

9.5

Magazine for the 9.5mm
cine enthusiast

Quarterly/35p

Winter 1974/75



THE 1974 GET-TOGETHER: Words and Pictures
DONALD CALTHROP – Actor and Man
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9-5

a quarterly magazine for
the 9.5mm cine enthusiast

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*Views expressed by contributors are their own and not necessarily endorsed
by the editor or Group 9.5.*

COVER PICTURE—A view of the Group 9.5 stand at the 1974 Get Together.
More pictures of this event on pages 12 and 13.

GROUP 9.5 Past Presidents: Malcolm Cutmore, George Whitfield, *President:*
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Leader

by THE EDITOR

So The 1974 Get-Together has come and gone and we move into 1975 reflecting upon what this New Year will bring to the fortunes of our chosen film gauge.

As an event the Get-Together could not be regarded as anything but a success. It was well attended and as lively as ever. Perhaps more important, it yielded its financial quota towards Group funds. And yet to anyone witnessing the progress of the day in a detached manner, the overriding interest of those present in what might be termed the 'antiquarian' aspects of the event could not fail to be noticed. The crowd around the Bring and Buy stall alternately grew and diminished (depending upon what rival activities took place in the projection theatre next door) but it never disappeared. The same could be said of Mr Cramp's stand which was mainly devoted to the sale of Pathescope prints, plus some items of fairly early equipment. Although plenty of interest was shown in the excellent display of modern equipment and accessories mounted by Anne and George Whitfield, as well as the other exhibitors offering current prints, equipment or services, there was little doubt as to where the majority interest lay. The inevitable question must therefore be asked, do the greater number of Group members now regard 9.5mm as principally a gauge whose value to them lies in what it offers the film collector or the connoisseur of early pieces

of equipment? If so, let us not forget that this was hardly the object in view when Group 9.5 was formed. There are many people within the Group who devoted much time, energy and expense in attempting to ensure that those who preferred to work with this excellent gauge should be in a position to do so, and to do it with up-to-date equipment and materials. To these the spectacle of the annual get-together gradually moving towards a kind of antiques supermarket must be a sad one.

None of this is intended as any sort of criticism of the genuine film collectors, or for that matter those to whom the industrial archeology of cinema has a particular fascination. Many members, after all, are members of the Group for just these reasons. But there does seem to be a case, if membership is in fact rather sharply divided in this way, for re-examining the structure of the Get-Together in such a way that both interests are served without one group's activities interfering with or diluting the effectiveness of the other's. It's a thought anyway for the organisers—as if they didn't have enough on their plate as it is—and also for any members who may have strong feelings which they'd like to voice on the matter.

Structural Alterations

Following the recent Group 9.5 A.G.M. we have received news of some changes of duties within the

Committee John Critchley is now Chairman. John Burgoyne Johnson, Vice Chairman. If you refer to the list of committee members at the foot of the inside title-page of previous issues of 95 you'll see that it amounts to a straight swap!

With regard to the London meetings Ron Price takes over as Chairman from Bert Pickering and Lawrence Goodes joins Stuart McKean and Pat Flynn on the Committee. The vacancy for a Librarian for the Copyright-Free Record Library has been filled by Pat Flynn.

Expanding our Horizons

It seems appropriate here to draw the attention of members to the letter from Group member T. B. Sansom which appears under the Letters section. We also publish the reply from Tony Rose, Editor of *Movie Maker*. There seems no doubt that one way to interest a wider circle of cine enthusiasts in 95mm would be through the methods which Mr Sansom suggests. We of Group 95 are fortunate in having contributors of the calibre of Maurice Trace whose consistently high standard of research and writing represent a very real asset to our magazine. Whether members would want to share this benefit in the interests of gaining a wider interest in and acceptance of the gauge or whether they feel that Maurice's articles should be retained as one more good reason why people should become Group 95 members is a decision which **must** rest with members themselves or their elected Committee. Mr Sansom's offer to act as coordinator in this task stands so please let me have your comments as soon as possible. All correspondence sent to the Editorial address will be passed to the committee for their decision which in turn will be influenced by your feelings on the issue.

Errata

Apologies for the advertisement which appeared on the inside front cover of the Autumn issue stating that the 95 Golden Jubilee film 'Lights Out and The Stars Appear' is now available as a 95mm optical print. It is not and is unlikely to become available in this form.

*We cordially
extend the
season's greetings
to all
Group Members*

Letters

The Editor 95
Grove End Elm Grove
Berkhamstead
Herts HP4 1AE

Sir—With reference to your 'Leader Article' in the Autumn issue of 95, prior to receiving my copy I had already written to 'Moviemaker' suggesting that if George Whitfield cannot provide sufficient articles for something to appear in 'Moviemaker' on our gauge, each month, then I am sure there are a number of us who would be only too willing to contribute. I have also stressed the point regarding the advantages of the 9.5mm printed films and the interest there is in building up a library of the old Pathescope titles in both silent and sound.

No doubt in an issue of 'Moviemaker' some months ago you saw reference to the 'Popeye' and 'Betty Boop' cartoons. I have also written to 'Moviemaker' regarding these films pointing out that not only were the best titles but also sound reproduction available on 9.5 and there are still many copies around if one cares to take the trouble to look.

I have facilities for filming and projecting in all three gauges but my main interest as far as printed films are concerned is 9.5mm. It is my ambition to try and secure every silent and sound film that was issued by Pathescope in the days before the decline and I am well on the way as regards feature films. Last year's filming was done on 16mm and 8mm, but during the coming year I intend to concentrate on 9.5mm having just acquired a Lito camera to take its place with my Pathe 'H' and Lux. I must say the latter camera works beautifully and provides perfect definition with its first class range.

