

# Harrow Film Makers *For Sale* list (This edition dated 15-7-2017 )

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To order from this list please either :

Write to Aivar Kaulins, 19 The Ridgeway, Stanmore, Middlesex HA7 4BE

**OR**

Telephone 020 8954 2607.

The e-mail service for contacting us is no longer available.

All items shown below were available at the beginning of the date shown above. By the second-hand nature of this list, we all but invariably have only one of most items; if otherwise (spools of ¼" recording tape and bulbs, for example) we will state the number available. Usually only bulbs may be expected to be new and unused, and will be "New Old Stock" (NOS). 'NOS' is a common acronym that indicates an item that was manufactured some time ago but which is still new in that it has never been used. **Items shown in red** are recent additions and have been added to the list since publication of the previous list. Refer only to the latest-dated list that you have; if an item that appeared on an earlier-dated list is no longer shown, it has been sold.

In the FILMS section (Standard 8 and Super 8), mention of the spool size ("200ft Colour/Sound") does not automatically indicate the length of the reel it contains. If known, we will state it. Additionally, the phrase "in white box" should not be taken to mean that a film print is a 'white box special' (laboratory reject smuggled out by an employee to sell privately but without the original box). More likely the original box is missing (fallen apart?) and an aftermarket white box used to keep the print dust-free.

Postage charges are not shown and will be quoted when goods are bought. Where items are too heavy, fragile or awkward to post, this will be stated. We are happy to hold items until you are able to collect from an event that we attend. (Please read the note "Collection/Delivery" at the end of this list.)

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## FILMS

Standard 8 sound films have not yet been checked for sound quality; we intend to remedy this shortly.

*All Standard 8 Sound is magnetic with standard 56 frames sound separation.*

- Standard 8** *Alice In Wonderland – The Mad Tea Party*. 200ft Colour/Sound. Extract from the Walt Disney animated classic (US 1951); includes song entitled *The Unbirthday Song*. Very good print. \_\_\_\_\_ **£5**
- Standard 8** *An Overall Hero*. 200ft B&W/Silent. Light comedy starring Snooky the chimp, who foils dastardly goes-on at a local horse race, and smokes who-knows-what at a picnic. With intertitles. Reasonable print, not the sharpest, but an out of the ordinary subject. \_\_\_\_\_ **£4**
- Standard 8** *Assailing The Sultan*. 200ft B&W/Silent. Comedy starring Harold Lloyd. In plastic library box. \_\_\_\_\_ **£4**
- Standard 8** *Behind The Screen*. 400ft B&W/Silent. Charlie Chaplin comedy. Two × 200ft on 400ft spool in plastic library box. \_\_\_\_\_ **£8**

- Standard 8 **Ben In Society.** 200ft B&W/Silent. Starring Ben Turpin. A Collector's Club release. No defects but print is slightly soft. Approx 200ft. \_\_\_\_\_ £4
- Standard 8 **Birdmen.** 200ft B&W/Silent. A light-hearted and amusing look at man's many attempts to fly, using his own muscle power. A Rank Organisation *Look At Life* production and a Walton Films' release in its original box. \_\_\_\_\_ £5
- Standard 8 **Bumps In The Night.** 200ft B&W/Silent. Harold Lloyd comedy. \_\_\_\_\_ £4
- Standard 8 **Buster Grand Chef Sioux.** 160ft on 200ft spool. B&W/Silent. Buster Keaton in a Film Office release in the original generic box with the title pasted on one flap. As you would expect from Film Office, the main and end titles are in French, as are the intertitles and the re-photographed live action written notes. Good print with no defects, and Buster gets the girl! \_\_\_\_\_ £5
- Standard 8 **California Bound.** 150ft B&W/Silent. Comedy with WC Fields, excerpts from *It's A Gift* (US 1934) with subtitles. A Castle Films release in original box. \_\_\_\_\_ £5
- Standard 8 **Charlie The Vagabond.** 200ft B&W/Silent. A Charlie Chaplin comedy released by Collector's Club. No defects except print slightly soft. 200ft approx. \_\_\_\_\_ £4
- Standard 8 **Comedy Capers – The Fortune Teller.** 200ft B&W/Silent. Fun with live action versus single-frame animation !! Very good print, no defects. A Mountain Films release in original box. \_\_\_\_\_ £5
- Standard 8 **Compilation Reel.** 150ft B&W/Silent. **Chimpanzees' Tea Party, Fun In The Flour Mill** (Charlie Chaplin), **The Haunted Mill** (Ben Turpin). Three × approximately 50ft shorts on a 200ft spool. \_\_\_\_\_ £2
- Standard 8 **Coney Island.** 2×200ft B&W/Silent. Roscoe 'Fatty' Arbuckle comedy. \_\_\_\_\_ £7
- Standard 8 **Crazy Car Races.** 200ft B&W/Silent. The title says it all. A Mack Sennett comedy; a Peak Films release in the original box. \_\_\_\_\_ £5
- Standard 8 **Crazy Flying.** 200ft B&W/Sound. Thrills and laughs at man's crazy attempts at flying. A Walton Films release in original box. \_\_\_\_\_ £6
- Standard 8 **Crazy Kitchen.** 100ft B&W/Sound. Comedy in plastic library box. \_\_\_\_\_ £3
- Standard 8 **Crazy Cops.** 200ft B&W/Sound. A Pyramid (Dixons) release (P/200/25) in the original generic box with a pasted slip that reads "Their first night on police duty and their car is stripped of its tyres! Sent to investigate a burglary, they enter the house with a battering ram. They even arrest the Chief of Police!" Slightly soft print otherwise good. \_\_\_\_\_ £4



