PATHÉ SCOPE MONTHLY

THE REVIEW FOR THE 9·5 m.m. CINEMATOGRAPHER.



From the Amateur film "When Scouting Won."

THE
LONDON CAMERA EXCHANGE
& CO. LTD.
2 POULTRY, CHEAPSIDE, LONDON, E.C.2.

JANUARY 1931

editorial

"FREE SHOWS—here and everywhere" we might take as the subject of our January editorial. You have most probably been giving and receiving numerous free shows the last few weeks, and you will no doubt be glad to know that it is not only the owners or the friends of owners of home cinematographs who enjoy free shows but crowds and crowds of "innocent" people are coming across them here and there and everywhere, in some cases where you, perhaps, would least expect them.

For instance, in the window of the Westminster Photographic Exchange, Oxford Street, London, one can see elephants coming down a water-chute into a bath and issuing forth refreshed and gleaming on the other side. This takes place in a corner of the window cleverly shaded with black velvet curtains and cards. The projector from which the treat comes is hidden behind a showcard in the front of the window so that the whole show seems "magic."

At the same time, far away in Uganda, amazed natives are watching similar exhibitions of Pathéscope films. A gentleman who has just returned from Jinja tells us, in a letter which we publish elsewhere, how Mr. Aratoon, photographic dealer in that town, is spreading the "movie" craze out there and of the delight the Pathéscope creates in coloured as well as white families.

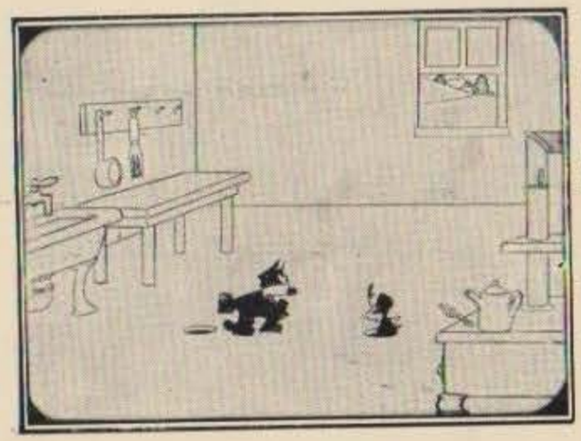
It is good to know that the home cinema is providing entertainment, public as well as private, in other parts of the world besides Great Britain. If you have friends or relatives abroad, think how delightful to be able to keep in touch with them and they with you by means of the small size film!

film releases

"FELIX MISSES HIS MOUSE"

By PAT SULLIVAN

915 (One 30ft. Reel) CARTOON



This is another page in the story of the eternal struggle between Felix the Cat and Mother Mouse. She plays a pretty, and cruel game with him, poor chap! Felix is simply doubled up with hunger, yet the wretched mouse escapes and Felix has to go **again** without his dinner. All those who have a soft spot for our old friend Felix will be glad to see this film.

"THAT TOOTH"

Featuring "OUR GANG"

10261 JUVENILE COMEDY

(One 30ft. Reel)



Micky had a rotten tooth that would keep bothering him, so he determined to have it out **at once.** When the scene opens, the rope is already round the offender's neck and Micky is prepared for the tug. It comes right enough but the tooth takes a lot of tugging. Out it comes, however, after a long struggle and **then** Micky discovers .....

A charming little episode in the life of our merry Gang.

"A SON OF THE FAMILY"

10317* COMEDY

(Four 60ft. Reels)



This is a modern comedy of a rich, handsome, good-for-nothing young man whose father, who will stand nonsense up to a point but not beyond it, cuts him off with a shilling.

Out of pique, the youth goes to a competing firm to ask for a job, under an assumed name, of course, and gets one. His boss is a young woman. It is not long, however, before he is recognised and given the sack. As might be expected, there are other issues at stake and, when the time comes for the end of the film, a happy reconciliation takes place and an "amalgamation" of the two rival companies is effected.