Whatever happens we must not only keep the gauge in existence but try and extend its use and I feel one of the chief ways is for more publicity to be given in such journals as 'Moviemaker'.

Whilst the 95 Journal is an excellent magazine it does have a limited outlet and after all it is the 8mm and 16mm users we wish to convert and many of the gentlemen who use these gauges have not even heard of 9.5mm.

In conclusion I am sure articles by Maurice Trace would find a welcome place in 'Moviemaker' and I have suggested to Tony Rose that I might act as co-ordinator for a series of articles by the people who contribute to our Journal.

T B SANSOM
Castle Bromwich
Birmingham

Editor's Note: Shortly after receiving the above letter from Mr. Sansom, we received a photocopy of Tony Rose's reply to the points raised for his consideration. We give below the full text of Mr. Rose's letter.

Sir—Many thanks for your letter of November 25 and the suggestion that we should cater for the interests of 9.5mm film collectors.

I think you have a valid point here but unfortunately your letter has reached me at a time when we are being threatened by our management with all kinds of austerity including a reduction in the number of pages we are able to offer readers each month.

As you know, we already run a regular feature for film collectors—namely **Bill Davison's Bootlace Cinema**—and in the present circumstances I'm afraid it would be impossible to introduce another feature specifically for 9.5mm collectors. What we can do is to ask Bill to throw open his column to the occasional item of 9.5mm interest. Indeed, this might be more effective as you would not then be preaching to the already converted.

Although Bill is an 8mm user himself, I am sure he would not turn a blind eye to the availability of interesting subjects on 9.5mm, particularly when they are exclusive to this gauge, and I'm equally sure that he would welcome the knowledgeable comments of contributors to the Group 9.5 journal. So please rest assured that anything you can send in will be forwarded to him without delay.

TONY ROSE
Editor, *Moviemaker*

Sir—Mr Wordsworth, we are very well informed of things that are being done for the 9.5 user.

If the clubs in Europe do not wish to send us copies of their magazine, it's no fault of ours. We send copies of **9.5** to all the clubs we have addresses for. The only one who sends us their magazine is Holland, who often give Group 9.5 a mention.

We have had so many stories in the past of new cameras, projectors, etc., that it's not worth mentioning these until they arrive. In most cases, they never arrive.

What is the use of telling everyone that a new projector has 12v-250w Q.I. lighting, Maltese Cross movement, choice of zoom lens, etc.—what's the **PRICE?** I would not mind betting it's over £150 by the time it gets to England. Who in

their right mind is going to buy a silent 9.5mm projector at this price—only me, if I ever win the pools.

The reason why you have seen no mention of the French Laboratory AECTM of Marseilles is because we were only notified of their services on October 17 last.

Way back in 1971 John Burgoyne Johnson laced up a Fuji charger with 9.5mm film and sent this to the Fuji Co. in Japan with drawings of a camera plus some photographs. After some weeks a letter arrived informing him that the Fuji Co. did not think it was worth their while to go into the 9.5mm gauge.

We have learnt many lessons over the years, one being not to publish tales until all the if's and but's have been ironed out, and the equipment is in our hands. Then we believe the stories, and not before.

KEN VALENTINE
Group 9.5

Sir—Gordon Clarke's letter article in the Summer 1974 issue of **9.5** mentions the high cost of filming, as if the 9.5 amateur does not want high prices.

If you refer back to your issue of April 1972, you will find I made a plea to 9.5mm amateurs to contact their MP with a view to getting purchase tax lifted from 9.5. Of the 400-plus club members, **two** informed me that they were going to see their MP and the remainder seemed to keep quiet. Nothing came of this mass(?) assault on Parliament, and the 9.5 amateur did not complain of the non-reduction of purchase tax. He had his choice and made it. If the 9.5 amateur was really concerned about the price of film, wouldn't he have taken the necessary action to get a price reduction? It was placed fairly and squarely in his hands—no chance of a dealer making millions out of him—and he

acted to get his desired result. And he got it.

E. M. SMITH
Whitton, Twickenham

Sir—I was delighted with the article by Ken Wordsworth in the Autumn 1974 9.5.

I agree with them when he says that the cost of equipment is more important than the cost of film stock. The news of proposed new equipment was most heartening. More than anything else, I think that 9.5 needs a reasonably priced Stripe Sound Projector. Let's hope that the Cine-Technique Projector turns out to be more reasonably priced than the Ligonie IM250S.

For top sound quality a good tape recorder linked to a projector is hard to beat, but for convenience—and being able to enter sound films in certain competitions—Stripe is the answer.

Ken's article is the type of thing that will do 9.5 much good and while I and I am sure all 9.5 readers appreciate this type of article in our favourite magazine, I wonder if it would be possible to interest other magazines in publishing 'The Future of 9.5' 'Moviemaker' for example, claimed to be prepared to consider for publication any article on 9.5.

MIKE READIOFF
Wallesey, Merseyside

ANOTHER SPLICE IN THE 9.5 REEL

In our last issue, well known Group member and contributor to the columns of 9.5, Ted Smith, described himself as a 50 year old batchelor. Well, he is not so any longer. A batchelor, that is! He married Barbara McKean on Friday July 19, 1974, at Sheen Registry Office.

