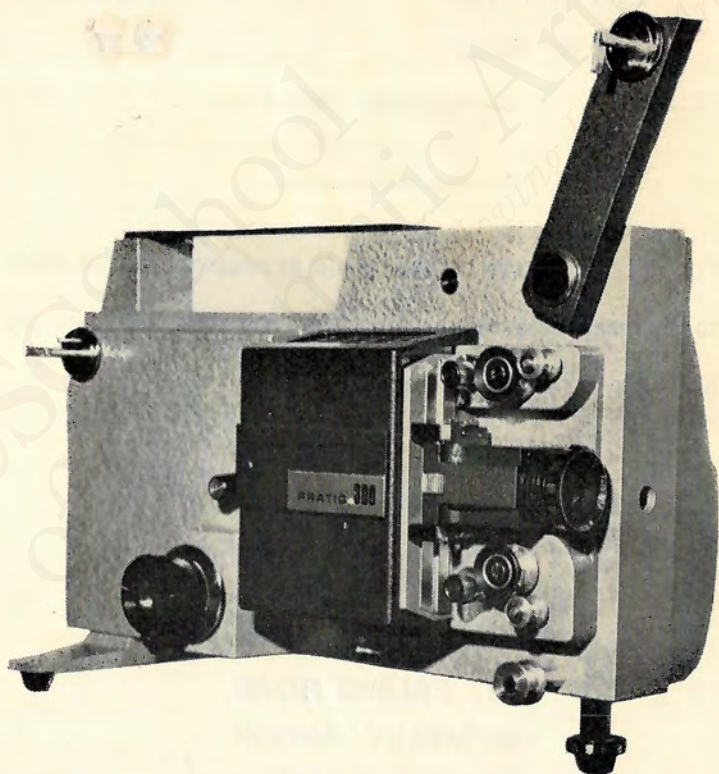


the 9.5 review

august 1971



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For details of releases available at present, please refer to Novascope's advertisements and the reviews by Maurice Trace in this magazine.

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300 ft. reels now available include the well-known western **The Desert Rider** with Jack Hoxie, silent serial queen Helen Holmes in **The Conductor's Courtship** from the **Hazards of Helen** series and a very amusing 2-reel Van Bibber comedy, starring Earl Foxe and called **The Tennis Wizard**. These films are attractively priced at £3.20 per reel.

There are 100 ft. releases, too, priced at £1.20, starring Charlie Chaplin in **Charlie on Holiday**, Felix the Cat in **Felix Follows the Swallows** and J. Stuart Blackton in **The Haunted Hotel**.

Other films to be released very shortly include **The Rounders** with Charlie Chaplin, **Home Cured** - A Johnny Arthur comedy, and a 100 ft. subject depicting London at the turn of the century.

If you have not already received our illustrated leaflet, please send us a stamped addressed envelope and we will add your name to our mailing list.

NOVASCOPE 9.5 FILMS

7 COLEBROOKE AVENUE,

LONDON, W.13

the 9,5 Journal of review

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Circulation

HUGH HALE

No. 37

August 1971

Cover Picture :

The Practic 300 projector which features 1,000 ft. spool capacity, 21.5 volt 250 watt dichroic mirror tungsten-halogen lamp, 35 mm. f1.2 Benioist Berthiot Cinestar lens, variable speed motor, a swing-type gate and a single rotary switch control. U.K. price : £105

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editorial



Those of you who were at last October's get-together and heard Hugh Hale appeal from the platform for someone to succeed me as editor of the **Review** will no doubt have been surprised to see another four issues appear with my name on the masthead since then. Well, needless to say, Hugh was not exactly trodden underfoot in the stampede of volunteers, so we began to look for ways in which the work involved in preparing the magazine could be split up in a way which would enable me to continue.

A satisfactory solution for the time being has been found, but owing to the postal strike earlier this year and a few other reasons, it has taken a while to put it into full operation. Anyway, Laurie White is now in charge of all display advertising, taking a good deal of weight off my shoulders. Members' classified advertisements, however, and all articles and letters intended for publication should still be sent to me.

As I shall be working abroad for two months shortly, and not returning until the beginning of September, when the October issue ought to be well on its way, we have decided to postpone its publication. The next issue will now appear in December, so this present one will be the last before the AGM and the get-together. I therefore take this opportunity of reminding everybody that it is

always very helpful to the organisers if tickets for the annual show—to be held this year on 23rd October—are bought well in advance. Full details of the event, including how to get to the venue at Chiswick Town Hall, appear on pages 16 - 17. This will now, of course, be the only issue this year in which they do appear, so please keep the information handy if you are likely to need it.

There will, naturally, still be the same number of magazines (or, alternatively, the same number of pages) in the 1971-72 club year as there would have been normally.

Copy dates for the December issue are 15th September for editorial matter and 1st October for advertisements.

Members who are interested in printed films must have wondered, in the time which elapsed between Novascope's plans first being announced and the prints becoming available in April, whether this scheme was to fall by the wayside as others have done in recent years. Nevertheless, prints are now on sale and Maurice Trace has written about some of them in this issue. I have seen most of the first batch of releases and the print quality is much better than in many Pathe-scope releases, though those who expect the quality of the early

“notched” films will inevitably be disappointed. The quality is superior to the general run of 8 mm prints, while Novascope’s prices are similar to the charges of several 8 mm distributors for a comparable running time. And at £3.20 for a 300 ft. reel, they also compare favourably with Pathescope’s last quoted price of £2.15.0d. in 1959. If only nothing else had gone up in the last twelve years!

The main interest will, I think, stem from the subjects the firm are releasing. I was allowed to take a peep into Novascope’s lists of material available for future release and they add up to a formidable catalogue of mouth-watering films. The only snag at the moment is that new titles will have to be added fairly slowly as the initial costs are recovered, so the better sales of the first releases, the sooner there will be a wider range. The present plan is to release a few titles each quarter. I understand the firm are encouraged by sales so far.

I have often thought that, as the magazine appears only four or five times a year, each issue ought to have a seasonal flavour. I would like to print articles about film-making in the summer and news and reviews of printed films in the winter months. Somehow, when you’re editing a club magazine and almost on your knees for good quality contributions, things never seem to work out in quite the way you would wish. So, this “summer issue” is,

perhaps rather incongruously, concerned to a large extent with printed films. But with news of a whole new range of prints and a new slant on one of the old ones from Evan Williams, I can, at least, claim that this issue should be interesting, even if it’s not seasonal!

I hope, at any rate, that your cameras are whirring away to produce a good entry for this year’s open competition, in time to meet the closing date on 1st October.

Gordon Clarke

SUBSCRIPTIONS



Just a reminder that your Group 9,5 subscription is due for renewal on September 1st. Please send your £1 cheque or postal order (made payable to “GROUP 9,5”) promptly to Frank Moon, 117 Ravensbourne Avenue, Bromley, Kent. Frank would also appreciate a stamped addressed envelope, to cut down the work involved in sending your 1971-72 membership card. (This year, it will not be necessary to send your old membership card when renewing—a new one will be issued).

