



MEMBERS' BULLETIN

AUGUST 2026



According to the *Sydney Sun* on 26 November 1933, the first Old-Timers' gathering – held at the Tattersall's Club in Castlereagh Street, Sydney – was to “take the form of an old-fashioned beef-steak dinner, each man donning the cap and apron that were associated with such gatherings years ago”.

READ GRAHAM SHIRLEY'S HISTORY OF THIS FIRST CINEMA PIONEERS EVENT ON PAGE 30

Come see for yourself if things have changed!

Join us at the 93rd

NATIONAL ANNIVERSARY CELEBRATION

6.30pm, WEDNESDAY, NOVEMBER 18th, 2026

ARTASIAN ROOM, ARTHOUSE HOTEL, 275 PITT ST, SYDNEY



IN THIS ISSUE

- Page 3 - 4 National Cinema Pioneer of the Year – Sue Maslin
- Page 5 - 6 South Australian Cinema Pioneer of the Year – Lee Gregory
- Page 7 Tasmanian Cinema Pioneer of the Year – Ben Anderson
- Page 8 - 9 Victorian Cinema Pioneer of the Year – Ross King
- Page 10 - 11 NSW/ACT Cinema Pioneer of the Year – Scott Seddon
- Page 12 - 13 WA Cinema Pioneer of the Year – Sherry Hopkins
- Page 14 Queensland Cinema Pioneer of the Year – John Coleman
- Page 15 The National Executive of the Society of Cinema Pioneers
- Page 16 Retiring President Lori Flekser
- Page 17 President-elect Kerry Westwood
- Page 18 - 20 Recognition of the Cinema Pioneers Card
- Page 21 Cinema Pioneers of the Year – Roll of Honour
- Page 22 New Members January – June 2026
- Page 23 The Membership Survey
- Page 24 - 25 Vale – remembering Cinema Pioneers no longer with us
- Page 26 National Presidents 1934 - 2027
- Page 27 Secretary/Treasurer's Financial Report
- Page 28 - 29 Members' Annual General Meeting 2026
- Page 30 - 34 Historical Feature by Graham Shirley
- Page 34 Around the Branches – Coming Events
- Page 35 – 36 Cinema Ritrovato Bologna



2026 NATIONAL CINEMA PIONEER OF THE YEAR

SUE MASLIN AO



Sue Maslin AO is one of Australia's most applauded and influential screen producers, renowned for a career spanning more than 35 years and a remarkable body of award-winning feature films and documentaries that have shaped the Australian screen landscape. Her landmark production **The Dressmaker**, starring Kate Winslet and Judy Davis, became one of Australia's highest-grossing films, earning more than \$20 million at the box office. The film won five Australian Academy of Cinema and Television Arts (AACTA) Awards in 2015.

Sue's distinguished producing credits include **Road to Nhill**, winner of Best Feature Film at the Thessaloniki International Film Festival; **Japanese Story**, which received the AFI Award, IF Award and Film Critics Circle of Australia Award for Best Feature Film; **Celebrity: Dominick Dunne**; and **Hunt Angels**, winner of the AFI Award for Best Feature Documentary.

In 2008, Sue and her business partner, Daryl Dellora, founded **Film Art Media**, an innovative production company dedicated to creating and distributing exceptional screen content across multiple platforms. Their acclaimed documentary slate includes **Mr. Neal Is Entitled To Be An Agitator**, winner of the Australian Human Rights Award for best Documentary, **Harry Seidler: Modernist** and **The Edge of the Possible: Jørn Utzon and the Sydney Opera House**, which won the prestigious Golden Plaque at the Chicago International Television Competition. More recently, Sue produced **The Search for the Palace Letters** and served as Executive Producer on **Brazen Hussies** and **Anonymous Club – Courtney Barnett**.

Beyond her extraordinary achievements as a producer, Sue has been a tireless advocate for Australia's screen industry, championing storytelling, education, leadership, creative business sustainability and gender equity.

Her commitment to nurturing future generations of filmmakers has earned widespread recognition, including her appointment as Adjunct Professor in the School of Media and Communication at RMIT University, Adjunct Fellow, School of Film & Television at Swinburne University and the inaugural **Jill Robb Award for Outstanding Leadership, Achievement and Service to the Victorian Screen Industry** in 2012.

A passionate advocate for women in film, Sue is Patron of **Women in Film and Television Victoria** and served as President of the **Natalie Miller Fellowship** from 2011 to 2019, where she played a pivotal role in advancing leadership opportunities and increasing the participation of women across the Australian screen industry. Sue initiated and steered the **Australian Feature Film Forum**, a pioneering enterprise uniting producers, distributors and exhibitors and creating a rare space for collaboration, innovation and industry-wide dialogue.

In recognition of her exceptional contribution to Australian cinema and her enduring service to the industry, Sue was appointed an **Officer of the Order of Australia (AO)** in 2019 for distinguished service to the Australian film industry as a producer and through her leadership with professional organisations.

Reflecting on her remarkable career, **Sue** identifies the following milestones as among the most significant and personally meaningful achievements of her professional journey:

2003 Cannes Film Festival – Japanese Story

“Standing on the 2003 Cannes Film Festival red carpet with Sue Brooks and Alison Tilson at the world premiere of Japanese Story in Un Certain Regard was a very special moment. It was another film that surprised audiences and proved that strong independent ‘art’ films could also be commercially successful.”

Establishing Film Art Media

“In 2008 I founded Film Art Media, a rights management and distribution business with director Daryl Dellora. This has enabled us to connect our documentaries about ideas that matter with audiences over the long term and drive significant social change with impact campaigns such as The Show Must Go On/Screen Well focusing on mental health in the entertainment industry.”

The Dressmaker

“Producing The Dressmaker and seeing it delight audiences has been a true career highlight. Standing beside Mike Baard, Managing Director Universal Pictures International Australasia when The Dressmaker was awarded the Highest-Grossing Australian Film for 2015–2016 at the Australian International Movie Convention (AIMC) Box Office Achievement Awards was a remarkable moment and one of the most meaningful awards any film producer could aspire to achieve.”

Order of Australia

“Being appointed an Officer (AO) of the Order of Australia in 2019 for services to the screen industry came as a wonderful and most unexpected recognition. From contributing as a founding member of Women In Film and Television (Vic), WIFT Australia, Natalie Miller Fellowship and the Australian Feature Film Forum, I have had the privilege of working with many exceptional colleagues to drive positive change and opportunities for filmmakers.”

Bicheno Oz Film Festival

“I am so excited to have established the Bicheno Oz Film Festival in 2025 to celebrate outstanding Australian feature films. Taking place each summer on the East Coast of Tasmania surrounded by great beaches, wineries and oyster farms, the festival is fast becoming a ‘must go’ destination. It is huge fun and continues my passion for connecting great Aussie movies with audiences!”

2026 SOUTH AUSTRALIAN CINEMA PIONEER OF THE YEAR

LEE GREGORY



92 year-old Lee reminisces...

Aged 13, at school, I came to know a near neighbour (Noel Gregory) who was assistant projectionist at the Hindmarsh Town Hall. I helped out on weekends and holidays for free as '3rd Boy' in the projection room, and my interest in movie projection was sealed.

I stayed on after I left school whilst working as a Telegram Boy for the PMG which lasted 6 months (not my favourite job). At 15 years of age, in 1949, I was offered and took up a traineeship as assistant projectionist at the Plaza Theatre on Henley Beach Road. At that time Adelaide supported about 130 theatres, some operating 4 sessions per day. Evening sessions, particularly on weekends, were a real social occasion requiring formal wear. Many people had standard week to week bookings. Being 15, for me it was a real buzz to be part of.

For the technically-minded, the Plaza Theatre projectors were open head, front shutter systems still with pedestals to play accompanying sound recordings on disc, the format used when talkies were introduced. Old technology even then. As we screened nitrate prints which were highly flammable, my training emphasised fire safety management along with electrical and lighting. I worked at the Plaza for about 18 months, then transferred to West Theatre in the city. Turning 18, I spent 3 months training at Woodside (National Service) and remained in the Reserves for the next 5 years.

At West Theatre, I joined Bert Craddock in showing movies on weekends and evenings at orphanages which were free events. The projectors being large, were disassembled into boxes and re-assembled at each venue. We attended Goodwood Orphanage, Escort House, Minda Home and Magill Boys Home. It was fun for us and the children, but I had to stop after 18 months, for my National Service.

Turning 21, I passed exams and testing to attain my Projectionist Licence and transferred to Clifford Theatres (Greater Union) as Projectionist, also relieving at various Odeon theatres around Adelaide. I was given the "Goodwood Star" theatre (now Capri) as home base. My new assistant was young man named Bob PARR - we shared a lifelong friendship. My Manager Mr. Clem Williams also sent me to Ballarat to relieve for 7 weeks and then later to Loxton for 4 weeks.

The introduction of television in the late 1950s resulted in smaller theatres closing. The Unley Odeon started hosting live-shows, featuring, amongst others, The Luton Girls Choir, Vera Lyn , Nelson Eddy & Gale Sherwood. Meeting and working with these people was a great experience.

