

NFSA JOURNAL

THE CORRICK COLLECTION: A CASE STUDY IN ASIA-PACIFIC ITINERANT FILM EXHIBITION (1901-1914)

Leslie Anne Lewis

Defined narrowly, the Corrick Collection held at Australia's National Film and Sound Archive consists of approximately 135 early films shown by the Corrick Family Entertainers, a vaudeville-style musical troupe, during their international tours from 1901 to 1914. By taking a broader view, however, placing the collection within the wider landscape of film history, it quickly becomes apparent that it is more than just the sum of its parts: the Corrick Collection is an unusually rich archival treasure with great potential to inform a number of areas within the histories of both film and film archives, as well as providing a number of well-preserved and unusual examples of early cinema.

Considered in this larger context, the collection encompasses two broad swathes of film history – the beginning of the 20th century as it travelled thousands upon thousands of miles with the Corricks, and its existence as an archival entity at the end of the century and today. As a collection, it provides insight into the lives of early itinerant film exhibitors, as well as reflecting changes in archival practices and institutional change through its treatment since arriving at the archive nearly four decades ago. In terms of

volume, the Corrick Collection might be considered relatively small, but thanks to its depth and unique nature, it is undoubtedly a valuable resource capable of enriching our understanding of cinema's development.

This essay is prompted by an ambitious task recently undertaken by the NFSA: to identify, organise and create new preservation items for the entire Corrick Collection. The project seeks to make these films more fully available to scholars, researchers and audiences for the first time in over a century. In support of that project, this essay is intended to introduce the collection in a way that highlights its unique nature and history, as well as what it contributes towards a further understanding of both the early cinema experience and the place of such collections in today's moving image archives.

After grounding my discussion of the collection by describing the Corrick artefacts in more depth, noting items of particular interest, I will consider it from two perspectives: as it was used by the Corricks during their touring days, and as it has existed as an archival entity within the National Film and Sound Archive since first contact between the donor, the troupe leader's grandson John Corrick, and the institution. My examination of the Corrick family and their act focuses on their incorporation of film within what was initially planned as a chiefly musical production, and considers their place within the realm of itinerant exhibitors. In terms of the collection's experience within the NFSA, I will attempt to determine how this body of work was transformed from a treasured family heirloom to an archival treasure of national importance, an ongoing process that began in the late 1960s. In looking at the process overall, shifts in institutional focus as well as archival theory and practice can be traced in the contours of the collection's history at the NFSA. Finally, a consideration of these changes and the resulting decisions made within the NFSA will provide a preliminary assessment of the challenges posed by this particular collection, and offer a glimpse into the often unseen work of a film archive.

THE CORRICK FILMS

As was typical of many exhibitors in cinema's early years, the Corricks presented a widely varied film program. Heart-wrenching dramas played alongside brightly coloured trick films; actualities and current events shared the screen with slapstick comedies. A show might begin with a view of Britain's King Edward VII and Queen Alexandra attending a college graduation ceremony, accompanied from the wings by the Corricks singing the national anthem – a combination that prompted cheers and standing ovations during performances in India. This crowd-pleaser would be followed by a range of images: elephants working in a Burmese forest, the misadventures of an elderly couple searching for an apartment, the magic of an 'express sculptor'.

The diversity of the surviving films once screened by the Corricks reflects that tradition, containing examples of a wide array of topics, genres and producers. Examples include comedies such as *The Lost Child* (American Mutoscope & Biograph, 1904), *Le Tour du monde d'un policier* [*A Detective's Tour of the World*] (Charles Lépine, 1906), *La Poudre antinéurasthénique* [*The Anti-Irritability Powder*] (Pathé, 1909), *Her First Cake* (James Williamson, 1906) and *Cretinetti lottatore* [*Foolshead Wrestling*] (Itala Film, 1909). Dramas screened include *And a Little Child Shall Lead Them* (D.W. Griffith, 1909), *Marie-Antoinette* (Pathé, 1904), *Fire!* (James Williamson, 1901) and *A Baby's Shoe* (Edison, 1912). Trick films such as those featuring the talents of Segundo de Chomón – *La Peine du talion* [*Tit for Tat*] (Charles Lépine, 1906) and *La Poule aux oeufs d'or* [*The Hen That Laid the Golden Eggs*] (Gaston Velle, 1905), are two examples – and Walter R. Booth (*The Hand of the Artist*, 1906) were especially popular and frequently highlighted in advertisements and reviews. Actualities depicting life in various corners of the world, along with documentaries such as *A Canadian Winter Carnival* (Edison, 1909), *La Métallurgie au Creusot* [*Creusot's Metallurgy*] (Pathé, 1905), *Naval Attack on Portsmouth* (Charles Urban, 1907) and

footage taken before and after the 1906 San Francisco earthquake (Edison, 1906; American Mutoscope & Biograph, 1903) were heavily promoted in advertisements and advance articles. The wide range of titles and topics guaranteed there would be something of interest to everyone, a factor surely on the Corricks' minds as they selected films to purchase for their collection; drawing as large a crowd as possible was, after all, the primary goal.

Among production companies, Pathé is the most heavily represented, with a significant number of films from their 1906 catalogue; there are also examples from Urban, Edison, Gaumont, Robert William Paul, Vitagraph and Itala Film, among others. The films date from throughout the Corricks' 13-year touring period, but there appear to have been two major influxes of titles: the first in 1906 during an Australia-wide tour, and then again in 1909 following the family's trip to London. About half of the collection is coloured, and with few exceptions those colours remain remarkably bright in the extant prints. Approximately 35 titles are stencilled or hand painted, and another 30 are tinted and/or toned.

One of the great pleasures of examining a collection such as this is the excitement of coming across the unexpected – opening each can reveals another bit of cinematic history, each day of examining and cataloguing the collection brings surprises. Working with the Corrick Collection has afforded more than a few such experiences. As one example: a short film labelled in the original inventory as *Procession from Castle* proved to be a three-shot newsreel showing the 1902 coronation procession of Edward VII and Alexandra. The first shot is the expected view of carriages going by, the occupants only barely and briefly visible, followed by a crowd of lords, ladies, and soldiers of the realm. The second view, however, is quite striking: a dramatic long shot of the parade as it makes its way through Whitechapel, the background dominated by Canada's contribution to the festivities, a large archway through which the procession passes, proudly declaring "Canada – Britain's Granary in War and Peace – God Bless Our King and Queen". At first, the third shot seems similar to the first – carriages and dignitaries passing by – but the camera is positioned closer to the action rather than above the crowd, and expressions on the faces of spectators are more clearly visible as they look down the street in anticipation. Suddenly the royal carriage comes into view, and with it an unexpected treat: in the last few seconds of this newsreel, the new King and Queen's carriage, horses, flags and guards have been hand painted – the orange and blue, red

and yellow seemingly as vibrant as when brush touched celluloid. When this brief burst of colour suddenly comes into view, its unanticipated addition to the film is enough to send delicious chills down the spine.

For all its pleasures, like all collections of this vintage there are inherent concerns about the artefacts' condition. Luckily, the vast majority of items have little image decomposition, but nearly every item is plagued by significant shrinkage and warping that will necessitate particular care in the preservation process. The films have been well used – many of them were shown hundreds of times during the Corricks' touring years and continued to be screened within the family for years afterwards – and so some have significant amounts of scratching, missing perforations and tears. Not surprisingly, after running through the projector so many times, the beginning and end of many items are in rough shape and a number of them have missing titles or seem to end abruptly. While this has proved to be a challenge in preparing the collection for preservation and use, this is hardly unusual in films that have been projected for such an extended period of time. In fact, rather than just an inherent flaw in their physical condition, the many 'imperfections' of these prints are a visible reminder of each print's unique history.

