



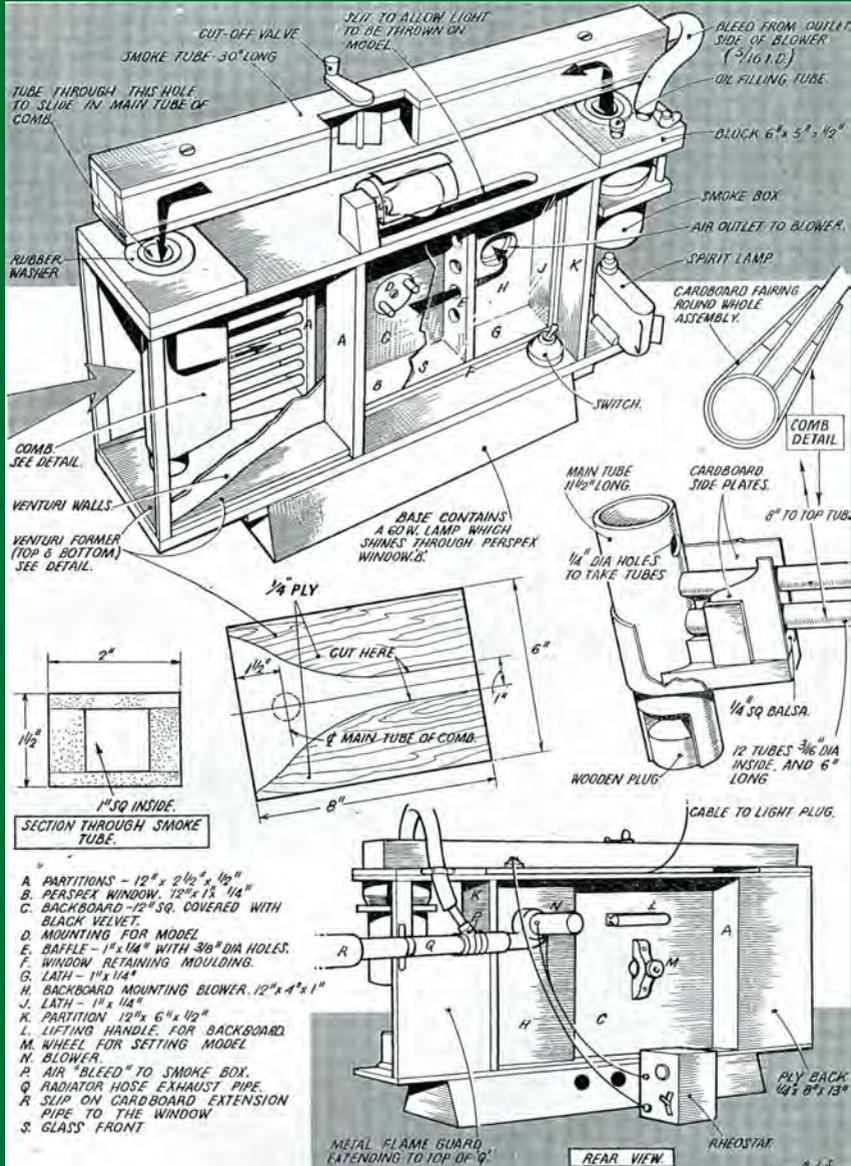
BULLETIN OF THE AUCKLAND MODEL AERO CLUB INC. EST. 1928
December 2017/January 2018



Keith Trillo's nicely detailed Farman Sport, seen at the last club meeting.

SLIPSTREAM Christmas Quiz

What is this handy modelling gadget?



For the answer go to page 19

Editorial - Thirty years of Slipstream

I was reminded of how long Slipstream had been running, when I came across Michael Taylor's article *25 years of Slipstream*, in the November 2012 issue. At that time, along with Angus Macdonald, he was giving me a brief respite from editing Slipstream. Long time members of the club will recall the work of various editors over the period from the first issue. Until 1987 the club had a simple AMAC Newsletter. Bryan Spencer recalls how in the sixties these were produced on Gestetner stencils cut on a typewriter. Maurice Poletti took over as bulletin editor from Dave McKinley, in 1986. Maurice (or Maurie as we knew him) wrote some engaging editorials, always carefully crafted and topical. He set a high standard for other editors who followed. His bulletins frequently included drawings and articles about Pepperell model engines about which he was an expert. Each issue also ran CAD drawn plans of vintage models and 3 views of full size aircraft. Putting the bulletin together in those days was reliant on a literal cut and paste process with pre-screened black and white photographs for photocopying, that necessarily limited reproduction quality. Maurie was unhappy with the programs for screening halftones so designed his own software to do this! He kept a watchful eye on bulletin production as others took over the editor role.

Martin Evans was editor from 1994 to 1995 inclusive continuing the momentum established. The text for each page was set up in Word with spaces left for screened black and white pictures to be dropped in. The pages were supplied to Sheltered Workshops who did the assembly and mail-out from there. Mike Mulholland then put in a solid six years on the bulletin also working with Maurie under a similar production system until Richard McFadden took over for eighteen months or so before handing over to Bryan Spencer in 2004. Mike had a good partnership with Maurie, who continued to screen photos and produce line drawings. Early on Mike saw the need for a change to a Flying Aces style cover masthead and Dave McKinley produced the logo and Mister Mulligan illustration that is still used.

