9·5

Magazine for the 9.5mm
cine enthusiast

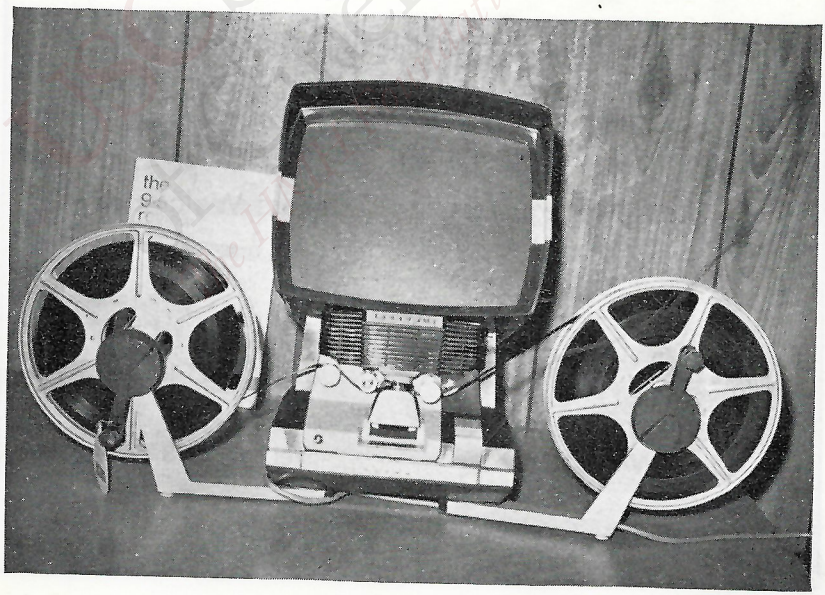
Quarterly/35p

Spring 1974

Nine-Five in Europe

Common sense about "310"

Collectors Crossword



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9·5

a quarterly magazine for the 9.5mm cine enthusiast

Published by Group 9.5

Spring 1974 No. 8

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Leader

by GORDON CLARKE

Wot! No crossword ? ? ?

I hope that no reader is still searching his copy of the last issue in a fruitless attempt to locate the crossword which was so boldly announced on the front cover. The crossword was deleted at the last minute to permit inclusion of Basil Copper's appreciation of the late David Edwards, but the rest of the magazine had gone to press and somehow I forgot to alter the cover headlines.

Even before this happened, the crossword seemed ill-fated. No sooner had Ken Wilkins drawn up the art-work from Garth Pedler's original pattern, than I managed to lose it on the tube! Ken patiently re-drew the puzzle and it really does appear in this edition. Readers who enjoy doing crosswords have my profound apologies for the wait.

Mister One-per-cent

That's the ninefiver in 1974, according to figures published by *Movie Maker*. At least, that is the percentage of the total entry in the magazine's annual Ten Best Films competition accounted for by 9.5mm films. 9.5mm now falls a little behind even Single-8. Whilst these figures do not necessarily give an indication of the ratio of ninefivers to users of other gauges, since they are the only figures available one ought to take some notice of them.

Whether we are an elite or simply a lunatic minority depends, of course, on your point of view. (Readers of this magazine will, we hope, place themselves in the former category). However, in view of their obvious small numbers, ninefivers must consider themselves very fortunate to have their loyal group of specialist dealers who supply film-stock, equipment, accessories and services.

A prime example of the 9.5 dealer's extraordinary enterprise can be found in Mervyn Richards, proprietor of Nine Five Services (U.K.), formerly known as Nine Five Film Services. He is now offering 9.5mm Bell and Howell cine cameras, converted from Super 8 models, along the lines of the prototype conversions undertaken in France by Monsieur Schorter. Without doubt, he must have invested a lot of capital in conversion parts for the cameras, bulk purchase of the B. & H. cameras themselves and the manufacture of the new cassettes—which will probably turn the film stockists' hair grey by adding yet another alternative to the range of camera loadings. Only a clairvoyant would stand any chance of knowing whether Mervyn will recover his

investment. I only know that he *deserves* to do so—and to make a fat profit on top—for his sheer economic courage.

The big hope, naturally, is not so much that ninefivers will replace their cameras, but that the appeal of the much-publicised Super 8 concept of compactness, instant daylight loading and glossy camera features—allied, at last, to the remarkable screen definition possible only with 9.5mm or larger gauges—will cause multitudes of quality-conscious amateurs to beat a path to Mervyn Richards' door.

The major drawback is still likely to be the cost of 9.5mm film stock. Still, Mervyn Richards doesn't seem to be worried. He's opened an additional processing laboratory to handle reversal processing of 8, 9.5 and 16mm film, in the hope of providing a seven-day turn-round for users of the new system, as well as those sticking to the older loadings.

Where have all the advertisers gone?

In this issue, we are carrying the smallest amount of advertising seen in *9.5* or its predecessor, *The 9.5 Review*, since I took over the editor's chair more than seven years ago. Whilst this information does not, in itself, automatically herald the beginning of the end, it is clearly not a healthy sign. What is worse is that advertising in general has been falling steadily for some time and is becoming increasingly difficult to obtain, in spite of the fact that our full-page advertisement rate has remained unchanged at £5 since 1963.