The reception was held the following day at Melrose Avenue, Whitton, and over 60 guests attended. Group 9.5 was well represented. Barbara's son, Stuart, is a committee member of the St. Gabriel's branch; her father, Fred Burnell, is the Treasurer. Ted's brother, Jack, is also a member. It looks as though it will be 9.5 for breakfast, dinner, and tea!



The wedding was filmed (of course!) by Stuart McKean, aided and abetted by none other than Len Harris, one-time Chief Cameraman for Hammer Films. We feel sure that all members will want to join together in wishing Barbara and Ted every happiness for the future.



GROUP 95 ACTIVITIES

LONDON MEETINGS

at St. Gabriel's Parish House, Churchill Gardens, Pimlico, London, S.W. 1,
fortnightly on Saturday evenings, beginning at 7.30 p.m.

Chairman: Ron Price, 38 Alliston Way, Basingstoke, Hants, RG22 6SW

Treasurer: Fred Burnell. *Committee:* Stuart McKean, Pat Flynn, Lawrence Goodes

FORTHCOMING PROGRAMME

February 15th—John Critchley—Film Show

March 1st—Slide competition "Your Best 5 Slides?"—Roll of film as prize

March 15th — 1974 Holiday Films — Roll of film as prize

April 5th—Film Show (80 mins)—The Quatermass Experiment

Apr. 19th—St. Gabs Auction—Hugh Hale

May 3rd—Lip Sync Shooting at St. Gabriels

May 17th—Mr. Oliver gives talk—Putting Sound to Early Films

TAPE CIRCLES

The tape circles help to keep distant members in touch. Round Robin" tapes are passed around each circle: each member listens to the contributions of his fellow members and adds his own. We have standardised on 5" spools of tape running at $3\frac{3}{4}$ inches per second, using half-track recording, so that tapes may be recorded and played on most machines. Newsreel" tapes are also circulated from time to time. *Tape Circles Organiser:* Peter Luxton, 304 Poole Lane, Bournemouth, Hants.

COPYRIGHT-FREE RECORD LIBRARY

The Group 95 record library holds a selection of music and sound effects recordings which are entirely free of copyright restrictions when used in the sound tracks of amateur films. The hire charge is 35p per record for a period of two weeks. *Librarian:* Pat Flynn, 74 Staines Road East, Sunbury-on-Thames, Middlesex TW16 5BB

NORTH AMERICAN SECTION

Our North American section exists to provide a focal point for the small number of ninefivers in the United States and Canada. It publishes its own newsletter, *USCAN 95 Group 95 North American Representative:* Charles F. Miller, 3000 18th Street, Boulder, Colorado, U.S.A.

The Thirteenth Annual Get Together

A Report by Colin Edwards

Having enjoyed the 1973 Get Together so much, I wondered whilst travelling to Chiswick whether our 'thirteenth' event might prove unlucky and something of an anti-climax.

Not a bit of it!

It seemed, if anything, to be even better attended than last year. Moreover, as I approach my personal half-century, it was especially pleasing to see and chat with so many new members, all of them seemingly on the right side of 30!

An innovation, and also a welcome addition, this year was an attractively produced programme containing not only the events of the day, but also a series of trade advertisements. In the Hogarth Hall were to be found the stands of the specialist dealers, and these as usual provided a good opportunity not only to see equipment, but also to purchase on the spot many of the items displayed. We had Ted Smith with his stand and his most useful and helpful guidance concerning 9.5 developments on the Continent. Our past Editor of 9.5, Gordon Clarke, was also there on behalf of Cineprint Film Services, selling various items of interest and promoting the duplicating and other services provided by this enterprise. Mention must also be made of the Vintage Film Society's interesting stand which displayed many fascinating stills from past epics.

Anne Whitfield's stand was, as usual, extremely well furnished with a complete range of cameras, projectors and all the accessories that

any nine-fiver would be likely to require. George Whitfield was of course in attendance and was as ever courteous and helpful.

Cecil Cramp had a number of second-hand projectors and cameras for sale and appeared to be doing a brisk trade in second-hand printed films, of which he had a large and varied selection. Novascope offered a wide selection of their printed films and I learned that their film sales to date have been good enough to enable them to continue the production of new releases—a great relief to us all, and no mean achievement in these difficult times.

I must not forget to mention our Society's own stand, ably manned by various members of the Group 9.5 committee.

The Bring and Buy stall was simply enormous! The unexpectedly large response to this feature rather appeared to have taken your committee by surprise, so much so that it is clear that a different system of administration will have to be introduced in future, if its popularity continues at this year's level.

Throughout the day there occurred a series of extremely interesting demonstrations in the main hall. George Whitfield presented 9.5 Widescreen. Although his earlier screening suffered from too much stray daylight, the later demonstration when the hall had become darker effectively showed us the impressively large widescreen in action. Even more impressive was the fact that the whole of the presentation film had been shot on the simple Prince camera (plus of course the supplementary lens).

Novascope showed us that the quality of their printed films is very high indeed. In my opinion their quality is equal if not superior to many pre war Pathescope prints and their later releases are quite superb. Although this report cannot be allowed to become a review I would like to take the unusual step of using some of my allocated space to thoroughly recommend these prints to all would be purchasers.

