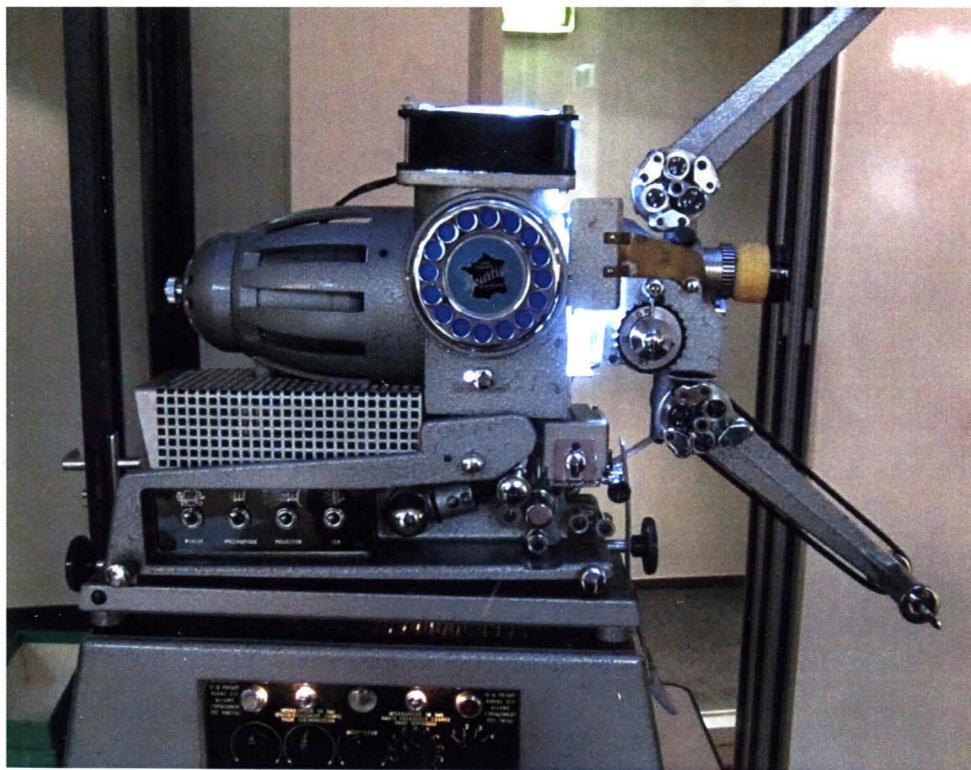


9.5

Magazine for the 9.5mm
cine enthusiast

Issued quarterly

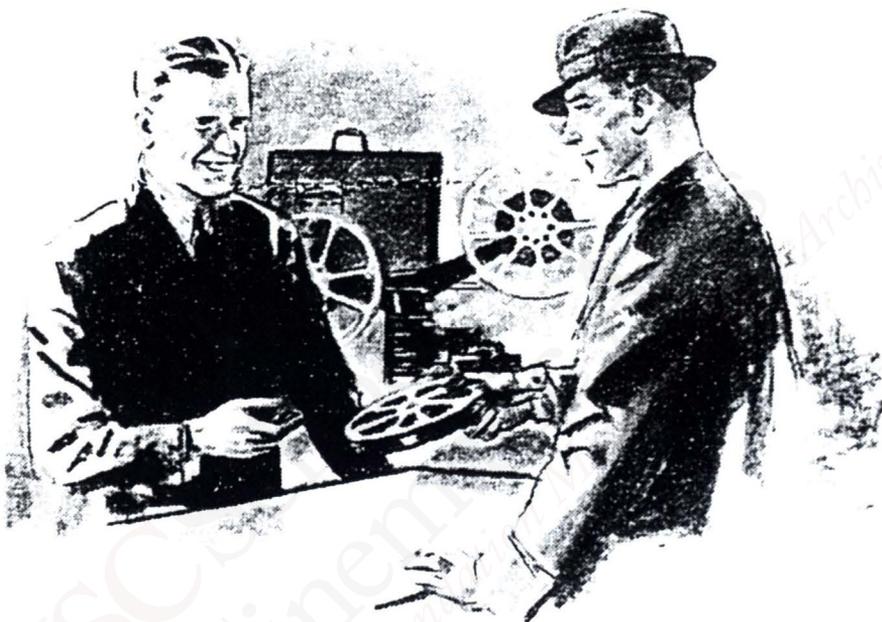
No. 163
Autumn 2015



The Huertier Tri-Gauge projector as described in the report on the 9.5mm International Festival in this issue. The photo was taken by Graham Sinden

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Published by
Group 9 5

a magazine for the 9 5mm cine
enthusiast
Autumn 2015 No 163

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The Editor is always pleased to receive articles, letters, news items and photographs for publication. A hard copy of text is preferred. Hand written is also acceptable.

Distribution by Group 9 5
9 5mm Website http://www.pathescope.freeserve.co.uk/pathe9_5.htm

Winter issue due 1st January, Spring 1st April, Summer 1st July and Autumn 1st October, can be a little earlier

Back numbers only are available from Grahame Newnham, 22 Warren Place, Calmore, Southampton SO40 2SD. Please send an s a e for a complete list with prices

All enquiries re advertising please contact the editor

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Leader

by the Editor

As you receive this addition, our annual Get-together at Harpenden on Sunday 18th October will just be a few weeks away. We hope that many of you will be able to make the journey and come along and enjoy the day. Last year it was well attended with increased numbers and a good complement of traders that nicely filled the large main hall. Also the bring and buy had more deposits than is normally expected, completely overflowing the tables that were allocated. We are not in any way complaining and it is very encouraging to say the least, but must be handled and dealt with in the best possible way.

In order to improve and smooth things along avoiding a repeat of last years waiting time and congestion at the bring and buy, we will have a booking in facility located in the waiting and reception area. This will enable those having brought along items to come forward and book them in before opening time at 11 00am. The deposits will then be taken in to the main hall by designated helpers and put on display on the tables provided. So at opening time purchasing from the bring and buy should be easy with no crowding. Those arriving later with items will be dealt with in the normal way.

Also last year we were surprised at finding several that were arriving soon after 9 00am which is far too early as they will naturally have a long wait. It may seem flattering for us and basically over keenness on their part, but in reality there is nothing to be gained. The doors will not open before the advertised time as we must allow the traders time to unload and set up.

There is quite a lot to be done beforehand. There will definitely be our open film competition this time as enough entries have been made. As a special tribute to the late John Ferrari and Roger Spence we will be showing one each of their films that they had made in recent years. Both were prolific film-makers on 9.5mm with a high standard of content and editing which they produced on a regular and ongoing basis. Finally on the Get-together, we have arrangements in hand that will vastly improve the blackout situation in the hall used for showing the films. This is in case the planned improvements have not been effected by the hall's authorities. Screen image should now be improved where brightness is a needed essential.

Charles Pathe first introduced the unique gauge of 9.5mm towards the end of 1922. So in 7 years time it will be 100 years since its inception. As we celebrated the 50th anniversary in 1972 with the film 'Lights Out' and the independent production by Bryan Pearce in 2012 'Towards Twenty Twenty Two' for 90 years of the gauge we must certainly do something for the coming century. Both these efforts originated on real film, despite their DVD availability. The committee is currently planning to go ahead with this and to produce a permanent celluloid visual record marking this important milestone. Facilities are still available to do this but there is no guarantee in seven years time. Many of you including our northern group, are keen for this to happen and enthusiasm is no doubt the Group's principal asset.

Before starting it is important to have a working script otherwise you can end up with a load of material which is uncoordinated, this results in difficulty with formulation and editing. A script will give you the detail of what has to be included along with the content and a relatively fixed sequence. The finished production has been suggested to be no more than 20 minutes in length.

Although it is early days at present, it is surprising how time quickly moves along. So basically to kick-off we are inviting any of you, the members to have a go and write for us a suitable script which we can work on. The best one received will be given a money prize of £500 which will be made available from our funds. Not an easy task but there is plenty of time for you to do this. More details on a deadline and where to send it will be given in due course. The committee will appoint a well represented film-maker or person connected with the film industry to carry out the important task of judging the scripts that have been entered and selecting the best one that is suitable.

In the event that more than one script is considered equal, then the prize money will be divided accordingly. If no script is suitable or none are received, then Group 9 5 will naturally reserve the right to withdraw the prize money and move on with their own ideas and formulate a working plan. In the meantime however, we would welcome any suggestions, comments or proposals that you may have on this. At the end of the day it will remain a Group production and you are the members.

The finished product must be ready by the year 2022 and DVD copies will naturally be made available to purchase from the celluloid origination. It will all take time to complete and nothing can be hurried, so the sooner we get things moving the better.