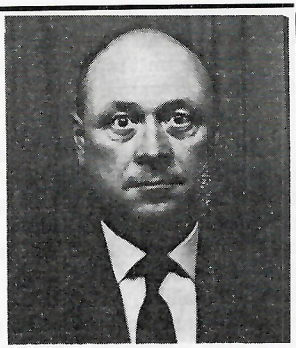
So, where have our advertisers gone? The allure of advertising in Nine Five News Service at only £1.50 a page may have proved irresistible to some of them. Others may have found that advertising to ninefivers—here or in any other publication—is not the soundest of propositions, economically. LGP Photo-Cine, Cineprint Film Services, Supersound Electronic Products and S. J. Seccombe (Cine Services) and E. M. Smith are amongst those who have frankly stated that their advertising does not recover its cost in terms of direct sales from any single advertisement. Novascope Limited are finding that sales from their second advertising campaign are substantially less than those secured by the first. Apart from our classifieds, the advertisements of Valentine-Cook Limited appear to be unique in their unqualified success.

It seems that ninefivers (and readers of *9.5* in particular) are now well aware of who supplies what and who does what and are in direct contact with the specialist dealer of their choice, or with a number of dealers.

In the short term, we need not be too worried. With the new £1.50 subscription, funds are adequate to keep the magazine running, particularly since fewer advertisements will inevitably mean fewer pages and the amount of editorial matter now being contributed is also at a fairly low ebb. In the long term, however, advertising must increase or we shall be faced with the prospect of either another unwelcome increase in subscriptions or a radical cut-back in the size and scope of the magazine.

Meanwhile, as we hope for an improvement, I'd like to thank those advertisers who have supported us in the past and those who do so now, as well as the vast majority of Group 9.5 members who nobly coughed up the increased subscription this year.

Nine-Five— International



Ted Smith reports

Spain

I left England at 6 p.m. on Friday, 22nd February and arrived at Barcelona airport at 8.45 p.m., local time. As I cleared Customs, Sr. Alberto Martinez Pujol met me, holding up a big notice inscribed "Mr. E. M. Smith". He took me to Calella, about forty miles up the coast from Barcelona, and straight into the Hotel Vila, where a "posh" room with bath and W.C. awaited me.

Before long we were in the cinema (stopping at the projection room on the way, of course) and the first films were shown shortly after 10 p.m. By midnight, the Ligonie I.M. 250S retired with amplifier trouble and we, in turn, retired to the bar. After keeping the staff up late, we got to bed at about 2 a.m.

Next morning, Monsieur Monat, from the Paris 9.5 club, and I met Sr. Santiago Marre Burget of Calella and Mr. Vilar of Montesquieu. We went to a small harbour cafe where we ate a multitude of shellfish—just to start things off as it were. We also stopped at a shop and picked up a member of the staff who could speak English. (I don't know if the shop had to close or even if the manager gave his permission!) Anyway, off we went and I was put in the picture by our captive interpreter.

Later, a session in the cinema took care of the afternoon; then a very good meal, with English, Spanish, French and Catalan being spoken and translated, and enough wine to float a battleship being consumed, started the evening. At 10 p.m. we adjourned to the cinema once more. By 2 a.m. I went to bed, knowing that our own Bob Bayley had won a second prize with his film, *Not Luvin', or Neckin', but Nailin'*. I knew only too well, in addition, that I could still feel the snakes in Mr. Jesus' film, ***Marrakesh,*** crawling over me as they were crawling over the snake charmer in the film. Some more wine made me feel better, however. I hope this film is shown in London and the reaction of the audience recorded as they "feel" these snakes crawling over them! At any rate, they certainly sent shivers down my spine.

Two lads stop the world revolving and then send it into reverse, with the result that people do everything the opposite way around to normal, in the film *Et le Soleil se leva a l'ouest* (*And the Sun Rose in the West*).

I liked the film *Un Apres-midi de decembre (One December's Afternoon)* by Mr. Monat, in which he had captured the joyful reactions of his niece and her friend to the Christmassy dolls in the shops.

The film *Bruchs 1808* was rounded off by a well-timed explosion, created by the projectionist at the back of the hall, which fitted in perfectly with the military drums. Shades of Wellington in the peninsula?

Fifteen French films, 3 from Spain and just one from England had been entered in the competition.

By the way, in a moment of very, very slight inebriation, I ordered a barrel of wine. All 225 litres (that's about 400 pints) should arrive later this year. Anyone for Vino Chateau Smitheau, or Vin Cine 9.5, or Vin Special 9.5 get-together?

Anyone for the 1975 Spanish 9.5 festival on the Costa Brava? Anyway, in the meantime, several of our Spanish friends hope to be at our own get-together on October 19th.

Holland

Now that clubs on the continent are arranging more shows, maybe Group 9.5 members would like to go to these meetings and combine a holiday with seeing what is happening on the 9.5 front in a particular country.

The Dutch are holding their annual "do" on the Sunday after our own. As these meetings have clashed for the last two years, our hard-working secretary—who is off to Holland for another show—is hoping to arrange a formula with our Dutch friends to ensure that we don't clash in future.

Austria

Apparently, the 9.5 club in Austria held their first club meeting on August 30th, 1973. They have proposed another one for September 7-8th this year. In addition to the cinematic attractions, mention is also made of "6 campings, telepheriques (?), school for waterskiing and sailing". It could be quite a holiday. I hope to go myself and if anyone else is interested, I am expecting further information from Franz Schurz, 9551 Bodensdorf/Ossiachersee, Austria.

France

France being traditionally the home of nine-five, French enthusiasts are holding a week-long festival at Albi in Southern Central France. More details later.

Switzerland

The Swiss club at Berne held their meeting on 25th August, 1973, supported by the Zurich club and the Frankfurt club in Germany.

