

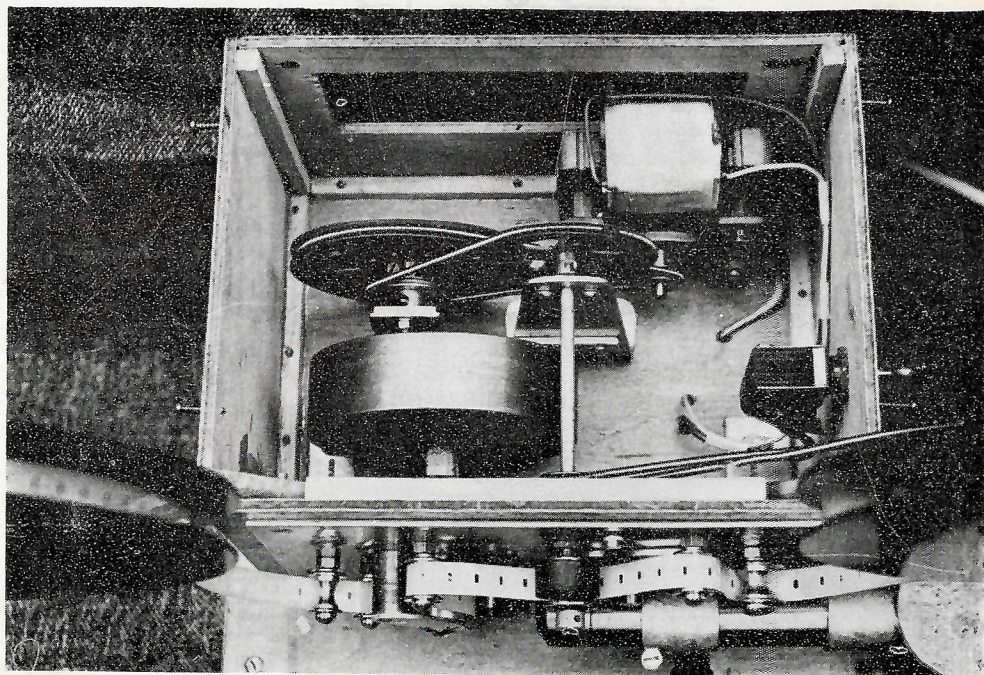
9.5

Magazine for the 9.5mm
cine enthusiast

Quarterly/35p

Autumn 1974

A Novel Optical Sound-film Player
The Future of Nine-five
Collecting — Maurice Trace/Garth Pedler



LIGHTS OUT...

and the stars appear

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(plus 25p. postage and packing)

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"GOLDEN JUBILEE FILM ACCOUNT" and send to:
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LIGHTS OUT...

and the stars appear

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9.5

*a quarterly magazine for
the 9.5mm cine enthusiast*

Published by
Group 9.5

Autumn 1974 No. 10

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

COVER PICTURE: Top view of the optical sound-film player described on
page 9. More illustrations on page 8.

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

by THE EDITOR

A Well-Earned Respite

After eight and a half years of editing and producing '9.5', Gordon Clarke has more than earned a rest from these duties. Those members of Group 9.5—and they must surely number many—whose principal benefit from membership is derived from receipt of the magazine, owe him a considerable debt of gratitude. He has set a formidable standard for any newcomer to the task to follow.

A Time to Reflect

Gordon's editorial in the Summer issue raised the thorny topic of filming costs; that 9.5mm has now become the most expensive gauge for amateur film production suggests that a brief review of the situation in which we now find ourselves would not be untimely.

It has always been possible to broadly divide amateur film-making activity into two distinct categories. The first of these covers that kind of movie-snapshotting, the aim of which is to secure fragmented records of personal interest only to the individuals concerned, their families and (possibly) their immediate circle of relatives and friends. To such users, who almost certainly constitute the majority of cine-outfit owners, the running costs of filming are of major significance. The second category covers the more serious enthusiast whose

work is aimed at a wider audience. To this latter kind of user, costs may be less important.

Into which of these categories do the greater number of today's nine-fivers fall? There's the 64 thousand dollar question.

The very fact that he continues to work with the gauge might at a first glance suggest that the nine-fiver could not be other than a serious enthusiast. If so, with every foot he films carefully pre-planned, should filming costs worry him all that much? They obviously do, because in reality his enthusiasm is of a rather specialised kind. It is directed more towards the gauge itself; to the mechanics of film production and projection, rather than to the expression of ideas through the medium of film. Costs, therefore, remain important to him.

How such costs are to be kept to a level which will enable nine-fivers to continue filming is a problem likely to be solved only by the continuing enterprise and ingenuity of the specialist dealers together with the co-operative patronage of nine-fivers themselves. But those involved in any such effort must recognise that their reward is unlikely to be more than survival of the gauge; dreams of a potential mass-market for 9.5mm represent a form of self-deception which any realist must by now have dismissed. The social and economic conditions under which the gauge was intro-

duced and under which it flourished have long gone beyond recall. No major manufacturer today is likely to be interested in investing money in reviving any guage, whatever merits it may possess and however many these may number, because he can secure a bigger and far more certain return on his capital investment by developing new lines of equipment for the existing, popular, mass-user guage.

Would it not therefore be both more realistic and more constructive at this point in time to determine that future effort is directed towards making sure that 9.5mm does survive both as a workable guage for the amateur film-maker and a golden treasure-house for the vintage film collector? Rather than persuing dreams of conquering a market which already reels under the avalanche of publicity and hard-sell lavished upon it, might it not be worthier to busy ourselves in making sure that 9.5mm continues to exist—in a useful capacity—so that the interests of present devotees continue to be served and those of new ones gained? If, to achieve this aim, film and equipment costs have to remain at a higher level than those of other guages, this must be regarded philosophically as the cost of adopting a unique and individual approach to the hobby.

Ideas, Opinions

The foregoing comments represent, of course, nothing more than one individual's attempt to rationalise the present nine-five situation.