Today, putting together an exhibition program modelled on those of exhibitors such as the Corricks can often be done only by borrowing prints from various sources to recreate the content of the original screening. One of the most appealing features of the Corrick Collection is that knowing the specific history of its prints, who used them and how, takes us one step closer to channelling the experience of their earlier screenings; our eyes trace the scratches put on the prints when audiences watched them in Melbourne, Broken Hill or Madras. Many of the splices that fly by were made by the Corricks' operator when preparing for a night's show. Each of these small visible reminders of their prior use bears witness to the films' former life touring the world with the Corrick family.

While the basic physical details of the collection are relatively easy to enumerate, its larger historical significance is less readily tangible. Full appreciation of the collection and its broad-reaching importance is inextricably linked to an understanding of the contexts surrounding its creation and existence over the past century. The wealth of supporting documentation that came to the NFSA along with the films provides a starting point for research into these contexts. These items include a detailed inventory of the films, a taped interview with the troupe's

projectionist, son Leonard Corrick, some family photographs, duplicates of illustrated song slides, and a catalogue compiled by the donor, noting each item's likely title, release date and production company, the presence of colour, the first date he was able to find for the print being shown by the family, as well as occasional notes related to the film itself. The collection also includes a scrapbook kept by one of the family members containing advertisements, reviews and articles from newspapers in many of the places where they performed. The scrapbook in particular is a goldmine for anyone trying to reconstruct the evolution of the family's act, including the changes in how motion pictures were incorporated in the show. From a curatorial standpoint, investigating how the Corrick Collection films were used and treated in the past is integral to bringing them to their full potential now. Understanding the artefacts' histories helps to guide their conservation and preservation, informs possible cultural programming, and contributes further detail to our understanding of the work practices of the Corricks and other film exhibitors of their era.

THE MARVELLOUS CORRICKS

At the Town Hall the Corrick Family of musicians, etc. – the etceteras being both diversified and numerous – are again providing a show that sparkles with good old-fashioned wholesomeness. The family, despite the fact that it doesn't condescend to break much new ice, but goes on its own delightful way, is at least unorthodox in the fact that it doesn't trouble about having any interval...¹

Albert Corrick had planned from the very beginning to have a musical family. Soon after marrying, he and his wife Sarah founded an academy of music in Christchurch, New Zealand, importing sheet music and instruments from abroad. Of their nine children, seven daughters and one son survived to adulthood, and as one reporter noted in his history of the family, "Mr. Corrick was quickly made to realise that he had a small gold mine in his son and daughters".² Though occasionally supplemented by an outside comedian or lecturer, the 10 family members formed the core of a troupe known alternately as The Corrick Family Entertainers, The Corrick Family Singers, the Marvellous Corricks, and so forth. In December 1900, Sarah, Albert and the six older children, then aged

¹ *Adelaide Gaddy*, 8 August 1906.

² *Times of Ceylon*, 2 October 1907.

between 12 and 22, began a year-long tour of New Zealand. After a few years the two youngest daughters rejoined the family in Australia, taking their places in the family business.³

In addition to training his children as a choral group, performing selections from operas along with "comic and pathetic songs", Albert taught them to be champion bell ringers and national dancers, performing the Highland Fling and Sword Dance and the Irish Reel and Jig. Their most celebrated talents, however, were as musicians. Between them the Corricks could play a wide variety of instruments – including the piano, organ, flute, piccolo, cello, violin, saxophone, mandolin, cornet and others – with each family member able to play several.

Albert and Sarah often employed music as a cure for both boredom and illness. Three pianos in the house meant there was always room for practising, and when daughter Ruby developed breathing problems as a small child, Albert decided that the best therapy would be to play a wind instrument and so taught her the French horn and cornet.⁴ As performers, the Corricks were considered consummate professionals at the top of their craft. One of the publicised reasons for the troupe's 1907-1909 international tour was to give the children further musical training in England. Individual members of the Corrick family were often singled out for praise in reviews and articles: the formerly breathing-impaired Ruby was regarded as a virtuoso cornet player, Ethel had a gift for comic songs, Alice frequently headlined and was compared favourably to Dame Nellie Melba – and, of course, Leonard was the resident 'Biograph expert'.

The two-fold implication of the name 'The Corrick Family Entertainers' was entirely appropriate: the Corrick family provided family entertainment. The act focused on the family, and the family was entirely focused on the act. To draw an appropriate crowd, the Corricks' publicity photos, advertisements and selection of acts traded heavily on the notions of 'family' and 'respectability'. Photographs used in ads included stiff, formal family portraits, unsmiling faces looking gravely into the camera lens; photos of the children posed with their instruments would have been at home in any respectable parlour, while others featured the children dressed in the quaint Dutch costumes and traditional Highland garb worn during various songs and dances.

Advance notices distributed by the group's manager were unequivocal in promoting



Corrick Family Entertainers, souvenir pamphlet, c. 1910, cover – NFSA Collection: title no. 477249

"The Corrick Family furnish a unique illustration of heredity and consanguinity, being singularly and collectively specially gifted with the same artistic abilities distinctly superior to any similar organisations; their bill of fare surpasses anything hitherto submitted for the approval of the great amusement-loving public." (pamphlet, p. 3)

this image of respectability: "Miss Ethel, violiniste, dancer and vocaliste, whose dainty and refined rendering of the class of song usually heard with somewhat objectionable accompaniments in vaudeville entertainments, has been the subject of favourable comment in the metropolitan press."⁵ Regarding a comedian travelling with the troupe, one reviewer stated, "The special comedian of the company, Mr. Chris Young, would be an acquisition to any company, if only to show, apart from his ability, how comic business can be sustained without the slightest taint of forwardness or vulgarity."⁶ Other critics also remarked on the difference between the Corricks and some other acts: "Refinement, which characterises the entertainment, is in marked contrast to the vulgarity exhibited by some of the 'town' companies we see here. The members of these combinations apparently think we 'country bumpkins' are unable to discriminate between vulgar buffoonery and refinement."⁷

A Corrick concert was one that could be enjoyed by anyone: at some events all ladies in attendance received copies of family photos as free souvenirs, and the shows were considered entirely appropriate for children.⁸ Local luminaries were given tickets to concerts, further increasing the high profile and respectability of the events. Included in the family scrapbook are thank-you notes from the choir director of St Patrick's Cathedral in Melbourne and a Tasmanian bishop, each praising the sophisticated nature of the program. Though they couldn't charge money for Sunday performances, the Corricks gave a number of 'sacred' concerts, especially around the holidays, and made a point of providing musical accompaniment at local church services.

As the *Gadfly* quote above suggests, the Corricks seem to have done a good job promoting the respectable family-friendly nature of their act, perhaps even going a bit overboard in their 'old-fashioned wholesomeness'. Even if this was the case, they found no shortage of patrons for their brand of entertainment. Over the years they played thousands of concerts in hundreds of venues, often performing every day. An account of a concert in Kapunda, South Australia recounts how patrons who couldn't get into the sold-out show climbed ladders to peek in through the hall's high windows.⁹ At a free Sunday performance in Belmont, Victoria, there was reportedly a stampede for seats even by "women arrayed in the height of fashion", so eager were they to hear the family perform.¹⁰ A tongue-in-cheek ad ran in several newspapers absolving the management of any liability should there be "Any injuries received in the CRUSH AT THE CONCERT HALL To-morrow Night", following up with details of where tickets could be purchased.¹¹ Exaggerated or not, these stories and ads planted the seed that a musical performance by the Corricks and a screening of their films were, as one of their advertising taglines read, "Two Shows – Too Good – To Miss!"