Murray Nehius of Clifford Theatres then asked me to assist with servicing projection equipment, an offer I took up. Later I went to Mount Gambler and other locations to upgrade or remove systems no longer used. The early sixties saw plain paper copiers enter the office business market via Rank Xerox , and the Clifford Service department was asked to carry out the servicing of this equipment. Due to growth in the copier market, via Noel Sweeney (ex-Clifford Theatres), I joined him at Rank Xerox in 1963. We expanded to accept government contracts including Woomera, Pine Gap and Alice Springs. It grew so fast we moved to larger premises three times, and I became service manager, looking after 25 personnel. I ended my official working life after another 28 years with Rank Xerox.

Interestingly, Rank Xerox and Greater Union were both part of the Rank Organisation. Years later I happened to notice an advertisement in the Guardian local newspaper. The City of Charles Sturt was calling for volunteers. They had decided to reactivate the Woodville Town Hall and were seeking volunteers with past connections with the Hall to assist in its operation. Keen to play a part, I volunteered from 2011 through to 2021 when the council chose to close the program. I must say that I enjoyed operating the lights, curtains and performing other duties.

I feel fortunate to have enjoyed working in the projection rooms of so many of Adelaide's movie theatres. I feel fortunate to have had this experience and practiced my craft during the peak of the movie theatre boom and its social importance across those years. Whilst advances in the making and presentation of movies seem to show no bounds, personally, I find myself recalling and reminiscing for the nostalgia of that period.



Capri Theatre, Adelaide

2026 TASMANIAN CINEMA PIONEER OF THE YEAR **BEN ANDERSON**



Ben writes about his Cinema career...

My first memories of the cinema industry are of a young boy around the age of eight, riding my BMX bike over the ramps at the East Devonport Starlite Drive-in. Parked beside the projection room in the front seat of Dad's car, I can remember watching films like *ET* and *Grease*. My Father, Denis Anderson, was the chief projectionist there and together we would carry out "ramp tramps", repairing the speakers. At that early age I was not much help, but when I found a speaker that was not working, I would place a rock on the junction box so Dad would know which ones needed repairs. This was the beginning of my interest in the cinema industry.

I was first employed at Village Cinema One Devonport at the age of 16 and my first duties were as a cleaner. Eventually my roles moved into front of house, candy bar and ushering, and then began my training, with Dad, in the projection room in 1992. I also worked relief work at Village Cinema One, Burnie. I started screening films during the school holidays and at late night movie marathons when Dad was on leave.

After finishing year 12, I moved straight to Victoria, training at the Jam Factory, before working for Village Cinemas Geelong. During this time, I was also asked to cover the occasional shift at Werribee Cinemas. From there I moved back to Tassie, working for Village Cinemas Launceston, full time for ten years. I also worked at Village Cinemas Eastlands for five years as Location Technical Supervisor. Towards the end of this time, I also carried out maintenance and projection shifts at Village Cinemas Glenorchy, running the projectors for one of the last 35mm films screened there before digital installation.

Although no longer working in the industry, I continue my interest of cinema by collecting 35mm projection equipment and screening films to friends and family at home with my purpose-built projection room and outdoor cinema screen.

2026 VICTORIAN CINEMA PIONEER OF THE YEAR

ROSS KING



Ross King writes...

At the age of seven or so, and a regular attendee of the Saturday Matinee at the local Hoyts Suburban - The Circle Theatre, North Essendon - I became entranced with going to the pictures. It wasn't so much about the film that was screening, but more the whole sensorial experience of the theatre with its plush interior, expectant atmosphere and the eager audience who would loudly cheer when the lights dimmed for the show to start.

Of course I wanted to emulate this at home, where a backyard bungalow became the theatre with the aid of a filmstrip projector and wind-up gramophone. However, I wanted to know how the pictures were able to move and talk. When about twelve, following a matinee I knocked on the bio-box door and asked if it would be possible for me to have a look at the projectors. The operator was the late Pioneer Harry Gratton to whom I eventually became assistant. Years later Harry recalled my visit and said had I asked to "see the cameras" he would have declined my request. From this point on I knew becoming a projectionist was my career goal.

By the time I completed secondary education in 1960 much had changed. With the introduction of television, two of our three local theatres had closed. Still determined to pursue my goal I was interviewed by Ken Neck at his office in the Regent theatre and commenced a one month training induction at the Circle. When completed I transferred to the Barkly, Footscray. My parents were most unhappy about my choice of career and convinced me to accept, although rather begrudgingly, an apprenticeship as a Radio Mechanic in the Service Department at Pyrox Ltd. Pyrox were agents and manufacturers of a wide variety of projection and sound equipment and many of the fellows in the service department were projectionists, including a few displaced by theatre closures. Frequently I would be asked to do the holiday rosters for the assistants of the projectionists with whom I worked during the day and thereby I gained a lot of experience on a variety of both new and ancient equipment. This, along with my apprenticeship training repairing audio and projection equipment gave me a good grounding in cinema technology. A couple of years later

the assistant operator position at the Circle became available and this became my nighttime job where I remained until the theatre closed in 1966.

Having completed my apprenticeship I left Pyrox and took a position at the Radio Theatre at RMIT where Colin Williams and the late Pioneers Sid Williams, Kelvin Rodgers and Garth Eva also worked. RMIT conducted the *Projectionists Training Course* and while there and having reached the mandatory age of 21, I passed the examination and qualified as a licenced Projectionist.

The theatre at Gisborne, then a small country town north west of Melbourne, had been closed for a couple of years. Keen to run my own show I re-opened the Gisborne Mechanics Theatre where I was able to exhibit quite successfully for a few years.

After a couple of years at RMIT I moved to the State Film Centre as a Technician / Projectionist where I remained for five years.

While working at the Film Centre, a teacher from the Maryborough Technical School visited. The school had purchased the closed Paramount Theatre to use as an assembly hall. As there was little entertainment in the town the School committee decided to start a weekly film show in the theatre. One of the teachers, an instrument maker by trade, volunteered to train as the projectionist. He would visit me every couple of weeks and we would go over the subjects required for him to sit the Licence examination. Having qualified for the licence and running the show at Maryborough for some time, he contacted me again and suggested I may like to apply for a position as a teacher of Media at the newly constructed Technical Teachers College, in Hawthorn. I hesitated, as the idea of being a teacher did not appeal. However, I did submit an application and when advised the application had been successful I made a protracted decision to accept. A condition of employment required me to undertake further study for a teacher training certificate and later a Diploma and a Degree.

For many years I taught Media, film projection and Cinema Studies, all the while doing relief projection work at a variety of situations around Melbourne and in the Western District.

Having retired 25 years ago I joined the Cinema and Theatre Historical Society and have written articles for the CinemaRecord magazine. This has given me the opportunity to research and record the exploits of a number of the original Cinema Pioneers whose stories would otherwise have been lost to history.

Now as an old codger I'm still amazed that I retain just as much interest in cinema as I did 70+ years ago, and would like to thank the Victorian Committee of Cinema Pioneers for a most unexpected nomination. It's been a great journey.



Hoyts Circle Theatre, North Essendon

2026 NEW SOUTH WALES CINEMA PIONEER OF THE YEAR

SCOTT SEDDON



Inspired to some extent by his late brother, Scott joined and became president of his high school film club. At the age of 15 he was selecting movie titles from the 16mm Australia catalogue, he was putting up posters around the school, setting up the seats in the school hall, chilling cans of coke in garbage cans and running the movie on the Siemens 2000 projectors. As president he made the controversial decision to increase admission from fifteen to twenty cents.

The day after his last School Certificate exam he commenced work at the Newcastle Civic Theatre which had re-opened for the Christmas period. At the end of January when it closed again, he rented a room at a house in Eastwood and started working for Hoyts.

He was stationed at the Mayfair Theatre in Castlereagh Street but also rotated to the Embassy, Century and one shift at the Sydney Regent - the theatre of three thousand lightbulbs.

On his return to Newcastle, he visited the Lake Cinema at Boolaroo one evening when the projectionist quit on the spot and Bob Mason offered him a job. He and Bob became and remain lifelong friends. He remained there for six years before packing his bags and heading for Hollywood.

His employer in Hollywood was a wheeling and dealing character and he found himself rebuilding and repairing equipment in post-production facilities, screening rooms and in the private theatrettes of some of Hollywood's knowns and unknowns. He also travelled across the country delivering and installing production and projection equipment.

During that time, he became adept at dealing with telecine projectors, which for the old American television system was quite complicated. His employer also owned a telecine transfer company which for

some time performed the post-production telecine for *The Love Boat*. Scott says: “We used to see the same episodes half a dozen times, before the bad acting and the corny bits were cut out”.

Returning to Australia he found himself at the Hoyts Royal for a time before starting with the Newcastle company Showcase Cinemas, run by Margaret and Theo Goumas, which ran the Lyrique, Roma and Kensington Cinemas in the inner city.

One of the other projectionists had worked at the then closed down Heddon Greta Drive-in and in almost a throw-away line spoke of the drive-in sitting empty. By a twist of fate Scott and his family ended up taking a look, with the idea of taking some pictures but ended up re-opening it in March 1996. Scott has operated it ever since – sadly, however, it will close to become a real estate development in late November 2026.