NEWSREEL

NEW PACKAGE FILMS

More than a dozen titles are now being offered by the new package film firm, Novascope 9,5 Films. Detailed reviews of the first batch of releases are published in Maurice Trace's *Films Off the Peg* feature, beginning on Page 10. Prints, and any further information, can be obtained either direct (by mail-order only) from the manufacturers at 7 Colebrooke Avenue, London, W.13., or from the specialist dealers.

PRACTICS IN STOCK

Specialist dealer, E. M. Smith of Hounslow, now has the Practic 300 projector, made by Cine-Technique, in stock at £105, inclusive of Purchase tax.

BRITISH PROJECTOR IN THE OFFING

An engineering firm in the west country, who have asked us not to print their name or address at present, now have a prototype of a 9,5 projector with which they hope to go into production, all being well, sometime this year. The projector is a silent machine, with the possibility of a sound version later on. A retail price-tag of £60 to £70 is envisaged.

SOBERING THOUGHTS DEPARTMENT

Hesitant converts to 9,5 sometimes argue: "Yes, well, it may give me much better results, but how do I know that I'll be able to get film in years to come." (A few standard 8 users even worry about this now.) Yet recent predictions from the boffins have suggested that amateur cine film as we know it now may

disappear completely in fifteen to twenty years. So, if that turns out to be true, why not use the best gauge in the meantime?

OBITUARY

One of our American members, James E. Threadgill, of Lexington, Tennessee, died earlier this year. He had used 9,5 mm. for many years; indeed he was possibly one of the first people in America to use the gauge and his interest in it continued long after it had officially become "obsolete" in his part of the world. Keen on "tapesponding" Jimmy Threadgill had made many friends among fellow enthusiasts . . . some of them separated from him by thousands of miles. He will be sadly missed by the small group of nine-fivers in the United States and by many others.

In April, we learned with regret of the death of Mrs. L. A. Cox, wife of the well-known nine-five dealer. We extend to Leonard Cox our sincere sympathy in his sudden loss.

FORTY YEARS AGO

In 1931, a film show was staged on a moving train for the benefit of 300 teachers travelling to Yarmouth for an N.U.T. conference. A special coach was equipped as a 30-seater cinema and continuous performances lasting some 20 minutes each were given throughout the journey. A hand-turned projector taking 30 ft. and 60 ft. films (guess which gauge!) was used.

Later the same year, another mobile show was given to passengers on the first leg of an excursion to Holland. A 25-seater cinema car was attached to the train for the journey from Newcastle to Harwich and twelve 30-minute shows were

presented, giving all 300 passengers a chance to see Charlie Chaplin, Harold Lloyd and Felix the Cat as an opener to their weekend trip.

ANNUAL GENERAL MEETING

The AGM will take place at St. Gabriel's Parish House, Churchill Gardens, Pimlico, London, S.W.1 at 7.30 p.m. on Saturday, 13th November, 1971. If you would like to nominate anyone to serve on the committee or as the club's president for 1971-72, or if you have any matter you would like discussed at the meeting, please write to the chairman before 13th October.

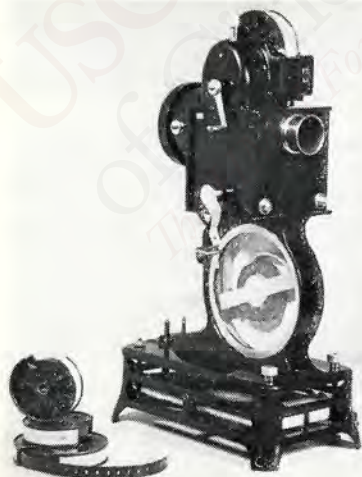
ANNUAL 9.5 SHOW AND GET-TOGETHER

The get-together is to be held at Chiswick Town Hall on Saturday, 23rd October. Tickets are now available from the Hon. Secretary, Frank Moon, and a map and transport details are printed in this issue.

SUBSCRIPTION RATES

We are pleased to announce that, despite increased costs, we have been able to keep the subscription for 1971-72 unchanged at £1 a head. This is due to our having a healthy number of paid-up members on the books and to the continuing support of our advertisers.

THIS BABY HAS A BIRTHDAY COMING UP



9.5
+ 50

The 9.5mm format
will be 50 years old
in 1972

FILMS OFF THE PEG

*Maurice Trace reviews some of
the new releases from Novascope*



The big news for all ninefivers is, of course, that Novascope have now issued their first batch of films. There are many interesting and entertaining titles and some real collector's pieces which are not available on other gauges. Print quality is very satisfactory and so are the prices which are below those of many 8 mm firms. The films are genuine 9,5 prints (not 16 mm reperfs) and may be purchased either from Novascope or from the leading dealers. So, taking a deep breath, let's have a look at some of the first releases.

THE HAZARDS OF HELEN

300 feet (16 f.p.s.)—Cost: £3.20

Here to start with Novascope have come up with a real gem. **The Hazards of Helen** was one of the great successes of the silent cinema, but contrary to popular belief it was not a serial in the strict sense. There was no continuing story or cliff-hanger endings, nor did the same characters appear in each chapter. It was really a **series** which started in November 1914 and lasted for an in-

credible number of 119 chapters.

Each episode featured the adventures of the heroine who worked for an American railway company. Initially, the part was played by Helen Holmes, but when she left after 48 chapters the role went to Helen Gibson. The Novascope episode comes from the Helen Holmes days and is called **The Conductor's Courtship**. Many of the **Hazards** were filled with heavy melodrama and some fantastic stunt-work, but this one is in rather lighter vein although even here the action never stops.

One of the railroad officials, Frank Allen (G. A. Williams), wants his daughter to marry Bill Wiley (C. U. Wells) and to keep away from Tom Patterson (J. P. McGowan). However, our heroine has other ideas and she and Patterson elope on one of the railroad trains. Allen and Wiley set off in pursuit on a spare engine and, when this is put out of action by a trick, finish the chase on a hand-cart. Will they be in time to stop the lovers

being married by a clergyman waiting for them by the track? For the answer see **The Conductor's Courtship**.

In real life it was wedding bells for Miss Holmes and McGowan, who also directed the early chapters of the series. He was an Australian who had served in the Boer War, become a cattle buyer for the British Government, trained police horses and raised cattle in Texas. When funds ran out, he turned to the stage and eventually ended up in films directing and acting in Kalem productions.

Helen Holmes made her first film in 1912 for Mack Sennett's famous Keystone company. One of the stars there, Mabel Normand, introduced her to McGowan who conceived the idea of the **Hazards** after reading a scenario written by Miss Holmes herself. The films made a shattering impact at the box-office and with them Helen was shot to stardom. There is no doubt that her delightful playing was one of the main ingredients which made the series so successful and although she has comparatively little to do in this chapter her charm still shines through.