After touring both the North and South islands of New Zealand, the family left for Tasmania in April 1902, joining relatives in the southern state. Between 1902 and 1907, they visited all of the Australian states and territories, playing everywhere from small towns where miners would drive in from the gold mines to see the performance, to large cities with established theatres. The family left Australia in September 1907, travelling to Sri Lanka, India, Burma, Singapore, Java

³ Corrick, p. 2.

⁴ Leonard Corrick monologue, recorded c.1966. NFSA collection; title no. 419142.

⁵ *Geraldton Guardian*, 19 July 1907.

⁶ *Gippsland Mercury*, 17 October 1905.

⁷ [scrapbook press clipping – source newspaper unknown], Pontville, Tasmania, 16 August 1904.

⁸ *Bairarat Star*, 30 December 1905.

⁹ *Kapunda Herald*, 10 October 1906.

¹⁰ *The Evening Echo*, 26 January 1903.

¹¹ *The Statesman* (Calcutta), 11 December 1907.

and Sumatra before arriving in London in August 1908. They returned to Australia in 1909 to begin another tour of the continent, and continued to perform as a group until the death of the family patriarch in 1914. After 13 years of non-stop travel, the Corrick Family Entertainers ended their touring career and settled in the family's adopted home town of Launceston, Tasmania, where the children (now aged between 19 and 35) continued to perform in orchestras and other regional musical groups.

LEONARD'S BEAUTIFUL PICTURES

For the first time in the Pettah. Leonard's Beautiful Pictures... will be exhibited by Electric Lights. There are Pictures and Pictures, BUT LEONARD'S ARE THE PICTURES.

Every subject Brimful of Absorbing Interest, a Festival of Magic Mystery, Gorgeous Colouring and Astounding Cleverness. A Display of Dazzling Splendour. A Galaxy of Musical and Pictorial Art. DO NOT MISS These Opportunities of Enjoying the Musical & Pictorial Treat of the Twentieth Century.¹²

While they embraced tradition in many ways, the Corricks were at the forefront of modern life in others. In January 1901 they acquired an Edison projector and a small group of films from the Virginia Jubilee Singers, an American company of travelling entertainers led by Orpheus Myron McAdoe.¹³ Fourteen-year-old Leonard became the resident film expert, running the show and maintaining the equipment. Advertised simply as "The Biographe" this most modern of technologies made its debut with the Corricks on 22 February 1901 as the final act before the concert's intermission, following Professor Corrick's rendition of 'The Lads in Navy Blue'.¹⁴ According to Leonard Corrick, in the early days of their foray into film exhibition, one of the more popular items was a short film featuring two men balancing on a greased pole while having a pillow fight, the goal being to knock their opponent into a pool of water below. In a trick performed by many early projectionists, after the short film ended Leonard would then run it backwards through the projector. By allowing the combatants to defy gravity and fly back into their original positions, the audience was entertained a

¹² Advertisement for Colombo performance, 18 October 1907.

¹³ Author's conversation with John Corrick, 22 March 2007.

¹⁴ Program, 22 February 1901.



Mr. LEONARD CORRICK
Clarinet Soloist, Baritone, Dancer and Kinemato Expert.

Corrick Family Entertainers, souvenir pamphlet, c. 1910, p.7 – NFSACollection: title no. 477249

In addition to bell-ringing, dancing and playing the corner, son Leonard became the group's 'kinemato' expert in 1901 at the age of 14. Nearly 70 years later, interest in the family's cinematic activities led the National Library to contact Leonard's son John about adding the Corrick films to the National Collection.

second time and the Corricks got double the mileage out of one brief film.¹⁵

Early in their touring career, cinema was only one of the visual curiosities the Corricks included in their programs. Not surprisingly, they made great use of illustrated song slides, some of the most popular being 'My Tiger Lily' and 'I Wonder Who's Kissing Her Now'. Some, such as the lantern slides depicting naval ships and sailors that accompanied 'The Lads in Navy Blue' still survive.¹⁶ The Corricks' use of film and lantern slides as part of their concerts was hardly atypical; as

¹⁵ Leonard Corrick monologue, recorded c.1966. NFSACollection: title no. 419142.

¹⁶ While the vast majority of the Corricks' items are held at the NFSAC, John Corrick chose to deposit a few of the family's artefacts at the Queen Victoria Museum in his hometown of Launceston, Tasmania. Corrick artefacts held there include additional scrapbook pages, correspondence, some lantern slides and the three projectors used by Leonard in his lifetime.

Robert Allen notes in his study of vaudeville and cinema, visual curiosities had a long history in vaudeville. In the nineteenth and early twentieth centuries, vaudeville acted as an important site for new forms of visual and audio technology to find an audience.¹⁷

Though the Corricks included film as part of their concerts almost from the very beginning (the February 1901 concert came only two months after they started touring), it was some time before films were acknowledged as an integral part of the act. Initially the inclusion of these "up-to-date animated pictures" was mentioned in ads and reviews only as a postscript to the family's prodigious musical talents. However, within only a few years, "Leonard's Beautiful Pictures" (known also as "Leonard's Bioscope Pictures", "Leonard's Biograph Company" and "Leonard's English Biograph Company") frequently received near-equal billing with the musical portions of the act and made up fully half of the nightly two-hour program. Reviewers often noted the high quality of the films, their brilliant colours and steadiness on the screen, and the accompanying sound effects. Advertisements began to include titles scheduled to be shown, and reviews gave descriptions of plots and characters.

EXACTLY SIMILAR

While in major Australian cities the Corricks were certainly a highly regarded family of performers whose visits were much anticipated, they were by no means the only cinematic game in town. As Eric Reade notes, by midway through the first decade of the century, Australia's metropolitan areas had teeming cinema scenes with multiple exhibitors and a burgeoning production industry. The largest local producer was the Salvation Army, which made a number of lengthy films at the turn of the century on local and religious subjects, but there was also a thriving business importing films from overseas. This influx of international images helped feed the hunger of patrons who frequented the numerous exhibition spaces in the larger cities, as well as providing subjects for those showing films outside the major metropolitan areas.¹⁸ The Corricks sometimes played month-long engagements in these large cosmopolitan venues, most of which hosted a wide selection of programs including plays and operas, as well as concerts and films.

¹⁷ Allen, p 78, p 115

¹⁸ For an in-depth description of Australia's metropolitan cinema landscape in the first decade of the 20th century, see Eric Reade's article, 'Australian Silent Film, 1904-1907: The Features Begin' in *Film Before Griffith*, ed. John Fell. Further discussion of Australian film production in this period, including the work of the Salvation Army, is covered in Graham Shirley and Brian Adams' book *Australian Cinema: The First Eighty Years*, pp 10-24.