In 2007 Scott took over the three screen complex then known as Raymond Terrace Cinema and in 2016 added two more screen to make it a five-screen location.

Around 2005 Scott was elected to the board of Independent Cinemas Australia, became treasurer, then Vice President, then President in 2014, a position he held until 2025. He is currently Vice President. He has been on member of FEDCAC (Film Code of Conduct Administration Committee for over a decade and represents ICA on the Council of Small Business Organisations of Australia.

Scott led a team of dedicated exhibitors involved in the industry’s response to the Covid 19 outbreak and the federal government’s provision of the SCREEN Fund which was key to the survival of many independent cinemas in Australia.

Scott continues to support independent exhibitors with his passion for the industry.



Scotty's Cinema Centre, Raymond Terrace

2026 WEST AUSTRALIAN CINEMA PIONEER OF THE YEAR **SHERRY HOPKINS**



Photo: Simon Cowling

Few individuals have done more to shape film culture in Western Australia than Sherry Hopkins. Over more than four decades, she transformed the Perth Festival's film program into one of Australia's most respected showcases of international cinema, inspiring generations of audiences and championing independent film with unwavering passion and vision.

As the Festival's Senior Manager of Film and Electronic Image, Sherry curated the annual Somerville Auditorium film season with an exceptional eye for quality and originality, earning the admiration of audiences, filmmakers and film distributors across Australia.

Each year, Sherry travelled extensively to identify the finest films from around the world, attending the Sydney and Melbourne Film Festivals and, on occasion, the Australian International Movie Convention on the Gold Coast. Her discerning taste and commitment to cinematic excellence brought world-class independent, international and foreign-language films to Western Australian audiences, many of which might otherwise never have been seen in the state.

Under Sherry's stewardship, the Festival's film program evolved from a modest summer attraction into one of Perth's most anticipated cultural events. Every year, thousands of film lovers gathered beneath the stars at the Somerville Auditorium to experience a carefully curated season of outstanding international cinema. Such was its popularity that the film program became widely recognised as the "cash cow", reflecting both its commercial success and its significant contribution to the Festival's ongoing vitality.

Sherry's influence extended well beyond Western Australia. Her long-standing relationships with Australia's independent film distributors made Perth an important destination on the national distribution circuit and strengthened the profile of independent and international cinema throughout the country. Her reputation for thoughtful, intelligent programming earned her enormous respect within the Australian film industry.

Interesting to note that when Sherry took over the reins of the Festival's film programming in the early seventies, the film season grew from four weeks to five months. "Ideal sunny, warm weather from late November through to April is guaranteed at our 1400 seater unique alfresco cinema and I have the films, so why not?" - Sherry told the Festival's esteemed Artistic Director, David Blenkinsop, at the time.

Sherry also took components from the popular annual curated film lineup to regional Western Australian towns including Karratha and Geraldton to the north, and Margaret River and Albany south of the state. Very soon a dedicated regional touring film circuit became established, supported by regional arts grants and corporate partnerships, connecting remote and regional film enthusiasts with contemporary Festival cinema.

In 2007, Sherry received the Australian Independent Distributors Association's Independent Spirit Award, recognising more than four decades of dedication to independent and foreign-language cinema. The Award honours an individual whose career has made a significant contribution to Australian independent exhibition, distribution or production and celebrates a long-standing commitment to independence within the industry. In recognising Sherry, the Association acknowledged not only her personal achievements but also the important role the Perth Festival played in supporting Australia's independent film distribution sector.

Accepting the award, Sherry remarked, *"The Festival committee carefully sift through over 300 films every year to select 20 for our season, so it's nice to have that hard work acknowledged."* That simple observation reflected the care, dedication and extraordinary judgement she brought to every season she programmed.

Sherry retired from the Festival in 2011, leaving behind an extraordinary legacy. The Somerville film season remains one of Perth's most cherished cultural traditions, while generations of Western Australians owe their love of cinema to the films she introduced them to. Whether or not they had the privilege of knowing her personally, countless moviegoers have had their lives enriched by Sherry's passion, vision and unwavering commitment to bringing the very best of world cinema to Western Australia.

For more than four decades, Sherry Hopkins helped shape not only a festival, but the cinematic tastes of an entire community. Her influence continues to resonate throughout Western Australia's film culture, making her a truly deserving recipient of the West Australian Cinema Pioneer of the Year Award.



SOMERVILLE AUDITORIUM. Photography by Jess Wylid.

2026 QUEENSLAND CINEMA PIONEER OF THE YEAR **JOHN COLEMAN**



Queensland Cinema Pioneer for this year, John Coleman, has always had a love for electronics and machinery.

He started his apprenticeship in 1976 as a Radio & TV mechanic and then moved on to Entertainment Services as a Cinema technician in 1982.

In 1984 John started his own company, Arana Electronics but then returned to Entertainment Services in 1986 where he trained in IMAX technology.

In 1995 John left Entertainment Services and started as a Projectionist at the Eldorado Cinema. Soon after John started his own company with 2 partners - Aus-wide Cinema and Theatre Supplies.

Ten years later in 2005 John started his own company, Australian Theatre Supplies and, over 20 years later he is busier than ever!

When John isn't working he and his wife, Marie, love travelling and have recently returned from a European holiday.



STATE PRESIDENTS AND THE NATIONAL EXECUTIVE COMMITTEE

The governance of the Society of Australian Cinema Pioneers is undertaken by the National Executive Committee (NEC), and various sub-committees responsible for Branch functions and activities, financial management, membership, marketing, social media, the annual dinner etc.

The NEC comprises former National Presidents, current State Branch Presidents and other Cinema Pioneers Members co-opted on an occasional basis.

The National Secretary/Treasurer is an ex officio member.

National President: LORI FLEKSER

National President-elect: KERRY WESTWOOD

Presidents of the Society's State branches

NSW/ACT	MIKE SELWYN	mselwynpioneersnsw@gmail.com
QLD	CHRIS PITCHER	chrispitcher@live.com.au
SA	GLYN BERRY	gberry@wallis.com.au
TAS	YURIK CZYZ	yurik@bigpond.net.au
VIC	KEITH STEVENS	stevens@dcsi.net.au
WA	ALLAN STILES	allan.stiles@outlook.com

Former National Presidents currently serving

GREG DENNING JOHN ROCHESTER MIKE SELWYN

Co-opted Cinema Pioneers currently serving

SANDRA ALEXANDER JON ANDERSON SASHA CLOSE SONIA DEAKIN JANINE PEARCE

National Secretary/Treasurer

ROSS BARNARD, 7 Keir Ave, Hurlstone Park NSW 2193

email : barnard_ross@yahoo.com.au

Website : www.cinemapioneers.com.au



Facebook: The National Facebook page is open to everyone

<https://www.facebook.com/groups/cinemapioneersnational>

The State Facebook groups are for members only. They contain information about functions, events, cinema updates and history, and often sadly the passing of Cinema Pioneers members.

All members may join any State Facebook group – click “Join” on the page of the Branch you would like to access and confirm that you are a member. Once verified by an Administrator or Moderator, you will be admitted to that group and be able to read all posts, and submit your own for consideration.

We are also on **INSTAGRAM** as CINEMA PIONEERS
and **LinkedIn** as AUSTRALIAN CINEMA PIONEERS (SOCIETY OF)

In November we will farewell outgoing National President Lori Flekser, and welcome Kerry Westwood as our new President. Who are they? We asked them to take the "Colbert Questionnaire" so you might get to know them.



LORI FLEKSER

As my term as National President of the Cinema Pioneers comes to an end, I want to sincerely thank the National Executive Committee and our members for the trust they placed in me and for the privilege and honour of serving an industry that, for so many decades, has given me my livelihood, my purpose and my passion. I look forward to continuing my involvement as a member of the NEC, working alongside Kerry, Ross and the dedicated and brilliant committee members.

1. What's the best sandwich?
Pretty-much ANY sandwich but you can't really beat a great BLT.
2. What's one thing you own that you really should throw out?
Nothing. I'm a great believer in the "one in/one out" policy so, being a seasoned shopper, I'm constantly throwing out old stuff.
3. What is the scariest animal?
Snakes. I can't even look at a picture of them.
4. Apples or oranges?
Apples. Even though oranges taste better, they're too messy to eat.
5. Have you ever asked someone else for their autograph?
Yes. I was a ball girl for many years at the South African Tennis Open (before apartheid sanctions shut it down) and had an amazing collection of autographs from all the great players at the time.
6. What is your favourite action movie?
Action is not my go-to genre (I'm a drama gal). But, Christopher Nolan's *The Odyssey* (2026) is an incredible, masterful action/thriller/drama – ticking all the boxes for me.
7. What is your favorite smell?
Popcorn – best eaten of course in the cinema.
8. Exercise: worth it?
Absolutely yes. Daily if possible and if gardening is included!
9. You get one song to listen to for the rest of your life: what is it?
What a Wonderful World – by Louis Armstrong. But a strong shout out for *Mannenbergs Is Where It's Happening* by Dollar Brand (Abdullah Ibrahim – who recently passed away)
10. Describe the rest of your life in 5 words: Autonomy, gratitude, fulfilment, purpose, pleasure.



