

9.5

Magazine for the 9.5mm
cine enthusiast

Issued quarterly

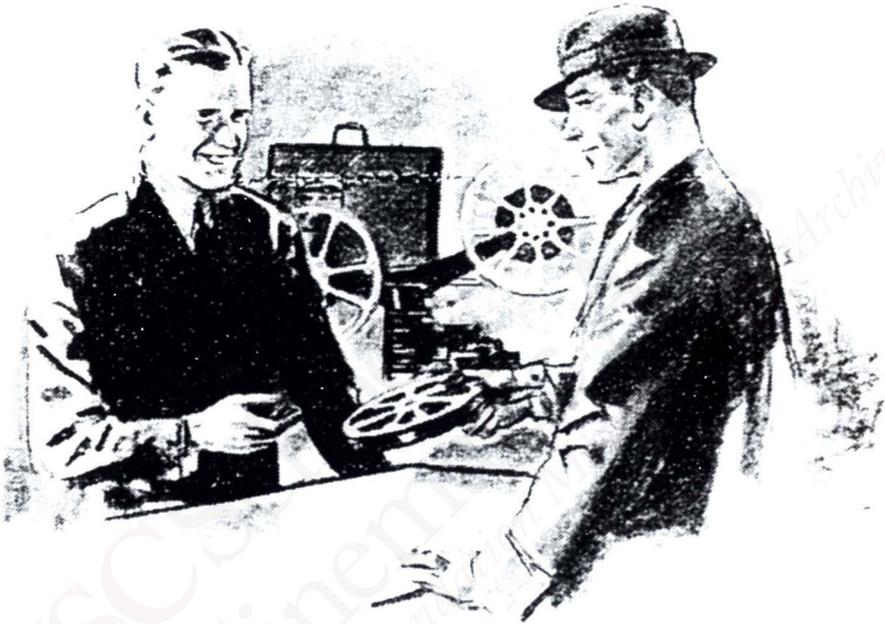
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Spring 2021



Here we have the well known 200B nine five silent projector suitably laced and showing the feed and take up spools to good effect with film. Note the nameplate that states it as being Pathé. The reason for this is fully explained in the excellent article by Bryan Pearce in this issue appearing from page 22 with appropriate pictures to accompany the text. All were taken by Bryan along with this cover picture.

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Leader

by the Editor

Here we are again with another edition of our magazine. Hope you are all well and keeping safe, most now having had the vaccine. Covid restrictions are still not allowing events and gatherings to take place. Sadly no Spring Fair again or Saturday evening film screenings at Pimlico. We remain hopeful for the Get-together in October at Harpenden. No date as yet and the halls are completely shut. More in our next issue. Renown's Festival of Film at St Albans for Sunday 28th March had to be postponed, but should be on track for Sunday 10th October at Stockport in Greater Manchester. The Blackpool venue is provisionally booked for Sunday 21st November. At the present time it is fingers crossed and we must remain optimistic. Please do not forget that there are online activities on Facebook. Just search for '9.5 Film' on www.facebook.com.

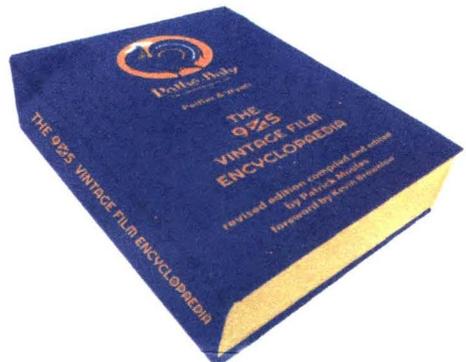
It was interesting to hear on the news a while ago that the sale of jigsaw puzzles had increased significantly since the lockdown. This reminded me of the Laurel & Hardy 2-reel short *ME AND MY PAL* (1933). Briefly Mr Hardy is to be married to the daughter of the wealthy oil magnate Mr Peter Cucumber (James Finlayson). Stanley is to be the best man and brings along his wedding present of a jigsaw, just what he does not want. The rest of the film is now occupied by trying to do the puzzle with many of the callers getting involved. Ultimately there is a piece missing, and after much mayhem it is found, almost at the end of the film.

There is I have observed a curiosity as at the start Mr Hardy is having his breakfast and asks the butler Hives (Walter Plinge) to bring him some fresh toast. Hives duly replies 'yes sir' and goes off to answer the door. He makes subsequent appearances throughout the film, but never brings back any toast. If it is not in the script to do so, then why have Mr Hardy ask for it? Obviously a throw away line of no consequence, but remains an oddity. There are just five L & H shorts on 9.5mm sound, but not this one.

Many of you have duly renewed, which is encouraging. For those that have yet to do so, there is still time before you will be taken off our mailing list to receive the magazine. A cheque for just £12 (UK members) made out to Group 9.5 will do the job. Then simply post to the address shown at the bottom of page 3. Each issue is now becoming much more of an effort to fill, so desperately need your contributions. Can be about anything that is relative to our area and hobby in general, your letters are also welcome. This is another full issue as always, with many thanks to those that have again sent in interesting material.

The 9.5 Vintage Film Encyclopedia has sold very well, more than many would have thought possible. At the time of writing it has reached 180 copies, no less, the majority coming from Group 9.5 members here in the UK. However, there are still plenty available to purchase, so if you have not obtained a copy as yet, then now is a good opportunity to do so. The necessary details can be found on page 11.

It has proved to be very popular with the French, being suitably impressed and giving a good feedback. So much research and time has gone in to its content that has gone back over so many years from the late Paul Van Someren, Gerald McKee and later Grahame Newnham, along with many others. It will always remain as a lasting testament and fully comprehensive to our unique gauge, thereby keeping it special.



Tales from the Camera Shop

In Reel Trouble

by John E. Lewis

If you read about my experiences with Debie 16mm projectors in the Summer 2020 edition (No 182) you may recall that I was often a projectionist for commercial film shows in addition to my daily activities in photographic retailing

One Autumn a booking came in from a national company supplying equipment to the construction industry. It was being held at the best hotel in town with the audience comprising of architects, planners, plus project and site managers from both the private and public sectors. That was music to my ears as 'hospitality' was normally provided at such gatherings, and they'd often invite the projectionist to partake of it.

On the evening of the show I arrived early to start setting up the screen and equipment. Fortunately the hotel staff had already organised the seating with rows of chairs on either side of a central aisle. That was always my favoured layout as the projector would have an uninterrupted beam toward the screen.

When everything was ready I asked the area manager in charge of the event if he had the films and what was his plan for the evening. He said there would be two films and he'd give a brief introduction before each one, but at this stage he hadn't got them. They'd be coming with his assistant and he'd been held up.

As the audience started to drift in, the manager's assistant arrived and handed me the films, stating which one was to be shown first. There were two 1200 ft 16mm cans, but I immediately noticed that the reel for the first one to be shown had certainly seen better days. It was one of those rather thin alloy types which had obviously suffered injuries in the past and been bent back into shape more than a few times. And worse, the hub didn't appear properly square and it also looked just a tad too wide. Obviously, I always carried spare reels and would have preferred to swap it, but by this time most of the audience were in their seats and the manager was eager to get the show started.

The moment I put the film onto the projector spool arm, my hunch about the hub proved correct. The reel was a sloppy fit but seemed to have clicked into place just enough to make me think we should be alright, so I speedily laced the Debie. The welcome speech to the guests commenced and I awaited my cue to run the film. When it came the projector fired up smoothly, but after a few moments I noticed that the supply reel was slowly rotating with a very disconcerting wobble.

When we'd got about two-thirds into the film, everything was still going fine. From the start I'd periodically left my chair to give the reel a gentle nudge just in case it had any thoughts of drifting off the spindle. But as we cine folk know only too well, the supply reel rotates ever faster as the film runs through the machine, while the take-up reel does the opposite.

Then it happened. A poor film join caused a sharp tug on the dodgy reel and it instantly tumbled onto the floor and started rolling at increasing speed (remaining upright) down the central aisle toward the screen. Amazingly the film was still running normally through the Debie as I chased after the wayward reel like an Olympic sprinter. On grabbing it I swiftly pulled a lead pencil out of my jacket pocket and placed it through the reel hub to act as a spindle, while hoisting it upward at arm's length, hoping it would still rotate. Somehow enough film had unravelled to keep the flow going during this madness, and apart from my body obscuring part of the screen for a few seconds it still kept running correctly, even while I walked the few steps back to the projector. From there I carried on holding the reel up in the air on the pencil until we eventually reached 'The End' title.

