

MOTORCYCLE CLUB

SPOKE

Newsletter of the Tasmanian Motorcycle Club. May 2021.

PRESIDENT'S REPORT



AS most of you would have heard by now, the club will not be helping with the running of the November round of the Australian ASBK Championships.

DISCUSSIONS between ASBK, Motorcycling Australia and the operators of the Phillip Island Circuit have seen the event moved to Victoria.

MANY of the comments posted after news of the cancellation spread across social media (the TMCC was not officially informed as the deal was between Motorsport Tasmania, MA and the ASBK) expressed the disappointment felt by those looking forward to the event.

HOWEVER, after talking to Donald Potter of Motorsport Tasmania, I have been assured that a round of the championship will be held in Tasmania in 2022. (here's hoping)

Cary McMahon
Honorary President

LOOKING BACK: WITH KEN YOUNG

Part 2 Photography

AS stated at the end of the last issue of SPOKE, I may continue with the theme of the evolution of photography in motor racing. Many facts have changed with the evolution, especially into digitization of photos. Many sayings have changed too, like the early one that “The camera never lies”. Basically, if you were (dare I say it) fat and ugly before the photo you were still fat and ugly in the printed photo. If you were photographed handing over a briefcase to someone “known to police”, it was difficult to deny a charge that you were “on the take!” Especially if the police had a photo of it.

THAT theory started to change with TV, and it’s not me but, a “large” man often didn’t look “large” on TV, but the camera made women look “larger”, especially in black and white. A contributor is that most men carry weight just above the belt in front and it doesn’t show up as much to the camera whereas most women carry extra weight “to the side” and it shows up front on to the camera.

DIGITIZATION has taken the theory “the camera never lies” right off the agenda because you can now easily digitally enhance a photo. In one of my first attempts to learn about “enhancing” photos I use the photo below as the test case. Back in the 1970s we decided to “build” a can wall. We could have used the tin Coke cans of the day (too easy to stack) but settled for the more difficult aluminum Boags XXX cans. Done at a mate’s place while his mother was away on three weeks holiday. We chose the mantle piece as it was out of the way. Of course the cans had to be emptied first so as not to add too much weight to the mantle piece. You believe all that don’t you? On clean up day I decided to take a photo of our effort but someone started to knock it down before I got my camera out of the car. When I did, I found I could only wind the camera on half a frame as the last shot of that roll which meant I could only shoot half the wall which is the left part of the joined shot below. After using Paint Shop to cut and paste the missing cans and covering the bad scratches in the original the right side was joined up to make one frame as a comparison.



EACH can was picked out from one from the same row and copied and pasted into the gap and rounded off to make it fit better. Now with GIMP I can go further like in some head shots I have taken I have been able to remove “small” marks on the face of some. If I could learn more, I could

make people different shapes like shave off or add on some size. At the moment I have settled for lightening and darkening down shots and expanding knowledge like removing scratches and dust marks from old photos.

A FEW months later at a Hume Weir trip we built a “mini” wall at the motel with only one night and a few club members working on it.

Back on track! As stated in Part 1 it is quite difficult to capture an actual crash because with bikes it happens so fast. Also a point here, most riders at the time of the crash are not keen to see a photographer who may be trying to take their photo. Especially if they are unable to stand, they are even less keen to have a camera lens poked in their face. But, after a suitable length of time if no photos were taken they tend to say “I wish I had a photo of that crash!” I am no exception as when I had the “big one” out of the MX sidecar at Symmons, as far as I know there are no photos of the crash. Now I wish.....



A SHOT like this one from the 1980 Mr. MX series with Anthony Gunther most likely not keen to see a professional photographer, I would imagine.



THIS shot taken by me at Bathurst (1980) at the cutting after Old Bike Aus. editor Jim Scaysbrook hit his knee on a rock on the inside of the Cutting. It is some time after as he pulled into the gravel pit around the corner and was shaking so badly that I had to take his helmet off for him and then flag down a traveling marshal to request medical



assistance. Then I turned and took this shot and a few years ago sent it to him. At the time it was easy to see where his blood was. His knee was enormous and deep purple and his face was white. An actual bike crashing shot is rare in my collection even with my time in Sydney where I had better opportunity at Amaroo Park, with getting access to a photographer's pass. (A story for another time and not real exciting) The professional shutter man who had access to large stocks of cheap film did better than we amateurs on a tight budget. The system, for us, was to keep the camera loaded but with the safety lock on so you didn't take what would be, at the current costing, maybe of a \$5 blurred shot of your foot accidentally!

I COULD go to the outside embankment in the "Loop" at Amaroo Park for some good action shots. Now a subdivision in Sydney but back then a spectacular section of racetrack unsighted by the control tower officials. You swept down the hill in a long loop. The difficulty was that there was very little straight track to brake for the loop and like Baskerville you had to start the process before you crested the blind hill. It made it easy for the front end to wash out and hit the embankment on the left as demonstrated by TZ350 rider Mike Steele.