KERRY WESTWOOD

It's a real privilege to introduce myself as the new National President of the Cinema Pioneers. I'm incredibly grateful to Lori for her leadership and dedication over the past few years, and I look forward to building on everything she has achieved.

Like many of you, my journey in cinema began at a young age, and I could never have imagined where it would lead. The friendships, mentors and opportunities this industry has given me have shaped both my career and my life. To now have the opportunity to give back to an organisation that celebrates those who have devoted so much to cinema is genuinely humbling.

I'm looking forward to meeting more of our members, hearing your stories, celebrating our shared history, and ensuring the Cinema Pioneers continues to be a place where lifelong connections are made and our remarkable industry is honoured. I'm excited for the journey ahead and hope to see many of you at future Pioneer events.

1. What's the best sandwich?
I love a good sandwich! Salad and avocado is my go to, with a great dressing of course!
2. What's one thing you own that you really should throw out?
Socks! I'm slightly obsessed with socks of all colours and am rapidly running out of space to store them :)
3. What is the scariest animal?
Spiders all the way! I have been known to consider moving house rather than dealing with a nest of spiders in my kitchen.
4. Apples or oranges?
Apples, they're easier to eat on the run and I feel like I'm constantly on the run!
5. Have you ever asked someone else for their autograph?
Yes, being a cycling tragic, at the Tour Down Under in Adelaide, I made it my mission to get as many autographs from the pros as I could.
6. What is your favourite action movie?
I'm a sucker for the fast-paced Mission Impossible series with old school espionage, star power and crazy stunts....Tom Cruise is the best in these movies, loved Mission Impossible The Fallout. The Matrix is also up there with my favs.
7. What is your favourite smell?
Freshly ground coffee first thing in the morning!
8. Exercise: worth it?
100% - it's great for body and mind, I love the challenge of training and don't have to be asked twice to jump into a running or cycling adventure with friends.
9. You get one song to listen to for the rest of your life: what is it?
Anything by Prince.....singing along to the ultimate power ballad Purple Rain always lifts my mood.
10. Describe the rest of your life in 5 words: Purposeful, adventurous, fun, loved, grateful

THE CINEMA PIONEERS MEMBERSHIP CARD

Since we updated our logo and introduced the new-style membership card in January 2023, more than 1,500 of these cards have been issued to our members – nearly 50% of our total membership. Members may update their older-style (blue) cards at any time, but there is no obligation to renew - both the new and the older 'blue' photo ID version will continue to be recognised.

(The older cardboard version without a photo is no longer accepted by most cinemas).

To obtain a new card, just email a digital passport-style photo to barnard_ross@yahoo.com.au

Confirm your current postal address, and transfer the \$20 replacement card fee to:

The Society of Australian Cinema Pioneers Ltd

BSB: 032-066

Acct #: 134 606



RECOGNITION OF THE CINEMA PIONEERS ID CARD

On presentation of your Cinema Pioneers ID card, most of the following cinemas will issue two admissions – for yourself and a guest – with the following provisos and exceptions. There are some special conditions imposed by some cinemas for various reasons. Please read them carefully.

The President and Executive Committee are grateful for the privileges extended to our members, and thank all DISTRIBUTORS and EXHIBITORS involved.

Most cinemas now require a gold coin contribution from Cinema Pioneers using their Photo ID Cinema Card.

Monies raised support various charities, including Cinema Industry Benevolent Societies. As it is at the discretion of the Exhibitor and therefore no standardised rule for this, some cinemas charge differently, so we urge you to check before attending and have a few coins in your pocket just in case. Many cinemas now allow the gold coin contribution to be paid by tapping a credit card.

The following major exhibitors generously honour the Cinema Pioneers card.

Hoyts, Event, Birch Carroll & Coyle, Village, Palace Cinemas all require a gold coin contribution for each ticket issued to a Cinema Pioneer when presenting the membership card.

EXCEPTIONS:

- Always check session listings for the 'No Free Tickets (NFT)' descriptor against certain titles, generally in the first few weeks of release.
- The card cannot be used on Saturday evenings after 6.00pm, on Public Holidays, or for Premium Seating and Special Programs (e.g. Special Previews and Premieres).
- Cinemas may not accept the card for certain other sessions such as special events, co-sponsored film festivals, Q&A screenings.
- The following exceptions to using the CP card have been advised by these exhibitors:
 - HOYTS Lux, Daybeds, DBox, IMAX, ScreenX, APEX
 - EVENT and VILLAGE Gold Class, V-Max and 4DX, Screen X, Boutique and Event Junior
 - EVENT IMAX Cinemas

READING CINEMAS have kindly provided this summary of their Terms & Conditions:

- On the presentation of a Pioneer Card, **TWO** tickets are provided to the cardholder at \$2 each
- Not Valid for Gold Lounge, SoHo or TITAN sessions
- Not valid for online or kiosk purchases.
- Not valid after 6pm Saturdays or on Public Holidays
- Not valid for Film Festivals, Special Events, Rooftop or No Free Ticket listed films

WALLIS ENTERTAINMENT has kindly provided this summary for their Cinemas at:

Mitcham, Mt Barker, Noarlunga, Piccadilly North Adelaide, Glenelg and Mildura

- On the presentation of a Pioneer Card, **TWO** tickets are provided to the cardholder at \$2 each AT STANDARD AND ELITE screenings
- Valid for 3D films – no charge for 3D glasses
- Not valid after 6pm Saturdays or on Public Holidays
- Not valid for No Free List films
- Not valid for Special Events
- WALLIS BOUTIQUE is a premium offering, the cost being \$10 per Pioneers admission

To the best of our knowledge, the following **Independent Cinemas** continue to honour our Membership Card.

NSW and ACT

Boolaroo (Newcastle) - the Lake Cinema
Canberra City Dendy Cinemas (excluding IMAX)
Ettalong Cinema Paradiso
Grafton – Saraton Theatre
Griffith City Cinemas
Merimbula - The Picture Show Man Twin
Mount Victoria – Mt. Vic Flicks
Narrabri Crossing Theatre
Newtown Dendy
Orange Odeon 5
Richmond RAAF Theatre
Scotty's Cinemas, Raymond Terrace
Tuggeranong (Canberra) Limelight Cinemas Wagga Wagga Forum 6 Theatre
Regional Cinemas Australia – Armidale, Port Macquarie, Kempsey, Sawtell

Bowral - Empire Theatre Complex
Cremorne Orpheum (Hayden Orpheum)
Glenbrook Cinema
Great Lakes Cinema 3, Tuncurry
Lismore Cinemas
Metro Cinemas at Bathurst and Lake Haven
Narooma Kinema
Nelson Bay Cinema Complex
Nowra Roxy Cinema Complex
Randwick Ritz
Roseville Cinemas
Tamworth Forum 6

QUEENSLAND

Bribie Twin Cinemas at Bribie Island
Hervey Bay Cinemas
Limelight Cinemas at Ipswich and Morayfield
New Farm Cinemas
Warrina Cineplex at Townsville
Cineplex Australia at Hawthorne, Balmoral, Redbank Plains, Southbank, Nerang and Victoria Point
Cinebar Cinemas at Rosalie Village and Coolangatta
Dendy Cinemas at Portside, Cooparoo, Powerhouse and Southport
Gold Coast Arts Centre Cinema
Ironbark Theatre at Chinchilla
Moncrieff Entertainment Centre at Bundaberg
Summergarden Twin Cinemas at Bowen

VICTORIA

**ACMI - The Australian Centre for the Moving Image offers complimentary admission to a Cinema Pioneer and one guest subject to availability. Not applicable to external partner film festival events.*

** Carlton Nova Cinema - Always check in advance whether the Cinema Pioneers Card applies for the specific session you wish to attend – sometimes not valid for popular sessions in smaller capacity cinemas.*

**Thornbury Picture House and Brunswick Picture House – Due to the small capacity of the cinemas, both offer complimentary admission to the cardholder only (no guest). Not available on Saturday evenings.*

Arts Centre, Warburton	Astor Theatre St. Kilda
Cameo Cinemas Belgrave	Classic Cinemas Elsternwick
Dromana 3 Drive-In	FOMO Cinemas Brunswick East
Hamilton and Port Fairy Cinemas	IMAX Cinema, Melbourne
Kino Cinema Collins Street	Lido Cinemas Hawthorn
Metro Cinemas Boronia,	Mildura Wallis Cinema
Peninsula Cinemas (Rosebud and Warragul)	Sale Cinema
Swanpool Cinema	The Memorial, Healesville
The Eclipse Cinema, Collingwood	
Showbiz Cinemas in Victoria: Swan Hill, Ballarat, Waverley	
Sun Cinemas in Victoria: Bairnsdale, Bright, Yarraville and Williamstown	
Wangaratta Cinema Centre	Wonthaggi Cinema
	Yarram Regent Theatre

SOUTH AUSTRALIA

Capri Theatre - Goodwood	Cinema Augusta - Port Augusta
Kadina Cinema – Kadina	Lincoln Cinema - Port Lincoln
Oatmill Cinema - Mount Gambier	Regal Theatre - Kensington Park
The Victa Cinema, Victor Harbour	Odeon Cinema - Semaphore
Wallis Entertainment Cinemas: Mitcham, Mt Barker, Noarlunga, Glenelg, Piccadilly	

WESTERN AUSTRALIA

Ace Hoyts – Midland, Rockingham	Sun Pictures, Broome
Orana Cinemas - Albany, Busselton, Geraldton, Kalgoorlie	
Luna Palace Cinemas* – Leederville, Fremantle, Nedlands	(*Check if card accepted in advance)

TASMANIA

Metro Cinemas - Burnie	Star Theatre - Launceston	State Cinema - North Hobart
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Cinema Pioneers Cards are also recognised at the BEACHSIDE CINEMA, DILI, EAST TIMOR

HONOUR ROLL 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'. In 1998 it was renamed again and has remained 'National Cinema Pioneer of the Year' ever since.