Surely that sort of luck can happen only once in a lifetime. In 99.5% of cases the film would almost certainly have broken or suffered even worse damage. Over the years I have often wondered how I got away with it, especially as the retrieval had to be done within the stray illumination from the projector beam. Thankfully the second film on that evening came on a fairly

new Cecol metal reel and everything was normal

At the end of the show there were some complimentary words about my rather strange antics by the manager supported by members of the audience and I was invited to join them at the buffet. One cup of coffee and a sandwich was quite enough that evening after keeping the film aloft for nearly fifteen minutes. raising a tankard containing something stronger would have been too much for my aching arm muscles

Greta Gynt

from the Editor

The British feature TOMORROW WE LIVE from 1942 is a suspense drama set in World War Two and directed by George King. For America the title was changed to 'At Dawn We Die'. It was released on 9.5 sound by Patheoscope in May 1952 (T/9699) on 9 reels and edited down a little from the original at 85 minutes giving us about 75 minutes. It carries an interesting cast that is headed by John Clements, Godfrey Tearle and Hugh Sinclair. The leading lady is a relatively young Greta Gynt with further female interest provided by Judy Kelly and Yvonne Arnaud. It has been fully reviewed by Maurice Trace in the past. basically it is a flagwaver where a French resistance collaborator is helped to escape from the Germans to freedom.

The purpose of this piece is to simply highlight the screen career of the Norwegian actress Greta Gynt who I feel is worthy of much attention. She was born in Slendal near Oslo on 15th November 1916. Her only appearance on 9.5mm is in this film where she had a prominent part with much involvement being crucial to the storyline. Her real name was Margarethe Woxholt, very much an attractive, tall and slinky brunette, sometimes blonde, who was just the job for austerity-ridden Britain. She freely and abundantly gave out reckless sexuality with a glamorous, hedonistic bravura. The complete opposite you might say to the other end of the scale from the much acclaimed and talented performer Celia Johnson with her image of devotion to duty and down to earth principles.

Greta had a short trip to Britain in 1920 at the age of just 3 with her engineer father who worked for Vickers Armstrong. She did however grow up in her native Norway and began singing and dancing, much encouraged and pushed by her ambitious mother. She was on the stage in her early teens and first entered films briefly in Stockholm before coming to Britain on a permanent basis in 1935 aged 18. She soon landed a minor role in the film IT HAPPENED IN PARIS from that year. A romantic comedy starring John Loder but she was uncredited. A further dozen parts in films followed to the end of that decade. Those of note included SECOND BEST BED (1937), SEXTON BLAKE AND THE HOODED TERROR (1938), THE ARSENAL STADIUM MYSTERY (1939) and also from that year DARK EYES OF LONDON which was Britain's first H certificate film with Bela Lugosi acting in good form supported by Hugh Williams and May Hallatt. A real blood-chiller where Greta Gynt's part unmasks the real killer.

The 1940s was a fairly busy decade for her appearing in around 15 productions, always adding sparkle to British cinema. She plays the mistress of a high Nazi official in MR EMMANUEL (1944) and was a loyal and forceful wife endeavouring to prove her husband's innocence in the excellent thriller TAKE MY LIFE (1947). Also from that year the suspenseful drama DEAR MURDERER in which she plays the lushly promiscuous murderess. It carries a





stella cast that includes Eric Portman Maxwell Reed Dennis Price Jack Warner Hazel Court and Jane Hylton among others Finally for the forties we must highlight EASY MONEY released in 1948 More about this film follows

Doing the football pools was a weekly event for the working masses that gave them the opportunity of winning a large sum of money No national lottery or premium bonds at that time and it was not considered to be gambling EASY MONEY was a portmanteau film with four separate and varied stories written by Muriel and Sydney Box who also produced and based on the play by Arnold Ridley It was directed by Bernard Knowles Greta stars alongside Dennis Price in the third segment with good support from Bill Owen This was the most expensive and she channels Rita Hayworth in Gilda during her rendition of the Shady Lady Spiv number in the night club where she worked Performed well with due confidence and an adequate singing voice

This story had the highest production values as befitting the stars taking place mainly in a night spot complete with a band and dancing girls Because they were only needed for a little more than a quarter of the whole film Box could get away with paying them a lot less than the going rate At this time Greta was documented as living at 7 Albion Close London W2 The film runs for 93 minutes and all the tales are equally interesting It has recently been reissued on DVD and is well worth viewing

She made a short visit to Hollywood in 1950 and appeared in a couple of films taking small parts that included SAILORS THREE with David Niven Walter Pidgeon and Stewart Granger It did her no favours and she returned to Britain soon after resuming her career working regularly with about 18 screen appearances in the remaining fifties These now included more low budget and several minor B films where she took the female lead Greta was by now losing her sparkle but was exceptionally good in bad-girl roles and was quoted in 1955 as saying 'I'm utterly bored with this femme fatale business'

There were a few worthy productions however with good casting mentioned Notably WHISPERING SMITH HITS LONDON (1951) Rona Anderson Alan Wheatley Herbert Lom THE RINGER (1952) Mai Zetterling Robert Newton William Hartnell FORBIDDEN CARGO (1954) Nigel Patrick Elizabeth Sellars Terence Morgan THE BLUE PETER (1955) Keiron Moore Sarah Lawson and finally FORTUNE IS A



WOMAN (1956) Jack Hawkins Dennis Price Arlene Dahl Very much a main first feature

The 1960 s gave her little and her last film role was THE RUNAWAY (1964) She did virtually no theatre work but some television with the odd play and guest appearances in shows and series Greta did appear in one episode each of the TV filmed playlets The Adventures of Robin Hood (1956) Aggie (1957) and 'The Invisible Man' (1958) She was the sister of the famed underwater photographer Gil Woxholt Greta was married four times and her private life was always a boon to gossip writers She was said to be the mistress of film producer Filipo Del Giudice

After retiring from the screen she lived in a luxury Kensington flat and was simply known as Mrs Moore For the final decade of her life she resided in a lovely furnished Mayfair apartment and again simply known as Mrs Moore a nickname Her career was sadly forgotten when she died on 2nd April 2000 in London aged 83 No television news covered her passing nor was she honoured at the British film awards during the tribute to film stars no longer with us This was very sad for someone who had remained at the top of British cinema performers from the late 1930 s to the end of the 1940 s



Film Collecting on the 9 5mm Format 'Kelly The Second'

by Maurice Trace

The Spring 2020 issue of our magazine carried a misleading advert on the back page It was a poster for the 1936 M-G-M release 'Kelly The Second' which later arrived on 9 5mm Sound as a six reel feature Although the publicity claimed '90 mins of Laughter' when the film reached the cinemas it was just 71 mins So what went wrong?

The movie was made by Hal Roach who at the start of the thirties ran the top comedy studio in Hollywood Most of his stars had made a successful change from Silents to the Talkies and the output included great shorts from Laurel & Hardy Charley Chase and Our Gang Roach had the idea to start a new comedy series with a female counterpart to Stan & Ollie He chose Thelma Todd and Zasu Pitts They made 17 two reelers before Ms Pitts unhappy with her contract departed Hal needed a replacement to team with the vivacious Thelma and signed up Patsy Kelly after watching her in a Broadway musical called 'Flying Colors' She was a wise-cracking loud-mouthed bundle of energy and the perfect partner Some critics complained that she didn't speak her lines – she shouted them! The new duo made 21 shorts together before Thelma's tragic death at the age of 29 Both Pert Kelton and then Lyda Roberti were tried as substitutes but the magic had gone and Hal ended the series He did however have more plans for Patsy

For sometime the demand for comedy shorts had waned The arrival of double-feature programmes meant there was little room for them particularly if a newsreel was also shown As a result Roach had started to move his production to features Laurel &



Patsy Kelly 1910 to 1981

Hardy made their final short 'Thicker Than Water' in 1935 (You can watch it on 9.5mm sound) Two years later only features would be made by the studio apart from the ever popular 'Our Gang' comedies. As part of the move Patsy was tried out as a leading lady. The film was 'Kelly The Second' and she was surrounded by a host of popular performers.

Patsy took the lead role of Mollie Kelly who we first see early in the morning rushing out of her New York lodgings to go to work. Dashing into a small car she tries to drive off only to find it has accidentally been latched on to the back of a truck. The driver Cecil Callahan (Gunn 'Big Boy' Williams) moves off not realising Mollie is being dragged along behind. When he finally stops Cecil is assailed by an all-yelling irate Ms Kelly. Their arguing leads to a free-for-all fight on the sidewalk involving bystanders and players from a nearby pool room. During the brawl a radio suddenly blares out the rousing song 'The Irish Washerwoman' which incites Callahan to a fury. Inigorated he smashes all his opponents and escapes with Mollie.

She works as the meal counter manager at a drugstore run by the nervous, bumbling Doctor J Willoughby Klum (Charley Chase). In a sequence cut by Pathescope, irate diners are desperate for their breakfast. The good doc turns up, finds his cook is not there and true to character panics! Pathescope resumes as she rolls up with Callahan, closely followed by the cops. Cecil hides but is soon discovered and everybody ends up in court before a sceptical judge (DeWitt Jennings). Callahan is bailed after Klum by accident offers his store up as a bond for good behaviour. Mollie decides to turn her new colleague into a professional boxer with herself as trainer and the Doc as manager. At the first bout Klum sits next to gangster Ike Arnold (Edward Brophy) and his lady friend Gloria (Pert Kelton). After listening to the Doctor singing the praises of his fighter, Ike puts \$1,000 on him to win. Alas, because of a stomach upset, he is knocked out in the first round. Fearing the gangster's wrath, Klum is terrified and flees back to his store. Going past the pugilists' dressing rooms, an enraged Ike sees Cecil slam his opponent who had made disparaging remarks about Ms Kelly. Arnold realises this is an opportunity not to be missed and takes over the boxer's career.