It happens that they are somewhat at variance with points raised elsewhere in this issue by Ken Wordsworth. And they will almost certainly be hotly disputed by some. What matters is not so much whether they are disputed or whether they are not, but that if you have strong feelings either way, you write to us about them. '9.5' exists to reflect the ideas of Group 9.5, just as much as to report upon their activities and achievements. If it is to serve the Group as effectively in the future as it has done in the past, it needs continuing feedback from members. So, how about it? Will you venture a stamp and a postcard or letter with your thoughts on the subject? A few moments of pen-chewing could help shape both the activities of the Group and the content of future issues of '9.5' significantly.

And an apology to advertisers and others

The copy deadline for display advertisements for this issue was September 10th. As this date passed, each morning's mail delivery was scanned with mounting hysteria, and yet nothing was forthcoming. As these lines are written, the calendar stands at October 7th, so in order to ensure that readers shall receive this Autumn issue before the dead of Winter, we are going to press with just a few repeats of previous ads. The Editor offers his apologies to any advertisers who may have had a particular wish to communicate with readers at this time. And our apologies, too, to all readers who will receive this issue later than has been usual.

GROUP 9.5 LAPEL BADGE

25p each, from Ken Valentine

Letters

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

Dear Sir,

May I pass on to fellow members of the group what I hope will be some useful information.

For those who lack adequate projection-throw distance, Messrs. Harringay Photographic are offering some Specto lenses, 1-in. focus, f/1.9. These were originally produced for Standard 8mm use, but will fortunately also adequately cope with the 9.5mm film image.

I am now using one of these lenses in my old Specto 100B and at a throw of 15 ft. I can more than fill a 50-in. screen. A friend of mine with a Pathescope 200B has sleeved up one of these lenses so that it will fit this model projector, and he has obtained equally satisfying results.

The price of this lens is very modest; £1.50 plus 10p postage and packing. I can thoroughly recommend it for this non-standard purpose.

PAUL T. MARTIN
Tyseley Birmingham

Dear Sir,

It was with regret that I read of Gordon Clarke's decision to relinquish his mantle of 9.5' magazine's editor. I am sure he has done more to keep the 9.5mm flag flying in the past few years than anyone could imagine. Certainly he deserves a resounding vote of thanks from nine-fivers everywhere. Let's hope his new Cineprint venture flourishes!

Incidentally Garth Pedlar's comment regarding the Pathescope 'ban' on 'blue' films on 9.5mm is no doubt one of the contributing reasons for their demise. Ethics are admirable but do not make for successful business if taken to the

extreme. I am sure the issue of glamour films (especially in colour) would have staved some of the rush to 8mm. I imagine most of Walton's 9.5mm sales were of their glamour/pin-up series which although far from 'blue' seemed to satisfy that section of film collectors. Whilst the issue of 'pop' records subsidises the issue of classical records, so sales of films most in demand can help to cover the issue of classics of the past etc. Perhaps Novascope might still find this policy successful today!

GRAHAME L. NEWNHAM
Calmore, Southampton

Dear Sir,

Whilst I agree with all that Gordon Clarke has said about the cost of film stock on our gauge I cannot for the life of me see what we as individuals or our dealers can do about it. I do know that some of our dealers have been for quite a long time making endeavours to find an alternative source of supply to the two that we have at present. Every known manufacturer has been approached but none seem prepared to give it a try at a price that the dealers can afford to pay. There are some who have just refused to even discuss the idea and others who would possibly supply, only possibly mind, if an order was placed for a gigantic amount of film at least three times our present consumption and paid for in advance. Which of our dealers or Group 9.5 members have that sort of capital, even collectively? It seems to me such a pity that they all have this 'play safe' attitude especially when sales of cine film on the other gauges cannot be very

spectacular for we are well aware of which brand most people buy on the other movie gauges. Any well-known manufacturer prepared to come into our market at the right price and with only as much advertising as is given to their 8mm sales could put 9.5 well and truly back on the map and capture the market on our gauge. We were promised this, I well remember, some years ago if we all increased our consumption of film. We did exactly this and the manufacturer concerned promptly did an about turn and the promises were never really fulfilled.

We apparently have to pay any price the manufacturers demand or go without.

Hoping that I have not rambled on too long.

KEN FINCH
Maidstone, Kent

Dear Sir,

Walking through the West End a few days ago, I saw a copy of your Spring 1974 magazine on sale. Having failed to pursue my interest in the gauge for many years, I bought the copy, and soon found myself being reminded of what was once familiar ground.

I was glad to read that a firm called Novascope Ltd is issuing 9.5mm prints as Patheoscope once did, and to see these being enthusiastically reviewed by Maurice Trace. However, I should like to point out an error in his review of **Charlie the Bricklayer**, an excerpt called **Charlie's Lunch Hour**, which should not be confused with a 60 ft. reel of the same name taken from the 1914 Keystone **The Property Man**. This is wrong, for this 60 ft. **Charlie's Lunch Hour** did not come from **The Property Man**, but from **Behind the Screen** which is on 9.5mm as **Movie-Making**.

I remember this well, because back in the 'thirties I spent a whole afternoon trying to work out where in **Movie-Making** the excerpt should

go. In the end I had to compare **Movie-Making** with my 16mm copy of **Behind the Screen** and found that Pathe-Baby altered the editing at a crucial point in the film. I quote from some notes I made at the time:

In the 16mm version, which is more logical, the sequences are:

- (a) Charlie is marched off stage-left after proving helpless at making a film set.
- (b) The "Charlie's Lunch hour" sequences.
- (c) Eric Campbell marches Charlie off to the studio workshop where Charlie saws a plank and bashes Eric with it.
- (d) The producer awakes the stage-hands from lunchtime nap, but they rebel and march into the workshop to strike.
- (e) Edna peers round to watch them.
- (f) The strikers leave the workshop and Edna Purviance ("Dolly" in the 9.5mm version) takes a chance at becoming a film-star.