- Standard 8 ***Cromford And High Peak.*** 160ft B&W/Silent. Being a record of a steam special on the Cromford and High Peak railway in Derbyshire. This standard-gauge line was completed in 1831 and survived until the 1960s when a combination of the infamous Dr Beeching and a decline in the limestone trade lead to it being closed section by section, the final part being closed in September 1967. In the 1970s the land was bought and the former trackways converted to the *High Peak Trail* and the *Tissington Trail*, both part of *The Pennine Bridleway*, today popular with walkers, cyclists and riders.
- This amateur film is undated but may be from the late 1950s. It is not a camera original but a copy made and distributed by *Meteor Film Services* in their usual white box. As a film it is overlong for what it shows, but that is what railway film enthusiasts want, and is one of the freedoms of the amateur movie maker in recording history for posterity. Good condition. \_\_\_\_\_ **£5**
- Standard 8 ***Cruise Cat.*** 130ft on 200ft spool. B&W/Silent. A Tom and Jerry cartoon, one of those in which another T&J cartoon is featured, in this case *Texas Tom*. All aboard the SS Aloha for a peaceful cruise to Hawaii? One might hope – but in vain. Being a silent print, this has intertitles to aid appreciation. Some faint lines toward the end. A Walton Films release (T)4) in the original box. \_\_\_\_\_ **£3**
- Standard 8 ***Darkest Africa.*** 200ft B&W/Silent. Stan Laurel comedy. \_\_\_\_\_ **£4**
- Standard 8 ***Dining On A Dollar.*** 200ft B&W/Silent. Charlie Chaplin comedy. \_\_\_\_\_ **£4**
- Standard 8 ***Dog Fanciers.*** B&W/Silent. Our Gang comedy. \_\_\_\_\_ **£4**
- Standard 8 ***Farewell To Steam.*** 240ft ft on a 400ft spool. B&W/Silent. A nostalgic look at the last steam train to run in North-East Scotland. A well-used print, but runs okay – no defects. In Photax box. \_\_\_\_\_ **£5**
- Standard 8 ***Felix Finds A Friend.*** See ***Felix Takes A Trip.***

## See the end of this list for an article on Felix the Cat

- Standard 8 ***Felix Gets Broadcasted.*** (US 1923.) 150ft on a 200ft spool. B&W/Silent. Felix joins an angler on a fishing trip – visual asides include an advert for “El Ropo” cigars at 5¢ each, probably not the bargain they seem now. Finally the angler tires (more than somewhat) of Felix’s antics and takes revenge... Not the sharpest print ever and density varies. In a Perrys Movies generic box, overstamped with “Hendersons of Aberdeen” – a local photographic dealer? \_\_\_\_\_ **£2**
- Standard 8 ***Felix ‘Hyps’ The Hippo.*** (US 1924.) 150ft on a 200ft spool. B&W/Silent. A mouse wipes the floor with Felix; this is not the way that things are meant to be. But then Felix comes across the book “How to be a hypnotist” and when he espies a poster offering a reward of \$1,000 for the capture of a white hippo our hero is in with a chance... Very slightly dense print in the original Perrys Movies generic box. \_\_\_\_\_ **£3**
- Standard 8 ***Felix Pinches The Pole.*** (US 1924.) 200ft B&W/Silent. Only Felix could get away with it, but then this is a cartoon. It’s the North Pole by the way. No front title, print dense, original Perrys Movies generic box. \_\_\_\_\_ **£2**
- Standard 8 ***Felix Takes A Trip + Felix Finds A Friend.*** 200ft B&W/Silent. Two *Felix The Cat* cartoons on the same spool. \_\_\_\_\_ **£3**