Soon Klum, Mollie and Callahan head off to a training camp in the Country. Pathescope now cuts out a lengthy section (12 mins) starting with their car stalled on a railway crossing as an Express hurtles towards the vehicle. Also missing are all the various mishaps at the camp which is based on a farm, followed by a sequence with Patsy ending up on a horse which bolts and joins a fox hunt. 9.5mm returns to watch Cecil winning fights and, after 19 bouts, scheduled to battle champion Butch Flynn (Maxie Rosenbloom). At a party Gloria becomes angry with Ike when he tries to palm off a present of a rabbit coat as 'ermine'. She then makes a play for Callahan who visits her apartment that night after a row with Mollie. On the night of the Big Fight, Cecil cannot be found. After a search, Mollie discovers him drunk in a night club with his new girl-friend. When she hears that the pair are going to marry, Mollie dejectedly leaves. Callahan rolls up very late to change for the contest. Ike spots that his man is hopelessly blotto and moves all his bets on to Flynn.



Gunn Williams 1899 to 1962



Edward Brophy 1895 to 1960

Heavily disguised with a false beard and moustache Mollie finds herself at the ringside sitting next to a miserable Gloria She confesses that the marriage is off as all Cecil talked about was Mollie Ms Kelly rushes to his side in the ring and encourages him to win However Flynn is well on top until Klum plays 'The Irish Washerwoman' on a hurdy gurdy Rejuvenated Callaghan starts to hit Butch all round the ring Ike seeing his bets crumbling gets one of his men to attack Klum and wreck the hurdy gurdy With the music off Flynn gets back on top but Mollie encourages the crowd to sing the song The stirring result sees Cecil revitalised and win the championship with a knockout He and Mollie squabble again but then make up and agree to marry

Shooting on the film finished in February 1936 and after post production work it was shown to a preview audience in April with a running time of 85 mins Reaction was not good and Roach decided major surgery was needed He cut out 15 mins including all of a 'fur trader' role played by Billy Gilbert and a song 'Wearing Of The Green' performed by Rosina Lawrence The result was a much tighter feature of 71 mins which M-G-M the film's distributors tried out as a second feature to an audience of 2 500 at their prestige Loews Grand Theatre in Atlanta (This is the cinema where 'Gone With The Wind' received its star-studded premiere) After the show an executive wrote to Hal that 'audience reaction very good continuous laughter from beginning to end Picture rated very good' The film now went on circuit release but publicity had already been prepared and that's the source of the misleading 90 mins on the advert in our magazine Another fault is that Charley Chase was wrongly billed as 'Charlie'

This was the last film Chase made for Hal Roach He had started at the company in 1920 and worked both in front and behind the camera as leading actor writer even the studio head and also as a director under his real name Charles Parrott During the thirties he suffered much ill health (mainly due to alcoholism) but resurfaced at Columbia to star in his own two reelers and direct those of others including six with The Three Stooges He died at the age of 46 in 1940 just a year after his brother James Parrott passed away James too was a very good director and also starred in Roach comedy series as Paul Parrott Thirty-eight of these films are on 9.5mm

Patsy Kelly played supporting roles in features up to 1943 before leaving the Cinema to become active in radio the theatre and on Broadway She took on TV work during the fifties and even turned her hand to drama as one of the evil witches in Roman Polanski's 1968 chiller 'Rosemary's Baby' The director of 'Kelly The Second' is Fred Guiol who joined Roach as a cameraman in 1919 He soon became a reliable director for the studio right up to the 1948 'Here Comes Trouble' which is on 9.5mm Sound One of the screenplay writers is Gordon Douglas soon to graduate as a director at big studios with films such as the Frank Sinatra-Doris Day musical 'Young At Heart' James Cagney's excellent film-noir 'Kiss Tomorrow Goodbye' and Elvis Presley's 1962 'Follow That Dream'

Many enthusiasts revere 'Kelly The Second' because of the appearance of many well-loved character actors The supporting cast is packed with old and reliable favourites Many you will recognize but not know their names For example look out for the bearded old spectator who loudly sings 'The Irish Washerwoman' at the big fight He is Max Davidson who made a career out of playing Jewish stereotypes and starred in his own Roach series during 1927 Then there is



Charlie Hall and Charley Chase

a one minute cameo from Carl Alfalfa Switzer who at the time was a leading member of the Our Gang films He plays a young child who wants a cure for his tummy ache from Dr Klum Too bad the Pathescope editor cut out this brief scene

Boxer Butch Flynn is Maxie Rosenbloom a real-life professional boxer who was World Light Heavyweight champion from 1930 until 1934 just two years before making this film After retiring from the Ring he appeared in nearly eighty movies mainly in comedies but also as a gangster in dramas Other favourites to watch out for are Syd Saylor Henrie Conklin (a regular at Mack Sennett's Keystone) Charlie Hall and Harry Myers best known for his role as the drunken millionaire who befriends Charlie Chaplin in City Lights Also there is the doorman at Madison Square Gardens with two brief lines of dialogue That's Ray Corrigan soon to star in Westerns as Crash Corrigan and even don a special suit to play gorillas in jungle films!



Maxie Rosenbloom 1903 to 1976

'Kelly The Second' was released to cinemas by M-G-M in August 1936 and arrived on 9.5mm Sound in September 1953 So what had happened to it in those 17 years? First of all the film did well at the box office The takings for the initial release in North America came to \$341 000 not far off the return on Laurel & Hardy's 'Our Relations' figure of \$366 000 However overseas 'Kelly' made \$125k while Stan & Ollie's feature took \$532k During 1938 Hal Roach ended his association with Metro and moved to United Artists Five years later he sold the rights to most of the MGM pictures to a company called Film Classics Inc They planned a major world-wide cinema reissue of the collection which included eleven features and over two hundred shorts Film Classics cut out the famous MGM opening of a roaring lion and redid most of the initial title frames at times mis-spelling the name of the film! Later there followed a further series of bewildering reissue deals with other companies In the USA Favorite Films and Astor were involved at various times while in Britain Exclusive made a reissue of 'Kelly The Second' in 1948 Most of the Roach-MGM output on 9.5mm comes via Film Classics but strangely the Pathescope print of 'Kelly' is from Favorite Films They put their name on the top of the opening

THE 9.5mm VINTAGE FILM ENCYCLOPAEDIA

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THE VINTAGE 9.5mm FILM ENCYCLOPAEDIA edited by Patrick Moules (Troubador Publications/Matador 2020) - 29cm x 22 cm x 6cm - approx 3.5kg - 1136 pages - 490 images and illustrations - Hardbound stitched buckram cover

title card leaving no mention of either Metro or Film Classics.

Pathescope released the film in September 1953 but it lasted less than three years before being withdrawn. So 9.5mm Sound copies are rare and the movie is so good that collectors are loathe to part with their prints. To really appreciate the film you need to see it with an audience. The laughter it produces can be infectious!

Cinema 125, the Great Moving Picture Show

from Richard Wheeler

We were always told that cinema film would last for a hundred years. And so it came to pass. A show went around the cinemas in 1996 called "The Living Picture Show". It was essentially a series of clips as diverse as the Lumieres' Train Arriving at the Station (La Ciotat 1895) through to Four Weddings and a Funeral (1994). In support the Royal Mail issued a series of cinema-related stamps, you may remember seeing the one that depicted Pathe News.

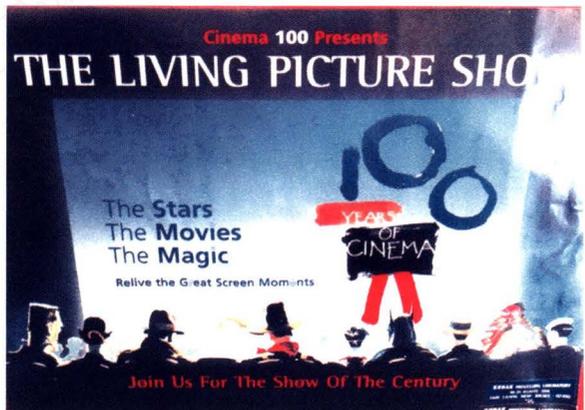
In all the programme showed 67 sequences from well-known and not such well known films. The show was especially memorable because of the links provided live by a pair of really enthusiastic young actors on the stage. They were Rachel Oldfield and John Cheetham, who also played the piano. They travelled around the country with the show. It was all the brainchild of a man named Phill Walkley. I cannot tell you what happened to the two actors, but Mr Walkley was to be instrumental in founding an enterprise that brought cinema films to village halls all around Dorset. Must be pretty slim pickings just at the moment.

