instance, special forms must be used specifying the period of loan, the purpose, insurance and other requirements. AMMPT is able to loan items from its collections to other entities using similar documentation and agreed conditions.

Some examples of what could go wrong;

1. A Vintage car club was offered a significant but dilapidated vehicle as a gift by an elderly gentleman without any formal documentation but only a handshake, as he was well known to the committee of the day. Enthusiastic members spent thousands of hours and club expense restoring the vehicle to its former glory and it was the jewel in their display. Inevitably the old man died and by that time, the committee had recycled several times. Out of the estate beneficiary woodwork emerged a descendant of the old man demanding return of the car which was then of vastly increased value. The estate took the Club to court and won the case. Without the formal title to the car being transferred to the Club, it didn't have a leg to stand on. Understandably the members were none to pleased.
2. A pioneer family loaned some old costumes to a country town museum for display for an indeterminate period. Unfortunately they had a fire at the museum during which the items were destroyed. The family demanded compensation for their loss. Both parties thought the other had insurance cover for the items which proved to be a wrong assumption. There was no clear documentation of ownership or responsibility at the time of the fire. A community now divided.
3. An item was offered to a museum for which a member who was also a private collector was delegated to pick up. It was duly stored and restored by museum members. Unfortunately the member eventually resigned from the society and requested the return of the item which he originally picked up from the donor which had been a friend of his. Museum members had nothing to prove that they had ownership of the item and it was eventually surrendered.

The last example touches on conflict of interest, a sensitive matter covered in edition 23 of *Newsreel*. Private collectors amongst our ranks are perhaps the most knowledgeable in their area of special interest. They have demonstrated their passion for preserving our industry's heritage, and are a font of useful knowledge for those who follow. All community museums are faced with the dilemma of determining if such a situation arises, what actions or procedures should be in place to protect the interests of both the private collector member and the association. The deed of Gift / Donor form is one such means of minimising the potential for the perception of conflict of interest.

Addendum:

A firm policy has yet to be determined how AMMPT should handle these situations. We had requested and anticipated suggestions from some of our prominent private collector members which would have assisted us in this endeavour. The transparency of proper documentation will minimise this area of potential conflict and dissent amongst the team.

State vs. Regional

The national Committee at its last meeting considered concern from one of its east coast based members over the use of the word "Regional" in reference to the branches, with his preference being to use a State identifier. This was one of the major reasons for the delay in the incorporation of the Southern Region branch by its interim committee.

The matter was given serious consideration in the formation of what was intended to be a truly national association. It was considered at the time that the main centres where there is the population and industry infrastructure to support a branch would be Sydney, Melbourne, Brisbane, Perth and Adelaide. The number of branches that could comfortably operate under a national administrative structure was also a consideration otherwise effective networking and other issues would become unwieldy. The committee were also conscious of those residing in other areas such as Tasmania, the ACT, Northern Territory, as well as Aussie expats still working in PNG where there is a history of Australian industry involvement. It was considered unlikely they would have the membership numbers to form a local branch in these areas in the near future.

The decision was made to create geographical "regions" where appropriate which embraced these smaller areas. The Central region, with proposed headquarters in Adelaide is to embrace South Australia and the Northern Territory, the Southern region based in Melbourne to include Victoria and Tasmania, the Eastern Region based in Sydney to include NSW and the ACT, while the Northern region, eventually to be based in Brisbane, will include both Queensland and Papua new Guinea. When branches are established, they should endeavour to have representation on their committees from their partner State or Territory. Parochial ambitions should be restrained.

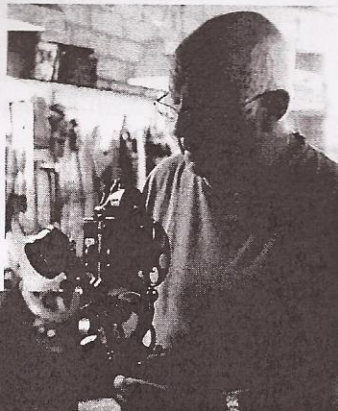
The concept of the **Australian Media Museum** has been introduced to allow each region to establish its own State identified public interface and operated by the local branch. This is distinct from our association and its membership. The Eastern region branch is now actively working towards this objective.

There has been considerable investment to date in legal registrations, documentation, forms and promotional materials confirming the original concept. There has to be a very compelling reason why we should now change it.

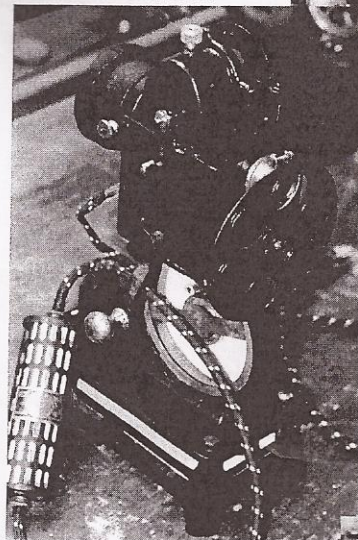
The infant rescued

In the last edition we appealed to members interested in restoring a very sorry looking 9.5mm Baby Pathe projector. The challenge was taken up by Barry Goldman, our member and projectionist at the Cygnet.

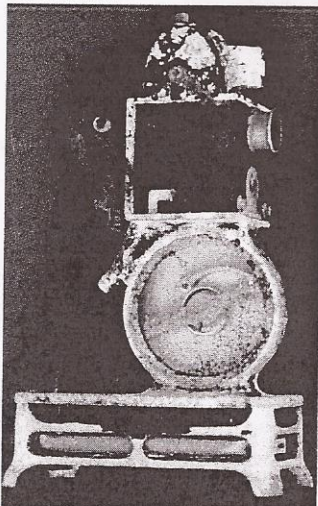
The only part that was beyond repair was the internal die cast shutter which has disintegrated Barry will need assistance in locating a new shutter, or at least tracking down the specifications so we can have another made.



There were several "accessories" accompanying the projector and research now has to be done to determine how these items were used. We would like to hear from other members who collect Pathe projectors who may be able to provide this information.



Below: The Pathe Baby before restoration.



At the moment, Barry and other members are using their own workshops for this important work. It is hoped that once a permanent home

is found for the WR branch, a central workshop facility will be established to allow other members to participate in this important activity.

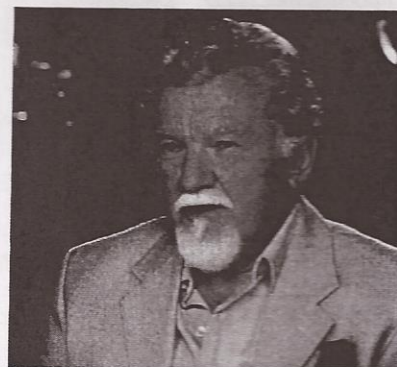
Constitutional review

In recent times, especially as new branches are established and bring with them fresh ideas and suggestions, the need for a major review of our Constitution/s became obvious. A specialist team comprising John Lanser, John Fuhrmann and chairman Peter Foyster are checking through all Incorporations Acts to come up with a common document which complies with the requirements of all jurisdictions, as well as addressing our own operational problems already identified.

Vale Brian Williams

Colleagues and friends in the Western Australian television industry and AMMPT members were saddened to learn of the death of one of its pioneers, Brian Williams, aged 77, on December 12th 2011 after a long battle with cancer. Born in England in 1934, he migrated with his parents to Melbourne when he was 17. Having cultivated an interest in television in the UK, he had his heart set on becoming a part of the industry then being established in Australia. At 18, he landed his first job with ABC Radio, while studying television at Melbourne technical college. The ABC sent Brian to Sydney for television training after which he worked in its Melbourne TV studios. He was then the youngest television producer/director in Australia. With this early track record, at age 25, he joined Perth's first TV station, TVW7 in 1959 where he directed most of their pioneering live studio and outside broadcast productions totaling over 2000 in his television career. Leaving TVW in 1967, with station cameraman and director Peter Goodall, they established Glenn Films, later Brian Williams Productions, to produce corporate documentaries, training films and commercials.

Brian lobbied the State government to establish an organisation to promote the local film industry, culminating in the establishment of the WA Film Council, of which he was to become its first coordinator.



In 1980 the Queensland government head-hunted Brian to become executive director of its newly created Film Corporation at which he spent eight years, during which he convinced Italian film industry heavyweight Dino de Laurentiis to build Australia's first contemporary film studio complex on the Gold Coast.

Returning to Perth, Brian instigated a review of the local film and television industries, which resulted in the formation of Screenwest which had a far greater role and better funding than its predecessor, the WA Film Council. As head of department of media in the Central Metropolitan College of TAFE, he lectured and mentored students who were intending to make their careers in the industry which had been his life-long passion.