The film moves along at a fast pace and the action never flags. For those of you looking for an entertaining one-reeler, or for collectors after a rare and interesting item, this is just the job. Railway enthusiasts should fall over themselves to buy it as those big steam monsters are everywhere.

Meanwhile, historians have a neat little problem here. The standard work on silent serials (**Continued Next Week** by Kal Lahue) lists all the chapter titles

of **The Hazards of Helen**, but does not include **The Conductor's Courtship**. Could this be because this is a change in title for the English market (perhaps from chapter seven's **The Escape on the Limited**) or have Novascope unearthed a "missing" episode? Detectives had better put their thinking caps on.

Finally, an added attraction is that in a small part as a brakeman on the train is a gentleman called Hart Hoxie. He was later to move on to fame and fortune as the famous cowboy star Jack Hoxie.

THE DESERT RIDER

300 feet (16 f.p.s.)—Cost: £3.20

And who should turn out to be the star of Novascope's next release but Jack Hoxie, that silent cowboy star who was in **The Hazards of Helen!** After several more small parts he made the big-time as the hero of a 1919 serial called **Lightning Bryce**. He followed this with another serial **Thunderbolt Jack** and then made many westerns during the twenties, mainly for Universal who produced **The Desert Rider** in 1924.

Originally this was a five-reel feature, but the version we are looking at here is an extremely well-edited one-reeler compiled from the first and last reels. In fact, it hangs together so well that many people might never suspect that it has been cut down. Some love scenes have gone (the heroine now no longer appears) and ninefivers are left with non-stop action.

Prospector Dan Baird (Tom Lingham) discovers gold but is foolish enough to show samples

to a stranger—villain Claud Payton who is introduced by a subtitle as “Rufe Kincaid-Trickster”. After a struggle, the bad man kills Baird and leaves him dying with his small son (Walter Wilkinson). But, as dawn breaks, riding over a ridge comes Jack Sutherland (Hoxie) and Toby Jones (Frank Rice). Jack promises the dying man that he will look after the boy and is told where the gold mine is situated.

Now we cut into the final reel and a furious climax which starts with Kincaid putting in a return visit to get more gold. He creeps up on Sutherland’s ranch, shoots our hero, locks the boy in a room and sets the ranch on fire. Obviously pleased with his villainy he rides off, but in the nick of time Hoxie recovers and rescues the boy and both escape from the blaze. Jack pursues Kincaid and after a narrow escape on a railroad (missing, though, from the 9,5 edition) lassoes him and drags him back to the ranch where the sheriff has put in an appearance. Pointing to the body on the floor, he says, “Sheriff, there’s what is left of your man”.

As you can see from this synopsis, it is all action in the 9,5 one-reeler. Much of the credit must go to director Robert Bradbury, one of the best directors of westerns. He made many during the ’twenties and ’thirties, particularly a good series with John Wayne. One of his sons, Bob Steele, became a well-known cowboy star as well.

Jack Hoxie never quite made the top line of cowboy stars, but his films commanded a regular and enthusiastic following. He was an expert rider and stuntman, but out of the saddle he was



The Desert Rider

often clumsy and unconvincing. As a result, his directors made sure he had a lot of action to handle and left the acting to others. With the coming of sound, Jack found his days in pictures were numbered as he could not remember lines and delivered dialogue in a very poor manner. He took to appearing with circuses in western acts until the late ’forties. Jack Hoxie died in Oklahoma on March 31st, 1965.

Surprisingly, not many of his films have survived and his reputation now is based on only a few pictures and the many stories that are told about him. At one time in his career he even signed to play the son of Tarzan in an early serial—a deal which fell through, perhaps luckily for Hoxie as the actor who took his place was killed while working on the film.

The Desert Rider was one of the many Hoxie films which had been considered lost but here is a very good version of it available for purchase by ninefivers. The story was by one Frank Howard Clark, while Bert

Longenecker handled the photography and Jack Pierce was the assistant director.

THE HAUNTED HOTEL

115 feet (16 f.p.s.)—Cost: £1.20

It is a dark and rainy night and as the lightning flashes a traveller stops at a lonely hotel. Once inside his room he is the victim of some spooky goings-on as doors mysteriously open, objects move about and ghostly forces even get his meal ready! A strange little fellow pops out of a jug to pour a drink, but, when the guest looks closely at him, he turns into a sheet. These are just some of the weird happenings from this fascinating 1907 Vitagraph film.

The traveller himself is played by J. Stuart Blackton, one of the founders of Vitagraph, a company which had made its first film in 1896. Blackton was born in England and had gone to America as a young boy. He became a reporter on **The New York World** and one day was sent to interview Thomas Edison, who had pioneered film-making as early as 1889. He was so impressed by the potential of the movies that, together with Albert E. Smith, he entered the business as The Vitagraph Company. Their early adventures and pictures would need a whole book to do them justice, but eventually the firm emerged as one of the best and most advanced production units of its time.

Blackton was fascinated by "camera magic" and this film demonstrates just how good he was at it. The main techniques used are animation and stop-motion (where the film is exposed one frame at a time with

objects being moved in between exposures). In addition to being an entertaining little film **The Haunted Hotel** has up to now been an extremely rare title. Collectors should not pass up this chance of getting a copy, nor should anybody just looking for a lively and amusing little film. Ninefivers more concerned with film-making should see it, too, for they could very well get ideas for their next production. Simple stop-motion is fairly easy to do and can enliven many pictures—such as **The Haunted Hotel**.

THE TENNIS WIZARD

600 feet (16 f.p.s.)—Cost £6.40

Of all the titles in this first Novascope listing this film is for me the best of the bunch. It is a very, very funny comedy from the 'twenties which has emerged from the vaults as fresh and sparkling as the day it was made. Tastes, of course, vary—the same film can have totally different effects on different people, but I will be very surprised if you do not get a great deal of amusement from **The Tennis Wizard**.

Continued on page 24



The Tennis Wizard

Bringing sound to silent classics

One of our Australian members, EVAN WILLIAMS, tells how he prepared his own sound version of Britain's first talkie, Hitchcock's "Blackmail", using Pathescope's 2-reel silent version.

Ninefivers with magnetic sound projectors or synchronised tape equipment may like to consider the possibilities of adding sound tracks to some of the classic silent films available on 9,5 prints.

There is, of course, nothing to compare with the pleasure of making one's own films—but adding sound to old silent films is a most rewarding pastime, as I discovered recently when my friend Graham Grant and I added a soundtrack to the Pathescope print of the Hitchcock thriller, **Blackmail**.

As most collectors know, **Blackmail** was originally made in 1929 as a silent film, but its completion coincided with the introduction of sound to the movies. So British International Pictures produced a sound version of **Blackmail** for commercial release. Subsequently, Pathescope brought out an edited 9,5 print of the original silent film.