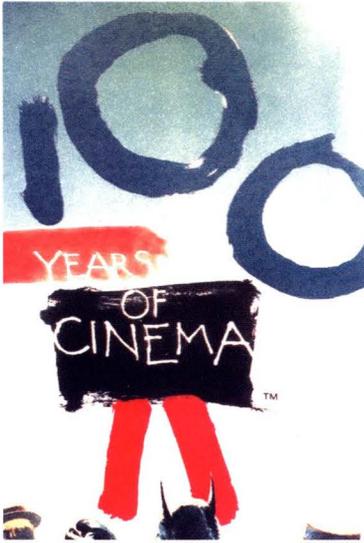
I saw the Cinema 100 show twice, at Odeons in Taunton and Exeter and in the 25 years since I have never had such a good night out at the pictures. But wait a minute, doesn't that mean cinema film has by now been around for a century and a quarter? That being the case, pretty soon we will be marking the centenary of 16mm and 9.5mm cine film, both of which were of course introduced in 1923. Cinematography became a popular hobby, an obsession even, that has lasted to this day.

But at the millennium, as we all witnessed, still and cine photographic imaging film became usurped by electronic video. By 2017 virtually all cinema screens were equipped with digital projectors and the film projectors were dumped. Professionals and amateurs could by then either embrace video or take up some other pursuit. Speaking for myself, I had a library of self-made (and also printed) cine films. I had projectors to show them on a screen, so I simply assumed that it would be possible for my films to be viewed for generations to come.

However, equipment manufacturers such as Specto had closed by the early 1960s. Bolex sold out to Eumig in 1970 and Eumig itself was gone in 1982. Nobody now much minds if no cine cameras are made, there is no film for them anyway, but equally the fact remains that the most recent projectors do date back forty years. We can still find replacement lamps for them, but where are the engineers to fix any mechanical problems? They are, in a word, gone.

Grahame Newnham, such a fountain of cine knowledge, has gone too, along with Douglas Macintosh, Bill Giles, Angus





Tilston John Shearsmith and all the others I have often wondered what happened to their films and to their cine equipment On the supposition that my own collection will wind up in the hands of totally inexperienced people I have lately begun to label not just my films but my projectors too It is not realistic to assume that today's generation will readily spot the differences between the gauges 9.5 16mm or whatever My personal family films date back to the 1920s so some of those are nearly 100 years old! My son and my daughter have thus far shown little interest likewise my grandchildren My cine chums have almost all passed on and those who are still with us have said they do not know how to dispose of their collections either

It's all a bit disheartening and yet if you do wish to preserve your cine work so it can be viewed by others now and in the future surely the way to go is by transfer to Digital Video Discs Contrary to various rumours DVDs are not yet obsolete almost any household can play them and being in a digital format it will be easy to re-copy to whatever film viewing apparatus may appear

in the future

The kit you need for cine film transfer to DVD is hardly rocket science but it does require a good working projector that will run at a constant speed also a video camera with a high specification lens Patience is what is mostly required to set it up and the results can be very pleasing Moreover blank discs remain inexpensive

I am selfish enough to believe my films and my cine kit will eventually wind up with some fellow curious enough to examine the machinery keep it going and who knows even view the films to the production of which I did put so much of my heart and soul To use a well worn phrase on with the motley "

A Case of Optical 'Delusion'

by Graham Warner

First of all a confession In the school science lessons of my youth I never completely got it as far as lenses were concerned Diagrams of light rays passing through such things were all very well and I understood real images The ones a convex lens could cast on a screen After all I could see these every time I ran a film through my Pathoscope Ace projector! But virtual images - those only observable by actually looking through the lens itself - they were another matter! Especially if they were diminished or reduced in size because the lens had concave surfaces Their formation was to my mind rather odd But not as odd as the diagram I found in a reference book which purported to show the optics of a film projector A diagram in which the light from a point on the lamp's filament appeared to be focussed on the centre of

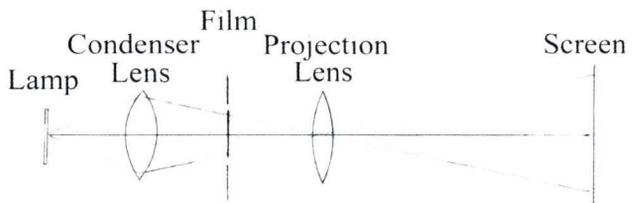


Diagram 1 Erronious Projector Optics

the projection lens before continuing onward to fill the whole screen (Diag 1)!

This seemed absurd even though I knew it was completely in order to show light rays passing undeviated straight through the middle of a lens. A point where a thin lens can be considered to behave just like a flat piece of glass. In

fact diagrams showing the action of a camera lens usually resort to this simple artifice to show why it delivers an inverted image to the film. It also helps to explain why a simple pinhole can also act as a lens albeit of very small aperture!

Eventually I realised that had the action of the projector's condenser been depicted in this way then it would have made more sense by showing more correctly how the whole lamp filament fully illuminates the frame in the gate (Diag 2). However the diagram in my reference book would have been equally satisfactory had the rays from the point on the filament been focussed to a point on the film and thence to a point on the screen (Diag 3).

Since both light source and film can be considered to comprise an infinite number of such points so they all reach the screen to constitute the complete final image. Each point of light reaching the screen having been modulated by the colour and density of the film's emulsion it has passed through.

Viewing the action of a projector's two lenses in this way may also help to show why they need to be properly matched in order to maximise efficient screen illumination. Frances Williams writing in *Movie Maker* some years ago explained that this would require the condenser to be around half the focal length of the projection lens. In consequence of this it would also have to be twice the aperture. An $f1.0$ projection lens for example would require a matching $f0.7$ condenser! The mind boggles! But perhaps not since the condenser is only required to illuminate the film with a soft unfocussed image lacking any details of the light source. Anything more could otherwise become visible on screen. Bearing this in mind Ivan Watson also writing in *Movie Maker* was most perceptive perhaps in suggesting that an ideal lamp filament would be a featureless slab of white hot metal.

But all this is theory and although it applies strictly only to thin lenses the fundamental principles still hold true.

A rather more bizarre optical 'delusion' came to my attention more recently when I inherited a 1937 edition of *The Complete Projectionist*. A text book for everyone handling film from the theatre professional to the humble amateur. Referring to the use of external disc shutters employed in early

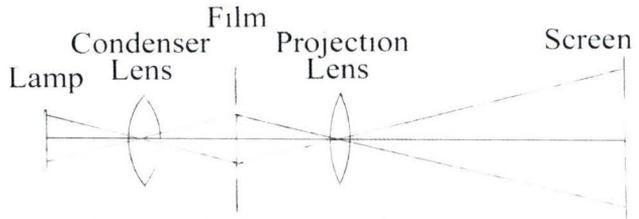


Diagram 2 Projector Optics - Full Frame to Full Image

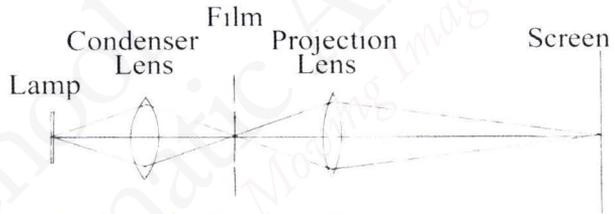


Diagram 3 Projector Optics - Point on Source to Point on Image

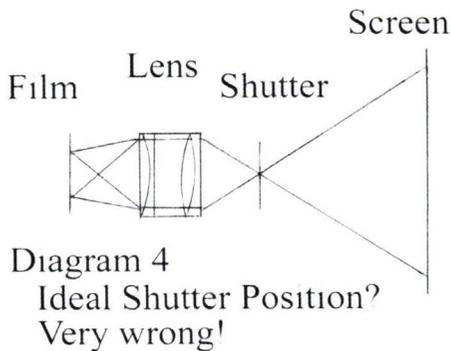
cinema machines the author R Howard Cricks makes the astounding assertion that these shutters can and should be situated in front of the lens at the point where the light rays cross (Diag 4) This he explains will maximise the efficiency with which the shutter obstructs and reveals the projector's beam Really?? Have you ever seen the light rays crossing over in front of your 9.5 projector or in the beam issuing from a cinema projection box? Of course not!

The apparent 'cross over' of rays depicted in Diag 4 is nothing of the sort. It is the focus of light rays that should have originated from just a single point on the film.

The two point sources shown in Diag 4 would of course focus as two separate images on the shutter. Similarly rays from a fully illuminated film frame would all focus to yield its complete image on the shutter - or better still on a screen if placed at the same location!

More confusion concerning shutter placement follows however when Mr Cricks then tells us that in some modern lenses the light rays cross inside the lens thus rendering the ideal shutter inaccessible! This is a rather perplexing and contentious notion in my view and something which requires further illumination!

However amid these cases of optical delusion there is for me one consolation - a loss of guilt! The guilt of my own incompetence when learning all about these things in the far-off lessons of my school days.