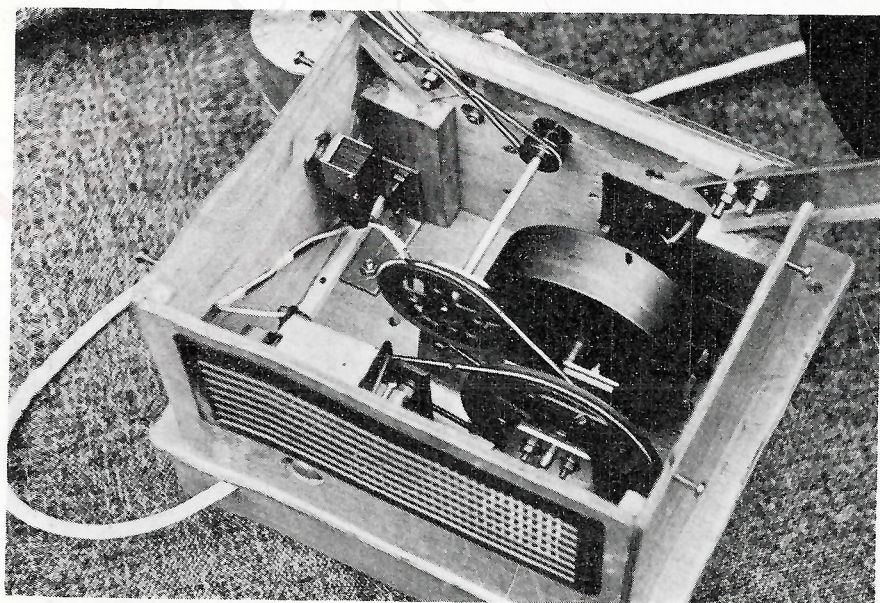
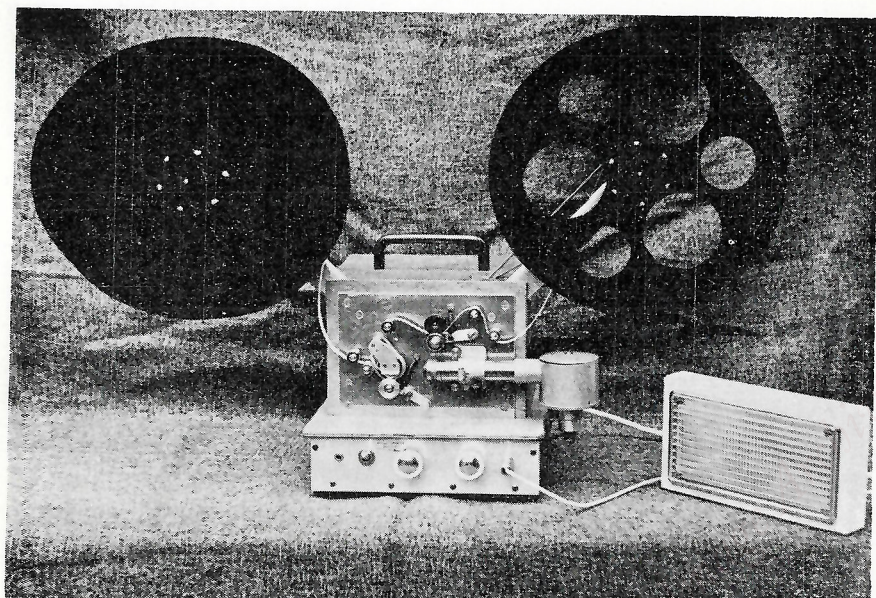
In the 9.5mm **Movie-Making** version, the sequences are:

(a), (e), (c), (d), (f). This makes it very difficult to work out where **Charlie's Lunch Hour** should go without destroying the continuity. So it is better to move the stray sequence (e) if you wish to insert **Charlie's Lunch Hour**.

Incidentally, Maurice Trace refers to **Charlie's Lunch Hour** as being No. D/10318. This suggests it had running titles, and I remember very well that all copies were notched.

I must congratulate you on a very well-edited magazine, and shall look forward to getting my copy quarterly in the future. Who knows, I may start collecting 9.5mm prints once again!

CLIFFORD ANTHONY
London, S.W.19



A NOVEL OPTICAL SOUND-FILM PLAYER for 9.5 mm . . .

by Geoffrey Price

Despite the very many cine editors and viewers currently on the market, I have not yet seen any piece of equipment intended to reproduce just the **soundtrack** of a film.

With this in mind, I set to work with an old **soundhead**, and came up with the 9.5mm optical sound film player which I shall now describe.

The unit, which is mains-powered, is built into a **wooden** case. Except for the speaker, it is completely self-contained.

The drive, instead of being by the more conventional sprocket-wheel, is provided by a rubber capstan in a similar way to that employed in tape recorders; the film is maintained in contact with the **capstan** by a sprung guide roller. The correct speed of rotation for the **capstan** was achieved by trial-and-error, using "Meccano" spring belts and pulleys in conjunction with a synchronous gramophone motor. This is quiet-running and produces an absolutely constant speed.

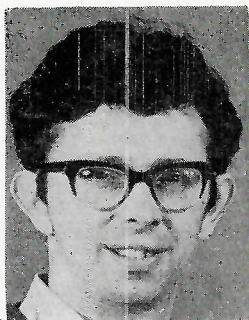
The sound drum itself, together with the flywheel and optical equipment, were from an old soundhead. They were easily mounted on to a 12 swg aluminium plate. Additional rollers were of the 'Gem' and 'Son' variety and were provided by Messrs. Valentine-Cook Ltd. The **internal** structure was fabricated also from 12 swg aluminium alloy, but incorporates bronze bearing blocks.

Amplification for the photo-transistor is obtained from a small, built-in transistor pre-amplifier and medium quality power amplifier. There is also a socket between the pre-amp and the main amplifier so that an external power amplifier may be used if needed. This socket is also **useful** for tape-recording from the soundtracks.

The results I have obtained from this piece of equipment have been very pleasing. I have also found the unit to be very handy for the editing out of damaged sections from sound prints.

Collecting

with MAURICE TRACE



"Belles of Liberty" was made by the American L-KO Motion Picture Company (yes—that really is how you spell it!) in 1917. The Belles were the studio's beauty girls and the Liberty refers to Liberty Loans which were a form of National Savings to finance the War effort. L-KO was one of dozens of film companies set up to cash in on the fabulous success of Mack Sennett's Keystone Comedies. Most of these outfits made crude sub-standard imitations, but L-KO scored over most of their rivals with a better quality product and the use of ex-Sennett employees.