However, the Corrick Family Entertainers were active participants in an alternative mode of exhibition as well, one that eventually died out as dedicated film exhibition spaces became the norm. As itinerant film exhibitors, companies such as the Corricks were largely responsible for bringing film to audiences living outside the major metropolitan areas, audiences that might not otherwise have the opportunity to experience cinema. Staying in a location anywhere from a single night to several weeks, these travelling shows generally followed one of two patterns: either they were independent, doing their own publicity and setting up shows in a tent or under the stars, or they worked in partnership with local organisations who would provide the space for the performance and take care of advertising the program in exchange for a percentage of the take. The latter type of events were frequently advertised as benefits for whatever organisation was sponsoring the event, and an exhibitor might make use of different models at different times, depending on the locale.¹⁹

By and large, the Corricks took care of their own arrangements, employing a business manager to book venues and take care of publicity. Their manager appears to have been very diligent in his work, a fact readily apparent even after a brief look through the family scrapbooks. Pasted there are scads of advance articles submitted to different newspapers; each contain exactly the same text, save for specifics about date and venue. In anticipation of their arrival in Colombo, Sri Lanka, the manager for their international tour had apparently done such a comprehensive job of papering the city with advertisements that some reporters observed it was impossible for anyone to not know the Corricks were coming to town.

The Corricks and others like them travelled with everything they needed for their shows. When the family left on their international tour they took a reported seven tons of equipment, paraphernalia such as costumes, baggage, lights, sets and instruments, which included their own piano.²⁰ In 1906 Albert ordered a portable electrical plant to replace the dim lights they had been using on stage and in the projector. In addition to reportedly reducing flicker in the films considerably, "Leonard's Electric Engine and Dynamo" freed the troupe from its dependence on whatever facilities might or might not be available at a venue, giving them far greater control over their performances. Besides the projector, the generator provided energy to run electric fans and light for both the stage and the outside of the building. Using this power plant, they claimed to be the first to

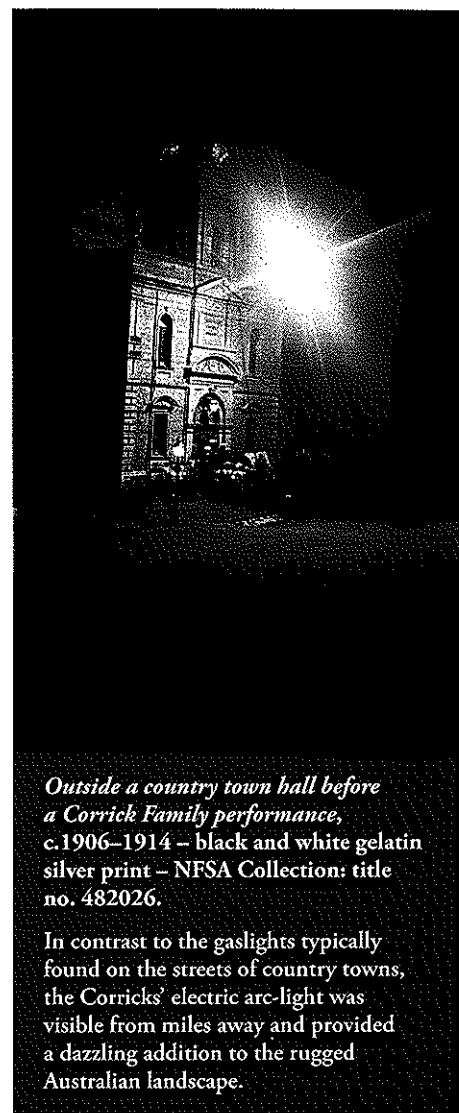
bring electricity to many Australian towns, including Clunes, Victoria, where they premiered the new electrical set-up in January 1906. The Corricks took advantage of the novelty of electric lights by hoisting bright lights up on 40-foot poles outside the venues to attract a larger audience, and at least one reviewer described the lighting system as itself "one of the features of the entertainment".²¹

Compared to some travelling exhibitors, the Corricks covered an extensive territory during their tours, including the whole of Australia, as well as several international locations. However, they weren't out on the road alone, as they travelled in circuits shared by other itinerant exhibitors such as T.J. West in Australia and Abdullally Esoofally in Southeast Asia and India.²² While they weren't always the first to show films in a particular town or region, they made a point of promoting the fact that they brought 'exactly similar' programs to every town and venue, no matter how small, produced just as they were in major cities like Melbourne, Sydney and Colombo. Along with the rapturous advance notices placed by their shrewd business manager detailing the quality of the performances and pictures, this egalitarian promotional approach made a local performance by the Corrick family a much-anticipated event.

While the Corricks employed the term 'exactly similar' largely in reference to the overall structure and content of their concerts, the phrase also indicates attributes of cinema that serve to characterise the work of itinerant film exhibitors as inherently democratic in nature. In their claim to provide the same program in every venue, the Corricks exploited cinema's egalitarian nature in several ways granted by film's then-unique form and the types of views they chose to screen.

First, itinerant exhibitors such as the Corricks took advantage of the fact that, as cinema is an easily transportable art form, a film-based act could travel far and wide and had the potential to remain largely the same wherever it was screened. This allowed those living in areas far away from cities to be on equal footing with their metropolitan counterparts, or even just with those who came to see the show on a different night. The family could (and did) advertise that an audience member in Bendigo would see the same views as one in Melbourne, essentially bringing an aspect of the cosmopolitan world to each of their patrons' doorsteps.

Film's nature as a mechanically reproduced medium means that, unlike most paintings,



Outside a country town hall before a Corrick Family performance, c.1906-1914 – black and white gelatin silver print – NFSA Collection: title no. 482026.

In contrast to the gaslights typically found on the streets of country towns, the Corricks' electric arc-light was visible from miles away and provided a dazzling addition to the rugged Australian landscape.

sculpture and pieces of architecture, this art form was designed to exist as a series of multiple, nearly-identical copies. Itinerant exhibitors took the opportunity this afforded and ran with it, thus facilitating cinema's introduction to audiences it might not have reached otherwise. This type of exhibition helped film to realise its potential as an art form more accessible to a wider audience than traditional modes of artistic expression. Considering the plethora of exhibitors worldwide who could be screening the same film, the Corricks' pledge to show the same views to all of their audiences became part of a global experience facilitated by this network of exhibitors, as the same title could be shown in places as varied as Bendigo, St Petersburg, Mexico City or Des Moines, Iowa.

By bringing its subjects to a wide audience, cinema allowed different areas of the world to share a new type of mass media experience for the first time, one that documented the 'living' world beyond the horizon – not static as in photographs but existing in the fourth

¹⁹ Gomery, pp 11-12.

²⁰ Corrick, p 3.

²¹ *Bendigo Evening Mail*, 27 February 1906.

²² Shirley and Adams, p 22; Abel, p 220.

dimension of time. One of the Corricks' most heavily advertised film programs was one billed alternately as *A Trip round the World* or *The World from Pole to Pole*. A regular staple of Leonard's Beautiful Pictures, and similar to programs found in the repertoire of many travelling exhibitors, the concept remained the same through the years, even as the specific films changed. Leonard projected images of India, Singapore, Germany, Italy, Britain and Japan, among other locations, treating his audiences to views of the pyramids and Niagara Falls, and shots taken from trains winding their way through the Swiss Alps and the Middle East. It is in these world-tour style programs that itinerant exhibitors' use of film served another democratising function, one that at least the Corricks consciously exploited in their advertising. Through film, views previously reserved for society's privileged elite found a new audience, people who had never before had the opportunity to see such sights in 'living reality'. Photography had begun this process decades before, but the added dimension of time – and thus movement – that comes with cinema magnifies exponentially the connection between images on a screen and the real world.