- Standard 8 ***The Fireman.*** 410ft on a 400ft spool. B&W/Silent. Charlie Chaplin. Slapstick, ham actors emoting all over the place – what more do you want? Contrasty print with flicker and printer rack line; source elements variable. Original intertitles. We think it's a Collectors' Club release but it's not in one of their instantly recognisable cardboard boxes but a Photax hard plastic stacking can. \_\_\_\_\_ **£15**
- Standard 8 ***The General.*** (US 1926.) B&W/Silent. The classic railway comedy starring Buster Keaton. Seven × 200ft spools in original *Collectors' Club* boxes. \_\_\_\_\_ **£25**
- Standard 8 ***Glimpses Of Holland.*** B&W/Silent. A *Walton Films* release. \_\_\_\_\_ **£2**
- Standard 8 ***The Great Chase.*** 200 ft B&W/Silent. Excerpts from the WC Fields comedy film *The Bank Dick*. (US 1940). A Castle films release. A well-run copy with minor damage over the front titles, the occasional brief scratch, no end title and very soft but still fun to watch. \_\_\_\_\_ **£4**
- Standard 8 ***Guns Of Vengeance.*** 200ft B&W/Silent. Starring Tom Mix (and Tony). Tony was Tom's horse, by the way. This is Castle Film's "Headline edition" (571?, released 1952-1961) condensation of Universal Studio's *Destry Rides Again* (US 1932.) We think... It doesn't help that it came to us in a Film Office box (*not* the original), and subsequent research is inconclusive. Anyway, it's fisticuffs and gunplay as Special Agent Destry (Tom Mix) tangles with a corrupt sheriff who plots to remove him before a local election. With intertitles. Good print. \_\_\_\_\_ **£7**
- Standard 8 ***The Half-Breed.*** (US 1916.) B&W/Silent. This is neither the 1914 Swedish silent drama *Half Breed*, nor the American 1952 western *The Half Breed*, but part of "A nearly extinct silent film demonising racial discrimination in the American West" that was recently restored and screened as part of the 2013 San Francisco Silent Film Festival. Its main interest now is Douglas Fairbanks (Snr) who was, three years later, to form *United Artistes* with fellow screen stars Charlie Chaplin and Mary Pickford. Douglas Fairbanks plays the central character 'Sleeping Water', the son of an "Indian" (Native American) mother and a white father and the story revolves around the discrimination that ensues. (Not until 1924 were native Americans granted full US citizenship.) Produced by the Triangle Film Corporation (which explains the triangle device at the bottom of the intertitles) D. W. Griffith was the production supervisor and Victor Fleming the cinematographer. Not a great box office success at the time, *Motion Picture News* opined that "Those looking for stirring fights in every Fairbanks picture will find none of them in this" although the forest fire sequence is impressive and there is an interesting example of reverse action (in effect, running the camera backward and projecting the film forward, although it was probably done in the laboratory). This print, as a print, is disappointing and is possibly a little shrunken although it projected without too much trouble. It is however a rarity on 8mm and an interesting example of silent cinema a century ago. **£5**
- Standard 8 ***The Haunted House.*** 320ft B&W/Silent. A Buster Keaton comedy with intertitles. A good enough print but with fluctuating exposure, probably already printed in to the source material. We think it's a Collectors' Club edition but it's not in their usual yellow generic card box but in a superior Photax 400ft grey plastic can. \_\_\_\_\_ **£6**
- Standard 8 ***Hitler And The Dictators.*** 200ft B&W/Silent. The road to World War Two. \_\_\_\_\_ **£4**

