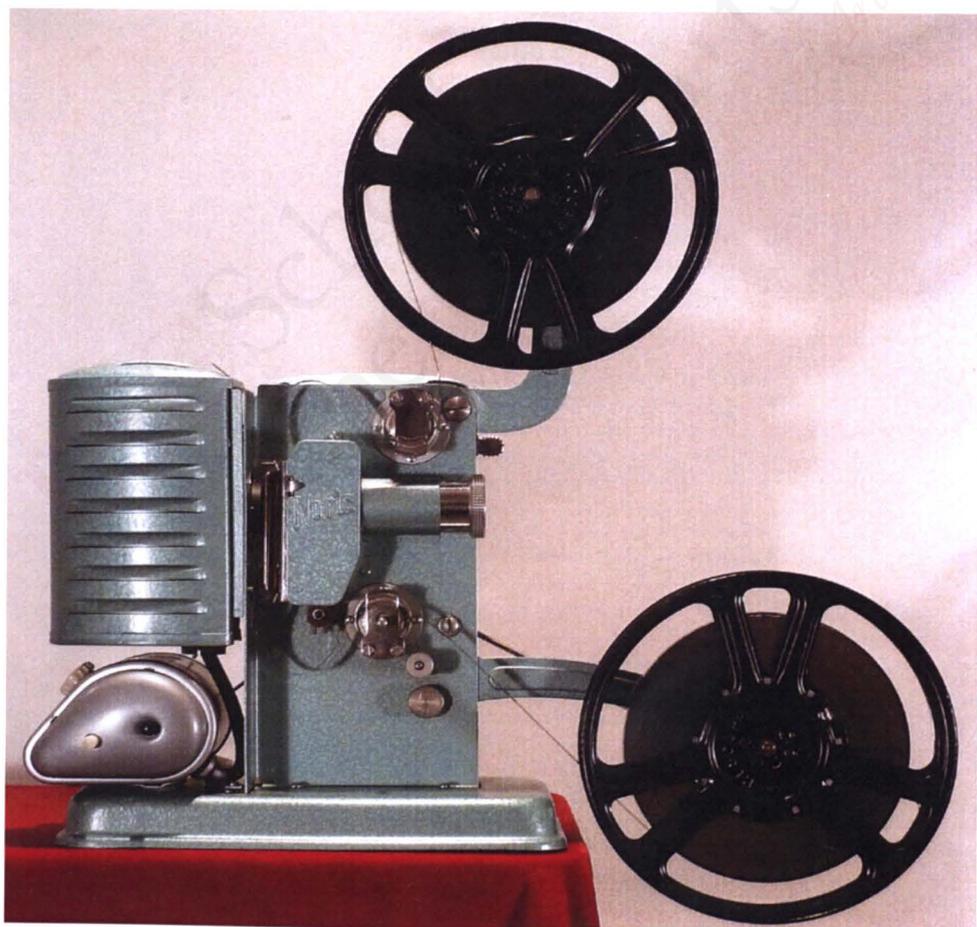


# 9.5

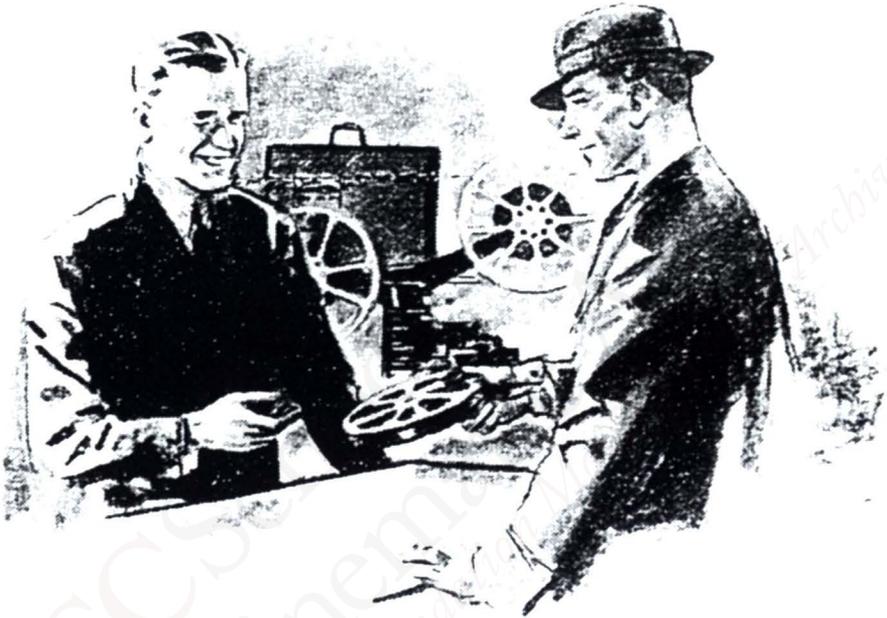
Magazine for the 9.5mm  
cine enthusiast  
Issued quarterly

**No. 162**  
Summer 2015



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# 9.5

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Summer 2015 No 162

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# Leader

by the Editor

As you receive this issue we should hopefully be enjoying some decent warm sunny weather and coupled with the long daylight hours duly bodes well for good photography whether still or cine. Some of you will I'm sure be holidaying either abroad or here in the UK. We are now in our 53rd year of operation which is quite remarkable given all the changes that have taken place since we commenced back in 1962. We must be the largest cine organization in existence and ironically representing a gauge that was considered virtually obsolete as the cine boom took off in a big way on the alternative gauges.

Be that as it may we regretfully now have to announce the sad departure of our past President Roger Spence who passed away peacefully towards the end of March from continuing health problems. A fitting tribute to Roger is naturally included in this edition. Another prolific 9.5 film-maker is now no longer with us.

The annual general meeting of Group 9.5 duly took place at Pimlico on Saturday 18th April and a total of 23 members and friends were in attendance. Everything carries on as before and our finances remain healthy consequently subscription rates will naturally remain the same. A few minor adjustments were made to the committee. Firstly Graham Murray stood down as our vice chairman and was replaced by Alex Gleason, a regular stalwart at Pimlico and a member for at least 20 years. Also Graham Sinden has been added to the committee in recognition of his current film-making on 9.5 and projection services at our events. Also he is one of our youngest members and a keen cine devotee. We could certainly do with a few more like him. The evening concluded with some 9.5 optical sound from Grahame Newnham that included the 6 reel feature 'The Edge of the World' (GB 1937).

To fill the vacancy that we have of a President created by the sad demise of John Ferrari, we have appointed Angus Tilston MBE. He has been a Group member from way back and has made many films on our gauge for which he has achieved numerous awards. Angus also attends the International events on a regular basis where he enters his films, again achieving success and is well known by many. He was awarded an MBE four years ago which he received at Buckingham Palace. This was for extensive work and research in obtaining and preserving local archive film covering the whole of Merseyside where he has resided for most of his life. Angus has also compiled and produced several DVDs under the title 'Pleasures Past' using archive material. He has also been elected to a fellowship of the IAC. He was pleased to be our new President and has much knowledge concerning 9.5 and the history of film in general.

We can safely say that there will definitely be a film competition at our Get-together this year at Harpenden on Sunday 18th October. We also hope to include as a tribute one of the films made by both Roger Spence and John Ferrari. In response to our request in the last issue to know of any readers that would be interested in obtaining 9.5mm camera film, only two replies have been made. We did not expect that there would be many, but it is useful to be aware of the situation, if nothing else.

A report on the 9.5 International Festival in Holland will duly appear in our following issue. This took place in early June when this edition was close to the printing stage. We do know that a good number from the UK membership were going to attend. So far this year we have acquired ten new members, but unfortunately there are quite a fair number that have not renewed for one reason or another. This apparently seems to be the current trend for most clubs and societies that for want of a better term, deal with times gone by. These do not attract the younger generation, and for this there is no answer. However, we will soldier on in the best tradition.

An account of the recent Spring Fair at Pimlico in May is included inside and again we have a full compliment of material. There is a good and varied mix that covers most aspects of 9.5

along with cine in general and early cinema duly supported with suitable pictures. Due thanks to all of you that have contributed please keep up the good work.

Finally our front cover picture this time taken by Bryan Pearce clearly shows the Norris 9.5mm silent projector and compliments Bryan's article on this unique machine.

## Cinegel Super HL 9.5mm camera

by Graham Murray

The camera in the photo is fitted with an Angenieux 17-68mm f2/2 zoom lens. Manufactured by the Cinegel Co. of Le Mans, France, it first appeared in the late 1950s, but was not imported into the U.K. until 1964, when it was distributed by Apparatus and Instrument Co. Ltd. It was listed in the March 1965 Amateur Cine World camera guide, fitted with a Som Berthiot 17-85mm Zoom lens at a price of £175 including pistol grip. LGP Cine (Larry Pierce) had advertised it at virtually the same price (£174. 7 6d) in the August-Sept 1964 issue of The 9.5 Review, the forerunner of this magazine (Malcolm Cutmore as Editor even then).

The price put it into the same bracket as the Pathe Webo M, interestingly also distributed by Apparatus and Instrument Co. Ltd. at that time. Both cameras had similar specifications - 50ft/100ft spool loading, backwind, footage & frame counters, variable speeds (8, 16, 24 & 48fps for the Cinegel but 8-80fps for the Webo). Both featured reflex focusing and viewing, but in the Cinegel's case, only via the zoom lens integral viewfinder, whilst the Webo's reflex system is part of the camera and can be used with any C mount lens. The Webo also features an optical viewfinder, engraved with the field of view for various lenses, which is independent of the reflex system.