Bryan produced the bulletin as a one man band. He introduced colour printing, having set up computer files that he emailed to the printer. He had the pages machine pre-folded after printing and did the assembly himself. Brian Crocker was editor from 2006 to 2008 handing over to me in 2009. He continued to set up the entire bulletin as a computer file, but it was output it in black and white. Photos were very crisp. Brian also reproduced printed plans and articles when contributions were down.

In my time as editor the bulletin has moved to a digital publication emailed to both club members and overseas clubs including Peterborough Model Flying Club in the UK and Canadian club Soo Modellers. Besides performing the role of communicating with membership (and indeed many others who receive forwarded pdfs), the bulletin has served the important roles of promoting model events, providing information on building techniques and reporting on meetings and flying activities, over the last thirty years. With your support and articles I am hopeful that it will continue to fulfil these vital functions in the club.

Stan Mauger

Monthly Club Night - Mike Fairgray

2-10-17

Present were Gwyn Avenell, Ricky Bould, Guy Clapshaw, Martin Evans, Paul Evans, Mike Fairgray, George Fay, Tony Hill, Stan Mauer, Mike Mulholland, Brendon Neilson, Geoff Northmore, Bryan Spencer, Don Spray, John Swales, Keith Trillo, and Charles Warren.

Notices included a mention that Morrinsville indoor was being held on the 7th October. Keith Trillo reminded members of the Warbirds show on Sunday 12 and had information hand outs and passes for those who were attending to man the Club's display.

Keith Trillo also advised that the Karaka flying site NOTAM had been updated to allow flying during daylight hours up to 1,000 feet. Previously the clearance was for weekends only. This now makes all the Club fields notified as model aircraft activity to 1,000 feet during daylight hours.

Theme for the night was Unorthodox Model Aircraft.

Geoff Northmore was asked to give a short presentation on his experiences with unorthodox models that he had built. Geoff's interest in unorthodox models started in his late teens when he became fascinated with flying wings. Over the years this progressed to a point where he was designing his own models or modifying other designs. He did not have a lot of models left and had not flown for many years so the one he brought along to complement his talk was one that he designed, modified and redesigned some fifteen to eighteen years ago, until he actually succeeded in getting it to fly. The name of the model



was 'Ludd Bug', which was radio controlled and the subject of an article he wrote and a free plan in a 2002 Aviation Modeller International magazine. The original model was a fuselage powered by a Mills 1.3 throttle controlled diesel, which was finally replaced with an MP Jet .061 glow.

Keith Trillo had a 13-inch Farman Sport from a 1951 kit designed by Gene Dubios. This is a replacement for his current Peanut Scale model and could also be entered in Kit Scale as well. As usual Keith had built the model to a master class finish complete with all the rigging and control wires as well as the control horns. The rigging was made from very fine electric cord which when painted silver came taught. The model weighed in at 19 grams.

Charles Warren had been busy building an APS Mimi, powered by an ED .5cc diesel. This was certainly an unorthodox model. Designed by Ray Malmstrom and published in the 1993 Aeromodeller, the 16 inch biplane is strange in that it has a shorter lower wing than the top, the engine sits up front of the top wing and the lower wing is perched on top of what can be best described as a "bulbous lump of balsa". It will be interesting to see how it flies. Charles found a very rare 1919 automotive spark plug which he took to a spark plug collector and swapped it for the engine fitted to the model. The ED.5cc engine was in its original box with the guarantee and had only been bench run. There were also two



Left:
Mike Stoodley had us guessing about the identity of his unusual CO2 powered scale model.

Above:
Truly within the theme of the evening, Martin Evans's Bunfighter (flying elephant) has proved itself to be a flier.



Top: Geoff Northmore's unorthodox Ludd Bug followed a number of tail-less designs shown in the photo-book, **Centre Right.**

Lower: Charles Warren's Malstrom Mimi has yet to fly.

Centre Left: The engine box and paper work for the mint ED Baby. Not a bad swop for a vintage spark plug.

unorthodox model plans, one being the 1954 APS Ascender with a pusher engine and an APS Sparrow 83 inch tailless swept forward flying wing. Mike Stoodley had an unidentified twin-boom pusher which could have been designed by Walt Mooney. The model was powered with a CO2 motor.

George Fay had his Macchi M67 Schneider Trophy float plane racer which was on the table last month. He had recovered the areas where the original covering had ended up with a lot of wrinkles. It has had a few flights at Karaka and flew well. His other model was the Zero on floats that had also been on the table before.

Don Spray has started yet another new model, this time a Fairchild F24 Ranger. This was from a SIG kit and was nearing completion. The undercarriage design on the F24 had a leg of the undercarriage going through the front wing strut and on to a connection in the top of the forward fuselage. Don had managed to come up with an undercarriage design allowing it to pass through the strut while ensuring no loads were transferred to the strut. The wings were removable to allow for ease of transport. At the rate Don is building he will have trouble storing all the models.