"SCANDAL IN ZOOPOLIS"

10333* ANIMAL COMEDY

(Two 60ft. Reels)



Animals "dressed" and acting like grown-ups can be too funny for words. This little animal comedy is exceptionally well directed; a tremendous amount of patience must have been exercised in waiting for the geese, hens, monkeys, etc., to do just as the cameraman wanted them to.

The story is but a slight one—the village belle goes out to bathe with the village Don Juan; people talk and her father sets out, with the aid of the police, to bring her to her senses—but the interpretation of it is extremely clever.

"NO PETS"

Featuring PAUL PARROTT

S/598 **(One Super Reel)** **FARCE**

Our hero has taken a room at a country inn where he hopes to spend a happy holiday. An aunt of his takes it into her head to send a friend to share his holiday with him. Paul goes light-heartedly to meet the train. The friend, however, is not quite what he expected. Paul hardly dare face the landlord in his company, for mine host is a fierce man, very proud of his hotel, and prefers lodgers of standing. It is with great difficulty that Paul manages to get





Firpo, the friend, up to his room, and he experiences even greater difficulty in keeping him there.

There are, of course, other interesting people in the establishment. Quite a number of them are keen on table rapping and, naturally, get annoyed when Firpo disturbs one of their séances. Indeed Firpo's visit is none too happy for **anybody,** but perhaps the landlord suffers most.

Please Note

that the following films have been withdrawn from the Film Catalogue (third edition, just out): 135, 499, 543, 612, 684, 791, 843, 1012, 1036, 1042, 1043, 1065, 1069, 10019, 10045, 20032, 20035.
that we have decided to discontinue the Dynamo Ref. No. P. 148 and the Amplifier Ref. No. P. 129.

Where no electric light is available, Pathéscope Projectors can be run off 6 or 12 volt batteries or accumulators. Use 6 or 12 volt lamps accordingly. *Type "C" lamps are not suitable for use with 12 volt batteries or accumulators.*

"THE HEIR"

S/662 **(Two Super Reels)** **DRAMA**

By the death of Lord Birding, owner of vast English estates, John Belfast, a simple clerk, came into a great fortune and title. His wife was more affected than he by the change in their station, and became, as years went by, prouder and harder. One day a young woman comes to see her with letters that prove her son to be the only direct heir of old Lord Birding. The new Lady Birding turns her away scornfully. The young woman dies shortly afterwards, leaving her son Maurice in her sister's charge.





both the title and estates—the letters between his Mother and the old Lord Birding. This is an interesting and well developed story to which the camera has done full justice. The action and settings are varied and include circus scenes, Maurice at one time having been engaged by a travelling Company, and an exciting boxing match. The photography and acting are good throughout and you will find the actors interesting.

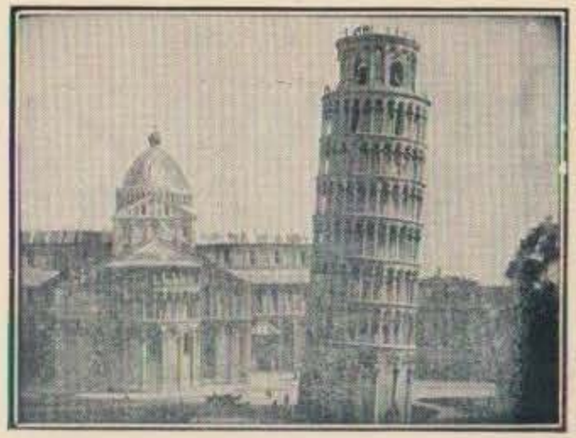
Years later, as chance would have it, Maurice and the son of the former John Belfast, become great friends, and eventually fall in love with the same girl. She is inclined to prefer the rich young lord. By a curious sequence of events, Maurice discovers that he is the real Lord Birding; at first overjoyed because he thinks it will influence his chances with the beloved Dora, he soon realises what it will mean to his friend, and, after a great struggle, burns the evidence that proves his right to



NORTHERN ITALY

FLORENCE—PISA—VENICE

S/685 **(One Super Reel)** **TRAVEL.**



We visit the Palaces and Churches on either hand, including the Palazzo Contarini, Santa Maria Della Salute and the Ducal Palace and finally get a sight of a Franciscan procession on the Grand Canal and of the Royal Galley.

