



NEWSREEL



Edition Twenty Five

March 2011

the official publication of

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

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

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One small step ...

One small step for Man – One giant leap for Mankind. Immortal words signifying a profound advancement in any endeavour with positive ramifications for the future.

Hardly comparable to the moon landing, the announcement of a date for the **inaugural Annual General meeting of AMMPT Eastern Region (Inc.)** and the membership applications from several new members, while one small step for the local branch, was a giant leap forward for our organisation as a whole. It brings us closer to the day when national operations can be headquartered on the east coast, possibly near the large population and industry activity centres of Sydney or Melbourne. From our experience over the past six years it will take time for a solid local infrastructure to develop, but the wealth of expertise, industry heritage, and access to supportive entities in these regions suggests this should be our aim within the next five years.

We have been fortunate to have been offered the use of a meeting room at the New ACS Clubhouse at which the recent committee meeting was held and at which the coming inaugural AGM is scheduled. It will be held on **Wednesday March 30th**, beginning at **3 pm**. Its convenient location is at Level 2, 26 Ridge St. North Sydney with easy access to nearby public transport and parking

Members are requested to promote the meeting amongst colleagues and other persons interested in the objectives of the association and to invite them along to the meeting. Membership application forms will be available at that time. Also a reminder that there is **no 2011 membership fee** required for those residing outside Western Australia as an incentive to encourage the formation of other regional branches. For information about local meetings and other activities, and for lodging nominations for committee positions, contact the branch's Public Officer Keith Kanaar on 02 9524 9691 or email kkanaar@bigpond.net.au

At a recent meeting;
Left – Keith Kanaar(L)
John Lanser (C) and
John Flanagan(R)



Above Nicholas Alexander (L) & Mike Atwell sign up.

Left – Peter Gell (L) (Tuscan Industries) and Ron Windon.

Coming of Age

During the past century many of our moving image industry clubs, associations, guilds and similar fraternal organisations have come and gone. One that has stayed the distance and in 2008 celebrated 50 years of continuous activities, is the **Australian Cinematographers Society**. Its founding fathers, including recently deceased pioneering cinematographer John Leake OAM ACS always had a vision of one day the Society would have its own premises. On **Thursday March 3rd 2011** that dream became a reality when the widows of four legendary Australian cameramen collectively unveiled a plaque at its new national headquarters.



L-R
Mary Wood
Norma Feeney
Nita Gardiner
Marion Leake

AMMPT has always enjoyed a close affinity with the ACS, with

many of its original membership also belonging to the ACS and the Cinema Pioneers Society. With encouragement by the current Federal President of the ACS, and AMMPT member Ron Johanson, this relationship has continued and developed to the point where we have now been offered the use of its new clubhouse for Eastern region meetings and related activity. In fact AMMPT was the first booking to use the facility for a local committee meeting on Friday 4th March, a day after its official opening.



Above: Respective ACS and AMMPT Presidents Ron Johanson and Daryl Binning savour the moment.

Right:
AMMPT / ACS
members John
Lanser(left) and
Butch Calderwood
among other ACS
and industry
legends who
attended the
official opening



Media Archives Project

Those who have worked in television or have an interest in it, are aware of its vital role as a record of Australian society over time. This seemingly fleeting medium can in fact provide precious insights for years to come into the people, places and events depicted. Just as revealing are the records of the people and organisations that created the programs, and the techniques and equipment they used. Yet a frequent problem faced by Australian media historians is the difficulty of locating archives relevant to their research. A project based at the Centre for Media History at Macquarie University in Sydney is addressing this problem. And it is seeking help from media enthusiasts and practitioners – past and present. The Media Archives Project (<http://www.humanities.mq.edu.au/cmh/map.php>) is identifying archival collections across the country for all forms of mass media – television, radio, advertising and newspapers – whether in private or organisational hands. MAP is interested in both the products of media – the broadcasts, articles and ads – and the records that tell the stories of the people and companies behind them. Also of interest is the equipment that was used to create the media outputs. In the case of television, preserving these tools of the trade is crucial. Beyond its inherent interest, this equipment provides access to much material in older formats, that could otherwise be lost forever. AMMPT's work in archiving equipment plays a vital role in maintaining this window to the past.