The Open Film Award for 1974 took place later in the evening. It comprised six films selected from all the entries by a judging committee. The judging of these films was as usual carried out by the audience in the form of a ballot. Superb projection quality was obtained from John Critchley's Heurtier Tri gage projector and the sound was ably supervised by Pat Flynn. My personal assessment of each of the entries is as follows:

DR MED IN SPE by B. Wedel. Fierran. I had no hesitation in placing this somewhat macabre entry as my number one. Made in black and white, which suited the mood of the film, it demonstrated the wisdom of using uninhibited children as actors in an amateur production. Photography, definition and editing were all first class, the plot was simple and easy to follow.

2 PLUS 2 by R. M. Bayley. We have come to expect work of a high standard from this film maker, and I for one was not disappointed by this amusing cartoon, with its very appropriate musical background. Mr Bayley's films always display a systematic beginning, development and conclusion which I greatly appreciate, and upon which I have commented before—and I make no apologies for repeating it again here. The film was short and (very) sweet, and only beaten into second place in my estimation by a short head.

LA DERNIER VALSE by J. R. Robertson and BELGIUM by F. Gibbs. I placed these two as joint third. The former was an abstract film in colour which contained a very pleasant musical background, whilst Belgium was a very well made travelogue.

ON THE SCENE by E. J. Vowles, which included a crisp commentary, was really three films in one, each section comprising a separate subject, not obviously related to the others. There was some really good colour photography and as a form of newsreel, it proved entertaining.

THE MELON by Ken Finch. This was a holiday film, yet one which also contrived to tell a story. Both image and soundtrack were a little the worse for wear, unfortunately, but nevertheless it was entertaining, if slightly longer than it might have been with tighter editing.

The evening concluded with the presentation of the prizes, as well as a much deserved thank you to our retiring Editor, Gordon Clarke.

I must not omit two other points concerning the Get Together. Having arrived at the hall early that day, I had been able to witness at first hand the tremendous effort which our Secretary, Ken Valentine, had put into this annual event. Not only does he organise the whole day, but he also acts as caterer, driver, transporter of goods and general all-round handyman! A herculean task for which we all owe Ken a large debt of gratitude. Nor can I fail here to acknowledge our thanks to the ladies (and some of their menfolk too) who assisted so efficiently with the catering. Refreshments were available throughout most of the afternoon, and the evening fare with wine was a delight! Our grateful thanks, ladies!

Yes! The 1974 Get Together proved to be a most enjoyable day. Roll on our next one.



Anne and George Whitfield busily man their well stocked stand



Cecil Cramp shows an early 30-foot projection cassette to an enthusiastic audience.



Councillor Ray James, Mayor of Hounslow, together with Group 9.5 committee members



Gordon Clarke and Cineprint



Enthusiasts study Pathescope Gazettes at the Bring & Buy stall

Collecting

with MAURICE TRACE



CASSIDY RIDES AGAIN

A great many brickbats have been thrown at the Pathscope editors and very few plaudits have gone their way. "Skillful Condensation" seems to be the highest praise they could expect and that was for their pre-war efforts. In the fifties the abuse really poured down for their handling of Chaplin's "Shoulder Arms" and "The Pilgrim" but around the same time they were performing minor miracles which appear to be unappreciated. So to put the record straight let's have a look at the strange 9.5 history of Hopalong Cassidy.

William Boyd, born in Ohio in 1898, was a star of the silent screen, particularly in epics for Cecil B. De Mille. When sound arrived his career declined, mainly because both the public and producers confused him with another actor called William Boyd who was involved in a Hollywood scandal. (This other Boyd can be seen on 9.5 as Bill Sykes in "Oliver Twist.") In 1935 he started a new career when he played the title role in a Paramount western called "Hopalong Cassidy."

Initially producer Harry Sherman had Boyd down for the supporting role of Buck Peters, owner of the Bar 20 Ranch where Cassidy was the foreman. Hopalong was to be played by James Gleason with Leif Erickson (now hero of TV's "High Chapperal") as the young ranch hand Johnny Nelson. Boyd however talked Sherman into letting him take the title part and converting Cassidy

from a foul-mouthed roughneck with a limp to a quiet-spoken gentleman who was slow to anger. James Ellison came in as Nelson and Buck Peters was portrayed by Charles Middleton (later Emperor Ming of "Flash Gordon" fame).

The film was very well received and a sequel made ("The Eagles Brood"). This was the start of the Hopalong Cassidy series, which finally totaled 66 titles and spanned over 13 years. Even then Boyd went on to make a series of television films and in the process became a very rich man.

Sherman and Boyd made 41 westerns for Paramount before switching to United Artists in 1942. Pathscope's films come entirely from the Paramount period and were obtained round about 1950 in a deal with Grand National who had acquired the re-issue rights. Four features, all slightly cut, appeared on 9.5 sound, but nearly 20 different titles were announced for 9.5 silent. Many of these were cut from the same feature, but the editors cunningly altered the story lines to fit their adaptations. In true Pathscope style they also altered the titles.

Enthusiasts who purchase these extracts can have much fun in piecing them back into their original skeleton. For example the excellent 1941 "Border Vigilantes" appeared on 9.5 as "Silver Center" (300 ft.), "Outlaw Town" (200 ft.), "Gunning For Cassidy" (100 ft.), "Lynch Law" (60 ft.) and "Gunshot" (60 ft.).

Having seen the 35mm print several times I have been able to re-assemble the 9.5 pieces to form a coherent 2½ reel film. This is well worth trying as *Border Vigilantes* was such a good picture, with a very strong cast which included Tom Tyler, Victor Jory and Frances Gifford.