Looking After 9.5

by Martyn Stevens

Every time I acquire more than the odd reel or two of 9.5 I am struck anew by how careless even wilfully careless so many 9.5ers seem to be of their films. They are in rusty old cans or skanky decrepit cardboard boxes. Cans may be bent and hard to open. Each container has obviously housed several different films and it's not always easy to identify the current occupant. Sometimes there are tiny little labels which need a close-up peer. Sometimes there is nothing at all on the side of a can so you can't see what it is without getting it out of the pile or even out of the can. (How do these people ever find anything?) Inside may be ranky old reels (the best ones are of course home made with oval wooden cores) spool cheeks are scientifically bent to snag the film and odd bits of card or paper lurk impregnated (in about 1937) with water and glycerine. This may result in a fine bloom of mould on the side of the film on the spool if it has - as seems so often to be the case - been kept in damp conditions.

It is when you get to the film itself that the fun really begins. Ends of films are mangled and creased partly from bad storage partly because people will insist on using the slots or whatever on spool cores to grip the film - this always bends the film. Using friction alone is much too fiddly and a bit girly. As time goes by and the film dries out the ends become brittle and bits come off. Your dyed-in-the-wood 9.5er continues this process through into the titles - this is why so many films have "no main title". (Leader has never been available on 9.5. Anyway leader is for wimps) The same process happens at the other end until the end of the film is cut short. This can happen quite quickly since the end often gets a tight curl (from a narrow core or more likely from being bent in a slot or whatever) and catches on sprockets as

it passes thru the projector and gets minced

Then there are the joys awaiting us in the body of the film For the *real* 9 5er it is a point of honour to get thru to the end of a film come what may Mechanical problems faze him not at all I had through my hands quite recently a three reel notched film in fairly good condition Except a line had been scratched down the length of each of the five frames before every single title Clearly when faced with a defunct notching mechanism the ever-resourceful 9 5er had provided himself with cue marks to stop the projector manually Strange mincing noises lost loops film clattering in the gate film breaks (tie a knot or rip a bit off and carry on) the picture leaping amusingly round the screen - all are grist to his mill as indeed the film is to his projector The show must go on This is the only explanation I can come up with for the fact that the same damage can continue throughout an entire reel of film We get strings of pulled sprockets with chads just waiting to fall out Sometimes just for variety these come in isolated pairs or triplets at frequent intervals An expert will be able to achieve the same thing with the opposite side of the hole rather than in the direction of the claw s pull We get great claw gouges down the frame We get wandering lines of punch marks where presumably a film has come off a sprocket And as for scratches any *proper* 9 5 film will have lines you could run a tram down with a power supply rail in the middle

A truly cunning 9 5er will wait until near the end of a film Then having pulled you into a false sense of security he throws everything in at once This wrecks the whole film but is impossible to find before you buy If you have just spent the best hour going carefully through the film to repair and generally fettle it homicidal mania is a common and perfectly correct response To top it all the films are *filthy* Notched titles need no comment If that s what people want to do they should go work in a Kentucky Fried Chicken outlet and leave 9 5 alone

Perhaps the piece de resistance of the ultra-orthodox 9 5er is *the splice*! How do they do it? *Why* do they do it? Because of course they believe that a splice should not limit itself to the area immediately around a sprocket hole or seek the anonymity of being as near invisible as possible It should announce itself defiantly to the world leaping proudly off the screen to grab the audience s attention Cement should be applied not with that fiddly little brush they provide with the bottle but in pints with the same brush you use for wallpaper paste It should spread over two or three entire frames and onto the next layer of film on the spool in either direction The splice should be carefully aligned with sharp edges to catch on projection Ideally the overlap should be a full frame for extra strength The sprocket hole at the join should bear no observable relation to others and should be virtually closed so as to present a bit of a challenge to the claw The amount of emulsion scraped off should not however extend down more than 95% of the length of a frame moderation in most things chaps It is incidentally best to ensure several nearby sprockets are damaged just to minimise the chances of survival

Please don t think I am exaggerating I may use picturesque language but all of these things I have seen not once but repeatedly And I don t know why there is no rocket science here All

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it needs is time care and common sense Maybe Group 9 5 should mount a Campaign for Better 9 5 (CAB9 we could call it) I suppose it would be better than following my instinct which is to line up the perpetrators and shoot every tenth one until the message gets home to the rest

Fortunately none of the above can possibly offend anyone because it doesn't mean **you** does it?

(Martyn stated that he wrote this article in a fit of frustration but I can understand how he feels as I am sure most of you can He has built up a comprehensive website which includes much information on cine projectors covering most gauges including 17 5mm Martyn is also an avid film collector and has a large collection on 9 5mm You are welcome to visit his website on www.cinerdistan.co.uk Editor)

Viewpoint

Your letters to the Editor

I greatly enjoy reading and receiving each edition of the Group 9 5 magazine and thank you and all the contributors for the efforts to produce such a fine and high standard publication

With my thanks and sincere best wishes to you all

John Edwards, Ontario, Canada

I have a 9 5/16mm Specto projector Apart from the difficulty of finding replacement lamps the resistor has ceased doing what it is supposed to do Ken Valentine used to advertise lamp replacement kits for projectors but I don't see the advert in the current edition of the magazine Do you know if he still offers the Kits or anyone else who might do so? This would help considerably as I want to get the Specto working again

John Powell, Oswestry, Shropshire

Tel 01691 650388, email jbp4158@aol.com

(Ken Valentine retired completely several years ago If any of you can help John regarding his Specto he would very much appreciate a call or email Editor)

Thanks to Maurice Trace for his glowing review of our 9 5 Vintage Film Encyclopedia in issue 183 As he concludes there are still films to identify Just too late for publication the animated puppet film 'Fridolin at the Winter Sports' was identified (at last!) by an American friend Also a load of notes have since turned up during a lockdown clearcut which I thought I had lost some years ago Patrick Moules has promised to produce updates so please do send in any corrections and additions that you may have or acquire for future supplements

Just to add a few comments to Richard Wheeler's interesting article in the last issue involving Ensign Ltd Earle Hammonds was the head of Educational Studios, not really a small time filmmaker but it was Charles Lamont who claimed to have discovered Shirley Temple and who directed most of those comedy shorts I actually met him briefly at the Motion Picture Country Home in Los Angeles way back in the year 1990 It was there when the actress Anita Garvin told me 'You should talk to him - he's the man who discovered Shirley Temple'

The first of the series was 'War Babies' (1932) and not the Tarzan spoof that Richard mentioned that was actually the 8th in the series and titled 'Kid 'n Africa' that Charles Lamont directed He went on to direct her in further 2 reel shorts before she went to Fox They are all on French 9 5mm - see our Encyclopedia!

David Wyatt, Stanmore, Middx.

Thanks for the work you put in to produce an interesting magazine it is appreciated I

am not exactly active now being 78 However I am trying to gradually sort out my films from years ago Father Christmas seemed to know that I was interested in films and brought me a Pathescope Ace Very slowly I bought or was given films but looking back I now think that my family got a little fed up with the frequent showing of the very limited range of Betty Boop Popeye and Mickey Mouse films that I had

It was not long before I was given a Pathescope H camera and I seemed to take miles of film although in reality not that much - pocket money did not run that far I used 9.5mm for a long time but eventually I had to succumb to 8mm I still have the camera but I did sell the Ace to raise cash towards the purchase of a Son (big mistake) I was never satisfied with the Son especially with sound films I took it apart in order to make it silent only but not successful I think that there are still some bits around in a drawer

This brings me to my next point I could do with a decent 9.5mm silent projector in good order and/or repairs/overhaul to two silent Specto 9.5 projectors Years ago I thought about a Buckingham silent conversion but quite frankly at that time I simply could not afford one I am now in a position to purchase a good projector and/or have the necessary repairs done to one or both of the Spectos I wondered if you have any ideas to assist?

Anthony Everall, Burntwood, Staffs
Tel: 01543 686180, email anthony@everalls.co.uk

(With no events taking place at present not so easy to see and purchase anything As with the earlier letter if anyone can help then please phone or email Anthony he would much appreciate it Editor)

That Memory Lane absolutely wonderful to go down those days when the sun was always hotter the winters always had snow and Christmas might just bring a film projector

Most enjoyable read in the Winter issue no 184 - the article by Graham Warner and reference to the "Kay Peep Scope"

By strange coincidence I recently acquired an identical item to the one in the photograph on page 5 because memory lane again I too had a Kay Peep Scope in my early school years Bought all those years ago from a pal at school in the misguided belief that if I shone a torch through the eyepiece I would have a cinema of sorts - it didn't work

Although just a toy the photographic quality of the film strips is excellent printed on to 16mm single perforated stock - room for a sound track???? the image even in the Scope is crystal clear

Thank you Graham for the trip down memory lane one which again thanks to my recent acquisition I can travel today

Bryan Pearce, Sheerness, Kent

Items of News

Our back cover picture this time is an advertising illustration for the crime drama 'South of Panama' (US 1947) its re-issue title was changed to 'Panama Menace' Pathescope released it on 9.5mm sound in August 1950 (T/9667) giving us 6 reels The 35mm running time is quoted at 64 minutes so it was edited down for us to about 50 minutes Very much a cheap production from Producers Releasing Corporation

The main cast are basically unknowns but in the support we do have Jack Ingram and Duncan Renaldo who found fame playing The Cisco Kidd in many B westerns along with a TV series The story basically involves an inventor of a protective paint which renders planes invisible enemy agents plan a kidnap The film does contain a song that Pathescope interestingly left in The villains

after much chaos are eventually killed in a car crash. It was directed by Jean Yarbrough that was misspelt to Yarborough as can just be seen at the bottom of the illustration. This detail was taken from the 9.5mm sound film catalogue by Maurice Trace along with the picture.

