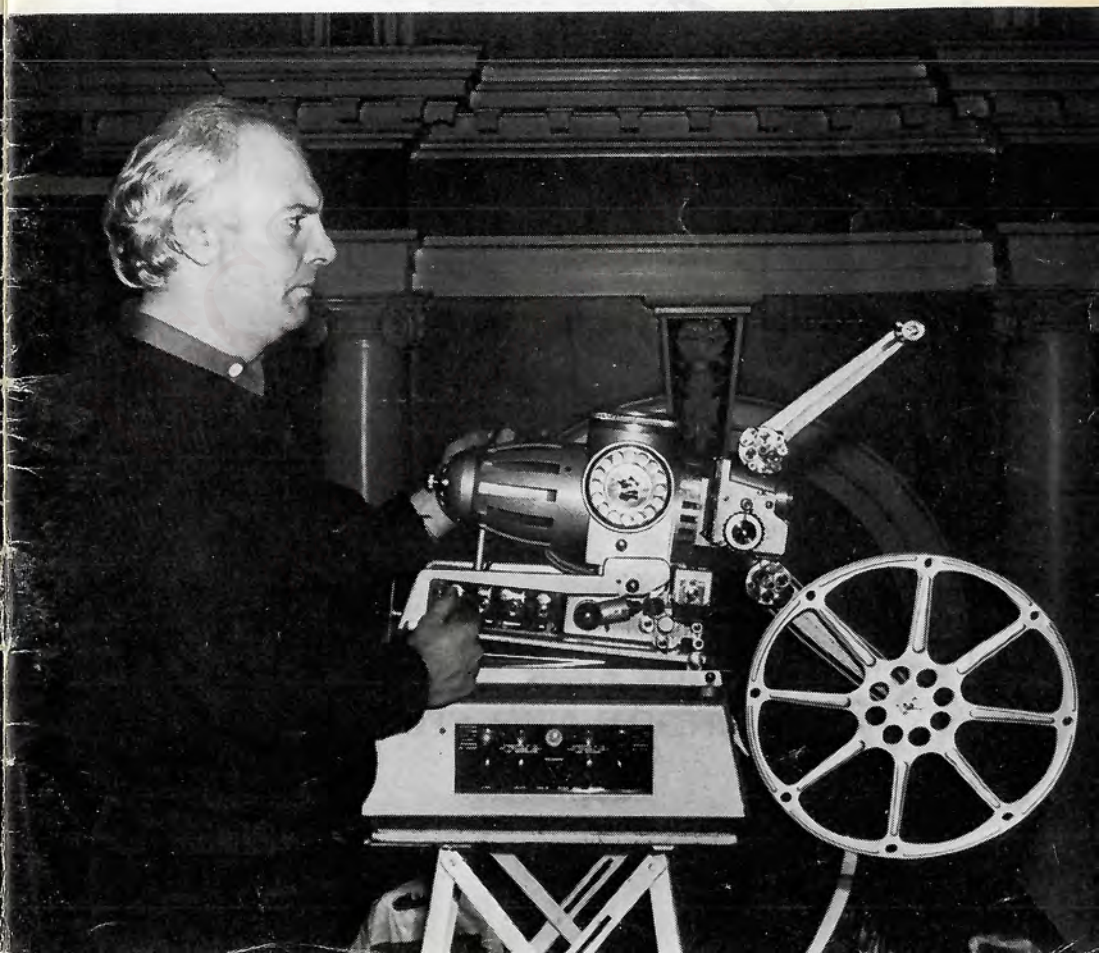


# 9.5



A Magazine for the 9.5mm  
cine enthusiast

**AUTUMN / WINTER 1975**



# **LIGHTS OUT ...**

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# 9.5

a magazine for the  
9.5mm cine enthusiast

Published by  
Group 9.5

AUTUMN/WINTER 1975

No. 14

Editor

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by the editor or Group 9.5.*

**COVER PICTURE:** John Critchley aligns the Heurtier projector for the Get-Together film show.

**GROUP 9.5. Past Presidents:** Malcolm Cutmore, George Whitfield. **President:** Hugh Hale. **Honorary Vice-President:** Michael Bentine. **Chairman:** John Critchley. **Vice-Chairman:** John Burgoyne-Johnson. **SECRETARY:** KEN VALENTINE, 61 MORA ROAD, LONDON NW2 6TB. **Treasurer:** Ron Price. **Publicity Officer:** Colin Edwards, 11 Long Grove, Seer Green, Beaconsfield, Bucks. HP9 2YN. **Committee:** Ian Dibdin, Pat Flynn, Eric Millhouse, Bert Pickering, Laurie White.

# Leader

by THE EDITOR

It will come as a surprise to some members, having read the editorial in our last issue, to see "9.5" back in its familiar format so soon. Or perhaps the absence of the usual mid-November Autumn issue prepared you for unusual happenings. Anyway, here we are, with a report and pictures of the 1975 Get-Together just a little earlier than usual, as well as an opportunity to offer seasonal greetings actually within the season in which they're due! It was felt that most members would prefer this arrangement to the alternative, which would have been another "economy" issue in November, with the Get-Together report following in March or April of 1976.

If the feeling that you have been cheated of one issue which should have been your due in 1975 upsets you, don't let it. We will try to res-

tore the status quo during the first half of the New Year.

From the report on the Get-Together which you will find elsewhere in this issue, you will note that the rather depressing attitude towards the future of 9.5mm evident in some quarters was not reflected in the response to this event. Attendance and enthusiasm ran high throughout the afternoon and evening, interest in the trade stands was lively as ever, and the "Bring and Buy" auction produced its due share of revenue towards Group funds. Without, let it be said, any repetition of the less desirable occurrences reported by Ken Valentine in our Spring '75 issue, which detracted somewhat from last year's event. All of which would seem to suggest that things are not quite so dismal as the faint-hearted would have us believe.