Similarly the 1937 *Hopalong Rides Again* can be partially re-constructed from *Black Butte Pass* (300 ft), *Stampede* (100 ft) and *The Pay Off* (100 ft). To put these all together is much more difficult as most of the action from *The Pay Off* occurs during the climax of *Black Butte Pass*. Much inter-cutting is needed here but it does reveal the skill employed in producing the Patheoscope versions.

The most amazing effort is *Rawhide* which is made from two different features! The first 40 feet or so come from *Rustler's Valley* (1937) with the remaining 250 feet taken from the middle section of *Call Of The Prairie* (1936). Another excerpt from the 1936 opus can be found under the title *Trigger Law* which appeared first as a 100 ft reel and was then surprisingly cut down to 60 ft and sent out again under the same title.

Those people hoping to take those first 40 feet of *Rawhide* which come from *Rustler's Valley* and attaching it to the 9.5 reel called *Rustler's Valley* (300 ft) are in for a shock. In true Patheoscope tradition this 300 ft comes from an entirely different picture called *Heart Of Arizona* (1938)!! It also neatly illustrates how the Patheoscope cutting could alter the story lines. The 9.5 version tells of the valiant fight against rustlers put up by woman rancher Beth Smith and her daughter. Hopalong comes to her aid but in the final shoot-out Beth is slightly wounded. She thanks Hoppy for his help and he rides off.

Well in *Heart Of Arizona* the saintly Beth Smith is revealed as the infamous woman outlaw Belle Star (very well played by Natalie Moor-

head). She is trying to reform but things are not going smoothly—and at the end she is not slightly injured but mortally wounded. She dies in Hoppy's arms, not thanking him on behalf of the ranchers for his help, but bitterly regretting her past and hoping that her daughter (Dorothy Short) can find the happiness that eluded her mother. Like many of the Cassidy westerns it had adult themes running through it and was not merely a shoot-em up for the kids.

Other 9.5 titles included *Colt 440* the one and only clipping from *Cassidy Of The Bar 20* (1938) and *Wagon Wheels* and *The Battle Of Beecher's Plain*. These last two were probably extracts from *Doomed Caravan* but it seems doubtful that they appeared. They were announced in those last dark days of Patheoscope's reign but an odd copy or two may have come out. Has anybody any news on this?

In the sixties our dealers imported many titles from Film Office in France including a batch of Hopalong Cassidy items. These were mainly 100 ft excerpts and are from the United Artists releases. They are interesting to western fans but identification is difficult as first Film Office altered the titles and then our dealers often translated them as something quite different!

To help harassed collectors the following might help. *Les Cavaliers De La Mort* and *Attaque A Main Armee* (sold over here as *Victory Of The Rangers* and *Armed Attack* or *Armed Assault*) come from *Riders Of The Deadline* (1943 with Robert Mitchum in a small part)—*Le Cercle Infernal* ('*The Infernal Circle*') springs from *Border Patrol* (1943)—*Dynamite Sur Le Barrage* and *La Riposte Des Bucherons* (*Dynamite on the Dam* and *The Riposte Of The Woodchoppers*) are part of *Lumberjack* (1944)—*Les Dernieres Cartouches* (*Last Cartidges*) is *Colt Comrades* (1943).

Nine-Five— International

by Ted Smith



I flew to Frankfurt-on-Main to catch what appeared to be the only Austrian Airlines plane into Klagenfurt. I waited nearly six hours for it, only to be told "sorry, full up".

I then tried to get to Vienna in the hope of getting a train to Klagenfurt. But all flights to Vienna were also full up. The only hope now appeared to be a connection at Lintz. The plane would arrive at Lintz around midnight, the train would leave about 3.00 a.m. and if all went well I would then arrive in Klagenfurt about 2.00 p.m. the next afternoon. I suspected that by the time I had got to Bodensdorf and found Mine Host, the 9.5mm film competition would be over.

A plane was leaving Frankfurt for London at 18.05 hrs. so I caught that one. But it just was not my day. I had over an hour to wait for a bus at London Airport (good old

London Transport) only to find British Rail's Feltham Station closed. A derailment at Staines had blocked both lines.

Try to solve this one: if it takes less than an hour and a half to travel 700 miles from Frankfurt-on-Main to London, how long does it take to travel from London Airport to my home by public transport—a distance of four miles?

Answer: Twice as long!

There must be a moral here somewhere.

For any other would-be international adventurers, our man to contact in Austria is:

Mr Franz Schurz
Unterberg 31
9551 Bodensdorf
Ossiachersee
Karnten
Austria



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NOTES ON CALTHROP

by GARTH PEDLER

One of the joys of having an extensive library of 9.5mm silent films produced 50 years ago lies in being able to show relatives of their stars and technicians a film in which their family has played a noted part for this invariably leads to revealing conversation. Admittedly if the technician concerned happens to be an editor or scenarist, one has to apologise for the dire reduction of a film to its 9.5mm length, but speaking generally the condensed 9.5mm version is usually less boring than (but a fair portrayal of) the original circuit release and by means of 9.5mm one can usually project during a single evening an enviable cross-section of a personality's work.

A case in point is the visit I had one evening last September from Chris Calthrop, who came to the Croydon Vintage Filmtheque to view for his first time his father's performance in Arthur Maude's *THE CLUE OF THE NEW PIN*. Before we had a chance to continue by viewing his father in *BLACKMAIL* or his uncle's scenario for *THE LUCK OF THE NAVY*, I found myself gleaning from Chris many biographical details which were not available to Harold Trustcott who wrote in issue 18 of 'The Silent Picture' the most comprehensive 24-page article on Donald Calthrop's career that one could wish for.