Henry Lehrman worked at Keystone for some time and actually directed Chaplin in some early comedies. He moved on to greener pastures and eventually founded L-KO (it stood for Lehrman Knock Out!) in October 1914 and immediately started copying the Sennett style. He had four producing units, directed by George Nichols, Harry Edwards, Rube Miller and himself. Release was through Universal and at times it was difficult to tell the imitation from the real thing.

When Lehrman departed from the company his place was taken by the Stern brothers, but the policy remained the same, as can be seen from "Belles of Liberty". Sennett was famous for his Keystone Kops—so here we have a similar band

of mad policemen. The Sennett Bathing Beauties were all the rage—hence the appearance of "The Famous L-KO Beauty Girls" who actually get star billing in this film.

However the real stars are Eva Novak, Caroline Wright and one Frenchie Bianchi, another Sennett refugee, who later became famous as Monty Banks. He plays one Harold Hatband who, together with his friend Sammy Spatts, pursue the two leading ladies (known on the screen as Trixie and Pixie). Playing some part in the proceedings as Sammy's father is Rube Miller, taking a rest from directing.

Originally "Belles" was a two-reeler, but Novascope have trimmed it down to a very full 400 ft. The main omission is a lengthy and superfluous sequence in which the leading characters watched a parade. The credits are the original L-KO titles and then it is straight into the plot—or what little story there is. Like most comedies of the time the plot was usually very thin and just a peg to hang on a sequence of slapstick scenes.

After a brief scene establishing Trixie's love for Harold we are plunged into an orgy of slapstick, with people running in and out of rooms, up and down stairs, falling over, firing revolvers and of course falling into an indoor swimming pool. Harold and Sammy manage

to drive their car into this, after which the girls announce that they are going to get ready for their Liberty Loan Rally. By 1917 America was fully engaged in the War and these rallies were very popular and a great deal of cash was raised, but not at this particular party as Harold turns out to be broke.

A quick change of scene (by the sub-title "Some Lively Honey-moon'!") brings us to the chase climax with the eloping couples pursued by an irate crowd and the local police force. There is some clever work jumping from a car to a tram and an almost surrealist scene in which the police weave in and out of the tram's path. A Justice of the Peace is lasooed and tries to marry the couples while running behind their car. Having thrown off their pursuers (or more likely neared the end of the second reel) Harold and the gang kiss behind a giant umbrella and smile sheepishly at the camera.

Although the action has been described in some detail, words cannot describe the acrobatic goings-on. It is purely visual farce and very well done. If at times the story seems illogical and complete nonsense, well then that's all part of the zany fun! None of the performers has much chance to create a personality but all are highly adequate for their roles.

Mario Bianchi was born in Italy in 1897 and entered films in America with a small bit in a Mack Sennett—Fatty Arbuckle film. He became Frenchie Bianchi and then

Monte Banks in a series for the Warner Brothers. Eventually he changed to Monty Banks and came to Britain in 1928 to act in "Adams Apple" ("Monty, Custom's Official" on 9.5mm) and "Weekend Wives" (once available as a Pathescope two reeler). He rapidly became better known as a good comedy director and was responsible for "No Limit", a film which needs no introduction to nine-fivers. His last film was "Shipyard Sally" in 1939 and Monty Banks died 11 years later.

Apart from his British films he is probably best known for some hair-raising stunt comedies made in America. He was both an acrobat and a dancer, and both qualities can be seen in many of his comedies. He was a fairly small man (5 ft. 5 in.) and was a neat dapper dresser. His appearance throughout his film career changes very little.

The director on "Belles of Liberty" was James Davis, who had directed several episodes of "The Hazards of Helen" serial. In 1916 he had managed the Vogue studio before turning to direction again. The leading lady, Eva Novak, graduated to features and was much in demand throughout the 'twenties. She appears to have disappeared with the arrival of sound.

For those of you looking for a good slapstick comedy, a farce from the times when films really moved, then "Belles Of Liberty" should go on your shopping list. It may not be the best comedy ever made and some of the edges still show, but overall it is fun.

THE FUTURE OF 9.5

By KEN WORDSWORTH

It has been stated that there has been a dearth of articles with a definite modern flavour. I hope this will help. This article deals not only with the present position of 9.5 but also its future. Gordon Clarke has said that the present cost of 9.5 raw stock is the main deterrent to stop any newcomer taking up the gauge. He says that reducing the price of raw stock should be the prime concern of Group 9.5. I would agree with him in both cases, up to a point.

However, I don't think the price of film stock is as relevant as is often quoted. I think the cost of equipment is far more relevant. At the moment 9.5 stands at a great disadvantage in not having a reasonably priced projector available. However, something is being done in this respect. The new 9.5 Super Automatic projector from Cine Technique is one example. This can be bought in four versions. The basic model is Silent with 12 volt 250 watt I.Q. lamp, Maltese Cross, Choice of Zoom or non zoom lens, non automatic feed. Model two is with automatic film feed. Model three is with the addition of a Magnetic sound head. Model four for magnetic and optical sound. The machine can be bought in its cheapest version and upgraded by additions to the base to any of the more advanced versions. A prototype has been demonstrated to Club 9.5 members in Paris.

Incidentally, 9.5 in Britain is suffering from a severe lack of news of new 9.5 developments. This projector was announced in the french 'Club 9.5 of Paris' magazine months ago. The first mention in Britain was in

the summer edition of Group 9.5 magazine, but without any details of the projector. The Group magazine appearing as it does quarterly is bound to be way behind with news of developments, but in the last year it has been practically the sole source of any 9.5 news in Britain.

The news of a Bell-Howell Super 8 projector being converted to 9.5, and displayed at Albi. These machines should be on sale in Britain around December, and should be reasonably priced.

In addition to the enterprising work of Nine Five Services converting Super 8 Bell-Howell cameras to 9.5, in France Muray have converted two B & H cameras, and displayed them at Albi.

Another hopeful piece of news gleaned from France is that some employees from the Heurtier factory at St. Etienne have started their own firm, and will be making a new 9.5 projector.