David Wyatt's informative letter in Viewpoint where he mentions that he met the actress Anita Garvin offers an interesting opening to more detail and relevance for us in general. She was born in 1907 and became a Mack Sennett bathing beauty when aged 12. Later becoming a showgirl for the Siegfried Follies and entered films in 1924 appearing in silent comedies, some with Lupino Lane and later with Laurel & Hardy.

She can be seen on 9.5mm in the feature SWISS MISS (1938) that was released by Pathescope complete at 72 minutes on 9 reels in January 1952 (T/9698). In this Anita plays a bickering wife to her husband with some face slapping while the boys are trying to sell mousetraps to them. She is uncredited as only principal supporting players are shown. Does appear in other Laurel & Hardy films. Will mention those of interest as many of you I am sure will have them in your DVD collection.

The sound titles include BLOTTO (1930) 3 reels where she plays Mrs. Laurel and has a lot of screen time. It concludes with her having bought a double barrelled shotgun firing at the taxi that the boys have entered after leaving a night club. This is to punish Stanley for his deceit in coniving a sly evening out with Ollie. Also BE BIG (1931) 3 reels again as Mrs. Laurel standing no nonsense as in BLOTTO. Anita plays alongside Isabelle Keith as Mrs. Hardy where the husband's have a ploy to escape the wives from a trip to Atlantic City. Later having been found out, the wives in frustration shoot at them with rifles, destroying the fold up bed where they are hiding.

The silents include FROM SOUP TO NUTS (1928) 2 reels in this she is the lady of the house Mrs. Culpepper and appears basically throughout the film. Her husband is played by Stanley (Tiny) Sandford. There are comic sequences where Anita tries to spoon out a cherry from her glass dish of fruit then later off a plate, all without success. We must include THE BATTLE OF THE CENTURY made earlier in 1927 again 2 reels. Anita is given a very minor part slipping on and falling down on the pavement from a pie. Dressed smartly in a nice outfit she pulls herself up and slowly walks away off screen. The sequence lasts for barely 20 seconds.

During David's meeting with Anita she apparently told him that Stan Laurel came over to me and asked if I would play this short scene of falling down. I told him that I would be happy to comply. It was done during their lunch period and was only about 5 minutes work as she recalled. Anita also related to David that surprisingly I am best remembered for this, my smallest and most insignificant part.

Stan Laurel must have liked her as he introduced Anita to Hal Roach and she soon became part of his stock company appearing in many comedy shorts, some with Charley Chase. Anita tended to play forceful women, was of medium height and build with a figure to match. Not exactly pretty but by no means unattractive. She died in 1994 aged 87.

As most of you will no doubt already know, the actress Barbara Shelley died back in early January a few weeks before being 89. Best known for her roles in Hammer horror films such as THE GORGON (1964) and DRACULA PRINCE OF DARKNESS (1965). She was in many other films as well along with much television during her long and successful career. I met her at a memorabilia and Hammer film convention at Central Hall Westminster in London back about 2013. I asked her

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how she got on with George Sanders as she played his wife in VILLAGE OF THE DAMNED (1960)

Barbara was very deaf and before I spoke beckoned me to lean over and speak near to her ear She replied that he was very nice and polite with no problems arising I noticed a walking stick beside her table She looked frail with white hair and would not have known her without the name being displayed I later heard that she had recently suffered a minor stroke and was not sure if she would be able to attend Very lovely and attractive with good looks back in her heyday Started out as a model and never married always putting her work first

Actor John Carson was also there as a celebrity and best remembered for playing Squire Hamilton in Hammer's THE PLAGUE OF THE ZOMBIES made in 1965 I was also able to speak to him and mentioned an episode of The Saint where he played an Indian Mystic squatting down by a large swimming pool wearing just trunks and a turban he remembered it well The story is set completely in the Bahamas but informed me that it was shot at Radlett Lido just down the road from Elstree John was happy to chat and very outgoing giving a firm and generous handshake as I was about to move on He was born in Colombo Sri Lanka during 1927 and died just a few years ago

For the record the episode is in the first series and dates from 1962 It is called The Arrow of the God and directed by John Paddy Carstairs The cast includes Anthony Dawson John Arnatt Honor Blackman Gordon Tanner Tony Wright (who swims in the pool) and Ronald Leigh-Hunt He can be seen on 9 5mm sound in the 9 reel feature FLANNELFOOT (1951) and the 3 reel drama short THE MAN ON THE CLIFF from 1955 Born in 1916 and died in 2005 London based throughout



Spanish 9 5 Festival

We have been advised by Lluís Argelich who now organizes the Spanish 9 5 festival each year at Calella that owing to Covid restrictions still being very strict in Spain and not being lifted until the summer with all the hotels being closed naturally nobody will be able to visit Consequently they are planning to have the film show online This will take effect on Saturday 1st May They cannot actually have the cine market and it will not be the same festival but is the only solution in order to make it survive in these difficult times

Those members that are on our Group email list will be informed accordingly It will be put on Facebook with further details being added as they are advised Registration for your 9 5mm films is open and must be sent by post or courier It has to be real film as DVD is not allowed Any further info can be obtained by sending an email direct to Lluís on cinetecnic@hotmail.com They will send by email a link a few days before to enable everyone to connect from home to see and listen on your computer what is happening along with the films that are being screened It is a whole new idea on their part involving some technical devices in order to transmit on the internet with several cameras being used at the same time

International at Bradford

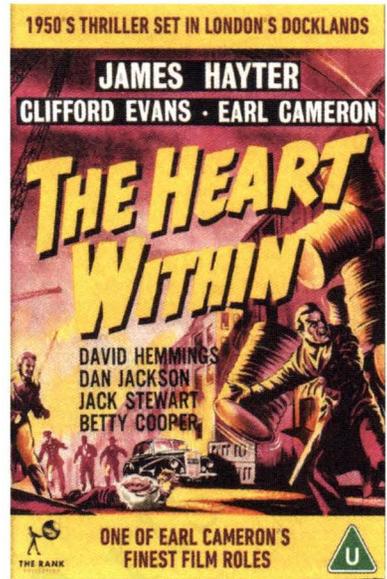
This is currently booked to take place at the Midland Hotel from Thursday 11th June to Saturday 13th June inclusive subject to the release from lockdown to allow social gatherings to take effect Those that have booked to attend were advised by email (which is most) and given an update recently in March of the situation At present it is unknown whether we can hold it or not could well be postponed until September

The French may well be having theirs next year to honour the centenary of the gauge in 2022 Therefore it would not be practical for us to move to next year So if ours does not take place this

year and France goes ahead as intimated then we will simply cancel Any queries that you may have please phone the Editor on 01278 459335 or alternatively you can email cliffperriam@hotmail.co.uk

We don't as a rule normally report on DVD releases but will make an exception for THE HEART WITHIN It came out recently from Strawberry Media and I duly purchased a copy as I had never seen it before and do not recollect it as ever being on TV but could be wrong It is very much a British B feature due to length and no big names Made in 1957 it has a running time of 61 minutes and was directed by David Eady The title suggests that it might be a romantic drama or something in similar vein but it is actually a crime thriller set and filmed around London's Docklands

The story concerns racial problems along with the smuggling of narcotics and a West Indian on the run from a murder that he did not commit It is well acted and moves along at a brisk pace with a good action finish with shooting and a dockland crane in operation to good effect The leading players are James Hayter Earl Cameron (who died last year aged 102) David Hemmings playing a boy aged 13 Clifford Evans Jack Stewart and Betty Cooper I enjoyed it very watchable and worth seeing To order a copy simply ring Renown Pictures on 0800 178 8212 or 01923 290555

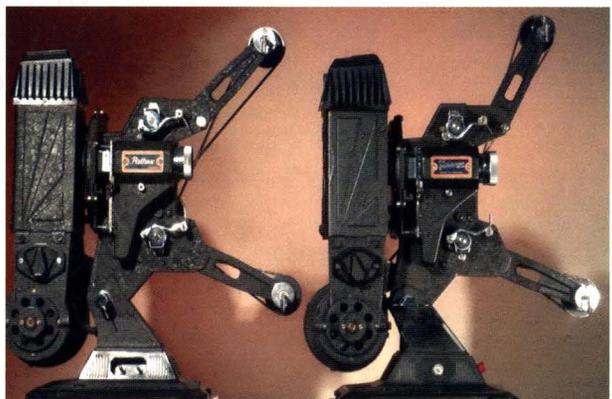


Here, There and Back Again (in 80 years)

by Bryan Pearce

At first glance the photograph shows two Pathescope 200B projectors but look closer and you will see that one is badged as PatheX In close up the badge is PatheX-Dusseldorf and this particular machine came to me from where it had resided since before the war - in Germany It is a British made machine just like every other 200B the only difference being the name plate I do not have any information regarding the previous owner(s) or its original location suffice it to say it was bought by someone in Germany prior to 3rd September 1939

Information regarding the detail of the 200B has been published in this and other film magazines many times In December 1950 the 'Amateur Cine World' magazine published a description of the machine detailing the operation maintenance and minor modifications to improve



performance. The article was written by D. Collins who had a high regard for the 200B but by that time the machine had been out of production for ten years. If you have a 200B a copy of ACW for December 1950 is a useful addition to the instruction manual for your machine.