The Pathescope film, though crudely cut (parts of the action were rendered more or less incomprehensible, and the knife murder scene was heavily pruned)

is still in many ways the most satisfactory version of **Blackmail** in existence. The two-reel original was trimmed to its essentials, and the film keeps up a brisk and lively pace throughout.

It was the film in which many of the characteristic Hitchcock techniques were first seen—shock cuts, dramatic close-ups, bizarre optical effects and tracking shots. The entire murder sequence, the final chase over the rooftop of the British Museum, and the moral ambiguities involving the heroine's guilt were all fore-runners of the classic Hitchcock style.

Graham Grant obtained his Pathescope print of **Blackmail** in London in 1965. Whenever we screened it to a general audience we were aware of a fact that must be familiar to all collectors of silent films: modern audiences, conditioned by television, find the absence of sound on a film distracting and uncomfortable. Some sound is needed to sustain their interest.

Purists may insist that a silent film should be shown in its

original soundless condition, but the fact is that even in the old silent days, some musical accompaniment (if nothing else) was usually performed during screening. We decided, therefore, to add music and synchronised sound effects only. We made no attempt to add dialogue to the film, and all the original subtitles are retained.

It was a long and painstaking process. First we striped the film with ordinary Supersound stripe, then began the recording job with my Heurtier Monoson projector. To the beginning of the film we added about 20 feet of black leader, on which we recorded some introductory remarks about the history of the film and the purpose of our exercise.

We discovered, when we made a magnetic sound film on 9.5 called **Incident at Borley** in 1967, that with care and patience it is possible to achieve fairly exact synchronisation of sound and picture without the need for expensive sound editing equipment. Thus, in **Blackmail**, we were able to match with the picture the necessary effects of footsteps, crashing glass, traffic noises and so on. We also mixed with this a good deal of copyright-free music, again synchronised to match appropriate moods and climaxes on the film.

The result, we think, is a stunning improvement on the original. It is amazing how much more vivid and dramatic the film becomes. Yet the original "silent" quality, with subtitles, is retained.

At some points the addition of sound helps to elucidate the story. We found, as I have said, that part of the murder scene had been cut from Graham Grant's print. The actual stabbing is not shown. But after the shot of Alice's hand reaching for the breadknife, there is a brief cut-away shot of the portrait in Crewe's studio. This was just long enough for us to record over it the sound of a scream, thud and knife clattering to the floor. Thus the fact of the murder is conveyed by sound alone.

Ninefivers may have other films which would lend themselves to similar treatment. Perhaps it has been done already. For us it was a source of great satisfaction.

But I would emphasise my own view that taste and restraint are needed—the silent classics need no jazzing up. And much care and hard work are necessary to produce the right effects at the right moment. It took us a long time to produce the sound of one distant studious cough in the reading room of the British Museum!

SPARES —

— REPAIRS

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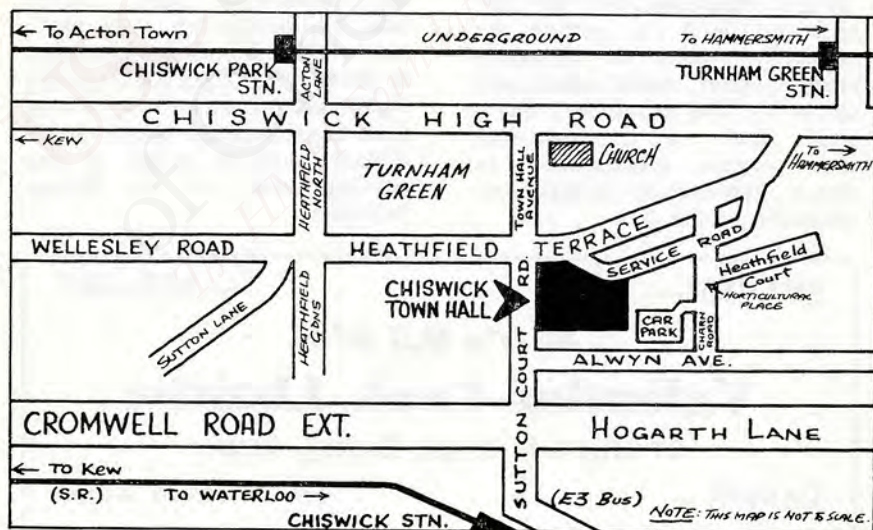
Annual 9.5 Show & Get-together

Chiswick Town Hall,
London, W.4.

Saturday, 23rd October

2 p.m. — 10 p.m.

Tickets, price 45p each, from Mr. F. L. Moon,
117, Ravensbourne Avenue, Bromley, Kent.



PUBLIC TRANSPORT

Underground routes from London main line stations

KINGS CROSS/ST. PANCRAS

Take Piccadilly Line to Hammersmith; change to District Line going towards Ealing Broadway. Get out at Chiswick Park.

EUSTON

Take Northern Line to Charing Cross; change to District Line going towards Ealing Broadway. Get out at Chiswick Park.

MARYLEBONE

Take Bakerloo Line to Charing Cross; change to District Line going towards Ealing Broadway. Get out at Chiswick Park.

PADDINGTON

Take District Line going towards Wimbledon; change at Earl's Court to District Line going towards Ealing Broadway. Get out at Chiswick Park. Alternatively, take Circle Line from Paddington and change at Gloucester Road to District Line going towards Ealing Broadway. Get out at Chiswick Park.

VICTORIA

Take District Line going towards Ealing Broadway and get out at Chiswick Park.

WATERLOO

Take Bakerloo or Northern Line to Charing Cross; change to District Line going towards Ealing Broadway. Get out at Chiswick Park. Alternatively, take British Rail (Southern Region) to Chiswick and an E3 bus to Chiswick Town Hall.

Red buses

- No. 27—Highgate (Archway Station), Kentish Town, Camden Town, Hampstead, Marylebone Road, Paddington, Kensington, Hammersmith, Chiswick (Turnham Green Church), Kew, Richmond, Teddington.
- No. 117—Shepherd's Bush, Chiswick (Turnham Green Church), Kew, Brentford, Hounslow, Ashford, Staines.
- No. 267—Hampton Court, Fulwell, Twickenham, Brentford, Kew, Chiswick (Turnham Green Church), Hammersmith.
- No. E3—Chiswick (B.R. Station), Chiswick (Turnham Green Church), Acton, Hanwell, Greenford.

Green Line Coaches

- No. 701—Gravesend, Blackheath, New Cross, Victoria, Hammersmith, Chiswick (Turnham Green Church), Hounslow, Ascot.
- No. 702—Gravesend, Blackheath, New Cross, Victoria, Hammersmith, Chiswick (Turnham Green Church), Hounslow, Sunningdale.
- No. 704—Tunbridge Wells, Sevenoaks, Farnborough, Bromley, Victoria, Hammersmith, Chiswick (Turnham Green Church), London Airport, Slough, Windsor.

If you come by car . . .

Chiswick Town Hall has its own large car park.