Brian finally retired in 2000, after which he joined AMMPT as one of its founding members, and as a trustee of its Ancillary Gift Fund. Another of our pioneers fades to black.

New Gift Fund Trustee

Following the death of one of AMMPT's original Ancillary Gift Fund Trustees, Brian Williams, the National Committee have appointed **Malcolm Richards** from the Southern region branch as his replacement.

The Trustees are responsible for allocating funds donated to the Gift Fund to designated AMMPT projects. Eventually all branches will be represented as Trustees of the fund.

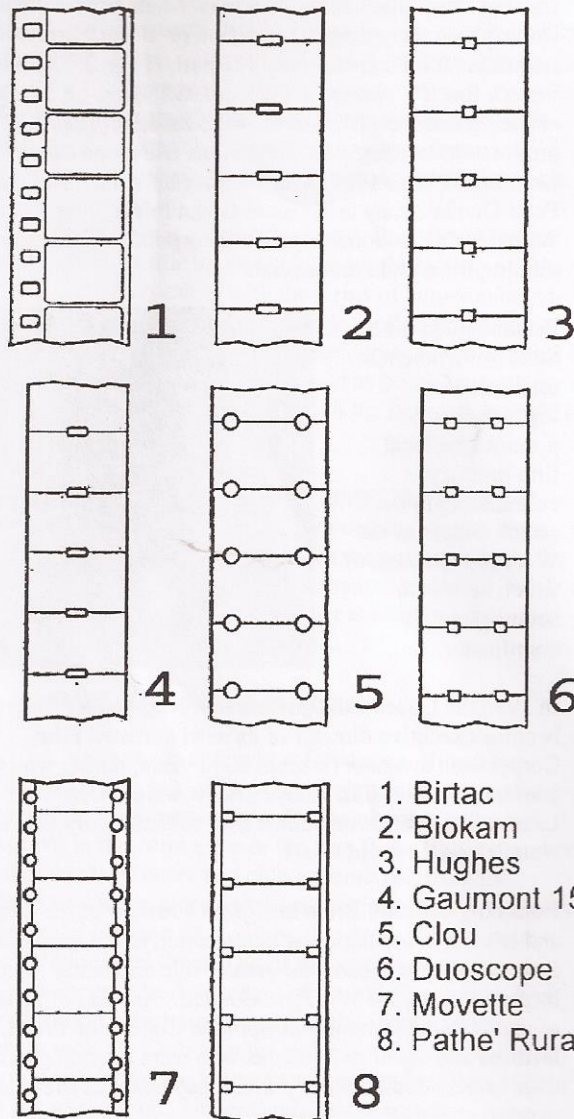


17.5 mm film gauge

By Ian Stimson

At the AMMPT meeting on Wednesday 17th August, 2011, Ian Stimson gave a presentation on the history of almost forgotten film gauges, of which 17.5 mm was one.

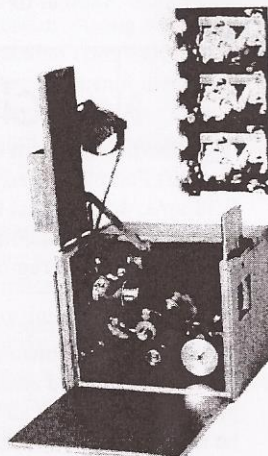
As I started out to research this subject I had not realised how long this film format had been in use. It started in 1890's and used until recent times.



1. Birtac
2. Biokam
3. Hughes
4. Gaumont 15mm
5. Clou
6. Duoscope
7. Movette
8. Pathe' Rural

Birtac (17.5 mm) Format

In 1898 Birt Acres an English cameraman and inventor commenced slitting 35 mm film in half for his Birtac camera projector. Nitrate film of course, non flammable film base was yet to be developed at this stage. The camera used film of 17.5 mm with 2 holes on one side. This is the first device that uses small-format film that was made for domestic use.



Biokam (17.5 mm) Format

In 1898 in London, England, Alfred Wrench and Alfred Darling created another 17.5 mm with a central perforation. The camera, the Biokam, served as both camera and projector. The Warwick Trading Co. of London was the manufacturer. The Biokam also offered a still picture release, so that still pictures could be taken with the camera as well as cine films.

Hughes (17.5 mm) Format

In 1900 in London, W.C. Hughes created a camera similar to the Biokam, which he calls the "Petite". It also served as both camera and projector. The 17.5 mm film also had a central perforation, although in a different form to the Biokam, it had smaller perforations. Whilst across the channel other countries were trying out 17.5 mm using a centre frame perforation.

Ernemann Kino (17.5 mm) Format

In late 1902 the German Ernemann Kino cine camera was produced and this used the centrally perforated 17.5 mm film, this produced a picture size of 16 x 10 mm. The Ernemann Kino I movie camera made Ernemann popular in Germany since it was the beginning of amateur movie making in that country. The Ernemann Kino II was manufactured in 1904. In 1926, Ernemann merged with three other camera makers Contessa-Nettel, Goerz and Ica to form the German company Zeiss Ikon, with an infusion of capital by Zeiss. Ernemann's line of projectors continued to be named "Ernemann", which set the standards for cinema movie projection in Germany.

Kretschmer (17.5 mm) Format

In Dresden, Kretschmer created a camera similar to the Kino that was made by Ernemann.

Ikonograph (17.5 mm) Format

In 1905, the Ikonograph Commercial Co. of Manhattan (New York) sold the projector "Ikonograph" which used a film of 17.5 mm. The projector was designed by Enoch J. Rector and was an improved model of the Ernemann.

Duoscope (17.5 mm) Format

In 1912 in London, the Duoscope Ltd. company introduced the Duoscope device, which served both as cine camera and projector. It used a film of 17.5 mm with two holes between adjacent main frame and frame.

Sinemat (17.5 mm) Format

In 1915, the company Sinemat American Motion Picture Machines presents a cinematic device that used 17.5 mm film with holes on one side. This device was used both as a camera and a projector.

Movette (17.5 mm) Format

In 1917 Movette Inc of Rochester New York launched their machine using a magazine loaded with 17.5 mm nitrate film. This was perforated with round holes on either side of each frame. It had 4 perforations per frame, 2 on each side.

This negative film was developed by Kodak and printed onto safety stock for projection. As time passes and Eastman introduces 16.0 mm size film in 1923, the experimental work had been started on this format by John Capstaff earlier in 1914.

Actograph (17.5 mm) Format

In 1918, the Wilart Instrument Co. of New Rochelle (New York), manufactures a camera to film 17.5 mm. The camera was called "Actograph."

Bell and Howell (17.5 mm) Format

Bell and Howell had expanded into the amateur movie market in 1919 when the company began developing 17.5mm equipment. Before Eastman Kodak's experiments with 16mm reversal film, following which they redesigned all the company's 17.5mm equipment to use 16mm film.

Closes (17.5 mm) Format

In 1920 in Austria, a company manufactured a device for 17.5 mm cinematographic film. This film had two round holes adjacent area between frame and frame.

Coco (17.5 mm) Format

In 1920 in Germany, the home of Munich Linhof, made a 17.5 mm film device called the "Coco."

Cinétype (17.5 mm) Format

In 1925 in Paris, a company sold the Mollie "Cinétip", a cinematic device that mixed camera and projector. This device used a film of 17.5 mm with holes on one side.

Moving on to 1926, Pathé are back on the scene, this time with their own 17.5mm standard double sprocketed film, the same as Eastman's 17.5 mm, perhaps launched as a competitor to Kodak. This was launched after their 9.5mm. It became popular for the amateur film maker.

The new Pathé 17.5 mm film was launched as the "Pathé Rural" double sprocketed with a perforation on each side, that used safety stock, producing a picture size of 9 x 12 mm. This was first revealed to the "Société Française de Photographie" on 10 February 1926. Printed films were produced by printing them in pairs on specially perforated 35 mm safety stock, using the 35 mm masters in reduction printers. The French, it seems, intended this format for use in the country districts cinemas on their Pathé circuit, the name they used was "Rural."

But problems in 1927 with machine production, and finding film distribution rights too expensive, this slowed the business down. In the UK 17.5 mm was hardly advertised at all. However in France, before WW2 there were no less than 4823 cinemas in the country screening in 17.5 mm format.

In 1932 sees the introduction of 17.5 mm sound on film, the projection equipment was very sophisticated, even though the outfit looked a little bulky. To accommodate the sound track in the film, the perforations were removed from one side. Pathé chose to use the variable area RCA sound track over sound on disc recorded sound. Pathé machines was called the Rural Sonora Optical Sound Projectors, and sold in England as the

"REX." Each machine had a 750 watt lamp for projection, with separately powered exciter lamp to reproduce the sound.

