



The Australian Museum of Motion Picture Technology (Inc.)

NEWSLETTER

Edition Twenty One

December 2009

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

A matter of priorities

Interstate Members and those living away from Perth could be excused for wondering what is happening with AMMPT, with an absence of Newsletters since July, and little, if any activity on our website. With less than enthusiastic response to several appeals for a Newsletter editor and with a lot happening on the western seaboard in recent months, our irregular publication had to take a back seat. Our electronic presence on the web was limited by volunteer time available, which is now due for a turnaround with the appointment of a new Webmaster.

The successful *50 Years of WA TV* exhibition took several months of many Members time, apart from the team arranging the regular film shows which are now raising considerable funds. These are being used to pay for storage space of the increasing number of significant items being donated, and for other administrative infrastructure. Details of these projects are listed on inside pages. These events prevented more time and assistance being given to both Keith Kanaar and Malcolm Richards who are convening regional branch meetings in Sydney and Melbourne respectively. Both branches have been offered start-up funding from the national account to assist in the initial legal and other establishment expenses. Once local activities have been generated, there will be less reliance on the newsletter to keep in touch with kindred souls. In the meantime, enjoy the read and think about contributing items of interest from your area for national distribution.

Inside this issue

- Report on *50 Years of WA TV* Exhibition
 - Harry Smith with kindred overseas entities
 - Ron Collins exchanges ideas
 - 2010 Museum courses for volunteers
 - TVW 50 year reunion
 - Blake Horrocks – Australian television pioneer
 - State film library closes – AMMPT take-over
 - IMAX 3D visit and demonstration
 - New Committee and project teams
 - President's report for 2009
 - Significant new donations
 - New Collection cataloguing database installed
 - Admin data base now on line
- And lots more.....

What's in a name?

When AMMPT was conceived at a meeting in 2004 attended by mostly those from the local cinema industry, it was thought at the time the organisation could sustain itself by a constant flow of members from that industry. It wasn't graffiti, but we failed to see the writing on the wall which clearly spelt out the dramatic changes ahead in both the television and cinema industries. Initial lobbying for "television" to be included in the name was dismissed by the film purists, but it soon became obvious of the need to include the electronic sector of the moving image industry within its charter. With the transition from film to electronic digital media in the cinemas and some feature films now being shot electronically (a contradiction of terms?), AMMPT's Constitution and Mission Statement have now been modified to accept these realities. This is reflected in a growing number of new members now emerging from the television industry. Also the interest in the recent exhibition in Fremantle suggest there are many ex and current employees of that industry who are now concerned about preserving its heritage.

At the national AGM in November, it was suggested we substitute the word "*Technology*" with the words "& *Television*" – The Australian Museum of Motion Picture & Television. This would overcome the need to change the initials AMMPT. While agitation for a name change was never far from the surface in recent years, a decision to take this action with the attendant costs involved at the time was considered of low priority.

However, as funds are now available and regional branches starting to be formed, it could be time to revisit the matter, with the aim of having the matter determined at the next AGM. In the meantime, Members are invited to comment on this proposal and offer any alternative names for our organisation.

Please contact Vice President Harry Smith direct with your views and suggestions on this matter. Harry can be contacted on 08 9470 1533 or 0412 952 314 or by email harry@wharfdale.com.au

Regional branch details

Southern:

Melbourne: **Malcolm Richards** Ph: 03 9699 3922.

Email: m.richards@cameraquip.com.au

Eastern:

Sydney: **Keith Kanaar** Ph. 02 9524 9691

Email: kkanaar@bigpond.net.au

50 years of WA TV

CONCLUSION OF SUCCESSFUL EXHIBITION

To celebrate the 50th anniversary of the introduction of public television broadcasting to Western Australia, the Australian Museum of Motion Picture Technology presented the biggest display of television technology ever assembled in the State. The object of the exhibition was to create a community awareness of the tremendous advances in the industry's technology over the past 50 years and to document the efforts and stories of those who contributed to its success.



The Exhibition was presented in the convict built and heritage listed Fremantle Arts Centre, Finnerty Street, Fremantle. The building, originally designed as a lunatic asylum, had until recently housed the Fremantle History museum. The free exhibition was open to the public every day from 10 am to 4 pm between October 5th and December 4th.

The event cost \$18,500 to stage, of which \$5000 was provided by the City of Fremantle and ScreenWest, each of whom contributed \$2500 to the project. The balance was the officially determined value of the volunteer labour provided and donations given during the event. A core team of twelve AMMPT members were involved during the planning, set-up and dismantling stages of the exhibition. Their efforts were supplemented by twenty four rostered display attendants during the period of the exhibition.

The Western Australian Museum and the Fremantle Arts Centre made every effort to facilitate the success of the exhibition, while the cooperation of the metropolitan TV channels 2, 7, 9 & 10 and GWN in Bunbury with the provision of their archival material, contributed significantly to the display. Electrical retailer Harvey Norman provided large LCD screens for the video displays as well as providing concession pricing for the hundreds of photographs required.



The official opening was performed by The Honourable John Day, Minister for Culture and the Arts, on Wednesday 7th October 2009. Master of Ceremonies was veteran TV News editor Terry Spence. The event was attended by other industry pioneers and presenters such as Earl Reeve, and TV executives. The

Minister spoke on the rapid change of technology and emphasised the need to preserve the industry's heritage.

AMMPT President Daryl Binning thanked the members, sponsors and supporters who helped create the exhibition. He also spoke of the need to harness the collaborative forces of the mainstream museum sector, local government and volunteer community museums. The mainstream museums for their professionalism and technical expertise, local government for their assistance with providing exhibition and related space which equates to extra tourist attractions in their area, and community museum groups with a passion and intimate knowledge of their specialised area of display. They provide a significant pool of dedicated volunteers needed to keep community museums viable. He also managed to publicise AMMPT's urgent need to secure permanent premises at which to base its operations, to store its increasing collection, and eventually establishing a long term display.