SPARES —

— REPAIRS

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# Letters

The Editor, 9.5,  
Grove End, Elm Grove,  
Berkhamstead,  
Herts, HP4 1AE

Dear Sir,

It is a pity that "Group 9.5" can no longer afford to publish four magazines in the glossy format each year due to wretched inflation.

It was heartening to note, however, that although some minority group amateur publications have had to give up, we in "Group 9.5" are more fortunate. I understand that the publication of the "Supplement" was largely due to Mr. Bill Tolputt who hand set and printed each page so that, in spite of present circumstances, we could all be kept informed in the way that we have enjoyed in the past.

Perhaps you would be kind enough to record my grateful thanks for his noble effort.

Your sincerely,

JOHN FOURNIER  
High Wycombe

Sir,

Running a private library of about 1000 all-gauge films, I wonder if the small section of 9.5mm I have might be of interest to any of your members. I do have a few more vintage reels like "Leghorn Hat," "Captain Blood," "The Blue Light" etc., but not had time to see them or catalogue.

It's a shame to neglect your excellent gauge, but I get so few enquiries and the films I have are of good quality, apart from a few collectors

pieces I have which are getting a bit brittle now.

Always pleased to be of service if I can add any interest to your group.

Yours faithfully,

F. G. COCKING  
MPS, Film Hire Services,  
Totley, Sheffield

Dear Editor,

It seems, from the tone of the Spring magazine, that 9.5 has more or less had it!

I feel sorry about this as I had hoped there might be a change of some revival. So—I shall have to fall back on 8mm Standard. I am certainly not going to be blundered into taking up Super 8. Why ever did not 9.5 take up this field? Somebody must have missed this opportunity surely!

It's strange how people get stuck on an ideal, 9.5's must be the heretics of the film world.

Though I had been interested in 9.5 for some time, it was my late wife (who had the ability to produce almost anything out of thin air, who started on the 9.5 Trail.)

She knew I was after a movie camera and one day, on a shopping expedition, she saw one in a charity shop. She asked the price, which was 30/-. Neither of us know anything of the technical side of these things. So she took it to a nearby photographer and he told her it appeared to be a good camera but, he

said, "you will never get the film for it." So she took it back to the shop and left it.

When she told me about it I said it sounded as if it was a 9.5 and I said if she went back the next day she might buy it and say I was only interested in it to take to pieces, so they let her have it for a few shillings and, low and behold, it turned out to be a 9.5 in excellent condition—Pathe Moto Camera. Later I managed to get a projector (clankety clank) hand wound Pathe Ace. And I was delighted and, of course, unlike the disbelieving chemist, I could get the film, up to now, that is.

So regretfully it seems I must put 9.5 on the shelf as a museum piece. It has given much satisfaction. It's a great pity.

ALFRED S. HOUSEMAN

Sir,

In these days of rapid inflation it is interesting to note that the cost of our hobby has not risen proportionately.

I have in my possession a year's issue of "Home Movies and Home Talkies" for 1937, and a roll of 8mm Kodachrome cost 17 shillings (85p). Today, for a far superior product, the price has risen to £2.00. A two and a half times increase in 38 years. I am glad that my annual income has increased more than that! 9.5mm. Dufaycolor was ten shillings (50p), a charger of Ferraniacolor now costs about £1.25.

The relative cost of good equipment has risen by the same amount, but to compare the performance of a pre-war Kodak 8mm. camera with say a Bolex B8 one soon realises

that performance has improved the same amount. I know, I collect vintage camera and projectors of all gauges; I have a home Movie, 200-B, a Pathe Baby camera, and a Moto-camera H to represent 9.5.

Perhaps, before cursing price increases too much, let's remember that before the War petrol cost the equivalent of 5p a gallon!

Yours,

GORDON EVERETT  
Enstone, Oxon

Sir,

I think the idea of issuing the "Supplement" to keep down costs excellent and would rather have more "Supplements" and less glossy regular issues. After all it is the information that counts.

I find the dealer's advertisements most useful as they keep one aware of goods and services available but can you impress on these advertisers that it makes their adverts more useful if they would always quote prices. Even if these are subject to alteration it is a guide to costs at the time of publication.

Your truly,

F. G. WISCHHUSEN  
"Solhavn",  
18 Nurseries Avenue,  
Norwich, Norfolk

Sir,

Today I purchased your Spring 1975 issue of "9.5" from Contemporary Films for 35p and was advised it was the latest available issue, which makes me wonder how long it can continue. This impression was confirmed when I saw it contained only three advertisements from Messrs. Valentine, Cox and



Salmons, of which the last alone offered new goods for sale. Again the idea was conveyed that Group 9.5 was an organisation one could belong to, but nowhere was it explained how to join.

I have no desire to knock an organisation whose aims I applaud so please believe that my criticism is offered in the hope of lending power to your elbow. But starting with the cover, why did you select that photograph of a house-side with daffodils? It has nothing to do with 9.5mm film. If you are going to pick something irrelevant, surely a pretty girl might have helped to sell copies. Does your Publicity Officer have anything to do with the magazine?

Your Leader referred to a topic which had aroused no response whatever in the previous issue, you said. Why then go on flogging a dead horse? You are boring people to death!

Mr. Bruce's article on 3-D was a mere rehash of facts known to all cinematographers but acted upon by very few indeed. They do not, as Mr. Bruce admitted, refer exclusively to 9.5mm film or even movies. Another five pages gone.

The News page was for the most part an expression of hopes rather than a report on actual events. Young Maurice Trace alone seems on the ball and should expect to follow in the steps of Kevin Brownlow through his Manx residence will be a handicap.