A Specto Light Source Modification

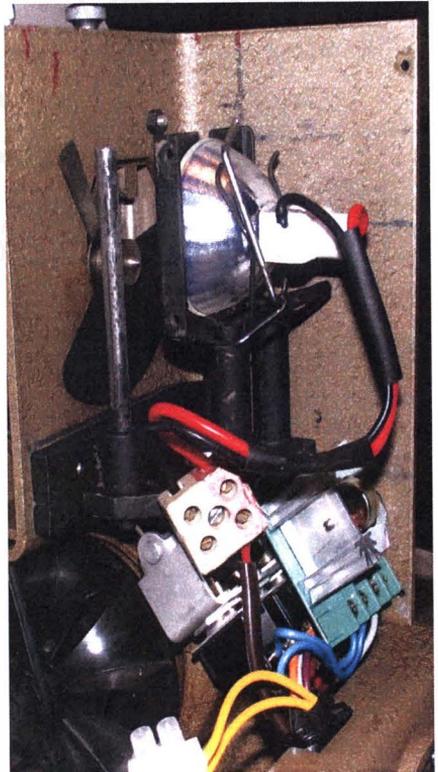
by Anthony Saffrey

Arguably, the Specto 9 5mm projector is one of the best for screening silent films on this gauge. So it seemed a good machine to modify the light source. Initially, lighting was 30v 100w and it was superseded by a 110v 500w model in the 1950s. Also, I wished to take out the wind dropper resistor and the rheostat, so that it could be run off a mains voltage supply by means of a speed control circuit.

The first thing to do is to remove the lamp holder, dropping the resistor so that the lamp house is clear. Next, remove the base cover and take out the rheostat, all the switches and the main tapping, so that the mains plug socket is left. Keep them for later, an old shoe box is ideal! You should now have a depopulated lamp and base area! Making the lamp holder and dowser involves a fair amount of metal-bashing, but it can be done reasonably easy.

I found a length of aluminium angle at 100mm X 100mm X 6mm thick, which had to be cut to length. I found that 80mm was enough. One angle of this needs to be cut down to 25mm so as not to foul the shutter. Note that the lower holes that previously held the lamp, can with some drilling and tapping be used as fixing points. So far we have a piece of aluminium 25 X 80 X 100 with drilled and tapped holes that are 80mm wide. Any suitable reflector lamp holder can be used. I used an old Elf lamp holder which had a burnt out base. The side wall needs to be cut out so as to aid cooling and for the protruding lamp (more of that later). Fix the lamp holder to a pair of 10mm stand-offs and fasten to the bracket.

You need to be careful in getting the lamp positioned accurately. The front edge of the lamp should be 32mm behind the film plane and precisely on the centre line of gate. I made the holes slightly larger so that the fine adjustments could be made to the lamp alignment. The dowser spigot is made of mild steel and is drilled and tapped at both ends to affix the base and limit the travel of the dowser. You need to be careful that it does not foul the shutter and the protrusion of the



bulb. It slides up and down by means of a hollow tube affixed to the dowser. A handle is fitted to the top of the dowser and protrudes from the top of the lamp house.

The lamp is an HID 150w Lamp Acme Xenpow and costs about £60 from a number of internet suppliers. Visit <http://www.djstore.com/item/lamhid150.htm>. The HID 150w is rated at 1000hrs and because of its design it has no filament so has a great advantage over a halogen lamp with crisper illumination than a 250w ELC lamp. The ballast and power supply can be fitted in the base of the Specto, but it is a tight fit. It will help if you mount on it a thin piece of aluminium by using tapped screws from the old power terminal previously used for mains tapping. I have a switch in the lamp circuit so that the lamp does not come on before this is thrown. If this switch is on, the dowser must be used as the lamp will come on before the motor starts. The Specto switch is rewired to operate as follows - firstly everything off, then auxiliary fan on followed by the HID lamp, then finally the projector motor.

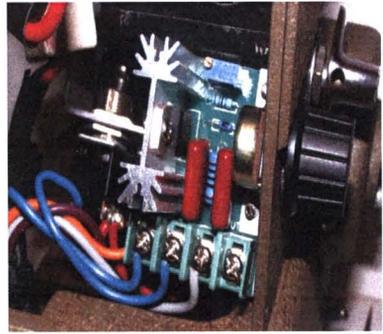
The specification for the Ventronic HID control gear 150watt is as follows: Venture Ventronic electronic gear for 150watt quartz, ceramic and high pressure sodium HID lamps (CMH, CDM, HCI, SON, ColorArc) fast start compact and light weight easy fixing cable clamp version. Accepts 0.75mm to 2.5mm solid and standard cable. Venture code V150SSC255. Visit <http://www.lampshoponline.com/venture-ventronic-v150ssb255/>.

In order to keep the lamp cool without the motor running, I decided to add an auxiliary fan. The one that I used came from eBay - 80x80x25mm with plastic blades, metal frame and Axial cooling fan AC 220/240volt 0.07amp 13watt. The cost was about £14. The only drawback was that I had to drill a hole in the Specto, but I do have another one if ever I should have to remake the projector.

All the switches and controls had to be re-positioned in order to accommodate the ballast. Fortunately, they can be re-positioned to un-used holes in the lamp house. The SCR (Silicon Control Rectifier) is a handy way for running a 110v motor off a 230v supply that is used by many a hobbyist. In order not to over-volt the motor, a resistor could be placed in parallel with the potentiometer. The Specto has a winding in the dropper resistor in order to achieve this.

With regard to all the necessary wiring, it is best to get a qualified electrician to do this for you, especially if you are unsure of the safety implications. At the Group 9.5 St. Gabriel's Spring Fair on 2nd May, a demonstration of improved lighting from this Specto was demonstrated. A number of people commented on the white light - the 'Illumination D' which matches daylight.

(This article contained a total of 15 different diagrams, illustrations and pictures. Due to space and the necessary reductions in size to fit the page, decreasing clarity and detail, most have not been included. If you are considering up-dating your Specto, then it will be a great asset to have them. To do so, simply send an A5 stamped addressed envelope to the Editor and copies will be forwarded to you. It can also be seen on our website as shown on page 3. Editor).



Screen 9.5

A look at the printed film world of Pathescope with Maurice Trace

One of the hidden gems on 9.5mm is "Money", a four reeler released by Pathescope in 1933. Its source is the 1928 French silent "L' Argent" which was restored sixty-seven years later to great acclaim and declared a masterpiece. However many Nine Fivers do not share this view for reasons which will shortly become clear.

The key player in the production is Marcel L'Herbier (1890-1979) an important figure in French Cinema whose work spanned the silent and sound eras. After studying law he embarked on a literary career before joining the Film Unit of the French Army and in 1918 started to make his own movies, mainly experimental and avant-garde. Four years later Marcel founded the production company Cinegraph.

"L' Argent", the last of his silent films, is based on Emil Zola's 1891 novel of the same name. This was a powerful attack on the greed of stock market financiers, malicious share speculation and fraudulent company promotion. L'Herbier updated the story to the late 1920s and began to plan an expensive movie with a budget of a massive three million francs. To raise the cash Marcel entered into a co-production deal with the Cineromans company of France and the German giant UFA.

The main roles went to French actors but UFA provided Brigitte Helm and Alfred Abel, two of the stars of their recent blockbuster "Metropolis" which is also on 9.5mm in an excellent five reel print. However L'Herbier had a big problem with Jean Sapene, the autocratic head of Cineromans. He demanded full control over the production which Marcel would not concede. The film started to go wildly over budget, which led to relations between the two men becoming fraught. The result was a bout of fisticuffs during which L'Herbier was flattened!

Marcel carried on, defying Sapene for most of the time. He considered "L' Argent" to be his picture and nobody else had a right to interfere in the actual filming. Lavish sets were built at the Joinville studios while outdoor shooting went ahead at Le Bourget airport and the Place de l'Opera. More location work took place over three days in the Paris Stock Exchange which was closed during a holiday period. Two thousand extras were hired and a dozen cameras were used to shoot from all angles - some zooming down on wires suspended from the ceiling. At the end, the total cost of "L' Argent" was put at around five million francs, which in those days was a fortune!