We leave Venice by rail, the train passing over the great viaduct that connects the city on the water with the mainland.

This peculiarly rich travel film gives us a very good impression of three Italian cities —Florence, the city of Art on the banks of the Arno, Pisa, the city of Learning and Sculpture, and Venice, the Queen of the Adriatic. It makes a very fitting third partner to the other two Super travel films already in the Catalogue—"London" and "Paris"—and you will find it a suitable film for showing on many occasions.



There are pictures of ancient and medieval ruins in Tuscany. Then, concentrating on Florence, we visit the Duomo, the Campanile, the Baptistery, the Palazzo, the Loggia des Lanzi, the Boboli Gardens, and finish up with an extensive view of the city from the Piazzale Michelangelo. In Pisa we admire the marvellous fretwork of sculpture on its renowned buildings. The trip through Venice is perhaps the most delightful as we pass most of the time in a gondola, travelling along its famous canals, along the Grand Canal, along the Rio Marin, and on the Lagoon, under the Iron Bridge, the Rialto Bridge, and the Bridge of Sighs.

THE PATHESCOPE IN UGANDA.

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"I have just returned from Central Africa, where I have done a considerable amount of shooting with both camera and gun (I hope to show you some of my films processed out there), and I must say I have to congratulate you on your Agent out in Jinja, Mr. Aratoon. He not only gives every assistance to amateurs coming from this country but is really creating a considerable amount of interest among people who had never heard of home movies before, by giving numerous excellent demonstrations with your apparatus."

H. HARRIS.

"THE TRAPPER"

S/687 **(Two Super Reels)** **FAR WEST DRAMA**



She wanders a long time through snow-covered forests on the point of collapse, but a trapper, Louis Leblanc, rescues her and takes her home to his people at North Point. Mary tells nothing of her former life and at length consents to marry Louis Leblanc.

They are living happily together, when one day Jim Fork reappears, chance having brought him to the house to steal. Mary had only wounded him in that struggle long ago.

Set in the midst of the most exquisite scenery in Northern Canada, this moving and thrilling story, beautifully photographed, swift without being hurried in its action, will make a very good evening's entertainment, and will bear seeing more than once.



A young girl, Mary, married early to a brute and drunkard, Jim Fork, at last runs away from him after having shot at him in one of their terrible quarrels.



Recognising his wife, she is alone at the time, Fork laughs and promises to come back again for more money when he has got through the present supply. When Leblanc comes home, however, and discovers the theft of the money, Mary knows that to hide her past history any longer will be useless. She confesses. Jim Fork meets his match in the bar a little later on.

PLATE VERSUS FILM

By A. M. ENIK.

It is a well-known fact that modern inventions are never the work of an isolated man but the culmination of the efforts of many technicians and scientists. That is the reason why it is so difficult to find out who invented cinematography, wireless or the motor-car. It often happens too that the "inventors" do not know where their research is leading them to; the engineers engaged in improving wireless loud-speakers and the Western Electric experts working on a new telephone did not know that they were going to revolutionise the motion picture industry by making talking films possible, just as George Eastman perfecting his celluloid base to replace cumbersome and fragile plates did not know that he was making cinematography possible.

Before the advent of sensitised film, many experimenters had tried to reproduce movement with a succession of still pictures and had obtained only very imperfect results; their early efforts are now almost forgotten and it is difficult for us to think of cinematography without thinking of a supple, perforated strip of film.

Apparently, however, many cinema enthusiasts are unaware of the fact that cinematography made its first tottering steps on plates, for, at least once a year, somebody is struck with a brain-wave: "still cameras are made for both films and plates; how is it that no one has ever thought of using plates in cinematography?" Believing his fortune made, the "inventor" rushes to the patent office.