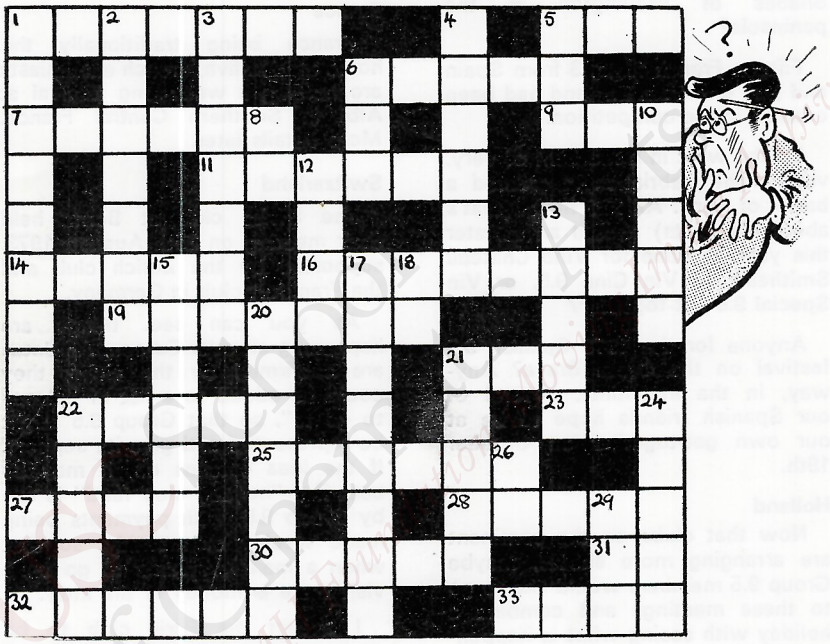
As you can see, things are happening all over Europe. As dates are confirmed by the clubs, they could be added to a list of "places to go to", so that Group 9.5 might be represented and give its support. If the idea catches on, it may be best if a "holiday club fund" is run by Group 9.5, with payments being made weekly or monthly, so that when a member wants to go on a visit there is money in the kitty.

I expect the Paris club to be represented at our Chiswick get-together again this year.

I hope these developments will help give some idea of the international aspect of 9.5mm and point to a way in which we can combine our resources to make 9.5 far bigger than it is now. And, at the same time, show how we might enjoy our hobby with our holidays in the company of like-minded people abroad.

If you have ideas on the subject, the postman can find me at 142 St. Stephens Road, Hounslow, Middlesex.

Collectors' Crossword



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

ACROSS

1. He directed **Kitty** (2SB.30071).
5. He was cameraman for several British International Pictures on 9.5mm (such as 2SB.30027, 2SB.30029 and 2SB.30070).
6. Forename of former D. W. Griffith actor who features in the M.G.M. picture **Alias Jimmy Valentine** (4SB.4565).
7. Wrote the scenario for **Ranger of the Pig Pines** (on 9.5mm as **The Outcast**, S.665 and in France as 5G.4.038 and 5G.4.039).

9. Forename of the star of all Hall Room Boys comedies on 9.5mm.
11. He is Dolly's fiancé in **King of the Pack** (on 9.5mm as **Furax,** S.712).
14. He is Robespièrre in Abel Gance's **Napoléon** (2S.622).
16. He wrote the scenario for **Black Beauty** (5G.4.034 and 5G.4.035, and as **Black Bess** 2S.644).
19. Pathescope changed Mermaid's title from **Blue Sunday** (SB.30047 and 2G.10.417).
21. One of 9.5mm's **Conquests** (SB.30319).
22. He directed **The Clue of the New Pin** (2SB.30080).
23. A well-remembered magazine which used to cover 9.5mm.
25. She featured with William S. Hart in **The Captive God** (on 9.5mm as **Rival Tribes,** 3G.10.009).
27. **The Gallant Hussar**'s leading lady (2S.30013).
28. He directed **They're Off** (on 9.5mm as **Milady the Jockey,** 3G.10.050).
30. He plays Tom in **Heroes of the Night** (on 9.5mm as **Brothers In Love,** 2S.658).
31. First word of a 1933 Mickey Mouse title (M.30501).
32. She plays the boss's daughter in **Mountains of Manhatten** (on 9.5mm as **Nolan's Rise,** 4G.10.295 and S.20041).
33. **The Romance of** Irene Rich (4G.10.279).

DOWN

1. He directed **Cassidy of Bar 20** (on 9.5mm as **Colt .440,** SB.30661).
2. He is the rich American in **The Gallant Hussar** (2S.30013).
3. A British International Pictures actor in **Piccadilly** (3SB.30030) and **Blackmail** (2SB.30027).
4. The cameraman for **Emerald of the East** (2SB.746).
5. Features in **Christus** (2S.573 and 3SB.573).
6. He directed the M.G.M. picture **The Road to Mandalay** (4SB.4.579). (Forename).
8. **Ten Laps To** do so (3SB.30273).
10. Has small role in **Casanova** (5SB.744).
12. He plays Toby in **The Desert Rider** (Novascope, S.1002).
13. The Czech actress in **Blackmail** (2SB.30027).
15. He features in **Gloria** (4SB.817).
17. He plays the uncle in **The Tomboy** (S.30015).
18. The country which produced the most films.
20. He directed **The Man Tamer** (SB.30207) and **Four Square Steve** (2SB.30198).
21. He directed **The Cabinet of Dr. Caligari** (3S.736).
22. He directed **A Man's Size Pet** (SB.30202).
24. He directed **The Two Fister** (2SB.30199).
26. First word of a 1933 Mickey Mouse title (M.30501).
29. Forename of the actress who plays the young dancing-girl in **Vaudeville** (4S.731).