David Leonard's saga could be told by thousands more cine enthusiasts. But he must not expect 9.5mm film to be cheaper than 16mm when it is by comparison hardly used and indeed is often produced by cutting down and re-perforating a larger gauge. As it is 9.5mm is still the only gauge for which you can

buy a process-paid colour film for as little as £1.50, and a lot can be done with well over 1000 images... Ken Valentine's strictures on the following page give the clue to the decline of 9.5mm: its users are too mean. If they are not interested in spending money on their hobby, and most are not, then it is hardly surprising that the trade ceases to cater for them.

So what of the future? I understand Group 9.5 was constituted to organise the remaining diehards into a body which could negotiate with manufacturers of film and other supplies to produce the missing goods. It is also my impression that 3 M's production of Ferrania-colour in our gauge was the sole outcome of this effort, and that that arrangement lapsed some time ago. Are any other efforts being made by Group 9.5 today? This, surely, is what your magazine should be about. Also I think it should contain descriptions and servicing articles on such 9.5mm equipment as is still likely to be around, so we can stagger on with what we have.

Thanks to Patheoscope Ltd. there are still many serviceable cameras and chargers in existence, and film for the moment at least is still there. The crying need is for a modern projector which will enable the gauge to be seen to be as useful as 16mm. One-off jobs are always expensive, but if a number of purchasers was waiting it would be possible to organise the conversion of an 8mm machine without prohibitive expense. Are those purchasers in fact waiting? That is something I think you should canvass.

Your sincerely,  
DOUGLAS MACINTOSH  
London, S.W.1



## GROUP 9.5 ACTIVITIES

### LONDON MEETINGS

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

*Chairman:* Ron Price, 67 Lehar Close, Basingstoke, Hampshire.

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

### FORTHCOMING PROGRAMME

January 3rd—London Branch A.G.M.

January 17th—Talk on Club outing and Film.

January 31st—A visit to Fiji (Via U.S.A. and Hawaii)

With our guide Jim Wyatt.

(Originally scheduled for the 15th November, 1975)

February 14th—Alan Caistoer showing a selection of his Films.

February 28th—Slide competition (For your 5 best slides taken in 1975)

(Small prize for the winner)

March 13th—St. Gabriel's Auction. (Auctioneer Hugh Hale)

March 27th—Tony Shapps shows us how to widen our scope.

### PROGRAMME SUBJECT TO ALTERATION

### TAPE CIRCLES

The tape circles help to keep distant members in touch. "Round Robin" tapes are passed around each circle; each member listens to the contributions of his fellow members and adds his own. We have standardised on 5" spools of tape, running at 3½ inches per second, using half-track recording, so that tapes may be recorded and played on most machines. "Newsreel" tapes are also circulated from time to time. *Tape Circles Organiser:* Peter Luxton, 304 Poole Lane, Bournemouth, Hants.

### COPYRIGHT-FREE RECORD LIBRARY

The Group 9.5 record library holds a selection of music and sound effects recordings which are entirely free of copyright restrictions when used in the sound tracks of amateur films. The hire charge is 35p per record for a period of two weeks. *Librarian:* Pat Flynn, 74 Staines Road East, Sunbury-on-Thames, Middlesex TW16 5BB.

### NORTH AMERICAN SECTION

Our North American section exists to provide a focal point for the small number of ninefivers in the United States and Canada. It publishes its own newsletter, *USCAN 9.5 Group 9.5 North American Representative:* Charles F. Miller, 1375 Toedtli Drive, Boulder, Colorado 80303, U.S.A.





*Above: George Whitfield at his trade stand.*

## **GROUP 9.5's FOURTEENTH**

*Below: Hugh Hale gets the Auction Sale under way.*



Chiswick Town Hall once again bore witness to the enthusiasm of nine fivers as, on Saturday the 25th of October, they assembled for the annual event which by now has attained traditional status.

They gathered, to renew old acquaintances and gain new ones, to exchange information, to chat, to buy, to sell, and to watch films.

All the familiar Trade Stands were in evidence, and it was reassuring to see many of our well-known figures manning them with undiminished enthusiasm. Cecil Cramp, Anne and George Whitfield, Ted Smith and Gordon Clarke, to name but a few, all appeared to have survived the past year of recession and supposedly lessened interest in 9.5mm without appearing too battered! Admittedly, there was little to be seen in the way of new, or more specifically, newly-introduced equipment, but this did not deter the exhibitors from putting on excellent displays.

A rather sadder note was struck by the Novascope stand, where they were selling off the last few of their excellent 9.5mm printed films, continued production of these being no longer possible. That an enterprise which was begun with such enthusiasm and in such good faith should have to end in

## ANNUAL GET - TOGETHER

this way crystallises the dilemma facing anyone who attempts to launch any major product or service for our gauge today. We have to accept the fact that the number of existing 9.5 users is too small to support any such innovation, and that our ability to win over new users from other gauges is too limited to be able to gain us real additional purchasing power. Maybe the future lies more in the direction of small-run conversions of equipment produced for other gauges, if these can be achieved with reasonable economy. As to the further production of printed films, Novascope may well have been our last chance.

The "Bring and Buy" feature was, this year, run as an auction. Hugh Hale, as our auctioneer, must have talked himself hoarse several times over, for he was at this task for several hours with no P.A. or other amplification system to help him. Despite this, Hugh managed to make himself heard throughout the main hall for the entire duration of the sale, during which a seemingly endless inventory of items was "knocked down". By the end of the session, a remarkable amount of film, equipment and accessories (not all pertaining to 9.5mm) had changed hands. As a general trend, it seems that film prices are climbing as rapidly as ever, whilst equipment follows more hesitantly, and fetches less predictable amounts.



As with previous Get-Togethers, the ladies responsible for the catering came from far and wide, and yet managed to maintain a constant and very welcome supply of tea and food, throughout the duration of the event. This is one aspect of the Get-Together which most visitors seem to take for granted; how many have ever stopped to think about what it would be like if we had to go without? The cheerful service provided by our lady helpers, Mrs. Pickering, Mrs. B. Smith, Mrs. Moon, Mrs. Blowfield and Miss Finch contributed in no small measure to the relaxed and friendly atmosphere of the day, and they deserve our grateful thanks.