The Cinegel's principal advantage is its compact size, achieved by mounting feed and take-up spools coaxially, although this limits the length of film which can be back-wound, as the feed spool is not geared. Fully wound, the Webo's clockwork motor will expose



25ft of film. In my experience the Cinegel only manages a little over half this figure, but may have been better when new. Sometime, probably late 70s or 80s, Ted Smith imported a number of the cameras, but without the Zoom lenses, which were no longer available. As the cameras had no built-in viewfinder, they would have been of little use, if he had not come up with the idea of fitting a Bolex Octameter viewfinder (as used on the 'H 16 camera) to the door of the Cinegel. This enabled any standard lens to be used, making the camera even more compact.

The Cinegel's finish of black leather with bright metal edges to the camera body is very similar to that of the Bolex 'H' series, making the Bolex viewfinder an excellent compliment to it. The camera illustrated is one of these adapted models, although I was fortunate enough to find a suitable zoom lens with viewfinder at a Spring Fair a few years ago. This gives me the best of both worlds. Incidentally this zoom, as well as Angenieux, has 'Bell & Howell' engraved on the barrel, so I assume it was probably intended for their 16mm Autoload. I certainly found the Cinegel's combination of compact shape and 100ft load ideal when some years ago I made a film about New York's Broadway. This was prior to acquiring the zoom. A tripod would have been out of

the question on Manhattan's crowded side-walks, but I find the Cinegel is a good shape for a pistol grip. A 50ft spool version of the camera was available in France, but I don't think was ever imported into the UK. The Cinegel Company manufactured cameras and projectors for all three gauges, and the 9.5mm silent projectors were imported here and occasionally turn up at sales.

## **An Eye Opening Journey to the Widescreen Weekend 2014 Part 2 - conclusion**

**by David Hilton**

In a digital restoration there are various phases of the restoration - the scanning, the colour normalisation, the dirt and scratch removal and the combining of the three image panels. There were numerous problems encountered due to the unusual Cinerama filming process and the age of the original negatives. A recurring problem with all four travelogues being scanned is that they were lacquer coated many years ago to protect the emulsion. This coating, over the years, has deteriorated and is streaked in various places on the negatives. In an attempt to deal with this problem and find the best scanning solution, the negatives have been studied under a microscope in the film lab.

A 'state of the art' film transport system moves the Cinerama negative through at about one frame per second. An advanced 16 megapixel Princeton Instruments industrial CCD camera produces archival quality digital images with a high dynamic range equal to the image quality of the film. The camera is mounted on a large granite slab to ensure it is vibration-free. A single 35mm Cinerama frame when scanned at 3K is saved as a 72MB file in the server. The scanning of these large images results in massive data accumulation. A Cinerama movie consists of more than 500,000 frames so the total data being stored in the server is over 40TB.

Dave Strohmaier who supervised the reconstruction and remastering explained where they had several areas of missing negatives in 'Seven Wonders', 'South Seas Adventure' as well as 'Search for Paradise' they were able to go to the Library of Congress for original deposited Eastman colour prints stored there since the mid 1950s and scan these areas off of the faded prints. So the Library of Congress has been a major partner in these digital restorations as is Image Trends in Austin, Texas, the company doing the scanning.

The afternoon saw an important addition to the festival this year, namely, the introduction of the 2014 BKSTS/National Media Museum student widescreen film of the year award. This event showcases short films by emerging film making talent working with the widescreen aesthetic. As a contrast to the repertoire of classic films from the past, this event presents a shortlist of widescreen shorts recently produced in UK film schools associated with the BKSTS. It presents them where they should be seen, on the big screen, and concluded with a presentation to the winning filmmakers. The presentation of the award was made by Mark Trompeteler from the BKSTS. The winning film was called 'Howl', a drama produced at Farnham and shot with a Red camera. Highly commended was a documentary called 'Secret Shelters' about hiking shelters and made by Staffordshire University. Whilst representatives from the institutions were there to collect the awards, it was encouraging that the filmmakers themselves, having recently graduated, were actually unable to attend due to work commitments. The introduction of this new award, I feel, bodes well for the future of this festival.

The late afternoon screening was of director John Carpenter's big screen tribute to the martial arts and Chinese mythology genres - 'Big Trouble in Little China'. In a glorious 70mm film print we also got to see some stunning visual effects shot in 65mm by Boss Film Corporation (the alternate format being VistaVision used by Industrial Light and Magic in the days of photographic special visual effects, before the digital technology fully took over this specialised area of filmmaking).

To kick off the evenings events a reception was held for delegates of the Widescreen Weekend in the museum's innovative Experience TV gallery. This provided an opportunity to meet other

festival delegates and catch up over a drink in a very interesting and educational environment.

The National Media Museum opened its 3 million pounds interactive television facility in the Experience TV gallery in July 2006. The gallery showcases the museum's extensive television collection, featuring items never before displayed in public and offers visitors a hands-on behind-the-scenes TV experience. TV sets and cameras dating back to John Logie Baird's 1929 'televisor' sit alongside state-of-the-art 21st century developments like digital TV and mobile phone technology. Items on display telling the story of TV include the original Play School toys reunited with the programme's famous windows, Logie Baird's early television apparatus, Blue Peter books, signed scripts and a Jim II Fix It badge.

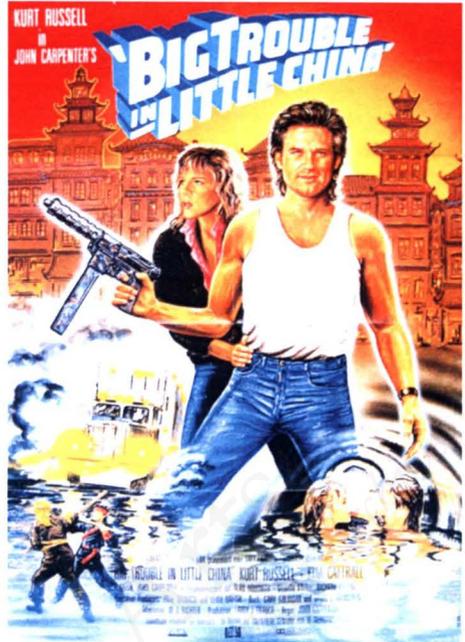
Rare TV sets and studio cameras on display include early experimental colour cameras, the first set top box (an adaptor allowing BBC-only sets to pick up ITV after its launch in 1955) and the first commercially available video recorder, the size of a small car. Visitors to the gallery's production zone are also able to present the weather, read the news, explore a virtual studio and quiz show set and have a go at operating lighting and vision mixing.

The objects on display from the Museum's television collection illustrate the true evolution of television. The displays help you to understand the scientific principles behind television technology and you can get to read about its earliest pioneers. You get to see Logie Baird's original apparatus and learn about the development of television, from the first scientific breakthrough in 1877 to the evolution of colour transmissions, recording devices and satellite and cable television and modern streaming technologies.

The day ended with a screening of *The Way We Were* directed by Sydney Pollack in 1973. The film was shot in 35mm Panavision Anamorphic (2.35:1) and we had a real treat by seeing it digitally projected in DCP 4K in a ratio of 2.39:1. The original tagline for this 70s classic was 'some memories last forever', and more than 40 years later it still holds true. This is definitely Streisand's film and she turns in a truly remarkable performance, with top marks to Pollack for overseeing and handling what has become an acknowledged classic. The high resolution 4K DCP projection did supreme justice to Harry Stradling Jr's Oscar-nominated cinematography.

Saturday morning's first screening proved to be a treat for those with a curious nature. It was a short documentary mostly shot at last year's festival by delegate Wolfram Hannemann on HDCAM (1080p/25) and was being screened for us in DCP with an aspect ratio of 2.39:1, an excellent choice for the subject. If you ever wondered what Widescreen Weekend is all about, this film may provide you with some of the answers.

Next up was a real treat for all Cinerama fans and one truly sent from the far side of the world, proving the format's universal appeal. It was another short documentary and entitled *Searching for Paradise* and preceded the screening of the feature film of the same name. In it Australian historian and self-confessed Cineramaholic David Coles presented a quirky behind-the-scenes look at the Cinerama production. The audience were taken on a search for



Shangri-La including never before seen colour slides by production secretary Jane Maclardy We also benefitted from detailed discussions about the shooting of the film when director Otto Lang visited Sydney 10 years ago to view the only surviving 3-strip print A real gem of a piece and a great precursor to the film itself

The screening of the film 'Search for Paradise' was the European premiere of the 2014 2K digital re-master sourced from the original 3-strip Cinerama format materials and projected for us on the immense curved Pictureville screen When this film premiered in New York in 1957 Cinerama ad copy confidentially reminded all comers that 'Imitations come and go but only Cinerama puts you in the Picture' After all 3D the studio backed alternative to Cinerama had all but died by then 'Search for Paradise' was the third and last of producer and commentator Lowell Thomas' Cinerama travelogues who now felt assured of his command of the 3 strip medium After a stop in Ceylon, our on-camera host leads us to 'The Roof of the World' which he likens up front to a Shangri-La and the film culminates in a dangerous ride on the monstrous Indus River (a truly immersive experience because of the Widescreen Cinerama format)

A real boon of the festival is the consistently high standard and reputation of the speakers they get for their cinematic presentations This year proved no exception with an illustrated presentation by the renowned Professor Sir Christopher Fraying entitled 'The Widescreen Aesthetics of Sergio Leone' The acknowledged expert on all things Leone Christopher Fraying delved into the mindset of a director who brought a new look and completely fresh approach to the traditional Hollywood western This style of 'cowboys and outlaws' was radically different from what had come before Leone utilised over-the-top violence with sombre or wicked humour and his work spawned a new term in cinema vocabulary - the Spaghetti Western - due to its European roots