In view of the necessary brevity of this article I shall confine myself to details mostly not in Harold Trustcott's article, but shall also encompass other 9.5mm titles so as to give a general view of how the British cinema of the time is represented on the gauge.

Donald Esme Clayton Calthrop was born on April 11, 1888. His father, John Alfred Calthrop, was born in 1843, the grandson of the squire of Gosperton, in Lincolnshire. John adopted the stage name Clayton in 1866 as the Calthrop family were against their name 'going on the boards'. John, however, was able to retain considerable social status whilst still being well-known theatrically, and with Arthur Cecil rebuilt the Royal Court Theatre in Sloane Square in 1887. In 1877 John had married the 20-year-old Eva Boucicault (pronounced 'Boosiker') whom he had met whilst acting in New York. Eva was the daughter of Dion Boucicault senior, the Irish dramatist and playwright who wrote *LONDON ASSURANCE* (currently a success on tour in America) and *THE COLLEEN BAWN* from which story Maurice Elvey (a close friend of Elizabeth Risden) directed *THE LILY OF KILARNEY* in 1929. John and Eva's first son, Dion Clayton Calthrop, was born in 1878, and they left New York to come to live in Chelsea where Donald was born in 1888. However, John died that year, whilst the rebuilding of the Royal Court was not yet complete. His other two children to survive him were Dorothy and Ian.

Dion Clayton Calthrop had a varied and interesting career. He studied painting under Sir John Millais, became a noted illustrator and his 'The History of English Costume' was first published in four volumes in 1906 by A. C. Black. As was the case with many of his books, he illustrated it himself, and it was re-issued in 1968, still a leading work in its field. Dion also wrote books on gardening (including 'The Charm of Gardens') and on angling. He also wrote several essays and novels which although whimsical were erudite, such as 'Tinsel and Gold', 'The Lavender Dagger', 'The Faithful Hearts' and 'Music Hall Nights'. He held the rank of Lieutenant Commander in the Royal Navy and was mentioned in despatches. All that he turned his hand to seems to

have been a success with the exception of poetry where his whimsical and pedantic style were too dated for the years after the First World War

It is his contribution to scenario-writing for which we on 9.5mm shall remember him for he was scenarist of *THE LUCK OF THE NAVY* in 1927. It was based on Clifford Mills's play. Directed by Fred Paul it features Evelyn Laye as Cynthia Eden and Henry Victor (who plays Smiler in *DOWN CHANNEL*) as Lieutenant Stanton. It seems fitting that a naval officer should have scripted this naval drama, but when I interviewed Walter Summers (Berty Samuelson's scenarist later turned director of such First World War documentaries as *YPRES MONS* and *THE BATTLES OF THE CORONEL AND FALKLAND ISLES* as well as the 1926 re-make of *NELSON* featuring Cedric Hardwicke) he said of Fred Paul 'He was a ham, an absolute ham!' which may say something for *THE LUCK OF THE NAVY*. Dion Calthrop had become the Art Director of a film company in 1919 having already established himself as a successful stage designer and in 1925 he is accredited as the editor (so states NFA Catalogue Part III) of the Austrian Pan-Film *DER ROSENKAVALIER*. This was directed by Robert Wiene who in 1919 had directed the famous *THE CABINET OF DR. CALIGARI*. Featuring in *DER ROSENKAVALIER* was Paul Hartmann who plays Prince Charming in Ludwig Berger's *DER VERLORENE SCHUH* (1923) on 9.5mm as *CINDERELLA*. It seems more likely that Dion was art director not editor.

Dion wrote many stage successes such as *THE OLD COUNTRY* which Gerald du Maurier played at Wyndham's in 1916, the original stage version of *SCARAMOUCHE* and both *OUT TO WIN* and *THE STORM BIRD* in collaboration with Ronald Pertwee. Eight of Dion's plays were bought without subsequently being staged. Dion married Violet Marsden and wrote an autobiography in the early 1930's entitled 'My Own Trumpet' published by Hutchinson. He frequented Rules in Maiden Lane, as did other personalities in Tom Aitken's *STAGE STARS OFF STAGE* (1924) and he died in 1937 at the age of 59.

Donald Calthrop played in a number of Dion's stage productions. In 1913 for example, he played in *ANDROCLAS AND THE LION* (George Bernard Shaw) and the first performance of *HARLEQUINADE* (Dion Clayton Calthrop) which were produced in tandem. In 1919, Dion adapted *LA FILLE DE MADEMOISELLE ANGOT* from the opera by Charles Lecocq, which Donald produced at Drury Lane in a season under the direction of Sir Arthur Beecham. In 1920, Donald produced and played in *THE YOUNG PERSON IN PINK* at the Aldwych and Queens Theatres. Late in 1922 he produced the revival of *MY NIECES*, and went on to produce such Shakespeare plays as *A MIDSUMMER NIGHT'S DREAM* in which he successfully played Puck. In 1926 he played Figaro in the first ever British staging of Beaumarchais' *THE MARRIAGE OF FIGARO*.