- Standard 8** *The Hoose-Gow*. US 1929. 200ft B&W/Sound. A Walton release (A349) in its original box, which states “Convicts Stan and Ollie are in the pick and shovel brigade until Ollie’s temper sends a pickaxe into the front of the Governor’s car. Instead of seeing an inspection, you will see the biggest custard pie battle ever filmed.” (Actually it’s hot soggy rice.) Good print. \_\_\_\_\_ **£12**
- Standard 8** *The Immigrant*. 150 ft on a 200ft spool. B&W/Silent. Classic Charlie Chaplin comedy issued by Collectors’ Club, in their distinctive box. Intertitles. Minor marks but no major defects. \_\_\_\_\_ **£5**
- Standard 8** *The Iron Mule*. 200ft B&W/Silent. A comedy of old-time railways. Not the sharpest of prints but still good fun to watch. A Collectors’ Club release in original box. \_\_\_\_\_ **£4**
- Standard 8** *It’s A Gift*. (US 1934.) 200ft B&W/Silent. Selected scenes from this Snub Pollard comedy. A Vistapaks release in original box. \_\_\_\_\_ **£4**
- Standard 8** *Keystone Kops To The Rescue*. 200ft B&W/Silent. Classic comedy from the Keystone Kops with stunts as only Mark Sennett knew how. A toddler’s in trouble? - who ya gonna call? Who else... A Peak Films release (MS3) in a generic box. Good print. No defects. **£4**
- Standard 8** *Late For A Date*. (GB 1967.) 180ft on a 200ft spool. B&W/Mute. The BFI synopsis reads “Comedy about the misadventures of a young man who is late for a date with his girlfriend.” This is a silent print of an amateur sound film, made by Class Films and released by Perrys Movies under their ‘Gallery Of Award Winners’ label, featuring an ‘Oscar’ symbol. We think that this may have been an *Amateur Cine World* or *Movie Maker* ‘Ten Best’ winner, these being known (unofficially) as the Amateur ‘Oscars’. No joins, reasonable print, in the original box. \_\_\_\_\_ **£6**
- Standard 8** *Le Music Hall De Mickey*. (*Mickey’s Music Hall*.) 130ft on a 200ft spool. B&W/Sound. An animal music hall includes a rather grumpy Donald Duck amongst others including, naturally, Mickey himself. Slight scratching. French titles as you might expect from a Film Office (Paris) release, in the original generic overprinted box. \_\_\_\_\_ **£5**
- Standard 8** *Max A Un Duel*. (*Max Fights A Duel*.) (Fr 1911.) 140ft on a 200ft spool. B&W/Silent. Max (Max Linder) seems determined to fight a duel with somebody — anybody... Film Office Paris have a reputation for good quality releases but this one is exceptional even by their standards. A sharp, crisp print, well graded, that shows that early cinema doesn’t have to be flickering soot and whitewash. French titles and intertitles, in the original Film Office overprinted generic box. \_\_\_\_\_ **£12**

SYNOPSIS “Max Linder is forced by the stern fiancée into an embarrassing situation. She insists upon Max fighting a duel. Max goes home and practises theatrical situations in front of a picture. It seems simple enough there, and Max sets forth in search of a likely foe. He thinks he spies one in a man sitting in the park, and Max places himself at his side and tries to screw up his courage to the point of insulting the unconscious individual. A closer inspection of his burly figure gives Max the impression that he is not exactly the person that he is seeking, and he moves quickly away. He comes down heavily on a man’s toes, spoils another man’s drink for him, but though he proffers his card, none of these are anxious to fight a duel with him. Later, he informs his fiancée and her father that he has found an adversary and that a duel has been arranged. The fiancée’s father offers himself as one of the seconds. The eventful day arrives and the duel is fought. Max, after spoiling his opponent’s hat, succeeds in disabling him and is declared the victor. His fiancée regards him with loving pride and her father congratulates him warmly. Suddenly his adversary comes up and puts a paper into his hand. His fiancée and her father read it curiously! It is the bill from the fencing master with whom he has just fought a duel! His fiancée and her father turn upon him with scorn and indignation, and poor Max seems likely to lose his fiancée after all.” (*The Bioscope*, 28<sup>th</sup> September 1911.)

An appreciation : “Although all too frequently neglected by fans of silent comedy, Max Linder is in many ways as important a figure as Charles Chaplin, Buster Keaton or Harold Lloyd, not least because he predated (and influenced) them all by several years and was largely responsible for the classic style of silent slapstick comedy.” From the IMDb mini-biography written by Michael Brooke.

Quote from Max Linder, who died before the introduction of sound films : “Yes, I have been on the stage. I started on the stage. But stage comedy and screen comedy are entirely different. One must think more to be successful on the screen. On the stage, one relies on the physical appearance, on the voice, on the wit and repartee of the play, as well as on personality. On the screen, you rely on your own action, on your own ability entirely, to express a thought or emotion.”