To follow this excellent presentation we were then treated to a screening of 'For a Few Dollars More' directed by Sergio Leone in 1965 and starring Clint Eastwood The film was shot in the 35mm Techniscope format and was beautifully framed by the film's cinematographer - Massimo Dallamano We were treated to watching a 35mm anamorphic Scope film print which added to the screen experience for the audience This film contains all the hallmarks Leone became famous for - wonderful set pieces raised to another level by Ennio Morricone's musical accompaniment - stylish editing - multiple long shots - detailed close ups of the key protagonists and full use of the widescreen Techniscope format

Keeping all things filmic the last film presentation of the day was 'West Side Story' directed by Robert Wise and Jerome Robbins in 1961 This is a wonderful example of a dramatic musical The film's basic concept is quite simple - take Shakespeare's classic 'Romeo & Juliet' - lift it from Renaissance Italy to the back streets of modern day Manhattan The film was shot in the Super Panavision 70 format by Director of Photography - Daniel Fapp and we got to experience it as a 70mm film print on the curved Pictureville screen in a ratio of 2.20:1 - a real visual treat for lovers of silver halides in their purest form

Sunday morning dawned and just wouldn't be the same without Cineramacana - one of the most popular and fun slots of the weekend As always it featured a vast array of sequences and specialist clips which demonstrate what widescreen is all about and showcased at its best



Highlights this year for me included a short promotional film shot in the Cinerama format for Renault cars. This was the only Cinerama film we saw projected in 3 - strip using the three projectors housed in the Pictureville to form one single composite image on the screen. The stability between the three panels of the image was quite exceptional to see (sometimes the slight movement between the three panels of the image on the screen can be a little distracting).

Cineramacana also provides a great showcase for homegrown talent to show off their latest productions. A good case in point here is British filmmaker Grant Wakefield who shoots in digital large format producing some truly epicly visual timelapse based shorts. Influenced in style by Godfrey Reggio's films such as 'Koyanisquatsi', they are a wonder to behold when projected on the immense Pictureville curved screen. Grant tends to shoot with DSLR cameras because of their large sensor arrays to give the best imagery possible for projection on large wide screens. We were treated to seeing his latest short film entitled 'Only Know What I Believe'. Having had the student showcase earlier in the festival I really appreciate the opportunity to see some independent and less commercial large format widescreen films proving that the melting pot of visual ideas and concepts in this country is still very vibrant and inspirational. You can view more of Grant's work with digital cinematography via his website at [www.grantwakefield.com](http://www.grantwakefield.com)

After this dip into the eclectic mix of formats and subject matter it was now time to come back to mainstream Hollywood fare with a bang and this was ably provided by a rare 70mm screening of 'City Heat' starring Clint Eastwood and Burt Reynolds. It seemed appropriate as the film was celebrating its 30th birthday to see it in its original cinematic glory. It was photographed in 35mm widescreen (1.85:1 ratio) and we got to see it projected as a 70mm 1.85:1 film print from the National Media Museum's own archive. The film was introduced by film historian Ian Fryer who filled us in on some of the interesting film production facts of the movie we were about to see. The film had a troubled production including the departure of Blake Edwards as the original director (the film finally being helmed by Richard Benjamin).

To follow up this the afternoon screening was true Hollywood box office gold in the form of a screening of James Cameron's hugely successful and technically groundbreaking (for the time) sci-fi extravaganza - 'Terminator 2: Judgement Day'. The film was originally photographed in Super 35 (2.35:1 ratio) and we got to savour all of its visual and sound highlights in a glorious 70mm (2.20:1 ratio) print. The film was renowned for the CGI sequences featuring the cyborg T-1000 character which frequently morphed from one character to another during the storyline.

The first film to promote single lens Cinerama projecting from a large format 70mm print - 'It's A Mad, Mad, Mad, Mad World' - was to be the culmination of this year's Widescreen Weekend and demonstrated how ultra sharp images made on large-scale film productions and presented to audiences in a unique theatrical way as 'road shows' set a new high in movie going standards. The film as already mentioned was the first to promote Super Cinerama after the 3-strip process was shelved, went to inordinate lengths to strive for one spectacle after another leaving original audiences breathless with excitement. The film was shot using the Ultra Panavision 70 (Super-Cinerama) system and we got to see it projected in a 2.20:1 ratio on the Pictureville's curved screen.



This year's Widescreen Weekend had been a true revelation to me in the sense that it showcased the best of what both traditional photochemical and cutting edge digital film technologies have to offer audiences. For me this worked to its best effect with the digital restorations of widescreen films shot on formats now retired from current film production.

Whatever our digital future holds the fact that we can now scan at very high resolutions and with uncompressed data means that we are able to save so much of our cinematic past for future generations to see and enjoy. It must also be noted that the advances in digital image captured in motion pictures currently is equally exciting with all of the new avenues that this has opened up to filmmakers to help tell their stories. Today can be viewed as an exciting time full of possibilities in the digital realm just as pioneer filmmaker Georges Méliès must have felt at the dawn of cinema when analogue photochemical filmmaking techniques were at the forefront of the industry at that time.

Thanks for coming with me on my Widescreen moviemaking odyssey - I hope that you enjoyed it and that I may see you in Bradford next time if you want to come and check out the Widescreen Weekend experience for yourself.

(The colour pictures within this article were kindly supplied by Graham Murray, Editor).

## Breaking The Circle

by John E. Lewis

The recent series of articles by Graham Murray - The Sound of Nine Five - were a reminder of the huge range of equipment and challenges we faced in past decades to provide some kind of audio accompaniment with our films. In the second episode (No. 158) Graham mentioned the Baird Cine-Soundmaster which instantly set me off on another trip down memory lane.

As a cine mad teenage nine-fiver in the mid-1950s (Pathescope H camera and Gem projector) my parents must have been fed up with hearing how a tape recorder would be the ultimate gadget to pep up my film shows. And with the price of them, I thought my chances of ever owning one were nil.

On an autumn Saturday evening in 1955 my father returned from a one-week business trip to London. 'Come and give me a hand. I've got something rather heavy in the car' were his first words as I went out to greet him. As he opened the boot I saw a tall black case which looked like a loudspeaker, so we both lifted up the weighty object and carried it into the house. 'That's your Christmas present in advance,' father said in somewhat firm tones, so gingerly I opened the clips and lifted the lid off. I couldn't believe my eyes, inside was a rather unconventional looking tape recorder with a plate on the back saying - 'Scophony-Baird Cine-Soundmaster'. Having seen them advertised in ACW for £75 new just a few years previously, I couldn't believe my luck, and I also felt embarrassed at my father's generosity. Then he told me how he'd acquired it.

Dad had no interest in photography whatever, but while parking in a north London side-street he noticed a small photographic shop which looked a bit run down. For some odd reason he stopped and peered in their window where he saw a large display card saying - 'Baird Cine-Soundmaster tape recorder - £75 new BARGAIN £25'. That prompted him to go inside, and during his conversation with the proprietor he sensed that he'd be glad to see the back of it. So father offered him £20 cash, and a deal was done.

The Cine-Soundmaster was quite an impressive piece of kit. The tall lift-off case housed the loudspeaker, and the tape mechanism was built onto a metal plate which was fastened to the die-cast amplifier housing below. As the tape was driven via a flexible drive coupled to the projector, the machine could never be used like a conventional tape recorder, and in my case, that's where the fun started. With it came a box of adapters labelled Specto, Bolex, Bell & Howell, to fit the flexible drive, but nothing bearing the name Pathescope. It was obvious these adapters must fit onto an inching knob or similar, but how was I going to fix it to the Gem? That would have to wait, the first priority was to ascertain whether the thing would actually record and playback sound.

Within moments of switching it on the valves behind a chromed perforated cover started to glow and an encouraging hum came from the loudspeaker. So a tape was laced up, the microphone attached and a knob set to 'record'. Manually rotating the take-up spool with my finger to drive the tape. I said the usual - testing-testing - 123 and then rewound it. The knob was switched to 'playback' and winding forward again my voice came through the speaker loud and clear. Hooray at last I had sound. But what about the motive power to drive the machine? That might still be a problem.

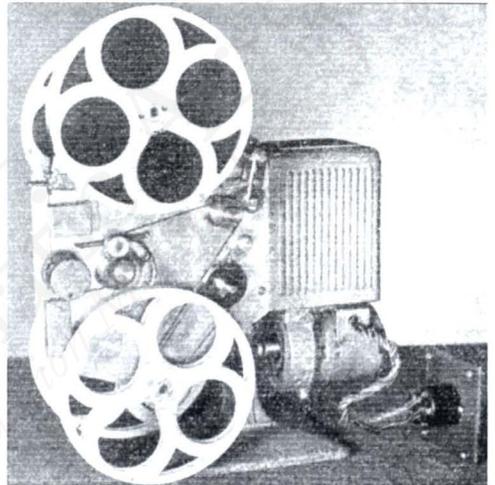
One of the adapters prompted an idea. If the chrome retaining nut was taken off the Gem's sprocket and a replacement was made which had a projecting 'spike', it ought to fit an adapter supplied with the Soundmaster. I ran that idea with my best friend's father who was in some technical department at a local ICI factory. He thought it might be workable and took some measurements of the Gem's nut. Father also said he was going to contact some 'cine experts' who might be able to give us good advice.