The picture opens at a stormy meeting of the shareholders in Caledonian Eagle, an oil company. Chairman Baron DeFrance tries to increase the capital of the company by fifty million francs. Salomon Massias, the majority shareholder, opposes the plan and DeFrance's backer, ruthless financier Nicholas Saccard (Pierre Alcover) who had speculated in the shares, loses heavily. Rival Alphonse Gunderman (Alfred Abel) is the power behind

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DON'T FORGET TO INCLUDE YOUR ADDRESS

Massias and had manipulated proceedings to disadvantage Saccard Caledonian's shares collapse and Nicolas boss of the Universal Bank faces ruin This is a powerful sequence with fluid camerawork some great angles and frenzied editing The format for the rest of the film is set

Pathescope cut out the following scene which shows daredevil pilot Jacques Hamelin (Henry Victor) preparing a plane for his next venture They resume with Jacques and his wife Line (Mary Glory) dining with financier Huret (Jules Berry) in an attempt to raise funds Saccard enters the restaurant but is shunned by the diners, including the glamorous Baroness Sandorf (Brigitte Helm) whom the intertitles describe as "a hardened gambler" Huret tells Saccard that Hamelin has a promising business, needs finance and suggests a meeting

At this Jacques proposes a daring solo flight to French Guiana where on a previous visit he discovered what could be a vast oil field Nicolas is intrigued with the plan and becomes attracted to Line Nine Five misses the following sequences where the financier is under pressure to save his ailing bank Then a surprise! The Baroness asks Gunderman if she should buy shares in Universal, but is told 'Do as I do - never gamble' The surprise here is that this short section is moved to a later point in the Nine Five print which goes straight to the next scene where Saccard is rebuffed by his rival

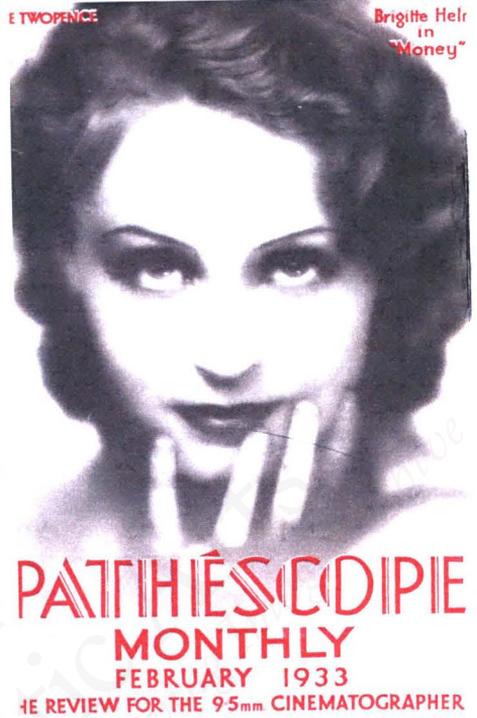
Encouraged by Nicolas false rumours start that the pair are in league over the Hamelin project Boosted by the resulting speculation the investment for the deal is put in place and another shareholders' meeting called Jacques is made vice president and the dangerous solo flight of 4 300 miles to Guiana is firmed up The project is agreed and the share price rockets

Excitement about the journey grows and a huge crowd is at the airport to watch the departure The Hamelins have an emotional farewell and then Jacques climbs into the cockpit At this point Nine Fivers are treated to the previous talk between Gunderman and the Baroness

There is now an excellent montage (alas heavily abridged for 9 5mm) showing the plane in the air Line worrying Saccard doing more shady deals and vast crowds trying to discover the latest news It is announced that the flight has been spotted six hundred miles off the Cape Verde islands and all is going well Anticipating a triumph Saccard throws a celebration party (cut by Pathescope) and starts to make amorous advances to Line

But disaster strikes - a report comes in that a plane has crashed into the ocean As a result the share price collapses but Saccard receives a cable stating that Jacques has actually landed safely He keeps the news to himself and watches as the stock plunges When a very low price is reached the financier suddenly starts buying

He is visited by Line who is distraught at her husband's apparent death She pulls out a pistol to shoot herself and is only stopped in the nick of time Nicolas explains that the report was false and the pilot is fine On hearing this, Line realises Saccard knew this all the time and recoils from him The banker is unrepentant joyfully shrieking that by buying the shares at the



bottom of the market he will make a fortune as the price soars back up

In the next few months Jacques is seen hard at work in the Guiana oil fields, but suffering from eye trouble Because he cannot see properly he is tricked into signing incriminating company papers This is another sequence moved to later on 9.5mm To further his romantic pursuit Nicolas buys an expensive bracelet which he gives to Line together with a cheque book for her to sign He later visits the Baroness who taunts him about his "new woman" They fight and struggle in a highly erotic encounter which needless to say, Pathescope chop severely! Then comes the earlier sequence where Jacques was tricked into signing false papers

Saccard continues his passionate pursuit of Mrs Hamelin, but when finally rejected turns nasty He shouts that her husband owes 300,000 francs and that she has been signing worthless cheques Another Pathescope omission is the following footage where Line receives a letter from the Bank stating that one of her cheques had bounced Saccard says that he will clear everything if she comes to a lavish party There she accuses him of falsifying the Company Accounts and intends to press charges Saccard replies that Jacques also signed the Balance Sheet and "If I go down then he comes down with me" Missing from 9.5mm is the next action where Line tries to shoot Saccard but is stopped by Sandorf

Back at work, Nicolas is told that confidence in the Bank is faltering huge amounts of shares are being sold and the price is plunging The panic has been started by a large offload of stock by Line prompted by Sandorf and Gunderman Mrs Hamelin has also told the police about the false Accounts but they arrest not only Saccard but also Jacques who has now lost his sight

The trial of the pair is dramatic with the prosecutor lashing Nicolas for his greed and accusing him of sullyng the reputation of a hero Gunderman announces that he is buying a controlling interest in the Universal Bank and will settle any claim against the Hamelins Jacques is acquitted but Saccard ends up in jail There he boasts that in six months he will be free and already has an amazing scheme ready for action A prison guard is told that if he joins in he too can make a lot of money He locks his charge in a cell walks away before having second thoughts and returns for a discussion Another dupe has been found and the film ends

"L' Argent" is now generally recognized as an amazing movie - so why are Nine Fivers indifferent to the Pathescope four reeler "*Money*"? Part of the answer lies in what happened after the picture's first showing This was held as a preview for critics in December 1928 with a running time of 200 mins Then Sapene took over and had his revenge Against L'Herbier's wishes he savagely cut the film down by over thirty minutes, destroying much of the rhythm and dynamic of the original It was this mutilated version which went out on release in the spring of 1929 and no doubt forms the source of the Pathescope print

Nine Fivers thus miss out on much brilliant direction superb editing and dazzling camera work from the remarkable Jules Kruger The historian Richard Abel wrote that "no other commercial film is so marked by camera movement" In 1995 the film was restored missing footage put back in and everything re-edited to the original screenplay The result was acclamation

This is not to suggest the 9.5mm "*Money*" is a lost cause There is much to admire with amazing sets and powerful performances Pierre Alcover is outstanding as Saccard He makes the character come to life in a marvellous piece of acting Alfred Abel is effective as the coldly sinister Gunderman while Brigitte Helm burns the screen as Sandorf the sexy femme-fatale In addition to *Metropolis* more of her movies were released by Pathescope under the titles "*Gloria*" "*The Marathon Runner*" and "*The Wonderful Lie*"

There is also good work as Hamelin from Henry Victor, a popular leading man in British Silents such as "*Luck Of The*



Navy, *"Tommy Atkins"* and *Down Channel* which are also on 9.5mm. He had been brought up in Germany and spoke with a marked accent. The arrival of Sound caused him to move to character roles and villains, often Nazis.

Afterwards L. Herbiere made more pictures, became the head of a film school whose students included future acclaimed directors such as Alain Resnais, Louis Malle and Cost-Gavras. In all Marcel released 58 films, produced more than two hundred TV cultural programmes, became president of the renowned Cinematheque Francaise and was awarded the Legion of Honour. Strangely for such an important figure he is little known outside France.

There is one thing to be careful of when viewing *"Money"* which was shot at 20 fps. Most projectors have fixed speeds at either 24 fps (sound films) or 16/18 fps (silents). So a projector with a variable speed control would be a great help here. The actual speed of silent films varied wildly and towards the end of the 1920s many were shot at 24 fps.

40th International 9.5mm Festival for 2015

a report from Malcolm Cutmore

This event, which held its very first back in 1976, celebrated its 40th this year in the Dutch town of Valkenburg that is situated not far from Maastricht and quite close to the German border. It ran from Thursday 4th to Sunday 7th June inclusive and was hosted by Cine 9.5 Nederland. As a point of interest they inaugurated the very first and were then called Nederland 9.5 Federation and have been the controlling body ever since. The very first was on the 24th April 1976 and lasted for just one day. It has naturally grown in its duration as the years have progressed and still remains popular.

It was attended by a total of 38 which was very encouraging and had 12 coming from the UK with the balance split between the French, German and the Dutch. Luckily we were blessed with warm and sunny weather throughout. Valkenburg is very much a tourist town and picturesque with its rivers, many hotels and eating establishments. Everywhere is noticeably very clean with no dropped litter anywhere. Our hotel was very comfortable with good food and friendly service. Thursday is basically the welcoming day and we were all given an inscribed and corded weatherproof bag. This contained a set of pens, some chocolates, a 9.5 badge and a wine glass suitably inscribed with title details of the event.

Just 12 films were entered this time for the competition which naturally forms the basis of the festival. This was the same number as last year that was hosted by the Spanish group. These were all screened in one session on the Friday evening after dinner with six of the entries coming from the UK alone. The details are as follows and in the order that they were shown.