- Standard 8 **Mickey's Trailer.** 200ft B&W/Silent. A Walt Disney cartoon starring Mickey Mouse, Donald Duck and Pluto. The 'trailer' in this case is one of those compact towable jobs that expand into a caravan then folds back for travelling, and this cartoon makes the most of the possibilities as the three go exploring. Trouble is, it's dear old Pluto doing the driving... A GB Movie-Pak release (Cat Nr 86.4392) in the original generic box with a title-specific label. Good print with no defects. \_\_\_\_\_ £4
- Standard 8 **Motormania.** 120ft on a 200ft spool. Colour/**Sound**. Animation from the Walt Disney studios that shows how an upstanding, reasonable and considerate pedestrian can turn into a raving road hog the moment he (ladies, please note, *he...*) gets behind the wheel of an automobile. Colour faded print but no scratching. Oh, and there's no 'End' title but that's the way it was released by Film Office – curious. In the original generic box. \_\_\_\_ £5
- Standard 8 **Never Weaken.** US 1921. 400ft B&W/Silent. This was Harold Lloyd's final short film before going on to feature-length films. It naturally falls into two parts with a separate story in each and that is how it was released in standard 8, 200ft for each story. Here, both parts have been combined on to a 400ft spool and the action flows as the original audience would have seen it. In the first half Lloyd's screen girlfriend (Mildred Davis whom he later married) faces unemployment unless her doctor employer finds more patients and quickly – Harold to the rescue!
- In the second half – well, don't view it if you have a fear of heights, as Harold swings around town on a RSJ destined for yet another skyscraper, and blindly walks along narrow girders before eventually coming down to earth. The stunt work was so dangerous that much of it was done by pioneering stuntman Harvey Parey although this was not made public until after Lloyd's death. A classic of the silent screen. Presented in a 400ft Photax grey plastic can. Good condition print. \_\_\_\_\_ £12
- Standard 8 **A Night In Casablanca.** (US 1946.) 400ft B&W/**Sound**. Selected scenes from the comedy starring the Marx Brothers in their penultimate picture. A Heritage Films release in its original box. \_\_\_\_\_ £8
- Standard 8 **Ninety Miles An Hour.** B&W/Silent. A *Keystone Cops* comedy. \_\_\_\_\_ £5
- Standard 8 **One A.M.** 200ft B&W/Silent. Charlie Chaplin comedy. After a night on the town Charlie is inebriated. So how difficult can it be to just flop out on your bed? But first you've got to get upstairs... Collectors' Club print with intertitles, in original box. \_\_\_\_\_ £4
- Standard 8 **One Good Turn.** 200ft B&W/Silent. Laurel and Hardy comedy. A Walton Films release in original box. \_\_\_\_\_ £5
- Standard 8 **One Week.** Two × 200ft B&W/Silent. How to build a house – or not... Buster Keaton comedy. \_\_\_\_\_ £7
- Standard 8 **The Paper Hanger.** 400ft B&W/Silent. A Charlie Chaplin comedy. A good print for sharpness, with reasonable contrast; intertitles. A Collectors' Club release, not in the original box but a grey plastic *Photax* box. \_\_\_\_\_ £12
- Standard 8 **The Pawnshop.** 200ft B&W/Silent. Charlie Chaplin Comedy. \_\_\_\_\_ £4
- Standard 8 **1925 Railway Centenary.** 200ft B&W/Silent. An historic steam-past by locomotives from the days of George Stephenson, including his classic *Locomotion*, and many others, watched by the then Duke and Duchess of York. A Walton Films release. \_\_\_\_\_ £5