TULIP TIME

by John Macrorie

All was set fair for the 13th annual Maytime floral parade at Spalding, Lincs, on May 8th this year. The weather was being kind to us and the harvest of tulip heads was adequate for the decoration of the floats that circle the town. In prominence at the head of this mobile floral display is borne Miss Tulip Queen 1971, with her Ladies-in-Waiting.

My friend Laurie White of Group 9,5 was coming, along with other members of the group, to record this colourful pageantry. He arrived on the Thursday and we planned to visit the bulb auction sheds on the following day to film the actual decoration of the floral floats, but rain during the morning caused us to delay our visit until the afternoon. Stopping to take a few cut-away shots of the tulip fields and workers en route, we duly arrived at the sheds to be given every assistance by Mr. Wray of the Farmers' Union in allowing us access to film the tulip heads being fastened to the floats. The available light was just about adequate, setting the camera

lenses wide open and using a speed of 12 frames per second, so an interesting hour was spent using quite a footage of film. We returned home via Springfields, the showpiece of the Lincolnshire bulb industry, taking a few more shots of stands being erected among other preparations for the parade the following day.

A brief visit was then made to the Van Geest premises to attempt filming their entry. We were fortunate in being allowed to preview "Oriental Beauty"—a tableau of camels, which on the Saturday afternoon would carry its cavalcade of beautiful girls in the procession, which this year had been entitled "Jewel of Spring", taken from an attractive variety of early tulip already bearing that name.

The great day dawned bright and clear with the sun at its best; indeed I cannot remember during the past ten years a more perfect day for the Spalding Tulip Festival. About 10 a.m. Laurie and I set out in my service van with all our equipment on board, taking a pair of steps which I thought would be most useful in getting shots from over the heads

of the crowd at such an event as this.

An arrangement had been made earlier at one of the London meetings for the other members who were coming to be met at Spalding station by Laurie who would allocate them camera positions along the route.

On our way in, Springfields was revisited, taking advantage of the passes which Miss Pamley, the P.R.O., had sent to Laurie when he wrote about making a film of the event. Further permission was then given to us by Mr. Jack, enabling us to set up our various equipment adjacent to the parade route—for which we were most grateful.

Almost 12.20 p.m. by then and despite the van playing up with carburettor trouble Laurie and I got to the station to meet our visitors. Traffic was piling up by this time and, as the town roads are closed some 60 minutes before the procession is due to start, I left Laurie and his equipment, trusting that he would meet the Group members all right while I returned to our secured vantage point at Springfields. Laurie was to join me there later, after he had filmed the start of the parade.

Eventually, the van was parked in the position allocated, the tripod erected with my Pathé Lido atop, and with the steps opened up ready, I prepared to wait for the parade. As I ate my

sandwiches, a few small white clouds passed over; then, at last, I heard the bands heralding the approach of the procession. With all speed, tripod and camera were lashed to the top of the steps and I started my portable tape recorder. It really was a wonderful sight for one-and-a-quarter hours, seeing the procession pass by my camera position on its way through the streets back to the Halley Stewart Field from whence it had started.

Laurie came at last, having walked 1½ miles from the town with all his equipment, saying that it was nigh impossible to move in the crowded streets; we talked for an hour and had some refreshments, by then the crowds had dispersed so we had an easy journey home, via the tulip fields.

The next day the sun was still shining so we were able to visit the Halley Field again, this time to film the floats on static display. By 11 a.m. the town was filling with people, cars and coaches, all making their way to view the colourful display. One more hour was enough for us and fortunately, despite the heavy traffic, we made a comfortable run home for our Sunday lunch.

At the conclusion of a memorable weekend, Laurie departed on the Monday morning (taking the Ferrania Colour Film we had exposed to the L.G.P. processing department at Wembley.

NEWS OF THE LONDON GROUP

from Laurie White

The auction held on March 27th proved to be one of the most popular events that has ever taken place on a Saturday club night at St. Gabriel's—apart from last year's Get-together! About 50 people arrived with an array of equipment and accessories that even the Science Museum would have envied! The tea and biscuits interval had to be taken in two sittings as the caretaker had not left enough cups and saucers out for us to cater for such a gathering.

It would need at least a page of this magazine to list the items that were offered for sale so perforce only a few of the items can be mentioned here: hand-cranked Pathé-Baby cameras, a Son projector, an assortment of Prince and 'H' cameras with their various accessories, sound synchronizing units etc. The list grows formidable.

Our thanks and appreciation to all who brought along their wares, to those who entered into the spirit of things with their "reckless bidding" and finally to our worthy Chairman who, as auctioneer, kept the proceedings going at a lively pace throughout the evening. Suffice it to say that the committee are unanimous in their agreement with the members that further attractions of this nature will be held from time to time and these will be announced in the **Review**.

Novascope Evening

An enthusiastic audience of over 30 people arrived to see the Novascope film evening at St. Gabriel's on 24th April. This new firm, under the direction of Paul van Someren and Patrick Moules has been set up to fill the gap created in 9,5 printed films when the Pathescope company began to collapse way back in the late 'fifties.

Paul gave a very informative talk about the venture, remarking upon some of the troubles that had beset them from when they first decided to start, with the choice, suitability and copyright of films all having to be considered beforehand.

Ciné-Labo (France) were first approached but they proved to be too expensive. Sales would not have been worthwhile unless at least

100 copies of a particular film were made at a time. Film-Office prints were by this time becoming too dear with import duties so the company began to look around for the equipment to produce their own prints. A printer was acquired from L.G.P. Cine that needed repairs and modifications before production could start, but at least the potential was there.

Arrangements were then made to print on triple 9,5 positive stock; no sooner had this been decided than the suppliers, Kodak-Pathé, stated that it was discontinued!

Then Messrs. Ligonie of France were able to help by supplying a perforator which was pressed into service, using Kodak (London) unperforated 35 mm stock which had been negotiated for when the French supply did not materialize.

Printing commenced and the first copies should have been available in time for last Christmas, but, alas, more perforator trouble developed. This was corrected, only to find then that the printer lens was giving some cause for concern! Having put these faults right, the final problem was to find a laboratory with a **sprocketless** continuous processor capable of developing the specially perforated 35mm stock. Once such a machine was located, production began.

Paul told us that the first six films, to be shown that evening, would be released in two weeks' time. Quarterly releases would then start this summer, with a bumper issue contemplated for the Christmas period.

We wish Novascope every success in their long-awaited enterprise.

London Meetings Programme

Meetings held at St. Gabriel's Parish House, Churchill Gardens, London, S.W.1, starting at 7.30 p.m. 4th September: film show and talking; 18th September: Your Very Own Evening (one member can have an evening to himself—let the chairman know your ideas); 2nd October: film competition judging; 16th October: final planning for get-together. (N.B.—get-together at Chiswick Town Hall on 23rd October); 6th November: looking back at 1971 and forward into 1972; 13th November: ANNUAL GENERAL MEETING; 27th November: Chairman's Evening; 11th December: Members' film show; 1st January 1972: film show of early sound and silent. Please note meetings do not exactly follow usual fortnightly pattern this time. Enquiries regarding London meetings to Hugh Hale.

