



# The Australian Museum of Motion Picture Technology (Inc) NEWSLETTER

Edition Eight

May 2006

REPORT FROM NATIONAL COORDINATOR - DARYL BINNING

## THE NEW KID ON THE BLOCK

Turn your mind back to the days of our carefree childhood. In my case it was the early forties when it was safe for school children to wander the neighbourhood making friends and getting into mischief. The days when you knew every family for blocks around, every back alley, fishing hole and bush hideaway. You were in your comfort zone, surrounded by friends and familiar faces. Occasionally neighbours moved out, to be replaced by new families. From a distance we observed the newcomers, especially the new kid on the block who could be seen tentatively exploring the yard around his new home. Not the time to rush in and greet him – just stand back and find out if he looks like being a threat to the status quo. Where did he come from? What is he like? More often the case when friendship was finally cemented, we rued the lost time it had taken to make contact. Sixty years later, and recently retired from a career in the film production and exhibition industry (the last couple of decades closely associated with the distribution of specialised light bulbs) I became aware of a parallel situation, but this time in the commercial lamp

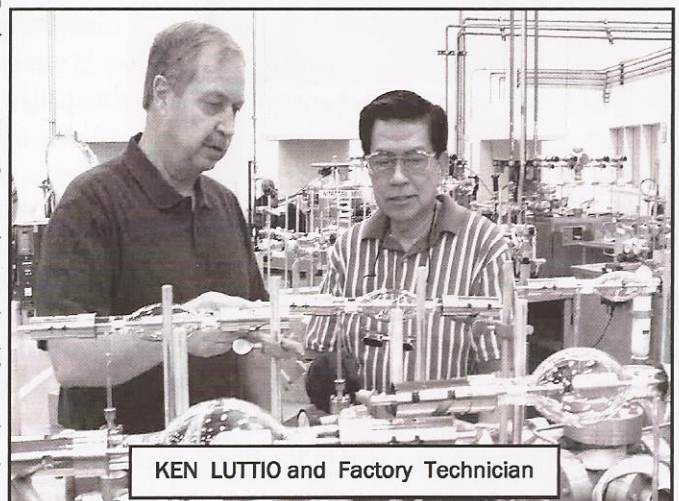
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market. In a recent issue of the BKSTS magazine, Cinema Technology I noticed an advert for a new Xenon lamp – LTI, of which I've never previously heard.

Having sold and used "name" brands such as Osram, Ushio, ORC, Wacom, Hanovia etc. over the years, and having been taught to be cautious after being caught out venturing to use lesser known and cheaper lamps from other parts of the world, my reaction was to treat this

newcomer with a great deal of suspicion. Was it a backyard manufacturer using inflated hype to promote fanciful claims of 30% more light output than the better known brands? Not only was this upstart presumptuous in positioning himself alongside established manufacturers in a very competitive market, he was claiming a much better and cost effective product. I was reminded of used car salesmen when reading the ad – have we got a great deal for you?



KEN LUTTIO and Factory Technician

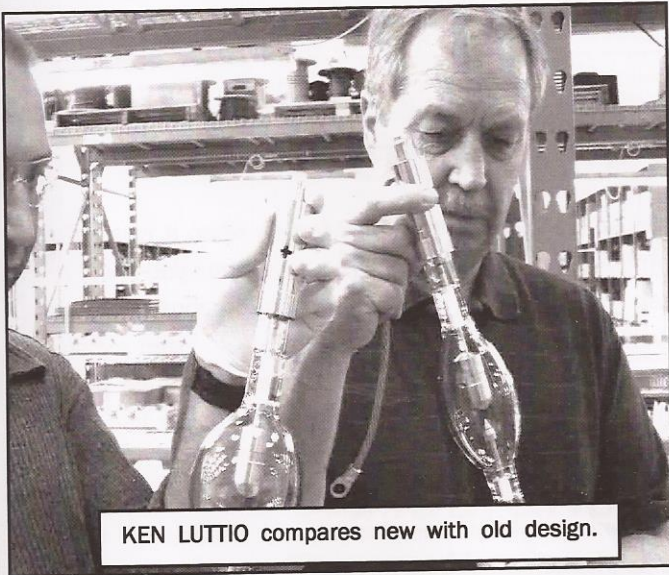


## CONTINUING FROM PAGE ONE THE NEW KID OF THE BLOCK

Seeing the ad repeated in later issues, I took the opportunity to satisfy my curiosity on a recent trip to California by tracking LTI (Lighting Technologies International) down to Baldwin Park, a new industrial estate on the outskirts of L.A..