While a city-dweller might be equally unfamiliar with the sights screened, the opportunities for those in metropolitan environments to experience what cinema had to offer were far more frequent and regular than for those living in other areas. In many locales, itinerant exhibitors were the ones who introduced these exotic views to a population less likely to see them otherwise. Though travelling to Egypt to see the pyramids in person and going to the local Mechanics' Institute to see ghostly images of the same monuments projected on screen are certainly vastly different experiences, just seeing realistic representations of distant people and places at all was a step forward. By making images of unfamiliar people and places in the world available to a mass audience, cinema began to break down long-standing barriers between those whose circumstances provided opportunities to see the world beyond the town limits, and those who hadn't or wouldn't ever venture far from home. At the same time the cinema was making the world a smaller place by introducing new views to mass audiences, it also provided a new type of evidence that the world beyond the horizon was alive and kicking.

In addition to taking advantage of film's capacity to allow unfamiliar images to be screened for diverse audiences separated by both time and space, some travelling exhibitors embraced another practice that made the most of the medium's democratic possibilities. With the purchase of a motion

picture camera in 1907, the family began making their own films to show during their concerts. By projecting these films alongside the work of well-known producers like Edison, Pathé and Urban, they put themselves and the local people and landscape on par (or at least on the same screen) as the Eiffel Tower, the British King and Queen, and the magic of luminously-coloured fantasy films.

The family first used the camera in Perth, Western Australia in March 1907, taking a page from the Lumière playbook by filming the people and streets of the city around them. On 8 March 1907 they ran an announcement in the Perth *West Australian*:

Special Notice: A MOVING PICTURE of the PRINCIPAL STREETS of PERTH will be taken by CORRICK'S Operation TOMORROW (Saturday) MORNING. The pictures will be taken from the Corners of Hay and Barrack streets, Hay and William streets, and St. George's Terrace near the G.P.O., at eleven o'clock, and will be SHOWN on SATURDAY EVENING and Every Evening during the coming week at the QUEEN'S HALL.

When screened that night, the short film met with great enthusiasm from the Perth audience. Responses were similar to a subsequent film they made locally, featuring the championship running race between Irishman R.B. Day and Australian sprinting champion Arthur Postle, held a month later in Western Australia on 10 April 1907 and promoted in a similar manner to *Street Scenes in Perth*. When the film premiered in Kalgoorlie, the site of the match, local hero Postle came to see himself onscreen and was then invited onstage to address the crowd. A Monday review of the concert noted that a number of audience members attended the performance to see if they too could pick their own face out of the onscreen crowd.²³ *The Day-Postle Match* was one of the Corricks' most heavily promoted films over the next year, drawing favourable crowd reactions from audiences as far off as India. When a new program was announced for the next night or week, ads assured potential audiences that the racing film would remain on the bill.

The family made at least two narrative films with themselves as stars. *Sports and Play at Sea* was filmed onboard the S.S. Runic during the long voyage back from Great Britain in 1909. A section of the film took its inspiration from the pillow-fight film the family screened during their early touring days – in the Corrick-made film, a number of male passengers compete at trying to push each other off a greased pole and into a pool

of water on the deck. The second, *Bashful Mr Brown*, was shot in April 1907 while the family performed in Perth. The film tells the story of a clumsy young suitor who embarrasses himself while helping his hostess serve tea. He runs off, taking the tablecloth with him as he is chased through town by a crowd of children.²⁴ In her work examining the history of cinema in Western Australia, Ina Bertrand notes that this film was likely the first dramatic narrative film made in the state.²⁵ In total, nine Corrick-made films, some with their original negatives, are held at the NFSA.

Though there were undoubtedly thousands of itinerant exhibitors working worldwide in the first decades of cinema, many left behind no evidence of their existence. Those that are comparatively well known, such as Lyman H. Howe, Mitchell and Kenyon, Edwin J. Hadley and Bert and Fannie Cook are so because enough evidence of their exhibition activities survives for historians to examine. Thanks to the depth of the record they left behind, the Corricks have the potential to become one of those well-known examples – certainly they are one of the very few whose extensive film collection and abundant supporting material have remained together and well maintained throughout the decades.

ENTERING THE NFSA

While the Marvellous Corricks toured for less than a decade and a half, the Corrick Collection has existed as an entity within Australia's National Film and Sound Archive for almost three times that long. The collection's entry into and treatment within the NFSA is a complex case that, when considered in hindsight, stands as a representative example for changes within this archive (in its many forms), as well as shifting attitudes and knowledge within the world of film archiving and preservation in general.²⁶

²⁴ A 1934 reunion concert prompted a newspaper article recounting the family's history, an account which suggests that *Bashful Mr Brown's* lead character and the situation he finds himself in were inspired by André Deed's *Cretinetti (Foolshead)* Italian films. Though this connection has since been repeated as fact (bolstered by the fact that two of these films – *Come Cretinetti paga i debiti (How Foolshead Pays His Debts, 1909)* and *Cretinetti lottatore (Foolshead Wrestling, 1909)* – were shown by the family in their travels and are part of the Corrick Collection) it is unlikely as the Cretinetti character wouldn't appear on screen for another two years. (*West Australia Sunday Times*, 15 April 1934)

²⁵ Bertrand, p. 34.

²⁶ Recounting the complicated history of the NFSA, as it is now known, in any depth is beyond the scope of this essay. To give a small sense of the institution's tumultuous history: the National Library started collecting films in the mid-1930s, and its film division remained a part of

²³ *Kalgoorlie Miner*, 13 April 1907.

The story of the collection's entry into the archive starts simply enough. Initial contact between the National Library of Australia and John Corrick, Leonard's son and the collection's caretaker, took place in August 1968. After hearing about the Corrick-produced films through a mutual acquaintance, the National Librarian, H.L. White, contacted Corrick to ask about the possibility of making copies of several of these films, as they were considered to be of national importance. Specifically, White was interested in the Day-Postle Race film, and one which Leonard made after the group stopped touring, featuring the Prince of Wales' visit to Launceston in 1920. In exchange, Corrick would receive free 16mm acetate copies. Corrick wrote back that he was willing to make the loans and mentioned that he had other films that might be of interest, specifically one of the 1907 Dieppe Circuit race and footage of the 1896 (later determined to be 1906) Athens Olympics. These two brief letters are the starting point for a nearly four-decade long relationship between Corrick and the NFSA – the longest active archive–donor relationship in the archive's history.²⁷ White was enthusiastic in his reply and concluded his letter by saying:

The footage you mention is of great interest to us....If these could be forwarded to us immediately – knowing how quickly this nitrate-based film can deteriorate, we feel every week counts at this stage – we would have them copied as soon as they arrive here.

the library until 1984 when it split off to become its own entity, the National Film and Sound Archive. In 1999 it became known as ScreenSound Australia, joining the Australian Film Commission in 2003, and reverting in 2005 to its former name, the National Film and Sound Archive.