Donald began his career in films in February 1916 in a 3-reeler entitled *WANTED A WIDOW* which featured A. E. Matthews. In October 1916 he featured in another 3-reeler *ALTAR CHAINS*. In March 1917 he played Lovell, the servant in *MASKS AND FACES*, a famous film produced to raise building funds for the Royal Academy of Dramatic Art. In its prologue were filmed George Bernard Shaw, Sir Arthur Pinero, Sir James Barrie (author of *PETER PAN*), Sir Squire Bancroft and other famous benefactors. Also featuring with Donald in the main drama are Gerald du Maurier, Lilian Braithwaite (who gave her name to a famous income tax case still widely quoted) and Eva's brother Dion Boucicault junior with his wife Irene Vanbrugh, after whom the Vanbrugh Theatre at the Academy is named. Irene's sister Prudence featured in *KING OF THE CASTLE*, a Stoll film directed in 1926 by Henry Edwards, second husband of Cecil Hepworth's famous young actress Chrissie White. *MASKS*

AND FACES a 6 reeler was directed by Maurice Elvey (who in 1928 directed Benita Hume in *BALACLAVA*) and was scripted by Eliot Stannard whose works available on 9.5mm include *THE MAYOR OF CASTORBRIDGE* in 1921, *MARY QUEEN OF SCOTS*, *AN AFFAIR OF HONOUR*, *THE FLIGHT OF THE KING*, *THE GREAT TERROR*, *THE LAST CRUSADE*, *THE THREEFOLD TRAGEDY*, *THE LAST KING OF WALES*, *THE STORY OF NELLE GWYNNE* and *AMY ROSBART* all in a prolific 1922, and later British International Pictures such as *CHAMPAGNE* in 1928 and *THE MANXMAN* in 1929 which were both directed by Alfred Hitchcock.

Maurice Elvey, Eliot Stannard, Irene Vanbrugh and Lilian Braithwaite were also at work with Donald Calthrop five months later in *THE GAY LORD QUEX*. In March 1918, Maurice Elvey directed Donald as Captain Adair in the Butcher film *GOODBYE* and as Horatio in the 7 reeler *NELSON*, scripted by Stannard and shot at Littlehampton in 1918. Also in the cast were Ernest Thesiger (Katoff in *THE VAGABOND QUEEN* in 1929) and Malvina Longfellow (who featured in *THE GREAT TERROR*, *THE LAST CRUSADE* and *THE LAST KING OF WALES* in 1922).

Donald Calthrop had been successful as a stage actor and comedian as early as 1906 at the age of 18, and until he went into films on a part-time basis he had done well in such musical comedies as *THE BOY* which was taken from Sir Arthur Pinero's *THE MAGISTRATE*. It is hardly surprising that he gave up films altogether in 1919 to return to his successful stage career. However, on June 4, 1927, he wrote to Jocelyn "Jock" Ledward, brother of his wife Margaret, whose family were noted amateur theatrical players, stating that he had just entered into a contract to make another film. This was a turning-point in his career for he never reverted to the stage after his very long run in the revue *YOICKS* finished at the Kingsway Theatre in 1928. We are not yet sure what this film was, but presumably it is *SHOOTING STARS*, a 7-reel British Instructional Film in which, with Annette Benson and Chili Bouchier, he features as a comedian at a film studio named "Andy Wilks" and he has as distinctive a costume as any American comedian ever had; and yet it copies no one — the check coat, the wispy moustache, the bushy hair, the little hat, trousers slightly too full but not baggy — our first introduction to Calthrop, in a fully rounded personality that is not his, in the real life of the film. When we see him a little later in his normal clothes, neat and very dapper, it is another, but equally convincing, character we get to know. There is a still from the film, showing him on the beach in his clown costume with Chili Bouchier, opposite page 90 in Part III of the National Film Archive's Catalogue of Silent Fiction Films.

"In almost any country but England," continues Harold Trustcott, "if an actor had brought off such an achievement as Calthrop did here, his future would be assured." England, however, did not know what to do with the star next. In 1929, Arthur Maude directed him in two British Lion films on a very sparing budget. These were the Edgar Wallace novels *THE FLYING SQUAD* (featuring John Longden and Carol Reed, who in 1935 co-directed with Robert Wyler *IT HAPPENED IN PARIS*) and *THE CLUE OF THE NEW PIN* in which John Gielgud plays Rex Trasmere somewhat uncomfortably, and Benita Hume (who also stars in *A LIGHT WOMAN* (1928) and *THE WRECKER*) is the heroine, Ursula, for whom Donald (as Yeh Ling, the Chinese servant) finds the Will that entitles her to a deceased man's estate. *THE CLUE OF THE NEW PIN* was doomed not just on account of its finance but also because the film ran at 16 frames per second with the dialogue on gramophone records, an idea rejected so soon by renters that the film was issued as a silent. It is not a film which 9.5mm collectors are therefore eager to seek.

However the same cannot be said of Donald's next film which was Alfred Hitchcock's *BLACKMAIL*. Hitchcock was told that the last reel was to be in sound but he knew the studio might change its mind and was already prepared to dub dialogue to the whole film in time for its general release in June 1929. Donald features competently as Tracy the blackmailer who falls to his death through the roof of the British Museum at the climax of the chase. Anna Ondra (whose voice was dubbed in the sound version by Joan Barry) features as Alice who stabs her seducer, an artist played by Cyril Ritchard. Her father and mother are played well by Charles Paton and Sarah Allgood. As an accomplished character actor able to play any part well without showing his awareness of the camera, Donald found himself supported adequately by Hitchcock's cast.