Some unexpected colour was added to the official proceedings with the appearance of station mascots Humphrey Bear, Flapper and Dooper Dog

Over six and a half thousand visitors attended the exhibition. This included several groups of school children, university students, Senior Citizens and Retirement Village residents, many arriving in chartered tour busses from all over the metropolitan area. Several interstate visitors who were in Perth to attend the TVW reunion were also impressed with the display. The unanimous theme of appreciation and satisfaction posted in the "comments" book was evidence of the exhibition achieving its objective.



A special technical presentation was held for members of the Australian Cinematographers Society and other interested industry personnel. Veteran cameramen explained the inner workings of vintage television equipment to the younger



professionals, many of whom found it hard to imagine the effort required to maneuver the old and heavy apparatus.



A very wide range of equipment, photographs and industry related memorabilia was assembled for the display. Much of it was from AMMPT's own inventory which was supplemented from Members' private collections. Other items such as an AUSSAT satellite



model on loan from Optus and equipment from the television stations also added to the experience.

AMMPT's Ampex Videodisc machine created a lot of interest



Interactive displays of objects and inventions from the very early days of moving image devices including two Mutoscopes, a Phenakistoscope and a Zoetrope helped engage the younger generation, while industry veterans reminisced as they handled items they had not operated for nearly fifty years.



Over three hundred photographs of pioneering personalities, programmes and infrastructure,



culled from over several hundred more which were unavailable for display due to space limitations, caused many of the elderly visitors to stay longer than they anticipated. Archival video material supplied by all the channels was continually played on all the screens, which prompted some visitors to suggest where other similar historical footage and objects may be found.



The "grand old ladies" of Perth television, Coralie Condon (left) and Audrey Long (Barnaby) were amongst the regular volunteer guides at the exhibition. Coralie started with TVW7 in 1959 and Audrey joined their crew the following year.



The television era ranged from the very early days when motion picture film was the only recording medium, to the event of instant worldwide coverage using satellite technology.

Amongst the many unique items being exhibited were several of particular historical significance to Western Australia. These included the first operational television transmitter/receiver system in the State, built by a radio ham, Blake Horrocks in Harvey during 1936.



The original Horrocks television equipment display & photo gallery

The first television transmission licences issued in WA by the Post master General's department several years before commercial TV was introduced were to three local radio hams. Details of these people and the restrictions on their licences were also featured.

Also the official programme and press cuttings of the almost forgotten first Western Australian public television



demonstration in the Perth Town Hall in 1949. It was arranged by the Shell Oil company who then intended to be a major player in the Australian television industry when it was expected to be introduced in the near future.

Retired Perth journalist Caroline Pummer volunteered to research the 1949 TV demo in the Perth Town hall at the State Battye Reference Library

Another almost unknown local achievement was the concept of Stumpcam, devised by the engineers at STW9 in Perth. The system was further developed by the Nine Network and led to the international adoption of the concept of TV coverage from right in the middle of the action. A replica model of the original Stumpcam proved to be a popular display.



The public response to the exhibition exceeded the project team's expectation, even without any anticipated television coverage or promotion. Radio and print media became the only avenues for publicising the event, although towards the end of the exhibition, word of mouth amongst those in the industry and its retirees contributed to an increasing, but late number of visitors. All supporting entities who contributed to the success of the event should be pleased with the public relations value and promotion they received.

To enable out-of-town and interstate members to view the main features of the exhibition and for archive purposes, AMMPT had arranged for video coverage of the event to be taken. This will be edited and made available on a DVD so it can be shown to prospective members and kindred entities. It will also be featured on our website.



Photographs used in the display will be archived for use in future exhibitions, along with others that have been, and continue to be donated to the collection.



The mixture of nostalgia, entertainment and discovery proved to be a guaranteed recipe for success and upon which future exhibitions will be designed.

Ends

Kindred entities

VICE PRESIDENT HARRY SMITH REPORTS ON HIS RECENT TRIP TO BRADFORD, U.K.

In September I made another trip to Europe. On my travels I had the good fortune to meet with Michael Harvey, Curator of the National Museum of Photography Film and Television in Bradford, West Yorkshire, UK. This museum is acknowledged as one of the largest and most comprehensive museum collections of photographic, film and television equipment in the UK. It operates from a huge five storey complex in the City of Bradford on a small hillside overlooking the Bradford City Town Hall and the City Centre.



It incorporates three cinemas including an IMAX showing the latest 3D films, and two other auditoria which show films not normally seen in the

regular theatres. As well there are 10 museum display areas and various lecture theatres, a coffee shop with fast food meals area, and a souvenir and gift shop. It is a truly impressive operation, a place where the visitor could spend a whole day if need be and still want to go back for more. Entry to the museum itself is free to the public, whilst the IMAX 3D theatre complex is on a paid ticket entry of about 8 pounds (\$15.00).

It is managed by paid staff and volunteers, and incorporates very well laid out and informative display areas including permanent interactive galleries about photography, television and animation. One display in particular is designed to explain the basic principles behind those subjects. There is also a real working TV studio set up by the local BBC Bradford Radio and TV Service. It is a real working on line studio exhibit within the Museum.

I witnessed various school buses delivering and collecting visiting school and college students from various parts of the country. In addition to this the place was simply buzzing with lots of other visitors, members of the public and moviegoers.

Michael Harvey (who helped establish the museum in 1983) and I discussed the operations of the museum, how it is funded, their collection and restoration program, storage, displays etc. When they took over the building in 1983 a peppercorn rental was agreed with the local City Council, and that rental of I think one pound (\$2.00) per year still stands. Maybe we need to start needling our local City Councils or the State Government for a similar building with a peppercorn rental?



Michael also provided a few ideas to take away with me when establishing our own museum. He would be happy to give us advice down the track if we needed any help setting up our facilities in Australia. In all it gave me an excellent insight into how our museum facility here could function.

After our discussion I was then given an extensive and informative tour of their facilities by one of his staff. I was shown their storage and restoration rooms, which are absolutely mind blowing with the amount of television and film equipment they have in storage, all housed on walls and walls of Dexion style racking and storage shelving. Some of the televisions in storage dated back to 1936.



