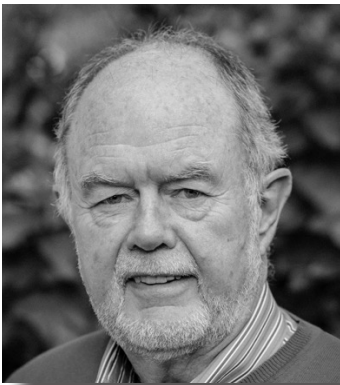


The Society of
AUSTRALIAN CINEMA PIONEERS

Please address all correspondence to
BRUCE LEONARD
National Honorary Secretary / Treasurer
9 Collins Crescent, Lapstone, 2773 (email – brunard@optusnet.com.au)

BULLETIN - OCTOBER 2016



OUR 76th NATIONAL PRESIDENT
(2017 – 2018)

TIM READ

Beginning as a Production Assistant at the Commonwealth Film Unit in 1964, Tim spent forty years in the Australian film industry, which included working as a sound editor on the feature film, *“Skippy and the Intruders”*, and later as a feature film and television producer.

He held senior executive positions in three Federal Government film industry agencies: Head of Production and Acting Producer in Chief, Film Australia, 1975-1981; Manager of the Industry Program, Australian Film Television and Radio School, 1990-91; and Director Film Development, Australian Film Commission, 1994-1998.

His independent producer credits include the feature films *“The Empty Beach”*, starring Bryan Brown, the children’s adventure, *“I Own the Racecourse”* and *“Do I Have to Kill My Child”*, an award winning social drama for Channel 9 starring Jackie Weaver. He also produced the mini-series *“Tracy”* based on the cyclone which struck Darwin.

Tim also served continuously as a committee member on industry committees from the 1960s onwards, including the Film Editors Guild of Australia and the Screen Producers Association of Australia. He was Vice President, the Australian

Film Council and the TV Make it Australia Committee.

Outside the film industry, Tim was a Governor of the Melanoma Foundation from 1989 to 2016, and is currently a member of the Cancer Council NSW Ethics Committee. Tim has put his retirement hobby, stills photography, to work for the Bondi Surf Club, of which he is an associate member. He is also involved with Danceability, a charity which aims to enrich the lives of children and adults with intellectual or physical disabilities through dance and music in a safe, fun and caring environment.

Tim considers it a great honour to have been elected as National President of the Australian Cinema Pioneers. As a result of changes to the Pioneers’ Constitution, he will serve for two years and hopes his contribution will match those of his distinguished predecessors. One of the first things he will be doing is asking members for their views about the Pioneers and any ideas they may have about its future.

Tim has been a member of the Cinema Pioneers since 1996. His wife, Adrienne and their two sons, Tom and Dan, are also proud members of the Society.



2016 NATIONAL “CINEMA PIONEER OF THE YEAR” PETER FENTON OAM

Peter Fenton began his film career as a sound mixer with Merv Murphy's Paddington production company Supreme Sound in 1958. The complex, which included a laboratory, specialized in cinema and television commercials as well as documentaries and an occasional television pilot. Peter had worked with radio 2UE as an on-air panel operator and later production operator recording commercials, jingles and serials since leaving Parramatta High School in 1953.

After a brief stint at Natec Studios in the Sydney's Savoy Theatre building, where he also recorded music for film and television, Peter moved to Artransa Park Studios, French's Forest, Sydney's largest production studio in 1964. Appointed Chief of Sound he continued to mix documentaries and commercials as well as his first feature *"You Can't See Around Corners"*, a spin-off from the TV series.

In 1972, Peter joined Ron Purvis's United Sound Studios in Pier Street Sydney. The complex was modelled on Glen Glenn Sound in Hollywood with editing rooms, a Foley and ADR stage, mixing theatre and music studio all with 35mm projection. It was Australia's only complex with all these facilities.

When the film industry began its extraordinary resurgence soon after, Peter was able to concentrate on feature films. Over the next 25 years he was chief sound mixer on well over 100 Australian features as well as international films directed by Australians and post produced in Australia.

His early credits included many features by directors who were to gain international recognition. These included *"Picnic At Hanging Rock"*, *"The Year*

Of Living Dangerously" and *"Gallipoli"* for Peter Weir, *"The Devil's Playground"* for Fred Schepisi, *"Newsfront"* and *"Heatwave"* for Phillip Noyce, *"Caddie"* for Donald Crombie, *"My Brilliant Career"* for Gillian Armstrong, *"Alvin Purple"* and *"Eliza Fraser"* for Tim Burstall, and *"The Getting Of Wisdom"* and *"Don's Party"* for Bruce Beresford.

Other credits included *"Sunday Too Far Away"* *"Kitty And The Bagman"*, *"Patrick"*, *"The Picture Show Man"*, *"Bliss"*, *"Stone"*, *"Monkey Grip"*, *"Mad Dog Morgan"*, *"Storm Boy"*, *"Tim"*, *"Fatty Finn"*, *"Summerfield"*, and *"The Mango Tree"*. All these films had mono sound tracks mixed at United Sound's Pier Street studio.