²⁷ The longevity and complexity of this at times controversial relationship between John Corrick and the archive is reflected in the Corrick Collection's own rather large collection of paperwork and files – six heavy folders in all. The variety of items they contain testify to this long dialogue more graphically than a mere enumeration of years can communicate. They begin with letters typed on onion-skin and carbon paper, then progress to reports printed on dot-matrix printers and finally to correspondence issued from laser and inkjet printers. Telegrams are followed by copies of emails, neatly typed lists to complex Excel spreadsheets, from a typewriter's Courier alphabet to today's typical Times New Roman and Arial fonts. Examples of institutional letterhead from each stage of the archive's existence make appearances, from its time at the National Library through to the present time. As Mr Corrick wryly responded to a 1999 letter that notes he is one of the first to receive the new ScreenSound Australia's letterhead, "I can probably boast the same distinction with a National Film and Sound Archive letter of 28th August 1984" (John Corrick letter to Ray Edmonson, 28 July 1999). All correspondence and notes cited regarding the collection's existence within the archive are part of these documentation files.

... As we have witnessed other unique material of this sort lost for all time by a matter of weeks – once deterioration starts we know only too well how it accelerates in the final stages – we will anxiously await your early reply.²⁸

Additionally, White requested a list of the other titles held in Corrick's collection so that they might be considered for duplication as well. Soon after, Corrick forwarded an inventory indicating that the collection contained 138 titles in all.

White's comments regarding the possible decomposition of the Corrick nitrate films reflect the prevailing attitude of the period, immortalised in the preservation rally-cry, 'nitrate won't wait'. It was commonly decreed that no nitrate film would survive to the year 2000, a drastic underestimate of the medium's functional lifespan. It is now clear that when properly conserved, nitrate films last much longer than originally thought, in some cases remaining in better shape than the acetate preservation elements subsequently copied from them. While preservation of nitrate is still a priority – its decomposition is a reality and preservation is necessary to create access copies – conservation of nitrate is considered equally important. In the case of the Corrick Collection this approach proved to work well, and the vast majority of elements remain in good condition.

At the time of White's letter it was often thought that, as nitrate's time was growing short, copying a film in the most efficient way possible was the best option open to archives – any copy being better than no copy. This often meant reducing the image to fit onto 16mm acetate film and duplicating it before the film deteriorated any further. The promises of acetate stock's durability (whose own preservation issues, i.e. the vinegar syndrome, were as yet unknown) and the long-hyped danger of nitrate material sometimes even led to the destruction of the nitrate originals after copying was complete.

The breadth of the current project stems largely from the fact that preservation standards now dictate that earlier copies made by the NFSA are no longer acceptable as archival elements. Because of their acetate base, the fact that they weren't typically printed using a wetgate printer (a now standard procedure used to minimise the presence of excessive scratches) and the choice made to reduce to 16mm, many of these elements are considered substandard. Thanks to the successful conservation efforts of the NFSA, new preservation work done on the Corrick films will utilise the original nitrate material. Even when the project is complete,

the original nitrate will not be destroyed. Instead, it will be conserved for a time when even better preservation methods are available, and as a reference to provide information about the film and print that is necessarily lost in the duplication process.

So, in batches of three or four titles at a time, the Corrick films began to arrive on the archive's doorstep in early 1969. After duplication, the nitrate elements were returned to John Corrick along with a 16mm copy. Even though the collection's importance to Australian history was acknowledged, there wasn't the space, funding or mandate to collect and maintain international nitrate, and anyway Corrick wasn't yet willing to part with the original films. As White described the Library's position, "Unfortunately our resources are such that we must usually restrict ourselves to copying footage of local origin", and so discussions began about offering films that the National Library wouldn't be able to preserve to other archives overseas, in particular the British National Film Archive and the US Library of Congress.²⁹ In the end, Corrick wasn't happy with the foreign archive's resulting offer – they would retain the nitrate and send back only a 16mm copy – and so that line of inquiry was dropped (at least for the time being). However, the arrangement with Australia's National Library proved generally agreeable, though Corrick was frustrated by the amount of time it took to actually make the copies (he had expected a one to two week turnaround) and so decided not to send a new batch of films until the previous ones had been returned. The duplication process continued off and on over a period of about three years, as funds and staff became available.

In the mid-1970s the archive decided that as facilities for keeping some international nitrate were now in place, it would be more efficient if the collection was kept in Canberra, rather than travelling back and forth from Tasmania. This would enable work to continue on items when time allowed, as well as keeping them in a more environmentally controlled facility. In 1975 Corrick was asked if he might consider either donating or depositing the nitrate material with the Library in Canberra on a more permanent basis. In 1977 he struck an agreement with the archive in which he would receive a set price for each reel of film for the entire collection, plus an additional amount in the form of 16mm copies of some of his films, which he would select. In the end, Corrick opted to take the entire payment in the form of 16mm copies. Though it was expected to take a few years to make them, the agreement

²⁸ H.L. White letter to John Corrick, 1 November 1968.

²⁹ Letter from H.L. White to BFI, 31 October 1969.

stated that 1977 lab rates would be used for the duration of the project, which meant he was entitled to about 12,000 feet of film. Additionally, as the donor of the collection, he would be given a 10-year embargo on the films, allowing him to “exploit whatever commercial value the material has”, and all requests for use of the films, other than for study viewing or screenings on the archive’s premises, would require his approval.³⁰

Now all of the nitrate films, only some of which had previously been copied by the Library, were coming back to the archive, again a few at a time. This process was expected to take several months, but instead stretched out over a period of years; the last of the nitrate didn’t arrive at the NFSA until the late 1980s. In frustration over the pace of the project and occasional lapses in contact, Corrick would sometimes stop sending nitrate to Canberra until he received 16mm copies of the films he had already sent. In June 1983 he renewed contact with the National Film Archive in the UK to see if they would be interested in receiving the remainder of the collection, a move he later acknowledged was a tactic to prod the Australian archive along.³¹ Similarly, three years later he wrote to the Minister for Arts, Heritage and Environment, asking for the government’s intervention on his behalf, citing the archive’s newly published report *Time in Our Hands*, which defines the NFSA as a government institution committed to caring for Australia’s audio-visual heritage, as evidence of what he felt had been promised for his family’s collection.³²

And so memos were sent and plans were made, but work on the collection moved at a snail’s pace, due chiefly to the all-too-frequent realities of the archive world – lack of funding, lack of manpower, and anything but a lack of projects clamouring for attention. Not surprisingly, the delay in getting the 16mm prints completed had a lot to do with cost (not helped by the 1977 price-fix) and demands on staff time as a number of items needed a good amount of repair and attention to be successfully duplicated. Institutional upheavals associated with the archive’s 1984 transition from being a subset of the National Library to an autonomous entity also contributed to the delays and lapses in communication. Despite what were clearly the best of intentions (an attitude reflected throughout the collection’s documentation files), the Corrick Collection

remained near the bottom of the priority list, preventing completion of the nitrate deposit and meeting of the donor obligation until the early 1990s – almost 15 years after the initial 1977 agreement.

After the last of the 16mm copies had finally made their way to Tasmania, another bone of contention arose between archive and donor that had heretofore been suppressed: what exactly was to be done with each of the films once they made it to the NFSA? While Corrick believed that they would all be preserved immediately – even those he didn’t request copies of – that was never the plan on the part of the archive. The desire to do so was likely there, but the realities of this type of work, then and now, make total, rapid assessment and preservation of an incoming collection next to impossible; maintenance of the items is often the best (or only) choice. By the time this issue came up, over 15 years after the initial donation conversations, the attitude of ‘nitrate won’t wait’ and the rapid copying of films as standard policy had – as discussed above – shifted to a renewed focus on the benefits of conservation as a chief means of dealing with artefacts held in moving image archives. Despite the fact that he felt the NFSA had reneged on the original agreement, Corrick eventually had to come to accept that full preservation of the collection was not going to happen immediately, as he would have liked.