I was also invited to take a look in their camera storage area; more mind blowing items stored in racks and Compactus style mobile shelving systems. A few years ago they had a huge injection of film equipment and memorabilia from Kodak which has a presence in its own area that has been set aside. Here we see beautiful examples of the equipment used as well as a history of film from the Kodak perspective.



Some of the equipment that I saw had been restored and some was even operational, although a large amount was simply in storage awaiting restoration.

I was told that on occasions and depending upon the exhibition requirements, some of this equipment gets moved around the country for periodic exhibitions and displays. It can be booked by organisations that have to cover it for insurance and provide various other guarantees. It is then packed or crated by museum staff depending upon the item, before being containerized and then shipped away to any part of the country for display.

This establishment is truly remarkable in its operation and is well worth a visit, if any of our members ever get to the UK. Their website is quite impressive; www.nationalmediamuseum.org.uk

Ron Collins exchanges ideas

Ron Collins brings with his AMMPT membership a wide range of industry experience, from working in film exchanges, cinemas and finally as a film editor with ABC TV in Perth. It is important that personal stories such as the following are recorded by this and kindred industry related publications, to ensure future generations have access to these first hand accounts of what it was like to work in an industry at a time which would otherwise soon be forgotten.

Shortly after arriving in Western Australia in 1949, I joined the staff of Universal International Pictures in Film House 447 Murray Street. This Art Deco building was constructed in 1938. MGM occupied all of the ground floor. On the first floor was Universal and opposite were the cramped offices of Columbia Pictures. The top floor housed Warner Brothers and Westrex Sound Systems. Vic Basham worked at Westrex and would come down and chat to Gwen Thompson and Charles Baker who was the manager of Universal at that time. The Film Booker was Wally Orr who had just been promoted to Universal in Melbourne and was subsequently replaced by Ray Williamson already working at the office. Max Rogers was in advertising sales and Gwen Thompson was the accountant. I was employed in the film dispatch all very labour intensive with trunks of film coming and going from all over the state. On the return of the films they all had to be rewound to the head, noting any damage such as scratches etc. I remember many exhibitors of that era. Bob Hatfield from Wembley, Cecil Parker from The Ritz Cinema, Mt Hawthorn and a cheerful Alan Jones and his Circuit Pictures to name just a few. Hedley Sims also came into Universal collecting films for the town hall pictures in Midland.



Taken at Universal Pictures in 1954. Left to right back row: David Waltham dispatch, Mavis Typist, Ray Davidson Dispatch, Ronald Collins advertising sales, Front row: Max Rogers booker, Charles Baker state manager, Gwen Thompson accountant.)

My family; mother, father, sisters and I had migrated from the U.K. and found it difficult to settle down. About a year after our arrival we went off to Hobart, Tasmania where I obtained employment as a very junior assistant in the projection room of Hoyts Prince of Wales Cinema at 83 Macquarie Street. This cinema commenced as a live theatre in 1894.



At the time I joined the staff, the cinema was undergoing extensive renovations. The sets of curtains, known as tabs, covered the screen and the footlights at that time were operated by hand from the wings of the stage. One of my first duties, several times a day at interval and at the end of each performance, was to take the long trek from the projection room to the stage wings. Standing in the wings I was of course viewing the screen from an acute side angle and I was amused to see the actors looking like thin cardboard figures turned edge ways on. In my first week the film being screened was *Three Came Home* starring Claudette Colbert. Clutched in my hand was a scribbled note instructing me when to pull the various cords which closed each set of curtains and the correct time when I saw the closing cue dots. How I struggled. I seemed to become entangled in the curtain cords causing the curtains to close at the wrong time whilst also trying to flick on the various switches on the ancient switchboard, which operated the footlights. In the meantime the equally ancient wall telephone would be giving a rusty sounding tinkling with the projectionist, Denny Lewis, on the other end telling me that I had got it all wrong. After the first week I had mastered the procedure but by then the renovations had a motor fitted to the curtains and a new switchboard in the projection room and everything could be operated centrally.

The manager of the Prince of Wales was Burt Cowan. A tall, elegant gentleman of the old school. Perfectly mannered and beautifully spoken. At the daytime screenings he would wear a smartly cut lounge suit and at the night screenings evening dress complete with black bow tie. The manager's wife operated the cinema's milk bar which my mother and sisters claimed served the best milkshakes in Hobart.

The affable Denny Lewis had been with the cinema many years and he was a reliable and an excellent projectionist. He told me that during the depression years the theatre was at one time charging one penny to gain admittance just to keep the cinema open. At one time the theatre had staged lived shows and I had seen the old dusty dressing rooms, which were now used, as storage rooms. Denny claimed that the Cinema had a resident ghost but I saw no sign of any apparition. I was also told that there was a particular piece of music, which was considered to be unlucky for that theatre. It was the overture to *The Poet and Peasant* composed by Franz Von Suppe.

Many fine films of the day were screened whilst I was there, including *All About Eve* and *The Third Man*. The manager Burt Cowan was his wife's second husband she was at that time aged about 55. A fair-haired lady with slightly fluttering mannerisms. One night after the evening screening, Denny and I were standing outside the cinema when she left calling out good night to us. Denny then said to me, do you know who she was? In response to my puzzled look he said dramatically that she was Louise Lovely. She was born as Louise Carbasse in Sydney in 1896. Her French mother had arrived in Australia as a member of Sarah Bernhardt's theatrical company in 1891. Louise Lovely was a child actress on the Australian stage in leading roles. In 1914, as a beautiful 18 year old, she went to Hollywood where



during the next eight years she played opposite many of the great silent film heroes. After returning to Australia she returned to the stage with her first husband. In 1925 Louise Lovely wrote, directed and appeared in a silent film *Jewelled Nights*. She was a truly remarkable woman. I felt privileged to have met a former goddess of the silent silver screen.