From the early 80s through to the late 90s, the majority of films were being mixed in Dolby Stereo. With United Sound studios swallowed by the development of Darling Harbour, Peter mixed stereo features at Film Australia, Atlab, Colorfilm and Soundfirm's Melbourne studios. These included *"Starstruck"*, *"Phar Lap"*, *"High Tide"*, *"Burke and Wills"*, *"Goodbye Paradise"*, *"Quigley Down Under"* and *"Lightning Jack"*, as well as five Fred Schepisi features, *"Evil Angels"*, *"Mister Baseball"*, *"The Russia House"*, *"IQ"* and *"Six Degrees of Separation"*. His last film was Bruce Beresford's *"Paradise Road"* in 1997. On his retirement from film mixing, Peter wrote several biographies on Australian sport, his other passion.

When the Australian Screen Sound Guild was formed in 1998, Peter shared the inaugural Lifetime Achievement award with his great friend, the late Ron Purvis, and in 2012 he was awarded the OAM for services to the Australian Film Industry.

STATE PRESIDENTS

N.S.W.	JOHN ROCHESTER	74 Leura Crescent, Turramurra, 2074
VIC.	DEREK SCREEN	41 Stuart Avenue, Cheltenham, 3192
QLD.	TONY BURKE	10 Bateman Street, Geebung, 4034
S.A.	MAX BECK	4 Fiveash Drive, Pasadena, 5042
W.A.	JOHN POLMEAR	6 Matthew Street, Falcon, 6210
TAS.	YURIK CZYZ	56 Forest Road, West Hobart, 7000



NEW SOUTH WALES CINEMA PIONEER OF THE YEAR JOHN McLEAN ACS

In the mid 1950's and from a very young age, John spent a great deal of time helping in the bio-box of the Empire Cinema in Cessnock, where his Uncle was Area Manager for Greater Union Cinemas.

Ironically, due to the many coalfield strikes, crews from Cinesound and Movietone News were often in the area. It was through an introduction to a Movietone cameraman, Sid Wood, that John got his first opportunity in the Film Industry. Sid introduced him to his brother, Ross Wood, who worked at Pagewood Studios. At the Studios, John learnt his trade, starting with his first job in 1954 on the Television production of "Long John Silver" (which followed on from the feature film of the same name).

Pagewood Studios then embarked on a series of features, including "Robbery Under Arms" (the Peter Finch version): "The Shiralee, (again with Peter Finch), "Summer of the 17th Doll", "The Siege of Pinchgut", and "Smiley Gets A Gun". John was fortunate to be involved in all of these productions.

In 1971, John was given the opportunity to shoot his first feature film as Director of Photography, for "Demonstrator", which was directed by Warwick Freeman. His cinematography for this film won

him a Golden Tripod at the inaugural Australian Cinematography Society's Awards. Then, in 1973, John won his second ACS Golden Tripod, the Milli Award, and was named Cinematographer of the Year for the Television Feature "The Hands of Cormac Joyce". This was a US-Australian co-production which starred Stephen Boyd, Colleen Dewhurst and Deryck Barnes.

John's career as Director of Photography continued throughout the 1970s with an impressive list of 14 feature films, including "The Cars That Ate Paris", the feature that launched Peter Weir's international career. A highlight of John's career, as he travelled the world, was a film shot in Assisi and Rome, which starred the legendary Actor and Director, Vittorio De Sica.

John received the ultimate reward for a successful career, dedicated to excellence in his chosen craft, when he was inducted into the Australian Film Institute's "Hall of Fame" in 2001. John said he is humbled and honoured to receive the award of New South Wales "Cinema Pioneer of the Year" for 2016.

Congratulations to John on a fantastic career representing Australia both locally and on the highly competitive international stage.



TASMANIA'S CINEMA PIONEER OF THE YEAR FRED ARCHER

The retirement of Fred from Launceston's Village Cinema 4 in 2014 brought to a close over 60 years of involvement with picture theatres in Victoria and Tasmania. His life in cinemas began in the late-1940s and early-1950s when his mother worked as a cleaner at Hoyts Southern Theatre at Hampton in Victoria. He had the full run of the theatre. On Saturdays he helped in the front-of-house, and with the cleaning before the intermediate session began.

In 1954, Fred started as a Page Boy at the Regent and Plaza Theatres in Collins Street, Melbourne. The Regent was Hoyts' flagship amongst the city theatres in Melbourne, and the pride of Reg Potter, Hoyts' Metropolitan Supervisor. In March 1956, Reg Potter and Bert Morris of Hoyts' Engineering Department placed Fred as Second Assistant Projectionist at the Esquire in Bourke Street, with Jack Perry and Harry Sinclair. Then, in April 1957, he was transferred to the Regent at Fitzroy, where he worked with Andy Evans and George Bull, and later he moved to the Victory at St. Kilda, the Lyceum in Bourke Street (in Melbourne city), and later still to the Capitol in Swanston Street, where he worked with Jack Mann and Roy Greer. The Capitol was well known as a combination theatre and office block, and for its spectacular ceiling, which was designed by Walter Burleigh Griffin.

The Capitol was the only theatre he worked at where the projection staff reached the bio box by way of a comfortable lift to the 5th floor. While working at the Capitol, Fred often did relief work at suburban theatres night sessions when staff members were off ill.

In 1960, Fred moved his family to Launceston in Tasmania, where he worked at the Plaza theatre as assistant to long time Launceston theatre identity Ted Matthews. The introduction of television to Northern Tasmania heralded the end of the Plaza, so in March 1962, Fred joined the northern Tasmanian commercial television station TNT9, where he remained for the next 33 years in a variety of technical and production roles. However, Fred did not sever his connection with the cinema industry. He had secured a Tasmanian Operators' Licence, and did relieving work at

Launceston's surviving cinemas, the Majestic, the Tatler, the Star, and the Village Drive-In. He also travelled further afield when needed, relieving at some north-west coast theatres and at the Devonport Drive-In.