- Standard 8 **Reve De Noel.** (*A Dream Of Christmas.*) (Fr 1946.) 160ft on a 200ft spool B&W/Sound. A very clean print with no defects, of an award-winning film that combines live action, stop-motion puppetry and cel animation. A Film Office release in a generic good quality box. \_\_\_\_\_ £10
- Standard 8 **Revolte De Joujoux** (*The Revolt Of The Toys.*) (Fr 1947.) 200ft B&W/Sound. An award winning film featuring a mix of live action and stop-motion animation. A Nazi officer knocks at the door of a toymaker whom he suspects of creating an effigy of the beloved Führer. The toymaker calls out the equivalent of “just a mo”, hides the offending toy and legs it out of the window just before the Nazi barges in to inspect the toyshop. Finding nobody there, he makes himself at home, to the annoyance of the toys who organise themselves against him. No contest... And did all Nazi officers wear socks like that under their jackboots? A Film Office (France) release in the original generic box. \_\_\_\_\_ £5
- Standard 8 **Rien Ne Va Plus.** 200ft B&W/Silent. A Harold Lloyd comedy, this is a Film Office (Paris, France, as the Americans would say) release in their distinctive generic box. Film Office have a deserved reputation for the quality of their releases and this one shows their usual thoroughness – not only are the main, end and intertitles in French, but so are the live action hand-written letters, which originally would have been in English. The French title translates loosely as “No more bets” and refers to the casino (roulette wheel) scene, where Harold finds himself after realising the need to find money for his rent. Think Chaplin, Keystone Kops, Charley Chase and you get the picture – it’s more of the same but with the Harold Lloyd veneer. Good print, no defects. \_\_\_\_\_ £5
- Standard 8 **The Rink.** 200ft on a 200ft spool. B&W/Silent. A Charlie Chaplin comedy with Eric Campbell as the diner. Eric Campbell on roller skates? Oh yes... Intertitles, no print defects but elements from sources of different quality and some indifferent grading at times. A Collectors’ Club release in the original box. \_\_\_\_\_ £6
- Standard 8 **The Royal Wedding.** 200ft Colour/Sound. Scenes from the wedding of Princess Anne and Captain Mark Philips, in November 1973 at Westminster Abbey. A Walton Films release in original box. \_\_\_\_\_ £6
- Standard 8 **Run Of The Arrow.** (US 1957.) 400ft B&W/Sound. Action Western adventure starring Rod Steiger. Originally produced by RKO Radio Pictures, this digest is a Heritage Films release in its original box. \_\_\_\_\_ £7
- Standard 8 **Sailors Beware.** 200ft B&W/Silent. Comedy with Laurel and Hardy. In plastic library box. \_\_\_\_\_ £5
- Standard 8 **Sandy Claws.** 150ft B&W/Sound. A Warner Brothers Loony Tunes cartoon featuring Tweety. With BBFC certificate, 150 feet approximately, in white box. \_\_\_\_\_ £6
- Standard 8 **Screen Souvenirs.** B&W/Silent. A Walton Films release, in original box, with the following items. London 1902, New York 1904, Edward VII, Wright Brothers’ flying machine, The first machine gun, early motor racing, Charlie Chaplin in *His Night Out*. This film has a magnetic stripe but there does not appear to be any sound on it. \_\_\_\_\_ £5
- Standard 8 **The Second Hundred Years.** 450ft B&W/Silent. Comedy with Laurel and Hardy. This film is of special interest to film historians, as a title at the front proudly proclaims that this film was produced by Hal Roach and directed by Fred Guiol. It was the second of the comedies with Laurel & Hardy to be released by *Metro Goldwyn Mayer* after that organisation took over distribution of all the output from the Hal Roach Studio in the late summer of 1927. In *Perry’s Movies* white box. \_\_\_\_\_ £8