A phone call to their office was rewarded by an invitation by company founder, President and CEO, **Ken Luttio** to call out for a visit – an offer too good to refuse. It became evident LTI are justifiably proud of what they have accomplished.

Their new building has been fitted out with the latest unique equipment. Rather than being content with existing state-of-the-art technology, the R&D team designed machinery containing local new concepts and modifications. This provided them with what is most likely the most advanced and efficient lamp making equipment in the industry. The output from this facility includes a revolutionary new design of xenon bulbs, substantiating their claim of 30% more



KEN LUTTIO compares new with old design.

light than their competitors. Patents are pending for this and other products in their range of specialised lamps and power supplies. These are constantly being developed to service 21<sup>st</sup> century cinema, medical and other specialised industries. Marketing has now expanded outside of the USA as the production capacity increases. Rather than being a questionable back-yard outfit, LTI turned out to be a modern progressive specialised lamp production facility, equipped with the latest research and manufacturing equipment and staffed by some of the most experienced people in the xenon lamp business. **Ken Luttio** was previously President of Optical Radiation Company (ORC) till the company was purchased by Perkin Elmer who had a different product focus. LTI company Chairman is **Richard Wood** who, similar to Ken, has over 30 years in the electro optical industry. He co-founded ORC, receiving

many honours including an Academy Award for technical achievement in recognition of his lamp design for the motion picture industry. The Board of Directors include **Dr. Larry Carr**, former CEO and President of Osram Corp, the US and Canadian Subsidiary of Osram GmbH. The production staff have similarly been selected for their experience, innovative approach and dedication to lamp research, design and manufacture. At the end of the visit, my initial apprehension about the experience of this newcomer and the quality of his products was completely erased. It demonstrated the dangers of having a closed mind by not wanting to move outside my comfort zone to explore new options. Not only has the new kid on the block proved to be a worthy member of the gang, he has shown potential of being a future leader of the pack.

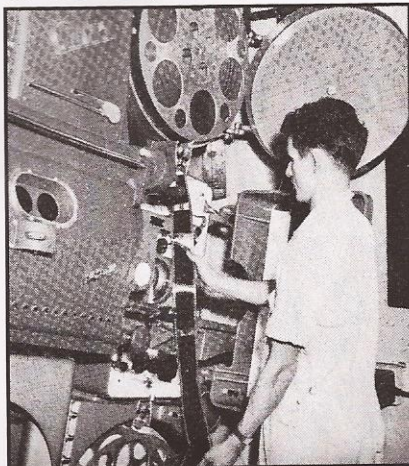
## MOSAIC COLLECTION CATALOGING SYSTEM

Another step in the long road to establishing a credible museum structure was taken last month when some of the committee and other interested members attended a demonstration of the MOSAIC collection cataloguing system. The information session was held in the home cinema of Roy Mudge. The software, developed and supported in Western Australia by local company *Information Services and Technology* has been highly recommended by government and community museums, with over one hundred installations throughout Australia. The Secretary and Treasurer were also able to determine if their requirements could be integrated into the system. Due to the increasing amount of objects being donated, it is becoming essential that a comprehensive cataloguing system be developed as soon as possible. Due to the cost involved, an application for funding for the purchase of, and training of personnel to use the system must be considered. The Committee will soon decide on the preferred system after which a funding application will be lodged. Members experienced or would like to get involved in data entry and retrieval and who would like to be included in a future training programme are asked to contact the Coordinator.



## PHILLIPS DP70 "THE ROLLS ROYCE OF 70MM PROJECTORS"

In the early 50's producer Michael Todd was a shareholder in the three projector wide screen system known as Cinerama. Todd was not happy with the technical limitations of the Cinerama process so he sold his shares and formed a company with some investors to develop a new wide screen process with the same impact as Cinerama but with everything coming out of the one hole.



MAYFAIR THEATRE IN SYDNEY 1958

The new company was called Magna Theatre Corporation which then commissioned American Optical Company to develop the system which they named TODD-AO. In September 1953 Dr Brian O'Brien head of research and development of American Optical Company approached Phillips Cinema, a division of Phillips Electro Acoustics Division in Holland to manufacture a multi purpose projector suitable for all 35 and 70mm formats.

Phillips knew that the manufacturing costs would be expensive, so Magna had to buy 50 machines for the 25 TODD-AO installations in the first order.