WITHIN THE NFSA

While both the development of new approaches to maintaining film artefacts and the way the collection came into the NFSA had a decisive effect on the shape of the Corrick Collection as it exists today, the same applies to the decisions and actions originating from within the archive. I need to stress at this point that it is not my intent to be critical of the collection’s treatment within the NFSA. A great deal of good work has been done on the films by a variety of staff members over the years, and I firmly believe that the collection is in such good condition today thanks in large part to the NFSA’s efforts. In the context of this essay, I am more interested in considering how decisions made within the institution, decisions which at the time were often in line with current thinking in the archive field, are reflected in and affect the Corrick Collection as it exists today. All archives face similar issues to those presented by this collection and have developed their own ways of dealing with them, making decisions that directly or indirectly impact a collection’s overall evolution. Five such actions that have affected the Corrick Collection are highlighted below.

1. From the very beginning, it was unclear if the collection was to be treated as a cohesive entity or as a series of individual films. Though not stated in the 1977 agreement, notes of the meeting between Corrick and Ray Edmondson, then Chief Film Officer and later the NFSA’s deputy director, indicate the desire to maintain the Corrick films as a unified collection. This was not always the case in practice, however, and debate over the films’ status as a collection has influenced several decisions made through the years.³³ By considering them as a collection, their relevance to the NFSA’s mission is readily apparent: they belonged to and were used by a family who helped spread cinema to the Australian nation and beyond. Being defined as a group increases their profile and priority within the institution’s larger collection. If not treated as a unified whole, most would be seen as simply individual foreign titles, and their significance as historical artefacts would more easily fall by the wayside.
2. The piecemeal method of bringing the films in – which may have worked had it only taken the few months originally planned – is one of the chief culprits in the resulting disorganisation and confusion surrounding various elements of the collection. However, this was compounded by the various cataloguing, inventory and tracking systems applied to it over the years. Pages and pages of correspondence and hours of time have been devoted to trying to figure out what actually came to the archive and when. Separate systems of recordkeeping muddied the waters even more, and title changes and software updates compounded the problem still further. The fact that a large number of people, all with different backgrounds and training, were responsible for creating and maintaining these records through the years is reflected in the records’ overall lack of consistency. It seems unlikely that the exact series of exchanges is ever going to be figured, or if doing so is even a worthwhile exercise. What’s been more important as the current project gets started is determining what finally made it to the NFSA and its state today.
3. Between 1989 and 1997, a number of non-Australian films were repatriated as part of an international attempt to return films to their countries of origin, an experiment that met with mixed results. The reasoning behind the decision to participate in the project makes a certain amount of sense – it wasn’t in the mandate

³⁰ Correspondence between Ray Edmondson and John Corrick, 24 August 1977.

³¹ John Corrick letter to British National Film Archive, 2 June 1983; John Corrick letter to Ray Edmondson, 21 June 1983.

³² John Corrick letter to the Minister for Arts, Heritage and Environment, 8 July 1986.

³³ Notes from Corrick-Edmondson meeting, 12 July 1977.

of the NFSA to collect certain items, and if they couldn't be utilised in Australia they could go to an archive where they would be given a higher priority. However, a number of issues worked against the ultimate success of the program. One of the most prominent was the fact that while the original arrangement was that the NFSA would receive preservation copies of the titles repatriated from the receiving archive, some institutions have yet to make good on that obligation.

In the case of the Corrick films, the confusion over their status as a discrete collection that should be kept together allowed four items to be repatriated that should not have been; a can of film containing eight Corrick titles was accidentally sent out of the country as well. The search for those eight titles within the NFSA consumed many hours of staff time over the years before it was realised they had been sent overseas. Also complicating the matter was the fact that these and some of the other Corrick titles were never formally accessioned into the NFSA's collection – that is, they weren't entered into the records as individual titles, only as a reel of Corrick material, specific contents unknown.

4. To save space in the nitrate vaults, in the late 1980s and early 1990s smaller titles were compiled onto larger reels and stored in one can. The reasoning behind this decision is also appreciable given the space constraints at the time, but since there were so many tracking problems beforehand in the case of the Corrick films, this method ended up drastically complicating the situation. Because an accurate list didn't exist prior to the compiling, there are issues now in terms of knowing exactly what is in each compilation – items are there that aren't supposed to be, or are missing from their assigned compile without a clear explanation. Some of the items were preserved before they went into compilations, some compilations were duplicated as a whole, and still others had only parts copied because one element or another was in too bad a shape to go through a printer. Unfortunately, some of this information was not recorded in the title records. What this means is that not only will the nitrate copies have to be examined and have their contents confirmed, but also that the same will have to be done for the existing elements created through the years – preservation copies, access prints, videos, and so on.

5. In addition to the actions and results mentioned above that were not adequately recorded, some of the other work done unravelling the tangles of the collection – such as tracing individual films' movements within the vaults, and reconstructing and identifying items – didn't make it into the title's main record either. As a result, some work has been duplicated several times over, and undoubtedly pieces of information have been lost entirely. Now that the current preservation project has begun, the repercussions of this and other actions taken in the past can no longer be avoided.

Given the convoluted path taken by some of the collection items and records within the NFSA over the years, the first step in the current project has been to return to the initial 1968 inventory and compare that to the collection as it is held in the NFSA today, matching donor titles with NFSA-created titles and tracking down items that have otherwise gone missing. Additionally, work is being done to positively identify each film's original release title and create a filmographic record for each one. The ultimate goal for this stage is to create a solid foundation for the work that is to come, a starting point clear of the build-up of unnecessary information that has attached itself to each item over the years. In the event that this information is required in the future, it will be possible to retrieve it from the files; otherwise further energy need not be expended maintaining outdated or otherwise not useful data. The newly streamlined information, along with further research on each title and its use by the Corrick family, will eventually be compiled into a catalogue raisonné of the Corrick family's legacy.

In the end, putting the collection straight will require the input and cooperation of NFSA staff from several different branches – Curatorial, Collection Information, Collection Management, and Preservation and Technical Services. Through the ambitious preservation project currently underway at the National Film and Sound Archive, the Corrick Collection will hopefully

be allowed to finally realise its full potential as both a national and historic treasure, one that not only brings new light to the activities of the Corrick family and a greater appreciation of the service they performed for audiences in the early 1900s, but also contributes to a broader discussion of both the family's place in film history and the collection's value at the beginning of the 21st century.

Leslie Anne Lewis received her PhD from the Department of Radio/Television/Film at Northwestern University, Evanston, Illinois, and is a graduate of the L. Jeffrey Selznick School of Film Preservation at George Eastman House, New York. Her work focuses on early cinema, particularly travelogues and non-fiction film, and she was the first George Eastman House Exchange Scholar with the NFSA in 2006.

Works cited:

- Allen, Robert C. *Vaudeville and Film 1895-1915: A Study in Media Interaction*. New York: Arno Press, 1980.
- Abel, Richard, ed. *Encyclopedia of Early Cinema*. New York: Routledge, 2005.
- Bertrand, Ina. 'Early West Australian Film Producers', in *The Moving Image: Film and Television in Western Australia 1896-1985*, eds. Tom O'Regan and Brian Shoemith. [Australia]: History and Film Association of Australia, 1985.
- Corrick, A.C. 'The Corrick Family.' *Ancestor*, vol. 22, no. 7 (Spring 1995), pp. 2-3.
- Gomery, Douglas. *Shared Pleasures: A History of Movie Presentation in the United States*. Madison: University of Wisconsin Press, 1992.
- Reade, Eric. 'Australian Silent Film, 1904-1907: The Features Begin', in *Film Before Griffith*, ed. John L. Fell. Berkeley: University of California Press, 1983.
- Shirley, Graham, and Brian Adams. *Australian Cinema: the First Eighty Years*. [Woollahra, NSW]: Currency Press, 2nd edition, 1989.