THIS shot of #19 Dave Burgess (750 Triumph) about to be passed by #85 Warren Willing (750 Kawasaki) and Bruce Ireland (1000 Honda) during the 1973 Chesterfield Superbike race shows the braking at the top.



IRELAND is yet to touch the lever. To me that says that Willing was carrying a lot more speed at this point and having to lose a lot more corner speed.

NEXT lap and Burgess was trying too hard to stay in touch and turned it into a hop step and jump! At still well over 100 clicks he managed about 2 steps before a face plant followed by a broken collar bone.



MOST of the time was spent capturing the aftermath of a crash, a big one in this case. As usual Stan Bayliss would have been chased by his son Steve in a sidecar race around the right-hand loop. He ran wide and hit the bank with the sidecar wheel as can be seen by the damage. The bike ended upside down and from memory with only a few laps to go and well outside the vision of the officials Steve completed the race and won. Stan left in an ambulance and passenger Jeff Randell was not badly injured. The traveling marshals were first to arrive including Jim Scaysbrook (red and yellow leathers) on a demo K series Honda 750 quickly followed by Steve Bayliss (yellow hat) who had jumped out of his leathers first.



THE other type of “unusual” crash shot is from the same meeting as riders come in from the 250 Production race. The second thing noticeable in this shot taken on the “slow down lap” is the angle of # 79 Graham Kairl (Suzuki) # 15 Grant Harren (Yamaha) indicating they still had some



speed on. The first is they are chasing # 81 Jeff Sayle possibly Warren Willing and an unknown rider ALL ON THE ONE BIKE! It looks like Warren and if so he had crashed in the race and would have been keen to get back to the pits as the feature Superbike race was next and he was due to ride a Kawasaki 750 in it.

TO keep the program rolling, often bikes crashed in the loop would just be propped up against the embankment and collected in a group after a few races. Well to start the program the first race was a “non Expert” 250 race with 29 starters and race two was heat two with another 36 starters. The next 2 were the two 350 heats with 49 and 53 starters. That was followed by the Unlimited with 56 and 57 starters. They were run Saturday afternoon with the finals on Sunday after they had done the same with the “B” grade classes. The first 15 from each race made it to the Sunday final. As a “C” grade rider it meant that if you wanted to get to race on Sunday in front of the crowd you had to ride the wheels off on Saturday and risk a crash to get in the top 15 of your Saturday race.

THE last Baskerville was a classic example of trying to get the best shots especially for my report for “Green Horror”. Something to think about when replacing current gear and bike (or colour). Firstly I am not asking you all to run out and change what you already have, BUT, not all

good shots are chosen to send to the magazines. For a start, on a sunny day most riders now have black helmets with dark visors. On a wet day a lot change to clear and help improve the shot by the fact you can see the eyes and it gives depth to the shot.

THIS shot of Lochie Curtis and Peter McEldowney shows the concentration on the face of Lochie and no idea what Peter is doing. The point is that the shots I send have to tell a story in itself and I have to pick out the ones that best do that.



THIS is the shot I took of Emma Reader and sent to Motor Cycle News along with 15 others. It was one of 4 used for the report because it told a story and was clear. Wearing a clear visor helped show the concentration in the eyes.



THIS shot of Eleanor Renton on her Suzuki is an OK shot as far as photos go. BUT, in the dismal conditions I can't brighten much more without losing quality. Plus with so much black and dark blue the subject "melts" into the background so it was passed over (by me) for the Emma shot. The black helmet and dark visor makes it even more bland. I must again stress Eleanor is not bland and dull it's just the colour scheme on a wet and DULL DAY makes it difficult to get a good shot. Made even more difficult was the continual rain at the last Baskerville meeting. This old body has become a sook and I didn't stray too far from cover so as to keep my camera and me as dry as possible. It was so cold too that the view finder was continually fogging up and difficult to keep rain of the lens and view finder.



ON a bright sunny day the colour of Eleanor's bike looks good and with both her and Trevor Renton sitting ready to go out to practice (with dark visors up) you can see the concentration in the eyes.



FINALLY on that subject, the same goes for sunglasses. When I request them to be removed for a posed shot it is so we can see the eyes. Quite simply I would not send a photo with riders wearing sunglasses because it is a wasted shot. Actually, if you watch top level interviews you will notice the professional riders remove the sunglasses and make sure the leathers are done up to show sponsors logos.

All this is not a demand to change your colours, even with so many of you with black helmets and white bikes. It is just something to consider when updating. I do remember back in the 1970's after Peter Brock had painted his new cars up they would be taken to the track and action shots were taken in colour and black and white to make sure the car would look right in press photos.

OUR editor mentioned last issue that the Sports Rider Club of Tasmania have indicated they will be having sidecars on the undercard for the 2-Hour. So next issue I will start a story on the history of sidecar racing in Tasmania. More than just interesting to me as I spent quite some time as a passenger. By the way there are quite a few sidecar passengers still involved in racing like Barry Lack, Martin Long, Peter Sanders, I think and me and that's before we get to the good ones. It would appear that the vibration also affects some passenger's memory as Mal Campbell has replied to me on a few occasions that, no he has never done any sidecar work.