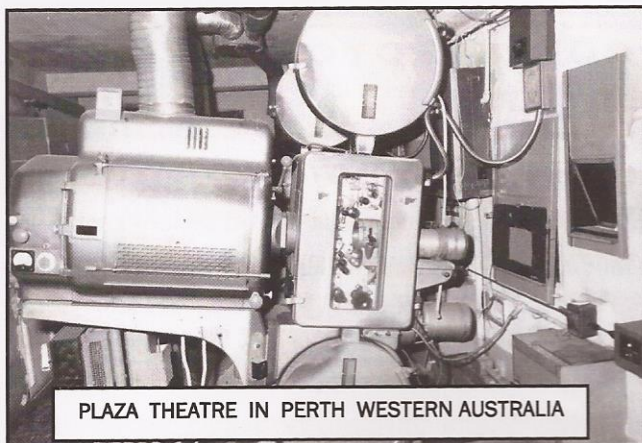
William Peck of AO and Jan Kotte of Phillips jointly designed and built the projector from the ground up in only 9 months as required by Magna. It was a revolutionary projector and so versatile it could show any film format except horizontal double frame VistaVision. Towards the end of 1954 the first set of three DP70 pre-production models were delivered to Magna Corporation. Although not an original installation, two DP70 prototypes are still being used at TODD-AO Stage 2 in Hollywood to this day nearly 52 years after delivery. The Directors of Magna Corporation apart from Todd were Joe Scheink head of 20<sup>th</sup> Century Fox and Rodgers and Hammerstein whose stage play "Oklahoma" was going to be the first film in TODD-AO. The opening was expected to be on October 13<sup>th</sup> 1955 at the New York Rivoli Theatre. All projector mechanisms were made in Holland in series of 100 at a time. Other projector parts (lower base, upper base, spool boxes, mounting table for the lamphouse) were also made in the United States by AO in Buffalo New York and latter parts were also made in Mount Vernon New York. By 1956 there were 21 TODD-AO Cinemas in the United States. The speed of installing TODD-AO equipment in the United States took slower than expected due to the lack of film in the TODD-AO process. In 1957 there were 60 TODD-AO installations and Germany, Italy, Malta and Japan were about to get TODD-AO. By 1958 in England there were 10 DP70 installations and by 1960 there were 34 cinemas with the DP70. By 1960 the DP70 was installed in 231 venues around the world. Michael Todd



MAYFAIR THEATRE SCREEN SYDNEY IN 1958

who thought that he would have a hand in producing "Oklahoma" was disappointed, when Rodgers and Hammerstein would not allow that to happen, so he sold his shares in Magna Corporation to 20<sup>th</sup> Century Fox so he could produce the next film in TODD-AO "Around The World In Eighty Days". Fox who had developed Cinemascope 55, a wide screen process for "Carousel" and "The King and I", decided on the purchase of Todd's shares in Magna to dump Cinemascope 55 and make all their wide screen productions in TODD-AO, the first film being "South Pacific". Hoyts Theatres being owned by 20<sup>th</sup> century Fox, installed DP70 projectors in every capital city in Australia for the presentation of "South Pacific" in TODD-AO, commencing with the Mayfair Theatre in Sydney on December 28<sup>th</sup> 1958. Phillips originally named the new machine the EL4000/01, but it soon became the DP70. The DP is short for Double Projector and the 70 meant it was designed specifically as a 70mm projector.





PLAZA THEATRE IN PERTH WESTERN AUSTRALIA

In the U.S. it was TODD-AO projector catalogue 3070, later it was Universal 70/35 and finally from 1963 the Norelco AA11. Phillips Cinema nicknamed the projector the dollar princess, because they made a considerable amount of money developing it for Magna Corporation. In 1966 Phillips Cinema presented the new deluxe projector for 70/35mm, widely known as the DP75 and manufacture of the popular DP70 had finally come to an end. The DP70 is not made for automation, remote control and multiplex operation so in recent years the DP70 projectors have been replaced with projectors more suitable for a multiplex operation and a large number of them were given away to who ever wanted them

or simply thrown out. There were tales of projectionist who cried when their machines left their projection boxes. The DP70 was truly a remarkable 70mm projector and in 1963 Fred Pfeiff, technical manager of the motion picture equipment department of Norelco (North America Phillips), received the 1962 class 2 Oscar Plaque for: "The Design and Engineering of The Norelco Universal 70/35mm Motion Picture Projector". At that time there were 525 DP70 installations more than 1050 machines in 39 countries. The DP70 was and still is the Rolls Royce of 70mm projectors. A large number of DP70's are still running today, nearly 52 years after the first one came off the assembly line in Eindhoven, Holland.