When Hoyts relinquished the lease on Launceston's Princess Theatre in 1970, it was taken over by the City Council to be converted to a live theatre. Fred entered into arrangements to run film shows at the Princess, as the Tatler Newsreel Theatre (renamed Cinema One) was the only survivor of the city theatres by this time, the Majestic and the Star having closed. Fred had purchased his own plant, and ran his film sessions successfully for a few years at the Princess when it was not required for other uses.

With Fred's assistance and his plant, the Circle of the former Star Theatre at Invermay became the venue for 35mm shows conducted for the Greek community and also for the University.

When Village built a twin in Brisbane Street (which was later extended to 4 auditoriums), Fred did relieving work there until he returned to full time work with Village in 1996. The introduction of digital projection in 2014 brought to a close a career in the cinema industry which began at the time when Cinemascope and Magnetic 4 track sound first came in. Fred saw the replacement of carbon arcs with Xenon lamps, the need change-overs, and two projectors replaced by extended spools, platters and automation, with Dolby and other digital sound systems becoming the norm. The skills of the projectionist were not completely lost until the end of 35mm film, since film ads, trailers and features had to be made up for continuity, a projector threaded up for each show, and then programmed for presentation.

Fred's career in the Industry is best described by words penned in 1932:- *"The projectionist and the public never meet, but his work lives in every good performance."*

In retirement Fred expresses his grateful thanks to all the wonderful people he met and worked with, and who made his work in the Motion Picture Industry a pleasure.



QUEENSLAND'S JOINT CINEMA PIONEERS OF THE YEAR ROGER & DENICE HARRISON

Roger and Denice Harrison are Queensland's first Joint Cinema Pioneers of the year. In the Picture Show business Roger is a pretty rare breed – he has a history of three generations in the Industry. Not many people can claim that sort of pedigree. Denice, a Cinema Pioneer in her own right, also has a long association in the industry.

Roger's Grandfather William Harrison was an early "Picture Show Man", who owned and operated a travelling picture show, *The Goovigen Royal Talkies*, near Gladstone for several years. In 1925, he opened the Empire Theatre at Caboolture. The last silent program, Universal's "*The Charlatan*" and "*The Tip-Off*", screened at the Empire on Saturday June 20, 1931. Tuesday 23 June 1931 saw the Grand Opening of The Empire **Talkies** featuring the 'ALL TALKING' Fox Movietone feature "*The Black Watch*". The Empire's original Kalee 7 'Indomitable' plant had a new pedestal with the new Perfactus soundhead, from Butler Brothers in Brisbane.

Friday 30 September, 1938 saw the Empire again reopened to become the New Empire Theatre, a replica of London's Hippodrome, screening United Artist's "*A Star Is Born*" and "*History is Made at Night*". As the advertising for the Grand Re-Opening stated "*The talkie plant has been brought right up to the standard of high fidelity by Mr A. G. Marshall who has studied all the latest designs of Talkies direct from America*". The same advertising material also proudly announced William as the 3rd prize winner of Paramount Week 1924 and the 1st prize winner of Paramount week 1935.

William Harrison's simple philosophy was printed at the bottom of every program "*When I was a Lad I went with my dad to the Pictures – Now I'm a Dad I'll take my Lads to the Empire Pictures, where good Programmes, Courtesy and Civility are at your service*".

The New Empire Theatre closed in 1949 and became a clothing factory.

Following in the family tradition, Roger's father Harold Harrison operated the Cremorne Theatre in Brisbane, and served in the Australian Army

Amenities Corps as a projectionist running a mobile cinema in New Guinea.

Roger could have done anything for a living, completing his secondary schooling at Church of England Boys Grammar, but chose to follow the footsteps of his father and his Grandfather into the Cinema Industry.

Roger and Denice's 'Cinema partnership' goes back a long way. Their first venture was in 1963, running the Tin Can Bay Cinema (on the coast outside Gympie). Roger's father, Harold, painted the screen and Denice sold tickets and ran the Candy Bar. This was a quite successful operation with strong patronage from locals and the Australian Army personnel stationed in the area.

Roger credits his mentor Ron Patterson for training him in projection. It seems Roger and Ron led almost parallel lives – they both had a passion for the industry and a strong interest in aviation with Ron joining the Air Force and Roger joining the Air Force cadets. Roger went on to gain his pilot's licence flying Tiger Moths out of Redcliffe Aero Club.

Roger worked for two years (1958-1959) at Paramount Pictures as a film examiner. He secured the job as Assistant Projectionist at the Carlton Theatre in 1960 and was promoted to Projectionist in 1961 where he stayed until the theatre closed on 21 October 1971.

Roger and Denice, in association with a couple of colleagues ran several of Brisbane's suburban cinemas at one time or another, including Zillmere School of Arts, Salisbury, Darra, Caboolture "Rex" and the Maleny School of Arts.

During this period Roger was invited by the then President Leo Erbetto to become a member of the Inner Circle of Motion Picture Projectionists (Queensland Branch). Roger was accepted as a member on 6 June 1965.