For a guide to the answers, please turn to page 23.

A Commonsense Guide to 310

by Richard M. Carpenter

Ever since the 3M type 310 black-and-white film stock was introduced in the 9.5mm format by the Amateur Film Company Limited, we have heard a great deal about the extra-ordinary properties of this emulsion. We have read that it is a negative, intended for television work; that it reverses better than normal negative film; that it can be rated at speeds varying from 80ASA to over 100ASA, when used as a reversal film. Processing formulae have been published for the use of the stock at differing speeds. Different dealers sell the film with different speed ratings, presumably having made their own processing arrangements.

So far, however, I have seen nothing written about the use of 310 as what it actually is. And there is no mystery about what it is. 3M film stock, type 310, is a black-and-white *NEGATIVE* emulsion with a speed of *50ASA*. This data is given by the 3M Company and is supported by tests I have carried out. Film emulsion speeds, whether quoted in ASA, BSI, DIN or other systems, are a rule of thumb for the average user. Because of differences in cameras, lenses, exposure meters (and the methods of using them) and processing conditions, speeds may vary in practice. The values quoted for any given stock should first of all be considered as a guide and tests should be shot before using a new film stock on any major project.

Why, then, use 310 as reversal? The answer, of course, is that it is now the only black-and-white stock available to us. The Amateur Film Company are to be commended for their efforts in having this stock imported to fulfil the need for a black-and-white stock, but it is perhaps a little unfortunate that they were apparently only offered this negative emulsion when the primary requirement amongst amateurs—whether ninefivers or users of other gauges—is for a *reversal* stock.

So, all attempts at using 310 as reversal are, at best, a compromise. A compromise, that is, between using the best tool for the job and having no tool to use at all! True, 310 can be rated at 100ASA or 1000ASA (or 5ASA or 5000ASA) because the picture on the finished film is a product both of your exposure at the time of shooting and the treatment in processing, as well as a characteristic of the stock you are using. The exposure index is not, therefore, an absolute value. It is a variable which can be modified by processing. What it does represent, however, is the speed at which the stock will give the best results. There is no doubt about that.

By the same token, *any* negative emulsion may be used as a reversal stock if suitably modified reversal processing is employed. But, in my experience, the results are not usually anywhere near as good as those achieved with "real" reversal film. Even colour negative can be reversed: a positive colour image is obtained, but its appearance is pretty dire! With black-and-white, of course, you get away with it.

The results I have seen on 310, when used as reversal, have usually left something to be desired. The pictures are generally very "flat"—lacking in contrast. This is one factor contributing to the amazing latitude claimed for this stock; it's

not so much a black-and-white stock as a "grey" one!

By now you are wondering what kind of results you might obtain by using 310 as a negative—the purpose for which it is made, remember. Well, results from 310 negative are first class and a positive print from a well-exposed and developed 310 negative looks far healthier than many a reversal original using the same stock. Possibly, these are the best black-and-white pictures seen on the gauge since Panatomic-X. (Remember Panatomic-X?).

So, what is to stop us all using 310 in its proper negative form when we shoot black-and-white? The immediate answer is that, although it now seems so damned obvious, this is the first time anyone has actually suggested such an idea! Secondly, there is the cost to be considered. Naturally, it is going to cost you more to have your film developed *and then have a print made* than it is to simply have the film processed reversally and project the original. Set against this, however, the advantages that you never project the original film and can have any number of prints made from the negative and that the resulting pictures are better in many respects anyway. The proposition may then look more attractive.

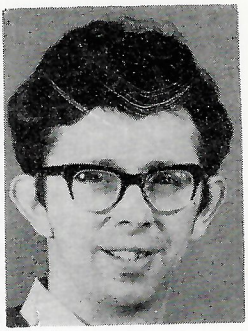
But how *can* we use 310 as a negative? Nobody sells the stock under this guise. Well, of course, it's the same film stock and, if you buy it non-process-paid, how it is processed is up to you. Cineprint Film Services will develop 310 negative at £1.40 per hundred feet and make a positive print at £3 per hundred feet. So, a 100 ft. spool works out at £4.40 for processing and printing, in addition to the film stock. This makes it all rather expensive, unless you require two or more copies of a film, in which case you would certainly find it cheaper than either shooting on reversal and having copies made or shooting the whole film twice. You could also consider the professional practice of carrying out all your editing and sound track compilation on the first print, then matching your original negative to this and then having one or more prints made for projection. This would have the advantage that your projection copy would have few, if any, joins.

Two or three further things to watch if you decide to do this. Firstly, Cineprint Film Services will *not* develop your negative unless you have a print made on the same order, although you can then return the negative for as many future prints as you wish. Secondly, they will only accept 50 ft. and 100 ft. spools for developing. Charger loadings are definitely out, but this need not deter those who are keen on home processing, because negative developing is much simpler than reversal work. Thirdly, Cineprint, unfortunately, impose a minimum charge of £2.75 on developing and £3.00 on printing and charge postage and packing at cost. Fourthly, other laboratories would no doubt undertake the processing of 310 as a negative if there proved to be a demand for the service and I feel sure that the editor would consider printing articles on negative developing if necessary.

To sum up, then, I don't expect you all to abandon reversal and switch to negative work overnight. In fact, there may be no interest at all. On the other hand, negative offers some interesting possibilities, besides the opportunity to use 310 as it was meant to be used, and I thought it was about time that I shared this idea with *9.5* readers.