Title	Entrant	Origin
The Luckless One	H Hale	UK
The Steam Age	M Cutmore	UK
The Bluebell Railway	G Sinden	UK
Voyage en Ecosse	R Bouffard	France
A Vintage Year	C Perniam	UK
A Slice of the Big Apple	G Murray	UK
Mes Amis Les Cygnes	M Boucher	France
Les Merveilles de Antiquite	M Huard	France
Serfrafi	W Otte	Germany
Festival 9.5 Vannes 1998	R Bouffard	France
Welsh Highland Railway	A Tilston	UK
Die Heissen Berge	W Otte	Germany

The last film shown from Wolf Otte was projected in a widescreen format a special lens being fitted on the Heurtier Tri-Gauge projector The image shown was about 1 85 1 This was all about a volcano with much footage showing its eruption which was very spectacular A lot of this came from another film that Wolf copied on to 9 5mm film and edited it in to his own As good as it was it was far too long at 28 minutes, the subject being on one single item throughout I did like 'Mes Amis Les Cygnes' from M Boucher Well photographed with tranquil scenes of swans and their antics in various settings showing rivers and lakes in attractive locations At just 7 minutes, it was about right

It was nice to have a couple of newcomers from the UK entering their films at an International event These being our Chairman Cliff Perriam with 'A Vintage Year' and new committee member Graham Sinden for 'The Bluebell Railway' Both were transport orientated with good clear images and neither overlong at 5 and 7 minutes respectively All films were in the documentary/interest category

with the exception of Hugh Hale's 'The Luckless One' about a chap where nothing goes right until the final scene In this the tables are turned to his advantage and all ends well, simple but effective This dated from the 1970 s and ran for just 5 minutes which was all that was needed

There were no appointed judges this time to evaluate the films This was given over to the audience to vote by just putting a cross against the one they considered the best on the film list provided The result was given after the evening dinner on the following day (Saturday) Graham Murray's entry 'A Slice of the Big Apple' gained the most votes, which was also my choice He was duly presented with his award by the Dutch President Rene de Marr which was a suitably engraved large glass jug

Two projectors were used and all shown on a large screen These being a Heurtier Tri-Gauge machine that was capable of dealing with both 16 and 9 5mm optical and magnetic, with either sides on 9 5 for the magnetic stripe along with standard 8mm magnetic and it carried a powerful Zenon lamp The other was a Ligonie OSM 9 5mm model with optical and magnetic facilities The projection was in the capable hands of Harry Bruno and Wolf Otte

As the number of competition films can now be shown in a single session a celebration of digitally made films were presented on the first evening (Thursday) The number included was again a dozen Most of these came from the



The Heurtier Tri-Gauge is all ready for the next showing Photo Graham Sinden



A close view of the French Ligonie OSM 950 model that was used Photo Graham Sinden

French with two from Angus Tilston that included a film on the history of the Mersey railway system that he made in 1986. The audience were also asked to vote for their favourite on these as they were listed in the programme. The winner went to Jean Penavayre from France for his 8 minute entry 'Zutphen 2010'. This was about the 35th International, also hosted by the Dutch and contained numerous shots of John Ferrari and Roger Spence both relaxing and enjoying the event which I felt may have provoked a tear or two from many. I voted for 'Cabaret d' Arsistide', a 10 minute film by Paul Bigou of France that was very entertaining with many dance sequences including the Cancan along with solo singers, all edited to short sequences.

Out and About

To fill the time during the day, various visits to places of interest are included in the programme. On the Friday we had a tour around Valkenburg which then took us to the local caverns where mining had taken place down the ages. Not only for coal but also marlstone rock a form of sand and limestone. We were able to see in the many caverns numerous examples of sandstone sculpture. This is all linked to a preserved coal mine, now safely propped up with suitable lighting for tourists and visitors to view. After a guided tour lunch was provided in the reception area. The rest of the day was given over to free time after arrival back at the hotel.

For the Saturday, following breakfast, a coach took us to Maastricht where we joined a large river launch for a trip way up stream, going through two locks, both raising us to a higher level. Eventually we commenced our return via another estuary, passing through one lock which lowered us way down to our starting level. We had lunch on board, served on the lower deck with its tabled seating bays. On arrival back we had a little time before our coach was due to take us homeward to the hotel. Most took a walk around the town with its many eating places, bars and shops. It was interesting to see a C&A clothing store, which we no longer have and a branch of H&M. An enjoyable day with excellent weather.

Preserved steam heritage railways are many and popular with visitors in the UK. Europe is no exception as on our last day Sunday, we visited one with a trip steam hauled with vintage carriages. This was quite close to Valkenburg and near the German border. A Pullman car was later added to the train and we joined it for lunch. We then had the option of a conducted tour around their nearby works with a look in the signal box. We later joined the others back at the station for a break before the steam train arrived to take us back to our original starting point. Local mini-buses then ferried us back to Valkenburg. As a point of interest Valkenburg train station is the oldest on the line, where the main frontage building dates back to 1853 but the platforms and their awnings are very modern.

After the evening meal on the Sunday, we were asked to attend a short informal meeting in the large room used for screening the films. This was to briefly discuss a few points that the Dutch President Rene de Marr wished to make. Firstly some of the films, including the digital were deemed as being



Harry Bruno (right) makes a point of interest on the Heurtier to Bernard Castella. Photo Graham Sinden

overlong so a maximum running time of 10 minutes has now been introduced for future International competitions. A small 10% leeway can be accepted if necessary. Also a new category was suggested for the best short film of not more than two minutes.

All this is in the hope of there being continuing availability of 9.5mm camera film. It was then announced that Color City in France are hoping to obtain a quantity of Ferraniacolor stock to be obtainable on 9.5 from about October this year. There are a few ifs and buts concerning this, regarding price and volume needed, but we must remain optimistic at the moment. It was also agreed that the UK would host next year's event. Our new President Angus Tilston has kindly stepped in and is happy to take this on and organize it in conjunction with his many cine colleagues and friends. It is currently scheduled for Thursday 9th to Sunday 12th June 2016. It is to take place within the Liverpool City region.

Earlier on a brief pause of silence was made for our departed friends that are sadly no longer with us. This naturally referred to John Ferrari, Roger Spence and Ena Tilston. Finally due praise was given to both Cora Bruno, the Dutch secretary and her daughter Daphne for all their hard work in organizing the Festival, also to Harry Bruno for all his technical input and projection. Both the ladies received a bouquet of flowers from Rene de Marr. So ended a most enjoyable four day event.

Australia on 9.5mm

by John E Lewis

While doing some research for a photographic magazine I had to contact the National Film and Sound Archive of Australia (NFSA). It holds 700,000 items spanning more than 100 years of film, television, radio, and recorded sound in Australia, so out of curiosity I asked whether they had any 9.5mm film in their vaults. The answer was rather surprising.

The NFSA have 308 items on 9.5mm and of those 241 are categorised as 'home movies' dating from 1930 to 1960. Amongst them are some historical gems such as the construction and opening of the Sydney Harbour Bridge in the early 1930s, but the majority are of local events which in many cases are the only moving images of those subjects in existence. Searching through the listings I found several titles which were attributed to the same cinematographers, so in the pioneer days of our gauge there must have been a dedicated core of nine-fivers. Down Under. Perhaps that's not surprising as Pathescope equipment was distributed in Australia for several decades.

One prolific amateur cinematographer was George Browne (1914-1996). His earliest films are 'Blue Mountains' circa 1930, 'Review 1939' which included shots of a hurricane in Sydney 1938, plus 'Rose Bay becomes Air Port for Empire Airways' which shows a flying boat arriving from Singapore, and following the declaration of war (1939) there are scenes of a troopship leaving for Europe. His last contributions - all in colour - were a travelogue 'Canberra to Adelaide' (1960) followed by 'Colour Pictorial' covering various events in Sydney - a parade to welcome US President Lyndon B. Johnson, Eddie Charlton demonstrating trick shots on a billiard table, and the opening of Sydney Opera House to name just a few.

Another contributor of early material was Doug Fry. In 1927 he filmed the battleship HMS Hood at Port Melbourne Pier, an Anzac Day street parade, and a Labour Day march which included anti-Japanese and anti-Italian propaganda. Even more dramatic was his coverage of the bushfire in the small town of Woods Point, Victoria, on January 13th 1939 with night shots plus aftermath on the following day showing the devastation. Although Doug's film was shot in his home area, the fire was widespread throughout the state of Victoria and on a scale that's hard to imagine. Still rated as one of the worst natural bush fires ever known, there were 71 deaths, nearly 5 million acres of land burnt, and 3,700 buildings destroyed.