I have not seen any mention in this country of the French laboratory AECTM in Marseilles which is cutting down 16mm camera film to 9.5 (On a machine designed by a Swiss engineer member of Berne 9.5 club). They have for sale Ektachrome 125, two speeds of Kodak monochrome film (50 and 200 asa), Ilford 80 asa and Eastman negative film. They provide a processing service for all these films, in connection with the local TV labs.

There are possibilities here for using new colour films in 9.5. For

those who like variety and experimenting. It wouldn't in this case be any cheaper. It would be slightly more expensive than 16mm film. The firm will cut down customer's own raw stock to 9.5. A chance here to try Agfacolor (which, I believe, can be bought non process paid on the Continent). I see in a recent photo book that this film can be processed with the Agfachrome kits. Also it could probably be processed in the Ferrania process but not for the best results, I expect. Perutzcolor would be another possibility. I see Microfilms advertise processing of this film.

Incidentally, when this machine was with the Berne club they used to cut down Agfacolor film and the Swiss Agfa labs would process the film, but they will not do this any more.

9.5 dealers (who are 9.5 enthusiasts) have done and are doing a great deal to help the gauge. What can Nine Five enthusiasts themselves do? Well, in France, one of them took with him a dossier on 9.5 on holiday to Japan and arranged a meeting with the Fuji company. The result was that later he received a letter from them saying it was not impossible that Fuji might bring out a new 9.5 camera in the future. Nothing definite, I know, but they did recall their French agent to Tokyo in connection with this.

In the past, two French 9.5 magazines have suggested a meeting between nine-fivers and the manufacturers. The second attempt—this time by Club 9.5 of Paris—looked as if it would be very successful but had to be cancelled because of the student riots in Paris at the time. What can nine-fivers from Group 9.5 do to help their chosen gauge and bring down the price of film? In the case of film stock the more we use, surely the greater

the chance of price reductions. Also, any representations with the manufacturers would be better for uniting with 9.5 organisations abroad. Import duties haven't helped us in the past 9.5 (K.2 has always been quite appreciably cheaper than its 16mm equivalent in France).

Ted Smith could probably write pages on his attempts to interest manufacturers to supply 9.5 colour film. Also of his research into methods of slitting and re-perforation. He has considered cutting from 70mm instead of 35mm, which would be more economical, especially since offcuts from 70mm can be bought fairly cheaply from film studios.

A reader mentions the lack of up-to-date Disney or Tom and Jerry colour cartoons. Prices, of course, are kept down by large sales. I wonder, though would Walton Films, having acquired Home Movie rights for T & J in 8mm, have to pay any more royalties if they issued in 9.5. They do still have the equipment to do so (at least to cut down from 16mm as they used to do).

In France last year 9.5 films won prizes in National competitions including a first prize.

Any nine-fiver who shows a film taken with a Prince Camera, using 9.5 K.2 (correctly exposed) to people who are either 8mm users or non cine users, will be doing the gauge a power of good. And now that 8mm users can have their beloved gimmick ridden cameras converted to 9.5 to use a film, more expensive but capable of better definition, the seeds of propaganda have been sown. I don't take too dismal a view of the future of 9.5, providing we are given news of the latest developments in 9.5 both here and abroad, in the cine magazines, amateur or professional.

NOTES FROM THE LIBRARY

No sooner had my last article been sent to the editor containing news of the increase in Postal Charges by the G.P.O. than they announced further increases from June. Such is the rate of inflation that the charges printed in the Summer 1974 issue of '9.5' are now out of date.

Henceforth the hire charges, including postage for the library are as follows:

1 reel	...	33p	5 reels	...	86p
2 reels	...	50p	6 reels	...	£1.02p
3 reels	...	60p	7 reels	...	£1.12p
4 reels	...	76p	8 reels	...	£1.28p

Will members please make a note of the charges because they cannot be absorbed from library funds.

The interim stock list of all the films available for hire and those which may be purchased, i.e. duplicates and non movers, may be obtained for 5p and S.A.E. But I am afraid that I have not yet been able to make much more progress with the new fully detailed catalogue because of pressures on my time in so many other directions.

Now that the winter is approaching may I hope that there will be more interest and use made of library facilities than has been apparent over the last year. Perhaps the current series of crosswords in '9.5' may inspire more members to hire some of the many films mentioned in the clues.

I do not want the library to be accused of being retrospective in outlook and this is one of the reasons why I have asked for your advice regarding obtaining copies of some of the recent 9.5 competition winners. If there was a sufficient demand to hire these films I would be willing to negotiate with the owners for permission to have a copy made. This is one way in which we can all show that the gauge did not die in 1959. Such films would be a valuable 'Back-up' when booking the 16mm print of "Lights Out, etc." to show to the local clubs. Unfortunately the response to my appeal in the last issue has so far been negligible. Because I believe in the value of maintaining the library facilities I have made the following additional films available for hire to library members.

- 223 **Mickey Steps Out.** 1 reel. Another Mickey Mouse cartoon.
- 224 **Mickey Shanghaied.** 1 reel. Mickey Mouse again, making the selection of Disney cartoons in the library quite large.
- 225 **Two Cupids.** 1 reel. A film of puppets by Starevitch.
- 226 **Circus Days.** 1 reel. A British cartoon featuring Bingo the Dog.
- 227 **Sky High.** 1 reel. An addition to the comedy section of the library with a story line set around baby minding.
- 228 **Klondyke Kid.** 1 reel. Mickey Mouse cartoon with a gold rush background.
- 229 **Trader Mickey.** 1 reel. A Mickey Mouse cartoon with Pluto.
- 230 **Mad Dog.** 1 reel. A Walt Disney Pluto cartoon.
- 231 **Tally Ho, Bonzo.** 1 reel. A Bonzo cartoon made by G. E. Studdy.
- 232 **Our Pet the Baby.** 1 reel. Another good comedy film.
- 233 **Shanghaied.** 2 reels. A Charlie Chaplin film for the Archive section.
- 234 **Glorious Sacrifice.** 4 reels. A western feature with Tom Keene and Joan Barclay, set in post civil war days.
- 235 **Felix in Hollywood.** 100 ft. Felix cartoon. A new print from Novascope.
- 236 **Charlie Makes Good.** 1 reel. Another film, new from Novascope for the Chaplin archive section.
- 237 **Moonshine.** 1 reel. A Lloyd Hamilton comedy and a new print again from Novascope.