Paul Evans had a Krumppler Corsair from an APS plan. The original model he built was the free flight version, however, Paul's free flight models have an affinity with fences, having had three go through the fence, resulting in various degrees of damage. This free flight model ended up in the power lines at Karaka suspended between the wires by its wings which eventually broke bringing the model to the ground. So, this time it is R/C and powered by an electric motor and with some form of control it may be able to avoid fences and power lines.

Ricky Bould had two unorthodox control line models, a Mercurian Mite designed by Ray Malstrom for .46cc engines and a T-Tray, a 1954 APS plan of 12inch wingspan. On the conventional side, his Me109 representing those that were used in the Swiss Airforce, looked stunning in the Swiss markings. This small rubber powered model will no doubt be seen flying in Kit Scale. The fuselage was built by Brian Borland and Ricky completed the rest of the model.

Martin Evans had a new 1/2 size Simmons Gas Champ, a pylon model of 38 inches span which will be entered in 1/2 E Texaco. The model was very fiddley to build as it has a very complicated wing and fuselage construction. He built the full-size model when he was in his 20s "in a cold shed with a bottle of Vodka".

Mike Fairgray had his R/C Electric 'Old Timer' of unknown design. The fuselage was built by Reg Fleet, however, no plan was found amongst his plans. As the fuselage was roughly the same size as the Airsail Voltimer Mike used the wing, tail and fin design from the Voltimer plan. The original model had a brushed motor fitted so a new bulkhead had to be fitted to accommodate the out runner. This also required the building of a new nose with removable upper portion to allow for access to the electric connections and motor. The motor, ESC and propeller used were part of Bryan Spencer's free-to-a-good home electrics that he was giving away at the last club night.

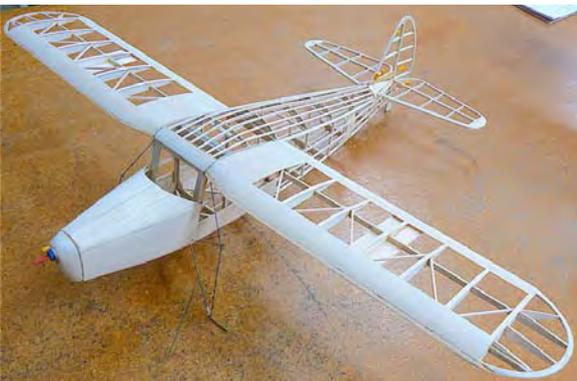
So, ended another well supported club night.



Top and centre left: George Fay's float version of the Zero (Rufe) and Macchi M67 Racer have now been proven as good fliers.

Centre right: Ricky Bould's Me109 for Kit Scale looks great in Swiss Markings.

Left: Mike Fairgray's old timer composite model employing Voltimer flying surfaces should be a good flier.



Top:
A close-up view is needed to show the fine detail on Mike Mulholland's Borel. That's a flying propellor.

Centre:
Mike's super light, smaller than Peanut size, Piper Cub.

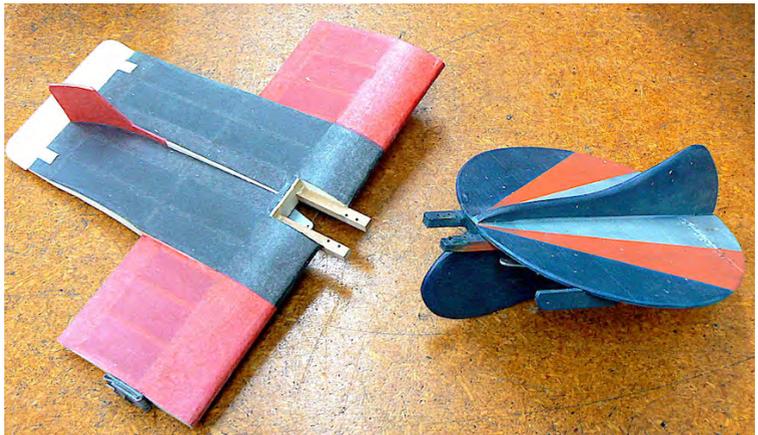
Left:
Don Spray is well on with his SIG Fairchild Ranger for rubber power.



Top: Martin Evans found the intricate wing construction in his half-size Simmons Gas Champ a challenge.

Centre: Paul Evans's electric powered Krumpler Corsair is now fitted with RC.

Right: Two unorthodox APS control-liners brought by Ricky Bould. Both are yet to be flown.



Armistice Day Display - Stan Mauger

12-11-17

The Club was invited to provide a display at this year's Warbirds Armistice Day. Amongst those early on the scene were Keith Trillo, Paul Evans, Gwyn Avenell and Don Spray. The weather was right for a good day, bringing large numbers to attend the airshow. By the official start time at 10.00 am, the crowds were soon filing past the various displays. There were plenty of models available to present a balanced representation of model flying activity in the club.

This display was divided into three areas in the available space, that could be categorised as large RC scale, free flight joined by RC vintage, RC and RC gliders and free flight scale and finally, small indoor models. Large RC Scale models had a greater presence this year thanks to Gwyn Avenell who had arranged for a group of RC Scale modellers to bring along some very large and impressive scale models. Besides Gwyn's highly detailed Hawker Fury, Adam Butler brought his DH Mosquito, Colin Austin a Sopwith Pup and Evan Pimm a Siemens Schuckert DVI.