1 ST	1969	HERC C MCINTYRE	30 TH	1998	BILL CARTY
2 ND	1970	KEN G. HALL	31 ST	1999	ROY TUOHY OAM
3 RD	1971	ROC KIRBY AM	32 ND	2000	GRAEME HODGES
4 TH	1972	ARTHUR SMITH	33 RD	2001	MURRAY FORREST AM
5 TH	1973	BERT CROSS	34 TH	2002	PATRICIA LOVELL MBE AM
6 TH	1974	ERIC PORTER	35 TH	2003	ALLAN STILES
7 TH	1975	VIC WEBB	36 TH	2004	RUSSELL BOYD
8 TH	1976	DAVID WILLIAMS AM	37 TH	2005	JOHN REID
9 TH	1977	HERBERT HAYWARD	38 TH	2006	BOB MASON
10 TH	1978	COLIN JONES	39 TH	2007	ALAN RYDGE AM
11 TH	1979	ALF DAFF	40 TH	2008	ROBERT WARD
12 TH	1980	PHIL BUDDEN	41 ST	2009	BOB PARR
13 TH	1981	ANTHONY BUCKLEY AM	42 ND	2010	JOHN DANIELL AM
14 TH	1982	DARBY JEWELL	43 RD	2011	THEO/MARGARET GOUMAS
15 TH	1983	TOM NICHOLAS	44 TH	2012	NATALIE MILLER OAM
16 TH	1984	ARTHUR STILES	45 TH	2013	JILL ROBB AM
17 TH	1985	JOHN W. SMITH	46 TH	2014	BRUCE LEONARD
18 TH	1986	KEITH MOREMON	47 TH	2015	JOHN POLMEAR
19 TH	1987	DAVID JOEL	48 TH	2016	PETER FENTON OAM
20 TH	1988	GORDON PRESLAND	49 TH	2017	ZAREH NALBANDIAN
21 ST	1989	GREG COOTE AM	50 TH	2018	RUSSELL ANDERSON
22 ND	1990	JACK GARDINER	51 ST	2019	RON REYNOLDS
23 RD	1991	GRAHAM BURKE	52 ND	2020	JOHN CRONIN
24 TH	1992	TERRY JACKMAN	53 RD	2021	SANDRA ALEXANDER
25 TH	1993	PETER THOMPSON	54 TH	2022	TONY BURKE
26 TH	1994	LEN WEBB OAM	55 TH	2023	ANDREW MACKIE
27 TH	1995	GEORGE RUTTLE		and	RICHARD PAYTEN
28 TH	1996	DAVID HANNAY	56 TH	2024	DAVID STRATTON AM
29 TH	1997	RICHARD PARTON	57 TH	2025	SUE MILLIKEN AO

58TH SUE MASLIN AO

NEW MEMBERS (JANUARY – JUNE 2026)

Our National Executive and all Branch Committees welcome these new members who have joined the Society during the past six months, January – June 2026.

(Our February 2027 Bulletin will list new members joining between July and December 2026)

JANUARY 2026

SIMONE FISHER (NSW) TIMOTHY WEEKS (VIC) GLENN CHRISTOFFERSEN (NSW)
JEFF HARRISON (VIC) KRISTI McLAREN (QLD) MARGARET NISBETT (SA)
LYNNE O'BRIEN (QLD) DREW ENGLISH (NSW) ALEXANDRA TAYLOR (QLD)
JOHN L SIMPSON (NSW) MORGAN O'NEILL (NSW) VERONICA BUENAVENTURA (VIC)

FEBRUARY 2026

JUDI QUINN (NSW) DAVID GREGAN (SA) KARINA LIBBEY (NSW)
CARRIE KENNEDY (VIC) ADRIAN HOLMES (VIC) STEVEN NEWMAN (NSW)
ANDREW MORSE (VIC) RACHEL NOTT (VIC) FIONA DONOVAN (NSW)
MARTA DUSSELDORP (TAS)

MARCH 2026

PHILIPPA HAWKER (VIC) ANDREW YOUNG (NSW) ZEB SIMPSON (NSW)
ROWEN SMITH (NSW) SARAH SEDLEY (VIC) KURU HUNT (NSW)
STEVEN NORRIS (NT) ROBERT HUDSON (QLD) TOM HOFFIE (QLD)
CHÉ BAKER (ACT) MUWEI DENG (VIC) NICHOLLE McMURTRIE (QLD)
HELEN CARTER (SA) TABITHA TENDOLLE (QLD)

APRIL 2026

DAMIEN BRYSON (QLD) JOEL ARCHER (QLD) CHRISTIAN LUXTON (NSW)
SUE COLLINS (NSW) ROSS EMERY (NSW) EMMA O'DONNELL (SA)
JUDD OVERTON (NSW) NATHAN KERSHAW (VIC) CAROLINE WHITEWAY (VIC)
TIMOTHY RYAN (NSW) ROBERT SCHULTZ (SA) NICHOLAS KAGELER (SA)
HELEN MAGELAKI (VIC) ALISON GOODWIN DE ARAUJO (NSW)

MAY 2006

MARK SEXTON (NSW) JODY GRETTON (VIC) BEN MORIESON (VIC)
SARAH STEEL (NSW) JASON HAWKINS (NSW) JANELLE LANDERS (NSW)
PETER QUINN (QLD) REBECCA PORTELLI (VIC) SUSAN-HELEN STRUTH (VIC)
SUE ABDILLA (RISTOVSKI) (VIC)

JUNE 2026

BRYONY MARKS (VIC) BRETT JORDAN (VIC) SIMON HULLS (VIC)
JEREMY PYE (WA) MILLIE THOMAS (NSW) SHANE JACOBSON (VIC)
BENJAMIN DOODT (VIC) GEOFF CHARD (VIC) JANE SHARKEY (VIC)
AIDAN O'BRYAN (WA) MARK BOSKELL (WA)

MEMBERSHIP

We urge all Cinema Pioneers to talk to friends in the industry about joining the Society, and to direct them to our website www.cinemapioneers.com.au for full information about membership eligibility, benefits and other news of interest to members.

Please encourage any current or former industry colleagues and friends who have worked in the cinema industry for 20+ years to apply to become a Cinema Pioneer.

New applicants should use the link on our website to apply:

www.cinemapioneers.com.au/membership

In February/March 2026, we conducted a survey of our members – full analysis is on our website, but here's a sample of responses:

AUSTRALIAN CINEMA PIONEERS 2026 SURVEY RESULTS – SUMMARY

The attached charts show the results from the 2026 survey.

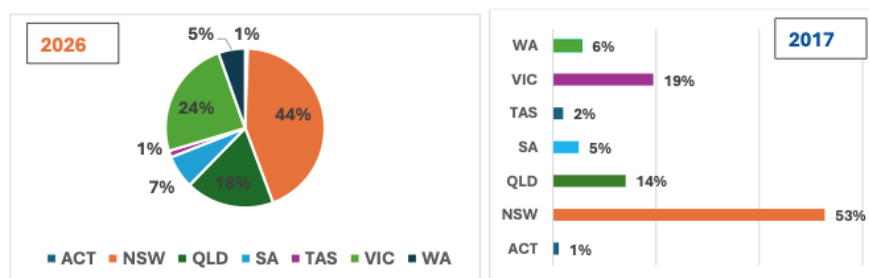
In February-March 2017 the Cinema Pioneers sent a survey, partly by post and partly online, to 2,648 members. **35%** of the members responded.

The February-March 2026 survey - sent entirely via online to 2,800 members - had a **25%** response rate which is statistically valid to provide robust data.

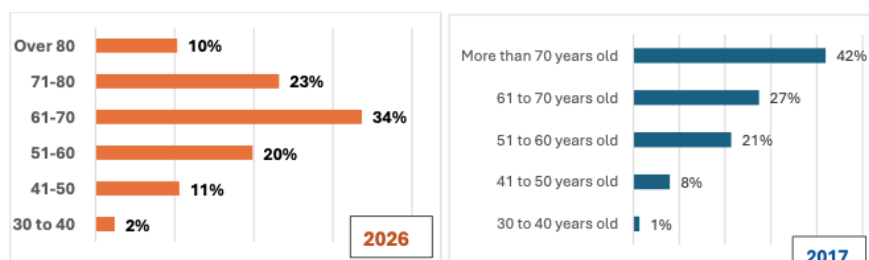
General demographic information about the Cinema Pioneers

Note: This, and the age of members, may have been impacted by the 2026 survey being sent only online, as opposed to the 2017 survey being sent partly by post. It's possible that the survey reached a younger cohort of members.