FILM LIBRARY NEWS

from Ken Finch

The film library has a varied report to make for this issue, some news is good, some not so good.

To begin with the not-so-good, it is with regret that we have to announce an increase in the hire charges because of increased running costs, increased postage and difficulty in obtaining prints in good condition to mention just a few of the reasons. It became obvious that the charges made when we started in 1965 with just about a dozen films on offer and in line with pre-1939 prices were completely out of proportion with present day costs, especially now that we have nearly 200 titles on offer most of which have had to be purchased. We want to be able to continue the good progress we have made so far and also implement further improvements which have been held up through lack of finance. The new charges, which include postage one way and are for a full weeks' hire, are still very competitive with the few commercial libraries catering for our gauge. They also remain cheaper than the charges made by the libraries catering for users of all the other gauges.

The new charges which come into force immediately are as follows.

1 reel 25p	5 reels 78p
2 reels 44p	6 reels 95p
3 reels 54p	7 reels £1.05
4 reels 68p	8 reels £1.15

There are discounts in operation for regular hirers, as stated in the catalogue.

The second item of news is that the Sound section of the Library is now combined with the Silent section. Charges are 5p per reel more than those stated for the silent films. The sound section has not proved very popular, due probably to the low number of sound projectors in use by Group 9,5 members. There are also great difficulties in obtaining sound prints and, of course, there are no modern ones available to compete with the vast variety available on other gauges. Nevertheless, the facility still exists for those few members interested and details of the films available will be published in the December issue.

The long-awaited Catalogue supplement should be available by the time you read this.

NEWS FROM AMERICA

by Charles F. Miller

Uscan 9,5 Rides Again! said the headline of the new and improved edition of the newreel for North American members of Group 9,5. After a one year lapse, the Uscan 9,5 Newsreel returned, full of 'Vim, Vigor and Vitaliky'. The new edition, a combination look at past performances and future expectations, promises to be better than ever with printed covers and some surprises (knock wood!)

North American membership in Group 9,5 remains constant; we win a few, lose a few. As stated previously in this column, continuous membership in a ciné society that depends upon imported equipment and supplies requires a more than average amount of patience and dedication to the ideals of the society. As elsewhere in the world, ninefive offers the amateur cine enthusiast sharpness of image and clarity of detail. Also, as everywhere, this offer must be backed up with readily available equipment and supplies! Without a local ninefive specialist dealer, it is difficult, to say the least, to hold the attention of the initiate.

Be that as it may, let us welcome new members, (since our last report) Bill Danner, of Kennerdell, Pennsylvania; Dr. Donald B. Sanford, of Cazenovia, New York; S. Gilland, of Los Angeles, California; Keith Allen, of Markham, Ontario; Charles Balsom, of Ottawa, Ontario; and Irwin Abelson, of Skokie, Illinois. Bill Danner has jumped right in and is helping with the Newsreel. Dr. Sanford is hoping to update his equipment of Pathex vintage. Mr. Abelson is keen on vintage films but seeks also to locate some new equipment. We hope to hear great things of the others in the near future.

By press time, I shall have returned from a whirlwind, fact-finding tour of Europe. My visits to ninefivers in France, Germany, Holland and Britain will be on ninefive film and tape, and reported in **Uscan 9,5** and **The 9,5 Review**.

No North American column would be complete without tenfold thanks to old hands, Jack Luccock, of Vancouver, B.C.; John Edwards of Leamington, Ontario; and Robert A. Bax, of St. Lambert, Province de Quebec. These gentlemen keep up a constant flow of films, tapes, and letters, and without their exemplary support, the North American contingent of Group 9,5 would be nil.

FILMS OFF THE PEG

The Tennis Wizard—*Continued from page 13*

It starts on the top of an open double-decker bus where Reginald Van Bibber (Earle Foxe) is admiring a locket he has just bought for his fiancée. Unfortunately it ends up down the back of Iphelia Foote (Marcella Daly) whose jealous husband Archie (William Davidson) starts a fight with Reginald. Later on they meet again at a plush hotel where we also meet Van Bibber's fiancée, Sylvia (Florence Gilbert), her father (Frank Beal) and the smooth Phil Wilden (Sherman Ross), the tennis club champion who is wooing Sylvia.

After some adventures in and out of the hotel rooms, Reginald is forced to play Wilden in a tennis match—with the prize being obviously Sylvia's affections. As our hero cannot play the game—and with Archie standing just off-court with a revolver—Van Bibber has to resort to a variety of ingenious tricks which, together with a great deal of luck, help him to win through in the end. The tennis match takes up virtually the whole of the second reel and for sheer comic invention takes some beating. Even if you know hardly anything about tennis you will still enjoy it.

Earle Foxe is a little-known performer but he was a splendid

comic actor. Born in Oxford, Ohio, in 1891 he had a great deal of stage experience (including acting with Douglas Fairbanks) before entering films. His long and varied film career went well into the sound era with a variety of different roles, but it was as a light comedian that he really excelled. There was a series of Van Bibber stories by Richard Harding and these were made into films by William Fox for his company (which later became the renowned Twentieth - Century Fox).

The Tennis Wizard was made in 1926 and was adapted by Edward P. Moran and Henry Johnson. The sparkling direction was by a gentleman called Orville Dull, while the overall supervision was in the capable hands of George Marshall, who is still active as one of Hollywood's top directors. He entered films in 1912 as an extra, graduated to leading roles in serials and comedies and about 1917 started directing. To date, he has the incredible number of over 400 features to his credit, including **Destry Rides Again**, **The Sheepman** and **How The West Was Won**.

I give **The Tennis Wizard** top marks and recommend it strongly.

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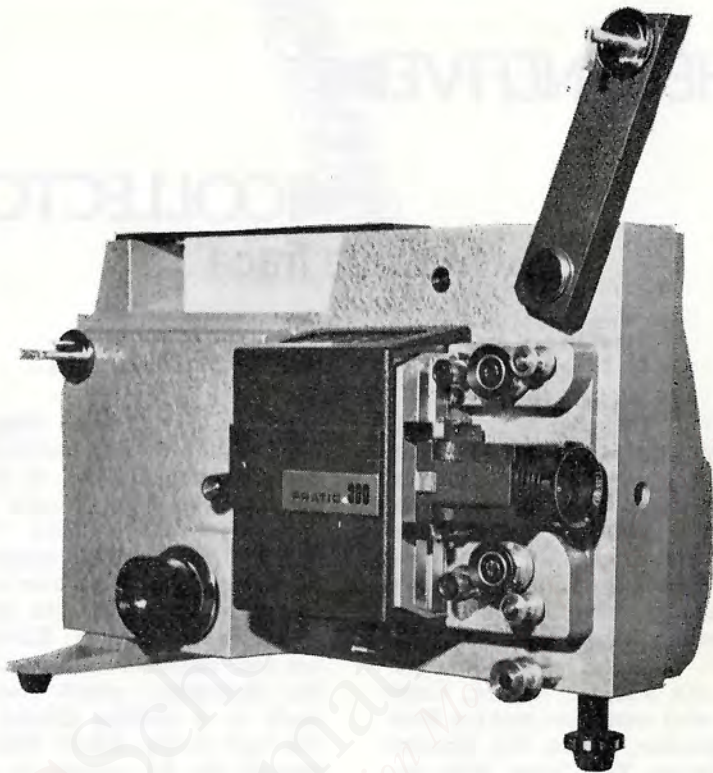
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SPECIAL NOTICE