Quite a large selection of additions this time making the Group 9.5 Library extensive and containing a good selection of films well worth viewing despite the dramatic increase in postage rates. Incidentally, this still leaves only 10p per reel actual hire fee for the library funds, and for a whole week's hire. This means, of course, that each reel has to be hired about 12 times second hand prints, over 30 times new prints to recover the purchase price of the film.

From this it must be obvious that many of the films available for hire from the library are on loan and members, I hope, will bear this in mind when using them.

KEN FINCH

From Performing Dogs to The Rounders

GARTH PEDLER concludes his guided tour of Pathe catalogue numbers, attempting to shed new light on some old problems.

PART THREE



The **TRIGGER LAW** series.

This started in 1957 at No. 1, but the numbers are prefixed 8/ or 9/ depending on whether the releases were on 8mm or 9.5mm. 8/1 is the 8mm version of **Trigger Law** (on 9.5mm as D.30784). The first ten releases in the series are 8mm versions of 9.5mm releases between 30724 and 30784. 8/11, 8/12 and 8/13 are one-third parts of **Pay Day** which was SB on 9.5mm (No. 9/11). Likewise, 8/14, 8/15 and 8/16 are parts of 9/14 **The Pilgrim**. Between 24 and 25 the 8mm and 9.5mm series went a little out of sync. on account of this splitting up of releases for 8mm.

The last release planned in 1959 was 8/80 and 9/80 **The Battle of Beechers Plain** (a mute Hop-Along Cassidy). Then Pathescope ceased production.

The **GAZETTE** series.

This was the Pathé newsreel series which Pathescope released monthly from Cricklewood. It began with 40001 in April 1934 and

ceased with 40067 in November 1939. The missing month was July 1934.

The "50000" series.

This series was never released nor printed in England or France. I have only once encountered one of these films, and that was part 2 of SB. 50551 **Bianchina**. This is an Italian version of **Blanchette** directed in France by René Hervil, featuring Leon Mathot. This film was available in the **Performing Dogs** series at No. 759 as 12 x 30-ft. Could anyone with an Italian catalogue enlighten us about the series?

The **TO BE OR NOT TO BE** series.

Whereas the **Circulation of the Blood** series was used for exports of multi-30 ft./60 ft. releases, and the **Trypanosomiasis** series for exports of 200 ft. films with running titles, so this series was used for exports of super-reels from Pathé-Baby from about 1928. It began at No. 525 **To Be Or Not To Be**, directed by René Leprince. You may think that the series could be con-

fused with the **Performing Dogs** series. In fact, all films in the **To Be Or Not To Be** series are all super (300 ft.) films and have the prefix 'S' if they have notched titles or 'SB' if they have running titles. The series only grew so far as 3SB.887, whereas the first super film in the **Performing Dogs** series is No. 1372. The entire series was printed in Paris. Many of the releases are exports from the **Performing Dogs** series where, for instance, S.538 **The Song of the Nightingale** was 4 x 30 ft. at No. 643, and S.722 **Crystal Champions** was 4 x 60 ft. at 1311. Others were from **The Infant King** series, where 2S.536 **Violets Imperial** was 12 x 60 ft. 2037/2038, 3S.667 **Michael Strogoff** was 20 x 60 ft. and 2S.548 **Surcouf** was 24 x 30 ft. In the **A Righter of Wrongs** series, 2S.545 **The Promised Land** had been 8 x 60 ft. 3008. 2S.627 **Carmen** came from 20 x 60 ft. 4001 to 4003 in the **Carmen** series. SB. 760 **Rolling Around** came from SB.8008 in the **War Without Weapons** series. Some items in the **Circulation of the Blood** series consisting of 60 ft. lengths were joined together for release as a super-real in the **To Be Or Not To Be** series, such as 5 x 60 ft. 10105 **Our Lady of Love** as S.526. In other cases, a longer version was available in the **To Be Or Not To Be** series, such as Jacques de Baroncelli's **Fishers of the Isle** which was exported to England as 2S.532 or 4 x 60 ft. 10155, both of which came from the negative used for 12 x 30 ft. 952.

Several super-reels were exported to France from Cricklewood via the series, because the **Pavlova** series was not listed in France. Thus 3SB.30030 **Piccadilly** went to Paris slightly condensed to 2SB.799, SB.30045 **A Fresh Start** (**Trials of a Romeo**) as SB.814 **Gare aux fauves**, 2SB.30028 **Romance of Seville** as 2SB.777 **A la Manière de Zorro**, and 3SB.30034 **The Informer**

in a very condensed 260 ft. SB.808 **Trahisons**. Pathé-Baby in Paris took over the printing of some of Pathe-scope's releases altogether. Thus the negative of SB.30048 **Bang** went to Paris as SB.801 **Vive le Far-West** and English copies were exported back. The same happened with SB.30053 **Dynamite** which became SB.807, and SB.30050 **Moonshine** which became SB.821 **L'Amérique à eu Soif**.

SB.758 is the composite advertising film **Extracts from the Pathe-scope Catalogue** which was put together by Pathé-Baby because they had the negatives to such items as 5SB.745 **Metropolis** which were included. SB.830 **The Horse** is a composite reel of equine sequences from several pre-1930 releases on 9.5mm.

The series reached its final release 3SB.887 in June 1940, after a large number of gaps which have yet to be explained.

THE ETRE OU NE PAS ETRE series

The **To Be Or Not To Be** series was intended only for export from Paris, and it included titles which had never appeared in any other series in Paris. However, it was subsequently decided to make some of the titles available in Paris, and rather than use the **Carmen** series for a version edited identically, films such as **The Lawyer** and **Cagliostro** were brought out in French versions as S.610 and 3S. 713 respectively.