Desperate to have some fun with the recorder I did manage to hitch it up to a battery-operated Meccano motor, but although it ran fine without a tape, once the extra load was put on it really struggled and my speech sounded like someone who'd spent all day in the pub. But at least it allowed me to do more tests and get familiar with the controls.

The real breakthrough came when my friend turned up one evening with an interesting piece of metal his father had brought home from work. It was a superbly machined little adapter to screw onto the Gem's sprocket shaft and it fitted perfectly. For added luck one of the adapters slid over the 'spike' on the nut as if it had been made for it, so I attached the flexible drive from the Soundmaster. The Gem was switched on, the speed rheostat advanced to a medium setting, and the tape on the Soundmaster was running just like it should. Now we were really in business.

The history behind the Cine-Soundmaster is quite an interesting one. At the end of 1948 the first version came onto the market which required the tape drive mechanism to be directly screwed onto the side of the projector, and the whole ensemble stood on the amplifier base during screening. Obviously mating the projector and recorder required a fair amount of 'engineering', so the 75 guinea purchase price included transporting your projector to Baird in Somerset for installation by their engineers. (They even sent a wooden crate for the projector!) Baird's initial demo version was coupled to an 8mm Kodascope 8-46 and it looked akin to a miniaturised double-band 16mm projector of far later years. However, this design was very limiting as not all projectors had a nice flat area behind the film transport on which to bolt the device - the Pathescope Gem being a prime example.

Baird were quick to realise this and at the British Industries Fair in 1949 they exhibited two versions of the machine: the one described above plus a new self-contained unit which would couple to a far wider range of projectors using the flexible drive. Indeed, the BKS magazine *British Kinematography* stated in a review: 'Satisfactory adaptations have already been made in connection with more than 30 types of 8mm, 9.5mm and 16mm silent projectors and 16mm sound projectors.'



Baird Cine Soundmaster: 1st version bolted to a Kodascope 8mm 8-46 projector

This new model really hit the mark and until late 1951 the machine was stocked by most of the larger photographic dealers and purchased by numerous cine enthusiasts. When conventional tape recorders started coming onto the market in the early 1950s - Baird's own reel-to-reel model being £10 cheaper than a Cine-Soundmaster - sales started to fall dramatically. The Soundmaster was only around for about three years, although a little later a very stylish German made machine - the Ebifon - working on the same principles appeared on the European market. But costing over 1 000 DM (£105 + at the time) it was not a success and faded even more rapidly than its British counterpart.

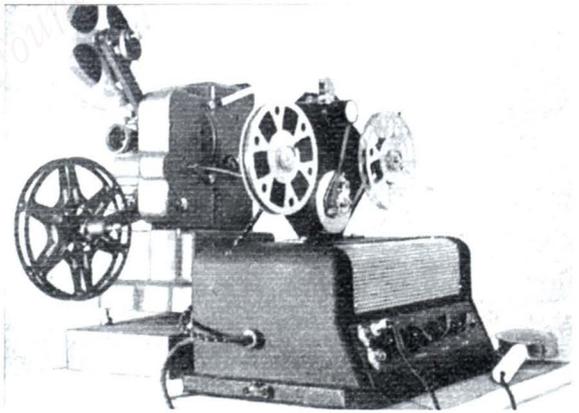
The best thing about the Cine-Soundmaster was its simplicity. The tape path was fully exposed, and the pinch roller holding the tape against the capstan could be manually released in a similar manner to sprocket guides on a projector for easy loading. Twin coax type inputs for a microphone and one other source allowed commentary and music to be recorded at the same time, and the amplifier controls were large and clearly marked.

The only real drawback using it with my Pathoscope Gem was the location of the unit. As the flexible drive was only about a foot long the recorder had to be close to the projector, so my lash-up running parallel with the film path meant that it was not so easy to load or keep an eye on the projector. Also, of course, you needed a fairly wide table to keep both machines parallel so the flexible drive was straight. With a Bolex G or a Specto projector the Soundmaster would have been positioned on the non-film side making life far easier.

One morning the postman delivered a large envelope which was addressed to me and franked 'Amateur Cine World'. Intrigued and having no idea what it might contain, I opened it and out came four large monochrome photographs plus a half a dozen sheets of typed text. It transpired that father had written to ACW asking how best we attach the Cine-Soundmaster to a Pathoscope Gem. The length and detail of their reply was truly amazing. The photos showed the innards of a Gem with the likely places and/or modifications required (all labelled) on which to attach the flexible drive. In some instances the Gem's body needed to be drilled and additional components made on a lathe. All the written instructions were in engineering speak which was double Dutch to my father - and me too at such a young age. All this material was shown to various men my father knew in the engineering world, but nearly all of them said that the conversion would be difficult and with 'no guarantees'. So we both ended up feeling very guilty about all that ACW had done for us, and a letter conveying our gratitude was sent to Gordon Malthouse, the editor.

I persevered with the Cine-Soundmaster and on the whole it did the job well. The results were more than acceptable, it never had any mechanical or electrical problems, and best of all, it kept sync. If there was one serious weakness it was the poor design of the erase head.

Above the tape path was a chromed D shaped housing inside which was a small standard horseshoe magnet. While recording it rested against the tape so that everything was erased prior to it reaching the record head. For playback you had to swing the magnet up through ninety-degrees so it was well clear of the tape path - and the damned thing was easy to forget. You are now sure to be ahead of me and have already sussed what can happen. Yes, there were a few times when I forgot to raise it on playback and instantly messed up a newly recorded sound track.



Baird Cine Soundmaster at the British Industries Fair in 1949

When PatheScope's future started to look grim soon after I had started work. I became one of the defectors to 8mm and it was time for the Cine-Soundmaster to make way for a Eumig P8 Imperial (with tape sync) projector and a conventional recorder. A fellow cine club member gave me £15 for it, but sadly I was unable to repay my father's generosity as he had died suddenly in the interim. Having been an accountant he'd probably have been quite pleased with a 25% depreciation on the original purchase price over three years, and for my part the knowledge that I'd gained about tape recording had certainly been worth far more than that lost fiver.

## Screen 9.5

### A look at the printed film world of PatheScope with Maurice Trace

Pathe in Paris released nearly three hundred movies on 9.5mm Sound. They were mainly French films, but some were dubbed British and American pictures. These included the classic 1933 'King Kong' and Frank Capra's splendid 'Mr Deeds Goes To Town' with Gary Cooper.

The lists contained only a few titles which could be found in the PatheScope catalogue, such as a nine reel 'Partir Ou Mourir' (*The Edge Of The World*), 'Plein Gaz' (an eight reel version of *No Limit*) and 'Les Nouvelles Aventures De Tarzan' (nine reels). This is *The New Adventures Of Tarzan* - a 1935 USA film which has fascinated Nine Fivers for decades. It has been the subject of much debate, including several articles in this magazine. PatheScope released it as a sound six reeler together with a three reel silent version and a 30ft clip called 'Chimp Charming'.

*New Adventures* was an independent production made at a time when Metro was having great success with their Tarzan films starring Johnny Weissmuller. However, author Edgar Rice Burroughs was upset about the way Hollywood was depicting his creation 'as an illiterate wild-man who spoke in monosyllables, and not as the educated English aristocrat of his novels. So when approached by an old friend, Ashton Dearholt, Edgar gave his blessing to a new company which would make more faithful pictures with the jungle king. Edgar took a 40% interest in the firm with the remainder being shared evenly between the other partners who were Dearholt, George W. Stout and Ben S. Cohen.

To be more authentic (and keep costs down), it was agreed to make most of the first movie on location in Guatemala. The plan was to shoot a twelve episode serial and also release a feature culled chiefly from the first two chapters (episode one ran for 42 mins) combined with extended scenes and some extra footage. What happened next has been the subject of much dispute and speculation!

The feature arrived in American cinemas during June 1935 and ran for 80 mins. The initial UK release came from Wardour with the Censor imposing some cuts before granting a U certificate. The PatheScope prints derive from a British reissue in 1940 by New Realm. The leading man was Herman Brix, an athlete who had won the silver medal for the shot-put in the 1928 Olympics. Later he changed his name and became well known as Bruce Bennett. New Realm altered the opening credits to reflect this and chopped the



running time to around an hour. They also inserted lengthy sections of misplaced stock-library footage of animals to pad out the length. This has been a source of ridicule from fans for showing African elephants, hippos and giraffes roaming around Guatemala!

The sound on the original was not good (atmospherics at heights of over 6 000 feet affected the recording) so a bunch of British actors were hired to dub over the stars. Thus Nine Fivers watching their sound prints do not hear Bruce Bennett, but the voice of some unknown thespian. Ironically the New Realm reissue is the only version commonly available today - the original now appears to be lost, but this is where the French 9.5mm print comes in. Released in January 1939, it is compiled from the initial feature and, running for 70 mins, contains footage not in the Patheoscope print or the 35mm New Realm edition.

One of the mysteries about this epic is 'Don Castello', the actor named on all the credits and publicity material in the role of the villain Raglan. For years there was a story that Castello started playing the part, but became ill. Then the tale goes that Ashton Dearholt (who had a similar appearance) stood in while the invalid recovered. Enthusiasts had great fun trying to identify which actor played each scene. Ashton had enjoyed an extensive career in the Silents, both behind and in front of the camera. Amongst his leading roles (often under the name Richard Holt) were westerns playing a hero called 'Pinto Pete'. In some of the films the leading lady was his wife, Florence Gilbert. (Nine Fivers can see her in the 1926 comedy *The Tennis Wizard*, which was released by Novascope.)