Membership by State: It is no surprise that the majority of members are from NSW, Australia's most populous state.



Average age: the average age of members appears to be lower since the 2017 survey, where the largest sector was over 70 years old. In 2026, the largest sector is 61-70 years old (a growth of 7% in the past 9 years). Additionally, the sector of members under 50 years old has grown by almost 4% since 2017.



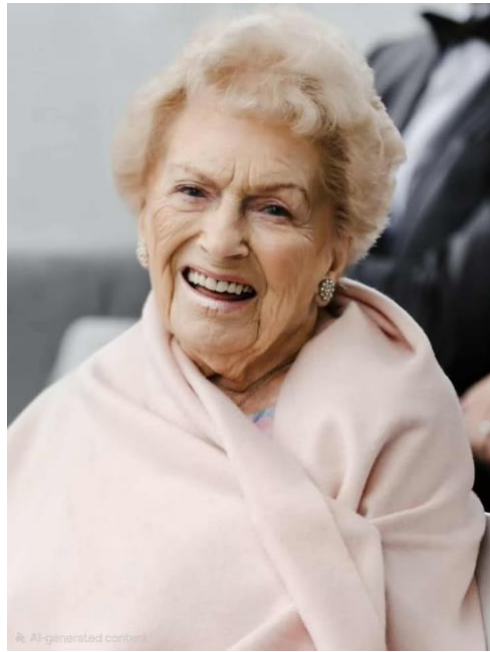
VALE (JANUARY – JUNE 2026)

Honouring those Cinema Pioneers who have passed away...

JAMIE BLANKS (VIC)	GARY BORCHERS (QLD)	RICHARD CAHILL (NSW)
DESMOND FREEMAN (NSW)	ROBERT HALLIWELL (QLD)	VIVIENNE ISAACS (QLD)
NORMAN JANKE (QLD)	DAN KLAEBE (SA)	NORM NICHOLSON (SA)
PADDY RILEY (NSW)	ELAINE STIFF (VIC)	BARRY STUDDERS (QLD/VIC)
KEVIN SWIGGS (TAS)	RON WEST (QLD)	ROSLYN WILSON (NSW/VIC)



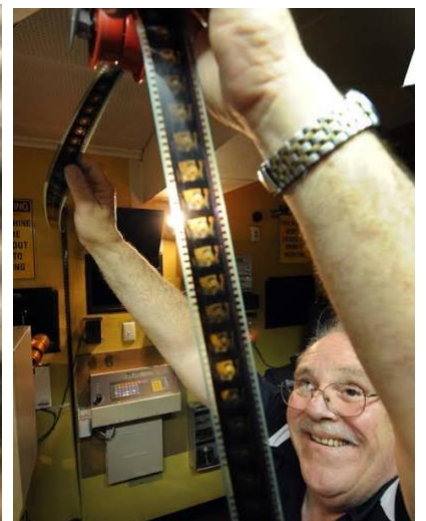
ELAINE STIFF



VIVIENNE ISAACS



JAMIE BLANKS



DAN KLAEBE



RICHARD CAHILL



ROSLYN WILSON



RON WEST



KEVIN SWIGGS



ROBERT HALLIWELL

Our February 2027 Bulletin will list those whose deaths we learn about between July and December 2026.

We do not have photos of all members who have passed away – we will publish any that are shared, with permission of the families.



NATIONAL PRESIDENTS: 1934 - 2027

1934	GEORGE CLEMENTS	1985	LAURIE RUSSELL
1935	STANLEY WRIGHT	1986	DAVID JOEL
1936	BILL SZARKA	1987	JOHN MERRIN
1937	GUS MCINTYRE	1988	STANLEY FITZ-ALAN
1938	ALAN WILLIAMSON	1989	MERVYN JONES
1939	CHARLIE MUNRO	1990	JOHN W. SMITH
1940	ALF BESZANT	1991	MURRAY FORREST AM
1941	DAN CARROLL	1992	BRUCE HAWKINS
1942	ARTHUR GREGORY	1993	JOHN REID
1943	MONTE SIMMONS	1994	KEITH MOREMON
1944	ARCHER WHITFORD	1995	RON McEWAN
1945	CLAY REID	1996	LES WOODS
1946	JOHN FULLER	1997	BILL PALMER
1947	TOMMY GREAVES	1998	NORMAN SHEEDY
1948	STAN CRICK	1999	ALAN RYDGE AM
1949	HERC MCINTYRE	2000	ALLEN MYERS
1950	TED JOHNSON	2001	WENDY PATERSON
1957	GORDON ELLIS	2002	ANTHONY BUCKLEY OAM
1958	DAN CASEY	2003	RICHARD PARTON
1960	MEL LAWTON	2004	NOEL COLLIER
1961	DOUG LOTHERINGTON	2005	IAN SANDS
1962	FRANK BARRETT	2006	PAUL JOHNSON
1964	COLIN H.C. JONES	2007	TOM JEFFREY AM
1966	HORRIE NAGEL	2008	JOHN ROCHESTER
1967	TOM CADWALLADER	2009	ALAN RYDGE AM
1968	PHIL JONES	2010	ROSS ENTWISTLE
1969	KEN G. HALL OBE	2011	JOHN KIRBY AM
1970	HERB HAYWARD MBE	2012	ALAN FINNEY OAM
1971	KEITH MOREMON	2013	SUE MILLIKEN AO
1972	RON MICHAELS	2014	MIKE BAARD
1973	ROB MCLEISH	2015	MIKE SELWYN
1974	PHIL BUDDEN OBE	2016	ROBERT SLAVIERO
1975	DARBY C. JEWELL	2017	TIM READ
1976	BILLY MOLONEY	2018	TIM READ
1977	JOHN P O'CALLAGHAN	2019	TIM READ
1978	WES LONEY	2020	RUSSELL ANDERSON
1979	DAVID WILLIAMS AM	2021	RUSSELL ANDERSON
1980	WAL GRANGER	2022	GREG DENNING
1981	ALLAN LEWIS	2023	GREG DENNING
1982	ROD GURR	2024	LORI FLEKSER
1983	JOHN NEAL	2025	LORI FLEKSER
1984	FRED CROUCH	2026	LORI FLEKSER

2027: PRESIDENT-ELECT KERRY WESTWOOD

SECRETARY/TREASURER'S FINANCIAL REPORT FOR THE YEAR ENDING 30TH JUNE 2026



ROSS BARNARD

NATIONAL
SECRETARY/TREASURER

0417 404 103

NATIONAL OPERATING ACCOUNT INCOME AND EXPENDITURE STATEMENT FOR 2025/2026

<u>INCOME</u>	2026 \$	2025 \$
New Member Fees	42,900	24,000
New Logo Card Purchases	1,680	2,520
Member and Corporate Contributions	1,260	1,920
Bank Interest paid into Operating Account	9	1,381
Anniversary Dinner – Ticket Sales	15,365	13,730
Anniversary Dinner – President's Appeal Sponsorship	9,632	17,000
Anniversary Dinner – Raffle Ticket Sales	3,140	2,085
Merchandise Sales	1,915	1,465
TOTAL INCOME	75,901	64,101

<u>EXPENSES</u>	2026 \$	2025 \$
Secretary/Treasurer - Wages and Superannuation	20,250	19,980
Accounting and Tax Return Lodgment Fees	5,680	4,949
ASIC Registration Fee and Levy	2,131	1,774
Office, Stationery, Postage, Phone, Bank Fees	1,093	1,860
Cards & Certificate Printing	2,957	2,443
Annual Bulletin – Hard Copy Print and Postage	2,169	2,387
Website Hosting and Maintenance	943	550
Square Terminal Fees	178	141
Anniversary Dinner	22,869	29,399
Trophies & Presentations	327	327
Insurance	4,480	4,505
Merchandise and Merchandise Postage	224	231
Travel & Representations	1,441	0
Transfers to Branches	1,800	3,390
TOTAL EXPENSES	66,542	71,936

TRADING PROFIT/LOSS	9,359	(7,835)
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TOTAL FUNDS HELD IN NATIONAL ACCOUNTS:	102,930	91,183
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TOTAL FUNDS HELD IN BRANCH ACCOUNTS:	53,042	53,550
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MEMBERS' ANNUAL GENERAL MEETING

As an incorporated not-for-profit company limited by guarantee, we are required under ASIC regulations to hold a Members' Annual General Meeting for the Society of Australian Cinema Pioneers
ACN: 629 564 012

Notice is hereby given that the Annual General Meeting of
The Society of Australian Cinema Pioneers Ltd (the Society) will be held as a Zoom online meeting at
3.30pm AEDT on Friday 6th November 2026

A reminder email, and link to participate via Zoom will be sent to all members with an email address a week before the meeting.

AGENDA

ORDINARY BUSINESS

1. To receive and consider the National President's report on the activities of the Society during the financial year ended 30th June 2026.
2. To receive the Secretary/Treasurer's financial report.
3. To confirm the members of the National Executive Committee to hold office until the next Annual General Meeting of the Society.
4. To formally confirm the National and State Cinema Pioneers of the Year for 2026.
5. To receive and consider members' questions or comments concerning the management of the Society, in accordance with Section 250s of the Corporations Act 2001 (Commonwealth).