'Over the years I've come to realise that a fundamental obstacle for media historians is a lack of archival material, and the dispersed nature of such material', says the Centre's Director, Associate Professor Bridget Griffen-Foley. 'This is particularly the case concerning the commercial and community media. To write my most recent book, *Changing Stations*, I had to personally contact hundreds of commercial stations around Australia in an effort to locate archival material. With the Media Archives Project, we have undertaken a more systematic search across the sector for the benefit of future media historians and practitioners.'

MAP is not in the position to physically collect archives, but is creating a publicly accessible database listing them and outlining their contents. The database will indicate where archives are located and what access to them is possible. The project believes this important resource will promote more media history research. 'The project hopes to ensure that the widest possible range of archives around the country is identified and secured for future use by both researchers and the industry', says Griffen-Foley. 'Locating, identifying and helping to preserve and make accessible media archives will also be of significance to scholars working in a range of other fields, for the Australian media documents the Australian people speaking and thinking.' Practitioners past and present have already made crucial contributions to the project by agreeing to have their private collections listed or by pointing to other archives of interest. The project officer of MAP, who is also a member of the AMMPT, sees the two organisations as aiming for the same important goals – encouraging and assisting the long-term preservation of media records and artefacts. Dr Nathalie Apouctine is asking anyone who can help with information about media archives, particularly those in private hands, or in lesser-known collections, to please get in touch. She can be reached on 0422 553 813 or by email: map@mq.edu.au

Classics of the Silver Screen

Again this year we are relying on a steady, modest income from the programme of monthly film shows that we hold at the Cygnet Cinema in Como (W.A.). In anticipation, we express thanks to our supporters who attend these screenings, to the team of volunteers who run them, and to the management who make such a fine venue available for a modest fee.

As set out on the programme flyer, our schedule offers eleven top-ranking films that were made during twenty golden years of the 'studio era', 1935-55. Of the nine American productions, two have come from Warner Brothers, three from Metro-Goldwyn-Mayer, and four from RKO Radio. Of the two from Britain, one derives from London Films and the other from Ealing. All of them well reflect the distinctive general styles associated with each of the studios concerned.

The first nine on the list were all shot in glorious black-and-white, leaving just the two newest, and last on our schedule, basking in the Technicolor process that was increasingly the norm in the early 1950s.

There is good variety in the range of genres represented, for the films present various kinds of comedy, drama, romance and music, and some pleasing combinations of them. In the leading roles, as shown in the flyer, are eighteen well-known film stars, ranging through the years from Greta Garbo at her brilliant zenith to Leslie Caron newly shining brightly in the great constellation of Hollywood. Many other familiar names will be revealed in the supporting casts. The work of several famous directors is also exhibited, and most notably perhaps of Howard Hawks, Carol Reed and Ernst Lubitsch.

The film world in general acknowledges the value accorded to the annual Academy Awards, and a total of eighteen nominations for such were recorded by eight of the films on our programme. The two that came closest to being chosen as Best Picture were **Top Hat** in 1935 and **The Magnificent Ambersons** in 1942. There were three nominations for acting and four for directing. However, just another two went on to achieve the actual Oscar, in less publicised categories. One of them was for the Music Scoring for **Lili** in 1953. The other was for Best Black-and-White Cinematography, and was won for his work on **The Third Man** in 1950 by our own Robert Krasker.

We suggest then that our likely audience should have all the more reason to savour thoroughly the excellent production we have lined up for our session in March.