Immediately, this led to confusion with the **Performing Dogs** series despite the prefix 'S' or 'SB', so Pathe-Baby started the **Etre Ou Ne Pas Etre** series in which the numbers correspond to the **To Be Or Not To Be** series but with a zero on the end. Thus, 3SB.742 **The Sacred Mountain** was available in French as 3SB.7420. There was no danger of confusing the series with the 17.5mm '7000' series as they all

had the prefix T. Thus 4SB.7370 was the French version of **Kriemhild's Revenge** and T.7370 was the 17.5 mm **The Seventh Day**.

The **Etre Ou Ne Pas Etre** series was not widely used because there were not many pre-war releases which Pathé-Baby put into the **To Be Or Not To Be** series before they had been released in aforementioned series. After the 1939-45 war, the films which would have appeared in the series went direct to the **Carmen** series instead, such as SB.600 **It's a Gift** which in the French version is SB.4595 **Beaucitron Inventeur**.

The **ROUNDERS** series.

This is the series starting at 1001, used by Novascope since 1970. Most of you will be familiar with

their lists and I need not therefore describe the series. One interesting point is that they are using the prefix 'S' not to denote notched super-reels, but instead of 'SB' to denote super-reels with running titles, such that S.1001 is their 300 ft. running titles version of Chaplin's **The Rounders**. This policy will, of course, prevent their series being confused with the **Performing Dogs** series if they use a series beyond No. 1372.

Pathé used prefix 'L' to denote 30 ft. (running), 'G' for 60 ft. (notched), 'D' for 60 ft. (running), 'R' for 75 ft. (running), 'C' for 100 ft. (English running), 'J' for 100 ft. (French running) and 'M' for 200 ft. (running). Novascope have also introduced 'F' for 50 ft. (running).

SUMMARY OF THE PATHE SERIES

Name	Numbering	Printer	Whether for export
Performing Dogs	1 to 1548+	Pathe-Baby	Yes, 30-ft. & 60-ft. early. Few 200-ft. later.
The Infant King	2000 to 2099	Pathe-Baby	No
A Righter of Wrongs	3000 to 3154	Pathe-Baby	No
Carmen	4000 to 4917+	Pathe-Baby	Only 4381 & 4424
Trypanosomiasis	5000 to 5065	Pathe-Baby	Yes (exclusively from 5005) as 200-ft.
War Without Weapons	8001 to 8015	Pathe-Baby	No
Little Poucet	8501 to 8526	Pathe-Baby	No
Circulation of the Blood	10002 to 10452	Pathe-Baby	Mainly for export
Treasure Island	20001 to 20058	Pathescope	No
Pavlova	30001 to 30788	Pathescope	No
Trigger Law	9/11 to 9/80	Pathescope	No
Gazette	40001 to 40067	Pathescope	No
(no details)	50001 to	(Italian)	
To Be Or Not To Be	S.525 to SB.887	Pathe-Baby	Yes (exclusively after <i>Etre Ou Ne Pas Etre</i> series began
Etre Ou Ne Pas Etre	S.5250 to SB.8870	Pathe-Baby	No
The Rounders	S.1001 (current)	Novascope	(only in English)

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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: Bert Pickering, 65 Hartford Road, Bexley, Kent. (Crayford 27160).

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

FORTHCOMING PROGRAMME

November 9th—Group 9.5 A.G.M.

November 23rd—Evening with Ian Dibdin

December 7th—Evening with Ken Valentine

December 21st—Cheese and Wine Party with Film Show

TAPE CIRCLES

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

COPYRIGHT-FREE RECORD LIBRARY

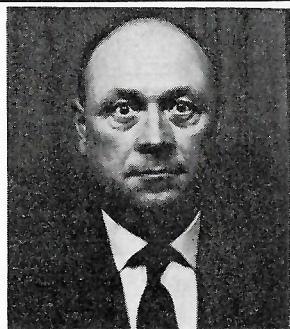
The Group 9.5 record library holds a selection of music and sound effects recordings which are entirely free of copyright restrictions when used in the sound tracks of amateur films. The hire charge is 35p per record for a period of two weeks. *Librarian:* (Vacancy).

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, 3000 18th Street, Boulder, Colorado, U.S.A.

Nine-Five— International

by Ted Smith



A letter arrived—written in perfect English—from SPRENDLINGEN, near Frankfurt-on-Main, in Germany. It gave news of a 9.5mm get-together which was to take place on the 7th, 8th and 9th of June, 1974. I arranged to go, and a room was accordingly booked for me. Upon arrival, the hotel receptionist said 'Kom', and in a moment found myself amongst a crowd of 9.5mm enthusiasts replete with the local beer, celebrating the arrival of the International Nine-Fivers. Perhaps I should say 'NEUN-FUNF'?

I met M. Ligonie of Paris, Herr Boss from Holland, Herr Schmidt from Berlin and mine host, Herr Dieter Schafer of Sprendlingen, together with many others. Our first meal together followed; well over 4 lb. of four different kinds of ham served on a very large tray. I did my best, but it had me beat despite the aid of several beers to help it all down!

The film competition began after breakfast the following morning, in the newly-completed Town Hall. Since there were 20 films involved, tea breaks were frequent. They differed from our sort in that the beverage served was beer, not tea! Smashing! The film sessions continued through the day (interspersed with further beer breaks) until following the showing of the final film, we adjourned to a small exhi-

bition whilst the judges made their final decisions.

During the dinner which followed, I sat next to Miss Schafer, who told me of her wish to visit London, and especially Big Ben and Carnaby Street. Should Mum and Dad join her on this proposed trip, we have the nucleus of a Nine-Five International gathering in London. I hope that it may coincide with our Get-Together.

Now let me list the films which were shown.

1. Cement Manufacture and its Use.
2. Plastic Hip-Joint Operation. (I needed a stiff brandy to bring me round after this particular film!).
3. Blackmail. A film from Albi, in which the blackmailers used a 'print-it-yourself' machine. It was most interesting to see newspaper being fed into one end whilst 100 Franc notes emerged from the other.
4. A love story of two teenagers with just a few hours to spend in each other's company. Very well acted, and a prize-winner.
5. 'Ar Med in Spe'. This film came from Denmark, and what a cracker it proved! Two children playing at doctors, and it was a laugh a minute. Although it did not

win a prize, I hope that we may nevertheless persuade B. Wedel Fleon of Vienna to send this film to London so that we can show it at our Get-Together.