#### MUSEUM VISITS TO THE FREMANTLE PRISON & ARMY MUSEUM FREMANTLE



A visit to the Fremantle Prison and the Army Museum in Fremantle has been arranged for the members by Roy Mudge. A tour of the prison with a guide will start the day where all parts of the prison will be visited. Members will then have time to have lunch in Fremantle or visit the markets before a visit to the Army Museum in Burt Street where you can see all the exhibits at your leisure. The Museum visit will be on Sunday 18th of June and members are asked to be at the Prison Gatehouse by 10-45am for a tour commencing at 11-00am. The cost will be \$17 per person for the day with lunch being

at members own expense To enable us to get a discount on admission members are required to book and pay in advance by filling in the form in the newsletter and sending it and your cheque to the secretary. The day should be a most interesting one which will also give members an insight in how other museums are run.



#### FREE AMMPT FITNESS PROGRAMME



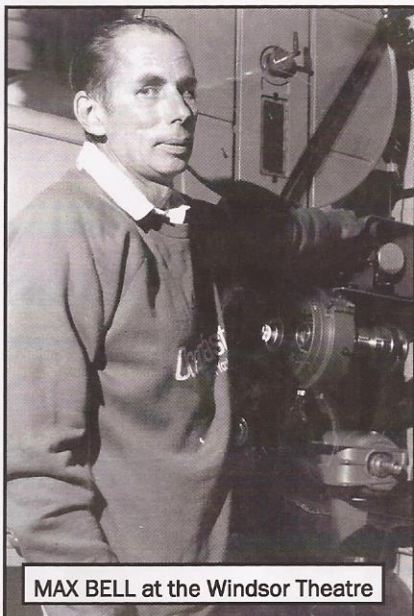
News reports indicate that this nation is fighting a diabetes and obesity epidemic. AMMPT is rallying to the cause by offering members a **FREE** weight loss programme, while at the same time, assisting our organisation in its endeavours. A fitness programme has been arranged which involves shifting a pair of Kalees currently installed at the location of their donor, Murdoch University, to our Fremantle base at the Port Cinema. The operation should take no more than four hours, but plenty of muscle power is needed. Rather than call on outside help, it is hoped our own troops would rally to the cause. If you think you are capable of standing up to be counted (and help with some serious lifting) please contact **Roy Mudge ( 9419 1794 )** for details of where and when. Volunteer now to avoid the rush! If you haven't lost weight or toned up your muscles at the end of the day, we suggest you join our advanced course - dragging the gear out of the Regal. Happy sweating!





## Member PROFILE on MAX BELL

In the early 1950's max attended Christ Church Grammar School as a boarder for four years, It was at this time he became very keen to learn what happened behind the wall with the square port holes in his local cinema.



MAX BELL at the Windsor Theatre

The school at odd times screened some 16mm films using a Bell and Howell projector, "Hobsons Choice" was one film he can remember and that great little film "The Smallest Show On Earth". Max learned very early how to judge the quality of a certain cinema, one theatre he hated was the Princess Theatre in Claremont. The Theatre interior walls consisted of pressed tin with designs, one can imagine the harshness of the sound in the auditorium.

Max became a regular film goer every weekend and when he acquired his first 16mm B & H 631 projector he began showing films to his work mates at Volkswagen Motors in Subiaco where he worked as a foreman in the their spare parts section.

Max commenced researching the history of Cinemas and Drive-in Theatres in the 1979. The research took six long years as Max did the research in his spare time, he struck a major obstacle having no publisher's in Perth. He found a English Publisher in the UK the Book Guild who specialised in small print

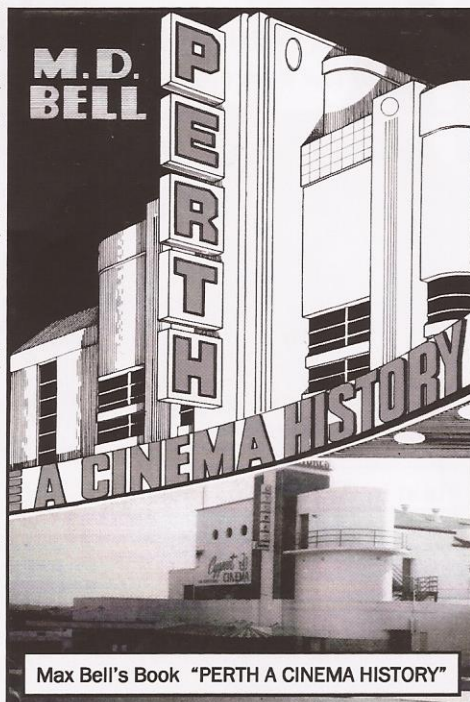
runs and agreed to published the story. Max had to put up the cash so it meant a trip to his friendly bank manager to get a bank loan. Max raise the \$15.000 to get it printed and released throughout the world.