After about a year in Hobart my family returned to Perth. Universal Pictures welcomed me back and I rejoined their staff. As to the fate of the Hoyts Prince of Wales Cinema, unfortunately it fell victim to the wreckers' hammer being demolished in September 1987. I feel that this (1950s) era in cinema and theatre (complete with resident ghosts etc) had a romantic atmosphere about it compared to the electronic world of TV.

2010 Museum courses

Museums Assistance Programme has just advised us of the courses available next year. They are;

- Museums, Heritage, Culture & Society
- Preventative Conservation
- Collecting & Documentation
- Exhibition Development
- Public Programmes
- Interpretation: Making Meaning in Museums
- Conservation: Textiles
- Conservation: Paper & books
- Conservation: Photographs
- Digital & Web applications for museums
- Disaster Planning; Preparedness & Recovery
- Archival Framing
- Art Collection Management
- Museum Planning & Operations

These courses are held on weekends between March and October. Course module fees of \$220 may be subsidised. Contact the President on 9310 3377 for more details if you are interested.

TVW7 Reunion

On Sunday October 18th 2009, 820 ex and current employees and another 100 volunteer helpers assembled at the station to celebrate 50 years of broadcasting in Perth, which occurred the previous Friday 16th. Name tags were essential for recognition as many had not met up with each other for several decades. Station veteran Keith Geary set up an impressive display in Studio 1 of some of the early equipment. These had thankfully been saved from the tip over the years by staff such as Ken Alexander, AMMPT members Richard Ashton and Gordon McColl and others who were aware of the company's heritage.



A small section of the crowd inspect the display in Studio 1

Johnny Young and his band provided popular music from earlier eras. The well attended event was MC'd by pioneer TV presenter Gary Carvolth.



Gary Carvolth again introduces TVW founding Chairman Sir James Cruthers. Sir James had been a supportive and active AMMPT member till recently when he had to resign due to failing health.

A message recorded by Rolf Harris for AMMPT's 2006 industry reunion was replayed for those who had not seen it before, as well as an address by network chief Kerry Stokes. A DVD of the reunion has now been produced and can be obtained by contacting reunion Chairman Keith Bales on 0433 406 766



Peter Goodall with camera talks with Don Hanran-Smith

Blake Horrocks

ONE OF AUSTRALIA'S TRUE TELEVISION PIONEERS.

One of the most significant exhibits at the recent 50 Years of WA TV exhibition in Fremantle was a display about the achievements of local television pioneer, Blake Horrocks, put together by AMMPT Member and Education Officer, Richard Rennie. Richard previously operated his Light & Sound Discovery Centre in the same building, but was dismantled when the WA Museum moved away from the site.

During 1936 in the rural southwest town of Harvey, an electrical engineer at the local power station, Blake Horrocks created Western Australia's first workable television transmitting and receiving system. Being involved in amateur radio since the late 20's, he was granted a radio ham licence in 1932. This enabled him to establish and keep regular contact with other hams in England and America who were already involved in television experiments under way over there. This prompted Blake to begin his own television experiments.



They involved the construction of a Baird standard 30 line 'Televisor'. Baird has used a Nipkow disc in the 1920's as part of his Televisor – the world's first domestic television receiver. The disc had earlier been invented in 1883 by Paul Gottlieb Nipkow as part of an electric telescope. For his project Blake built a galvanised iron Nipkow disc. This had 30 very small drilled holes arranged in a spiral around its edge. The disc revolved at 750 rpm to view his first television pictures which were at 12.5 frames per second. The light pulses through the disc holes were previously recorded as tones on a Phonovision record turning at 78 rpm and from which they could later be replayed. Horrocks reported in 1936 that "results were poor, but images were obtainable". However he was now able to use his Nipkow disc as both a scanner and viewer.

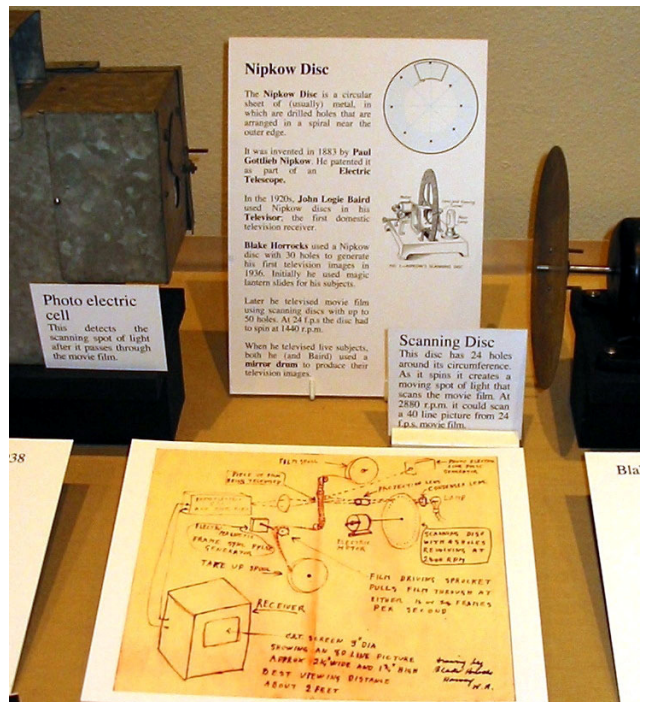


Blake Horrocks' original experimental equipment on display.

The next step was to generate his own images, again involving the Nipkow disc. The first images were shadows of his own fingers but later magic lantern slides were used as the subject.

This was to progress to 35 mm movie film on a telecine set-up he constructed in his shed. By 1937 he had progressed to a 45 hole Nipkow disc, followed by a 60 hole disc 18 inches in diameter. Despite having some initially difficulty with synchronisation, he progressed to a cathode ray tube receiver in 1938. Although the tube was only one inch in diameter, the image was good enough to be photographed. In 1939 he began experimenting with mirror drum scanners and with a Mihaly Traub mirror scanner. With these, and using the flying spot method, he was able to produce an 88 line picture.