A real dyed in the wool nine-fiver, Brian Robertson, used a Pathescope 'H' camera for most of his work. The archive synopsis for one of his compilation reels states - 'Footage of the shop front in Melbourne of Home Cinema Pty Ltd, the Pathe Agent'. A sign in the window

says 'Pathe movies for happy holidays, models from six guineas That unique piece of 9.5mm history was shot in the mid-1930s along with a diverse selection of other material such as road building Aboriginal life, and flooding in the streets of Melbourne after a torrential downpour

It wasn't only males who were keen nine-fivers. There are two contributions from Marjorie Hirst which were shot in the 1930s, 'Bush Picnics and Farm Scenes', and 'Horses at the Campbelltown Show' each of twenty minutes duration showing rural life in New South Wales. There are also several reels of overseas travel film in the archive from Margaret Saville. While steam railway enthusiasts would surely be fired up viewing Gweneth Mahoney's Centenary Jubilee Train 1951

The Straford family have been the most prolific amateur cine contributors to the NFSA starting with Vivien Straford who used a hand-cranked Pathe Baby camera for his first productions. His two sons, Frank and John, also got bitten by the cine bug and used Pathescope 9.5mm cameras until the early 1960s when supplies of film stock became difficult in Australia, so they changed to 16mm. In the late 1990s they replaced film with digital video but their enthusiasm for moving images has never waned. They can also claim the most diverse range of amateur film material in the archive, comedies, dramas, science-fiction and fantasy, animations, documentaries and travelogues.

Going through the listings a couple of familiar titles from the Pathescope catalogue suddenly appear. There's the sound feature - 'She Shall Have Music' (T9136) and the 300ft silent - Coronation Day 1953 (SB 30645). Perhaps they found their way into the archive after being donated by relatives of a deceased nine-fiver who knows.

Formally described in their catalogue as - Title No 16969 - Production Date c. 1972 - Documentary is our legendary 9.5mm film - 'Lights Out and the stars appear'. How appropriate that the NFSA have it on their shelves along with the three-hundred other amateur

GROUP 9.5's 54TH ANNUAL SHOW AND GET-TOGETHER

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Southdown Road, Harpenden, Herts
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11.00am to 7.00pm

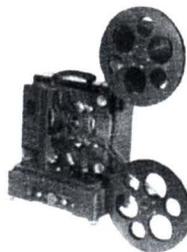
members £4.00, non-members £5.00

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Telephone 01278 459335**



9 5mm films When our long awaited 9 5mm video is finally completed perhaps we ought to put the hat round and send the NFSA a copy as a tribute to the fellow nine-fivers who's films have now become an important part of Australia's heritage

**9 5mm films at the National Film and Sound Archive of Australia
(Where years of production are known)**

YEARS	NO OF FILM
1920 1929	33
1930 1939	99
1940 1949	57
1950 1959	85
1960 1969	12

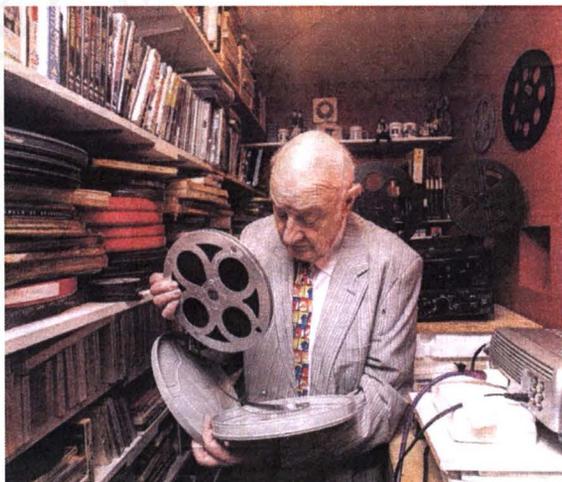
Cine and Film News

The DVD 'Towards Twenty Twenty Two', made by our Hon Secretary Bryan Pearce, that celebrates 90 years of 9 5mm has currently sold at the time of writing 150 copies. As the sale price of £10 goes to charity a cheque has been sent by Bryan for £1,500 to the Great Ormond Street Hospital for Children. They duly responded in writing giving due thanks to members and friends of the 9 5 Group for purchasing the DVD and of course to Bryan himself for all his effort.

They emphasized that with a generous donation such as this they are able to support cures into childhood diseases and redevelop outdated and cramped wards with state-of-the-art medical facilities. Bryan's initial target was £2,000 and he still has many copies available which when sold would just reach this target figure. If you do not have this DVD then details to order can be found in our previous issue on page 27.

Group member John Shearsmith from Looe in Cornwall is a self confessed film fanatic with over 1,000 reels many of which he has shot himself. These are on most gauges with much on 9 5mm. He used to produce the popular ACE cine magazine and reintroduced the Ten Best amateur film competition in 1998 which ran each year and in its time peaked at 57 entries.

John has built his own cinema in his large garden shed. It measures 25ft by 15ft and has 25 real cinema seats along with luxury fixtures and fittings. The screen is draped with velvet curtains and his wife Shirley brings on the ice creams during his show's interval. John's father started filming the family in the late 1930's and John has had a strong interest in projectors since childhood. This is when seeing silent films on a hand turned projector with a white sheet pinned on the wall. He acquired his first projector on his 14th birthday something that John always wanted.



Picture by courtesy of the Western Morning News

He can show cinemascope films with surround sound as well as VHS, DVD's and laser discs. John's programmes include silents and older sound classics with some modern material as well. His favourite films are British features that date from the 1930's to the 1960's. The cinema is open to friends and sometimes to the public, free of charge for afternoon tea events. Visitors make a donation which goes to charity, then they watch a free film show. John enjoys the showmanship of putting on the films which often include, along with a feature, a cartoon newsreel and some trailers.

BBC television sent along reporter Scot Bingham and a film crew in order to make a piece about the cinema and included a short interview with John. This was recently transmitted in their local 'Spotlight' programme. Also the Western Morning News newspaper visited John's cinema, took some pictures and gave an interesting write-up. By all accounts they were well impressed in what they saw.

Maurice Trace has now produced another fine catalogue, this time covering 9.5mm in America and listing all the printed film titles that they released. The gauge arrived in the USA during 1925 when it was marketed under the name of Pathex, being an offshoot of Pathe Exchange. Projectors were imported from France, but they quickly developed their own catalogue of films which went to over 500 reels. These were produced in the Pathe laboratories in America.

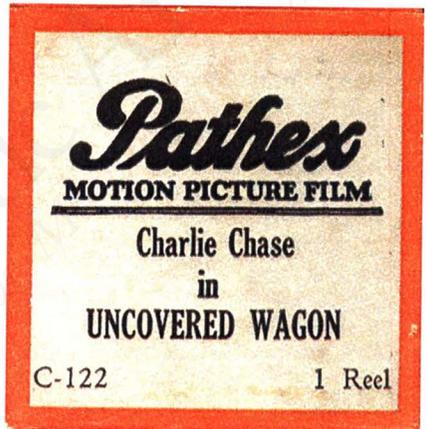
The firm sadly went under in the early 1930's but not before issuing a host of sound titles that included four 6 reel features. There was no sound on film, this was held on a separate disc and played on a turntable, linked in to the projector as a combined unit. Nine five reigned supreme in Europe, but made little impact in the States and not much has ever been reported about Pathex. This information, along with much more, is contained in this latest work from Maurice that is also in the form of a guide.

It does contain several illustrations and interesting pictures, with a few in colour. It is split into major subjects such as comedy, drama, westerns, animation, interest and so forth. Within these categories the films are listed in alphabetical order of the original 35mm title where it is known.

Also the year of production, length, technical credits and cast along with other extraneous information. It amazes me how he manages to do it all, very much a labour of love. Maurice has however received much help from many people in order to produce this volume and duly gives credit to Dino Everette from America, Grahame Newnham, David Wyatt, Garth Pedlar and many others.

If you would like a copy of this specialist work, it is currently available direct from Maurice at 58 Buttermere Drive, Lakeside Gardens, Onchan, Isle of Man, IM3 2EA. The cost is just £15 which includes the UK postage. A well worth buy for any 9.5mm enthusiast.

I always find it rather sad that when a supporting player in numerous films of the old order passes away, often no mention is made at all in the media, simply because for the majority of the populous, they are not known. John Bentley was a typical case in point and well represented on 9.5mm sound as reported in our issue no. 161 (Spring 2010). The same has happened for Anna Turner who died last March at the age of 95.



She was born in Rio de Janeiro in 1918 and appeared in numerous British features from the 1950's. Made a startling appearance in 'Lost' (1955) as a neurotic woman who has stolen a baby. She tended to portray troubled or grieved women. Other films included 'Emergency Call' (1952), 'Eyewitness' (1956), 'Strongroom' (1962), 'The Silent Playground' (1963) and many more. Anna's biggest role has to be the second feature 'Urge to Kill' in 1960 where she plays the girlfriend of the murderer, unbeknown to her, portrayed by Howard Pays.