- Standard 8** *Silent Serial Queens—Lady Cliff Hangers!* 200ft B&W/Silent. Featuring Mary Fuller, star of the Thomas Edison Studios, Pearl White of *The Perils Of Pauline* fame, Helen Holmes, Helen Gibson, Ruth Roland, Neva Gerber, Arlene Ray and other heroines of their day. Perhaps not the greatest print ever, but fascinating for its concept and content, and of particular interest to film historians. In plastic library box. \_\_\_\_\_ **£5**
- Standard 8** *Soho Striptease.* 350ft (approx.) B&W/Sound. The title says it all... This is a *Heritage Films* sound release in its original box. \_\_\_\_\_ **£10**
- Standard 8** *Spring Fever.* 200ft B&W/Silent. Harold Lloyd comedy. \_\_\_\_\_ **£4**
- Standard 8** *Steam In The Hills.* 200ft B&W/Silent. Various locomotive activity in Wales. Good print. A Perry's Movies release in its own box. \_\_\_\_\_ **£4**
- Standard 8** *The Tramp.* 200ft B&W/Silent. Starring Charlie Chaplin. The title at the front of this film states that the commentary is spoken by Tommy Handley, so this is obviously a silent print from a sound release of this classic comedy. In a plastic library box. \_\_\_\_\_ **£5**
- Standard 8** *Two Tars.* (US 1928.) 400ft B&W/Silent. After a day out in the company of two ladies whilst on shore leave, a traffic jam leaves Laurel and Hardy unlikely to get back to their ship in time... Explanatory intertitles at the front, some joins (lab?), in a can. \_\_\_\_\_ **£18**
- Standard 8** *War At Sea.* B&W/Silent. 1914-1918 German newsreels. \_\_\_\_\_ **£5**
- Standard 8** *Well, Wait.* (USSR.) 140ft Colour/Silent. 7 minutes at 16fps. Cartoon – animal sports in a stadium. Printed in Moscow and presented in (by western standards) a unique colour printed tin-plated can. The can has a translation hand-written on a slip of paper inside the can – the can title is certainly not in English. \_\_\_\_\_ **£4**
- Standard 8** *Whoop's !* 80ft B&W/Silent. Some of man's early attempts at making heavier-than-air machines take to the skies, plus a few dare-devil displays. Released by Perry's Movies, in a white box. \_\_\_\_\_ **£3**
- Standard 8** *Wings Over The Western Front.* (D 1914-1918.) 200ft B&W/Silent. Great War German footage of German flyers in ground, ground to air, air to ground and air to air scenes, with intertitles. Includes AA guns, observation balloons, Fokker Triplanes and "pusher" twin-engine bombers. Identifiable as individuals are "The Red Baron" and Herman Göring, better known as head of the Luftwaffe in WW2, but a WW1 fighter ace in his own right. Possibly a Collectors' Club release but not in the original box, presented instead in a hinged plastic case. Fascinating stuff from a century ago. \_\_\_\_\_ **£15**

*Where a run time (RT) is shown in full minutes, this is taken from the film box or other sources. Where shown as minutes and seconds, it is taken with a stopwatch during our review screening and covers the period from the main title fade in, to the end title fade out. Run times should be regarded as approximate as different projectors will run at slightly different speeds in different ambient temperatures.*

*All Super 8 Sound is magnetic unless otherwise stated, with standard 18 frame separation.*

- Super 8** *Alice And The White Rabbit.* 200ft Colour/Silent. Selected scenes from Walt Disney's animated version (US 1951) of the famous Lewis Carroll classic *Alice In Wonderland*. Good condition in original box. \_\_\_\_\_ **£4**

- Super 8** *An American In Paris*. (US 1951.) 400ft Colour/Sound. Selected scenes from MGM's six Oscar<sup>™</sup><sup>®</sup>-winning musical starring Gene Kelly and Leslie Caron. No front title, colour slightly warm, otherwise good print with magical Gershwin music. In original box. \_\_\_\_\_ **£10**
- Super 8** *American Transport Scenes In The 1920s*. 50ft B&W/Silent. Dark print, various minor marks, white box. \_\_\_\_\_ **£1**
- Super 8** *Among The Clouds*. 50ft Colour/Sound. Road Runner cartoon. Colour faded to red. A Techno Films release in original box. \_\_\_\_\_ **£1**
- Super 8** *Automation Blues*. 200ft B&W/Silent. A Foo Foo cartoon and a Halas and Batchelor production released by Mountain Movies. In original box. \_\_\_\_\_ **£4**
- Super 8** *The Best Of Benny Hill*. 200ft Colour/Sound. Part one only. A Walton Films release in original box. Colour faded print. \_\_\_\_\_ **£6**
- Super 8** *The Bing Crosby Story*. 370ft B&W/Sound. Part two of the *Hollywood And The Stars* series, narrated by Joseph Cotten. Excerpts from many of Bing's films and musical performances. Good print, no end title but otherwise no defects. \_\_\_\_\_ **£15**
- Super 8** *Blackmore Vale Steams Again*. 200ft Colour/Silent. The re-commissioning of the famous Bullied Pacific in May 1976 on the Bluebell Line. Produced by PM Films. Clean print but colour somewhat pastel. Original box. \_\_\_\_\_ **£4**
- Super 8** *The Box*. (GB1974.) 100ft Colour/Sound. Cartoon animation by Theo Buttner. The story of an inept Do-It-Yourself husband with a motormouth wife. (We couldn't possibly comment...) The synopsis reads "Cartoon comedy involving a hen-pecked husband and some ingenious visual variations [on the title theme] from TV sets to coffins." An amateur film originated on standard 8 but good enough for the IAC Film Library to hold a copy (reference 8120s). Colour faded and the sound is a little distorted. A *DELTA* release in the original box. \_\_\_\_\_ **£5**
- Super 8** *The Bridges At Toko-Ri*. (US 1954.) 200ft B&W/Silent. Selected scenes from Paramount Pictures Oscar<sup>™</sup><sup>®</sup>-winning "glossy, star-laden Korean war movie" (*Radio Times*). Stars William Holden. Good print in original box. \_\_\_\_\_ **£4**
- Super 8** *Bundle Of Joy*. (US 1956.) 400ft Colour/Sound. Starring Debbie Reynolds and Eddie Fisher. An RKO Radio Picture and a Mountain Films release in the original box. Selected scenes. Good colour with no defects. \_\_\_\_\_ **£12**
- See also *Pretty Baby*, which by comparison contains little plot but much more music from the feature *Bundle Of Joy*.
- Super 8** *Butch Cassidy And The Sundance Kid*. (US 1969.) 200ft Colour/Sound. Selected scenes from the 20<sup>th</sup> Century Fox feature starring Paul Newman and Robert Redford. Good print but colour turned red; in original box. \_\_\_\_\_ **£4**
- Super 8** *Carousel*. (US 1956.) 350ft Colour/Sound. Starring Gordon Macrae and Shirley Jones. Selected (mainly musical) scenes from 20<sup>th</sup> Century Fox's adaptation of what the *Radio Times' Guide To Film* described as "A marvellous screen version of what is arguably Rodgers and Hammerstein's finest Broadway show". Good colour, if a little paler than normal, but definitely not faded and with no other defects. Original box. \_\_\_\_\_ **£14**
- Super 8** *The Caine Mutiny*. (US 1954.) 400ft Colour/Sound. Starring Humphrey Bogarde, José Ferrer, Fred McMurray etc. Selected scenes from the Columbia Pictures feature. Good print but colour faded to red. \_\_\_\_\_ **£8**