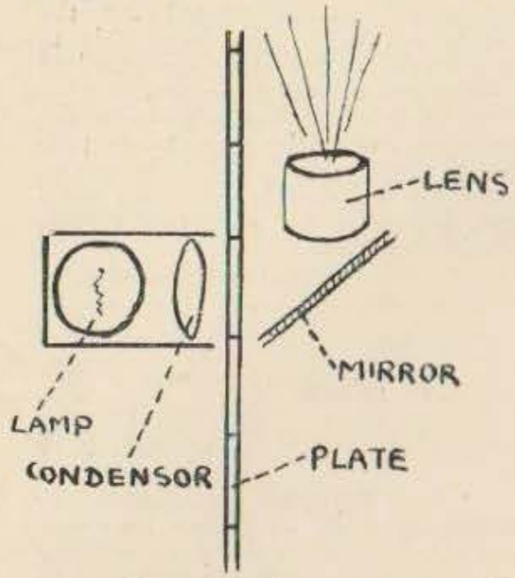
Time and time again most ingenious devices have been evolved by people who, for some unknown reason, want to make moving pictures on plates instead of using ordinary, common cinematograph film. The use of several plates exposed in quick succession has, for obvious reasons, been abandoned and most of these "inventors" favour a large plate (or portrait film) on which a number of pictures can be impressed in rows and usually in the order shown in the diagram below:

1	2	3	4	5	6
12	11	10	9	8	7
13	14	15	16	17	18
24	23	22	21	20	19
25	26	27	28	29	30

The plate is sometimes moved first from right to left and then from left to right (or vice versa) and is of course lifted slightly after each row has been exposed in order to bring the next row into position. When the pictures are arranged as in the above diagram, the plate has to be moved upwards (and not laterally) between pictures 6 and 7, 18 and 19 etc., each movement taking place, naturally, when the shutter is closed. Needless to say, the displacement of a glass plate with the requisite smoothness, accuracy and rapidity is a mechanical achievement which, even when the result is not perfect, gives credit to the inventor and earns for him well-deserved praise.

In order to overcome difficulties arising from the weight and fragility

of the plate, some inventors have kept the plate still and moved the optical system instead; the accompanying sketch will give an idea of how this is done.



The lamp, condensor, mirror and lens are moved together on either side of the plate and stop at each picture which is reflected by the mirror and projected at an angle; the lens has to be specially designed in order to allow for the difference in focus when the optical system is, for instance, on image 1 and when it is on image 7, at the other side of the plate. No matter, however, how accurate the lens may be, there is always a difference in size and focus between the different images projected and the picture on the screen seems to grow and decrease alternately and to come slightly in and out of focus in turn.

This is a very brief description of the cinema plate and how it is projected, but it serves to show what profitless trouble enthusiasts are ready to put themselves to in order to employ their surplus skill, patience and ingenuity and to avoid having recourse to the commonplace strip of celluloid (or, in the case of amateurs, non-flam acetate) which runs smoothly through ordinary cine cameras and projectors and gives results as near perfection as is at present possible. To use film requires less **mechanical** ingenuity of the inventor, but is it not a case of Columbus' egg?

ADVERTISEMENTS

"WHEN SCOUTING WON" available for hire, in Pathéscope size, on five Super reels, at 12/6. Write direct to the producer: J. H. Martin Cross, MINEHEAD, Somerset.

SECOND-HAND COPIES wanted of "Billy the Ford Buster," and "Cuckoo's Secret." Good condition only:
M.tford, West Well, Burford.

"LIFE IN A SCOTTISH PREPARATORY SCHOOL" is being continually shown at J. LIZARS, 6 Shandwick Place, EDINBURGH. All interested are invited to see it.

EXCHANGE 1928 Dunelt Motor Cycle, dynamo lighting, splendid condition, for Pathéscope Motocamera. A. Smith, 27 St. John's Road, WELLING, Kent.

SECOND-HAND FILMS. If you have any 30ft. or 60ft. Pathéscope films in **next to new condition** to dispose of, write to Mr. Revill, 193 Kettering Rd., NORTHAMPTON, giving titles and approximate number of times used.

BRITAIN CONQUERS AMERICA AT LAST.