And don't forget to tell your friends about the variety live music performances before the shows, including nostalgic renditions on our own theatre organ by our member and legendary organ maestro John Fuhrmann.

Next edition, Jack Honniball reports on the discovery of the Tom Mix autograph book listing staff and patrons at many Perth, Fremantle and country cinemas in 1925.



Searching for Robert Krasker (1913-1981)

The Australian film industry hardly remembers Robert Krasker, but he was the first Australian to win an Oscar for his outstanding cinematography.

This article was compiled by Jack Honniball

Australians can indeed be proud of Robert Krasker, who is widely recognised as having been one of the world's greatest cinematographers. Yet, as Scott Murray recorded in *Cinema Papers* in 1997: 'In his home country he is hardly ever mentioned; there is no statue of him, no scholarship in his name, no wing of a film school dedicated to him'.

That is an excerpt from one of several substantial articles that have paid tribute to Krasker since his death thirty years ago, and he has also received due credit in film literature generally. Especially welcome has been an entry for him, of 640 words by Joel Greenberg, in the latest volume (no. 17) of the *Australian Dictionary of Biography*.



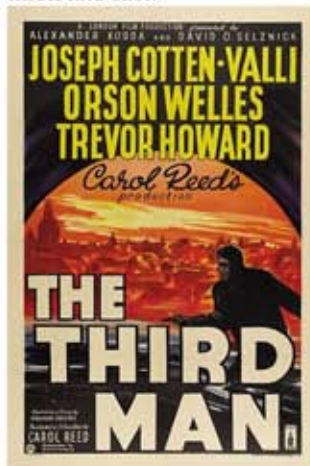
The *ADB* entry states that Robert was born at Alexandria, Egypt, the youngest of five children of Leon Krasker, a merchant from Romania, and his Austrian-born wife Matilde nee Rubel. Also that the family arrived in Perth three months later, and the birth was registered here. That being so, it is hardly surprising then that many earlier publications have put Robert born in Perth, and some have assigned him French parentage.

Clearly, the father was a man of considerable means and drive and, initially as a buyer of the gem, became a prominent figure in the local pearling industry. After at least one earlier visit solo, he brought his family here in April 1910, and they then made their home at Denham, Shark Bay. Sadly however, in September 1916 Leon met with an accidental and lonely death, aged 39, when making a short journey on horseback. A few months later the widow, and presumably the children, came down to the city to reside at 99 Hay Street, Subiaco. In at least six years living there, young Robert would have had his first four years at school. But he may well have stayed put much longer.

At the end of 1922 Mathilde Krasker announced that she was leaving the state and sailed off to England. Clues are few from then on, but it is likely that Robert remained in the care of adult siblings or other guardians either briefly or even until he completed his schooling. It is also very likely that his mother would have returned at some stage. And it was possibly together with her that, as he said long afterwards, he went off to England at the age of 14.

Evidently the boy returned to Australia within a year or two and got to know Sydney well by 1929. Probably a brother (George?) or others of the family had moved there, and perhaps he was able to find a suitable job too. The only other fact come to light is that our subject had 'a childhood fascination with films'. Next, in 1929 or 30, the obviously well-motivated lad of sixteen headed for Europe, and there first studied art in Paris, then optics and photography in Dresden, and returned to Paris to work in a film studio. In 1932 he moved to England and was taken on by Alexander Korda at his fast-rising production unit, London Films.

Krasker quickly developed into a skilful and versatile cameraman and made for himself a brilliant career, participating in more than fifty feature films. These are all listed in appropriate tomes and well documented individually, so suffice it to mention just a few here. Among the early films were **Rembrandt**, **The Drum** and **The Thief of Bagdad**. Then, transferring to Two Cities Films, Krasker photographed several famous productions of the war years with their morale-building slant, most notably Olivier's **Henry V** in rich Technicolor. In 1945 he was given full credit for the much-lauded **Brief Encounter** (and in this the background music of Rachmaninov was played by another expatriate from Perth, Eileen Joyce). In 1947 came the first-rate thriller **Odd Man Out**, and in 1949 the highly acclaimed **The Third Man**. The accolades were coming thick and fast.