Due to the length of the Auction Sale, the timetable as set out in the attractively-printed programme had to be "stretched" somewhat. The Group showing of "Lights Out" did not take place until 6.30 p.m., and this was followed by the screening of the Competition entries.

by PAUL GATES

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## THE OPEN FILM AWARD SHOW AND FURTHER IMPRESSIONS OF GET-TOGETHER

by KEN FINCH

The Open Film Award Show was presented in the familiar format to regular visitors to the Get-Togethers. We tend to take the quality of the 9.5 image in the large screen somewhat for granted nowadays as it is always as good as 16mm. The projection crew did their best as usual with the unfamiliar material to be shown but it must be frustrating and annoying to any competitor to have his film shown and the sound not synchronised with the picture. This is a fault which has marred the programme as far back as I can remember and yet it is completely avoidable if only 9.5ers would take the trouble to use a system that is compatible with other people's equipment. The equipment is available, is not all that expensive, does not have to be magnetic stripe, although this no doubt would be the best answer from the projectionist point of view. In this day and age a "wild" tape sound track is just not good enough any more than is a completely silent film. The 8 mil brigade must be laughing their heads off. Now I expect I have upset those gallant supporters who actually had the courage to enter their films. I hope that they will agree that this was not a vintage year for entries. For quality of photography, my prize would go to C. Edwards for "Delphiniums" the composition and presentation of his subject





*Cecil Cramp's trade stand.*

also being first class. He could have done the whole thing almost as well with two slide projectors with fade attachments is the only adverse criticism I would make. More movement in some of the shots would have got him first prize. I regret that I found the film "Nur Stundon" a rather prettily photographed ten minutes of boredom.

Perhaps I am too ignorant to understand the hidden meanings behind the succession of images on display and visit the "Art houses" more often. I also felt that the French entry about the liberation of Paris was very poor and somewhat embarrassing perhaps to our German guests in the audience. The German films were well photographed and presented in an amusing, interesting and polished fashion. But then I saw the cameras they use. Our Pathe Princes, H's and Motocameras cannot really compete with Webo Specials with turrets full of very expensive glassware. It is surprising how good our results are considering the equipment we use compared with that of our continental cousins. The other films shown were quite good in their way and were obviously enjoyed by the audience as equal in standard to the films and programmes we are shown on T.V. of similar nature. I find that having seen so many now the travel and topical interest type of films have to be really outstanding to hold my interest, but please remember that this is just a personal comment.

Along with many other enthusiasts I had deposited my wares for auction with the hard working and well organised members who had volunteered to take on this task and then went off in search of inspiration and news of new developments.

Our dealers were conspicuous by their absence and the Hogarth Hall seemed to me to have a somewhat foreboding air. It was very pleasant to see

that George Whitfield was still doing his utmost to champion our cause with a tempting selection of all the necessities a 9.5 film maker needs. This ranged from film cement to editors and rewinders as well as film stocks in Kodachrome Ferranicolour MC25 or Ferrania 310 Black and White. I was rather sorry to discover that this was the only stand representing the suppliers for our gauge. One member had however brought along his Bell and Howell Camera and very ably demonstrated to anyone interested the excellent conversion now available. This project, in my opinion, more than anything else can bring in new users of 9.5 if given the right amount of promotion **outside** Group 9.5. The usual Group stand was manned throughout the afternoon very ably by a team of regular members which gave one the opportunity to have a few words with old friends and perhaps encourage a few more new members.

The fascinating display of stills by the Vintage Film Circle was once more available for all to see and no doubt recruited some more new members to Ted Walkers ever enlarging "family".

Well, that to me was Get-Together 75. My heartfelt thanks to those who made it all possible. I am pleased it was a success and enjoyed meeting old and new friends, none the least being able to put faces to names I have read in "9.5". May hope that there will be an even better Get-Together 76.

The winning films were: (1) "The Gallant Masts" by R. D. Spence; (2) "The Hut on T' Moor" by D. Leonard; (3) "And a Silence Ended" by R. D. Spence. Unfortunately, none of the winners were present to receive their awards in person. Past President Malcome Cutmore presented the awards to George Whitfield (on behalf of R. D. Spence) and Ken Valentine (on behalf of D. Leonard and R. D. Spence) respectively.

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# ***Obituary - Leonard Cox,***

## **LAST OF THE 9.5 mm. ENTHUSIASTS**

A heavy blow to his many friends over a wide area of London and farther afield among the dwindling band of 9.5mm film collectors, was the sad news that Leonard Cox had died of lung cancer in a London hospital on Tuesday, August 26th, 1975.

Len, as he was known to countless numbers of film collectors and those who purchased equipment from him for something like 30 years, lived at 67 Brentvale Avenue, Alperton, Wembley. He was in his 67th year.

He became ill in the early part of the year but with characteristic cheerfulness and courage made light of his condition, welcoming friends and collectors to the small room in his home which was packed with films and equipment to the ceiling, until a week or two before his death.

Though Len Cox dealt not only in 9.5mm films and equipment but in 8mm and Super-8 in latter years, the 9.5mm silent gauge remained his first love. He was an honest and generous person in his dealings with the public and collectors who flocked to his stockroom in Brentvale Avenue returned again and again, most of them becoming friends.

Though the rare 9.5mm classics fetched high prices in latter years, Len Cox scorned to make an easy profit on such rarities. At a time when prints such as Siegfried, Metropolis and Caligari were fetching up

to £5 a reel, his price remained at a modest £1.

It was these reasons and also for the warmth of this welcome—and the ready invitation to tea and biscuits—that prompted people to return again and again to the Aladdin's cave and to become Len's friends; some individuals had an unbroken association with him extending to 25 years and more.