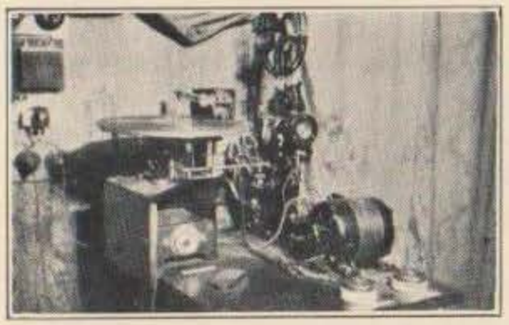
Just as we go to press, we hear of a most interesting achievement on the part of a British amateur. Mr. J. H. Ridley, of Wayside Cottage, Orchard Avenue, Shirley, Croydon, won 6th prize in a recent competition arranged by Pathex of New York with two reels taken with a Motocamera purchased from Messrs. Butcher Curnow of Blackheath. We understand that the entries for this competition numbered many thousands. Heartiest congratulations, Mr. Ridley!

amateur activities

Atlas Works,
Otley.

"In case it may interest your readers, I am sending you particulars of my Pathéscope Talkie Units.

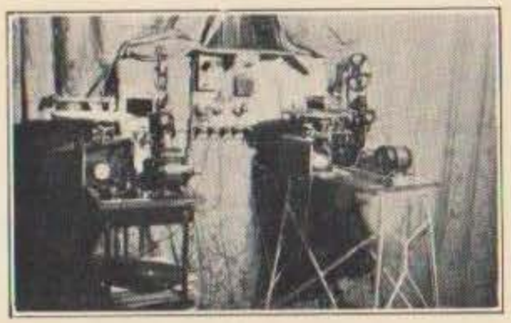
The Projector is geared to a turntable by means of a rigid shaft and suitable reduction gearing to give a



turntable speed of 78 revs. per minute, whilst the projector runs at the normal speed of 14 frames per second. A special coupling is fitted between the



turntable and the projector which entirely damps out any variation in speed in the turntable which the projector is liable to set up.



The recording is done with a hand-turned camera geared to a turntable in a similar manner and also embodies a damping coupling.

With these units, and using a professionally made record for the cast to act to, I have been able to show talkies as perfectly synchronised as those one sees in a cinema.

The third photograph shows the operating room with twin talkie projectors and control board in centre containing switches for dimming main light, footlights, for operating screen, curtains, etc., etc."

A. K. DAWSON

18 Springfield Avenue,
Muswell Hill,
London, N.10

"The following little idea for simplifying home projection may perhaps interest readers of your monthly magazine: it is sometimes awkward to get out a rolled up screen and rig it up, while one has not always room to store a rigid screen. A solution is to take a large picture and cover the back with three-ply. Fix to this back a rigid screen of suitable size. In ordinary use the picture is hung from the wall or picture rail by a cord attached to screw eyes inserted in the top edge of the frame. When films are to be shown, all that is necessary is to turn the picture over revealing the screen on the back.

May I just say how very pleased I am with your excellent little machine, motor and attachment. It is really amazing."

NORMAN HUNTER.

A THRILLING BOY SCOUT FILM.

"WHEN SCOUTING WON" is the title of a full-length photo play made last year down in glorious Somerset by J. H. Martin Cross, A.R.P.S., of Minehead. This film features a clever boy scout actor—Cyril Chant, supported by a cast of over 50 players.

The film has received great praise from the Chief Scout, Lord Baden Powell, and other prominent people, and is an ideal entertainment for young folk—and grown-ups as well. It portrays a good healthy adventure story, with plenty of thrills and comic situations. It can be seen in Pathéscope size: see Advert. page 9.

amateur societies

A NEW FILM CLUB.

"A film club has been formed in Wimbledon for those between the ages of 14 and 18. It goes under the name of F.A.P. Films. Although it has been only a few months in existence it has already produced a short film and is progressing rapidly. We shall be pleased to welcome more members still. The subscription and entrance fee are very low—only 10/- a year and 5/- entrance fee. A new film is to be started shortly and actors, etc., are required for it. Anyone interested please write to:—

Mr. R. Walter,
27 The Ridgway, WIMBLEDON,
S.W.19

FINCHLEY AMATEUR CINE SOCIETY

"Our club room and studio are now available for use and are situated at 4 Moss Hall Crescent, North Finchley, N.12

Meetings are held every fortnight on either Tuesday or Wednesday. The subscription is £2 2s. 0d. for actual membership, and 10/6 for honorary membership. Anyone interested should communicate with me at 19 The Fairway, Southgate, N.14."