*See this film at the Cygnet
on March 20th*

In a later phase Krasker worked for independent producers and on several large-scale productions which required him to continue travelling widely, such as **Alexander the Great**, **El Cid** and **The Fall of the Roman Empire**. After **The Trap** in 1966, he virtually retired, dogged by ill-health.



While working on **The Four Feathers** in the Sudan in 1939, Krasker had contracted malaria,

and eventually became a chronic diabetic. Known as Bob, he was unassuming and popular with the colleagues and actors he worked with, but never married. He always considered himself an Australian, and made one more visit to his homeland, voyaging via Fremantle to Sydney, in 1951-52. He died in London, just five days short of achieving his 68th birthday.

The writer would like to hear from anyone who can provide further details about Robert and others of the Krasker family in Australia or overseas, particularly in the 1920s. Kindly phone Jack Honniball (08) 9364 2513, or contact the editor of Newsreel.

The Richard Ashton NFSA Fellowship Paper – Part 2

This is the second installment in a series of articles compiled from the extensive research

Cummings and Wilson Projectors and Raycophone Sound Systems

In September 1924 two C&W projectors were selected for a special preview screening of *The Ten Commandments* the 138 minute Cecil B De Mill epic. The Exodus scenes were shown in early two-strip Technicolor. In a subsequent *Everyones* magazine of September 10 1924 this joint advertisement for Hamilton and Baker and Cummings & Wilson gives an interesting insight of the quality of the projector, and what was thought of it by the trade.

Chief Projectionist of the Globe Theatre Sydney E. Johnson wrote on August 28th 1924;

Dear Sirs,

Regarding the screening of "THE TEN COMMANDMENTS" at the Hotel Australia, I was asked by my company to take care of the projection. In my selection of the C & W for this responsible job I did not hesitate.



My examination of the present models, coupled with my long experience, enabled me to place the greatest confidence in the C & W machine, which is designed to take maximum care of first release film. I can assure you my confidence was not misplaced.

The film was examined after the screening and no sign of it having been run through a machine could be detected. Particularly, let me say, no sign of oil could be seen on any part of the 14,000 feet.

I ran the film at about eleven minutes per thousand feet. Throughout the picture was rock steady. This steadiness was not due to excess of tension, but to the long gate and felt runners. On the machine there is practically no tension. There was no clattering but absolute silence from start to finish. The bearings being of the ball bearing type allow the machine to run exceptionally free.

I might add another feature which I know will interest all operators, this being that the while movement can be seen in operation in oil at any angle the framing handle may be in. In fairness to a machine worthy of great praise, I must say the C & W is well above the standard of any other machine in use today.

One tends to forget that this is still the silent era for motion picture features. At 11 minutes per thousand *The Ten Commandments* a 2 hours 30 minutes long must have been quite a marathon. No doubt changing reels 1000 foot spools would have kept them busy, although both the spool boxes in the picture look to be 2000 footers.

I have put in a larger picture of the handshake, for it is one of the rare pictures of Harold Wilson (on right). The following enlargement was made from *Everyones* by the National Library of Australia.



Chief Projectionist E. Johnson, Globe Theatre, Sydney, after the screening of "THE TEN COMMANDMENTS" warmly congratulates Mr. Wilson, of Messrs. Cummings and Wilson, on the excellence of the C. & W. Projector.