After the war he resumed experiments begun in 1943, but by then the mechanical systems had been superseded by electronic systems. In 1948 Horrocks' final achievement was to give the first Public demonstration of electronic television in Western Australia. This was to the Perth Division of the Institute of Radio Engineers. Blake Horrocks later joined the Post Master General's Department (PMG) at its radio transmitter 6WA in Wagin. His innovation and skills did not go un-noticed and he was invited to join Dr. Albert Seyler's team at the PMG radio and television research laboratories in Melbourne. One of the projects he worked on was the development of fully functional videophone system in 1962 at a time when transistors were beginning to replace radio valves. Blake was to die a few years later.



An original sketch of the 1939 telecine set-up and items on display

On display in 50 Years of W.A. TV exhibition in the Fremantle Arts Centre was some of Horrocks' original equipment, including one of his Nipkow discs. Also one of his photoelectric cells and its associated amplifier, and some mirror strips from one of his mirror drums were displayed. It was unfortunate that a considerable number of Blake's early experimental models were discarded by him in Melbourne, telling his family that he thought no-one else would be interested in them.

This article was prepared from information by AMMPT members Ian Stimson and Richard Rennie, assisted by Walter House.

Blake Horrocks

A SPECIAL PRESENTATION / DEMONSTRATION

AMMPT Members are invited to attend and hear the story of Blake Horrocks who in 1936 built Western Australia's first television transmitter and receiver in Harvey. See working models of his apparatus, including a Nipkow Disc, a Mihaly-Traub mirror scanner and a one inch television receiver. Hear how he built a telecine machine and how, in the 1940's, was able to show movies on a small cathode ray tube receiver.

The talk will be Presented to the Vintage Wireless and Gramophone Club on Tuesday, **February 23rd**, **2010 at 8 pm** by Richard Rennie in their clubrooms at

6 Hickey Street Ardross.

Entrance from Cunningham St just off Canning H'wy.
Phone 9330 1636 for further information.

ONE OF AUSTRALIA'S TRUE TELEVISION PIONEERS.

State Film Library closes

The Board of the State Library of Western Australia has decided to close down the 16mm film library due to declining use and the logistics of maintaining the collection. Nearly 6000 prints of non Western Australian heritage material were offered for tender, a large portion being those taken over from the old Visual Education library which operated in the 1960's and 70's. However amongst the titles were many iconic early and contemporary productions from Film Australia, The Canadian Film Board and other international producers of acclaim.

Rather than have these industry significant productions lost to unknown purchasers, AMMPT tendered for the films, plus an assortment of film and video cleaning and related equipment. If successful, it was intended that AMMPT add selected films from the purchase to its existing collection of over 200 titles, mainly old time comedies from the silent era and other classics. This would ensure they continue to be available for loan to members who still believe in the magic of real film shows.

We are now pleased to report that AMMPT was successful in its tender of a nominal amount and is now in the process of removing and storing the material, after which those items not required will be offered for sale to other interested parties. As part of the tender submission, we indicated AMMPT intended to make the prints available, after checking, to other regular film borrowers who would be affected by the film library closure. Projection equipment hire and training of projectionists to ensure the films were correctly handled, is also under consideration.

Tony Smith is coordinating the project and in conjunction with our film librarian George Robinson, would appreciate hearing from other Members who would be available to assist. If you would like to be involved please call Tony on 9271 5668.

IMAX 3D visit.

In what proved to be one of the more interesting recent technical events, nearly 30 members assembled at Hoyts Carousel cinema complex earlier this year to learn about the new IMAX 3D system and equipment that had been installed.

After being met in the foyer by Chief projectionist Shelley Miller, a tour of the bio box and inspection of the IMAX equipment was followed by a special 3D presentation.



Shelley shows the hard drive which replaces the massive heavy film and trunks required for a conventional screening.

Members are confronted by a giant silver screen. Keith Coote, far right, tries to record his own 3D record of the event.



AMMPT thanks Paul Colreavy, Gary Watson and Shelley Miller of Hoyts for arranging the event.

Information correct?

In recent months some members have mentioned they had not been advised of coming events. It turned out they had changed internet service providers or had moved house and not sent in their new email or postal details. If you, or know of any other member who thinks they may be missing out, please contact our new secretary Liz Kirkham on 9430 8304 or by email lizzie@ekco.net.au

NEWSLETTER

If you prefer to receive the newsletter in electronic format only, ie on our website, please advise the editor on 9310 3377 or ammpt@iinet.net.au.

Presidents report 2009

When it was decided to set up a national community based museum project to try and preserve what is left of our industry's heritage we were mindful that each passing day diminishes the chances of our grandchildren having the slightest idea of what it was like to work in "the good old days" of the Australian cinema and television industry. A time when success was due to the personal effort and expertise of those involved, when many pioneers were still alive and coherent, and significant examples of early equipment had not yet been taken to the tip.

Why a national industry initiated effort dedicated to the preservation of Australia's moving image heritage had not emerged from Australia's main east coast production centers three or four decades ago is difficult to comprehend. It has been slow progress creating enthusiasm for AMMPT's project from these areas or getting tangible support from prominent industry people who are in a position to promote our cause. Also there has been less than expected encouragement from some industry entities whose members still carry a wealth of knowledge we would love to harness, but most likely will be taken to the grave.

Fortunately there are those who look beyond State boundaries and see our project of national importance. We appreciate recognition of our objectives by the Australian Cinematographers Society (ACS) under the stewardship of its new Federal President Ron Johanson A.C.S. and were proud to be awarded Bronze sponsorship of their Society. It is intended to reciprocate that support whenever we can. We are also privileged to have many Cinema Pioneers and ACS members amongst our ranks who are passionate about preserving the story of our industry for future generations. Fortunately several of our members including John Bowring of Lamac, Malcolm Richards of Cameraquip and Lindsay Cox of the Salvation Army have managed to preserve significant items of our industry's heritage in Melbourne. It is our intention, once local infrastructure has been established, to financially support them and Members in other regions by promoting their collections and assisting making them available for display to the wider community.



Malcolm Richards with one of the prized pieces in his collection – a 35mm blimped Mitchell studio camera.