Len had incredible sources; almost alone in the seventies he was the pre-eminent 9.5mm dealer for the South of England. Time and again, when collectors had despaired of finding certain items, they would turn up on Len's shelves; his famous lists were eagerly studied all over England.

Apart from the personal loss, the eagerly-awaited trips out to Wembley will be sadly missed by so many. Len Cox was used to buying and selling; though he had retired a year or two ago, he had wide experience of commercial life in London and had worked for a firm of electrical suppliers in the Wembley area for the past few years.

His wife died in 1971. Much sympathy will be extended to Mrs. Joan Jeffery and her son Colin who had looked after Len for the past three years.

Cremation took place at Kensal Rise on Saturday, August 30th, when the floral tributes included one from his old friends in the Vintage Film Circle.



Len Cox was almost the last of the great 9.5mm enthusiasts in the world of film dealers and his knowledge of and affection for the gauge will leave a great gap in the ranks. He will be missed B.C.

Gerald McKee, who had known Len Cox for the past 25 years, writes: "I think I must have been one of Len's earliest customers. As a schoolboy in 1940, I called to see him in response to an ad. in the local paper. Len was very kind to me as a rather inexperienced 9.5mm enthusiast, and was good enough to introduce me to an incredibly reasonable and helpful film exchange service in Ladbroke Grove. I've always remembered this, since it enabled me to see many of the Grand Old 9.5mm Classics at a price I could afford from my pocket money.

"When I started collecting again in the early 1960's, I renewed my friendship with Len and once again he came up trumps with films I badly needed for my collection. He'll be very much missed on the collecting scene; there really was no other service quite like his."

And, a further Tribute, this time from Garth Pedlar.

My father came home from service in the Royal Engineers for a couple of days and took my mother to stay with friends in Paignton. That night their home in Exeter was blitzed. Government compensation was small, and they had to spend the post-war years struggling like so many couples to equip a new home. By 1952 they had saved enough for their first holiday for many years... an event to justify a movie-camera, some film, a projector, a screen, and so on. They couldn't afford any-

thing new, so their dealer introduced them to a second-hand 9.5mm outfit which was to give years of pleasure until the TV took over.

I blew the cobwebs off the film cans in 1967, and asked "Do we have to sell the outfit, or can we find more 9.5mm printed films?" After hours of enquiries in London photographic shops I was directed to a Mr. Leonard Cox at a house in Wembley. For the first time in eight years I beheld shelves of 9.5mm films, all for sale at modest prices. Mr. Cox was as enthusiastic to see a new customer as I was to realise that I would not have to sell our outfit. This was the first time I was to hear his words of encouragement: "Don't buy any you don't want, there'll be plenty here next time you call" and "Remember, if you're not happy with it you can always bring it back!" Before I left the converted box-room where he housed his stock, he gave me some leaflets with the names and addresses of other dealers and clubs, and soon I found myself at the hub of 9.5mm activity, surrounded by dozens of collectors who would not let the gauge die whilst there were more old prints to be tracked down.

Len was modest and unassuming, always glad if you ran a film through on his rewind if it made you happier to select it.

Considering the market he was dealing with, he coped tremendously well, and I can pay him no greater tribute than to say that my life-style may have developed differently and less rewardingly had I not met him and his contagious enthusiasm early in 1967. Let us hope that the films he sold will continue to give pleasure to more and more audiences.

# NOTES FROM THE LIBRARY

By KEN FINCH

The library address has not been printed in "9.5" for the last couple of issues. For the benefit of new members and those with short memories, here it is again.

The Librarian, Mr. K. J. Finch, 76 Amsbury Road, Hunton, Maidstone, Kent ME15 0QH. This may also be an appropriate time to point out to all library members that all fees to the library should be made payable to the librarian by name and not Group 9.5.

I regret that the G.P.O. increased their charges yet again in September which now means that hire charges including postage are as follows:

|         |     |         |       |         |       |
|---------|-----|---------|-------|---------|-------|
| 1 reel  | 58p | 4 reels | £1.02 | 7 reels | £1.57 |
| 2 reels | 68p | 5 reels | £1.25 | 8 reels | £1.67 |
| 3 reels | 92p | 6 reels | £1.35 |         |       |

The actual hire fee still remains at 10p per reel which is the lowest rate at which the library can function. Bookings have not improved over the last year. It may not be worthwhile to continue the library service much longer if the demand continues to dwindle.

There are still some spare films available for sale, mainly shorts, as mentioned in the last issue. An S.A.E. for list please.

The most recent additions to the library available for hire are:—

- 251 The Mail Pilot. Disney Cartoon. 1 reel.
- 252 Down on the Farm. Disney Cartoon. 1 reel.
- 253 Felix the Cat No. 3. The more notched archive cartoons. 1 reel.
- 254 Charlie on Holiday/Kind Hearted Charlie/Charlie's Lunch Hour. Three Chaplin extracts on 1 reel.
- 255 Pianola/More of Mickey's Follies. Disney Cartoons. 1 reel.
- 256 Rockets and Robots/Navy in Action/Victory Parade Fireworks, on 1 reel.
- 257 Yellowboy Laughs at Obstacles, Snub Pollard/Unknown comedy, possibly Paul Parrot. Two notched comedies for the archive section on 1 reel.
- 258 Froth and Flurry, Stan Laurel. Archive notched comedy. 1 reel.
- 259 A Warm Reception. Archive notched. 1 reel.
- 260 Big Business. Archive notched. 1 reel.
- 261 The Demon Rider. Archive comedy western with Will Rogers. Notched. 1 reel.
- 262 Western drama, title not yet known! Can any hirer please identify? 1 reel.
- 263 Coronation of George VI. Documentary. 1 reel.
- 264 In Search of Adventure, Chapter 2. Documentary. 1 reel.
- 265 In Search of Adventure, Chapter 3. Documentary. 1 reel.