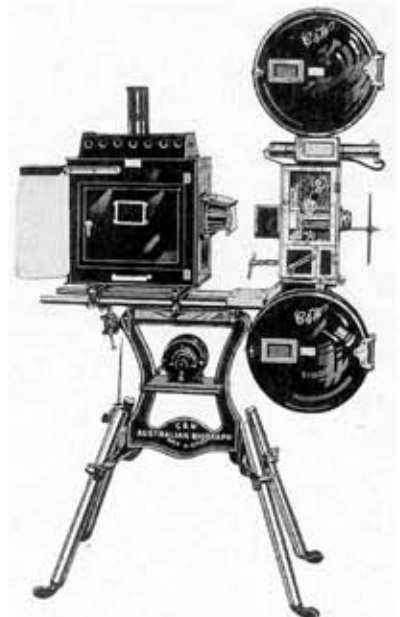
1925

In February 1925 *Everyones* magazine announced that there were now 1800 exhibitors in Australia. C&W again exhibited at the Royal Easter show and welcomed country visitors.

The Film Censor had received complaints that they were previewing film at 6 to 8 minutes per thousand. They stated that their machines never exceeded 10 minutes per thousand and that they frequently changed the felt runners in their C&W model B's. They only exceeded this speed if they had to run the film more than once! Presumably to check if the requested cuts had been made.

In November 1925 De Forest Phonofilm was established in Australia. They announced a capital float of £100,000 to set up commerce business as a sound film recording production and distribution company for their local and imported "Talkies" features.

They used a C&W projector fitted with their sound reproducer fitted between the top spool box and the projector. This projector was shown in a touring exhibition that toured by train throughout New South Wales. The exhibit created much interest, remarked C&W agents Hamilton and Baker., "A two-fold purpose is thus served, entertainment and instruction in a phase in the industrial expansion of Australian industries".



Such was the growth and enjoyment from showing imported from overseas movie features that in April, *Everyones* editorialised in a comprehensive report, that the Film Censor had viewed 1763 imported films. The total footage imported from the USA was over 22.8 million feet, England 664.000 feet, others 515.000 odd feet. A grand total of just over 24 million feet viewed on the C&W's at the Censor theatre. 1324 features passed, but 371 had content cut and 68 were rejected!

The duty on imported film was 1½ pence per foot (1 penny per foot for British) would have brought in a tidy sum to the Government coffers. There was a suggested increase to 2½ pence maybe to coming in June, and it happened. The Government said patrons would pay. Distributors and exhibitors used such phrases as "last straw" and "robbing the public" "Australia relies on the American product." The only full time film studio at Bondi Sydney makes only one feature film every two months. It seems that not much has changed in 80 odd years. The Censor didn't view Australian productions of which there were only 7 major films made in 1926.

In August *Film Weekly* a new industry magazine now commenced publication. Also on August 6 1926 we should note the premier in New York of the Warner Brothers feature *Don Juan* starring John Barrymore. This is considered being the first commercial "Talkie." Although there was no spoken dialogue, the Vitaphone film used sound effects and music. The 107 piece orchestral sound track was recorded by 25 year old Englishman George Groves on loan to Warner's from Bell Laboratories. After that success he recorded the sound track for *Jazz Singer*. Then many other talkie successes, culminating a long career in 1965 with the sound recording of *My Fair Lady*. He received three academy awards, as well as 32 nominations for his sound work over that next 46 years.

In November well known showman Stanley Wright announced that he had installed new C&W projectors in his new Princess Theatre Melbourne. Many other orders had been placed now that Hamilton and Baker had taken the marketing and installation of the C&W. These included 3 to MGM's St James Sydney, and 6 to Sydney's suburbs and 2 to the federal capitol, Canberra.