Her first professional work was as a singer and entertainer between films in cinemas around Manchester. In these engagements she rubbed shoulders with George Formby, Frank Randle and Max Miller. Come the 1940's she had small roles in theatre productions and appeared at the Old Vic in a play that Laurence Olivier was producing. It starred Edith Evans, who Anna found a 'terrible bully' and Peter Finch, then at the start of his career in Britain. She also did some television and her most notable appearance was in 'Emergency Ward 10' between 1959 and 1961 where she played a battleaxe night sister.

The picture of Anna kindly supplied by Graham Murray, dates from her early years, but her screen appearances much later is naturally how most of us will remember her.

The picture of Anna kindly supplied by Graham Murray, dates from her early years, but her screen appearances much later is naturally how most of us will remember her.

The cover of 'Pathescope Monthly' for February 1933 that's pictured in the excellent article by Maurice Trace, shows a publicity photo of Brigitte Helm. She was born in Berlin during 1906 and died in Ascona, Switzerland in 1996. Her real name was Schittenhelm and as Maurice states she appears on 9.5mm in a few films that includes Fritz Lang's 'Metropolis' made in 1926 and was her screen debut. She briefly became an international star, mostly playing blonde sirens. Brigitte was suitably cast as a statuesque desert queen in 'The Mistress of Atlantis' (1932). In 1935 she retired from film-making and spent the rest of her life out of the public eye.

Our northern based regional group is currently trying to obtain some more regulars as things have been a little quiet in recent months with not much happening. The current coordinator is Peter Clayton who has been a Group 9.5 member for a long time and has made many films on our gauge. He is located in Greater Manchester. Any of you that reside in Lancashire and Yorkshire could easily be within a reasonable travelling distance to attend one of their gatherings. If you are interested in meeting up with fellow 9.5 enthusiasts then why not give Peter a call on 01706 376915 to have a chat and find out more.

The London Cinema Museum is having a full day of silent comedy screenings on Saturday 24th October commencing at 10.00am. David Wyatt is involved along with Kevin Brownlow, David Robinson and Tony Slide (film historian, author and founder of 'Silent Picture' magazine). All the material to be shown is designated to be on real film with some on 35mm. They will all be accompanied by live music from a designated team of specialist pianists.

David Robinson who is the director of the Pordenone silent festival, will give a talk about the time back in the 1950's when he met and talked to Stan Laurel and Oliver Hardy during their tour of the UK. A programme of their work will then be shown. There will be many rare shorts including Lupino Lane, Charley Chase, Raymond Griffith and a never before shown

feature 'You'd be Surprised' (GB 1928) that stars Walter Forde and will be on 35mm Kevin Brownlow will close the day at 8 30pm by introducing the Harold Lloyd feature 'Girl Shy' (US 1924) A hilarious thriller with one of the greatest chase sequences ever shot

The museum is located at The Masters House, 2 Dugard Way London SE11 4TH (between Elephant & Castle and Kennington) You can pay for the whole day or separately for each of two half day sessions For the latest information and tickets see website www.kenningtonbioscope.com or email kenbioscope@gmail.com You can also phone 020 7840 2200

The CIR 9 5mm Tape Splicer

by Maurice Leakey

Having returned to 9 5 after some fifty years absence, I couldn't determine what cement to use I was aware that CIR made a tape splicer for the gauge, but second-hand models seemed impossible to find Grahame Newnham had run out of his stock of new splicers and was not expecting any further new shipments

However another well known 9 5 dealer told me that CIR were still in existence but he was not sure if the 9 5mm model was still available A quick check via Google revealed that the 9 5 model known as a Pathe was still being advertised An email to Italy brought a quick response (in good English) and quoted 193 Euros plus VAT and postage In ten days I had one in my possession It was supplied with a roll of tape for 9 5mm which covers two frames, it's a bit tricky centring the tape between the two perforations so as not to encroach on the other perforations which are not covered by the punch

Grahame tells me that he uses tape that is designed for Super 8 which being not so wide does not give the centring problems So I now no longer need to worry about the correct cement!



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

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 films will complete the programme Presented and screened by David Wyatt and all on 16mm

Sunday 18th October is our annual Get-together at Harpenden Public Halls

October 31st 'No Limit' (GB 1935) is shown complete on 16mm to celebrate 80 years since its first cinema release in October 1935. Considered to be George Formby's best comedy feature, it also stars Florence Desmond and Jack Hobbs with Edward Rigby, Peter Gawthorne and others. It contains 4 songs and was directed by Monty Banks with production by Basil Dean. Presented and screened by Graham Murray along with appropriate supporting material.

November 21st 'The Glass Menagerie' (US 1950) stars Kirk Douglas, Gertrude Lawrence and Jane Wyman in this well-rated drama of Tennessee Williams' play, one of his lighter and more optimistic works. Directed by Irving Rapper with music by Max Steiner. A short or two will be included, all on 16mm and screened and presented by Anthony Saffrey.

December 12th 'The St. Gabriel's Christmas Social with Wine, Soft Drinks and a Cold Buffet'. A selection of light and entertaining films will also be included, shown for us by David Wyatt from his large collection.

January 9th 'The Man in the White Suit' (GB 1951) is tonight's offering. Alec Guinness stars in this highly rated and extremely inventive satirical Ealing comedy directed by Alexander Mackendrick. It is well supported by Cecil Parker, Joan Greenwood, Michael Gough, Ernest Thesiger, Colin Gordon and numerous others. Some short titles will also be included. Presented and screened by Joe McAllister, all on 16mm.

Regional Groups - Countrywide

In addition to the London meetings, there are three or five 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 as necessary.

Northern area

Meetings are now taking place periodically in members' homes on a rota basis, generally on a Saturday. To find out about their next meeting, please ring Peter Clayton on 01706 376915. He is now the current co-ordinator.

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

The Ealing Studios Rarities Collection - 14 Disc Set

from Maurice Leakey

British by nature, Ealing Studios and previously Associated Talking Pictures made more than 150 films over a thirty-year period. Only a few have been issued on home-movie format. Some films remaining unseen since their theatrical release.

The Ealing Studios Rarities Collection redresses this imbalance. Featuring transfers made from the best available material (in some cases from the only surviving print), this fourteen volume DVD collection brings a range of 56 scarce films available once more. George Formby fans will be pleased that the 1937 "Feather Your Nest" is here, a rare film that was very occasionally shown at the NFT. It introduces George's famous "Leaning on a Lamp-post".

Vol 1	Escape! 1930
	West Of Zanibar 1954
	Penny Paradise 1938
	Cheer Up! 1936

Vol 2	Midshipman Easy 1935
	Brief Ecstasy 1937
	The Big Blockade 1942
	The Four Just Men 1939

Vol 3	Cage Of Gold 1950
	Death Drives Through 1935
	The Impressive Footman 1932
	Frieda 1947

Vol 4	The Secret Of The Loch 1934
	The Loves Of Joanna Godden 1947
	Birds Of Prey 1930
	Davy 1957

Vol 5	The Ware Case 1938
	The Shiralee 1957
	The House Of The Spaniard 1936
	The Beloved Vagabond 1936

Vol 6	Honeymoon For Three 1935
	I Believe In You 1952
	The Fortunate Fool 1933
	The Girl In The Taxi 1937

Vol 7	Eureka Stockade 1949
	Take A Chance 1937
	The Gaunt Stranger 1938
	Play Up The Band 1935

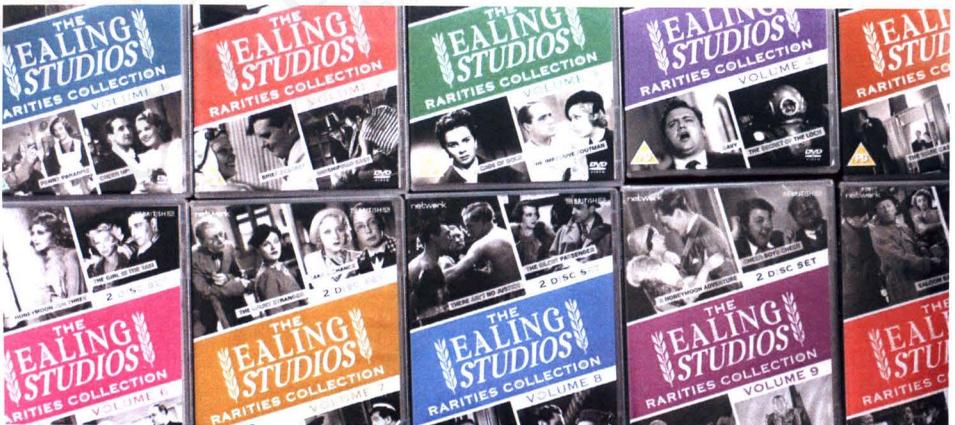
Vol 8	The Feminine Touch 1956
	Young Man s Fancy 1939
	There Ain t No Justice 1939
	The Silent Passenger 1935