Dated this 30th day of August, 2026

By order of the National Executive Committee



ROSS BARNARD
NATIONAL
SECRETARY/TREASURER
0417 404 103



PROXIES FOR THE ANNUAL GENERAL MEETING

- (a) A Member is entitled to appoint another Member as a Proxy.
- (b) No Member (other than the chairperson) may hold more than five (5) proxies.
- (c) The proxy form must be signed by the Member.
- (d) To be effective, a signed proxy form should be either:
 - posted or delivered to The Secretary, 7 Keir Avenue, Hurlstone Park, NSW 2193
 - or emailed to the Secretary of the Society: barnard_ross@yahoo.com.auso that it is received by 3.30pm on Wednesday 4th November, 2026
- (e) Should a Member wish to direct the Proxy how to vote, the Member should complete the proxy form accordingly. Otherwise, the Proxy may vote as they think fit or abstain.
- (f) The notice appointing the Proxy shall be substantially in the form of the Proxy Form template below and may be written as an email to The Secretary.

I, Name: _____

Of Address: _____

being a member of The Society of Australian Cinema Pioneers Ltd, hereby appoint:

Name of Proxy: _____ also a member of the Society,
as my proxy to vote for me and on my behalf at the AGM of the Society held online via Zoom at 3.30pm on
Friday 6th November 2026, and at any adjournment thereof.

If no details are completed above, then I appoint the Chairperson of the meeting to act as my proxy.

Item 1: To receive the President's report on the Society for the year ended 30 June 2026

Item 2: To receive the Secretary/Treasurer's financial report for the same period

I authorise my proxy to vote as follows:

For [] Against [] Abstain [] As they choose []

Signature of Member appointing Proxy: _____

CINEMA PIONEERS IN PRODUCTION

*The early years of membership of the Society of Australian Cinema Pioneers are largely thought to be pretty-much exclusively comprised of employees of the major distribution and exhibition companies, however **Historian and Cinema Pioneer Graham Shirley** has researched the archives, and revealed a somewhat different picture...*

While it's easy to assume that the presence of Australian filmmakers among members of the Society of Australian Cinema Pioneers has been a recent trend, the reality is that filmmakers have been SACP members from the society's beginnings in 1933.

Was there anything to restrict production people attending the first-ever dinner on 29 November 1933, when the society for its first year was known as the Old Timers Club? Not at all. When Stanley N. Wright formed the club, those eligible to join needed to have to have spent "20 years or more in the motion picture business". This was irrespective of whether they had worked in film distribution, exhibition, production or postproduction, with the latter embracing such activities as film laboratory work, film sound mixing and negative cutting.

Although the visibility of film exhibitors and distributors has remained high at Cinema Pioneers dinners and lunches, the extent to which production people attended those events before the 1970s reflected whether production had recently experienced a cycle of boom or bust. During the silent and early sound eras, the film industry often had fluid boundaries between those working in the film trade and production. This meant that original Cinema Pioneers members included film directors Franklyn Barrett and Beaumont Smith who had each made a string of Australian features until the mid-1920s before moving full-time into exhibition and distribution.

There were at least 18 active or former film production people among the 68 who attended the 1933 dinner. They included Raymond Longford, who had directed 31 feature-length and short narrative films up until 1933 and would make his last in 1934. There were also Stanley Crick and the partnership of E.J. and Dan Carroll, who had produced features before 1922. The Carrolls had produced films starring Snowy Baker as well as Longford's and Lottie Lyell's *The Blue Mountains Mystery* (1921).

Another dinner attendee was Edwin Geach who had in the early 1900s hired Longford and Lyell as actors in his touring theatre company before moving into film exhibition as one of the founders in 1910 of West's

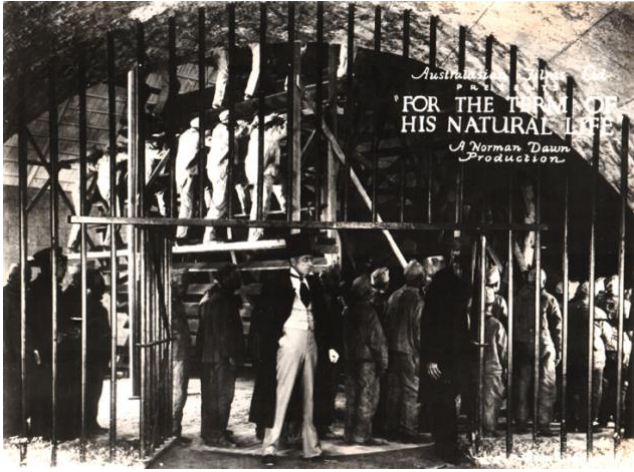
Pictures. For the next three years he remained with West's as that company merged with others, ultimately resulting in the January 1913 formation of the 'Combine' of Australasian Films and Union Theatres, the latter of which Geach was a director. Although for years the Combine was criticised for not making local features, Geach, along with Stuart Doyle, William Gibson and Gordon Balcombe, became a key Australasian Films – Union Theatres executive who signed off on Australasian's 1925-1927 production expenditure when Australasian did make seven features, the biggest of which was *For the Term of His Natural Life* (1927). In the 1930s Geach was on the board of Cinesound Productions, with Cinesound having succeeded Australasian's late 1920s production initiative. On his death, the *Sydney Morning Herald* of 20 July 1940 reported that Geach had "endeavoured to promote the production of pictures in Australia".

Another Old-Timers Club member in 1933 was Alan J. Williamson, who had worked as a producer for distributor, exhibitor and production executive Cosens Spencer and from the mid-1910s moved into distribution. Then there were former feature, documentary and newsreel cameramen Bert Cross and Lacey Percival, who by the 1930s were running film laboratories. Orrie Perry, having worked with his father Joseph Perry and his two brothers on *Soldiers of the Cross* for the Salvation Army in 1900, went on to work as cinematographer of a dozen 1906-1912 features before managing cinemas for Union Theatres. Also at the 1933 dinner were the cameramen Ernest Higgins and Walter Sully who had shot feature films, newsreels and documentaries.



Beaumont Smith (seated) with cast and crew on location for *The Man From Snowy River* (1920) –

Photo by Albert J Perier, State Library of NSW



For The Term of His Natural Life – lobby card and on location at Broken Bay – Private collection.

According to the *Sydney Sun* on 26 November 1933, the first Old-Timers' gathering – held at the Tattersall's Club in Castlereagh Street, Sydney - was to "take the form of an old-fashioned beef-steak dinner, each man donning the cap and apron that were associated with such gatherings years ago". Activities at this dinner included film pioneers sharing memories of the early film industry. The earliest memory was Edwin Geach's recollection of American magician Carl Hertz's first public screening of films to an Australian audience at the Melbourne Opera House in 1896. The 1933 dinner attendees were entertained by live entertainers Fred Bluett, Harry Little, the Alexander Acrobats from the Regent Theatre, and the Richard White Dancers from the Prince Edward Theatre Ballet. Vintage films provided by Fox Films were screened in addition to the landmark 1903 American short film, *The Great Train Robbery*.



Attendees at Old-Timers Club dinner, November 1933 - Everyone's, 29 November 1933

What a Night! The Re-union of the Old-Timers.

THERE was just one serious moment in the re-union of the Old-Timers at Tattersall's Club, Sydney, on Wednesday night. It followed a heartfelt toast by Stanley N. Wright to the memory of departed members. In chef's caps and aprons, 68 men, who have played their part in the development of the motion picture industry, rose for one minute's silence.

THE rest was wassail, in which the spirit of those old-timers who have gone before joined merrily. Men who had not met for years, others who never had met, but whose names were familiar to all, fraternised in a function that made film history.

Included among them were: Ted Betts, Martin Brennan, Roy Barmby, Lorrie Brown, Alf Beszant, Franklyn Barrett, Dan Carroll, Peter Carlson, Hal Carleton, Fred Crane, George Clements, George Coffin, Bert Cross, Gayne Dexter, Stuart F. Doyle, Fred Davies, Bert Emmelhainz, Gordon Ellis, P. Erskine, Bill Forster, Edwin Geach, Arthur Gregory, Wally Grant, Tommy Greaves, Frank Gramme, Arthur Gillespie, Bill Howe, Charlie Hardy, Bill Herbert, Ernie Higgins, Les Keast, Bill Kelly, Phil

Kiely, Joe Lipman, Doug Lotherington, Ray Longford, Gus McIntyre, Herc McIntyre, Frank Marden, Jim McCaughey, Ted Murphy, Charlie Munro, J. McIntyre, Cecil Marks, Bill Nash, Charlie Noeller, Lacey Percival, Orrie Perry, Lou Prince, Jim Punch, Alf Rose, Clay Reid, Bill Reid, Harry Skinner, Beaumont Smith, Walter Sully, Mick Stanley, Bill Scott, Bill Szarka, Jasper Summerhayes, Andy Tome, Harry Ward, Archer Whitford, Alan J. Williamson, Stanley Wright, Harry Wise, Les Wicks, Tim Wiseman and Bert Watts.