Recently a new branch was incorporated in Sydney and another due to be set up in Melbourne next year. We do not see ourselves in competition with established cinema heritage groups, private museums or government entities. Amongst the many kindred moving image related bodies we believe that there are a percentage who want to take that extra step and try to preserve their current collections for public exhibition in a community accessible format. The operative word is "community" meaning we have to take our message out to the population rather than have them track down centralised displays in far away places. The success of our recent TV exhibition in Fremantle drawing over 6500 visitors is evidence of the appeal of this concept.



Part of John Bowring's collection of 16mm news and documentary cameras.

Our original enthusiasm for setting up permanent public displays in all regions has been tempered by the realities of prohibitive set-up and ongoing costs. Collaboration with existing public museums, archives, private museums and collectors is now seen as the key to success, while at the same time building up AMMPT's own national collection. With the establishment of a database network accessible by all regional curators, items can be identified which may have provenance related to a particular district. These can be loaned to the regional branches and local members for temporary display. In this manner an awareness and pride is created at grass roots level across Australia of what our industry has done – and continues to do. From the Australian invention of the Rolling Loop mechanism which made the IMAX system possible, to the evolution of the Nine Network's Stumpcam concept which spread quicker than Swine Flu into almost every other international sporting area, the list of Aussie initiatives is endless. Also stories of our almost forgotten pioneers such as film exhibitor, adventurer and wartime cinematographer Sir Hubert Wilkins need to be told as well as those of his contemporaries who are setting international benchmarks for the innovation and quality of their work.

There are many stories to document and tell following generations. The public can't be expected to support our industry if they know nothing about its past and current achievements. This evolving appreciation of what has and is still being done may even reach the ears of more of our State and Federal politicians who may begin to realise its in the nation's interest to provide our industry with tangible ongoing support and promotion.

Since 2004 we have re-worked our structure, refining policies and procedures to accommodate the appreciated input from all corners of the country. If support for the new regional branches continues, it is foreseeable that sometime in the future the whole national AMMPT operation may be administered from an East Coast base where the population density and industry activity far surpasses what is available on the western seaboard. We have to work together towards a common cause which is not shackled by State borders. Time is running out to take positive cooperative action.

Daryl Binning ACS
AMMPT President
October/November 2009

Details of the contacts for the Eastern and Southern regions are listed on the front page Those in other regions should contact AMMPT on 08 9310 3377 or by email ammpt@iinet.net.au to see how they could assist in making things happen in their area.

Cyberspace promotion

During the past year, the Committee were aware of the need to re-vitalise our web page, which did not reflect the vitality and activities of our Members and their various projects. One of our newer members Michael Hossen has agreed to take on the role of Webmaster and is seeking assistance bringing it up to date and keeping the content relevant. Bruce Dargie has offered to assist in upgrading our image and has also arranged a Twitter presence. Bridget Curran has also established a Facebook site for us. With the increase in new membership and the need to get our message out to areas of potential interest, the previous intention to password protect the newsletter component on the site has been shelved for the present. It was felt that we should reflect on theatre advertising pioneer Cyril Cornish's slogan – "Doing business without advertising is like winking at a girl in the dark. You know what you're doing, but no-one else does". It will now be available to all. However we need the services of a website designer who is prepared to assist Michael in establishing a "new look". If you can help, contact Michael on 9754 1681 or email michael@hossen.net.



Additions to our Collection

IN recent times, we have been fortunate to have received significant donations to our collection, and other items of value in future exhibitions and displays. These include;



A Mole Richardson telescopic studio microphone boom and cart donated by TVW Channel Seven, Perth.



A, Kaylee 21 with Christie lamphouse and rectifier, two Autowind platters, a Peerless arc stereo machine, sound system and other bio box equipment from the decommissioned Port Cinema donated by Hoyts.



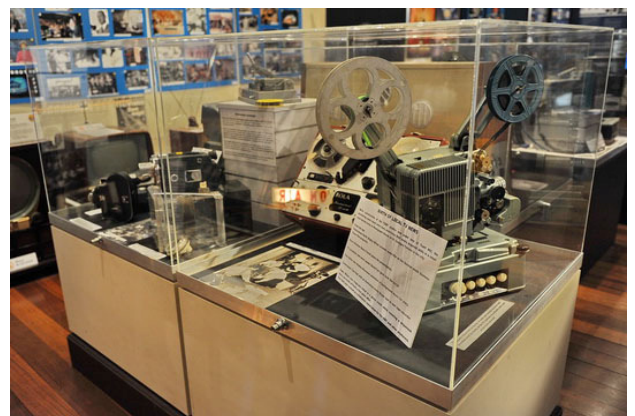
Graham Lacey inspects the platters



Below, from left; Ross McDonald, Graham Lacey and Andrew Tapsall check over the Bauer 16mm projector and Fernseh Telecine multiplexer camera unit donated by Murdoch Uni.



Below: Some of the dozen display cabinets donated to AMMPT by the Western Australian Museum.



2009 Annual General Meetings

AMMPT Western region:

The fourth Annual General meeting of AMMPT Western region (Inc.) was held on October 4th at the State library, James St. Perth.

Reports were given by the team leaders, with the Treasurer reporting a healthy and growing bank balance.

The need to restructure the teams for 2010 and in particular encourage greater activity with the Accession committee was considered a priority.

Nominations were called for office bearers for the following year, and those duly elected were;

- President: **Daryl Binning**
- Vice President: **Harry Smith**
- Secretary: No nominations, however Chris Jones offered to assist the President with Secretarial duties temporally to such time as a permanent secretary could be found. (Subsequently recently joined new Member **Liz Kirkham** offered to take on the job)
- Treasurer: **Peter Foyster**
- Committee: **Clive Woodward, Graham Lacey, John Richman-Scott, John Napier-Winch** and **George Robinson**.
- Co-opted to assist the Committee: **Chris Jones, Eddie Mills, Michael Hossen, Ron Frank** and **Ian Stimson**.

From the Committee group,

Clive Woodward was re-appointed **Registrar**.

Graham Lacey is to lead **Cinema equipment accession team**.