ERIC HAYTHORN.

BRISTOL PATHESCOPE CLUB

"We have formed a very enthusiastic little club here of about 20 members, and are growing every day. We want to make it a success and should be glad if Pathéscope users would get in touch with us, when we shall be pleased to give all particulars of ourselves. Those interested in joining us should write to me at—50 Belle Vue Road, Easton, Bristol."

H. F. HUNT.

THE SHEFFIELD AMATEUR FILM CLUB.

"When we demonstrated your new Kid projector at a club meeting, it came through with flying colours: the brilliance and sharpness of the picture, which we showed 2ft. wide, was certainly all that could be desired. On December 10th we had another Pathéscope night and showed one of our earlier 9.5 mm. efforts—"Sheffield goes on Location"—and some members' films of interest.

We are making plans for a new 9.5 mm. film to be produced early next year. We have discovered several spots round Sheffield which are not too busy for our purpose. For example, in "Resurrection" we had to take one of the scenes with a cave as a prominent feature; we managed to find the ideal cave at Castleton, a small village about 16 miles from Sheffield.

We also run a club library, where there are about 30 9.5 mm. films, comprising some taken by our members and also Pathéscope films owned by members; these may be borrowed by any club member for a small sum."

PERCY PARRAMORE.

SHORTLANDS AMATEUR CINE CLUB

"We specialise almost solely in 9.5 mm. work and our most recent production, "A Dangerous Woman" was filmed outdoors with a Zeiss Tessar f/2.7 Motocamera. We are planning more ambitious efforts for the Spring and also hope to produce an indoor film shortly using an f/1.5 Meyer Motocamera and 1000 watt electric lighting.

In addition to facilities for local members, we run an up-to-date film exchange which is also available for Country non-members; particulars given on request.

Hoping you can spare us a few lines in your Pathéscope Monthly to put us in touch with fellow ciné enthusiasts..."

F. BEDSON, Cavenham, Ravensbourne Avenue, SHORTLANDS, Kent.

OAKHILL
CAMERA AND CINE CLUB

"Perhaps your readers will like to know of a Secret Film Competition which we held and which proved extremely amusing. Our members were split up into groups, each consisting of a cameraman-director and two, three or more artists. There was no set story but a title was given and films, which were not to exceed six 30ft. reels, could be made either indoors or outside, providing the taking of them was kept secret, and each group produced their film independently.

The films were sent to the Pathéscope Laboratories to be processed and handed on projection night to our Secretary in sealed packets. Each group shared the cost of the films among their members, viz: six 30ft. reels at 4/7 cost 27/6 i.e. for a group of five persons—5/6 each.

Novices received instruction from club experts before beginning, and, taking the films as a whole it was amazing the number of excellent little comedies that were filmed and the quality of some of the "shots" produced by utter beginners.

Perhaps other clubs will like to try the same."

Wm. C. HOUGHTON,
65 Upper Richmond Rd., Putney,
S.W.15

SOMETHING USEFUL FOR THE FILM EDITOR

For the convenience and speed in rewinding Super reels, there is no doubt that the Automatic Super Reel Rewind (Ref. No. P. 161) is by far the handiest as it is attached to the Projector and is worked by the Motor. But when speed



is not the primary consideration, when editing, examining or repairing films, for instance, a hand rewinder is most useful.

This Rewinder consists of two metal supports for Super reels, with a rewinding handle on one of them, on a metal base. Its reference number is P. 138 and its price the same as that of the Automatic Rewind—12/6.

No. 14. Issued by PATHESCOPE LIMITED, 5 Lisle Street, London, W.C.2
Printed by ALBERT CLARK & Co., 266, Belsize Road, N.W.6.