The layout from the last display was followed again for the two other areas. Angus Macdonald can be relied upon to bring a large glider and this year he did not disappoint, with his new large Libelle scale soarer dominating the RC, vintage, free flight models around it. To one end Charles Warren had his MP jet running in a Tomboy, a sure crowd pleaser, especially for youngsters. One of whom was greeted by Charles Warren with "I saw you here last year". Reply – "Yes". Charles - "Where is your model then?". Ricky Bould joined Charles this year with his RedFin diesel. The RC flight simulator was once again a great attraction. John Swales really captured the attention of children and parents alike with this with patient explanation of how to use the simulator.

Further around at the 'Service Table', a constantly changing group were seated to respond to questions from those passing by. It was also a good location for the small indoor free flight models displayed. Scale models were well represented and Keith Trillo's beautifully made 1871 Penaud Planophore pusher was much admired. These models were at just the right level for youngsters to view and attracted quite a lot of interest. There were plenty of family groups visiting. Children were curious about how various models had been built, whilst parents seemed to be intrigued by the models on display.

So was it worth having a presence there? As the Club is well experienced in putting on these displays we have usually reflected afterwards on what the benefits might be. Clearly, it is hard to trace follow-up membership applications, even though plenty of publicity in the form of copies of Slipstream, had been handed out. Whatever the outcome, modellers are in danger of becoming a secret society if they don't respond to these opportunities for gaining public awareness of their craft and hobby. These Warbirds days are an excellent place to explain our aeromodelling interests to the public, particularly as many are aviation-minded already.

Special thanks to Keith for organising the display and to those who came to put in time manning it and representing the Club.



Top: Getting the floor display of large RC scale models under way at the start of the day.

Centre: Gwyn Avenell's impressive Hawker Fury.

Right: Colin Austin, hard at work, getting his large RC Sopwith Pup assembled.



Top:
The RC, vintage and free flight model display.

Centre:
Indoor rubber-powered models caught the attention of family groups.

Above:
John Swales's Trojans - large and small - in the foreground of this display.

Above:
A view from the mezzanine floor showing rubber models plus a few power models. Keith Trillo is seen with Les Marshall, a NZ Warbirds volunteer (foreground) and further back, Paul Evans and Charles Warren.

The front end - Mike Mulholland

How often do we see good models let down by inferior nose hardware? It's a well-worn theme with me that the heart and soul of a rubber-powered model is contained within the first 2 inches, and yet it frequently seems as if the builder either lost interest at that point or was so desperate to get flying that a quick flick of the wrist to put a 90 degree bend in the prop shaft was all it got!

I should devote a few words to justifying my assertion about being the heart and soul of a rubber model. Starting from the front your nose assembly incorporates your propeller, your prop shaft and free-wheel system, your prop shaft bearing and / or thrust bearing, hopefully your all-important side and down thrust adjustments, and at the other end of the shaft, the hook. The nose block and plug, and the facing surface on the fuselage are also important factors in achieving success.

I will be covering some of the techniques that I use in a series of articles in Slipstream. While there are other ways of doing things and all modellers have their preferences, the methods I will cover are tried and true, uncontroversial, and a very good starting point for anyone wanting to improve the performance and reliability of their models.



Good for a simple stick model but not much else!

The Propellor

These days most rubber powered models up to around 30" wingspan tend to feature commercially produced plastic props of between 5" and 9.5" diameter. As a rule, today's plastic props are a very good option. Experts will 'heat and tweak' to re-pitch them for optimum performance but for most of us this is unnecessary. There are, however, two essential things and one highly desirable thing that should be done to plastic props:

Balancing: Out-of-balance props result in vibration which in turn results in reduced power output at the prop and unnecessary wear on all components and glue joints.

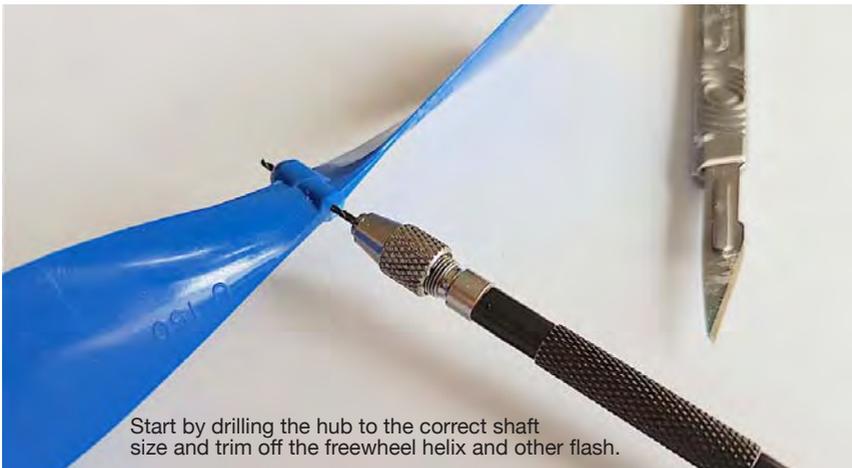
As moulded, your prop will be close to but not perfect. Balancing, for the speeds that these props turn is a simple process of scraping the heavier blade with a knife until it will

spin on the shaft and stop anywhere without a heavier blade going to the bottom. Check your specific competition rules on this as some classes (such as P30) specify that you have to add weight to the lighter blade - I guess that this is insurance against 'over-enthusiastic' balancing!