Ian Stimson is to take on the role **Researcher-Cinema & television**.

George Robinson will continue to lead the **cinema screening team**.

Michael Hossen offered to take over the role of **Webmaster**.

Eddie Mills offered to take on the role of **Volunteer liaison officer**.

John Napier-Winch accepted the role of **audio/visual history** coordinator.

Subsequent to the meeting other roles were created to address identified areas of potential activity.

Agnes Foyster offered to take on the role of Assistant and Membership Secretary.

Richard Rennie offered to take on the job of Education Officer and Exhibition consultant.

Ross McDonald offered to lead the television accession team.

Tony Smith offered to continue as main liaison with the **State Film Library**.

The full set of unconfirmed Minutes, Treasurers report and other team reports are available for inspection by Members on application to the Secretary. They will not be available to be sent by email but must be inspected at the Secretary's or another nominated officer's address.

The Australian Museum of Motion Picture Technology (Inc) - National Committee:

The fifth Annual General Meeting of The Australian Museum of Motion Picture Technology (Inc) was held on November 21st at the Fremantle Arts Centre, Fremantle.

Main matters discussed were;

- the TV Exhibition
- Proposed capitation fees
- Funding of regional branches
- Change of Association's name

Nominations were called for office bearers for the following year, and those duly elected were;

- President: **Daryl Binning**
- Vice President: **Harry Smith**
- Secretary: **Peter Foyster**
- Treasurer: **Peter Foyster**
- Committee: **Agnes Foyster** and **Clive Woodward**

Trustees of the Ancillary Gift Fund

The existing Trustees were re-elected, they being Messrs

Fred Clausen
Brian Williams
Ron Jones
Eddie Mills &
Daryl Binning.

2010 Cygnet programme Classics of the Silver Screen

Included in this issue are some leaflets containing details of our 2010 programme. Keep one for your own information but please distribute the remainder to prospective patrons and Members. Even if you can't get to the shows, your assistance in promoting the events is appreciated.

35mm gear for Sale.

Our Photo Curator **John Porter** is moving house and wants to dispose of his complete operational 35mm plant. It consists of a pair of C&W P5 heads, with stereo solar-cell sound heads, Trimview lamphouses fitted with 36v 400w EVD halogen lamps, full set of lenses including Scope, RCA Surround Sound Amplifier, power supplies, Elevated stands, rewinders, tape splicer, splitter plates, spools etc. Also a quantity of film incl. shorts, newsreels, trailers etc.

Also available are eleven upholstered "flip-up" seats.

Members wanting more details or arrange an inspection should contact John direct on 9256 3397.

Fellowship

Richard Ashton has recently returned from a study tour of several weeks at the NFSA. He had been awarded a fellowship to research material on the Cummings and Wilson story which had been Richard's passion in recent years. He indicated he will be making his research material available for publication in our newsletter and on our web page in the future. Richard has sent in some photos and comments of the Arc cinema, a state of the art projection facility at the NFSA, which was only briefly covered in an earlier article on the president's visit to Canberra in 2008. Due to space limitations, this article and the several photos will have to be deferred to the next edition.



In the meantime, a 1936 advertisement for Cummings and Wilson's eventual partner in the cinema equipment business, Raycophone, will bring back memories to those remaining who can remember that era.

Vale: John Leake ACS. 1927-2009

The AMMPT was saddened to learn of the passing of another true industry pioneer, John Leake ACS on August 21st this year. John was a founding member of the Australian Cinematographers Society and its President for many years. In recent times he was its Archivist and Historian. As a former Movietone cameraman, colleague and friend to this editor, John's contribution to, and knowledge of our industry was without peer. He will be sadly missed.



Can you help?

AMMPT requires assistance in identifying the people and obtaining more details of the Sydney based *Standardtone* company in the photo below.



Also any extra info on C.C. (Scoop) Carter, promoted as the Ace cameraman of Filmcraft – the Sydney film laboratory of which he was part owner in 1926?



C. C. Carter on an aerial survey for Fox.

We have an article detailing his exploits in the far north of Australia and into Papua where he produced a film titled *Papua and her People*, on assignment to Fox Film Corp. While Charles Carted Carter appears to be a gung-ho newsreel style cameraman and adventurous and prolific filmmaker, stories about him and other industry pioneers of the era need to be recorded and preserved before they are lost forever.

Anyone with information is asked to contact AMMPT on 08 9310 3377 or ammpt@inet.net.au And while we are on the subject of help, members are reminded of the many areas they could become more actively involved in the Association's activities.

- Locate a site at which we can base operations
- Web page design and maintenance
- Production and distribution of our newsletter
- Visitor interaction & guide at exhibitions
- Preparing grant and sponsorship applications
- Selecting photographs, graphics and captions
- Recording pioneers' oral and video histories
- Research Australian film & television industry
- Restoration of donated significant items
- Computer cataloguing of items in our collection
- Preservation and storage of donated items.
- General promotional and administrative tasks
- Member recruitment

Contact details on page 15 if you can help.



Letter to the editor

I have been a supplier to the photo industry for 40 years, and today my sons continue to run our family supply company with the latest gear always being better, lighter, smaller, quicker and cheaper than the gear of even 6 months earlier. There are many of us who remember the Beyer/ Rola & Nagra tape machines which have been replaced with tiny devices as small as a matchbox, also the giant huge video cameras with new gear the size of a pound of butter.

Today I have derived much pleasure from attending the current exhibition that our group has arranged at Fremantle, and became conscious of the fact that we appear to have forgotten to blast our message out to all. The limited gallery space has been filled with so many objects and facts, but as so many had to be left out, it re-enforced in my mind the necessity to support this group. Health, politics and time all take a toll, but every little bit helps, whether it be the donation of time, expertise, experience or money.

I take this opportunity to thank all those who have been so generous with whatever input they have been able to add and remind us all that history has an important place in our future.

We all need to continue to seek assistance to find ways to grow our group and to find permanent homes for branches in each state, so that the many parts of our past will be available for the future generations to know where they hailed from.