Following the closure of the Carlton, Roger worked at several city cinemas including the SGIO Theatre, The Odeon and the Boondall and Aspley Drive-Ins

in Brisbane. He installed the plant at the newly built Strathpine Drive-In and ran it for 17 years until it closed. He then returned to the Aspley Drive-in and was Manager/Operator there until it too closed on 23 February 2002.

Throughout most of the Drive-in years Denice worked alongside Roger either in the ticket box, candy bar or managing the food preparation areas. When the owners (the Sourris family) went on an extended overseas holiday they provided Roger with a company vehicle and put Denice in charge of all food preparation activities including stock ordering and stock control. Roger and Denice also managed the Beenleigh Drive-In (later to become Yatala Drive-in) for some time until the Sourris family returned.

Roger has a wealth of knowledge of the Cinema

Industry and an encyclopaedic knowledge of Projection equipment. He pretty much knows which model projector head, which base, which soundhead and which model arcs are installed in cinemas across Queensland. He has been an avid collector of Projection equipment and has donated several pieces to the Queensland Museum.

Roger and Denice together have had an involvement in the Queensland Cinema Industry that spans well over forty years.

Roger is driven by his long 'Picture Show Man' heritage. His presentation style is simply 'to just show films the way they were meant to be shown'. Without doubt this goes back to that simple philosophy expressed by his Grandad, William Harrison, all those years ago at the Empire Theatre Caboolture.



WESTERN AUSTRALIA'S "CINEMA PIONEER OF THE YEAR" PAMELA WEST

Pam's earliest movie memory was when, at age five, her mother took her to the matinee screening at the Majestic Cinema in Kalgoolie to see *"Blackboard Jungle"*, starring Glenn Ford, who was one of her favourite actors. This was the start of her interest in movies and all they represented.

Pam's working life in the cinema industry began in May 1981 with the Line Drive-Ins, when she was offered a position as cashier in the ticket box of the Skyline at Floreat Park. She found this work very enjoyable, as it was her first introduction to the many responsibilities and requirements in bringing the movies to the screen each evening. From managers, cafeteria staff and projectionists experiencing many anxious moments, to the car hops removing would be "non paying" patrons from the boots of cars or the backs of utes – these arriving (with back axles almost on the road with all the extra weight) among the often huge line up of vehicles winding right up the Boulevard, a major road through the suburb of Floreat Park, to our ticket box. These situations always provided many hilarious (and sometimes tense) moments, but the staff all worked together to make sure the patrons were not disappointed in their night out at the fondly remembered Drive-In movies. Pam continued in this position until the Drive-In closures in 1984.

Then, in early-1985, City Theatres Administration Manager, Charlie Sims, invited Pam to join their staff as a senior in the Candy Bar at Cinema City in Perth. She accepted the offer and remained in that position until 1993. Her first night in a candy bar as the Senior Supervisor was the Saturday night sell-out screening of *"Crocodile Dundee"*. Other cinemas were also screening movies that had intermissions – some of which coincided with the arrival of the "Dundee" audiences. Quite an experience for Pam. *"In those days we did not have computer controlled cash registers"*, recalls Pam. *"The Candy Bar staff were required to do all transactions manually, and the cash was kept in trays under the counter. Suffice to say it was an amazing procedure to witness and be part of, along with the hundreds of patrons. We had no time to stop and panic – just get on and do it, which we did, from the cashiers downstairs, usherettes and doorman, to the hard working, fun loving juniors of the day. Their ages ranged from 14 to 17, and included the delightfully challenging Todd Stiles and later the brightly bombastic Dan Crack – both of whom continue to work in the Industry in management positions today."*

During this period, Hoyts acquired the Cinema Centre, and Pam's employment continued happily with that company until 1993, when the Grand Theatre Company opened a new 8 screen complex at

Warwick in September that year. Then the General Manager, Allan Stiles, offered Pam a position as Senior Supervisor in the Candy Bar, which she gladly accepted.

She continued with the Company in that position throughout its exciting period of growth – re-developing the complexes at Joondalup and Whitfords, and constructing new cinema complexes in Bunbury, Currabine and Armadale. This expanded Pam's role at Warwick to include the progressive training of Candy Bar Managers and Supervisors, setting up the new Candy Bars, and the introduction of new stock lines and stock take systems. She remained with the company until her semi-retirement in September 2004.

Then in 2006, she was invited to return to Grand Theatres to work when required as a stock take advisor and overseer for the Candy Bar Managers at all the company's seven cinema locations, including the Cygnet Cinema in South Perth. She continued in this rewarding role until her full retirement in July 2016.

Pam's career in what she describes as "*this amazing and challenging Cinema Industry*" has spanned thirty six memorable years. She became a proud member of the Australian Cinema Pioneers in 2001, and continues to enjoy the benefits and movie outings with her family and friends.



VICTORIA'S CINEMA PIONEER OF THE YEAR DICK RULE

Temporarily tempted out of retirement earlier this year to run 70mm screenings of "*The Hateful Eight*", Dick's long cinema career first began back in March 1958 when he trained as an Assistant Projectionist at the Plaza Theatre in suburban Northcote under Jim Mitchell and Peter Pennell.