The 17.5 mm format appears to have been a success until WW2 however when France was occupied by Germany. They found that 17.5 mm was non standard, at least to the Germans, and they, becoming occupying authorities decided to ban the film size. However Pathé was allowed to circulate their currently in production programs, then all of the prints were order to be destroyed by the German occupiers. Most of the Projectors were scrapped or converted to 16mm, some machines have survived along with film, it has been alleged that many machines and film was buried out of sight in gardens and back yards. Hitler's order banning 17.5 mm film size; this was proclaimed on 30th June 1941 loosely translated it said "**ORDRE DE LA PROPAGANDA ABTEILUNG**"

It said all films in this format found in cinemas are to be returned to the distributors and it is now forbidden for distributors to deliver films in this format. The conversion of all 17.5 mm cinemas to 16mm, the only authorised format, was to be carried out as quickly as possible. There the format might have died, but film producers and some news cameramen kept the format alive from 1940 into 1950's.

The last foray into 17.5mm was done here in Australia by Stanley Kramer. He had specially modified Mitchell camera's to take this gauge of film. The film was 'On The Beach' which was based on the 1957 novel by author Nevil Shute. The movie was released in 1959 and features Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins. Stanley Kramer won the 1960 BAFTA for best director. Ernest Gold won the 1960 Golden Globe for Best Motion Picture Score, which used Waltzing Matilda as the constant theme. It was in fact 35mm film shot on a 17.5 mm gate, the film was then turned around, and the other half exposed. It was then printed up to 35 mm for cinema release.

I'm indebted to Bruce Dargie and Richard Ashton for this information as they were both extras in the crowd scenes.

AMM concept advances

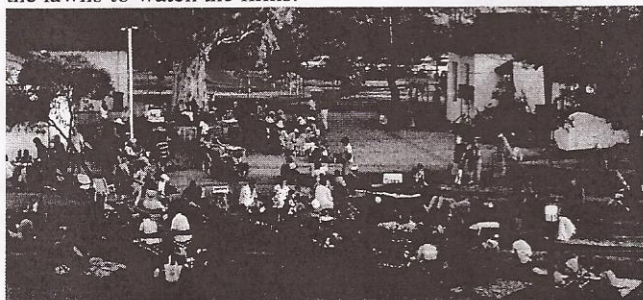
The Australian Media Museum concept is becoming more attractive to potential commercial benefactors and government entities than a singular special interest organisation such as AMMPT. It is one of the reasons it has been promoted as a desirable adjunct to our core objectives while building our own membership and collection. Already discussions have been taking place in Sydney with the object of obtaining a permanent home for the display of Australia's moving image heritage and with provision for embracing kindred organisations. It is hoped that any success with these negotiations will provide the impetus for similar prospects to be explored in other regions.

There have been expressions of interest from other special interest associations and groups who do not wish to surrender their own identities, but would like to be involved in a communal display by the media industry. Each would be able to contribute an enormous amount of research information and memorabilia from their own areas of endeavour to permanent exhibitions. This would increase the public appeal and patronage of the display. The national President will be meeting with some of these groups during his visit to the Eastern and Southern region branches early in May.

Community film night

The success of the annual outdoor film nights for the past two years arranged by AMMPT with promotion by the local community radio station, Capital Community Radio 101.7FM had not gone un-noticed by the City of Melville. 2012 is the centenary of the Wireless Hill radio station, one of two commissioned by the Commonwealth government in 1912 to provide long distance radio communication with shipping. The other station at Pennant Hills in Sydney has long been demolished, but fortunately most of the Western Australian installation has been retained, with the exception of the main mast and equipment which was dismantled in 1967. The main generator building now houses the Telecommunications museum, which is currently in the process of being re-modeled with some of its previous collection of relevant items now being offered to AMMPT – see article on recent donations.

As our film shows have been held at Wireless Hill alongside the museum, and the City's local history team anxious to celebrate the centenary, AMMPT was requested to put on a special film show with archival items from our 16mm collection as a special attraction for the local community. A grant of \$1000 was provided for this purpose. The response was better than expected with over 500 people, being mainly family groups, enjoying the playground and picnic surrounds to make a day of it before setting up their chairs and rugs on the lawns to watch the films.



Early arrivals select the best vantage spots to watch the show

To add to the historical importance of the event AMMPT produced a repeating DVD containing original photographs of the station being built and operating in those very early years. These were made available by the State Batty Library and from the City of Melville's own archives. It also included a short documentary made ten years ago and narrated by AMMPT film librarian Keith Rutherford. This was displayed on a TV alongside the studios of community station 101.7 which also operates from a building on the site.

The wireless operator's room, in the building to the right of the photo above

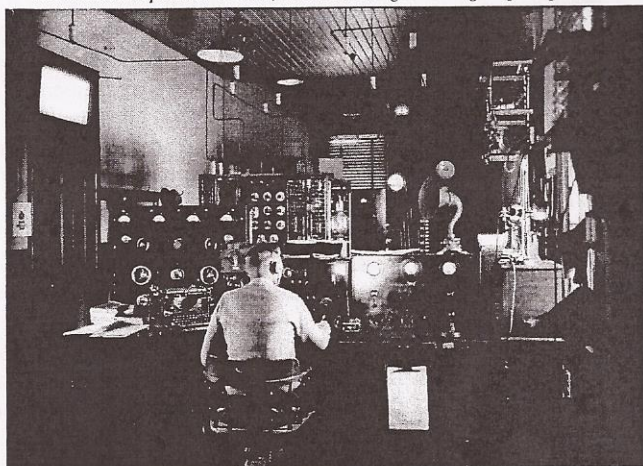


Photo courtesy of the State Library of Western Australia

Apart from the public relations value and awareness of AMMPT, the film shows are destined to become an annual event.

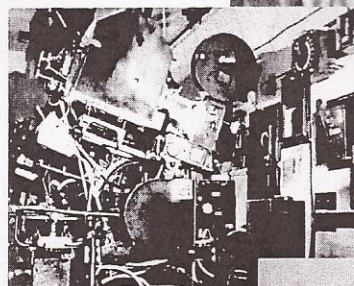
Recent donations to collection

Without permanent regional central storage facilities, it is difficult to provide members access to the ever increasing number of significant items donated to our collection. Where possible, portable items are taken for display at monthly meetings, but others are of such a size or so fragile that any unnecessary transport presents additional risks.

After reassessing of the focus of the telecommunications museum, several items not relating to their core exhibition have been offered to AMMPT.

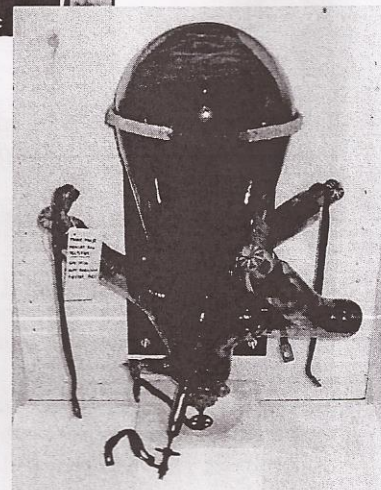


Above: Trevor Kelly inspects the specially made crate.



Left: The Ambassadors bio box

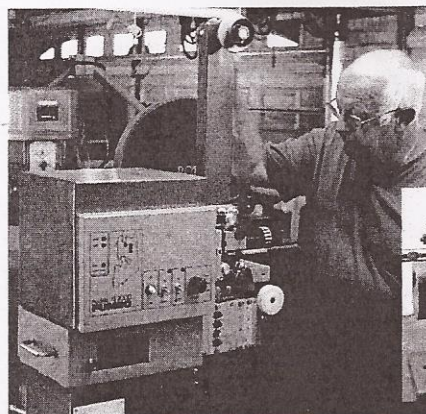
Below: The donated mercury rectifier



Of local cinema significance was a huge three phase mercury arc rectifier tube which was originally installed at the Ambassadors theatre in Perth. It was originally given to the museum twenty years ago by current AMMPT member and veteran projectionist Graham Sturke.

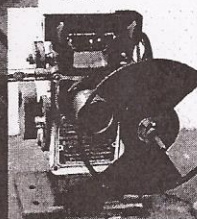
Standard museum practice dictates that if an item is to be de-accessioned from a collection, it first must be offered back to the donor, and if that is not possible, then to a kindred museum. In this instance Graham requested it be offered to the AMMPT collection. Also, as a local government run museum, its personnel were concerned about the large amount of mercury the rectifier contained and the asbestos coverings, which have now been rendered safe. The City of Melville paid for the construction of a large sturdy crate in which the rectifier will be kept until it can be finally put on public display again.

SOME OTHER ITEMS



Left: Barry Goldman with our Fumeo 16mm Xenon projector.