The problem has now been solved in a splendid book called 'Cliffhanger Classics', edited by Ed Hulse, who in one chapter recounts a lengthy interview with Bruce Bennett. The star revealed that no such person as Castello existed! Dearholt played the role from the beginning - something he had planned to do all along.

After shooting some scenes in America, including at the Selig Zoo in Los Angeles, the company began their journey to Guatemala on the ship 'Seattle'. Aboard they filmed more sequences and all seemed well. After landing, the crew set off for the interior and then the trouble started. First casualty was co-director Wilbur McGaugh, despatched home after a few days. Eddie Kull, who was also doubling as a cameraman, took over, aided by Dearholt himself. Despite not liking the man, Bruce admitted a grudging respect for Ashton. He was the key to the whole operation. A very capable and resourceful guy. He wasn't a warm or endearing person, but he got the film made under very tough conditions.

These arduous situations forced the company to change their plans. On falling behind schedule, they abandoned the complex script. Bennett noted that a lot of what we wound up with was governed by where we were that day... we'd set up the camera, discuss what we were to say and do, and then we'd go ahead and wing it. The initial story included gun runners, spies and Ula Vale, a mysterious figure revealed in the final episode to be an undercover government agent. These elements disappeared, but the first treatment was still

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used for the plot synopsis in the pressbook, and the chapter titles were not amended so they now lack relevance to the contents of most episodes.

The French 9.5mm print starts with the Pathe Baby logo and two brief credit titles. Next comes a surprise! Tarzan is seen in the African jungle, riding an elephant and generally enjoying life. In the serial all this was silent while New Realm dubbed in loud 'natural' sounds. The French distributors went one better - as the hero appears, the soundtrack belts out Wagner's 'Ride Of The Valkyres'!

The Pathe Baby print has average picture quality, but the sound is poor with a noisy track and often low volume. The dubbing of the actors is clear, but they are obviously in a studio and not in the middle of the jungle. Also from time to time intertitles emerge, trying to explain what is going on. Sometimes they appear at the bottom of the frame while the characters keep on talking.

A good example of the confusion caused by the various editions can be found in that early section shot on the 'Seattle'. All the main characters are present and the action concerns Raglan's attempt to get hold of a radiogram. In the serial this section lasted six mins, while New Realm cut it down to three mins. However, the Pathe France 9.5mm copy lasts nine mins, contains more incident and ends with the death of one of the villain's thugs - something missing on the other prints.

In 1938 distributor Jesse J. Goldburgh was allowed to cut and release a second feature version from the serial. This was called *Tarzan And The Green Goddess*. It lasted 72 mins and was based mainly on the last ten chapters of the serial. Officially it took up from where *New Adventures* had ended, but now Raglan is still alive and clearly up to no good. New Realm again issued a shortened version with dubbed voices. Edited from this, Pathescope put out a Sound six-reeler which wisely omitted the opening recap section containing some plot and more dubious travelogue footage. Nine Five also misses the effective climax when Raglan and other villains are killed on a sailing ship in a violent storm.

The New Realm credits on *New Adventures* had named leading lady Ula Holt as playing the role of Ula Holt! The character was called Ula Vale and this error was corrected on their revised *Green Goddess* titles. For some reason on the Pathe Baby reels, her name is changed from Vale to Dale and Raglan is called Vaglan. Actually there is much interest in Ms. Holt. She had become Dearholt's girl-friend and took up residence in his matrimonial home. Not surprisingly Mrs. Dearholt stormed out with her children and divorced her husband. She then took up with Burroughs who divorced his wife and then married the former Mrs. Dearholt!

*The New Adventures Of Tarzan* has many faults, but is very different from the lavish Weissmuller films which were chiefly shot in a studio or a Hollywood backlot. The plot concerns a search for Tarzan's old friend Lieutenant D. Arnot and a hunt for the fabled Green Goddess, a relic containing a fortune in jewels or an ancient formula for a powerful explosive depending on which film you are watching! There are two exciting sections filmed in the ruins of Tikal, an



ancient Mayan city which had been abandoned in the tenth century. One formed the climax of 'New Adventures' and the locale was re-visited for more action scenes in 'Green Goddess'.

Both films contain plenty of plot discrepancies and continuity errors but make for interesting viewing and 9.5mm copies are eagerly sought by collectors. The French 9.5mm sound copy is well worth seeking out as it adds an extra dimension to our viewing.

Finally there is a new DVD which could appeal to some Nine Fivers. It comes from Renown and consists of three features from our old friend E. J. Fancey. One of these is 'Climb Up The Wall', a 1960 film directed by Michael Winner who went on to helm 'Death Wish' with Charles Bronson and the Burt Lancaster Western 'Lawman'. He later became a controversial restaurant critic for 'The Sunday Times'. The meagre plot concerns Jack Jackson (a radio disc jockey) and his son Malcolm who have discovered a television set which can screen stars from the past, present and future. Clips shown from old films include Charlie Kunz at the piano in 'Clap Hands' which is a 1935 two-reeler which can be seen on 9.5mm Sound. Also there is brief footage from 'Down Among The Z Men' (9.5mm Sound - 6 reels) with Michael Bentine doing his act holding a chair and Peter Sellers impersonating an American Army Lieutenant. From the same film we also get to watch Harry Secombe putting records on a turntable.

It must be said that 'Climb Up The Wall' is a shoddy mess. Most people see it as a dire effort to make a low-cost film with a few pop stars and padded out with cheap irrelevant footage. There are extended variety turns and some efforts at 'zany' humour but it is all very disjointed. It might be interesting for some to see those 9.5mm clips in a new setting but really this is for E. J. Fancey addicts only!

## How Dim is Dim?

by Bryan Pearce

The German made, motor driven, sprocket fed Norris 9.5mm projector was introduced just before Christmas 1952 and came complete with lamp and case for the sum of 19 guineas (£19.19 shillings £19.95). It was a nine fivers dream, especially for those with limited means because it was the lowest priced sprocket fed projector on the market - nearly twenty pounds cheaper than the Specto or Pathescope Gem. It opened the doors to all the 9.5mm film libraries because in those days most of the libraries that hired out 9.5 films insisted on the showman using a sprocket fed machine - otherwise no hire.

This projector soon became popular even though some dismissed it as being very cheaply constructed and not very cheerful. Cheap and cheerful maybe but it performed well in the home. In 1954 my Pathe Home Movie (motorised Pathe Baby) was part exchanged for a new 9.5mm Norris. This did not have the build quality of the Pathe Baby but it did have those all important sprockets and it did open the doors to the film libraries which had before been closed doors. Lamp efficiency with the mains volt 100watt lamp was less than the 20volt lamp in the Home Movie so providing the screen size was limited to about two to three feet wide illumination was adequate. However one enthusiast pushed the boundaries of practicality with the Norris to the limit as published in the 'Ideas exchanged here' column of the January 1954 'Amateur Cine World' magazine.

### 'The Norris Establishes Itself'

*Sir I read with considerable interest Centre Sprockets review of the 9.5mm Norris projector (November 1963) and fully endorse all he writes except that I have had better results than he has reported. A few weeks ago I was attracted by a picture of this projector advertised by Messrs Sands Hunter. I bought one and what a surprise I had! I had no screen big enough to do it justice. So I made one for a rush show it was 5ft 6ins x 4ft 6ins.*

*In a local hall I screened a film of our local Coronation decorations and carnival together with 'Oliver Twist', 'Robinson Crusoe' and two Chaplin comedies to an audience of seven hundred.*

My picture filled the screen easily at a throw of 27ft The standard 100watt lamp supplied with the machine was brilliant on 230volt mains In my home I can only get a picture 3ft x 2ft 6ins at the most because I cannot get a long enough throw but the brilliance of the larger picture is very little different from that of the smaller one

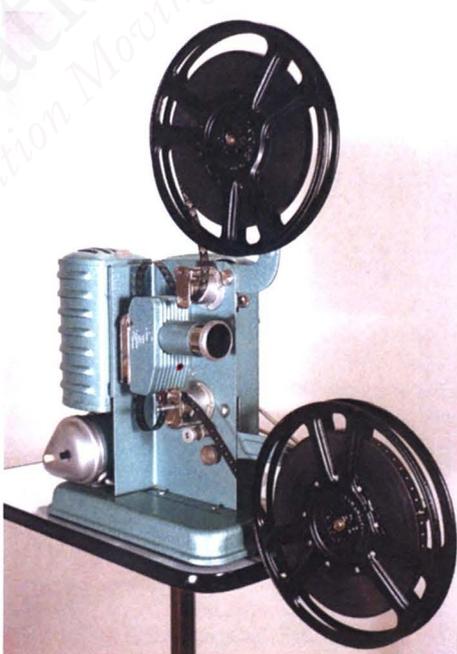
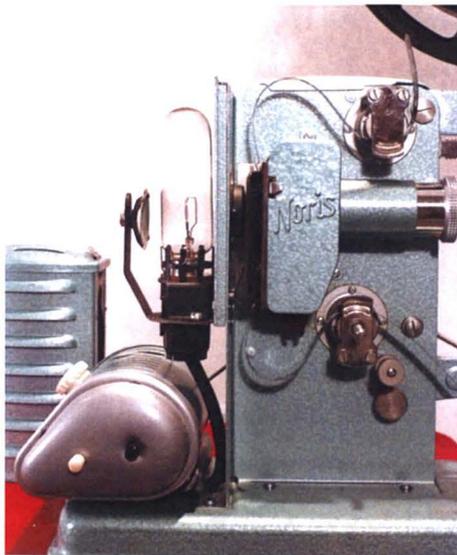
I am now inundated with requests for shows with the Norris and I am looking forward to a busy winter supplying the needs of outlying villages church fetes and parties On that first night the Norris established itself as the machine for local efforts and celebrations So thanks ACW (that s where I saw the advert) and many thanks, Messrs Sands Hunter for an excellent machine

Percy Brentnall, Leek, Staffordshire

You would not be alone in expressing some surprise at the claims made by Mr Brentnall indeed if you can find copies of ACW's for 1954 you will see the controversy raged for nearly six months in the letter columns of that magazine Supporters thought that it was entirely possible while others expressed outright disbelief one correspondent sarcastically asking if the audience was issued with dark glasses due to the brilliance of the picture

A few years ago at a Group 9 5 evening at Pimlico I ran my 9.5mm Norris with identical lamp and projected the film on a 5ft wide screen having explained the aforementioned claim made by Percy Brentnall Everyone present on that evening agreed that judging by today s standards the picture illumination fell a long way below what we would consider acceptable So it therefore begs the question what is an acceptable screen illumination level for projected cine film?