He soon heard of a vacancy at the Austral Theatre in Collingwood, which was operated by Robert McLeish Theatres. But due to the impact of TV, the Austral closed three weeks after Dick started, so from August 1958, he moved to the Globe Theatre in Richmond (another McLeish theatre) where he worked under Jim Moxon. This was intended to be a 3-month relief shift for Peter McGovern, who was conscripted into Army training. However, when Peter returned the following November, he went to Village Theatres and Dick was offered the job full-time. He remained there for the next three years.

When the Globe reduced its screening to just 3 nights a week, Dick then went to work in the city for the Woodrow Corporation at their Century Newsreel Theatre, under Lionel Degenhardt. This lasted until April 1963, when a vacancy occurred at Toorak Drive-In Theatre (which was privately owned by Sam Aloni, one of the "Big-6" Drive-In groups). Dick worked for several years in the bio box at Toorak Drive-In under Cyril White (who incidentally was there from its

opening in 1956 through to closure in 1984).

In October 1964, Dick attained his full Cinematograph Operators Licence and was offered the Chief Projectionist job back in the city at the Embassy Theatre, located beside the My Fair Lady Theatre, which was due to open on December 9, 1964 (Both were later incorporated as Village East End Cinemas). The opening night saw him on the Bourke Street balcony of the Southern Cross Hotel, spotlighting the beautiful people attending the gala premiere of the blockbuster movie "*My Fair Lady*".

The job at the Embassy did not work out, so in April 1965, Dick left to take up work at the nearby Metro Bourke Street Theatre, under Bruce Downe, as casual Relief Assistant and casual 2nd Operator for the Metro circuit.

Then a vacancy occurred back at the Toorak Drive-In Theatre when Graham Harris transferred to show *Cinerama* at Hoyts Plaza at the end of December 1966. So Dick returned to Toorak (now under Hoyts/Village operation) on the September 30, 1966 which ultimately proved to be the start of his 26-year tenure with Hoyts Theatres.

In 1971, Dick moved back into the city again, this time to Hoyts Athenaeum Theatre on Collins Street as 2nd Operator under Ted Sharry. Then in November 1972 a

further move to Cinema 5 of Hoyts Midcity Complex as 2nd Operator to Adrian Springbett. He stayed there until January 1976 when he was promoted to Chief Projectionist, and transferred a block away to Cinema 3 of Hoyts Cinema Centre through until May 1992. From here Dick did some casual relief work for four months until a relief operator was required for Cinema Nova in Carlton. He started there in September 1992, and subsequently worked his way up to the role of Chief Projectionist until retiring in February 2014.

Always available for relief projection shifts, over some 40 years Dick had also worked as a casual for Village, Greater Union and Richard Wynne-York's "Wynfor" Projection Services. He was always busy!

Dick has been a proud member of the Cinema Pioneers for many years and served as President of the Victorian Branch in 2006. In Dick's own words:-
"The Cinema game has always been good to me, and over an amazing 56 year period it has allowed me to not only work with a broad variety of equipment and technical advances in different and amazing venues, but also with many, many wonderful people in an industry that I love. I feel the success of my career is owed to 5 individuals in particular who have been my mentors throughout the different stages of my journey: Cyril White, Bruce Downe, Ken Neck Snr, Sid Emmersen and Roy Ramsey. How lucky I have been!"

83rd ANNIVERSARY DINNER

The Society's 83rd Anniversary Dinner will be held on **WEDNESDAY NOVEMBER 23** in the **Blaxland Ballroom** at the **SWISSOTEL SYDNEY** (68 Market Street, Sydney – entrance opposite the State Theatre) at **6:30PM**. Dinner will be served at **7:30PM**.

Members are reminded that they can bring their spouse, family member or friend to the Dinner. Due to the generous financial support received from within our Industry, once again the cost to attend the Annual General Meeting and Dinner will be **\$60.00** for both members *and* guests.

Those members wishing to attend are requested to complete the *separate* Reservation Form which accompanied this Bulletin if you are paying ...

(a) either by cheque or money order made payable to
"AUSTRALIAN CINEMA PIONEERS"

or

(b) by Direct Deposit to the Society's Bank Account,
and send it to ...

The National Honorary Secretary/Treasurer (Bruce Leonard)
no later than **FRIDAY, NOVEMBER 11, 2016**.



SPECIAL DIETARY REQUIREMENTS

IF ANY MEMBER OR GUEST ATTENDING THE DINNER HAS ANY SPECIAL DIETARY REQUIREMENTS, PLEASE ADVISE FULL DETAILS ON THE REVERSE SIDE OF THE RESERVATION FORM, EVEN IF THESE DETAILS HAVE BEEN PROVIDED PREVIOUSLY.

The National Executive Committee extends a warm welcome to all members of Interstate Branches.

ADDITIONAL DATES FOR YOUR DIARY

State End of year Functions:-

- **Queensland's** Christmas Luncheon will be held on Wednesday November 16, at Carina Leagues Club commencing at 11:45am for 12:15pm.
- **Victoria's** Dinner Function will be held on Wednesday November 9 at the Tivoli Club, Dandenong Rd, Windsor, commencing at 6:30PM. The Guest speaker will be renowned cinema entrepreneur, Michael Smith: exhibitor, cinema supply specialist, adventurer and raconteur.
- **Tasmania's** Christmas function will be held in Hobart at Wrest Point Buffet and Coffee Shop (410 Sandy Bay Road, Sandy Bay) at 12 Noon on Wednesday, December 8. As numbers are limited, an RSVP will be required by December 3. Members from interstate would be most welcome to join us. Buffet lunch cost is \$26.50
RSVP to Yurik Czyz, either on 03/6231 0360 or by email yurik@bigpond.net.au.