Below: Powers 35mm projection head



Preventative Conservation

During 2012 a series of weekend workshops in Museum Studies are being run to allow museum volunteers to acquire the various skills needed to operate a community. These have been organised by the Edith Cowan University in conjunction with Museums Australia (WA) and Lotterywest. These courses were listed in an earlier edition of *Newsreel* which indicated funding is available to those who wished to attend. Western region members have enrolled in two subjects this year, **Preventative Conservation** which was run in March and **Exhibition Development** in April.

The Preventative Conservation module was presented by two WA Museum staff, Dr. Ian Godfrey and Stephen Anstey. Dr Ian Godfrey is Senior Curator of Conservation and Head of the Department of Materials Conservation of the Western Australian Museum. He graduated from the University of WA with Honours and Doctoral qualifications in organic chemistry. Ian's major areas of expertise include preventive conservation practices, the analysis and treatment of wet organic archaeological materials and the conservation of historic Antarctic buildings. His work has taken him to the Antarctic 12 times, including 5 trips to Mawson's Huts.

Coming from non museum backgrounds, members had many lessons to be learnt, of which ultimately most were quite obvious, but had really never been considered before. Dr. Godfrey described preventative conservation as a **non-invasive method of conservation that aims to thwart or prevent the deterioration of cultural material**. Its intention is to provide the cultural object with a stable environment so that deterioration or damage is minimised. Some considerations include the manipulation of environmental conditions, handling, storage, packing and transporting objects, pest management & disaster mitigation.

Emphasis was placed on identifying the main agents of deterioration such as light, fluctuations in temperature, relative humidity, and the effect they have on objects. Also the damage caused by pollutants such as dust, airborne salt, vehicle emissions in display and storage situations, and including vapours given off by the objects themselves was also highlighted. Storage and packing materials can also be detrimental to objects, where pollution from emissions from MDF or chipboard used in shelving, or paper items with high acid content are used.

The simple measure of protecting objects from dust is also very important, as its accumulation attracts the retention of airborne moisture which inevitably causes the object to begin to rust. Pest management is also very important, especially with materials such as paper, cloth, leather etc. which if left unchecked, could result in priceless items being lost forever. While most of these measures are pure common sense, it is amazing how they are easily overlooked in setting up a credible museum operation.

Dr. Godfrey has agreed to give AMMPT a condensed and focused version of the main points in his presentation at our May meeting. He will also be giving us a spectacular video presentation of the activities of his team in the Antarctica as they deal with the conservation issues involved in preserving Mawson's huts. This meeting is sure to be of great value to those who would like to be more closely involved in the conservation and preservation of our collection, but also provide an entertaining look at work Australians are doing on the international scene. Mark the date in your diary now!

Western region events

Meetings are held at our regular venue, the **E. Vic Park RSL Hall, Fred Bell Parade, Bentley** on the **third Wednesday of each month** from February to November between 7.30 and 10 pm.

May Wed. 16th

Preventative Conservation

Presented by Dr. Ian Godfrey, Also video of Mawson's Hut project.

June Wed. 20th

Before the Pathe cinematograph

Presented by Steve Austin, including vintage equipment display

July Wed. 18th

From 6WF to the ABC

Richard Rennie traces the history of the West Australian Farmers Cooperative radio station 6WF till it was taken over by the ABC

August Sat. 4th

Visit to RAAFA Museum

Contact D. Binning 9310 3377 for details

Wed. 15th

Screenwest presentation

Learn of the many facets of our Corporate member's operations and how it assists our local moving image industry

September Wed. 12th 1.30 pm

SAS Museum visit

Special entry conditions apply. Contact D. Binning

Wed. 19th

Vizcom presentation.

See and learn of the latest electronic equipment available to our industry which was displayed at the recent NAB show.

October Wed. 17th

Importance of community museums

Presentation by Alec Coles, Director WA Museum

Annual general meeting

It has been usual to hold the AGM in October. However there is a possibility this may be changed to early in the New Year.

November Wed. 21st

End of year Social event. Details to be advised.

Please Note:

When time permits, selected titles from our 16mm film library will conclude each event held at the RSL hall.
Tea & coffee provided.

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.

If you can't make it, please encourage others to attend.

Australian Newsreels

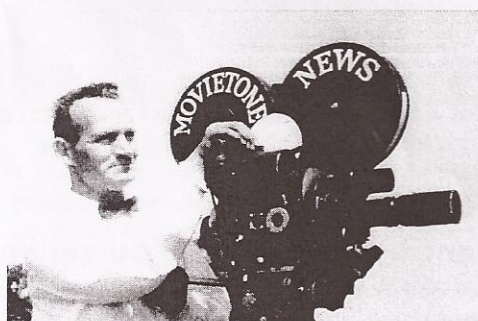
by Barrie King

Editor's Note:

Barrie King was a West Australian film historian, as well as being active as a private collector, experimenter and innovator, and a stalwart of the Film Society movement. He passed away a few years ago leaving a great legacy of historical material and significant items, some of which are in AMMPT's national collection. Most of his estate was sold at auction which was unfortunately not sufficiently locally publicised to prevent many items going overseas.

Before 1956, the news was read in newspapers, heard on ABC radio or seen on the screen during the weekly or more frequent visit to the local movie theatre. The newsreels seemed to be an essential part of cinema programmes in Australia for over four decades and only started their decline, as in other countries, after the advent of television. The Australian newsreels were issued weekly and with occasional exceptions, reached the screen a few days to a week or more after the event. If they lacked immediacy, they still enabled the public to feel some of the excitement of the events that they had read about a few days earlier.

The cinema programme of the 1930s and 1940s commonly consisted of two features (shorter than today's), one or two newsreels, a cartoon and one or two trailers. One of the newsreels would usually be either Cinesound Review or Australian Movietone News, and the other, a so-called 'International Edition' of an American or British newsreel. These included the US. based Paramount, Metro, Universal and Movietone and from the UK., British Movietone and Gaumont British.



Perth ABC TV news cameraman John Davies at his previous job with British Movietone News

Why so many? Each came through a major distributor as

part of the programme package. It simply wouldn't do for a distributor to have a rival's newsreel showing with his features. There are few records of early newsreel production in Australia, but by the 1920s, it was thriving. There was the Australasian Gazette, Pathe's Animated Gazette and Paramount Gazette as well as numerous local and regional newsreels. By late 1926, Australasian had reached issue No. 820, and Paramount No. 490. Australian newsreel producers of the time apparently had little archival sense and, unlike their contemporaries in other countries, thought little of the future and almost nothing of their pre-1930 output survives.

The coming of sound meant the end of the smaller independent newsreel producers. The equipment needed was much more expensive, higher quality film processing was essential, and the producers lacked the access to the larger market required to cover the higher production costs. By 1929, Fox was distributing their International Movietone News in Australia and incorporating an occasional local item. The first of these was an interview with Prime Minister Scullin and the second, perhaps not surprisingly, the 1929 Melbourne Cup (One of the first 'news' items filmed in Australia was the 1896 Melbourne Cup).

From January 1931, the Australian Edition of Fox Movietone News began as a weekly newsreel. Also in 1931, the Melbourne Herald newspaper joined with Herschell's Films to introduce The Herald Newsreel, the first edition appearing on September 21. Union Theatres, not to be outdone, rushed their Cinesound Review into production and it was ready in time to include the Melbourne Cup in its first issue.

The Cinesound camera crew ready for the opening of the Harbour bridge



Apparently, there wasn't room for three sound newsreels in Australia and Cinesound absorbed The Herald Newsreel late in 1932. From that time on, Australian newsreel production was based in Sydney. The Herald had tried to establish a broad base for its newsreel, tying its name to that of a local newspaper. In WA., it was The Western Mail Newsreel, named after a popular weekly paper of the time. After the takeover by Cinesound, it was known as The Herald Cinesound News Review in Victoria for many years. Cinesound was staunchly Australian, styling itself 'The Voice of Australia'. Its managing editor for twenty five years, Ken Hall boasted that Cinesound was the 'all-Australian newsreel - we never used a foreign story except during the war and all those war stories involved Australian servicemen and were made by Australian cameramen'. Its competitor couldn't claim to be all Australian and simply used the title 'Fox Movietone News - Australian Edition'. Movietone had established a vast newsreel empire, with production centres established in London, Paris, Brussels, Rome, Prague and Tokyo as well as Sydney. The international edition was released in forty seven countries, in more than a dozen languages and was reputed to be seen by more than two hundred million people each week!

By 1956, the golden age of the newsreel in Australia was over. Television had arrived and by the 1960s both Cinesound and Movietone were under pressure. First the length of the reels began to shrink from the customary ten or eleven minutes to six, and then in 1970, the two companies merged, bringing to an end almost forty years of continuous production, to be replaced by Australian Movie Magazine which was a bold venture when newsreels had been closing throughout the world. Five years later, on November 27 1975, the last issue of Movie Magazine appeared. What is surprising is that the Cinema Newsreel lasted so long in Australia.