Usually the lamp output quoted in lumens is the first guide as to how bright the picture will be for a given screen size We have all seen cine film transferred to DVD and projected electronically which leaves nothing to be desired in terms of brightness The modern Buckingham projector with its 24volt 200watt lamp is perhaps the best for 9.5mm film projection but what of the rest? How bright is bright or conversely how dim is dim? What is the perceived benchmark below which projector illumination is unacceptable? It opens up a can of worms as there are so many parameters size of projected image aperture of projector lens mains volt lamp or low voltage lamp two or three bladed shutter and so on and on



The days when people were prepared to believe that you could obtain a brilliant ten foot wide picture with a Pathescope 200B are long gone but then in those days the brilliance would have been acceptable. So projected film brightness may simply come down to what you would find acceptable in your own home. It is your perceived brilliance level which matters, so if you are happy with Toc H lamp illumination, or require a laser searchlight, maybe the person to talk to is - Percy Brentnall.

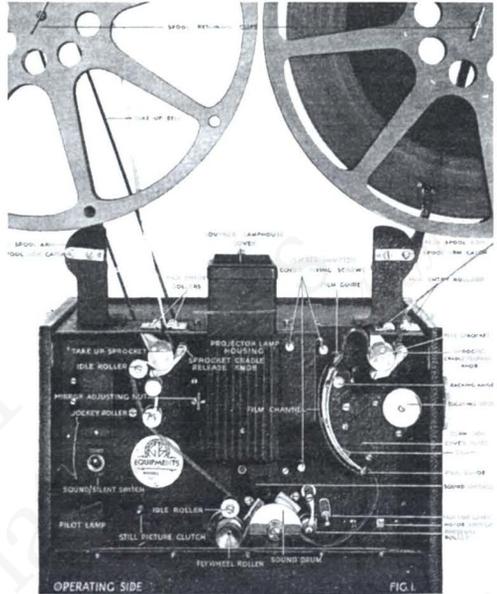
## A GB L516 Conversion - or not?

by Maurice Leakey

In issue 160 it seemed impractical that a GBL516 had been used to convert to a 9.5 silent(?) projector. I certainly thought so as it looked so different, however, in issue 161 the editor found the initial letter which indeed confirmed that this was so. I enclose a picture of an L516 which, if readers compare shows how elaborate the conversion was.

The original wooden case was not used, an entirely new case being fabricated. The operating side certainly looks new. It appears that only the idea of a metal mechanism in a wooden case was retained, even the original curved gate was not used. The hinging-down operating door appears to have been replaced by a clip-on side cover, being a silent projector the original door was obviously considered unnecessary.

Top marks are certainly due for the conversion, but wouldn't it have been much cheaper to have bought a second-hand 200B or an H?



## Roger Drayton Spence 1937 to 2015

a fitting tribute to a former President

The sad departure of Roger in late March this year from ongoing health problems, marked another major loss for Group 9.5. He was a strong contributor in making excellent quality amateur films on our gauge and winning many prizes on a continuing basis, in similar vein to that of John Ferrari. Roger was born in Leeds and remained in that area throughout his life. Upon leaving school, he obtained a job in the projection box at the Odeon Cinema in the city centre. Films were his main attraction from an early age when he had a toy film projector. Roger soon graduated to a full-time projectionist which became his working career. He served his national service in the RAF, undertaking ground duties in the photographic department.

Roger's other interest was transport with a strong affinity to narrow gauge railways. He also had an extensive library of books all about the Leeds trams. He was a nephew of the late Arthur Tait who was President of the Leeds Society of Model Engineers. Roger became a member and gave many talks and railway film shows at their meetings. He was also involved with the Wakefield Film Society, later known as the Wakefield Cine Club. He loved the rural countryside and was a keen hiker, being a member of the Yorkshire Ramblers Association. This is where he met his wife Mavis, who also loved long distance walking such as the Pennine Way, which

they both accomplished Classical music following brass bands and attending their concerts can also be added to his activities

Roger first joined Group 9.5 back in the 1960s and Mavis shared his hobby of home cinema and making films on 9.5mm for which she gained many awards at our Get-together competitions along with Roger. In later years they both ran the northern 9.5 regional group with the majority of the monthly meetings taking place at their home in Aberford, Leeds. Roger was a regular projectionist at Chiswick and later at Harpenden. He also regularly attended the Wimborne mini-festivals where he also did the projection along with John Ferrari. See our cover picture in issue no. 112. He had a good collection of sound films on 9.5 having bought a Ligonie converted sound machine from France before the introduction of the Buckingham model in subsequent years.

Most of Roger's film-making was accomplished on a Beaulieu camera. In view of his filmic skills, he was made our Vice President in 1990 and then became President in 2000, replacing Ted Smith. He served us well until about 2010 when he sadly suffered from a bad stroke, which he never fully recovered. He naturally requested to step down and was eventually replaced by John Ferrari in 2012. In his active years Roger basically made a fresh film each year. They holidayed abroad a lot and naturally took advantage of the varying opportunities and scenery that different countries offered with good weather for shooting off film.

It would be nice to list all of Roger's prize-winning 9.5 productions, but there are simply far too many, so have highlighted just a few as a mark of respect. In 1986 he won second prize for 'Flash', a short comedy that also won at Albi in France the previous year and pictured in issue no. 48. In 1992 he attained first prize for 'The Kruger', depicting a South African Safari Park, this also achieved the audience award and pictured in issue no. 72. In 1994 it was 'Land of the River Gods', a trip along an African river with shots of the Victoria Falls, it also gained first prize and the audience award. The following year, first prize again with the vote for 'Sleepers in the Sand', a veteran steam

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railway journey in Jordan. In 2000 it was 'Baa' a record of a sheep fair and race complete with a brass band with sound mixed to vivid effect first prize again plus the audience award. See cover of issue no. 104.

We now move to Harpenden in 2006 where Roger got the first prize for 'Reins on the Plains'. This was a visit to Italy at Sienna and focused on its imposing architecture a Piazza and Bell among much more including a horse drawn hunting carriage. Finally in 2009 Roger entered 'Lines in the Mountain'. This film was set on the French side of the Pyrenees in Lake Artouse and had a narrow gauge rail line now preserved for tourists. Filmed in a newsreel style with travelling shots and exterior viewpoints it achieved first prize and the Richard Menten trophy for best documentary. It was presented by Ken Valentine and pictured in issue no. 140.

Roger's films were shot on Velvia stock with his Beaulieu camera giving high definition all coupled with excellent detail continuity and tight editing. He also attended with Mavis practically all the 9.5 International and Spanish (Calella) events where he also entered his films and winning many times along with that of Wimborne. They both organized the International in 1989 when it was our turn to be the hosting country. This was in the city of York see our cover for issue no. 59. Roger was also instrumental in obtaining a special order for a quantity of 9.5 ties (as in collar & tie). They had a specified design and were very popular with members both here and abroad. See Cine and Film News.

In recent times Roger ran the Wetherby Film Theatre for several years with a business partner. They showed current cinema releases on 35mm film that kept the premises viable for this small town where many in other areas were becoming obsolete with changing technology. He was a warm and gentle man, full of interesting knowledge on many subjects and well respected by all that knew him. A 9.5 devotee and a real cine and film enthusiast. Roger's kind are now becoming more thin on the ground as time moves on. We can only offer our sincerest condolences to Mavis at this sad period in time.

## Spring Fair 2015

This annual event duly took place at Pimlico in central London on Saturday 2nd May. It was our 33rd, the very first being back in 1983. It has to be said that the numbers attending this time were well down at a little over 60 through the door. We normally average between 80 and 100. However a modest profit was made on the day and most of the traders that supported us were happy to say that they had done well. Also the bring and buy was satisfactory despite having less depositors. It was a Bank Holiday weekend and shortly followed the Ealing venue which may have contributed to the shortfall.

There was a reasonable amount of equipment to be seen around the hall that included several 9.5 Specto projectors and a Pathe Gem. Also quite a few Bell and Howell 16mm sound machines and a rare appearance of a KOK 28mm projector that fetched £250. The question of obtaining films for this unique gauge may pose a problem but the buyer could well have plenty. DVD's were in abundance with plenty of cine magazines and books covering the world of cinema and film. Super 8mm was not forgotten with a good choice of titles from Dave Locke and 16mm features from Tony Hutchinson. Sound features spotted on 9.5 included 'Jericho' 'When Knights Were Bold' and 'Sporting Love' along with many silents.