REPLACEMENT OF LOST OR DAMAGED PHOTO ID MEMBERSHIP CARDS

To replace a lost or damaged Photo ID Membership Card, all you have to do is send a new PASSPORT PHOTO (no other type will do) together with a Cheque or Money Order for \$20 (made payable to Australian Cinema Pioneers), to the National Secretary / Treasurer, Bruce Leonard, at 9 Collins Crescent, Lapstone, NSW, 2773, and he will arrange to have a new card made for you.

ACKNOWLEDGEMENT OF FINANCIAL SUPPORT

The Society wishes to sincerely thank the following supporters who made donations to subsidise the cost of the 82nd Annual Dinner:-

Anthony Buckley, Simon Burton, Deluxe Entertainment, Ray Edmondson, Event Hospitality & Entertainment, Lori Flekser, Hayden Theatres Ltd, Lynda House, Hoyts Corporation Pty Ltd, Catherine Knapman, Bob Mason (Lake Cinema), Natalie Miller, National Association of Cinema Operators – (A'Asia), Palace Cinemas, Paramount Pictures Australia Pty, Bob Parr, John Reid, Roadshow Films Pty Ltd, Eugenie Tasker, 20th Century Fox Film Distributors Pty Ltd, Universal Pictures International (A'Asia) Pty Ltd, Val Morgan Cinema Network, The Walt Disney Company (Australia) Pty Ltd, Robert Ward.

CAN YOU HELP ?

New South Wales member, Dick Collingridge, is working with an enthusiastic group of film professionals who are keenly interested in setting up a working museum dedicated to our industry. Incorporated as a not-for-profit association in 2011, the Australian Media Museum – NSW is seeking a suitable location to house the collection of artefacts currently stored in private homes. The aim is to progress the project to develop hands-on exhibits that capture the experiences, materials and techniques of film production and exhibition to be shared with future film makers and the public.

If you have anything you can contribute to this worthwhile project, or would like to know more about it, please contact Dick Collingridge on (02) 9440 9933 or by email at dcprod@bigpond.com.

IMPORTANT CHANGES REGARDING COMPLIMENTARY ADMISSION TO CINEMAS

The President and Executive Committee are pleased to advise that, Event Cinemas, Hoyts, Village, Birch Carroll & Coyle, Reading Australia, Wallis Cinemas (SA), Grand Cinemas (WA), and IMAX Theatres (in Sydney and Melbourne) will honour a **Photo ID Pioneer Membership Card** by offering complimentary admission to a Pioneer and one guest to participating cinemas on any day (including weekends), **now including 3D movies and glasses.**

Please note:- Exceptions are as follows:- the **Photo ID Pioneer Card** cannot be used on Saturday evenings after **6:00PM**, on Public Holidays, Premium Seating, and Special Programmes (e.g. Special Previews and Premieres, and those programmes signifying “No Free List” Tickets).

In addition, Hoyts has advised that exceptions also extend to Hoyts La Premiere, Directors’ Suite, Bean Bag Cinema, Xtremescreen and Hoyts IMAX.

To the best of our knowledge at the time of publication, the following Independent Cinemas have also agreed to honour our Membership Card:-

NSW and ACT

Roseville Cinemas, Hayden Cinemas, Randwick Ritz, United Cinemas, The Empire Theatre Complex at Bowral, The Lake Cinema at Boolaroo (Newcastle), “The Edge” Maxvision Cinema at Katoomba, Mt. Vic Flicks at Mount Victoria, The RAAF Theatre at Richmond, The Crossing Theatre at Narrabri, The Civic Cinema at Gunnedah, Majestic Cinemas at The Entrance, Metro Cinemas at Lake Haven, Singleton, Inverell, Port Macquarie and Nambucca Heads, Nelson Bay Cinema Complex, Roxy Cinema at South West Rocks, Narooma Kinema, The Picture Show Man Twin Cinema at Merimbula, Roxy Cinema Complex at Nowra, Griffith City Cinemas, Wagga Forum 6 Theatre, Orange Odeon 5, Tamworth Forum 6, Dendy Cinemas Canberra City, Limelight Cinemas at Tuggeranong (Canberra).

VIC

Croydon Cinemas, Carlton Nova Cinemas, Dromana 3 Drive-In, Kino Dendy Cinemas, Sun Theatre Yarraville, Regent Cinemas Ballarat, Mornington Cinemas, Rosebud, Sorrento and Warragul Cinemas, Bainsdale Sun Cinemas, Healesville Cinema, Inverlock Cinema, Mildura Deakin Cinema Complex, Hamilton and Port Fairy Cinemas, Sale Cinemas Centre, Swanpool Cinema, Wonthaggi Cinema, Yarram Regent Theatre, Lunar

4 Drive-In Dandenong, Metro Cinemas Boronia, Wangaratta Cinema Centre, and Palace Cinemas (comprising Westgarth Cinemas Northcote), Astor Theatre St. Kilda, Como Cinemas South Yarra, Balwyn Cinemas Balwyn, Dendy Cinemas Brighton, and Brighton Bay Cinemas Brighton.