There are further titles in preparation to be announced in the next issue of the library notes including some multi-reel features which will be available for hire on 900ft. spools and under Archive hiring conditions only. Needless to say these are some of the films which were rare on 9.5 twenty years ago.

# Collecting

with MAURICE TRACE



In the last issue of "9.5" Ken Finch was regretting the fact that members hardly use the Group Film Library. This is a great pity for not only is it the only 9.5mm library in the country but also there are many interesting titles.

One film well worth seeing is "Down Channel" which also has a very curious history. The picture is British, written and directed by Michael Barringer, and was made in 1929 during that curious twilight era of the Silent Cinema. This was the time when the Talkies were beginning to sweep the land, but silent productions were still being completed. Some were abandoned and completely reshot as Talkies while others had a few dialogue sequences added.

However "Down Channel" received no such special treatment. The cost of sound was no doubt considered prohibitive for a company such as New Era and the producers probably expected to recoup costs by playing the remaining silent cinemas. But for some reason this did not happen—the film was put on the shelf and it did not come off. It never played in a commercial cinema.

But surprisingly in 1935 it appeared on 9.5 in a two reel version. Whoever was responsible for this piece of initiative deserves a great deal of praise, for from the 9.5 evidence this is a very good film. A Yachtsman (Henry Victor) takes his son (Christopher Anthony) away from his slut of a wife and becomes involved with smugglers. Nixon (Alf Goddard), on the run from the Law sails with him and forms an attachment to the child. When Nixon hears that the child's mother is dead and the father is suspected of her murder he decides there is only one thing to do. . . . .

"Down Channel" is a rather uneven picture but is well out of the rut which the British Cinema was firmly stuck in at the time. There is some good location work and the sequence where Henry Victor reclaims his son is quite remarkable. One hardly sees his face while the camera concentrates on the wife and swings to and fro in recreating her alcoholic haze. If you have not seen this film yet copies often turn up on the second-hand market, or why not hire a print from Ken?

The 9.5mm films with Douglas Fairbanks rarely appear on dealers'



lists, but our library has three available for hire. These come from the early days of one of the Cinema's few super-stars. Douglas Elton Ullman was born in Denver in 1883 and appeared on the stage in the early part of this century using the name Douglas Fairbanks. In 1915 he was lured to Triange Films where he made his screen debut in "The Lamb" (one of the library titles as "A Wild And Woolly Lamb"). He was paid 2,000 dollars a week with 500 dollar rises every six months for three years.

"The Lamb" was based on a story by D. W. Griffith, who allegedly also supervised the production — the actual director was Christy Cabanne. Doug played an apparent weak and timid man who soon showed everybody what he was capable of. Fairbank's renowned athletic prowess was displayed when he wrestled a lion, let a rattlesnake crawl over him and indulged in some hectic fights. D. W. Griffith was not impressed and told him to join the Keystone Comedies!

Although the Triange executives disliked "The Lamb" it did good business and more productions were planned. Number 11 was "American Aristocracy" made in 1916 as a 5 reeler and later turned out by Pathescope cut down to 180 feet! This too is in our library and shows how Doug (as a malted milk manufacturer) discovers he is smuggling dynamite into Mexico.

The third Fairbanks for hire is "The American", alias the 1916 "The Americano" directed by John Emerson from an Anita Loos script.

Set in a mythical kingdom this was the by now standard romantic adventure type of film Doug specialised in. Later he was to leave Triange and appear in such famous features as "The Three Musketeers", "Robin Hood" and "The Black Pirate". These early efforts are highly entertaining and very interesting—one's main anguish is that Pathescope cut them so drastically.

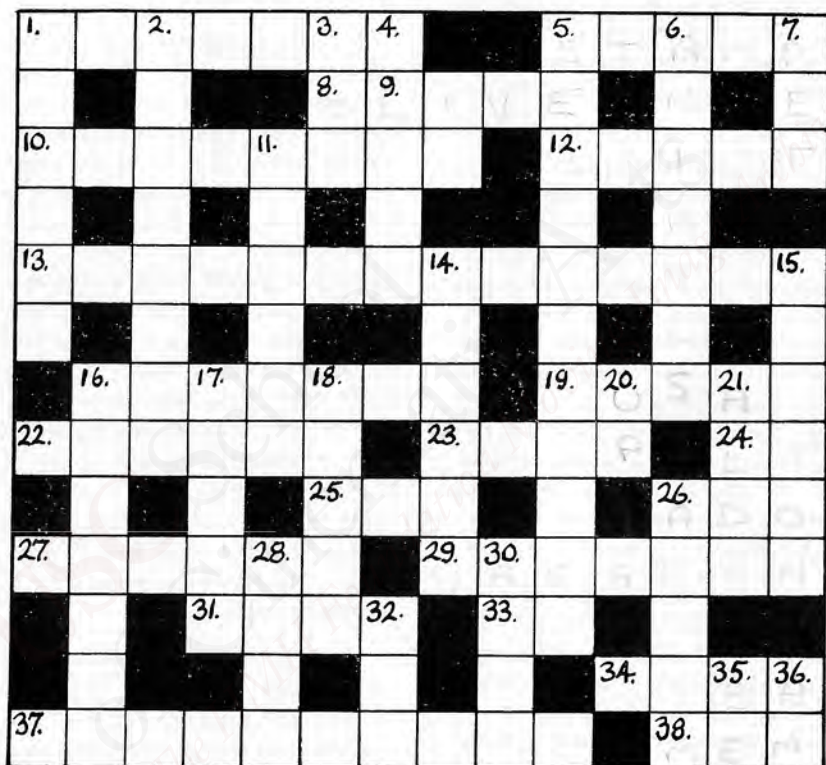
A more substantial print in the library is "The White Flame", the last part of "Sonnen Über Dem Arlberg", a 1931 German film made by Arnold Fanck. This is unlike most of Fanck's doom-laden mountain films and is a delightful and inventive comedy. It was filmed in the Arlberg in Austria where a "fox and hounds" race takes place. Two skiers set off (the foxes) and after a few minutes everybody else follows to catch them (they are the hounds). The two foxes are Hannes Schneider and Leni Riefenstahl and most of Pathescope's three reels is taken up with the exhilarating chase. Completely different from today's offerings, it is charming and also brilliantly photographed.