HOWEVER this 1974 Photo by Ian Brickhill of Dennis Pearton and passenger Mal Campbell at Baskerville racing the George Gibbons built Impharley suggests otherwise. The outfit is a converted road Harley Davidson sidecar with a Hillman Imp car motor in it.



Ken Young

Lifted from the Interweb



Why science teachers
should not be given
playground duty.

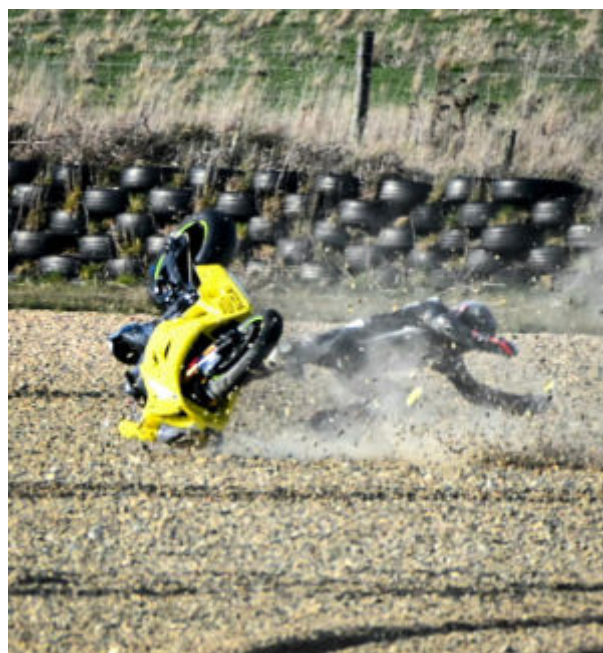
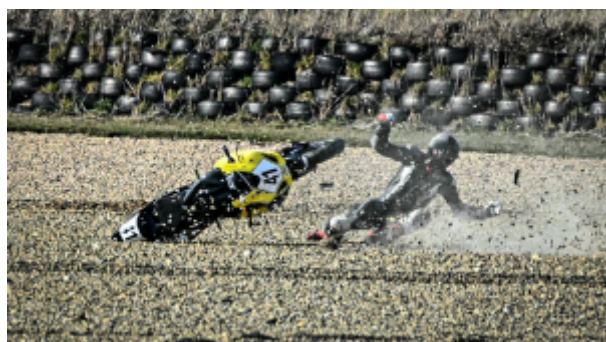
TMCC CHAMPIONSHIP Round 2

SYMMONS PLAINS, MAY 23 (Action pics by Carla Munday, except for some by Matthew Coward and Boden van Egdom that I lifted off Facebook)

VICE president Matt Smith captured the atmosphere of a cold a foggy start to the round. Racing didn't get underway until about 10am becuse officials in the tower couldn't see the hairpin before then.



I'll start the racing pics with this stunning sequence Carla captured of Cody Travers planting it in the gravel. Carla said on Facebook that she was still an "L-plater" photographer, but I'm sure you'd agree that she's not only way past L plates, but she's thrown the Ps out the window too.









HAVE your say.

Members' letters, opinions and comments will be published in the next available newsletter. Email items to tmccmag@gmail.com

THIS is the forum for TMCC members to have their say. (If you have any items you think will be of interest to members, please email them to tmccmag@gmail.com)

COMING UP

The June committee meeting will be held at 7pm this Thursday, June 3, at the Gunner's Arms, Lawrence St, Launceston, from 7pm.

THE sports Riders Club of Tasmania will say goodbye to Baskerville action this coming weekend with a ride day on Saturday, June 5 and the third round of the SRCT club championship on Sunday, June 6.

Baskerville will open after it's winter break with a ride day on Sunday, September 12.

YOUR final chance to ride on a track before the two-month winter break comes at Symmons Plains when the Tasmanian Motorcycle Club hosts its Sunday, June 27 ride day.

The club's season restarts in September with a ride day on Saturday, September 4, and a race day (the third round of both the Tasmanian Roadracing Championships and TMCC club championships) on Sunday, September 5.

FOR SALE & WANTED

This service is available free to members. Just email your advert to tmccmag@gmail.com (with a photo if you have one) and it will appear in the next available issue of Spoke.

Kawasaki Ninja 300 Race Bike for sale

Modified Front Forks
Standard Rear Shocker fitted but comes with ZZR600 Rear Shocker
Full Megacycle Exhaust
Aftermarket Rearsets
Brake Lever Protector
Pirelli Supercorsa Race Tyres (90%)
Front and Rear Stands
Tyre Warmers
32,500 kilometres (mostly on the road)

This bike was set up as the spare/wet bike, and has only done a couple of race meetings.

\$3,000

Contact Wayne 0428 597 914