Collecting

with MAURICE TRACE



New Releases

CHARLIE THE BRICKLAYER

300 Feet (16 f.p.s.)

Charlie the Bricklayer is a one-reel version of *Pay Day*, the last two-reel comedy made by Charlie Chaplin. It was originally released in April 1922 and afterwards Chaplin made only features, apart from the 4-reel *The Pilgrim*, completed in 1923. This particular one-reeler made its 9.5 debut in the 'fifties as *Pay Day* when Pathescope acquired the rights from re-issue prints made by the British firm of E. W. Fancey.

The cut-down for 9.5 is skilfully done, the main omissions being at the beginning where Charlie is working on a building site. However, if you want to fill out this Novascope reel, look for the Pathescope 60 ft. reel *Charlie's Lunch Hour*, which contains much missing footage. But be careful: the reference number you want is 9/18 and *not* D/10318, because the latter number is on a Pathescope 60 footer from the 'thirties called *Charlie's Lunch Hour*, which comes from the 1914 Keystone *The Property Man.*

Pay Day is mature Chaplin. The kick-and-rush foolery of the Keystones has gone and a better sense of timing is present. The film is also technically better—for the first time in a Chaplin film back-lighting is used in the interiors and the night scenes were actually shot at night rather than in the daytime with a filter. The pace is slower than before, but there is plenty of slapstick and laughs.

Charlie is a labourer on a building site and, arriving late one morning, offers a lily to the foreman (old faithful, Mack Swain). His prowess at bricklaying is incredible and there is a staggering scene of Charlie catching and balancing bricks thrown to him by colleagues. After being paid, Mr. Chaplin soon encounters Mrs. Chaplin (Phyllis Allen—another familiar face from Keystone days) and she is after his pay packet. After getting some of it back, the "worker" disappears into a saloon for a night out with the boys which ends with some drunken singing in the street.

After adventures on a tram, Charlie arrives home very late indeed. His efforts to fool his wife come to nought and the night is spent in the bath—unfortunately full of water. So ends the only film Chaplin made in 1922 and one which deserves to be in every Chaplin collection.

The Novascope print I viewed was made recently after their equipment had been improved and was of good quality. Several audiences I have shown it to have reacted favourably and a few commented on how pleasant it was to see a Chaplin film which was shown at the correct speed (16 f.p.s.) and had not appeared a hundred times on various television programmes!

FARINA'S FAIRGROUND
100 ft. (16 f.p.s.)

Here comes Our Gang again—this time in a 100 ft. excerpt from their 1925 two reeler *Boys Will Be Joys*. The Gang have hit upon the brilliant idea of staging their own circus and fair. A grand procession of the "animals" (looking suspiciously like some of the group in rather tatty skins!) takes us to the special fairground. Here a large crowd of children descends on some splendidly inventive sideshows. There are versions of the Big Wheel, Crazy Mirrors and for one cent you can actually see a Wild Animal.

Everybody seems to be enjoying themselves until Farina (Alan Hoskins) produces his "dog". Actually, it is a skunk and that clears the crowd in next to no time. So ends a very pleasant four minutes and a neat reminder of how imaginative these comedies could be. For enthusiasts the only sub-title in the film is an "original"—you can see the Pathé Comedy mark at the bottom. The print quality is very good.

FELIX IN HOLLYWOOD
100 ft. (16 f.p.s.)

Re-enter one of the most famous 9.5 performers—Felix the Cat. This cartoon character must appear in about a hundred Pathescope titles released from the 'twenties right up to the late 'fifties. Such is Felix's popularity that Novascope, too, have come up with one of his best efforts, *Felix in Hollywood*, neatly cut down to 100 feet.

Unlike many of the 9.5 silent cartoons, this is a genuine silent film. Felix and his Master even talk to each other via those "balloons" we used to see in comics. The first of these tells us that Master is off to Hollywood and Felix soon finds a way of coming with him. There he goes his own way into the Static Studio and comes across many interesting people.

One of the first is cross-eyed Ben Turpin, who tells the Cat that his eyes went that-a-way from looking through dressing-room key-holes. Other personalities include Larry Semon and Charlie Chaplin, but here is something of a mystery. Who is the man sitting in the Director's chair? It might be D. W. Griffith—but is it? Can anybody help identify this character?

An amusing little cartoon with Chaplin particularly well done which is not surprising because Felix's animator, Pat Sullivan, had once worked on a long series of Charlie Chaplin cartoons in 1918. This sequence, in fact, once appeared in an ancient Pathescope 60 ft. reel called *Felix on the Films*. This cartoon was made in the 'twenties shortly after Sullivan and his feline friend had left Pathé. Control had passed to the independent distributor, M. Winkler, with whom Felix was to stop for only a short spell before going to Educational Pictures in 1925. Novascope have left the original main title on this cut-down reel.

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

May 18th } **June 1st** }	Filming: George Whitfield's Story **"NIGHT OUT"**
June 15th	Results of filming a record.
June 29th	The chairman's evening, with John Burgoyne-Johnson.
July 13th	President's evening, with Hugh Hale.
July 27th	Laurie White film show and showing of club film, **"NIGHT OUT"**

Programme enquiries to Stuart McKean, 28 Bicester Road, Richmond, Surrey, TW9 4QN. (Telephone: 01-876 9344).

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:* Jim Coggins, Flat 1, 12 Colville Gardens, London, W11 2BB.

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.