6. 'Bambina'. This film was almost wholly concentrated on a baby's face. But, what a face; it fascinated me, and I am a 50-year-old bachelor! It finished, as all good films should, leaving both me and others in the audience wanting more. Perhaps Herr K. Schafer, cousin of Mine Host, can oblige?

7. 'Mosk', or as we would know it, 'Musk'. The apples being prepared for a drink. Cider is, by the way, quite a popular drink in Germany. This particular film took the Documentary prize.

8. A film record of a holiday in the Alps.

9. 'Der Fischer', or 'The Fisherman'. A good stretch of river, a good rod and line, and a dog for company. All goes well, until our fisherman comes across a sun-bather. He takes a second look—well worth it too—and the dog decides to take a look too, over the top of a rocky ledge. With the camera concentrating on the hind-quarters of the dog, the resultant tail-wagging reveals that he, too, was pleased with what he saw. This film took second prize.

10. 'Nektar Gratis'. Wonderful photography of bees collecting honey. The close-ups were a revelation.

11. A film of horses, past and present, and a smithy at his work.

12. 'The Sun Rises in the West'. Another film from Albi. This collected a second prize, and is a riotous film.

13. 'Winter'. Very good scenes of winter, using two small children to provide interest and movement.

14. A day in the life of a tramp. Plenty of scope here for action,

and it won First Prize. Very well acted.

15. I think that this film is best described as Autumn Leaves. The colouring of autumn leaves and ferns and their collection offered an ideal subject for colour photography.

16. 'A Warning'. Shots of rubbish-tips, litter, etc., with the camera repeatedly returning to a shot of a set of traffic lights and Rodin's statue of 'The Thinker'. A loud and clear message of responsibility to the Environment, from a man who nevertheless appeared to be behind every joke or good-humoured prank at the Festival!

17. A film from Herr Voser depicting around-the-year activities, one for each month.

18. Another Danish film, this one of a holiday island.

19. A second film dealing with a holiday in the Alps.

20. Albi again. With a ladder. superstition, and a zany approach to life's problems.

On Sunday morning, the prize-winners were re-shown. This was followed by lunch at a country club. And what a lunch it turned out to be! The afternoon was spent in visiting a 400-year-old castle which has been most effectively preserved. This visit really brought the pages of history to life, and was most rewarding.

Later, Herr Moser took me to the airport in his Mercedes. I felt as if I had been treated like a King. This illusion was abruptly dispelled next morning, however, by a few well-chosen words from my foreman—for I was more than two hours late for work!

There have been no replies from Group 9.5 members in response to my proposals to visit other 9.5 clubs. I shall continue to visit them myself, and to submit reports to our Editor for publication.

SUBSCRIPTIONS

Subscriptions to Group 9.5 for 1973-4 expire with this issue of the magazine. To renew for 1974-75, please send your cheque or postal order for £1.50 (made out to GROUP 9.5) to the secretary, Ken Valentine, 61 Mora Road, London, NW2 6TB, to reach him by September 1st, 1974. Please also enclose a stamped, addressed envelope for the return of your new membership card. Remember, **prompt** renewal is very important: your secretary and treasurer do enough for you without having to worry about late subscriptions!

This is important !

CLASSIFIED ADVERTISEMENTS

CLASSIFIED ADVERTISEMENTS are free to members advertising private sales and wants only. All other classifieds: 5p per word. Advertisements will not be acknowledged, unless a stamped addressed envelope is enclosed. The editor reserves the right to refuse any advertisement without assigning any reason. 9.5mm goods only, please!

Equipment for sale

1 in. f1.5 Incelite projection lens (gives bigger, brighter picture with Gem/Son) £2.25. Two A1/23 lamps (230 v. 100 watt, E.S. base) £1.00. 9.5mm colour musical short £2.25. —G. Newnham, 22 Warren Place, Calmore, Southampton. Tel: Totton 5086.

Pathescope 'H' camera, F/2.5 Nat. Optical lens (black) £5.00; Pathe National 2, body only (grey), case, pistol grip, Instructions, £10.00. —Giles, 33 Morden Gardens, Mitcham, Surrey (648 1989).

Processing Tank, 9.5mm/16mm, £2.00; Hanimex Seconic 'E' exposure meter, £2.00; 990 ft. Easy Load Spool and square can, 9.5mm, £1.00; Windscreen Outfit, as new, Centascope, £14.00; Prince Fulscope Viewfinder, £7.00; Projector Bracket and Post, £2.00; Prince Camera,

£2.00.—Please add postage to all above items, from G. H. Nevett, 15 Stanley Road, Kings Heath, Birmingham 14.

Equipment wanted

Anyone with a good 9.5mm sound projector for sale should contact Mr. T. B. Sansom, 46 Old Chester Road, Castle Bromwich, B'ham B36 9BU.

Films wanted

Wanted, in good condition, 9.5mm sound films (s/h). Titles and price to: M. Close, H. Newstead House, Markfield Road, Caterham, Surrey.

'Pathescope News Reviews' of 1953/5/6/8 all wanted by Mr. J. Lawson, 46 Knightsbridge Way, Hemel Hempstead, Herts HP2 5SE.

Wanted—Sound Films: T119 'No Limit'; T.9724 'Something in the City'; T.9664 'West of Inverness'; T.9211 'Eriskay'; T.9215 'Around Snowdonia'; T.9374 'The Dragon of Wales'—good condition essential.—R. J. Knight, 71 Turner Rise, Oadby, Leicestershire.

Literature for sale or wanted

Reprints post free. Pathescope film catalogues: 1926 (17p), 1928 (17p), 1941 (95p). Instructions: 'Son' (25p), 'Vox' (50p), 'Gem' (15p). —Cramp, 4 West Street, Horsham, Sussex RH12 1PB.

STAMPED ADDRESSED ENVELOPES

The subscription for 1974-5 has been maintained at the same level as last year. However, in view of the latest increases in postal charges which we face in the very near future, members are particularly asked to enclose a stamped addressed envelope if they write to any officer of Group 9.5 and want a reply. Many members have, of course, been doing this already. For those who don't, it could be **NO S.A.E. — NO REPLY.**

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