George Clements was unanimously elected to the chair. In front of him stood the bell that has measured the rounds for fighters at Bill Szarka's stadium. Speeches were limited to two minutes; then

the gong rang and the speaker sat down on an adjective, an adverb or a semi-colon. From all over Australia and New Zealand came wires and letters of good-will.

Dan Carroll read some private wires.

One to Solomon: "You were a man with 600 wives. Would you like to come back to life and be in the picture business?"

To which Solomon replied: "Dietrich and Harlow would be as many as I could take care of."

Edwin Geach told of the days of Carl Hertz who introduced motion pictures in 1896. Bill Scott related how he sent a film away and received a telegraphic reply: "Have received picture. Please send sprocket holes." Archer Whitford, Harry Skinner, the oldest of the old-timers, Clay Reid, Stuart F. Doyle, Herc C. McIntyre, Bill Herbert, Ray Longford, Alf Beszant, Beaumont Smith, O. G. Perry, all confessed their sins, and if this reporter has omitted any other speakers it is because the news-editors of the daily papers were telephoning incessantly

to enquire: "What are you old-timers up to to-night?"

With their songs Fred Bluett and Harry Little took the Old Timers back to the days of illustrated ballads; there were old-time pictures supplied by Fox and reproduced over Bert Watts' Cinesound Mastertone Junior; and the up-to-date note was struck by Dick White's Prince Edward Ballet and the Alexander Acrobats from the Regent.

"Auld Lang Syne" brought down the curtain on a night that will live in memory, even though the current memory is, "Who took me home?"

Reduction Foreshadowed in Performing Right Fees

CANBERRA, Wednesday: It is understood that the Federal Government has decided upon a reduced scale on fees charged by the Performing Right Association. The move is consequent upon consideration of the recommendations of the Royal Commission which inquired into the present charges, but the whole of the recommendations will not be put into effect.

The Attorney-General (Mr. Latham) gave notice in the House of Representatives to-day of the bill to amend the Copyright Act, but it is unlikely that it will be proceeded with before Parliament goes into Christmas recess.

[Article about the Old-Timers Club dinner – Everyones, 29 November 1933](#)

During its so far 93 years of existence, SACP has periodically honoured Australian filmmakers. Franklyn Barrett and Cinesound filmmaker Ken G. Hall were elected President respectively in 1961 and 1968, and in other years Film Men of the Year included sound recordist and audio inventor Arthur Smith (1971), animator, producer and director Eric Porter (1974), and documentary producer and laboratory executive Jack Gardiner (1990).

Other SACP members who helped to bring life to Australian films included Herc C. McIntyre, managing director of Universal Pictures (Australia), who became SACP president in 1949 and through Universal part funded the feature output of Charles Chauvel. He also had Universal distribute films by Efftee Film Productions, the McDonagh sisters, Jack Percival, A.R. Harwood, Mel Nichols, the McCreadie brothers, and Lee Robinson. Financial support occasionally came from laboratories, with the private enterprise Commonwealth Film Laboratories (CFL) investing in several Australian features between the 1930s and 1950s. A significant CFL executive was Phil Budden, later managing director of Colorfilm, who was in 1973 elected SACP president.

Those attending the 1933 Old-Timers' dinner were all males, but not all of them had Anglo-Celtic backgrounds. Among those with non-Anglo surnames were the film trade identities Bert Emmelhainz, Jack Kouvelis, and Bill Szarka.

In a 1995 article for *Kino* magazine on the history of SACP, Bill Gray reported that on 4 May 1989 SACP's committee had passed a change of membership rules which meant that women were now allowed to join the Society. With membership rules changing in 1988 to admit women members, female members attended the 1989 Cinema Pioneers dinner for the first time. Up until then, women had always worked in all areas of Australian film production, exhibition and distribution.

In the Society's February-March 2026 member survey, 42% of respondents identified as being involved in Australian film production. In the other sectors, 45% were from exhibition, 8% were from the distribution sector, and 4% worked in 'industry services'. The latter category included film writers/journalists, academics/cinema studies teachers, archivists, and government agencies servicing such cinema industry bodies as Screen Australia and Ausfilm.

The sector statistics for new members joining SACP between November 2022 and July 2026 were:

- * Production – 218 new members
- * Exhibition – 152
- * Distribution – 48
- * Affiliated (Academia, Journalism, Administration) – 18

These figures show that in recent years SACP's production sector membership has remained strong.

Of the film directors attending the 1933 dinner, Raymond Longford was the best-known, and he was also an activist for government support to boost Australian filmmaking. He would, I am confident, have felt inspired by seeing the number of production people who are now members of The Society of Australian Cinema Pioneers. – **Graham Shirley**

(Visit www.cinemapioneers.com.au/ourhistory for more on the history of the Society)



AROUND THE BRANCHES...END-OF-YEAR EVENTS

NATIONAL: 93rd NATIONAL ANNIVERSARY CELEBRATION
Artasian Room, Arthouse Hotel, 275 Pitt Street, Sydney
6.30pm Wednesday 18th November 2026

QUEENSLAND: Christmas Lunch – Kedron-Wavell Services Club
12 noon Thursday 19th November 2026

SOUTH AUSTRALIA: Christmas Lunch – The Highway, 290 Anzac Hwy, Plympton
12 noon Sunday 22nd November 2026

WESTERN AUSTRALIA: End-of-year Lunch – Royal Perth Golf Club
12 noon Wednesday 2nd December 2026

TASMANIA: Christmas Lunch – Motor Yacht Club of Tasmania, 1 Ford Parade, Lindisfarne
12.30pm Tuesday 8th December 2026

VICTORIA: To be confirmed

**Il Cinema
Ritrovato**



Is this the world's greatest Film Festival for lovers of classic movies?

Last year, I attended my first Cinema Ritrovato (Cinema Rediscovered) Bologna Film Festival. Since then, so many friends and fellow Cinema Pioneers have said to me, "I've always wanted to go to that".

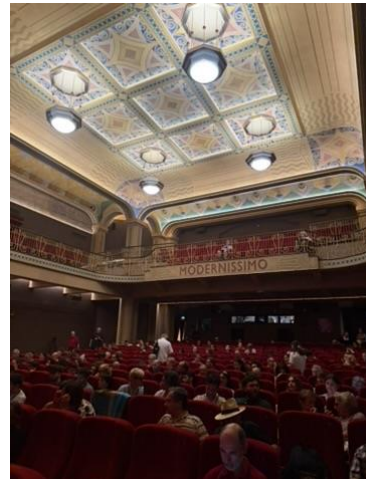
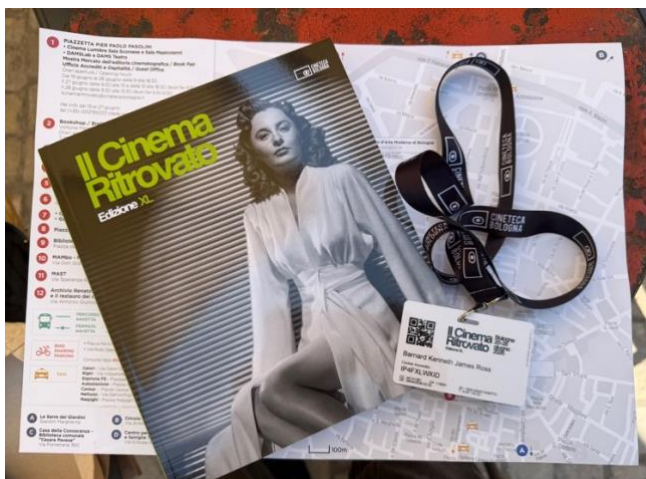
Unlike most high-profile film festivals around the world, Bologna is a Festival for the audience, not the industry. No red carpet invitation-only premieres, just multiple sessions a day across seven venues, all within easy walking distance of each other. Guests this year included Wim Wenders, Isabella Rossellini, Marco Bellocchio, Christopher Frayling and Alice Rohrwacher. I even found myself sitting next to legendary New York film critic and writer Molly Haskell, who enthusiastically chatted about her love for pre-Code films. And each night ends with an open-air screening of a classic in the Piazza Maggiore, with seating for 2,000 people. This year's closing night movie was a restoration of YOUNG FRANKENSTEIN, screened on Mel Brooks' 100th Birthday – Mel even sent a 'Thank You Bologna!' message on video to the audience.

The 41st Cinema Ritrovato runs from June 19 – 28, 2027 and I'm planning to go again! If such an event interests you, please open the link below to the Festival's website, and have a look at what it's all about. Contemplating attending such an event for the first time can be a bit daunting, but with a bit of guidance, it's very easy. Ticketing? Accommodation? Dining? Travel options? Very happy to run through all of these aspects of the Festival if you are interested. Send me an email, and I'll arrange a Zoom chat for everyone who might want to enjoy this unique experience next year.

How good would it be for Cinema Pioneers to have a delegation attend?

Ross Barnard: barnard_ross@yahoo.com.au

<https://ilcinemaritrovato.it>





"It's 5 P.M.—they're coming. Get the Aperol!"

(Cartoon by Matilda Bergstrom, New Yorker, June 26, 2026)

*This Cinema Pioneers Bulletin has been compiled and edited by Ross Barnard,
National Secretary/Treasurer, August 2026.*