Donald's next part was as the manservant in *ATLANTIC* which was released in November 1929 and directed by Ewald Dupont, the German who had already made such releases on 9.5mm as *VAUDEVILLE* in 1925, *LE MOULIN ROUGE* in 1928, and *PICCADILLY* in 1929. Dupont had difficulties with talking films in English and both *ATLANTIC* and *CAPE FORLORN* would have been highly melodramatic but for Donald's mature character acting. Harold Truscott records that John Longden's performance is well below his standard as the detective in *BLACKMAIL*, whereas John Stuart (also on 9.5mm in Bertram Phillips' *THE SCHOOL FOR SCANDAL* and Victor Saville's *KITTY*) and Joan Barry are good as the newly married couple.

In December 1929 Donald played Needle Nugent, the tailor, in Hitchcock's *JUNO AND THE PAYCOCK* with John Longden and Sarah Allgood. It is difficult to understand why so successful a Tracy in *BLACKMAIL* should be given so brief a part in Hitchcock's next film. This happened again in his brief appearance in the 1931 Hitchcock *MURDER*, but in the same year he did have a major part in Hitchcock's *NUMBER SEVENTEEN* in which John Stuart plays the detective.

Besides *CAPE FORLORN* (which was designed by Alfred Junge who had been art director for *PICCADILLY*) Donald featured in two further films directed by Dupont, *TWO WORLDS* and *LOVE STORM*, both dated 1931.

During the 1930s and 1940 Donald featured or played in at least 44 British films with many well-known stars. These include *ELSTREE CALLING* in 1930 and a magnificent part in *ROME EXPRESS* which was superbly directed by Walter Forde, who is famous for his 'Walter' comedy series in the 1920s, most of which are (with *WAIT AND SEE* which he directed in 1928) on 9.5mm. In 1939 Donald decorated the comedy *LET GEORGE DO IT* (featuring George Formby of *NO LIMIT* fame) and his final part was as Peter Shirley in Gabriel Pascal's film of G. B. Shaw's *MAJOR BARBARA*. He died in 1940 but this film was a fine end to a tragically mismanaged career.

MORE DETAILS OF THE 9.5mm SILENT RELEASES MENTIONED ABOVE

<i>THE CLUE OF THE NEW PIN</i>	2SB 30080
<i>BLACKMAIL</i>	2SB 30027
<i>THE LUCK OF THE NAVY</i>	2S 30002
<i>DOWN CHANNEL</i> , directed by Michael Barringer, 1929	2SB 30122
<i>THE BATTLE(S) OF THE CORONEL AND FALKLAND ISLES</i> planned by Pathescope but never released.	4SB 30040
<i>THE CABINET OF DR. CALIGARI</i> , with Werner Krauss, Conrad Veidt	3S 736
<i>CINDERELLA</i> , with Helga Thomas and Frieda Richard	2SB 809

<i>STAGE STARS OFF STAGE</i> a documentary	G 10208 and 5G 20024
<i>BALACLAVA</i>	2S 30004
<i>THE MAYOR OF CASTORBRIDGE</i> with Warwick Ward directed by Sidney Morgan	S 20009
<i>MARY QUEEN OF SCOTS</i> with Cathleen Nesbitt directed by Edwin Greenwood	S 558
<i>AN AFFAIR OF HONOUR</i> with Sylvia Caine directed by Edwin Greenwood	S 20021
<i>THE FLIGHT OF (THE) KING (CHARLES II)</i> directed by George Ridgewell	S 20023
<i>THE GREAT TERROR</i> with Muriel Somerset directed by George Ridgewell	S 20020
<i>THE LAST CRUSADE</i> with Reginald Fox directed by George Ridgewell	S 560
<i>THE THREEFOLD TRAGEDY</i> with Sylvia Caine directed by Edwin Greenwood	S 20016
<i>THE LAST KING OF WALES</i> with Cynthia Murtagh directed by George Ridgewell	S 20012
<i>A STORY OF NELL GWYNNE</i> with Sylvia Caine directed by George Ridgewell	S 556
<i>AMY ROBSART</i> with Gordon Hopkirk, Edith Morley directed by George Ridgewell	S 20019
<i>CHAMPAGNE</i> with Betty Balfour and Gordon Harker	2SB 30036
<i>THE MANXMAN</i> with Carl Brisson and Anna Ondra	2SB 30070
<i>THE VAGABOND QUEEN</i> with Betty Balfour, Glen Byam Shaw, directed by Gezavon Bolvary	3SB 30025
<i>IT HAPPENED IN PARIS (THE PORTRAIT)</i> with John Loder and Dorothy Boyd (also on 9 5mm Sound)	4SB 30170
<i>A LIGHT WOMAN (DOLORES)</i> with Gerald Ames, directed by Adrian Brunel	2SB 30039
<i>THE WRECKER</i> with Gordon Harker, directed by Geza von Bolvary, 1928	SB 30003
<i>VAUDEVILLE</i> with Emil Jannings, Lya de Putti, Warwick Ward, 1925	4S 731
<i>LE MOULIN ROUGE</i> with Olga Tschechowa, Jean Bradin	2S 30008
<i>PICCADILLY</i> with Anna May Wong, Jameson Thomas and Charles Laughton	3SB 30030
<i>THE SCHOOL FOR SCANDAL</i> with Basil Rathbone, Frank Stanmore, 1923	3G 10129
<i>KITTY</i> with Estelle Brody, Gibb McLaughlin, 1929	2SB 30071
<i>WAIT AND SEE</i> with Walter Forde, Pauline Johnson, Frank Stanmore	4SB 4426
<i>NO LIMIT</i> with Florence Desmond, Jack Hobbs, directed by Monty Banks	3SB 30320

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