In the US. Warner Pathe News had closed in 1956, Paramount in 1957, Movietone in 1963, Metro News of the Day in 1967 and finally, Universal on December 26, the same year. British Movietone lasted until 1979. We look back at the cinema newsreels of twenty or thirty years ago with fascination. What was it about them that was so different from today's TV. news? Did the newsreels reflect public opinion or mould it? There is not the space here to pursue the answers to these questions, but a quotation from the editor of Motion Picture Herald in 1937 was thought to reflect a widely held industry view:

"... newsreels have no social obligation beyond those of the amusement industry and theatres they are supposed to serve. Newsreels have no obligation, if they are to be surveyed as entertainment in theatres, to be entertaining. They have no obligation to be important, informative. They can successfully present neither one side, both sides, nor the middle of any social condition or issue".

Australian newsreels (Continued)

Certainly, the content of the newsreel was sometimes bland, but this was probably little different from the afternoon papers of the day. What may have been bland thirty or forty years ago, today provides us with a priceless record, not only of how people looked, behaved, or amused themselves, but also from the commentaries, we learn something of the attitudes of the times. At their best they recorded the great disasters and tragedies, and the outwards signs at least, of the great political events.

The main emphasis of both Cinesound and Movietone was on the most populous states but both retained freelance cameramen in the other states and were able to provide a coverage of the whole country. The distant centres were not provided with sound equipment, but Movietone was apparently more courageous in moving this heavy and bulky equipment around the country, with a number of items being filmed in Perth in pre-war years. Occasionally, the content of an issue was varied from different parts of Australia when an event of intense local interest occurring in one State was not considered to be of interest in other parts of the country and was replaced by a different item. The retirement of WA's Lieutenant-Governor Sir James Mitchell in 1951 was shown nationally, but the item about his death only a month later was seen in WA. only.

While Cinesound and Movietone dominated the Australian scene, the story would not be complete without a mention of Westralian News, which as far as is known was the first and only independent cinema newsreel to be issued in Australia between the demise of the Herald Newsreel and the closing of Australian Movie Magazine. Westralian News began its short life in 1947 when a new newsreel theatre (a phenomenon popular in the thirties and forties) was preparing to open in Perth. The distributors denied the theatre access to Cinesound and Movietone Newsreels and the management was concerned that a newsreel theatre without Australian newsreels would do poor business. They boldly decided to produce their own, setting up a company called Southern Cross Newsreels Pty. Ltd., later changed to Southern Cross Films Pty. Ltd.



It was a formidable task; Perth had no processing labs, no sound or film recording facilities. One man was given the job of cameraman and producer. That was Leith Goodall, a former cinema projectionist and freelance cameraman for Movietone. He made all the necessary arrangements with the labs in Sydney, and after producing some pilot items, the first reel was ready for the opening of the Mayfair Theatre on March 11. Thereafter, it appeared regularly each Friday for a total of 35 weeks. Shot on 35mm film, generally the quality was quite good, and if it appeared a little ragged at times, the fact that editing and sound recording were being done thousands of miles away from the cameraman was sufficient explanation.

There was a general similarity in the format of newsreels the world over, and it was understandable that the contents of Westralian News tried to emulate the major newsreels. The July 18 issue included 'The Drawing of a Lottery', 'Cycle Races at Maylands' and 'Cigarette Paper Manufacturing'. The magazine nature of these items may have reflected a lack of

more newsworthy events but this was remedied a week later with 'Field Marshall Montgomery Visits Perth', 'Country Week Hockey' and 'Scenes at the Zoo'. The major newsreels often had topics similar to these; like the newspapers, a sporting item was obligatory, fashion and novelty items helped when hard news was lacking. The newsreels provide a rich resource for study and for documentary film production. Sadly for WA., Westralian News lasted only thirty five weeks, but an almost complete run is held at the WA. State Film Archives and at the National Film and Sound Archives in Canberra. Much of Cinesound and Movietone's production survives, some in Sydney at the Cinesound-Movietone vaults at Rozelle and some at Canberra.



Leith Goodall

Only one complete issue and a few individual items are all that remains of the Herald Newsreel. Overall, the cinema newsreels have a much better record of preserving their production than does television. Film in some overseas newsreel archives goes back to 1896. When you next see historic news film in a documentary or compilation film, remember it was very likely that those weekly cinema newsreels made it possible.

References

- Edmondson, R. (March-April 1976) 'The Last Newsreel', Cinema Papers.
- King, B. (July 1977) 'Westralian News', Cinema Papers.
- Fielding, R. (1972) The American Newsreel 1911-1967, Norman, Oklahoma, University of Oklahoma Press.
- Hall, K. (1977) Directed by Ken G. Hall. Melbourne, Lansdowne Press.

This article was originally printed in 1985 in the publication *The Moving Image*.

AMMPT is fortunate to have several examples of early 35mm news cine cameras in its collection.

Regional articles wanted

The editor is conscious of the predominance of Western region articles in Newsreel. When the Eastern and Southern region branches become fully operational, it is anticipated they will appoint members to the task of providing regular articles and photos for both *Newsreel* and our website. Till then, communication will continue to be one way across the continent. Members residing in the Central and Northern regions where branches are not established are invited to send in material, and endeavour to recruit new members to form a local branch.

It is anticipated with the larger industry population and activity in Sydney and Melbourne, it may soon be possible to have a pool of enthusiastic members who can take over operation of both the *Newsreel* and web site from those regions.

Local Salvos connection

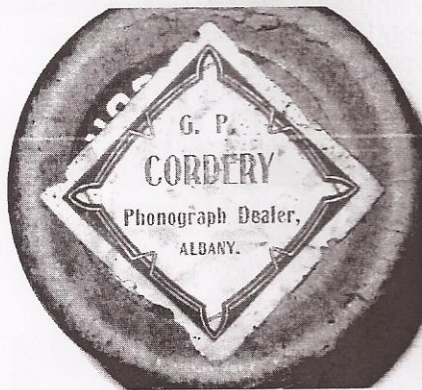
With the inevitable merging of the various media technologies caught up in the digital revolution, and the prospect of these various disciplines and crafts and their heritage being displayed through the proposed **Australian Media Museum** project, it is not unreasonable to include articles relating to kindred industries which developed in parallel with our prime focus, the moving image.

Western Region members were reminded of our connection with Australia's pioneering film production unit, the Salvation Army's **Limelight Department** and its touring exhibition arm, **The Biorama company**. These pioneers used all the latest technology of the era to convey their evangelistic message. Its current Territorial Archivist and Curator of their Melbourne Heritage centre was one of AMMPT's interstate founding members. AMMPT currently has hundreds of glass lantern slides used by the Salvos' Band of Hope brigade when they were active with these presentations in the Perth area.

The oldest known datable Western Australian recording identified

by Richard Rennie

A few years ago a collection of Edison Phonograph cylinder records that came from Albany was found. Some of the record containers had labels for **G.P. Cordery - Phonograph Dealer, Albany**. Others had stickers for **John Watts - Music House, York Street Albany**.



Left: Sticker on the lid of an Edison cylinder record from Albany

Among the records was a **brown wax cylinder record**. These are records that could be cut (recorded) on a domestic Phonograph.

Right: The brown wax record

When the brown wax record was played the introduction said: "**Cornet selection by Ensign (name not recognisable). Albany Records**".



This was followed by a selection of patriotic British tunes (Rule Britannia, etc.) played on a cornet. However, on the second playing of this record the machine was allowed to continue on after the last note. At the end of the recording an **extra track** had been added. This stated:

"This cornet selection was played by **Ensign (name not recognisable)** about four weeks before he was Promoted to Glory."

A long search through archives and newspapers began. On contacting the Salvation Army in Albany last September, they suggested the cornet player could be **Ensign Albert Suridge**.

I then rang the only Suridge in W.A. phone book. He indicated that the cornet player was probably his grandfather. Contact with his brother in South Australia confirmed the cornet player's identity as **Ensign Albert Suridge**.

Albert Suridge was born in South Australia on 22 September 1871. He became an officer in the Salvation Army on the 14 December 1899 and came to Western Australia in 1902. He married Captain Ethel Wingate on the 2 September 1903 at Kanowna in the Kalgoorlie gold fields. Suridge served in the Salvation Army as a Captain in seven country towns before being appointed to Albany. He was only in Albany for seven months.



Above: Ensign Albert with cornet

Right: Ensign Albert Suridge with Captain Ethel Wingate



His grandchildren indicated Ensign Suridge died aged 35 years in Albany on 17 February 1907 from typhoid. This means the cylinder recording was made in Albany in **mid-to-late January 1907**.

This makes the **104 year old recording the oldest known datable Western Australian sound recording**. "A significant part of Western Australian audio history."