Matching the shaft diameter to the hub. The worm-dangling-in-a-rubbish bin approach does not work! The shaft should be as close a fit in the hub as possible without binding. Any slop in the hub translates to unreliable thrust adjustments and the prop not tracking properly. It is well worth buying a selection of correct-sized drills from an engineering supplier (not your local hardware shop) so that you can drill the hub to match the wire.

If the prop hole is already oversize then go to the next size up wire – in fact if you find that the hole is already oversize that's a big clue about the wire you're using!

If you are drilling out a hub it is important to ensure that the hole remains straight. Short of setting the prop up accurately in a jig you can generally get away with increasing the diameter progressively in two or more stages and drilling through to half way from each side.



Lightening. In the absence of any class-specific rules around modifications to standard commercially available items, lightening plastic props is highly desirable. Plastic props are heavy. A heavier prop uses heavier rubber to turn it and necessarily creates a greater torque reaction. Since dealing with torque is one of the challenges of trimming a rubber model, reducing it is a good thing. If you need nose weight there are better ways to get it, such as a better nose bearing, or a harder nose plug and a plywood facing etc.

Lightening a plastic prop is just an extension of the balancing process – but you keep going until a desirable weight is reached. The best tool for the job I have found is a whole Stanley knife blade used without the handle. I scrape the front of the blades rather than the rear as it means I can use a straight blade, and I preserve the aerodynamics of the

prop as I am not touching the undercamber. Scrape from the hub out to the tips, checking for balance as you go.

How far you go depends on what sort of model and where it ill be flown. A plastic Peanut prop weighs around 2g, which is between 25%-33% of the weight of the model if you build light. I scrape these down to 0.6g. You can go down to paper-thin for an indoor model. For outdoors leave some strength but take maybe 30% of the weight off.

You can get a very good result just with scraping but I finish my blades with a bit of 800 grit and then 1500 grit wet and dry used with light oil.

While you're at it take time to trim off all the flash and rubbish around the hub and the little freewheel helix (there are better ways to achieve a freewheel!!).



Working from the hub to the tips, scrape the blades evenly checking for balance as you go.



Finish with 800 - 1500 grit wet and dry



And here's one I prepared earlier! This is a standard 150mm Union prop which started at 3.2g and finished at 1.6g. You can go a lot lighter for indoor.

Drury indoor night- Keith Trillo

20-11-17

A good turn out, those present were Angus Macdonald flying his peanut scale Cougar, Kit scale Auster and Hangar Rat and Bill McGarvey, Allen Teal, Ken Smith and Keith Trillo who flew Hangar Rats. Most of the Rat flying was trimming flights, but there were some good flights around two minutes-plus. Both Angus and Bill's Rats had no trouble in paying the ceiling a visit. With R/C, Geoff Burgess flew a Citabria and Space Walker and Brian Howell an Ember. Lawrence Lynn flew his Corsair and his new P40 model. This model is a fast flyer and definitely suits a younger person on the Transmitter.



Above: Hangar Rat fliers. Left to right are Angus Macdonald, Ken Smith, Bill McGarvey, Keith Trillo, Allen Teal

Right: RC fliers including (left to right) Lawrence Lynn, Geoff Burgess and Brian Howell



Karaka - Keith Trillo

29-10-17

This spring the weather has been blowing or raining, and so far there have been no timed flights and a minimum of flying. On this Sunday, Don Spray and George Fay arrived early at the Karaka Sports ground and flew rubber scale models. They were joined by Angus Macdonald doing trimming flights with his E Texaco 8 ball and Keith Trillo flying his PAW 15 powered Stardust Special. By 10.30 the wind got up, resulting in an early finish.

5-11-17

There was also flying at the Karaka Sports ground on the following Sunday. The weather was good with a light northerly wind. Angus Macdonald arrived to do more trimming on his E Texaco Eight Ball, and Keith Trillo had more familiarization flights with his Stardust Special. As the morning progressed Charles Warren and Brendon Neilson arrived and both flew Mills .75 powered Tomboys.



Above:

A look in Don Spray's van showing a range of rubber models and slightly obscured, his Zlin Akrobat.

Left:

Brendon Neilson about to launch his Tomboy.





Left: Angus Macdonald brought his 8Ball and electric Tomboy
Below: Charles Warren with his RC Tomboy.



70th Nats 3-7 January 2018

ONLINE REGISTRATION IS NOW OPEN
LIVE TOTALS FOR EACH SIG ARE TOO

GO TO modelflyingnz.org/nats/

Answer to Christmas Quiz

This is a do-it-yourself wind tunnel. The drawing was published in *Aeromodeller* in the 1940s. Unfortunately my reference for the issue has disappeared in the sands of time.

Making *Jean* - Guy Clapshaw

Early morning starts, long hours waiting on the ground, and narrowly avoiding a morals charge are only a few of the hazards of film making, but it's enormous fun !