Photo Graham Sinden

The bring and buy tables were reasonably filled with the usual mix of commodities. Of particular interest were the 9.5 sound features 'Night Alarm' and 'Here Comes Trouble' along with the 3 reel interest 'Return Fare to Laughter'. Silents included the 4 reel feature 'The Wonderful Lie' and some Chaplin's, most of these were quickly sold. There was a nice Pathe Lido camera a Muray 9.5mm viewer/editor that went to a happy customer for £40 and a Beaulieu 16mm camera, also snapped up for £40. There were quite a number of 16mm features deposited, but only two found buyers, one being 'The Bohemien Girl' (Laurel & Hardy).

It was nice to see and meet members Mark Gray from Glasgow and Dominique De Bast from Brussels, Belgium who bought a couple of 9.5 feature films. We also welcomed Mike Trickett from Australia who was visiting the UK on holiday. The refreshment department were kept busy selling hot drinks and light refreshments as many will sit and chat over a cup of tea or coffee. Due thanks to members Gerald Hill and Tony Fletcher for their valued services. This event is put on by the St. Gabriel's London team and we thank them for again giving us an interesting day.

## The Calella 9.5 Festival for 2015

detail kindly supplied by Lluís Argelich

This took place in Spain from Thursday 23rd to Sunday 26th April inclusive at the Hotel Bernat 11. Regrettably there were no members attending from the UK this time, but the festival went well with slightly fewer numbers in evidence that now seems to be a general trend. The cine market had a good selection of projectors and cameras on display, mostly on 9.5mm as the two pictures show on the back cover.

There were just six films entered for the competition, three came from Germany with the others from England. They are as follows with the German entries first that were all from Wolf Herman Otte: 'Albi 1973', 'Tele-Teufel' and 'Mein Opa Hat Gesagt', which translates as 'What Granpa Said'. The UK entries were 'The Luckless One' and 'Postcard From America', that were both from Hugh Hale with 'Manhattan Melody' from Graham Murray.

The films were all shown in the hotel this time, unfortunately the room used was not completely dark, so the projected image was not portrayed at its best. The audience prize went to 'Mein Opa Hat Gesagt', the jury voted Graham Murray's 'Manhattan Melody' as the best of the bunch. 'The Luckless One' by Hugh Hale came very close and was a near miss. His other entry 'Postcard From America' received a big applause from the audience and many commented on the fact that several 9.5 friends were shown in the film, bringing back happy memories.

There was a day trip out to places of interest, but the details were not given. They were very appreciative of both Hugh and Graham for sending over their films for the competition as it gets harder each year to obtain a good number. They hope to see members from the UK for next year's venue.

## Cine and Film News

Maurice Trace mentions in his article a recent DVD from Renown that contains three films from the E. J. Fancey stable. In view of the rarity of the titles, two of which I had never seen



Wolf Herman Otte receives the audience award

before. it is well worthy of some attention. Firstly 'London Entertains' made in 1951, is a light-hearted feature documentary that highlights the Festival of Britain and the Battersea Pleasure Gardens and Funfair. Shots are seen of the Skylon and the Dome of Discovery along with Gloria Swanson, who made a visit of inspection on the day before opening.

Earnonn Andrews is the genial host who helps a group of young ladies from a finishing school start up an agency to escort foreign visitors around London. It contains much nostalgia from a bygone era with many shots taken around the Capital. Also included are a few songs and a visit to the BBC to see the Goons perform in their radio show 'Crazy People'. Nightspots are highlighted with dancing girls and impressionists Tony Fayne and David Evans entertain the audience. It runs for approx 44 minutes and source material was from The National Film and Television Archive.

Next is 'Calling All Cars' from 1954. This is a comedy documentary featurette, directed by Maclean Rogers that runs for 41 minutes. It features Cardew Robinson and John Fitzgerald who purchase an old London taxi to journey to Dover in pursuit of two lady acquaintances who are travelling to the continent in their Jaguar sports car. Comedic situations occur en route. The voice of the taxi is provided by Spike Milligan in the form of a commentary.

The documentary element reports on the construction of a brand new car ferry terminal by the Dover Harbour Board. We see the building of new piers and jetties that will enable the loading of up to 240 cars per hour on to the roll-on roll-off ferries. Finally we see the 'Lord Warden' vessel taking on the vehicles along with the Jaguar and the London taxi. It then departs for France and the lads meet up with the ladies and all ends well.

Finally 'Climb Up The Wall' (1960) which is basically the main film at 63 minutes. Maurice Trace briefly reviews this in this issue and I agree with his comments. That said, it does improve and settle down in the second half with many redeeming factors. There are some slick dancers with a fire eating lady and Russ Conway gives a tuneful number on the piano. Glen Mason sings a song with a further good dance sequence and a youthful Craig Douglas renders two melodic ballads in his own inimitable style. To close, there is a lengthy sequence with Cherry Wainer playing her keyboard/organ along with a backing group and dancers. Overall it's not that bad.

So you have 2½ hours of interesting and entertaining material from these 3 titles with strong appeal for those of a certain age, which must apply to most of us. Picture quality is good throughout with clear sound. To order a copy simply ring Renown on 01923 290555. Website at [www.renownpicturesltd.com](http://www.renownpicturesltd.com).

Staying with Renown, as some of you may already be aware, they now have their own TV channel on Sky. This commenced on Tuesday 26th May after the Spring Bank Holiday. The channel is no. 343 and is headed Talking Pictures TV and transmits for 24 hours everyday. Renown own literally thousands of titles from the golden years of cinema and their commercial DVD releases so far, cover only about 5% of this.

## PROJECTIONS MAGAZINE

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Films now being shown come from the darkest vaults of Pinewood, Twickenham and Shepperton studios along with other sources. The majority are outside of their DVD catalogue and give a very broad mix. This is very much a movie channel dealing with nostalgia from the good old days of glorious black and white highlighting the numerous villains, heroes, clowns and musical stars when most of us were attending Saturday morning pictures. This is a long awaited channel which will appeal to the majority of us. Well worth a look, don't miss. Listings will duly be found in the movie section of the schedules.

## Events

The summer months are quite naturally a little quiet, but the London Memorabilia Convention at the Central Hall, Westminster have another venue on Saturday 25th July and again on Saturday 19th September from 10.00am with guest celebrities. Classic Home Cinema now located at 138 Grimsby Road, Cleethorpes, DN35 7DN are having a summer sale from 31st July to the end of August with events to keep you occupied. Telephone 01472 291934 (website at [www.classichomecinema.co.uk](http://www.classichomecinema.co.uk))

Moving on and basically for your diary, the next Rickmansworth Film Fair is scheduled for Saturday 3rd October at the WRVS Hall, Bury Lane, off Church Street, WD3 1DP. Our own Get together at Harpenden is a couple of weeks later on Sunday 18th October as advertised elsewhere. Finally the Blackpool North West Film Fair at the Hilton Hotel will take place on Sunday 22nd November details from David Guest on 07931 926550. The special dinner, also at the Hilton on the day before (Saturday) needs to be booked details from Adrian Winchester telephone 020 8656 0168. Don't forget to keep up to date with the various screenings and events at the London Cinema Museum at Kennington. Tel 020 7840 2200 (Website at [www.cinemamuseum.org.uk](http://www.cinemamuseum.org.uk))

Following on from the article by Bryan Pearce in our previous issue on storing our magazines, member Mark Gray has taken a step further with regard to the labelling of the boxes. Basically the illustration shown can be supplied to our readers completely free of charge by Mark. They would come with a sticky back for easy affixing to the storage boxes, you can then write the dates and issue numbers on the white spaces provided.

The actual size of the labels is larger than shown and will measure 54mm in width by 89mm in depth. They can also be supplied in red or blue as well as the colour shown. Please write to Mark Gray, enclosing an A5 stamped addressed envelope at 68 Clarence Drive, Hyndland, Glasgow, G12 9TW. Tell him the colour you wish and the number of labels required.

With regard to the 9.5 ties that were supplied by Roger Spence, this came about by seeing Ken Valentine wearing one such tie that was complete with the Pathe golden emblem, this he no doubt obtained through working for Pathescope. Members had in the past suggested that we should have a club tie. A close examination of this tie revealed the maker's name, so Roger duly wrote to them asking if they could manufacture a similar one. A surprise phone call was soon received from the manager to say that they had not been paid for supplying an order for 30 of these, some years previously as the firm had gone bust.



Roger's letter had given him some amusement, coming so many years after the original order. Fortunately he was not asking for the unpaid amount to be settled. Luckily they still had the original template with the design, along with the weaving formula, and would be happy to supply a further order at much less cost as no fresh origination would be necessary. Roger duly went ahead and obtained a large quantity at a very reasonable price. This detail was kindly given by Mavis who remembers it all very well.

Blakeway North Productions in Manchester are currently in the process of making a documentary for ITV1 that is based on people's memories of the 1966 World Cup. They are hoping to give it a strong nostalgic flavour, reflecting the excitement that swept through the country at that time. They would love to receive any amateur footage that you may have of events surrounding the World Cup or linked to that event in any way. Perhaps a street party or shots around the ground or your journey there. Also any personal stories or strong memories that they could film with short interviews, arranged at a later date.

All film gauges are acceptable and they would transfer their required footage to disc and then return your film post free with a copy of the disc if requested. The deadline is September with some flexibility. Please send to Blakeway North, Invicta House, 2-4 Atkinson Street, Manchester M3 3HH. Mark for the Attention of Gareth Williams. Tel: 0161 817 6674. Email: [garethwilliams@blakeway.tv](mailto:garethwilliams@blakeway.tv)

## Group 9 5 London Meetings

At St. Gabriel's Parish House, Churchill Gardens, Pimlico, London SW1  
On Saturday evenings beginning at 7.30pm prompt, as specified below.  
Chairman: Graham Murray. Vice Chairman: Anthony Saffrey. Organiser and Treasurer: Malcolm Cutmore. Committee: Bryan Pearce, Grahame Newnham and Cliff Perriam.