The Suridge recording can be heard at the **Museum of Early Western Australian Recorded Sound** web site <http://lightandsound.net.au/sound.html>

Southern region visited

With new regional branches being established, the need for communication is essential if effective interaction between branches is to be achieved. Recently our national secretary, Peter Foyster and national treasurer Agnes Foyster used a private visit to Melbourne to meet up with Southern Region interim President **Malcolm Richards** and other local members to discuss branch progress and advise of assistance available from the national organisation.



Above: Malcolm (left) with Agnes and Peter.

Right: Peter poses for happy snap with members at the Astor Cinema. George Florence has offered space at his Astor cinema for future AMMPT displays.

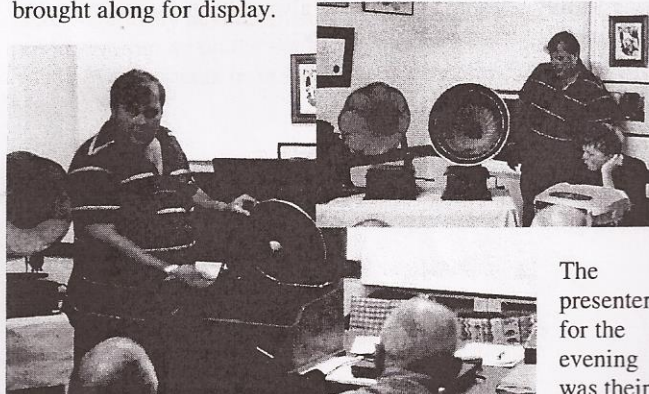


Left: Peter and Agnes relax watching comedy material at ACMI with its nominee member Nick Richardson

Pathe presentation

During March an invitation was extended to some AMMPT members to attend a meeting of the Vintage Wireless and Gramophone Club. The theme for the night was to be a presentation on the Pathe brothers, and in particular, their involvement in the production of audio equipment before they started in the cinematography business.

As several AMMPT members are also members of the VWGC, several items of Pathe film equipment was also brought along for display.



The presenter for the evening was their

club member Steve Austin who gave a very interesting account on the development of Pathe products and demonstrated various working examples of their early technology.



Steve Austin holding a unique Pathe record, next to AMMPT members, Richard Rennie, Brian Lyons, Daryl Binning and Tony Smith

Because of the overlap of both the audio and film technologies, Steve has agreed to do a similar presentation to AMMPT members on our regular meeting night on June 20th.

Web Links & Password

With the internet becoming a dominant communication medium, as mentioned on the back page, we are concerned at the time it has taken to reinstate a vibrant website, although a current attempt looks promising. One of the features will be to provide links to kindred organisations such as CATHS etc who already give us their support.

Members are asked to send suggestions for links to appropriate sites direct to our web coordinator, Leonie Woodfin by email to 20274449@student.uwa.edu.au

In the last edition of *Newsreel*, we indicated that the web posting of all current editions would be password protected for members only. As we are now trying to sort out problems and re-launch the website, and due to other administrative distractions in recent months, this feature has not eventuated. Members requiring an electronic colour copy should contact the editor on 08 9310 3377 to discuss their requirements.

Media data access

When researching material to verify the provenance of items in museum collections, it is essential the location of this information is known. A central database, additional to that at the NFSA, was recently launched by the Macquarie University. It is the **Media Archives Project database**.

At the official launch of the project on March 28th at Foxtel HQ in Sydney.

L-R: Angelos Frangopoulos, Bridget Griffen-Foley & Harold Mitchell



MAP has been underway for three years. A pilot study focused on Sydney, before a full-scale project was launched to locate, and register, material about the media held by held by companies, peak bodies, community groups and individuals across Australia. The painstaking research has been undertaken by the broadcaster, historian and AMMPT member Dr Nathalie Apouchtine under the auspices of the Centre for Media History at Macquarie University. The types of materials uncovered by MAP include minute books, correspondence, scrapbooks, newspaper indexes, cartoons, equipment and footage.

Through its search for archives to list in the database, MAP has also discovered collections at risk of disposal by individuals and organisations no longer able to keep them for lack of space or other reasons. MAP has liaised with a number of established collecting institutions to help find secure homes for these collections, including:

- A large advertising collection, built up over nearly three decades by the John Bevins advertising agency, which has gone to the State Library of NSW and the National Film and Sound Archive.
- Material relating to nearly twenty years of work for Perth's *Daily News* by journalist Kay Maisey has found a home in the State Library of Western Australia.
- Some historic equipment held by camera operator Murray Scott Pollard has been added to the collection of the Australian Cinematographers Society.
- Artifacts from the work of Ann Davis in early children's television have been relocated to the Powerhouse Museum and the Seaborn, Broughton & Walford Foundation Archives and Performing Arts Collection.

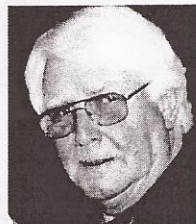
With AMMPT actively exploring the options and interest of kindred media related organisations in establishing the **Australian Media Museum** project, Macquarie University's initiative will play a major role in its development. For more information on the MAP project, contact; **Australian Media History database** <http://www.amhd.info/> or <https://mediaarchivesproject.mq.edu.au>

Southern Region meeting

A special general meeting of the Southern Region branch will be held on **Monday May 7th** at the Salvation Army Heritage centre, **69 Burke St. Melbourne** at **7.00 pm**. Notices of the meeting have already been sent out detailing the agenda. Financial members are invited to bring potential members to what is expected to be a very informative meeting and a tour of the original Limelight department studios. RSVP to Malcolm Richards on 03 9699 3922 is essential.

The Richard Ashton NFSA Fellowship Paper – Part 5

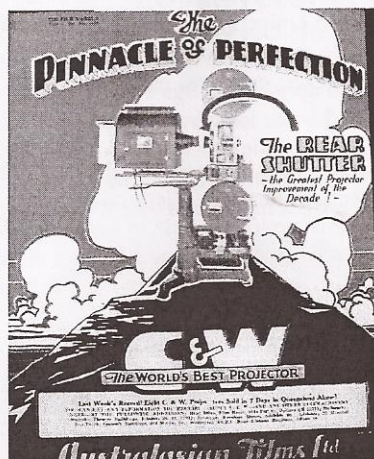
Cummings and Wilson Projectors and Raycophone Sound Systems



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

1930 Rear Shutters the Model E

By September 11 1930, Hamilton and Baker announce that over 400 Cummings & Wilson Australian Biograph's

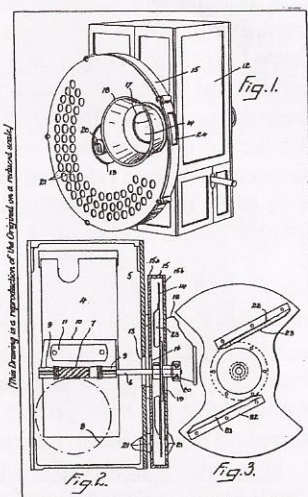


projectors had now been sold throughout Australia. On November 27 1930 Hamilton and Baker in an advertisement announced the new Cummings & Wilson rear shutter model E.

Film Weekly January 8 1931 announcing the new Model E from Australasian Films Ltd Note the motor drive attached to the base and the sound on disc turntable partly hidden behind the stand, also the Movietone type sound head

Right:
Patent application drawing
from No. 29642 October 20
1930 for rear shutter

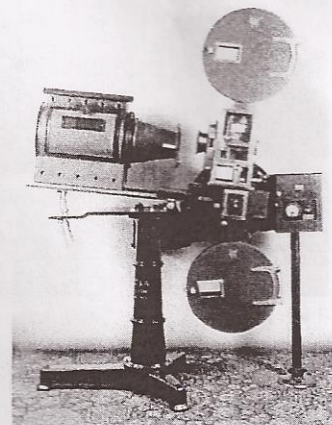
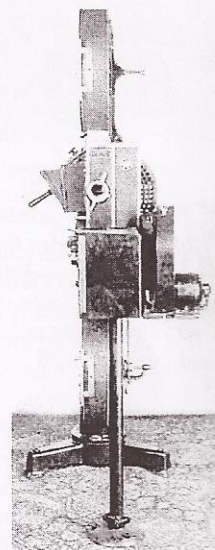
The blades shown on the shutter fan caused the hot air from the film gate to be drawn away keeping the film and gate cool. The rear shutter showed better light on the screen



On December 4 1930 in an advertisement by Australasian Films for the new model E quoted an endorsement from Hoyts Theatres Ltd saying, "In answer to your request for my opinion on the Cummings & Wilson's projector, I consider that it is the most simple, efficient and economical machine ever used under Australian conditions, and I am pleased to say that the first two C&W heads sold are still running efficiently on Western Electric sound heads, and up to the present time, their upkeep has been particularly nil. I will always recommend the C&W as being the Australian exhibitors this proposition."