GROUP 9.5 LAPEL BADGE

25p each, from Ken Valentine

FILM LIBRARY

The Group 9.5 film library holds nearly 200 films. Hire rates are reasonable, being designed to cover postage and running expenses only. Before hiring films, a borrower must pay a deposit of £1 which is refunded if he discontinues his library membership, subject to any claim upon it by the librarian for moneys owing to the library. *Librarian:* Ken Finch, 76 Amsbury Road, Hunton, Maidstone, Kent.

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.

NEWS ★ NEWS ★ NEWS

ANNUAL FILM COMPETITION AND GET-TOGETHER

Two dates for your diary: the closing date for receipt of entries in this year's film competition is Monday, 30th September; Group 9.5's annual get-together at Chiswick Town Hall will be held on Saturday, 19th October. More information about the competition on page 19 and about the show on the back cover.

100ASA BLACK-AND-WHITE ON OFFER

LGP Photo-Cine have some 100ASA Ferrania black-and-white reversal stock, available non-process-paid in 400 ft. cans only, at a reasonable price. LGP's film stock list can be obtained by sending a stamped addressed envelope to 107 Ealing Road, Wembley, Middlesex, mentioning *9.5* magazine.

MAY 25-26 IS WIDEX WEEKEND

The Widescreen Association's Widex '74 show takes place at the Rembrandt Hotel, London, and tickets may be obtained from Mrs. Jane Grimes, 420 Seven Sisters Road, London, N.4., at £1 each. Anne Whitfield and Cineprint Film Services will be amongst the trade exhibitors.

CINEPRINT'S BROCHURE NOW AVAILABLE

A brochure listing film copying services in 9.5mm, 16mm and Super 8 should be available from Cineprint Film Services (84 Elm Avenue, Ruislip, Middlesex) by the time this issue appears. The price is 12p, post-paid. A free price list for any one gauge may be obtained in return for a stamped addressed envelope. (Please mention *9.5* magazine). Cineprint's film cleaner is now priced at £1.35 per bottle, including postage and packing.

SUPER 8 CONVERSIONS

Nine-Five Services (U.K.) will supply details of their new 9.5 cameras, derived from Super 8 models, together with information on their other equipment and services in return for a 3p or $3\frac{1}{2}$p stamp. Again, please mention *9.5* magazine.

GROUP 9.5 PUBLICITY OFFICER

Colin Edwards has been appointed Publicity Officer for Group 9.5. His address appears on page 3.



The Bumbledown Roadshow

A true story by GARTH PEDLER

The morning mail showered on to the hall floor and there, with distinct red and green stripes across the corner, was an envelope addressed to the Croydon Vintage Filmathèque. Inside was a request from Mrs. Smith, Hon. Sec. of the Bumbledown Evening Townswomen's Guild: would we exhibit George Formby's *No Limit* to her members in the Hall at the top of Bumbledown Hill Road on 12th June, 1972, and how much would it cost?

There were some 340 films in our 9.5mm catalogue at that time, but none ever got asked for quite so much as *No Limit*. Indeed, it had been projected thirty times in the last year, and not only was I frightened that the copy might wear out before her show, but my pianist had grown bored with it.

I decided to telephone Mrs. Smith to explain that we had a minimum fee which covered up to 1½-hours show. "Oh, I'm glad you've rung", she said, "I've got the dates muddled up—could you make it 8th May?" Of course we could—after all, there were still seven months of winter ahead of the date. Mrs. Smith added Geza von Bolvary's *The Wrecker*, Alfred Hitchcock's *Champagne*, Tom Aitken's *Stage Stars Off Stage*, and our pianist to her programme, and we confirmed it in writing.

Just after Christmas, my mother, who used to be the Filmathèque's resident secretary, took a telephone call from Mrs. Smith about changing the date of the show yet again! We wrote back confirming that 11th December would be just as convenient.

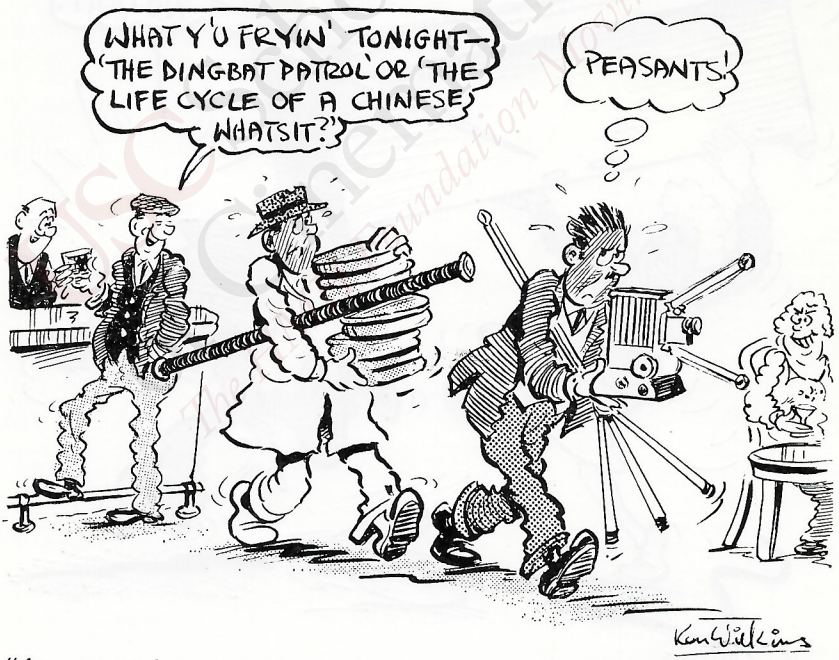
The months rolled by, and in November the postman brought a reminder of the show: 11th December in the Community Centre at the bottom of Bumbledown Hill Road. I breathed a sigh of relief that the date hadn't been changed again, and on the appointed evening I loaded the family Ford with the Specto projectors, the bespoke films, the usual plugs and knotted cables, and set off for the venue.