These of course are only a few of the many titles in the Group 9.5 library. Just 5p and a SAE will get you the full list of over 200 titles and the hiring rates which are incredibly cheap. Now the winter months are with us this is just the time to see some of those films you never quite got around to in the past —and if you are thinking of buying a certain title and not too sure if you will like it, then why not hire a print first?

# Collectors Crossword No. 3

In the answers, all names are surnames unless otherwise indicated in the clues.

Where an answer consists of more than one word, the number of letters per word is shown in italics.



## ACROSS

1. She directed Betty Balfour in the 1928 BIP comedy *A Little Bit of Fluff* (2SB.30038).
5. Missing from the name of Enid Taylor who features as Susie in that film.
8. Popeye's girl-friend. (Forename).
10. One of the founders of the Vitagraph Company, who directed the 1907 *Haunted Hotel* (Novascope, C.1039) and the 1924 *Behold This Woman* (on 9.5mm as *The Romance of a Star*, 4G.10.279).

12. He was scenarist of such BIP films as *The Manxman* (2SB.30070), and of such British and Colonial films as *The Last Crusade* (S.560). (Forename).
13. Colloquial title given to the combined version of Fritz Lang's Siegfried (4S.729) and *Kriemhild's Revenge* (4S.737) filmed in 1922/24 in Germany. (10, 4).
16. Renowned German cameraman who came to work for BIP, filming *The Informer* (3SB.30034 and SB.808), *Piccadilly* (3SB.30030 and 2SB.799), the 1928 *Moulin Rouge* (2S.30008) and the 1928 *Tesha* (30037).
19. Ivor Novello's role in the original German title of *The Gallant Hussar* (2S.30013) directed by Geza von Bolvary in 1928.
22. He directed *Gribiche* (6G.944, 4G.10.128 and S.530), *Carmen* (2S.627 and 20G.4.000/3), and *Mists of Error* (2S.533 and 4SB.4.353).
23. Harold Lloyd took one *To Paradise* in an excerpt from his 1921 comedy *Never Weaken* (3G.810 and S.527).
24. Usual abbreviation of the rank Henry Edwards plays in *The Further Adventures* (2SB.20058), directed by Bill Kellino in 1927.
25. Common description of the silent "period" of the cinematograph.
26. Collectors tend to divide Patheoscope release into "gems" or "much—about nothing".
27. The polite, attractive BIP actress who stars in *The Wrecker* (SB.30003 and SB.802), *A Light Woman* (on 9.5mm as *Dolores*, 2SB.30039), *Balacava* (2S.30004) and *The Clue of the New Pin* (2SB.30080). (Forename).
29. The original Charlie Chaplin title you can reconstruct by splicing *First Violin First* (2G.10.330) to *Gipsy Life* (SB.669), but with the end "frame" missing!
31. One of the mischievous carpenters in Arnold Fanck's 1931 *The White Flame* (3SB.30076).
33. The country which produced the most films.
34. One of the *Rival Tribes* in Reginald Barker's 1916 Triangle Film *The Captive God* (3G.10.009).
37. The 9.5mm release title of David Smith's 1925 Vitagraph *Steele of the Royal Mounted* (S.633). (2, 3, 5).
38. They were *o'War* in the 1929 Laurel and Hardy film from which Patheoscope edited *Rowing Around* (M.30544).

## DOWN

1. She is the President's daughter in John Emerson's *The Americano*, the 1916 romantic Triangle comedy starring Douglas Fairbanks snr. (on 9.5mm as *The American*, 3G.10.010).
2. He directed *The Desert Rider* in 1924 (Novascope, S.1002), and *The Fighting Doctor* in 1926 (on 9.5mm as *The Wrestler*, S.681).
3. Missing from *Life is All Fun*, an excerpt from Harold Lloyd's 1919 *From Hand to Mouth* (135 & 136).
4. He directed Walter Forde in the 1926 comedies *Walter Tells The Tale* (SB.30104) and *Walter's Paying Policy* (2SB.40095).
5. The original title of the 1924 Our Gang comedy from which *House of Mystery* was edited (M.5014). (5, 6).
6. Popeye told us to *Be Kind To them* (M.30372).
7. Collette Darfeuil shows that *Ours is the Baby* (SB.848).
9. Missing from *Brotoheers Love*, the 9.5mm version of Frank O'Connor's 1925 Gotham *Heroes of the Night* (2S.658).



11. He features as Antonio in Victor Tourjansky's 1923 Albatros film *The Undying Flame* (2S.547).
14. He features as Dr. Krafft in the 1929 *White Hell of Pitz Palu* (4SB.30054). (Forename).
15. He features as Mr. Cregeen in Alfred Hitchcock's 1928 *The Manxman* (2SB.30070).
16. He directed the 1931 Pathe-Nathan thriller *Gloria* (4SB.817).
17. She features as Bessie in Arthur Robison's 1929 BIP film *The Informer* (3SB.30034 and SB.808).
18. What *Life is* to William Collier snr. in a 9.5mm release (G.10.054).
20. What Laurel and Hardy were *Washing* in an excerpt from James Horne's 1935 comedy *Thicker Than Water* (D.30556).
21. He features in Jean Renoir's 1929 *The Tournament* (3SB.852). (Forename).
26. The 9.5mm release title of an excerpt from the Mermaid comedy *April Fool* (D.30061). (1, 1, 3).
28. The machine which Bebe Daniels operates in *Harold—Waiter* (G.10.124).
30. She features as the mother in Victor Saville's 1928 BIP film *Kitty* (2SB.30071).
32. He supports Charlie Chaplin in most of his Essanay and Mutual comedies such as *Work* (on 9.5mm as *Charlie at Work*, 2SB.30470). (Forename).
35. First word of a 1933 Mickey Mouse title (M.30501).
36. The sort of *Accidental Champion* that Jimmy Adams is in *High And Dry* (SB.30051).