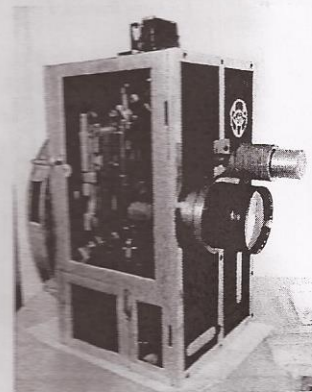
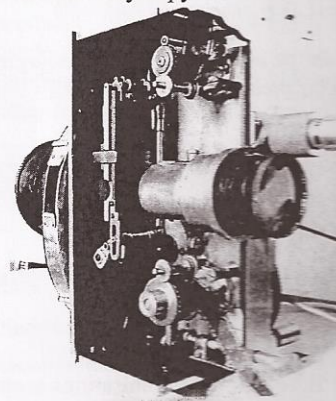
Greater Union's Chief Engineer said "The C&W machine has so much to recommend it from vital considerations. Absolutely steady projection, non-scratching of film and non-oiling of film, the small amount of repairs and parts likely to be required, making, in my opinion, not a purchase, but an investment."

It should be noted here that C&W projectors have not yet been directly associated with Raycophone Ltd. This will not happen for just under another two years, until the new Raycophone portable projector is put on the market in June 1932. Raycophone up to then have always been associated with mainly Gaumont-Kalee projectors.



C&W Model E series 4 rear shutter model with a Western Electric sound head
(Photographs from the Hood Collection, Mitchell Library, State Library of NSW)

Also in December in a full-page advertisement for a new entrant on the sound on film projector head manufacturer Reprovox shows a photograph of their new machine. The projector is the C&W model E. This is credited in the body copy of the advertisement; something that didn't always happen with new entrants into sound coming on the scene. Even the new Philips talkie equipment showed a Cummings & Wilson projector and base in the photograph for their full-page sound equipment advertisement, but they were not listed in the body copy.



Cummings & Wilson Model E No. 474 (From my collection)

The cost of the new model would be £142. Older model D's could be retro-fitted to bring them up to rear shutter E specs for £18.10. If they were made since May 1930 the cost would be £15. In *Film Weekly* the advertisement on January 8 1931 by Australasian Films Ltd. for the new C&W rear shutter model E boasted that 8 were sold in 7 days in Queensland alone!

So heavy was the demand for sound equipments that in the first of the 1931 New Year Western Electric were now making their equipments at the small arms factory Lithgow small arms factory. Raycophone announced that in addition to making new sound heads for small theatres they had commenced making radio sets. On the down side of the economy it was announced that all members of the Theatrical Employees Union would take pay cut of 10%. On May 7 1931 the first Australian talkie *Out of the Shadows* is produced in an independent Melbourne. It was a sound-on-disc, seven reeler, I assume on 1000 foot spools. In the new six months there were many advertisements for new sound head producers coming on the market. These included newcomer Vocaltone, Perfactus from Brisbane and Vocaltone in Melbourne.

In September it was announced that *On Our Selection* the new Bert Rudd talkie was in the last four weeks of production, it would premier this Christmas, and *Skippy* was still doing good business across Australia.

1932 - 500 UP

A history note now for March 1932, Cinesound, filming the opening of the Sydney harbour bridge, captured on film Captain de Groot slashing the ribbon and sending the opening ceremony into momentarily kayos. The news film of the act was censored by the NSW chief Secretary. It was shown complete form in other states.

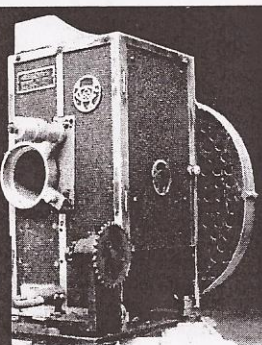
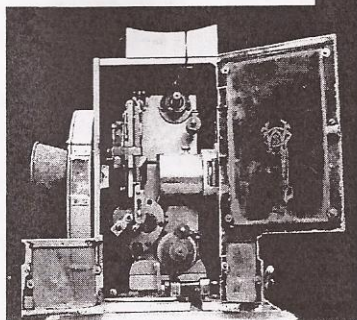
In the same March 2 edition in *Film Weekly* a small editorial saying... *Messrs Hamilton and Baker, Pitt St Sydney, distributors of C&W projectors, report some interesting sales during the past week or so. An entirely new and different C&W projector mechanism has been developed by its manufacturers, to meet the critical demand to present day picture screen presentation. The new mechanism has been developed for perfect projection of sound film.*

The new model E mechanism, as it is known, differs somewhat to the model D, in so much, as the revolving shutter is placed in a special aluminium guard casing, immediately in front of the gate, intercepting the light rays direct from the arc. The new shutter is constructed so that a current of the air is forced through the gate onto the film. The rear shutter has many advantages over the orthodox front shuttered design, which can be briefly described as follows.

Less fire risk, greatest screen illumination, keeps film cool, and prevents buckling, consequently, better definition, and reproduction of soundtrack, greater life of gate parts, particularly when high-intensity arcs are used, better projection.

Two Model E's No. 501 and 506 showing external rear shutter and twin doors These examples showing sign of 60 years of use.

(From the Jones AMMPT collection)



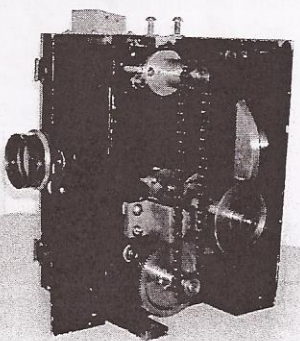
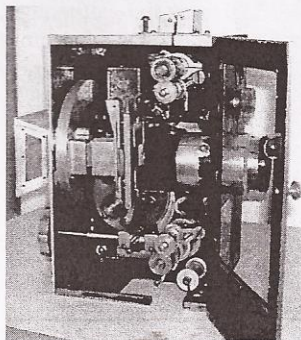
The first pair of new model E mechanisms to be sold in Australasia is purchased by Paramount through Hamilton and Baker, for the new Paramount Theatre in Melbourne. The installation was carried out by Hamilton and Baker, which aroused much interest in the southern capital.

500 C&W's are now in daily use throughout Australia. In May *Film Weekly* published a full comprehensive description of the new projector. C&W advertising continues through the next few months, suggesting amongst many other features, that they were quality hand made equipments. In 1932 Union Theatres sells Australasian Films, but retains its cine machinery department which then becomes National Theatre Supplies. This effected C&W marketing arrangement and they started advertising themselves, but still supported Hamilton and Baker Company as agents. On May 4 1932 a bit more history, Efftee Films announced that the production of C J Dennis story *The Sentimental Bloke* was now fast nearing completion.

The C&W P5 (Junior)

On May 6 Cummings & Wilson's management, Harold Wilson and Leslie Cummings applied for a patent for a new model P5 series projector, the complete specification was detailed to the Patent office. The patent number was 7266/32 which can be seen on the bottom of the new style red and silver identification plates on all future C&W machines. It will not be until the following year, May 18 1933 that the patent would be finally granted for the P5 under the heading improvements in cinematographic projecting machines.

"The object of the invention is to provide a projection machine, which shall be of a simple and economic construction and reliable in operation... A further object of the intention is to provide a projector in which the operation of masking of the film may be carried out simply and effectively and in which means are included for affecting automatically the adjustment of the fan (shutter) of the machine made necessary by the masking operation."

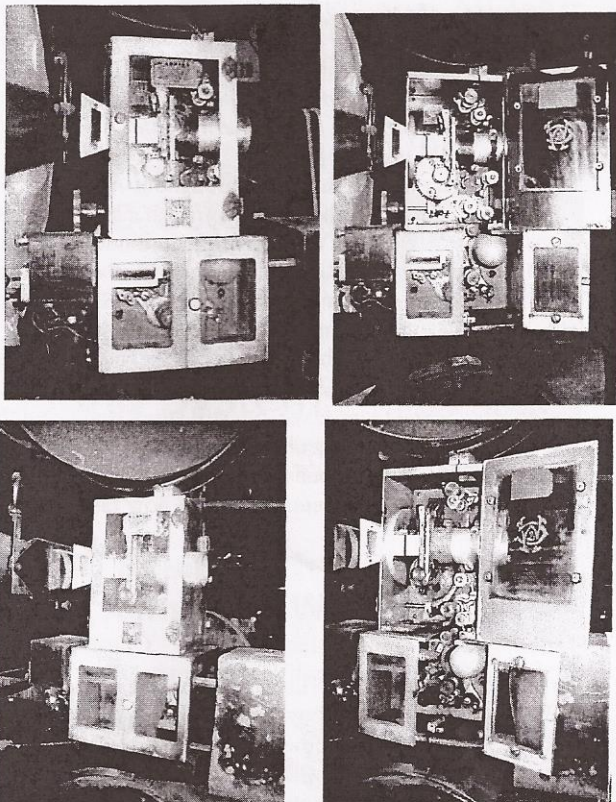


C&W Series 5 Model P No. 153 pictured has an internal rear shutter. The original P5's had external rear shutters it is not known how many were made. (From my collection)

Gone are the sliding framing arrangements of the model

E's and the completely new rotating intermittent movement is incorporated. This used a clever cam and yoke system controlling to position of the spiral gear of the shutter shaft. This will be seen in the future too in the coming "senior" model H. The P5 soon incorporated a new internal rear shutter placed inside the case of the projector.