At the top of Bumbledown Hill Road, I turned into a dark side road and started looking for my man. My headlights caught him full beam in his usual guise: dark raincoat with upturned collar, sleek in the shadow of a privet hedge. Yes, it was Robin Saunders of the National Film Theatre. He'd already done a recce and found the building. Apparently, we had to go through the adjacent pub as nobody had yet arrived to open the main doors. As we paraded our projectors and the screen past the reg'lars we heard the usual comments about Fred Karno's circus coming to Bumbledown. There in the Hall, the moonlight showed that there was a good balcony from which we could project. After five minutes we still couldn't find the light switch, so we went back to the bar where we found the publican anxiously thumbing through his Book of Bookings. "No Towns-

women's Guild in there tonight", he said. I showed him the original letter with the name of the Hall and explained the change of date. "They've changed the venue as well", he retorted. "Look, they haven't met here for a year. You can use the 'phone in the lobby". We looked at the address on the letter-heading and, not knowing her husband's initials tried to find the number in the telephone directory. There are 24 pages of "Smith" in the London Directory. Robin took the left hand pages and I took the right. Ten minutes later we found it, dialled it, and, of course, got the engaged tone. The precious minutes to the start of the show were ticking by.

Eventually we got through to Mr. Smith. "You'll find they now meet in the Community Centre at the bottom of Bumbledown Hill Road". We sped down the hill, only to find the Community Centre was in a one-way street. We managed to do a U-turn between two London buses at the traffic lights and spent the next five minutes following a policeman's directions as to how to get into the other end of the road!

We burst into the Community Centre with our paraphenalia, apologised for being a few minutes late, and erected the screen in record time. A woman called: "Could you give that lady in the corner a hand with the piano, please?" We looked across the room and saw a little old lady with a makeshift crowbar trying to open the joanna. "The caretaker must have locked it", she said, "and now he's out taking his dog for a walk. We were going to have some Christmas carols till you arrived, but we've had the tea and eaten the cakes instead". I noticed that several ladies had had quite a plate-



"As we paraded our projectors and screen past the reg'lars, we heard the usual comments . . ."

ful, but then . . . it was almost Christmas.

Robin agreed to go out on the streets and look for the caretaker, but just as I was spooling up the projectors there was a bark in the corridor. Silence descended on the ladies and a sheepish caretaker made his way across the room to the piano and opened it. A light cheer went up and the ladies sat down. Robin produced his 43-year-old cue sheet for *The Wrecker*, the lights went out and the show started. There were one or two tense moments during the show, particularly when the old wooden seats creaked loudly in unison each time there was an exciting crash in *No Limit*.

Although the evening didn't seem so amusing at the time, I often think back and wonder how we ever managed to stage the Bumbledown Roadshow at all that night, especially when I later looked through Mrs. Smith's letters and found in one of them a casual reference to the change of venue! Ah well, all's well that ends well.

And, by the way, every word of this story *is* true—"Bumbledown" *does* exist—under another name, of course!



"Could you give that lady a hand with the piano?"

Group 9.5 Open Film Award, 1974

As in previous years, Group 9.5's annual competition is open to all films made on 9.5mm which have not won previous awards in the same competition. The rules are the same as previously, so we don't propose to reprint them.

Entry forms are available from the Secretary, Ken Valentine, 61 Mora Road, London, NW2 6TB, in return for a stamped addressed envelope.

Films, together with completed entry forms and the entry fee of 25p per film should be sent to:—

GROUP 9.5 COMPETITION,
c/o JOHN CRITCHLEY, Esq.,
3 CHESTNUT WALK,
JOINERS LANE,
CHALFONT ST. PETER,
BUCKINGHAMSHIRE.

The closing date for receipt of entries is:—

MONDAY, 30th SEPTEMBER, 1974

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From Performing Dogs to The Rounders



GARTH PEDLER takes you on a guided tour of Pathé catalogue numbers and attempts to shed new light on some old problems.

PART ONE

Pathé-Baby and Pathescope left us with several series of catalogue numbers. As those firms are no longer in existence to resolve the confusion with which they endowed us, I am attempting in these articles to skate briefly over those series which I have encountered and tried to research in the last few years. This may give some of you a slightly better insight into whether films listed with their catalogue numbers are likely to be mute versions of sound films, or genuine silents, or notched films, or perhaps it may confuse you even more!

I think it might be useful at this stage in the history of our gauge to give each series a name, and I propose to do this by taking, where practical, an English translation of the 9.5mm release title of the first film in each series.

The **PERFORMING DOGS** series

This includes the first 9.5mm printed films ever released. No. 1 is *Performing Dogs,* brought out on the gauge in 1922 in Paris. There are very few gaps in the numbering, if any; but only about 40% of these Pathé-Baby films were released with English sub-titles and exported. The first 87 films are all 30 ft., and many are excerpts from long-lost travel films, cartoons or comedies made before 1920. No. 79 was *The Eruption of Mount Etna,* but after 1930 it was replaced by No. 79b *The Eruption of Mount Etna (1928).* Release No. 88 was of an unprecedented length: 2 x 30 ft.! and was a summary of Charlie Chaplin's *His Prehistoric Past.* After that, multi-reels were given consecutive numbers until No. 431, such that Nos. 98 to 129 inclusive are a 32 x 30 ft. version of *The Life of Jesus.* Up to No. 770 (released about 1927) the series was universal, but thereafter, some of the other series mentioned in this article were started for particular categories of releases. But this series continued in its own way for some years. The first 60 ft. film was No. 810 *A Trip to Paradise* (being Harold Lloyd in

Never Weaken), available as 6 x 30 ft. if you had an old projector, or 3 x 60 ft. if you had a newer one. 30 ft. releases ceased with No. 1330 *How Railway Wagons Are Repaired*, and with No. 1372 *Ruminant Animals* the series had plotted the complete spectrum of early releases by reaching a super (300 ft.) reel with running titles. As some of the early multi-30 ft. releases in the series went out of print, so they were joined together for issue as 60 ft. releases and given a later number in the series.