Through the ambitious preservation project currently underway at the National Film and Sound Archive, the Corrick Collection will hopefully be allowed to finally realise its full potential as both a national and historic treasure.

RESEARCH FELLOWSHIPS CALL FOR APPLICATIONS

The Centre for Scholarly and Archival Research (CSAR) at the National Film and Sound Archive (NFSA) has been established to encourage and facilitate research into Australia's historic and contemporary moving image and recorded sound culture.

The NFSA is seeking applications from established researchers and audiovisual practitioners with a record of significant achievement for the **CSAR Research Fellowships**.

Senior academics, scholars, writers, filmmakers, artists and archival professionals from Australia and overseas are encouraged to apply. The fellowships involve a residency at the NFSA in Canberra, with accommodation supplied. Fellows can use the NFSA's collections to stimulate or otherwise inform an academic publication, a new sound or moving image work, or a live event.



**NATIONAL
FILM
& SOUND
ARCHIVE**

Further information
including application
forms can be found at
www.nfsa.afc.gov.au/csar

THE CORRICK FAMILY ENTERTAINERS TRAVEL SCHEDULE, OCTOBER 1905 - JUNE 1909

Note: This list was compiled using the Corrick family's scrapbooks. It is not a complete chronology, as it reproduces only what could be found in the newspaper clippings included in the scrapbooks.

MONTH	DATE	LOCATION	VENUE
1905			
October		Rosedale	
		Walhalla	
November	18-21	Castlemaine	Mechanics' Hall
	27-2 Dec	Melbourne	Athenaeum Hall
December	7	Ramsey	
	8-9	Kyneton	Mechanics' Institute
	11	B[...]e	
	12	Rochester	
	13-14	Kyabram	Kyabram Hall
	15-16	Toora	
	17	Tatura	
	18-19	Echuca	
	20-21	Eaglehawk	
	22	Clunes	
	23	Creswick	
	25-1 Jan	Ballarat	Her Majesty's Theatre
1906			
January	5-9	Clunes	Town Hall
	11-12	Maryborough	Town Hall
	13	Avoca	
February	2	Boort	
		Quambatook	
	17-21	Wentworth	Mechanics' Institute
	27	Bendigo	Masonic Hall
March			
April			
May	3	Beulah	Local Hall
	4	Horsham	Mechanics' Hall
	7	Natimuk	
	8-9	Dimboola	
	28	Sirralbyn	
June	4-13	Adelaide	Town Hall
	11-12	Port Adelaide	Town Hall
July	11-12	Port Pirie	Port Pirie Institute Hall
	21-23	Broken Hill	Town Hall, North Rotunda
August	6-20	Adelaide	Adelaide Town Hall
	23	Glenelg	Glenelg Town Hall
	24	Norwood	Norwood Town Hall
September			
October	10	Kapunda	
	22	Yorketown	Town Hall
	24	Edithburgh	
November	9	Narracoorte	Institute Hall
December	26	Broken Hill	Town Hall
1907			
January	4	Petersburg	Town Hall
February	7-8	Adelaide	Jubilee Exhibition Building
	18-18 March	Perth	Queen's Hall
March	21	Fremantle	Fremantle Town Hall
		'Goldfields'	
April	1	Boulder	Mechanics' Institute
	2-3	Coolgardie	Coolgardie Town Hall
	5-21	Kalgoorlie	Her Majesty's Theatre
June		Adelaide	
	7	Pingelly	
	8	Wagin	
		Port Pirie	
		Broken Hill	
	14	York	
		Beverly	
	18-22	Katanning	Mechanics' Institute
	25-28	Albany	Town Hall
	29	Katanning	Mechanics' Institute
	30-1 July	Wagin	Agricultural Hall 18-19
July	5-10	Narrogin	Town Hall
	19-26	Geraldton	Town Hall

The family performed nearly every day, with the exception of a month-long holiday in September 1908 and while travelling by ship.

MONTH	DATE	LOCATION	VENUE
August		Adelaide	
	9	Busselton	Barnard's Hall
	13-17	Bunbury	Lyric Theatre
September	Aug 31-7	Perth	Queen's Hall
<i>18 September 1907 - Left Fremantle for India on G.M.S. Seydlitz</i>			
October	1-11	Colombo	Public Hall, Sarawati Hall
	12-15	Kondy	Kandy Town Hall
	18-25	The Pettah	(Leonard's Pictures Only)
	28	Panadure	
		Madura	
November	7-9	Trichinopoly	
		Negapatam	
	12-28	Bangalore	Forester's Theatre, Bowring Institute
	15, 18	Bangalore	Regimental Theatre of the 14th Hussars
December	2-13	Madras	Victoria Hall
	14-mid Jan	Calcutta	Calcutta Concert Hall
1908			
January	17	Poona	
	18-25	Bombay	Gaiety Theatre
	27	Karachi	Frere Hall
February	1	Quetta	Club Theatre
		Lahore	Railway Theatre (4 nights)
		Allahabad	Railway Theatre (3 nights)
March	24-26	Cawnpore	
	28	Luknow	Mahomed Bagh Theatre
April	4-11	Calcutta	Theatre Royal, St Andrew's Church
	22-29	Rangoon	Jubilee Hall
May	10-14	Singapore	The New Victoria Theatre
	15 - July	Burma, Federated Malay States, Java, Sumatra	
<i>23 July 1908 - Arrive Ceylon from Penang, Straits Settlements, on NYK steamer Wakasa Maru</i>			
July	23	Ceylon	G.O.H. Gardens
August		Paris	
<i>22 August 1908 - Arrive London</i>			
September		Brighton	
October	1	London	
1909			
January	20	Lambeth	The Empress
February	14	Sreatham	Wesley Hall
March	20-27	Bexhill-on-Sea	The Kursaal
April	13	Cheltenham	Victoria Room
	15-17	Stroud	Stroud Subscription Rooms
May	2	Woolwich	Hippodrome
<i>June 1909 - Return Australia on SS Runic</i>			
<i>Embark on Second Australia Tour</i>			

NFSA Journal

Journal of the National Film and Sound Archive, Australia

Volume 2, No.2, 2007

The NFSA Journal is published quarterly. If you would like to subscribe, please contact us at journal@nfsa.afc.gov.au

ISSN 1834-0970

© Australian Film Commission and Leslie Anne Lewis

The National Film and Sound Archive is part of the Australian Film Commission

The National Film and Sound Archive is a member of the International Federation of Film Archives (FIAPF), and of the International Association of Sound and Audiovisual Archives (IASA)



Editor - Paolo Cherchi Usai

Editorial Board - Meg Labrum, Ann Landrigan

Curatorial Advisors - David Boden, Matthew Davies, Sonia Gherdevich, Elizabeth McNiven, Graham Shirley

Technical Advisors - Joe Kelly, Mick Newnham, David Watson

Design - Zoo Design

Production - AFC Communications



NATIONAL FILM & SOUND ARCHIVE

www.nfsa.afc.gov.au