Actress Kate Elliott **left**, portrayed a remarkable resemblance to Jean Batten in cockpit, **right**.

Many New Zealanders may have only heard the name 'Jean Batten' as a place name, as in Jean Batten School, Jean Batten Place or Jean Batten International Air Terminal, so not everybody knows the details of Jean Batten's short but remarkable flying career that transformed her into front page news in the 1930s.

Jean Batten's biography had already been portrayed in Ian Mackersey's book and film titled 'Jean Batten, Garbo of the Skies' so when Lippy Films directors and producers decided to script an adventurous semi-factual tele movie about this Kiwi icon, they decided upon a short but significant period of her life when she had risen to the height of fame as a record breaking aviatrix.

To achieve this, they required actors to portray the significant people in Jean Batten's life - Ellen her dominating mother, her (then) boyfriend Beverly Shepherd, newspaper mogul Frank Packer who sponsored her, Charles Kingsford Smith, Amy Johnson and least but not last, her father Fred Batten. Local actors filled these roles capably and location scouts began their searches for venues to replicate Stag Lane, Hatfield, Sydney (Mascot), and Auckland - Mangere, (now the site of Auckland International Airport). They also needed extras for crowd scenes, and motor vehicles, costumes and other artefacts to replicate scenes from the mid-1930s. Finally and most significantly, they needed aircraft of that era, the 1930s. Which is where this writer and a few other AMAC members like Keith Trillo, Charles Warren and Brendon Neilson entered the plot.

It began one Sunday evening just as 'Country Calendar' was starting and this writer had raided the fridge for a second glass of Pinot Gris to aid his digestion. "Graeme Wood on the phone for you, don't talk all night," my wife handed me the phone. An hour later Graeme had provided the details of a forthcoming movie production to be titled 'Jean', and Country Calendar had finished.

"We need a Gipsy Moth and a Gull," Woodsie explained. "Jan Chisum is providing her Gipsy Moth, a lotta our mates are lending vintage cars and aircraft and we wondered whether you'd like to participate in the film with your Vega Gull?" It took me slightly less than a nano-second to answer "Yes".

A preliminary meeting with film directors Donna Malane and Paula Boock established their requirements. We would form a film unit to operate Jan's Gipsy Moth, and the writer's Gull (actually a Proctor Mk I reverse engineered into a Gull). Jan's Gipsy would be transformed to resemble Jean Batten's England to Australia record breaking Gipsy G-AARB, and the Proctor would require only slight changes to portray her Percival Gull G-ADPR.

This registration wasn't available when the writer first registered the Gull in New Zealand, so something as close as possible had been chosen - ZK-DPP. Other vintage aeroplane owners like Bruce Lynch, Stan Smith, Rob Mackley, Jerry Chisum, Graeme Wood and John Pheasant provided period aircraft for authentic background scenes. Colin Smith of the Croydon Aeroplane Company provided valuable technical support when engine problems threatened to ground the Gipsy just before filming.

Scenes on the ground had already been filmed when the flying unit prepared to fly to Thames for the initial shooting in March 2016. Shooting schedules were distributed to all members and the importance of punctuality was emphasised. Both 'plane owners had meticulously prepared their machines the night before for the short ferry flights to Thames, so when the Gull's starter motor failed to engage when the button was pressed, panic ensued. "Who left the battery master switch on?"

Answer "Nobody". The good guys at Auckland Seaplanes in the opposite hangar generously offered us a jump start, but this didn't solve the problem. Time was running out for the proposed 7 a.m. start to catch the morning light, and nobody could suggest a solution until a young student pilot, Daniel Wiskar, suggested swinging the propeller by hand. This was quite a challenge with the Gull's 210 horse power 6 cylinder Gipsy Queen motor, but Dan offered to 'give it a go'. OK then. Chocks in place, brakes ON, Fuel ON, throttle slightly open, switches ON, plenty of prime... "Contact!" Amazingly the Gipsy Queen started on the first swing, and we were back in the film business! Thirty minutes later, we had landed at Thames a few minutes ahead of Jan Chisum in the Gipsy Moth, with husband Jerry chaperoning in close attendance in their Minicab.

And so shooting had started on time - well almost ! Jan Chisum flew her Gipsy Moth throughout the filming, which occupied three weeks in various locations around Auckland. Today's morning's task was to take off, circuit and touch down as close to the cameras as practical. But 1930s light wooden aircraft have a tendency to 'float along' in ground effect before touching down, so this took several shots to get just right.



Thirty minutes later, we had landed at Thames a few minutes ahead of Jan Chisum in the Gipsy Moth, with husband Jerry chaperoning in close attendance in their Minicab.

Initial scenes portrayed Jan White, doubling as Jean Batten's aeronautical double, arriving in Gipsy Moth G-AARB at Sydney's Mascot airfield. Thames' little grass aerodrome had been transformed back 80 years to resemble Sydney-Mascot airport in the 1930s, with a collection of exquisite vintage motor cars - Ford Model As, Packards, Hudsons, Pontiacs, and a crowd of 250 suitably dressed extras waiting to greet Jean Batten. Jan landed, taxied in, parked in front of the cameras and cut the engine, whereupon the cameras were stopped. Jan then got out of the aeroplane to allow the real Jean Batten to climb into the cockpit, and the cameras rolled again as Kate Elliot portrayed Jean's ecstatic arrival before an assembled crowd of several hundred cheering extras.