We know the 200B was introduced in February 1933 and made in quite large numbers up to the start of the second world war when production ceased. With thanks to Patrick Moules the wonderful new 9.5mm Vintage film Encyclopaedia contains in addition to the extensive film listings a plethora of detail about 9.5mm and from which the following was gleaned. The 200B was a British design manufactured for Pathescope by the Salford Electrical Instruments Ltd and sold here as well as in France. Various other European subsidiaries were formed for the promotion and distribution of 9.5mm products. In Germany Pathex Heimkinovertrieb GmbH in Dusseldorf sold the British made 200B badged as Pathex and not Pathescope.

1933 was quite a year for in America in June Kodak also introduced a cinematic icon the 'Kodak Cine Special'. It became their premier 16mm camera used by both amateur and professional cameramen alike. Considered the most versatile 16mm camera on the market at that time and is still held in high regard today.

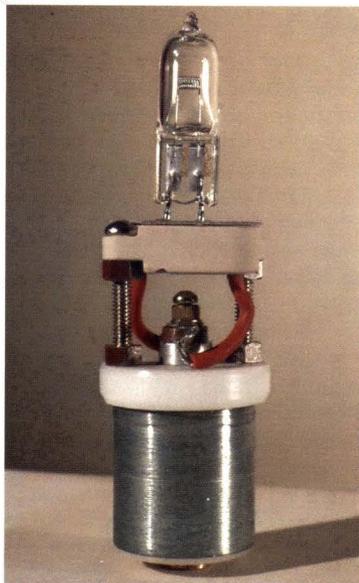
However it was in Germany that 1933 will be remembered as a key date when a little 'Charlie Chaplin' look-a-like with a propensity for suddenly jerking up his right arm like a puppet on a string came to power with disastrous consequences. It was in this period between 1933 and possibly 1939 that the Pathex 200B projector in question was sold to someone in Germany.

The projector somehow managed to survive the war unlike the 'Charlie' who started it and after over eighty years in that country this grand old 9.5mm projector finally arrived back in England in 2020. A case of 'from here to there - and back again'. The remarkable thing is that although shorn of its case and resistance unit it is in original show room condition, the Bakelite base and lamp house cover are intact and completely unblemished. On receipt and after an initial electrical check and oiling it was plugged in to a 110 volt supply and when switched on purred away as if nothing had happened in the intervening eighty odd years.

Like most nine fivers the Pathescope 200B has a very special place in my cine heart it has been said many times it identifies the 9.5mm gauge like no other machine certainly in England and what is more we all think it looks like a proper film projector should.

The Pathescope 200B in the picture I bought from Ken Valentine who had converted the machine to use a 12volt 100watt lamp. Ken started work at Pathescope in 1948 in the same year the 'Gem' projector was introduced. Ken said that occasionally 200B's would come in to Pathescope at Cricklewood for repair some with broken bakelite lamp house covers or base plates. These were replaced with metal covers and bases. So look out at the next Get together you may well find one of those special 200B's a real collectors item.

The Pathex badged 200B is still equipped with the 110volt 200watt lamp as originally designed. It will be mounted on a box plinth containing a suitable transformer for lamp and motor. However I decided to leave the machine in its original manufactured condition apart from a minor rewiring to accommodate a future lamp change. When the time comes and 200 watt lamps do finally disappear or cost £100 each provision has been made to switch to a 12volt 100watt lamp. This will be achieved by a simple reconnection on the transformer and a substitute plug in.



lamp holder in the lamp house as in the photograph As far as light output is concerned the original publicity for the 200B stated that with the 200watt lamp a picture up to ten feet wide was possible???? I don't think the resulting picture brightness would be accepted today especially when compared to the "Buckingham" projector At home and on a three foot wide screen the 200 watt lamp is adequate and gives a comfortably bright picture By comparison the 12volt 100watt lamp gives about the same light output so switching from the Pathescope 200B to the Pathex



200B on the same size screen makes little difference Very useful when showing a four reeler shared between the two machines (great fun)

Using the Pathex 200B I can't imagine what sort of existence it had in its early life in Germany O.K. I know it is an inanimate object it is a machine it just projects film I wonder however how did it survive in Nazi land when the bombs started falling? Did the owner give film shows in air raid shelters to boost moral? At the end of the war how did it escape not being destroyed seized in reparations or simply been sold for food? Maybe some of those things happened or maybe it was in a part of Germany that somehow missed the mayhem we shall never know I just wonder - of course if it was a sound projector and had a voice it might be able to tell me!!!!!!

All at Sea

by John E Lewis

Amongst the small group of customers waiting to be served I recognised Jack H. He owned both a ladies and a men's hairdressing salon at the other end of town and was considered to be well off by the local populous. A few minutes later Jack came up to the counter and said he was interested in buying a cine camera.

During our conversation he enthused about an expensive Mediterranean cruise he and his wife were taking in a month's time and said it would be nice to record the trip on film rather than taking 'snaps'. However Jack was a bit worried about the technicalities. In his words "I don't want anything complicated, light meters, apertures and all that sort of thing is beyond me."

His timing was perfect on that score. Bell & Howell had just launched the Autoset, the first fully automatic 8mm cine camera. I took one out of the showcase, put it in Jack's hands, and told him all he had to do was look through the viewfinder and press the button. He loved it, and promptly handed over fifty two quid for the camera and a roll of Kodachrome.

Ten days later he came back with the exposed film and I laced it onto a projector. For a first effort it was excellent. The camera took care of the exposure, of course, but Jack had held it steady and avoided over panning unlike most new owners. Delighted by this effort he immediately bought a dozen rolls of Kodachrome ready for the cruise.

As he was going to a warmer climate I proffered this little tip. Unexposed rolls of Kodachrome always have tape around the edge of the can (to seal it) which has to be removed. After exposure it is best not to replace it in this fashion but to bind it across the can. That not only allows the can to breathe but also helps to denote which rolls have been exposed and which are unexposed.

should they get mixed up "That's a good idea" said Jack and after paying for the film I wished him bon voyage

One morning about five weeks later I received a phone call. It was Jack and he was steaming "That B camera you sold me is a load of rubbish" he barked "it's ruined my holiday films. Thinking there must have been a serious mechanical problem perhaps a spring failure or jammed mechanism. I asked what happens when you press the button. Oh it runs fine" he said "but the films are all over the place. Some have nothing on them they're all black and on others there are up to three images. I mean I've got shots of the Mediterranean Sea with traffic on it. Ships I can understand but not B cars and lorries. You're going to have to give me my money back. This is a total disaster."

Realising what he must have done I invited him to bring the camera and films along for examination. Within an hour he arrived together with his wife and promptly started blasting. We went into the projection room and I ran a few of the rolls and checked some others on a re-winder. There were treble images on two rolls, double on three, one was normal and the rest had never been through the camera at all. It was now time for diplomacy.

I proved to him that the camera was running normally so on that basis the cause could only be 'operational'. Everything pointed to the fact that he'd run some of the films through the camera up to three times and others not at all. Jack was adamant that he couldn't have made such a stupid mistake so I reminded him about my tip of cross-taping the cans which he'd actually rated a good idea. Had he done it?

His expression suddenly became thoughtful but I sensed he was about to have another go at claiming his innocence. At that moment Jack's wife interrupted with "You could have made that mistake after all you were pretty merry the whole time." Then she looked at me adding "The moment the bar was open he was in there. The drinks were ever so cheap on the ship and he certainly made the most of it."

Jack instantly gave his wife a look that could have killed, grabbed the camera and films and headed for the door. Mrs H. threw her head back, raised her eyebrows and followed him. I could have happily kissed the dear lady for defusing that difficult situation and I bet the car journey back to their hair salon was worth taping!

But there were no hard feelings and neither was there a divorce. Jack remained a good customer and like other 8mm users from that day on he stuck with 'double run' rather than his inebriated brand of multi imaging.