Tragedy strikes the Cummings & Wilson families. In August 28 1926 marks the passing of James; he was 58 years of age. He left his wife Margaretta, two boys and two girls, Lucinda, Leslie, Doris and Walton. The death certificate was registered by his brother-in-law Harold Wilson. James was born in 1868 in England, and came to Australia aged 2 years. With James gone, Harold and James 26 year old son Leslie would carry on the business. *Film Weekly* in a later editorial in 1930 said that...*Mr Harold Wilson lamented the passing of James Cummings after an association of 26 years, during the earlier portion of which they pioneered, amongst other things, a machine which subsequently destined to play such an important part in the affairs of the industry.*

Film Weekly went on to say...*The association of Harold Wilson and "Jim" Cummings was not only a business partnership; it was also a bond of friendship which would exist through the years; and its severance, by death, left a void in the life of Mr Wilson, which has not altogether healed. The late Mr Cummings is well remembered as a kindly and considerate gentleman, and one greatly respected in business.*

Everyones 1926 Christmas edition contained an interesting advertisement for Hamilton and Baker and Cummings & Wilson. (The projectionists were certainly appreciated then – The Ed)

EVERYONES

Part Twenty-40.

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A CHRISTMAS GIFT
that cannot be excelled

Make it worth while for
your Projectionist by giving
him a pair of

C. & W.'s
to project your New Year
releases, and also assure
the success of your show
for 1927.

Full particulars from

HAMILTON & BAKER
Y.M.C.A. BUILDING, 227 PITT STREET, SYDNEY.
G.P.O. Box 2346 M. Telephone: MA 2007
City 2044
Emergency FX 2342

Machines manufactured by

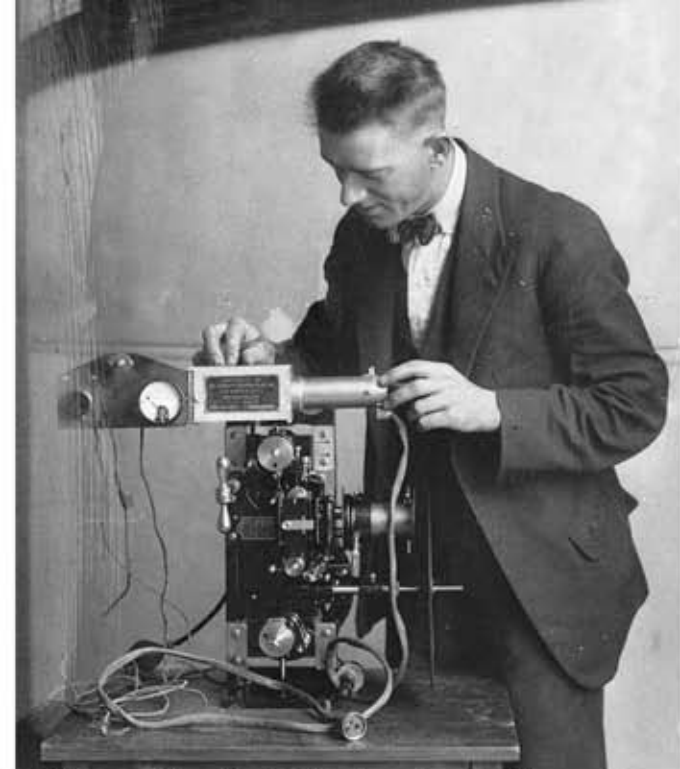
CUMMINGS & WILSON
29 ALBERTA STREET, SYDNEY.
Telephone City 6190.

1927 Coming Sound

In March 1927 MGM reported that they had selected three C&W machines for their St James Theatre Sydney, and two complete outfits had been sold to the new federal capital Canberra. Hamilton and Baker had a new deluxe model on show in their showrooms, which featured a three tone crystallised finish. In their March 24 advertisement in *Everyones* magazine, Hamilton and Baker reported a record sales period for the past 21 days when no less than 19 machines had been sold. The factory, they reported was at high-performance.