Vol 9	Meet Mr Lucifer 1953
	Cheer Boys Cheer 1939
	Whom The Gods Love 1936
	A Honeymoon Adventure 1931

Vol 10	Let s Be Famous 1939
	The Divided Heart 1954
	His Excellency 1952
	Saloon Bar 1940

Vol 11	Return To Yesterday 1940
	Lorna Doone 1935
	Lease Of Life 1954
	Calling The Tune 1936

Vol 12	Three Men In A Boat 1933
	Loyalties 1933
	The Bailiffs 1932
	Laburnham Grove 1936



Vol 13	It Happened In Paris 1935
	Autumn Crocus 1934
	The Dictator 1935
	Secret Lives 1937

Vol 14	Lonely Road 1936
	The Water Gipsies 1932
	The Sign Of Four 1932
	Feather Your Nest 1937

There are many interesting extras on the discs - image gallery (45), original cinema production booklet (3), original production script (1), original cinema trailer (6), original flyer (2), original promotional material (14) original press book PDF (8), and alternative re-issue title of the original (2) All the DVD's are issued by 'Network', visit www.networkonair.com

Viewpoint-Your letters to the Editor

I am the son of the late Roy Shuttleworth who, as you know was a Centre Sprocket writer in the early 1960's contributing to the 9 5mm Reel column in Amateur Cine World My father passed away in 2013 aged 92 and after a period of uncertainty I am now in possession of what remains of his 9 5mm collection

I have fond memories from my childhood of his various activities in this field and have more recently met up again with his friend Peter Leverington who I had not seen for about 25 years It has been good therapy for me to run some of the projectors and to view some cartoons and home movie footage and this has re-kindled my interest in the topic I am minded to take this further

I am certainly interested in maintaining and possibly updating the items I now have and will be continuing to sort through the collection of articles and correspondence from my father's days as Centre Sprocket Whilst at present I am not sure how much time I will be able to commit, and whether this will become a "new hobby" I have decided that joining the Group is a sensible first step

*John Shuttleworth
Stowmarket, Suffolk*

(John has certainly done the right thing in joining us which he did back in May His father was the last of the four Centre Sprocket writers and followed Alan Lott who passed away in 2008 Editor)

May I through your office, express my appreciation to Mr Colin Hards for the information regarding the transfer of 9 5 cine films to DVD's Acting upon the article I have been delighted with the results produced by the people at 'Images4life and in particular by Steve Oates I would urge anyone considering to make the changes to go ahead, as you will not be disappointed

*Ray Nicholson
Hull*

I suppose the only occasion when I have seen a true to life colour moving image was about 1930 in a Camera Obscura In this device you join other viewers to look down on a table in order to watch what is going on outside the room You are in fact inside a very large camera I believe that it was first developed for spying purposes

Nowadays our film and television screens only give us an illusion of true colour The eye and brain are deceived into believing that they perceive the full range of visible spectral colours and admixtures of them whilst of course they are only being presented with red green and blue I have spoken about this before so probably have now said enough

So many different systems for producing coloured moving images have come and gone over the years I wonder if now with coloured pixels, we have reached the end of the line Or am I already out of date - at 92 I am now

On a different matter somewhere in the Group 9.5 archives is an interview done in 2001 in which I show two 9.5mm cameras which I actually made. The first was whilst I was still a schoolboy. I started work on it when I was eleven or twelve. Over several years it was much improved and when I was 16 in 1939 it got me the offer of a job at Kodak.

It was clockwork driven but lacked a speed governor. I knew about speed control in gramophones but I was not clever enough to spot the need for one on the camera. Eventually after joining the GPO in early 1940, I took a governor from a rotary dial on an ordinary telephone and it did the job nicely.

*Ralph Jones,
Thorpe Bay, Essex*

The article by Bryan Pearce on the 9.5 Noris projector was of great interest. I had an entirely original example until last year and would say that a 3ft wide picture would be a sensible maximum with the standard lamp.

It is surprising that Bryan, throughout his article refers to Noris with 2 R's when in fact it should be with just one. This is shown quite clearly in the photograph on page 17. The name is embossed very prominently on the side cover.

Congratulations on such an entertaining magazine. Every issue is full of interest.

*Richard Young,
Hethersett, Norwich*

(Yes, the projector in question has just a single R and as the Editor I should have naturally picked this up and made the adjustment, so must take the blame, these things easily happen. However, thanks for your kind comments regarding the magazine. Editor)

We were interested to read the letter from Mr. Leakey in issue 162 mentioning our beloved 'Steve the Horse' cartoons. Some years ago I set up the Steve the Horse Fan Club here in the north west with occasional meetings taking place, plus our special event trips and 9.5mm filming. It's all very low key but friendly. Our plans have included scripting a live action 9.5 sound drama entitled 'Steve Saves the Day'. Paul Temple, Steve's new friends are solving a crime together so we are quietly beavering away.

We have the full collection of these cartoons on 9.5mm plus some French prints and printed stills depicting the legendary work of Roland Davies. Each year there is our annual Christmas meeting with a meal and 9.5 'Steve' films. Last year some on 16mm as well. I thank the Group 9.5 members that have offered 'Steve the Horse' material to me for our collection which enables us to keep the flag flying. Plans are already afoot for this year's Christmas social in

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email Projections@hotmail.co.uk

December with 9 5mm sound films issued by Pathescope Should anyone like to join in the fun we can be contacted on 07780 569249

Lee Mannering
Accrington Lancs

Regarding issue no 162 I was very sad to read of the passing of Roger Spence as I had visited him only a month before his death to buy his 9 5 films and his converted SNT3 Whilst his speech was blurred due to his stroke, he was still sufficiently aware to barter a price! I said that I was sure that he must have been sad to sell all of his collection but assured him that everything was going to a happy home He smiled

How Dim is Dim! was an interesting piece Boasts of large screens lit by small projector lamps may not be too out of line, because prints in the thirties and forties were produced with very light images purely for that reason For instance, the 16mm GeBescope L16 had only a 300 watt lamp Later GB really went to town advertising the new L516 with its 500 watt lamp! Of course venues had to be thoroughly darkened to achieve the claimed results

With reference to the letter from Ralph Jones on hand joins as a trainee projectionist in 1952 my Odeon cinema had separate films on Sundays as apposed to the 6 - day weekly show The Sunday films were old re-runs on nitrate stock and were received in 1000ft cans For 2000ft showing it was my duty to splice 1 to 2 3 to 4 then 5 to 6 and so on We had two different cements, one for nitrate, the other for the (then) new films on safety stock These were identified by a letter S every frame in the perforation area The nitrate joins were always made by hand after scraping of the emulsion using a single sided razor blade Only a few seconds of just finger pressure resulted in a perfect join The same could not be said for the safety stock

Maurice Leakey
Almondsbury, Bristol

Re Bryan Pearce's article in the last issue, I had a Noris 9 5mm projector myself (after a Pathe Ace and a Hunter) and can vouch for its inability to fill a 5ft screen School friends with brighter 8mm projectors convinced me to change to the smaller gauge I had Larry Pearce to thank for my return to 9 5mm - when I wanted to dispose of the Noris Larry offered me better value in a trade in, rather than cash I took a 9 5mm print of THE INFORMER in exchange and realised what good films existed on 9 5mm and continued collecting on 9 5 ever since So despite its poor light output it was thanks to the Noris that I saw the light!

In answer to Maurice Leakey's letter I have found several other 'Steve the Horse' cartoons on 16mm both sound and silent, so suspect that all six were issued on 16mm David Cleveland tells me that Roland Davies also made an advert for Fordson tractors starring Steve the Horse, and that the company was working on a colour Steve cartoon when it unfortunately went bust

David Wyatt,
Stanmore, Middlesex

(Thanks David for an informative letter David Cleveland is a Group member and is now retired from the East Anglian Film Archive a very knowledgeable man on all aspects of film Editor)

Forthcoming Events

First to report is the Rickmansworth Film Fair on Saturday 3rd October from 10 00am at the WRVS Hall in Bury Lane off Church Street WD3 IDP Our own Get-together at Harpenden Public Halls soon follows on Sunday 18th October as detailed on page 14 Also as reported in Cine and Film News on Saturday 24th October at the London Cinema Museum is their special all day silent comedy film screenings

Moving up country, Sunday 22nd November is the large North West Film Fair at the Hilton Hotel, North Promenade Blackpool. FYI 2JQ. Details from David Guest on 07931 926550. The special evening dinner, which will include the showing of some films, is on the previous day (Saturday) and is also at the Hilton Hotel. You must book for this with Adrian Winchester on 020 8656 0168. Email at adrianw8-16@tiscali.co.uk

Looking ahead to early next year, the slapstick silent comedy film festival in Bristol will have another three day programme in late January. Website at www.slapstick.org.uk. Following the success of their first British Festival of Film, Renown Pictures are going ahead with another which will be on Sunday 24th January at the Watersmeet Theatre that is situated in the High Street at Rickmansworth as before. It will commence at 10.00am. Admission will be £10 and £9 for film club members. A full day of films and talks. More in our next issue. In the meantime you can visit their website at www.renownpicturesltd.com

Finally, just for your diary, our Pimlico Spring Fair is booked for Saturday 23rd April 2016 - a long way off at the moment but we do get asked

Late News

The picture shown here was kindly sent in by member Lee Mannering shortly before the completion of this edition. It was taken by his wife Valerie. It shows Lee (on the left side) with fellow member Peter Clayton on a day out when they visited the East Lancs, preserved steam railway located at Rawtenstall. The picture was obviously posed, but they were both shooting footage for a forthcoming film on their Pathe Lido 9.5mm cameras.