Everybody enjoyed learning how movies are made, with several scenes being shot concurrently. For example, after the arrival scenes had been completed, attention turned to filming the Gull arriving in Mangere (Thames from a different angle) that afternoon. This writer flew the Gull, wearing feminine attire (white flying suit, wig, eyebrow liner and blouse). When not filming flying sequences, various ground scenes were shot in and around Thames.



Thames doubled as Auckland's Mangere for Jean's 1936 arrival in the film.

After two fruitful days in Thames, the film unit moved to Ardmore to re-create hangar scenes around Mascot airfield. The aerodrome kindly made one of their westerly hangar premises available for workshop scenes where the Gull is being prepared for the return flight back to England, and Jean meets her co-star and new boyfriend Beverly Shepherd. Concurrently, scenes from the end of the movie when Jean is re-united with her Gull for her final flight back to England were shot later in the same day.

Less flying was done at Ardmore because of the noise level of aero clubs and other operators, which tended to produce constant modern aircraft engine noise, so less day time flying at Ardmore occurred. However, the number of prop aircraft and period motor vehicles was considerable, and our own A.M.A.C. Past President Charles Warren kindly loaned his vintage 1929 Alvis 12/50TG tourer as a prop for transit scenes in India and Burma, while general film factotum Brendon Nielson monitored continuity.



Left: Charles Warren and his 1929 Alvis Tourer.

Below: Kate Elliott portrayed Jean Batten seen here before filming a scene where she is checking over her Gull.



The flying unit's third film location was RNZAF Base Whenuapai, which the NZ Defence Department had generously made available to portray Hatfield, England. The RNZAF gave tremendous support to the film makers, managing to hide away Hercules and Orion aircraft to ensure authenticity in the hangar scenes where Jean Batten is united with her faster, more comfortable and longer range Gull. Can you spot the Hercules propellor in the foreground?



Filming at Whenuapai. Jean shows her new plane to an envious Amy Johnson.

Most ground scenes for the Gull were shot at Whenuapai, where Jean sees her new plane for the first time, shows it to Amy Johnson, and departs Richmond, Australia, for Auckland from there. Jean departed Richmond for Auckland in the dark so the Proctor must take off in the dark. BUT the Proctor isn't licensed for night flying. Solution: Fly at dusk before the end of Evening Civil Twilight and adjust the light level to simulate night. It worked ! Days at Whenuapai were long, necessitating leaving home early to be on the set by 8 a.m. when the set wranglers would help push the aircraft into position, and arrange various props and equipment around them.

Night scenes often ran late into the night, so film crew members rarely got home before midnight, which led to one unfortunate but rather hilarious incident when the Gull's pilot decided guard room gates on to the main highway to home. This wouldn't have been a problem if a passing police car hadn't flagged him down only minutes later; and a young police officer approached the driver's window to enquire "Excuse me madam, but did you realise your lights aren't working?" When 'Madam' replied in a deep masculine voice, his suspicions were aroused and madam's explanation that 'She' had been night flying was

met with considerable scepticism. A radio call to Auckland Central police HQ reminded the young police officer it was no longer an offence to dress up in 'drag', so after suggesting 'Madam' turn on her lights, he waved her on her way with a kiss! (And you thought Harvie Weinstein had problems ?!)

The fourth flying location was Kaipara Flats airfield, a delightfully rural grass airfield a few

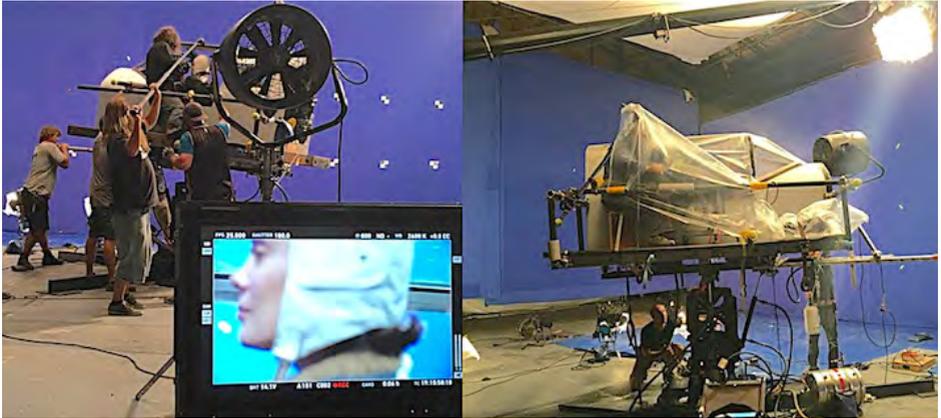


Night scenes were shot just before the end of twilight.

kilometres north of Warkworth, where a camera equipped Squirrel helicopter was employed to portray the aircraft flying over various terrains, ranging from farmland to bush to desert to ocean. The wide areas of sand dunes in the Kaipara Harbour resembled desert, the Tasman Ocean provided plenty of ocean and inland bush areas represented the Hawkesbury area of Australia where Jean's boyfriend Beverly Shepherd had perished. An opportunity was also taken to film Jean Batten and boyfriend gallivanting around the sky in two Moths - Jan Chisum's Gipsy Moth and John Pheasant's Tiger Moth.