This journal is designed to inform our esteemed customers of new features in the way of apparatus and new film releases and we are happy that the articles are found of interest and service also. Not unnaturally, some customers favour us with orders directly after they have seen details in the Pathscope Monthly, but our distribution service is through the Pathscope Dealer. We have no retail department and cannot accept such direct orders. Of course, all enquiries will be welcome and if you are not in touch with your local Pathscope Dealer, we shall be very happy to give you his name.—From an announcement in the Pathscope Monthly, March 1952.



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THE NINEFIVE



COLLECTOR

by Maurice Trace

HITCHCOCK ON 9.5 mm.

Alfred Hitchcock was born in London in 1900, the son of an Essex shopkeeper. He originally trained as an engineer, but later turned to the study of art. While working as a clerk in an advertising agency (at fifteen shillings a week) he earned extra money by writing titles for silent films. In this capacity, he gained a job with the Famous Players Company who were then making films in Islington. When the director of **Always Tell Your Wife** became ill during production, Hitchcock took over and, in 1922, he made his solo debut as a director with **Number Thirteen**. His subsequent career can be divided into three stages: his silent British films (1922-29); his British sound films (1929-39); and his highly successful Hollywood career (from 1940 to the present time). It was not till the second stage that he really began to specialise in thrillers and his early work includes such pieces as **Juno and the Paycock** and **The Skin Game**.

Two of his silent films are on 9.5 mm, **The Ring** and **The Manxman** (both made by British International Pictures and each

two reels of 9.5). **The Ring** was the first film B.I.P. produced, but it must rate as one of Hitchcock's outstanding "silents". The story is built around "One-round" Jack Sander, a fairground booth boxer, and his rise to become challenger for the professional championship. Early on, his wife becomes infatuated with the champion, which naturally leads to a rousing climax with the fight at the Albert Hall! Although the 9.5 version is much abridged, this fight has, mercifully, been left almost untouched and takes up most of the final reel. Hitchcock's direction is seen at its best, from the opening scenes at the fairground to the grandstand finish of the fight itself, where he excels himself in whipping up the excitement. He is helped a great deal by an excellent cast, headed by Carl Brisson and Gordon Harker (both making their screen debuts) as Sander and his trainer, with Ian Hunter as the champion and the tragic Lillian Hall-Davis, as the wife. The actual fight took over a week to shoot, but Brisson was not overtaxed as he had been amateur champion of Europe at

his weight. **The Ring** is a first-rate film and just the job for a home show.

The other silent, **The Manxman**, is, however, a different matter. Hard as Hitchcock tries, he is in the end almost defeated by the plot which is pitched on the general level of **Jack's Return Home**. The book, published in 1894, was written by Sir Hall Caine, a prolific writer of melodramatic novels, such as **The Deemster** and **Son of Hagar**. The story tells of two friends, a simple fisherman and a rising lawyer, who both fall in love with a tavern-keeper's daughter. She promises to marry the fisherman on his return from foreign lands where he is to seek his fortune. When news of his death arrives, she has an affair with the lawyer. But the fisherman turns up again later on, very much alive, and the girl marries him! Afterwards, she leaves her husband and the climax of the film comes when she is tried for attempted suicide before the lawyer, who has now become a judge. The film ends on a thoroughly miserable note with the judge resigning from his office with the sub-title: "I am not fit to sit in judgement against my fellows—I who have sinned against God and Man".

No director could compete with this sort of stuff, but the amazing thing is that, at times, Hitchcock really looks like succeeding. This is due entirely to the excellent direction and two memorable performances by Carl Brisson and Anny Ondra. Brisson is most convincing as the simple fisherman, ill-educated but with much dignity, while Anny Ondra is perfect as the wife, ranging

from gaiety to despair. Regrettably, Malcolm Keen as the lawyer is far too theatrical and his performance has dated very badly. **The Manxman** (which carries an 'A' certificate) is a film for the student of film history, rather than a modern general audience. It would be much better to show them either **The Ring** or Hitchcock's other film on 9,5, **Blackmail**—one of the most famous films in British cinema history.

The story behind **Blackmail** is fascinating. Based on a play by Charles Bennett, the film as originally conceived by Hitchcock began with the arrest of a criminal by Scotland Yard detectives. Emphasis was placed upon the accompanying routine detail—fingerprints being taken, even the man washing his hands. One of the detectives then goes out for the evening with his girl, but they quarrel and she goes off with an artist friend to his studio. There he makes unwelcome advances and, in self-defence, she kills him. The detective is put on the case and both he and the girl are blackmailed by a petty crook who saw her leave the studio after the killing. The crook eventually exposes her and the police catch the detective in the act of trying to help her escape. However, they misinterpret his actions and think he has caught her! She is taken to the Yard and the routine shown at the beginning of the film is repeated, only now it is the heroine who is being dealt with. The story ends with the detective being congratulated on his arrest. "Going out with your girl tonight?" one of his colleagues asks. "No, not tonight", he replies.

That was how Hitchcock envisaged **Blackmail**, but the

studio,, British International Pictures, would have nothing to do with it as it stood and demanded a happy ending. Hitchcock compromised and in the filmed version the chase is not after the girl but the blackmailer, whom the police wrongly suspect committed the murder. As he is about to expose the heroine, he falls to his death from the roof of the British Museum where he has been cornered. The girl goes to Scotland Yard to confess, but the detective persuades her that everything is now all right and the case is closed.

Early in 1929, **Blackmail** went into production and it was virtually completed as a silent picture when the "talkies" hit Britain and caused a sensation. B.I.P. hastily decided to release the film as a "part-talkie", with the final reel only in sound—a practice adopted in a few other films of the period. Hitchcock, however, decided to re-make the whole film in sound, salvaging only those shots which did not need sound or on which sound could be dubbed. Working furtively behind the backs of the studio chiefs, he faced seemingly insuperable difficulties—not least of which was the fact that his leading lady, Anny Ondra, was Polish and spoke little English. Hitchcock had her voice dubbed on the soundtrack by a then unknown actress, Joan Barry, who later became a big star of the 'thirties.

Working in what amounted to a new medium, Hitchcock brilliantly overcame all the obstacles and produced not only the first British talking picture, but what was for many years the best.