Max admits honestly there are some mistakes in the book called "PERTH A CINEMA HISTORY" but he felt that someone should start preserving some of the history on theatres in the city and country areas of Western Australia. Up to the time Max published his book no one had attempt to put pen to paper. Max didn't really get involved in commercial cinema screening until the 1980's, when he had run 16mm shows commercially in the Guildford Town Hall. He had a winner with the film "The Gods Must Be Crazy" which broke all records Max ran out of seats on both nights he screened the movie. He was lucky to get a assistant projectionist position at the New Oxford Theatre in Leederville where he remained for some seven years becoming head projectionist there during this time. Later Max got very ill and had to give up projectionist job at the theatre. For five years he didn't touch a film then an opportunity came up at the Windsor Theatre in Nedlands with some part-time projection work. It was all different projectors down at the Windsor but it didn't take long for max to get acquainted with them. Max remained as relief projectionist until December 2005 when the theatre was leased out to the Palace Theatres.

Now semi retired Max still likes to drag out the old faithful 601 for screenings of his films which he has collected over the years, his favourite film is Warner Bros "The Sea Chase" starring John Wayne. He spent many years searching for a copy of the film and eventually found a 16mm print. Max is married with two daughters and lives in Subiaco.



MAX BELL



Max Bell's Book "PERTH A CINEMA HISTORY"



## AMMPT PRESERVING THE HERITAGE OF AUSTRALIA'S MOVING IMAGE INDUSTRY

In our Next July Edition of our  
AMMPT Newsletter

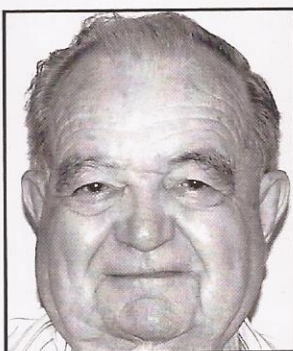
THE STORY OF OUR  
LOCAL NEWS  
CAMERAMAN

### John Davies



ON MAY 10TH **JIM LANGRIDGE** PASSED AWAY IN HOSPITAL

On May 10th, AMMPT lost one of its most enthusiastic members. **Jim Langridge** passed away in hospital after being admitted a few days earlier. Previously unknown to many of the other members, Jim joined AMMPT about a year ago



**Rest In Peace Jim.**

with a background in corporate documentary film production. Being retired for many years and severely limited in his mobility, this did not impede Jim's constant offers to assist in all areas of our operations. Aware of our long standing storage space problems, he contacted Councils and others to see if any was available. He had offered to, and was storing donated items at his home in Spearwood. Just prior to him taking ill, he was preparing to join the demonstration of the Mosaic cataloguing system, with the view learning how he could assist in of inputting information to the system when installed. He was also transferring 9.5mm film for the Scouts museum who had given AMMPT some equipment for our collection. Jim's support for what we are trying to achieve will be sadly missed by those whose workload was lessened by his efforts. Lets hope his example will be matched by

others within our ranks.



**THE AUSTRALIAN MUSEUM OF  
MOTION PICTURE TECHNOLOGY  
(Inc)**

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National Treasurer **KEITH COOTE** 08 9259 0459 - National Secretary **EDDIE MILLS** 08 9447 4531  
Western Region Curator of Exhibition **ROY MUDGE** 08 9419 1794



# PORT CINEMA

ADELAIDE STREET - FREMANTLE  
( OP ST PATRICKS CHURCH )

The Australian Museum of Motion Picture Technology (inc)  
Presents

Columbia Pictures Corporation  
presents

*in*  
**TECHNICOLOR!**

## The JOLSON STORY (G)



WINNER OF 2  
ACADEMY AWARDS

One of the most popular films ever produced. The story spans 40 years of Al Jolson's life. Songs range from: "Anniversary Song," "Swanee," "Toot Toot Tootsie Goodbye," to "Ave Maria."

**Starring**  
**LARRY PARKS - EVELYN KEYES**



Also starring  
**WILLIAM  
DEMAREST**



**BILL  
GOODWIN**

A Movie for the **WHOLE FAMILY EVERYWHERE!**

*Plus* **NEWSREEL - CARTOON - SHORT FEATURETTE**

**SPECIAL SATURDAY MATINEE**

**1st July at 1.30pm**

**All Day Parking at WESTGATE CAR PARK rear of the PORT CINEMA**

**AMMPT MEMBERS \$5.00 A DOUBLE!**

**GUEST AND SINGLE TICKETS \$5.00 EACH.**

Raising funds for the Museums objectives and the Motion Picture Benevolent Fund