The filming at Kaipara completed 90% of the required film footage, and it only remained for the Gull to fly down to New Plymouth for designer Peter McCully to capture shots of the snow capped summit of Mount Egmont poking up through the clouds. The weather conditions on the day were perfect, and after enjoying lunch with TV weatherman Jim Hickey, they returned home to Auckland.

The flying unit's involvement in the movie making was now finished but a further six months of editing and adding sound effects would pass before the completed tele-movie



A studio mock up of the cockpit was used for the storm scenes.

would be handed over to TV on Air for approval. More flying scenes were completed using a very realistic mock up of a Percival Gull cockpit located in Lippy Film's Western Springs studios. Electric fans blew cloud and rain past the cockpit windows and electric jacks moved the mock up to simulate turbulence. The effect was remarkably realistic and many commented on the difficulty in distinguishing studio ground shots from actual airborne sequences. Similar shots were taken of the Gipsy Moth on a trailer.

Eventually the movie was completed and the whole film crew were invited to a private showing a month before the public release on Labour Day, Sunday 23rd October, 2016, a date very close to the 80th anniversary of Jean Batten's arrival in Auckland.

New Zealanders' intense patriotism and pride in Jean Batten's achievements tended to influence local opinion on the film's technical quality and entertainment value, but a better indication of 'Jean's' success must be the number of nominations and awards gained. These included nine nominations at the prestigious New York Film Festival, resulting in the award of three Gold Medals, plus a RIALTO NZ on Air award for Best Television feature.

Postscript.

But in this writer's opinion, 'Jean's' major accomplishment was to highlight the achievements of an extraordinary determined young New Zealander, who battled poverty, male prejudice, bureaucratic interference and enormous technical challenges to become one of the most famous aviators of the 1930s. Charles Kingsford Smith, Amelia Earhart, Amy Johnson, Charles Ulm, Scott and Moncrieff all died in the air but Jean Batten retired after her last record breaking flight and lived to a ripe old age. Her records survived for 44 years until relinquished to challengers in modern aircraft with inertial navigation, autopilot, long range radio communications and air conditioning.

The movie is scheduled for a second television showing next month; endeavour to see it if you can, for we will never see the like of Jean Batten in the air again.

Calendar **December/January**

For information about the location of club fields and cancellations or postponement of flying, contact the field stewards.

KARAKA

Sundays

Tomboy Extravaganza (*for Club points*)

Flying can take place between 10am and 2pm
(9am to 3pm for gliders and other silent models)

NDC RC Vintage events

Open Texaco, E Texaco, 1/2E Texaco

(also see Hoteo FF list).

Aggregate model trimming, Cloud Tramp trimming

Karaka Steward

Keith Trillo 09 298 4161 027 4607180 careith@hotmail.com

HOTE0

Call the field steward if you would like to go up and do some free flight and vintage flying there.

NDC FF Vintage events

1/2A Power, FF catapult Glider, FF hand Launched Glider, **(also see Karaka RC list).**

Hoteo Steward

Paul Evans 479-6378 ziply@xtra.co.nz

AKA AKA

Saturdays & Sundays

Intending fliers should phone Brett Naysmith to confirm that there will be flying.

Instructors

Brett Naysmith

Aka Aka Steward

Brett Naysmith 09 235 8803 brejo@xtra.co.nz

CONTROL LINE

As advised

Control line flying

Intending fliers should phone Stan Mauger to confirm where and whether there will be flying.

C/L Steward

Stan Mauger 575 7971 stanm09c4@gmail.com

INDOOR EVENTS

Ellerslie

Tuesday December 10

Michael Park School Hall

Indoor radio flying (7.00-10pm)

Drury

December 18

Drury School Hall

Practice night for nationals (7.30 - 10pm)

Indoor Steward

Bryan Spencer 570-5506 bspencer@xtra.co.nz

Carterton

January 3-7

New Zealand Nationals

refer www.modelflyingnz.org website

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Club subscriptions

NZMAA Affiliation is mandatory for Club flying

Senior \$50 (+\$75 NZMAA) **Family** \$55 (+\$75 NZMAA)

Junior \$10 (+\$20 NZMAA) **Social** \$40

Intending members with current NZMAA affiliation pay only the AMAC sub

Please make payments to

The Treasurer Auckland Model Aero Club

Mike Fairgray,

3 Kanohi Tce Mangere Bridge 2022, Auckland

NEXT CLUB MEETING AND NATTER NIGHT

Monthly club meeting

7:30 PM

Monday December 4, 2017

ASME Clubrooms, Peterson Reserve, Panmure.

Theme: Rubber powered models

Your current projects, models, plans, engines and photographs are also welcomed for the table

Items for the table:

Models, plans, engines, photographs etc

Trading table:

Buy, swap and sell

Visitors or intending members welcome