The latest film in the series known to me is M.1548 *In Scotland and the English Lake District*. At M.1515 appeared *Marsupalia and Edentata*, released about 1938. This particular film was made available for export to England the same year as M.5056 *Nature's Curiosities*.

For many years there appeared in the English catalogue five 50 ft. films concerning the "Queen Mary" and King George V which looked as though they belonged to this series (Nos. 534, 536, 1537, 1935 and 1936). They were given these numbers solely to avoid being invoiced to stockists as 60 ft. films! In fact, they belong to the *Pavlova* series and their proper release numbers are 30089, 30178, 30200, 30123 and 30175.

THE PROPERTY MAN series

This series would be confused with the *Performing Dogs* series but for the fact that the 30 ft. cassettes in which they were retailed required a different driving mechanism. Is the series older (by a few months) than *Performing Dogs*? Nos. 1, 2 and 3 are a 3 x 30 ft. extract from *The Property Man* called *Garçon de Théâtre*, and No. 25 (far from being *Niagara Falls* as in the *Performing Dogs* series) is *A Drop of Water Seen under the Microscope*.

Perhaps somebody else can unravel this confusion!

THE INFANT KING series

This "2000" series was started when Pathé-Baby decided to highlight some of the outstanding features that they were releasing on 9.5mm around 1927. No. 2000 was Part 3 of *The Infant King*, as Parts 1 and 2 came in the *Performing Dogs* series. Several of the releases in this series have become highly-sought collectors' pieces, including the 14 x 60 ft. *J'accuse*, the 12 x 60 ft. *Paris in Five Days*, the 47 x 60 ft. *Napoleon*, the 16 x 60 ft. *The Chess Player*, the 15 x 60 ft. *Captain Blood*, the 15 x 60 ft *Destiny*, and some Chaplins. If your projector took only 30 ft. cassettes you could try to cope with a 60-reel version of *Les Miserables* in this series! The series ran without any gaps, and appears to have stopped at No. 2099 just before films were released with running titles in 1932.

All exports from the series were arranged through the *To Be Or Not To Be* series.

The **A RIGHTER OF WRONGS** series

This started around 1928 with No. 3000, a 3 x 60 ft. western called *A Righter of Wrongs*. It was used for cartoons, indeed almost any category of release, and therefore seems superfluous to the *Performing Dogs* series. Amongst its comedies are a 9 x 60 ft. version of *Gipsy Life* (*The Vagabond*) as well as other Chaplins, a 6 x 60 ft. *Old Soldiers Never Die* (*Smithy*) at 3062, a 5 x 60 ft. *Full Steam Ahead* (*Sundown Limited*) at 3075, a 5 x 60 ft. *Billy, Child Nurse* at 3075, and several films featuring Poussinet, the French answer to Our Gang. The series appears to have been used without any gaps until No. 3154, released in about 1937. Once again, all exports from the series were arranged through the *To Be Or Not To Be* series.

Continued next issue.

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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!

Films wanted

14-year-old beginner with Norris projector wants silent films: comedies, cowboys, war or w.h.y? Reasonable condition, sensible prices.—Martin Staines, 36 Roydon Close, Loughton, Essex.

9.5mm and 16mm films wanted, including pre-war amateur and holiday films. Also pre-1934 Pathescope Monthlies and Catalogues.—W. G. Kloet, 132 Ashton Road, Denton, Nr. Manchester.

Equipment wanted

Wanted—Super HL Cinegel camera body.—R. M. Bayley, 9 Forest Road, Moseley, Birmingham B13 9DL. Tel.: 021-449 3396.

Literature

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

Camera and projectors for sale

Baby projector with lamp and transformer; Baby camera, Ziess 2.7 Tessar, with clockwork attachment; Ace with motor, lamp and transformer. All in very good condition and working order. For sale separately or together. Offers to F. R. Brook, 2A Lanbury Road, London SE15 3DB. Tel.: 01-639 4907.

CROSSWORD ANSWERS

(from page 8)

6 across TULLY; 23 across ACW
18 down U.S.; 22 down MOORE

If you're stuck for the remaining answers, we would recommend THE ENCYCLOPAEDIA OF 9.5mm SILENT FILM RELEASES, VOLUME 1. You'll find the answers, plus hundreds of facts on a selected 160,000 feet of well-known 9.5mm releases in it. It costs just 80 pence (post-free) from GARTH PEDLER, 37 CAMPDEN ROAD, SOUTH CROYDON, SURREY, CR2 7ER.

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on

SATURDAY, 19th OCTOBER

beginning at 2.30 p.m.

Tickets : 65p each

available from

KEN VALENTINE

61 Mora Road,

London NW2 6TB

(Remittances payable to Group 9.5, please)

A stamped, addressed envelope for the return of your tickets is appreciated. If you need information on how to get to the venue, please ask when ordering your ticket.

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