Blackmail was released in 1929

and less than three years later Pathescope had released the silent 9,5 version. Although it is reduced to two reels, the essentials of the film come over very well. Several scenes stick in the memory. For example, as the girl leaves the studio, the shadow of the unseen blackmailer looms on the door—a splendid piece of menace. The showpiece of the film is probably the thrilling chase which the 9,5 version leaves reasonably intact to form a great climax. Hitchcock's flair for the unusual makes the most of this chase through the British Museum and there are some striking compositions.

The performances are very good, too. John Longden is the detective and Anny Ondra (minus Jean Barry's voice for the 9,5 mute print, of course) is the girl. The artist is Cyril Richard, who also appears on 9,5 in **Piccadilly**. But the acting honours go unreservedly to Donald Calthrop who makes an outstanding impression as the odious villain. Hitchcock directs magnificently and it is to his credit that after forty years it has dated little. Altogether, this Hitchcock thriller that made cinema history is a must for the collector.

The final Hitchcock film on 9,5 is **Champagne**, a rather tired comedy which its director later described as "probably the lowest ebb in my output". Betty Balfour heads the cast as an heiress who, thinking her father has become bankrupt, tries to earn her own living, but her general sparkle is unable to inject much life into the proceedings. Here and there, there are some good touches from "Hitch", but even the 2-reel 9,5 version seems very slow.

Classified Advertisements

Films for Sale

9,5 colour, sound 16 mm. reperf., *Bradford and District Motor Club, Scottish 6 days*, 700 feet, £5.50, excellent condition, needs new spool. 9,5 silent: *Whaling*, sea documentary, 200 ft., 50p., plus post. - C. W. Lees, 135 Rochdale Road, Firgrove, Rochdale, Lancs.

9,5 silent, *Q Ships*, 4 reels (spooled 2 x 900), fair to good condition, £3 plus post. Box (Warwickshire) 008, c/o the editor.

9,5 mm. IN THE NORTH! THE NEW NOVASCOPE 9,5 mm. PRINTED FILMS are available from The 78 Record Exchange, 21 Marsden Square, Manchester M4 2HA. S.A.E. for details. Film and Record collections purchased. Open daily.

Few 9,5 and 8 mm. glamour films for sale, 60p and 75p each. S.A.E. - G. L. Newnham, 3/82 Windmill Copse Estate, Dibden Purlieu, Southampton.

Films wanted

Group 9,5 Film Library always requires 9,5 silent and sound prints in good condition and complete. Write: Ken Finch (address: page 5). 9,5 sound - odd reels wanted to complete films in good condition: reels 4, 5, 6 *A Fire Has Been Arranged*; reels 1, 2, 3 *Here Comes Trouble*; also Betty Boop and Popeye cartoons R. Kelly, 127 Westheath Avenue, Sunderland, SR2 9LQ.

Require following odd reels in good condition: *The Spy* (Reel 1), *Gloria* (Reel 3 & 4), *Tommy Atkins* (Reel 1), *Faust* (Reel 3 & 4), *Emerald of the East* (Reel 2), *The Lion Tamer* (Reel 2), *The Vagabond Queen* (Reel 2), *The Count of Monte Cristo* (Reel 1), *In the Name of the Law* (Reel 1 & 2), *Walter's Paying Policy* (Reel 1), *Charlie at Work* (Reel 1), *Shanghai'd* (Reel 2) - John Minnis, 8 Dickens Street, Elwood, Victoria, Australia. 9,5 Sound films wanted, in really good condition—Box (West London) 009, c/o the editor.

Wanted in good condition: Pathe-Vox Reviews Nos. 1, 2, 3 - Gordon Clarke, 84 Elm Avenue, Ruislip, Middlesex, HA4 8PB.

Projectors for Sale

Pathescope Son optical sound projector, thoroughly overhauled, new belts, spare lamps, £25. - Ken Finch, Group 9,5 Film Library.

Equipment Wanted

Wanted: a good, modern, secondhand projector. Offers to: William M. Danner, R.D.1, Kennerdell, Pa. 16374 U.S.A.

Wanted: Adsonic unit for 9,5 or similar modern Stripe unit. Electronics must be in good condition and working. Ken Finch, Group 9,5 Film Library.

Wanted: Pathescope Son projector, mint condition, complete with case. - P. J. Free, c/o François Ltd., 4 Purley Parade, Purley, Surrey.

Wanted for Heurtier Superson: magnetic head box unit, complete, any gauge, but stripe must be on right. Details to: L. E. White, 36 Kings Drive, Surbiton, Surrey.

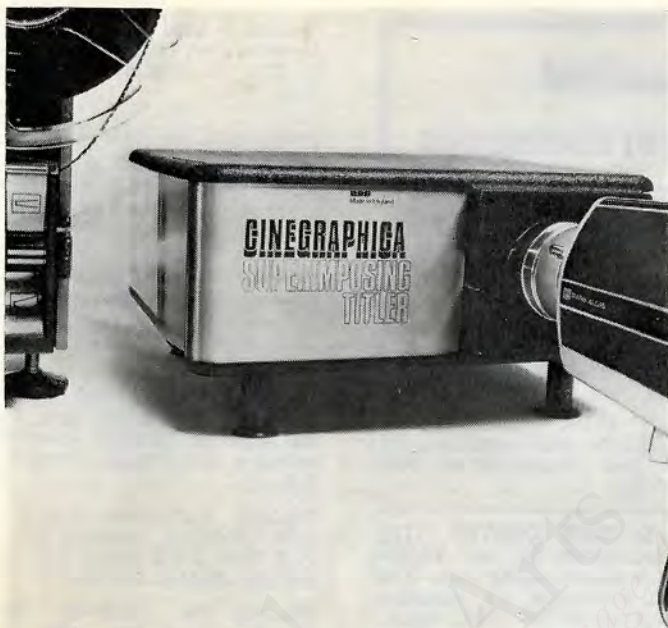
Literature for Sale or Wanted

Sale: Book, *Dictionary of Cinematography*, unused, 60p. *Pathescope Gazette*, April - May 1958 to 1959, 7 issues, excellent condition, 15p lot. July 1959 to January 1961, 18 issues, bound in, £1. Plus postage. - C. W. Lees, 135 Rochdale Road, Firgrove, Rochdale, Lancs.

Miscellaneous

Wanted: back issues of *Pathescope Monthly*, *Pathescope Gazette*, *The 9,5 Review*, *Flickers* (V.F.C.), any Bonzo cartoon on 9,5, an advanced toy model 35 mm. cine projector. - K. Carroll, 122 City Road, Birmingham 16.

Will Mr. A. E. Crosby, late of Stow-on-the-Wold, who answered the above advertisement when it first appeared in the December 1970 issue, please contact Mr. Carroll again as his letter was returned by the Post Office. For Sale: 100 watt, 10 volt lamp for Cinegel projector: 60p. - K. Burdett Chapman, 15 Drum Brae Park, Edinburgh EH12 8TF.



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