Over the years Peter has made many films on 9.5 that he has duly entered in our competition's. Both he and Lee are keen supporters of our northern based regional group and both hail from the Lancashire area. We are advised that they are currently in the process of making a film on behalf of the northern group which will be entered in to next year's Get-together competition.



Tales from the Camera Shop - A Scrum in the Rain

from John E Lewis

In addition to our retail and photography business we also provided a projector and operator for commercial or educational film shows. As these were usually evening events I was happy to volunteer as they brought in some much needed overtime. The death last August of that great Welsh rugby player Cliff Morgan, reminded me of one film show that will forever stay in my mind.

It was circa 1960, and we had been booked for a mid-week evening at Pontrhydyfen in South Wales where Cliff Morgan was going to speak and show a 16mm film of his former rugby glories. This village in the Afan Valley had been the birthplace of actor Richard Burton and singer, Ivor Emmanuel who was popular in the 1950s and 60s. On entering Pontrhydyfen the rain started tipping down and I struggled to find the venue as the wipers were hardly clearing the windscreen. Within minutes I noticed large numbers of men stepping off the pavement and disappearing

down what appeared to be a grassy bank, so I asked one of them if I'd found the right place. Sure enough I had and worse the hall was down a long flight of steps with no access for cars. All the equipment would have to be carried down.

Donning a raincoat and cap I opened the car boot and tried to wrap the projector in dust sheets so it would stay dry for the long haul down the steps. Suddenly a voice from behind said, 'You're not leaving the car here are you sir' and I turned to see an eager young policeman who looked like he might want a few more 'pinches' to further his career. I told him that it might take ten minutes to carry all the equipment down before I could move the car, to which he replied that five would be more acceptable. Luckily the men going to the show saw my plight, and soon I had a group of burley Welshmen carrying the heavy gear down the steps, so I was able to go and find the organiser.

On returning to the car the young constable had been joined by a sergeant. It seemed like a good time for a bit of buttering up so I told the sergeant his constable had been most helpful and asked where I should park as I was a stranger to the area. "Leave it where it is," the sergeant replied. After what the constable had said that rather surprised me, and as crime figures in the village probably amounted to the odd theft and a couple of Saturday night drunks, I wondered if this might be the start of a double stitch-up to keep the local Chief Inspector happy. But I was quickly made to feel guilty about having such a thought. In his lovely Welsh accent the sergeant jovially said "You don't think we're going to stay out patrolling in this weather do 'ew? We're coming in to see Cliff and if we are in there we can't be out here booking 'ew, can we." At that point all three of us walked down the steps to the hall and I started to set the equipment up.

When Cliff Morgan arrived you could almost feel the pride and admiration of the nearly all male audience. Cliff was at the height of his career having earned twenty-nine caps for Wales. He handed me the 1600ft film and said that he'd talk for about a half-hour and then he'd cue me to start the projector.

Cliff's talk was vibrant and with a generous measure of wit so the audience was glued to



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The advertisement features a black background with several film strips on the left side, some showing the number '9.5' and others '5.6'. On the right side, there is a stylized white silhouette of a camera with two reels.

his every word. When he asked me to run the film, the moment I switched the machine on I was jolly glad that I'd put a new 1 000 watt bulb in the Debie D16 just before the show. Statistics show that nearly 70% of British males smoked in the 1960s, but in Pontrhydyfen that night the figure must have been nearer 90% or more. The smoke swirling in the projector beam had to be seen to be believed, making the atmosphere something akin to a giant opium den. As some of the audience were coal miners, goodness knows what state their lungs must already have been in. But my trusty Debie kept a bright steady image on the screen, so everyone was happy.

When the film finished, Cliff thanked me from the stage, and then asked which rugby team I supported. Never having had any interest in ball sports whatsoever, it was time for a little bending of the truth in front of such a partisan audience coupled with a hint of diplomacy. "I'm afraid cricket is more my game," I replied, "and naturally I support Glamorgan." That brought a slight cheer from the audience, so thankfully I'd survived.

With the show over, a few chaps who had projectors or were interested in cine came to look at the Debie. That often happened at film shows, and I always enjoyed chatting with those folk as their experiences and opinions were a useful barometer for our retail business. They even helped me to fold the screen and wind up cables before organising another team of Sherpas to carry the gear all the way up the steps to the car again.

When I finally reached the car, sergeant plod and his young constable were standing by it, so I said rather cheekily, "I knew it, you were determined to give me a ticket tonight." The sergeant laughed, then looked at his watch and said, "It's ten to ten, and we're booking off at 10pm, so we're not going to do any paperwork at this time of night." The young copper looked a bit disappointed, but the sergeant said it had been a brilliant evening, and wished me a safe journey home. Thank goodness it was raining when I arrived that night or I might have ended up appearing before the magistrates. There were no fixed penalties for parking in those days.

Is Your Camera Valuable?

by Raymond Thorn

The market value of the cinecamera is not the case in point. The true definition in the non-commercial sense of a camera's value has in its ability to record a particular activity. Yet a cinecamera is just an instrument, it has no brain, no soul, it is dependent on the camera user.

Anyone who uses a camera is, in a small degree, a philosopher, he seeks the unknown, he seeks the truth. He sets out to photograph the baby on the lawn, nothing more. Yet somebody accuses him of being a philosopher. Fantastic, yet true. It is not necessary to examine closely our motives for starting the hobby of cinematography, but we do feel occasionally quite serious about our small films. That is enough. We all have a duty to ourselves and to our fellow men and women. This duty is to give as well as to take. Just sit down and think how your films can give joy to the beholder, you capture the grandeur and loveliness of the Lake District, you capture the humour of someone fooling about, then just watch the faces of your audience.

You and your cinecamera can give so much to other people, and all that is required is your understanding of the screen. The rest will follow with comparative ease. Can you and your cinecamera answer man's insatiable and often unconscious demand for beauty? Of course not, but you can by a personal and sincere desire to create, provide material that unquestionably gives beauty to the beholder.

Back Cover -The upper picture well captivates the projection area showing both machines used at the International in Holland. Harry Bruno adjusts the lens on the Heurtier to fill the large screen, partly seen in the top right hand corner. Photo from Graham Sinden. The lower picture was supplied by Bernard Castella, President of Cine Club 9 5 de France. The content is self evident and was taken near the boarding point in Maastricht for the river cruise.

Latest copy date on next issue for
classified advertisements is 9th November 2015

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)

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 Graham Newnham 22 Warren Place Calmore Southampton SO40 2SD

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 Q.I 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)

Bolex M8R projector in case for £20 plus postage and a Siemens 16mm double band projector does need some attention Comes off at a different speed to the magnetic tape Just £30 plus the carriage or buyer collects as heavy Phone Eric Parkinson on 0151 334 6988 (Bebington Merseyside)

Pathoscope Prince 9.5mm cine camera which is in mint condition plus a Victor 9.5mm cine camera Model 5 made in the USA Any reasonable offers please T Gladman 39 Fairview Avenue Rainham Essex RM13 9RL Tel 01708 551629 Mobile 07711 599949 Can post but items are very heavy and could be damaged in transit

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A Pathe 200B Plus projector for 9.5 and 16mm with QI conversion and extension arms for 900ft reels Excellent condition also a Pathe pre war camera £50

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WANTED

9.5 Sound Happy in the Morning Street Show Father Thames Train of Events Variety Musical Reviews and Variety Jubilee first 900ft reel Also Kirkham and Ensign library supplements (called Substandard Film Review and Pleasure Hours) with details of library films Also have many silent and sound 9.5 films for exchange David Wyatt Alvor Lower Priory Farm Clamp Hil Stanmore Middx Tel 020 8420 7364

2.4 Laminare magnetic stripe for use on 16mm film D A Sykes 6 Blake Hall Road Mirfield West Yorkshire WF14 9NN Tel 01924 495616 Email carolandadrian@tiscali.co.uk

A pre war Siemens 16mm 375 projector also a post war Siemens Super 8mm projector Phone Eric Parkinson on 0151 334 6988 (Bebington Merseyside)

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 SO40 2SD Tel 023 8086 5086

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

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