In addition ... *The Australian Centre for the Moving Image is pleased to recognise the Australian Cinema Pioneers and makes the following offer:- On presentation of a Photo ID Pioneer Membership Card, ACMI will provide complimentary admission to a Cinema Pioneer and one guest for ACMI Film Program screenings, **subject to availability.** However, this offer does not apply to external partner film festival events.*

QLD

Cineplex Australia at Hawthorne, Balmoral, Redbank Plains, Southbank, Nerang and Victoria Point. United Cinemas at Indooroopilly, Palace Centro Cinemas, New Farm Cinemas, Limelight Cinemas at Ipswich, Gold Coast Arts Centre Cinema, Hervey Bay Cinemas, Summer garden Twin Cinemas at Bowen, Civic Theatre at Dalby, Ironbark Theatre at Chinchilla, The World Theatre at Charters Towers, Bribie Twin Cinemas at Bribie Island, Warrina Cineplex at Townsville.

SA

Wallis City and Suburban Cinemas, The Nova and Palace Cinemas in Adelaide City, Reading Cinema Complex at West Lakes, Trak Cinema at Toorak Gardens, Capri Theatre at Goodwood, Oatmill Cinema at Mount Gambier, Flinders Cinema at Port Lincoln.

WA

Ace Subiaco, Ace Rockingham, Ace Midland, The Cygnet at Como (Perth), The Astor Mount Lawley, Grand Cinemas at Armadale, Warwick, Currambine, Bunbury, Joondalup, and Whitford Cinemas at Hillarys.

TAS

Village Cinemas at Hobart, Glenorchy, Eastlands and Launceston, The State Theatre North Hobart, C Max Cinema Complex at Devonport, and Metro Cinemas at Burnie.

NT

C Max Cinema Complex at Palmerston (Darwin)

NEW MEMBERS

Our 75th National President, Robert Slaviero, has been pleased to welcome the following as members of the Australian Cinema Pioneers during the past 12 months ...

DEBORAH ANTONIOU,
JONATHAN ARMSTRONG,
DANIEL BALDWIN,
JOHN BANFIELD,
KAREN BATCHELOR,
RENAE BATTY,
STEPHEN BELL,
MICHAEL BEVANDA,
KIRA BOHN,
MARCUS BOSISTO,
KRISTEN BOUNDY,
BENJAMIN BREEN,
ANNE BRESLIN,
SUSAN BROOKS,
MARK BUCKLEY,
GLENN BUTLER,
PAUL BUTLER,
WENDY CALDER,
MEVLUT CAYBAS,
SANDI CICHELO,
MARK COCHRANE,
ANDREW COMMIS,
MICK CORRIGAN,
JOHN COX,
BRION CUMMINGS,
RUTH DE LA LANDE,
DAVID ELMES,
NAOMI ENFIELD,
RAYMOND ERENSHAW,
SOPHIE FABRI-JACKSON,
ASHLEY FAIRFIELD,
BRUCE FINLAYSON,
PAT FISKE,
MARIELLE GALLACE,
GLENN GAMBETTA,
NICKI GARDINER,
GRANT GAYLOR,
CHRISTIAN GAZAL,
SANDY GEORGE,

COLIN GIBSON
WENDY GILLINGHAM,
ADAM GRACE,
ROBIN GRAY, SANDRA
GREENSLADE,
TERENCE GREENSLADE,
TRACEY GRUNDY,
CAROLYN GURNEY,
VIRGINIA HALFORD,
PETER HALL,
GLENDA HAMBLY,
GREGORY HARRINGTON,
CLAIRE HARRIS
ADAM HEAD,
ROBERT HENLEY,
JON HEWITT,
ARTHUR HODSDON,
GUS HOWARD,
ELIZABETH HYNARD,
TRACEY IVANOV,
MARK JAKOWENKO,
PAMELA KREUGER,
CLAIRE LEAHY OAM,
JAMES LENG,
SHANA LEVINE,
DAVID LIGHTFOOT,
ROD LUTHER
MICHI MAROSSZEKY,
CRAIG MAXWELL,
ADRIENNE McKIBBINS,
SHANE McLAREN,
DEIDRE McCLELLAND,
MARIA MERCURI,
TRISTAN MILANI,
PAUL MIRA-BATEMAN,
REZA MOKHTAR,
STUART MORRICE,
ANNIE MURTAGH-MONKS,
BRIAN NICKLESS

DANIEL OLIVER,
PHILIP ONEILE,
GIOVANNI PACIALEO,
ANDREW PAPPAS,
JANELLE PROVE,
KAREN PROWSE,
GEORDIE PUGH,
LOUIS PULI,
DAVID RAPSEY,
DANIEL READ,
RONALD RISKALLA,
PATRICIA RUBIE,
STEVEN (RUNGI) RUNGWERTH,
PHILLIPA SARACENO,
YVONNE SAVAGE,
RICHARD SCHWEIKERT,
KIRE SOLAKOVSKI
SAAD SOUBRA,
DAMIAN SPEIGHT,
KIRK-PATRICK STEVENSON,
JOSEPH STICK,
GAVIN STOCK,
JOHN STOCKWELL,
ERROL SULLIVAN,
JO SUNA,
JOHN TAYLOR,
LISA THOMPSON,
ALISON TILSON,
TANIA TOWAN,
BRETT TRACEY,
PETER VOETEN,
MELLISSA VIOLA,
HEATHER WALLACE,
DARREN WARD,
MARYJEANNE WATT
ANNABEL WEEDON,
NIGEL WESTLAKE,
BRETT WILLS,
WAYNE YOUNG