Marilyn 1947-48 the start of it all

by Malcolm Cutmore

So much has been written and documented about Hollywood's much loved and most glamorous and beautiful sex symbol Marilyn Monroe that this short article is only concerned with the very beginning of her film career. This is simply because it is captured on 9.5mm in the Pathescope 6 reel sound release *Dangerous Years* (T/9781). She was born Norma Jeane on 1st June 1926 and in her teens became a successful pin-up, photographers model and a glamour girl.

In the late summer of 1946 she was one of at least three dozen beginners taken on by Twentieth Century Fox but she did not work on a studio sound stage until well into 1947. She spent her time diligently attending drama classes. She also spent hours with the studio's still photographers posing for pin-up and cheesecake pictures that were essential to the studio's publicity machine. Because she was very pretty and bubbly the publicity department used her for public appearances. After about six months of all this she was told to report for work on a film.

This being her very first film she naturally only had a small bit part. The production was called 'Scudda-Hoo! Scudda-Hay!' all about a country boy and his troublesome mules. Sadly most of her screen footage ended up on the cutting room floor. All that remained was a very long shot of her in a rowing boat with another girl. Her training for this film which starred June Haver and Walter



Brennan had included singing, dancing, movement and acting lessons. At least it was a start and gave Marilyn experience in being on a film set, under the lights and in front of the cameras.

The film was shot in the late spring of 1947 but its release was delayed until March 1948. It was shot in Technicolor and was directed by F. Hugh Herbert. It was retitled *Summer Lightning* for the British market. Because of the delay in its release, Marilyn's next film, *Dangerous Years*, actually appeared in cinema's first. For this, her screen time was rather longer and she actually made the credit list at the end, appearing fourteenth out of fifteen named players.

This film was a melodrama about juvenile delinquency and was directed by Arthur Pierson. It was made by an independent producer of low-budget movies called Sol Wurtzel and it was released through Fox. There was not a lot in it for Marilyn to do and sadly she did not impress anyone. She played a waitress called Evie in the cafe where the local delinquents hang out and use as their general meeting place. She had a few lines of dialogue and appeared several times throughout the film with the odd close-up shot. The film ran for 63 minutes and was released on 8th December 1947. This would be the very first time the public would see Marilyn Monroe on the cinema screen at just 21 years of age.

Pathescope released *Dangerous Years* in May 1958 and had to edit it down a little to about 50 minutes to fit 6 reels of 9.5mm film. At this time our own sex symbol, blonde bombshell Sabrina (Norma Sykes) was at the peak of her short career. She was appearing with Arthur Askey in his TV shows and bit parts in a few British films. Pathescope in their publicity for this release stated that it starred Marilyn Monroe, which was rather misleading to say the least, but they kept all of her footage intact. Darryl Zanuck, the head of Twentieth Century Fox, never had a high opinion of Marilyn's abilities, and when the option of her contract came up for renewal in August 1947, the studio decided that they did not want to sign her. However, as one door closes, eventually another one seems to open.

Six months later Marilyn had an interview at Columbia Pictures. This was probably brought about by her friendship with Joseph Schenck, a co-founder of Twentieth Century Fox and his influence with the boss of Columbia, Henry Cohen. This resulted in another six-month option contract that was signed in March 1948. They gave her a sizeable role in a cheap B picture called *Ladies of the Chorus*, where she plays a burlesque queen called Peggy. In fact



she had a leading part and her name actually appears above the title. She is supported by Rand Brooks and Adele Jergens who plays her mother and was only 31 years of age at the time nine years older than Marilyn!

Marilyn sings two songs in the film for which she had hours of coaching from Columbia's musical director Fred Karger. He spent hours with her going over the songs note by note. Marilyn's ability to use the camera to project a character of innocent warmth and startling sex appeal somehow came through. She looked pretty and acted none too badly. The Motion Picture Herald reported that Miss Monroe's singing was 'pleasing'. The film ran for just 61 minutes and was shot in three weeks.

The executives of Columbia decided like Fox that they did not see enough in her to want to take up their option on her contract. They already had plenty of glamorous girls in stock so why add another 200 dollars worth a week to the payroll. She returned to pin-up and cheesecake work. At one point in 1949 she was so short of money that she could no longer pay her rent or the payments that were due on her car.

Just for the record her next part in a film came in 1949. It was a Marx Brothers production called Love Happy. This was only a very small part, not amounting to anything. She continued in a further 14 films playing small supporting roles before she eventually got her first starring role in a main first feature. This was 'Niagara' in 1953, a Technicolor production directed by Henry Hathaway. She played alongside Joseph Cotten in this highly rated suspense thriller. Marilyn was now established as a main movie star.

Gate Tension

A theory from Anthony Saffrey

It all started one night at Pimlico when I casually asked several of the members about gate pressure. I had noticed that it seemed harder to pull the film through my Specto gate than it did on my Pax. The point was graphically illustrated on the night David Wyatt borrowed my Specto to show a rather fragile film which periodically broke in the gate and the film had to be abandoned - but the film ran OK on his older black Specto. So my theory is that some 9.5mm projectors have widely differing gate tension - and no means of adjustment during projection which is available on the 9.5mm Eumig and quite a few 16mm machines and almost all 35mm projectors.

Professional 16mm projectors like the Bauer and the Philips used in some TV scanners have adjustable gate tension. This usually needs to be adjusted depending on the type of film. In my experience Ektachrome probably processed that day (so called 'green' film) needed the tension to be relaxed whereas library prints coated with Permafilm needed extra tension to prevent 'hop'.

Projector	L	W	A	P	Ratio P/A
Specto	70	1	59	100	1.7
Pathe Europ	62	1	62	80	1.3
Pathe 200B	75	1	75	100	1.33
Pathe ACE	35	1	35	45	1.5
Norris	58	1	58	70	1.2
Construments Ray	50	1	50	60	1.2

L = Length of Gate/ Pressure Plate (mm) **W** = Total width of Bearing Strips (Runners) (mm)

A = Bearing Surface (mm) **P** = Pull necessary to move film (Grams)

Ratio = Load/Area (Grams per square mm)

Summarized above are the tests Bryan Pearce kindly carried out on his 9.5mm projectors all using the same film (Printed Pathe)

It can be seen that Bryan's Specto requires a pull of 100 grams and has the highest tension ratio when measured over the 'skate' surface area. Interestingly there is a wide variation in the figures so what is enough gate tension? Just enough so there is no hop - easily achieved with adjustable gates. Especially relevant when projecting 'spidered' 9.5mm prints. In any case one should always endeavor to project any film with minimal gate tension.

Ah 'spidered' or fragile 9.5mm prints! Might they be caused by machines with too much or 'ad hoc' gate tension? Square-edged perforations as on 9.5mm film may be more susceptible to damage - most professional film formats have rounded edges to increase the tearing strength. And why does 9.5mm have to have such a wide perforation? Is it because it needs to be extra wide just in case the positioning of the claw in some projectors might also be 'ad hoc'? There would be wisdom in wider perforations if all the sprockets and claws on 9.5mm projectors were proportionally wider - but they are not! It just makes them weaker and more vulnerable to tears along the horizontal edge. And I have not even considered claws 'fast/slow pull-down and grasshopper movements'!

So if you have some spare time when you are not projecting your precious 9.5mm films, why not check the gate tension on your 9.5mm projector? You just need a spring balance and a piece of 9.5mm film!

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Free to members

FOR SALE

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 Foxon. 17 Kingsway, Leicester LE3 2JL. Telephone/Fax 01162 890531.

Buyer and Seller of 9.5 standard and super 8 also 16mm films. Details from Paul Wooding on 01274 564409 mobile 07779 519370 Bingley West Yorks.

WANTED

I'm after any single reel of the 5 reel release by Pathescope of 'In the Footsteps of Maro Polo' (France 1932). The Catalogue number is SB/841. Please telephone Paul Wooding on 01274 564409 mobile 07779 519370 Bingley West Yorks.

9.5mm sound films. Please phone with details on 01328 862402 John Collins Fakenham Norfolk.

British silent films complete features cut downs odd reels etc. Any gauge acceptable. Please phone Christopher Wibberley on 01142 492127 (Sheffield) Mobile 07964 819110.

9.5mm sponsored films especially 'Cycling to Health and Happy Isle'. Also notched shorts 'Declaration of the Crimean War', 'Romance of a Star and Sensation in Monkittown', 'French comedies Voyage de Bigorno', 'Tramway en Delire', 'Mariage a la Vapeur', 'Les Chauffeurs Rivaux' and any film of Pathescope premises this to borrow please David Wyatt Stanmore Middx. Tel 0208 420 7364. Email dwyatt145@gmail.com.

Am looking for copies of the following films on 9.5mm: 'Fascinations of Fiji' SB(PA) 30075, 'Robert Macaire (complete)' SB(PA) 853, 'Sky High a Hall Room Boys comedy' SB(PA) 771 and 'Conjuror James' also a Hall Room Boys comedy SB(PA) 823. Good complete copies wanted. Please contact Andrew Haydon 79 The Common, Freethorpe, Norwich NR13 3LX. Tel 01493 700258. Email doubleopen32@uwclub.net.

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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