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## For Sale

Pathe Son projector with case, instruction book and new transistorised sound unit (not fitted) complete, but requires some attention; Sound film "Historic London". Pathe Lido camera — "new"; Dekko camera (faulty) but lens and case fit Lido. Best offer over £30,000 for lot, or would exchange for 9.5mm or 16mm railway films.—Clemens, 133 High Street, Pershore, Worcs. Tel: Pershore 3439.

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## Wanted

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## Films Wanted

"The Blue Light" SB/30084. Complete 4-reel version, in good condition. Send details and price wanted to:—Mark Gray, 5 Dudley Drive, Hyndland, Glasgow G12 9SE.

## LATE NEWS

### 9.5mm Film Competition and Meeting SPAIN

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at CALELLA (Barcelona)  
Last day for receipt of films 2nd February.  
Films to be sent to:—  
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We learn from Valentine-Cook Ltd. that they now can supply, from stock, extension arms for the Pathe 200B projector. These allow the use of 900ft. reels with the attendant advantage of greatly increased uninterrupted programme capacity. They are being offered at £1.50 per pair. Take-up and rewind belts for the extended spool arms are also available at 50p each.

# Who are those forgotten stars ?

To mark the 50th anniversary of the gauge we decided to publish something more ambitious than a catalogue. We selected at random 160,000ft. of 9.5mm printed films known to have changed hands on the open market in the last four years:

COMEDIES : FEATURES : CARTOONS : NON-FICTION  
etc.

Historical information began to pour in from libraries and researchers all over the world. THE RESULT:

## THE ENCYCLOPAEDIA OF 9.5mm SILENT FILM RELEASES Volume 160,000 feet

Detailed information includes (where known) original titles if changed, principal cast, director and other technical credits, year of release, country of origin, a brief synopsis, Pathé or Novascope catalogue numbers, approximate running times and lengths (notched titles replaced by running).

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# **SUBSCRIPTIONS**

Subscriptions expired on 31st August, 1975. Little more than half of the present membership has paid up to date.

We regret that this will be the last issue of the magazine which we will be able to send to those members who have not paid their current subscription. Individual reminders cannot be sent out at current postage rates.

Please do not let Group 9.5 down.

**"DON'T DELAY, SEND TODAY — THAT  
MEMBERSHIP SUB. YOU FORGOT  
TO PAY".**

# GROUP 9 5 BALANCE SHEET - 1974/75

## INCOME FOR YEAR ENDING 31ST AUGUST 1975

|                                |               |          |  |
|--------------------------------|---------------|----------|--|
| Brought forward 1. 9. 74       |               | 444. 70½ |  |
| Subscriptions :                |               |          |  |
| Late                           | 1. 50         |          |  |
| Current                        | 514. 59       |          |  |
| Future                         | <u>32. 09</u> | 548. 18  |  |
| 1974 Get-together :            |               |          |  |
| Tickets                        | 120. 79       |          |  |
| Programme Ads.                 | 10. 50        |          |  |
| Raffle                         | 19. 05        |          |  |
| Refreshments                   | 13. 06        |          |  |
| Film Competition Fees          | 3. 50         |          |  |
| Bring & Buy                    | <u>14. 77</u> | 181. 67  |  |
| Magazine ads.                  |               | 75. 00   |  |
| Sale of badges                 |               | 5. 00    |  |
| Donations                      |               | 11. 84½  |  |
| Record Hire                    |               | . 35     |  |
| Sale of back numbers (Mag.)    |               | 16. 36   |  |
| Jubilee Film hire (Lights Out) |               | 8. 80    |  |
| Bank Interest                  |               | 2. 50    |  |
| 1975 Get-together tickets      |               | 22. 00   |  |

£1, 316. 41

## EXPENSES FOR YEAR ENDING 31ST AUGUST 1975

|                                                      |                |         |  |
|------------------------------------------------------|----------------|---------|--|
| Hillary Press Ltd. for magazine printing             |                |         |  |
| Summer 1974                                          | 200. 00        |         |  |
| Autumn 1974                                          | 165. 00        |         |  |
| Winter 1974/75                                       | 194. 00        |         |  |
| Spring 1975                                          | <u>180. 00</u> | 739. 00 |  |
| Magazine Distribution (including labels & envelopes) |                | 93. 17  |  |
| Telephone and General Postage                        |                | 10. 36½ |  |
| 1974 Get-together :                                  |                |         |  |
| Tickets & programmes                                 | 8. 00          |         |  |
| Trophies & engraving                                 | 18. 15         |         |  |
| Refreshments                                         | 43. 80         |         |  |
| Insurance                                            | <u>3. 50</u>   | 73. 45  |  |
| 1975 Get-together :                                  |                |         |  |
| Hire of hall                                         | 64. 00         |         |  |
| Tickets                                              | <u>2. 05</u>   | 66. 05  |  |
| Printing & stationery                                |                | 8. 29   |  |
| Rose Fowl for G. Clarke                              |                | 7. 50   |  |
| 16mm copy of 'Lights Out'                            |                | 26. 10  |  |
| Bank Charges                                         |                | 1. 11   |  |
| Corporation Tax                                      |                | 4. 08   |  |
| Committee travel expenses                            |                | 63      |  |
| Cheque R.D.                                          |                | 2. 25   |  |

Credit Balance

284. 41½

£1, 316. 41