HONOURING THOSE PIONEERS WHO WE HAVE BEEN ADVISED LEFT US DURING THE YEAR

DES ADAMS,
ROD ALTSCHWAGER,
HARRY BARKER,
ANNE BOASE,
HOWARD BOUSEN,
SYLVIA BURLEY,
HAROLD CARLSON,
KENNETH CLYNE,
DOUGLAS CONLON,
TREVOR COTTON,
PAUL COX,

HAROLD DEWS,
BOB ELLIS,
JOHN FREEMAN,
JOEL GREENBERG,
YORAM GROSS,
BRYAN JEANES,
DARREL LANIGAN,
PETRONELLA McMAHON,
TOM MINEAR,
TONY MORRIS,
NORM PELLING,

BRAD POCOCK,
ALAN PRITCHARD,
PAULINE ROBINSON,
EDWARD SHEERANS,
GRAHAM STURKE,
AYYAR SURESH,
JIM TSAGIAS,
LYNETTE VICTORY,
MALCOLM YOUNG

PAST NATIONAL PRESIDENTS

1934 George Clements	1968 Phil Jones	1994 Keith Moremon
1935 Stanley Wright	1969 Ken G. Hall, O.B.E.	1995 Ron McEwan
1936 Bill Szarka	1970 Herb Hayward, M.B.E.	1996 Les Woods
1937 Gus McIntyre	1971 Keith Moremon	1997 Bill Palmer
1938 Alan Williamson	1972 Ron Michaels	1998 Norman Sheedy
1939 Charlie Munro	1973 Rob McLeish	1999 Alan Rydge
1940 Alf Beszant	1974 Phil Budden, O.B.E.	2000 Allen Myers
1941 Dan Carroll	1975 Darby C. Jewell	2001 Wendy Paterson
1942 Arthur Gregory	1976 Billy Moloney	2002 Anthony Buckley, AM
1943 Monte Simmons	1977 John P. O'Callaghan	2003 Richard Parton
1944 Archer Whitford	1978 Wes Loney	2004 Noel Collier
1945 Clay Reid	1979 David Williams, AM.	2005 Ian Sands
1946 John Fuller	1980 Wal Granger	2006 Paul Johnson
1947 Tommy Greaves	1981 Allan Lewis	2007 Tom Jeffrey, AM
1948 Stan Crick	1982 Rod Gurr	2008 John Rochester
1949 Herc McIntyre	1983 John Neal	2009 Alan Rydge
1950 Ted Johnson	1984 Fred Crouch	2010 Ross Entwistle
1957 Gordon Ellis	1985 Laurie Russell	2011 John Kirby, AM
1958 Dan Casey	1986 David Joel	2012 Alan Finney, OAM
1960 Mel Lawton	1987 John Merrin	2013 Sue Milliken, AO
1961 Doug Lotherington	1988 Stanley Fitz-Alan	2014 Mike Baard
1962 Frank Barrett	1989 Mervyn Jones	2015 Michael Selwyn
1964 Colin H.C. Jones	1990 John W. Smith	2016 Robert Slaviero
1965 Les Andrews	1991 Murray Forrest	
1966 Horrie Nagel	1992 Bruce Hawkins	
1967 Tom Cadwallader	1993 John Reid	

HONOUR ROLE OF NATIONAL "CINEMA PIONEERS OF THE YEAR"

This Award was originally known as the "*National Film Man of the Year*" until 1994, when it was changed to "*National Film Pioneer of the Year*". Then in 1998, it was re-named again to read "*National Cinema Pioneer of the Year*".

1st 1969 Herc C McIntyre	17th 1985 John W. Smith	33rd 2001 Murray Forrest
2nd 1970 Ken G. Hall	18th 1986 Keith Moremon	34th 2002 Patricia Lovell, MBE, AM
3rd 1971 Roc Kirby AM	19th 1987 David Joel	35th 2003 Alan Stiles
4th 1972 Arthur Smith	20th 1988 Gordon Presland	36th 2004 Russell Boyd
5th 1973 Bert Cross	21st 1989 Greg Coote, AM	37th 2005 John Reid
6th 1974 Eric Porter	22nd 1990 Jack Gardiner	38th 2006 Bob Mason
7th 1975 Vic Webb	23rd 1991 Graham Burke	39th 2007 Alan Rydge
8th 1976 David Williams, AM	24th 1992 Terry Jackman	40th 2008 Robert Ward
9th 1977 Herbert Hayward	25th 1993 Peter Thompson	41st 2009 Bob Parr
10th 1978 Colin Jones	26th 1994 Len Webb, OAM	42nd 2010 John Daniell, AM.
11th 1979 Alf Daff	27th 1995 George Ruttle	43rd 2011 Theo & Margaret Goumas
12th 1980 Phil Budden	28th 1996 David Hannay	44th 2012 Natalie Miller, OAM
13th 1981 Anthony Buckley, AM	29th 1997 Richard Parton	45th 2013 Jill Robb, AM
14th 1982 Darby Jewell	30th 1998 Bill Carty	46th 2014 Bruce Leonard
15th 1983 Tom Nicholas	31st 1999 Roy Tuohy, OAM	47th 2015 John Polmear
16th 1984 Arthur Stiles	32nd 2000 Graeme Hodges	48th 2016 Peter Fenton OAM