April 1927 C&W projectors were chosen by the De Forest Phonofilm group, who had recently come to Australia to set up and show demonstrations of sound-on-film units, which they hoped would interested theatre owners and exhibitors. Harry Jones sound engineer who had come to Australia told *Film Weekly* that the De Forest invention has been on the American market for two and a half years and that studios have been built in New York and now he was here was here to establish sound on film business in Australia. He also said that they new have library of some 250 feature of 800 to 1000 feet in length, also that he had bought 10.000 feet of film to demonstrate the De Forest equipment. "It consists of practically everything from a single Vaudeville turn, to the Bernie Jazz Band, which is one of the best-known and most popular jazz bands in America today; and I have also the act of Park and White, singing comedians who at the present time are playing Broadway, and are musical comedy favourites." Jones said. In November public demonstrations of the De Forest sound films were presented at the Prince of Wales theatre in Sydney. The perfect lip-sync was much praised and however some criticism was of the American accent.

To demonstrate their equipment, De Forest engineer Harry Jones in conjunction with Australasian Films crew, using a Bell & Howell 2709B Phonofilm camera photographed and recorded the sound of the arrival at Sydney HMS Renown carrying the Duke and Duchess of York on March 26, and later the historic opening by the Duke of York of new Federal Parliament from Canberra on May 9 1927.



Cinema engineer Charles Ward examines a De Forest replay sound head. **This is not a C&W projector.** The interest here is the fact that the sound head for the picture was on top of the projector. (Picture the courtesy Mitchell Library, State library of NSW)




Still frame of the arrival of Duke and Duchess Farm Cover Sydney Harbour May 1927 filmed by De Forest Phonofilm sound-on-film cameras



Still frame from the De Forest Phonofilm of Royal Navy band of HMS Renown at a concert at Taronga Park Zoo Sydney during the visit of the Duke and Duchess of York May 1927

Moving images and sound track were recorded by Phonofilm sound-on-film camera (Both images are from the NFSA collection No. 669167)

On May 11 1927 C&W projectors were chosen to show their Royal Highnesses a complete record of the festivities of the welcome nine hours after the triumphant landing at Farm Cove Sydney. Every evening afterward a similar procedure was carried out. Film was flown back from Canberra and married to the sound track which was recorded on the Phonofilm recording camera back in Sydney. The film was printed complete with sound and shown at the Lyceum Theatre later that same evening. Australasian Films cameramen were highly praised for their efforts. The De Forest engineer Harry Jones didn't stay long, leaving to return to USA on May 26 1927 after setting up an office and sound studio in the old cable-tram shed at Rushcutters Bay. Initially both Charles Ward and Leslie Rowson worked at that studio. Rowson was the original patent holder of the Raycophone sound head design.



By Royal Command

On that memorable day—Saturday, March 26th, 1927—upon arrival in Australia of Their Royal Highnesses,

The Duke and Duchess of York

Messrs. Hamilton & Baker, Sole Distributing Agents for the dependable, trustworthy, economical C. & W. Projectors, installed in Sydney Government House,

TWO C. & W. PROJECTORS

wherein, and thereon, was screened, before The Royal Visitors, a complete record of the festivities of welcome just exactly nine hours after the triumphant landing. Every evening following, a similar procedure was carried out. Thus—beyond all question—

BY ROYAL COMMAND

C. & W. PROJECTORS

Were the **FIRST IN AUSTRALIA** to be thus honored with this "Renowned" achievement.

HAMILTON & BAKER,

Sole Distributors,
327 PITT STREET, SYDNEY.

Telephones: MA 2067 Emergency: FX 3262
City 2064 Pet. 3404

Machines manufactured by:—

CUMMINGS & WILSON,

29A ALBERTA STREET, SYDNEY.