Mr R D Frank
Founder Camera Electronic Service Co. Pty. Ltd.

Mosaic system on line

With the installation of the newest version of the Mosaic Collection Cataloguing system, Treasurer and our resident IT specialist Peter Foyster has designed a method which allows nominated office bearers and Registrars to have direct access to the information over the internet. This will be of immense value as regional branches begin operations and come on line with each other. The exchange of surplus items with other regions for their displays will be made much easier as each will be able to identify who is holding what in their area. Once established and operating each branch will assisted in installing and learning the Mosaic system which is now in use by hundreds of community museums around Australia.

Our extensive admin database, also designed by Peter, will permit faster and more effective interaction between branches and especially between branch office bearers who will now have access to current common info from their own home computers.

Education officer appointed

A major role for any museum is to educate the public with its exhibits, not only at its own galleries but out in the wider community. Visitors should be engaged in an informative and entertaining manner which allows them to leave the venue feeling they had a very enjoyable and rewarding experience. The creation of such displays, many of which should be interactive, requires people with special communication skills and preferably with a proven track record in successful museum display operations. AMMPT is fortunate to have amongst its membership Richard Rennie, a former science teacher, private collector, and till recently, curator and operator of the *Light & Sound Discovery Centre*, which was housed with the WA Museum History galleries in the Fremantle Arts Centre.



Richard empties out coins used to operate the Mutoscope. The hand cranked machine proved to be a popular tool in explaining the persistence of vision effect at the recent exhibition.

Richard contributed significantly to the ideas and loaned some of his collection to the recent TV exhibition in the building. Plans are now being made to create a series of special purpose lectures and demonstrations on various aspects of the moving image industry. These will be offered to schools and colleges, for which funding sources are available. Members wishing to assist Richard in planning future displays and presentations are asked to contact him on 9330 1636

Rottnest Island

In September AMMPT was approached by the Rottnest Island Authority to see if we would be interested in taking over the operations of the cinema on the island which had recently been relinquished by Paul Thomson. Members Barry Goldman and John Jeffery went



over to assess the situation but decided it was beyond our capacity, due to the many other projects happening at the time.

Volunteering WA

The Committee has decided we should take advantage of the services offered by Volunteering WA by joining up as a member. They have a constantly replenishing pool of volunteers from all walks of life with a wide range of expertise to offer. While membership of AMMPT attracts those who have or had an involvement in our industry, external volunteers may not have a similar targeted interest, but are keen to occupy themselves and devote their talents to assisting not-for-profit organisations.

Eddie Mills was elected to be our main point of contact with VWA and will liaise with AMMPT's team leaders to ascertain areas of assistance required. A requirement for membership of VWA is that we carry Public Liability and Personal Accident insurance to cover the volunteers they supply. We already have this in place, being taken out to cover our film screenings and recent public exhibition. Team leaders are now being asked to identify projects and tasks which may be enhanced by the use of talents offered by these volunteers.

Premises search team

A team led by Ron Frank, assisted by Peter Foyster and John Richman-Scott has been formed to concentrate on the search for premises which can be used as a permanent base. Several options are currently being explored. Currently our collection is stored in several locations including shipping containers at Busselton and Herne Hill, a donated commercial storage unit in Palmyra, a sealed locker room at the Kwinana grain terminal and in several members homes. A detailed list is kept by the Registrar who is able to track the location of each item. The team is confident a single central location will soon be found, for which funding will be sought to set up appropriate storage and office facilities.

Sponsorship

While AMMPT is predominantly self funded, thanks mainly to the efforts of our cinema screening team, we still need to build up reserves for the anticipated expenses ahead. Membership subscriptions tend to cover the main admin costs including postage etc, and the newsletter printing is paid by Camera Electronic. Our corporate members provide a significant and appreciated boost to our funds which allow us to embark on new initiatives.

The more corporate member sponsors we can attract increases our ability to pursue our objectives. Being currently based on the west coast poses some difficulties in approaching the major companies which are usually located on the other side of the continent. If members have suggestions or contacts who may be in a position to assist us, please advise Secretary Liz Kirkham on 9430 8304.

New Members

The President and Committee welcome our new Members;

- Michael Hossen
 - Simon Akkerman ACS
 - David Cocks
 - Heather Phippen
 - Ross McDonald
 - Liz Kirkham
 - Darcy Farrell
 - Bob Diggins
 - Robert Marshall
 - Audrey Long
 - Des Gurry
 - Raemer Heaton
 - Allison & Ken Crofts
 - Danielle Wreford
 - Elise Young
 - Albert Lane
 - John Mitchell
 - Keith Kanaar
 - Malcolm Richards ACS
 - Paul Dickinson
 - John Flanagan
 - Peter Cowden
 - Harry Barker
- and Corporate member
- Channel Nine/WIN TV Perth

AMMPT Contact details:

The Australian Museum of Motion Picture
Technology (Inc.)
ABN 73 111 667 924
and

AMMPT Western Region (Inc.)
P.O Box 476, LEEDERVILLE, W.A. 6903
Email: ammpt@iinet.net.au
Phone (08) 9310 3377

Web page: www.ammpt.asn.au
AMMPT Eastern Region (Inc.)
Keith Kanaar, Phone 02 9524 9557
AMMPT Southern Region
Malcolm Richards, Phone 03 9699 3922

Proudly supported by



**Preserving the heritage of Australia's
moving image industries**

For film, video, digital and cine

Camera Electronic

your complete photographic solutions provider



Sales and repair of all photographic equipment

Digital and film SLR cameras and lenses

Compact digital cameras

Film and data projectors

Studio lighting and flash equipment

Digital video cameras

Digital transfers from Super 8, VHS and miniDV

Service and repair of film and digital projectors

Software and hardware training in store or on location

WA's biggest photographic rental department

Proud supporters of the AMMPT

With 38 years of industry experience

you'll always get the right advice the first time at



CAMERA ELECTRONIC
sales and service

230 Stirling street, Perth

PH: 9328 4405

sales@cameraelectronic.com.au

www.cameraelectronic.com.au