There are now very few, if any, original external rear shutters P5 now still in existence. Note the original maroon colour. Numbering of the new P5's started at 01.

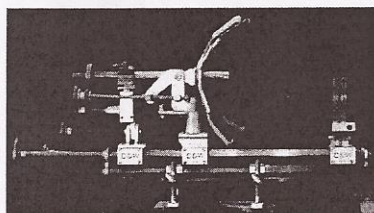


These are two C&W's P5 No. 286 (at the top) and 416 they are part of the collection No. 775578 at NFSA. The Raycophone sound heads are early felt pad models

For a little bit of history now, in May 1932 Sydney's Capitol theatre commenced running the new Universal Pictures Boris Karloff horror feature *Frankenstein*. It was said that 36,978 patrons were shocked in the first week of the show.

A small note here we should mention that C&W were also now making an 8 inch arc lamp. As far as I can find, there was only one advertisement for this product. It could have been, and it looked very much like a re-badged Hamilton and Baker unit.

(Editor's note: AMMPT has a C&W arc lamp, S/n 633 in its collection. It is adjustable to take up to a 10" mirror. It was sold by General Theatre Supplies, Pitt St. Sydney)



Two months later on July 6 1932 a small paragraph in *Everyones* said "Harringtons launch Portable Raycophone on Market." It will be a new-type portable at an attractive price suitable for the smallest town as well as for the touring showman.

Within days dozens of enquires had been received. The reluctance to mention that the new equipment would use the new C&W P5 picture head is not understandable. Even the full page announcement advertisement on July 20 didn't mention that fact either. That had to wait for a week later when it was mentioned in the body copy of the *Everyones* announcement editorial. In Raycophone photographs of the portable show the spool boxes had the letter "R" emblazoned on it.

This the first time that Cummings & Wilson and Raycophone companies have been directly linked in projector equipment manufacture. It also caused another small problem, what to call the new C&W P5 projector. The trade called it "Junior". Throughout the last six months of 1932 many sound projector makers would use C&W P5 junior projectors with their new sound equipments, these included Philips, Supertone and others, and a little later Magna-Coustian, eventually in 1939 Raymac.

Now just a bit of history for August 11 1932 to keep our chronology going, we should note that box office figures showed record revenue for the premier in Brisbane for the latest Australian film *On Our Selection* starring Bert Bailey as Steel Rudd.

Also in August, William Benbow announced that he had taken over the entire cinematograph department of Garvies of Knoxville Adelaide. He stated that an all new Benbow machine would be shortly on the market.

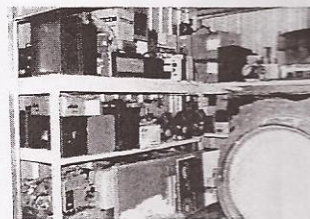
By Christmas 1932 Raycophone announced that they now had 154 theatres installed. 15 of these were with the new Portables. They had also installed outfits aboard the cruise liner RMS "Strathaird" and that they now had 5 different sound system types to satisfy theatres of 500 seats or less, right up to powerful amplifiers for the large 4000 seater theatres. By the end of 1933 the RMS "Strathnaver" had also been fitted with Raycophone portables.

In their advertising Cummings & Wilson suggested exhibitors should see the new Raycophone portable. It had been selected to tour the now very popular feature *On Our Selection* throughout large and small towns in NSW.

To be continued;

Storage priority

One of the main problems facing the Western region branch, as well as with the newer branches is the increasing pressure on available storage for donated items. Currently the WR inventory of the national collection is housed in various locations, from Busselton to the Swan Valley, in members' homes, television stations, in shipping containers and in commercial units donated by Koala Storage. The main criteria are these locations be physically secure and environmentally stable. A significant disadvantage of several



scattered locations is that catalogued storage of generic items is almost impossible, and the ability of members to easily retrieve items for restoration, research or display is severely curtailed.

The committee has constantly been following up on every lead to try to get a central operating base, but without success. It is now up to the individual membership to follow up with their personal contacts in government and business to see what is available. Cold calling on these entities does not have the same success rate as can be achieved with inside running.

It is not enough to throw suggestions at the committee without first making enquiries and establishing the procedures for a formal approach. A phone call or email is all that is needed to get things moving.

WR April meeting

After an unfortunate hiatus to the regular monthly events, the first for 2012 was held at the RSL hall on April 18th. The Committee was pleased to see the very large number of members who responded. There was also a few new members, some whom fortunately brought a camera to record the event.



The main attraction was our speaker for the evening, AMMPT film librarian Keith Rutherford. Keith explained the progress being made with culling and cataloguing items in the film collection, as well as highlighting the need to digitise this and other material. The various forms

of digitisation were covered, from the very basic videoing of a projected image on a screen, the multiplexer, and to the more sophisticated methods available today.

AMMPT intends to establish a team drawn from expertise available in all branches and formulate a project to explore the concept of providing professional digitisation services, not only a means of contributing to preserving our visual heritage, but also as an income stream for regional branches. Members who would like to be involved are asked to contact Keith on 08 9446 1627 or krut@bigpond.net.au



Following the presentation, members inspected a range of early 16mm projectors drawn from AMMPT's collection and also from its members,

Brian Lyons,
Richard Rennie and
Ian Stimson.



The programme for the rest of the year's events was explained. (see Page 7)

Ampex Corporation

In the next edition of Newsreel it is intended to begin a series on the story of the Ampex Corporation. Apart from its reputation in the videotape arena, many people today are asking questions about Ampex and the company's contribution to the music recording industry, the radio and television broadcast industry and stereophonic home entertainment. There is no question that Ampex was a major factor in each of these areas, but that was some 50 years ago.

Situations Vacant

Organisations cannot exist without vibrant and active leadership. Volunteer based groups are particularly vulnerable, as while most members like to belong and involved in its activities, to get people to become part of the committee and make things happen is a much harder task. In some instances there are those who would like to be involved but are afraid to offer their services for fear of upsetting or displacing incumbent officer bearers.

AMMPT is in a similar situation with all branches urgently requiring members to take on key positions if the organisation is to continue to grow. Here are some challenging opportunities for those who want to be further involved, or for those not currently members who support our objectives.

WESTERN REGION: President

Due to the foreshadowed departure of recent President Ron Frank, the branch is looking for a pro-active and ethical person to take on the role of President. He or she should be comfortable dealing at a high level with corporate and government entities and provide leadership for committee. It is preferable this person to have had some prior connection with the industry but not essential, and may need to be recruited from outside the existing membership.

EASTERN REGION: President, Secretary & Treasurer

When Keith Kanaar (President) and John Lanser (Sec / Treas.) agreed to accept these positions to facilitate incorporation formalities, as detailed on page 1, it was anticipated their positions could be soon filled by others with the time and enthusiasm for these tasks. Keith indicated he did not want the responsibility of being a "front man" for the branch or relished entrepreneurial duties as required of a President. Likewise John has little spare time to devote to the important role of Secretary, especially as it involves regular member contact in the branch's formative years and membership recruitment. Likewise, the duties of Treasurer require assignment of a special purpose for the task. John will continue to be available on committee for his legal expertise and advice. It is essential others offer themselves for these roles if the branch is to reach its full potential.

SOUTHERN REGION: New Committee

Following the departure of three key members of the interim committee last year, it will be necessary to elect new members to these positions now that the branch has been incorporated. Till the membership numbers increase, and with it the demands on the office bearers, dedicated members should consider how they could assist AMMPT in reaching its objectives by taking on a committee position. The meeting on May 7th will allow this opportunity.

GENERAL HELP FOR ALL COMMITTEES

There are many areas where people with initiative can materially advance the goals of the association. Apart from management committee positions, help is required organising and running regular events, compiling local articles and photos for *Newsreel* and the website, arranging storage and cataloguing of donated items and member recruitment. Fund raising activities, project development and seeking out and applying for grants are a necessary evil if branches are to be self sufficient. Identifying potential local corporate members and obtaining their support is benefited by personal contacts with the organisation. AMMPT cannot exist without the efforts of hard working dedicated committees. They deserve your full support by attending organised events and meetings.