Telephones: City 6760. Emergency: FX 6760

One of the very interesting early C&W Model D's in the National collection is the example below, stamped with manufacturer's date of 4.4.1927. This machine has been retro-fitted with a rear shutter and re-badged model E. This was common practice, the projector would be returned back to Cummings & Wilson for this service after 1930. It is now fitted to a RCA sound head and base, and it is now in the collection of the National Film and Sound Archives



NFSA earliest C&W Model D No 196 (Old cat No.? new number not allocated)

One of the very interesting early C&W Model D's stamped with manufacturer's date of 4.4.1927. This machine has been retro-fitted with a rear shutter and re-badged model E. This was common practice, the projector would be returned back to Cummings & Wilson for this service after 1930. It is now fitted to a RCA sound head and base, and it is now in the collection of the National Film and Sound Archives

This series will be continued in the next edition

Erratum

In edition 24, one of Kev Franzi's cameras was wrongly captioned as a Bell & Howell 7209 cine camera, when in fact it was a **Model 2709 Studio camera**. Also in the coming events column, **Robert Krasker** was inadvertently referred to as Robert Kranz. Full marks to those members who picked up these errors – it keeps us honest and credible. Keep those corrections coming!

Old time film night

As mentioned in the last edition, an outdoor screening of old silent movie classic comedies will be held at Wireless Hill on **Saturday 19th March** commencing at 7pm. This is a community event being held in conjunction with and promoted by the Senior's radio station Capital Community Radio 101.7FM.

Museums week event

Following the success of last year's event at the State Library, we will again be presenting a community programme **"The early history of the moving image"** on Sunday May 22nd at a venue yet to be arranged. A working demonstration of equipment such as a Shadow Puppet show, Magic Lantern Picture Show, Phantasmagoria, Persistence of Vision, Thaumatrope, Phenakistoscope, Zootrope, Praxinoscope, Photographic Gun, Mutoscope, Kinetoscope Cinematograph and a few more things is being arranged by our Education/Exhibition officer Richard Rennie who will be seeking assistance from other members for this event. Richard can be contacted on 9330 1636. Members will be advised of the demonstration time and location by email or post once they are confirmed.

Film Librarian

As our membership increases we are pleased to find many new members offering to take on vital roles on several projects. The demanding task of taking on the responsibility of Film Librarian for our 16mm collection was accepted by Keith Rutherford. This relieves Graeme Lacey from the additional burden he shouldered when we took delivery of the thousands of prints from the State library. All enquiries from members for access to prints should now be directed to Keith on 08 9446 1627.



Graeme (L) assists Keith
learn the inspection procedures for our 16mm film collection

Curtin Donation

Our critical storage problem was further amplified after AMMPT agreed to take an assortment of film and video equipment which was surplus to requirements at Curtin University. As there was only a small number of objects of interest for our collection, agreement has been reached to sell any unwanted items to raise funds for our objectives.



AMMPT member Keith Coote with assortment of donated film and video cameras and editing equipment.

NFSA Visitor

Defining the parameters of future collaboration between AMMPT and the NFSA was foremost in discussions last month when our Registrar, education and research teams met up again with Graham Shirley who was in town with some of his colleagues for meetings with the WA museum and State Library. It was mentioned that continual changes of personnel at the NFSA meant it was difficult to maintain a constant relationship with nominated officers and several issues previously put forward appeared to have fallen off the radar. It was suggested that AMMPT define specific areas where NFSA assistance would be beneficial.



L-R: Graham Shirley, Ross McDonald, Richard Rennie, Richard Ashton and Jack Honniball

Sponsorship of schools programme

AMMPT is sponsoring an educational programme designed for children during the school holidays. It will allow the purchase of lenses and other simple materials enable the construction of simple projection equipment.

The Ides of March

March is traditionally the month after which those who have not renewed their membership will have to be struck off the register. Unfortunately the Treasurer has recently had computer problems and is concerned that there may be some members who have sent in their renewals but have not yet received their card. If you are still waiting for yours, could you contact Peter Foyster on 08 9496 0421 A/H

AMMPT Contact details:

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ABN 73 111 667 924

P.O Box 476, LEEDERVILLE, W.A. 6903

Email: ammpt@inet.net.au

Phone (08) 9310 3377

Web page: www.ammpt.asn.au

AMMPT Eastern Region (Inc) 02 9498 7458

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