### FORTHCOMING PROGRAMME

**July 4th** Squibs (GB 1935). Betty Balfour returns to the role that made her famous in silent days. In this musical comedy she is again the spitfire cockney flower girl Squibs. Also stars Stanley Holloway and Gordon Harker with Margaret Yarde and Ronald Shiner. It was directed by Henry Edwards with production by Julius Hagen. Presented by Bob Geoghegan with supporting short titles and screened by David Wyatt, all on 16mm.

**We now have our short summer break and will recommence as follows:**

**September 5th** This meeting will start with the short St. Gabriel's AGM, which will be followed by 'The Glass Mountain' (GB 1948) on 9.5mm sound. It stars Michael Denison, Valentina Cortese and Dulcie Gray with Tito Gobbi, Sebastian Shaw, Arnold Marle and others. A dramatic love story with striking photography and direction by Henry Cass. Contains the hit theme by Nino Rota. A short will be included if time permits. Presented and screened by Anthony Dutton.

**September 26th** Top of the Bill (GB 1971) in colour is a history of the music hall days including variety acts and artists. Seen are Charlie Chester, Wee Georgie Wood, Bob and Alf Pearson, Peter Cavanagh, Ken Goodwin, Ben Warris and Davey Kay. A Global/Queensway production with distribution by Butchers. Supporting material will be included, all on 16mm and presented by Alex Gleason with screening by Graham Sinden.

**October 10th** Blitz on Britain (GB 1960) is a feature documentary at 70 minutes that gives an unforgettable and accurate record of the Battle of Britain and ends with the Great Fire of London. It is written and narrated by Alistair Cooke and directed by Harry Booth. Much use is made of newsreel footage and film shot by both British and German crews. Some short titles will complete the programme. Screened and presented by David Wyatt and all on 16mm.

## Regional Groups - Countrywide

In addition to the London meetings, there are three 9.5 groups in operation around the country that are meeting mostly once a month. The following information will serve as a guide, and for further details you can write to the organiser concerned or telephone

### Northern area

Meetings are now taking place periodically in members' homes on a rota basis, generally on a Saturday. The current coordinator is Christopher Wibberley from Sheffield. For details of their next venue, please ring him on 0114 2492127.

### Northampton and district

A County Film Archive Trust that meets on the second Monday of each month at The Wellingborough Museum in Castle Way, Wellingborough. For details please telephone John Earl on 01933 222203.

### Wessex (Hampshire, Dorset and Wiltshire)

Monthly meetings on the last Wednesday of each month at the home of Grahame Newnham, 22 Warren Place, Calmore, Southampton, SO40 2SD. Grahame is the organiser and meetings concentrate mainly on the screening of 9.5mm sound films. Tel: 023 8086 5086. Website at [www.pathefilm.co.uk](http://www.pathefilm.co.uk)

## Viewpoint-Your letters to the Editor

*Referring to page 18 of issue number 159 wherein the name of Carl Giles was mentioned in regard to the Steve the Horse cartoons, it is possible that this name, as such, may not be well-known. But say 'Giles' and we all know the name.*

*Ronald Carl Giles, OBE (29/9/16 - 28/8/95) often referred to as 'Giles', was a cartoonist best known for his work for the Daily Express. After leaving school at age 14 he worked as an office boy for Superads who commissioned animated films. When they closed in 1931 he gained experience in the small film companies. Promoted to animator in 1935, he worked for Alexander Korda on a colour cartoon 'The Fox Hunt'.*

*He then joined Roland Davies who was setting up a studio to produce animated versions of his popular cartoon strip 'Come On Steve'. Six films were made, though Giles was head animator, he received no screen credit. All were released on 9.5mm sound by Pathescope. The prices quoted are from the 1939 catalogue.*

T9482	Steve Of The River	£2 10 0d	T9485	Steve's Treasure Island	£2 6s 0d
T9483	Cinderella Steve	£2 0s 0d	T9486	Steve Steps Out	£2 0s 0d
T9484	Steve in Bohemia	£2 5s 0d	T9487	Steve Cannon Crackers	£2 4s 0d

*I have the first released of 1936 'Steve Steps Out' on 16mm but I do not know if the other titles were also issued on 16mm.*

Maurice Leakey  
Almondsbury  
Bristol

*Long ago, before splicers were available for joining two pieces of film together, people had to make their own. I still remember the wooden splicer which my father made. My father's 1935 story film has several joins using whole frame overlap and still in good condition after 80 years. Harley Jones of Celic Films (his classified advert in each issue) confirms that he finds that some people actually overlapped several frames.*

*I do remember seeing film of early days of the Disney Studios where staff were applying cement and squeezing the joint together between thumb and forefinger until it set.*

*Ralph Jones  
Thorpe Bay Essex*



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**Grahame Newnham**  
22 Warren Place, Calmore,  
Southampton SO40 2SD  
Telephone **02380 865086**  
email [presto@pathefilm.freemove.co.uk](mailto:presto@pathefilm.freemove.co.uk)  
web [www.pathefilm.uk](http://www.pathefilm.uk)



# Classified Advertisements

Free to members

## FOR SALE

Seller and buyer of 16mm Standard and Super 8mm films Details from Paul Wooding on 01274 564409 Mobile 07779 519370 (Bingley West Yorks)

Eumig Std and Super 8mm 614D projector £25 Super 8mm Agfa tape splicer £3 Super 8mm 318M Canon camera - offers please Aldis Tutor slide and film strip 35mm projector with spare 1000 watt lamp and instruction book £25 and a lens prism focuser for a Bolex H16 camera £40 All prices are negotiable and buyer must collect Stuart McKean 23 Melrose Avenue Whitton Middx TW2 7JE Tel 020 8898 4164 Email stuartjmckean@tiscali.co.uk

Rubber drive belts for most 9.5mm projectors these include the Pathe 200B H Baby Specto Gem/Son rewind Sankyo Dualux 1000 and 2000H Also Eumig P8 Eumig 501 Elmo ST 180 and ST-600 Bolex 18/5 set of three 16mm Elf drive and take-up All types of Q1 lamp holders and Pathe Baby shutters (cast in brass) Ken Valentine Stables Lodge 111 Elstree Road Bushey Heath Bushey Herts WD23 4EG Tel 020 8421 8817 Callers by appointment only

Collector has various projectors films and cameras on 9.5 and 8mm gauges Projectors on 9.5mm include a Son an H and two 200B's along with a couple of Spectos Details from Jim please phone 01273 477290 (Lewes East Sussex)

Why not subscribe to the Debonair Film Collectors list Used films on all gauges including 9.5mm Full details from TUA Film Services Rob and Christine Faxon 17 Kingsway Leicester LE3 2JL Telephone/Fax 0116 2890531

Lights Out and the stars appear is currently available on DVD in an improved film transfer with bonus material relative to Pathe and 9.5mm Total running time 43 minutes Just £7.95 including UK postage and packing. Grahame Newnham 22 Warren Place Calmore Southampton S040 2SD

*Towards Twenty Twenty Two* a DVD that celebrates 90 years of 9.5mm made by Bryan Pearce £10 plus £1.50 postage and packing of which the sale price is donated to the Great Ormond Street Hospital for Children Available direct from Bryan at 5 Elm Lane Minster Sheerness Kent ME12 3SQ

## WANTED

The following 9.5mm sound films all interest Australia Calling Netherlands Old and New Sentinel Isle (2 reels) Sydney's Harbour Bridge and The Man Who Knew Too Little (1 reels) Also any musical shorts and 17.5/28mm titles in good condition Grahame Newnham 22 Warren Place Calmore Southampton S040 2SD Tel 023 8086 5086

Looking for colour film on any gauge of the Festival of Britain in 1951 Telephone Stanley Wells on 01263 58826 (Weybourne Norfolk)

9.5mm CIR tape splicer plus an editor and rewind arms on 9.5mm Also a Pathe Europ or a Specto 500 9.5 projector needed for a genuine filmmaker Cliff Perriam (London) tel 020 7731 6423 or email cliffperriam@hotmail.co.uk

British silent films complete features cut downs odd reels etc Any gauge acceptable Please phone Christopher Wibberley on 0114 2492127 (mobile 07964 819110) Sheffield

## OTHER

9.5mm films scanned frame by frame to SD or HD also 8mm and 16mm Supplied on memory stick or a DVD Discounted rates for Group 9.5 members! Contact Harley Jones Celtic Films 29 Beulah Road Cardiff CF14 6LT Website www.cinenostalgia.co.uk or Email cinenostalgia@me.com telephone 07837 704100

Amplifier repairs and improvements 8mm 9.5mm 16mm 16mm quality from your Vox! Peter Leverington 3 Oak Road Stowmarket Suffolk IP14 4DP Tel 01449 614835

## GROUP 9.5 LAPEL BADGES

£1.50 each including postage from Malcome Cutmore  
24 Sandpiper Close Bridgwater Somerset TA6 5QT

Latest copy date on next issue for  
classified advertisements is 10th August 2015

**Back cover** - Both pictures were sent in by Lluís Argelich and were taken at the Calella Festival in April. They show a display of projectors, mostly 9.5mm which does include a couple of cameras, light meters and film boxes in the upper view. Use of a magnifying glass will bring out more detail making identification much easier.