- Super 8 **Callan – Counter Chase.** (GB 1974.) 200ft Colour/Sound. Starring Edward Woodward, Eric Porter, Catherine Schell, Veronica Lang and Carl Möhner in this digest of the big screen spin-off of the hit television series *Callan* (1967-1972). After a slow start, this extract develops into a cat and mouse car chase, a step above the usual “pedal to the metal” offerings. A Walton Films release (A841) in the original box. Good colour, 240feet. \_\_\_\_\_ **£6**
- Super 8 **California, The Golden State.** 200ft Colour/Sound. A Universal 8 release (UNIV 2708) of a Castle Film. No joins or scratches, slightly warm colour, very interesting, in original one-piece plastic box. RT 8'-12". \_\_\_\_\_ **£5**
- Super 8 **The Cat Concerto.** 200ft Colour/Sound. MGM ‘Tom and Jerry’ cartoon. Print as new, good colour. \_\_\_\_\_ **£8**
- Super 8 **Cat Fishin’.** 200ft Colour/Sound. A Tom and Jerry cartoon. A lazy day with nothing much to do and all day in which to do it ... Tom takes Jerry fishing (it’s never that simple, of course) but first he has to get past a dozing guard dog, which is where the fun begins. A Walton release (TJ6) in the original box but with warm colour – very warm ... \_\_\_\_\_ **£4**
- Super 8 **Cat Napping.** 200ft B&W/Silent. A Tom and Jerry cartoon. Excellent print with no defects; in original box. \_\_\_\_\_ **£3**
- Super 8 **Caught In The Rain.** 120ft on 200ft spool. B&W/Sound. Fred Astaire and Ginger Rogers in one of the dance routines from the film *Top Hat* (US 1935.) Features the Irving Berlin musical number *Isn’t It A Lovely Day*. Good print with no defects. A Mountain Films release in the original box. \_\_\_\_\_ **£15**
- Super 8 **Charlie, Der Pfandleiher.** (English title is *Pawnshop*.) 200ft B&W/Silent. Classic Charlie Chaplin comedy with a few sub-titles in German. A Walton Films release, obviously for the German market. Average quality print for its era, no defects and in original box. \_\_\_\_\_ **£7**
- Super 8 **Charlie In Der Maske Des Grafen.** (US 1916.) 200ft B&W/Sound/24fps. Starring Charlie Chaplin, Eric Campbell and Edna Purviance. Musical sound track with sound effects. *The Count* was Chaplin’s fifth film for the Mutual Film Corporation. In 1932 (comfortably into the sound era) Amedee Van Beuran of Van Beuran Studios purchased Chaplin’s Mutual comedies for \$10,000 each, added music (Gene Rodemich & Winston Sharples) and sound effects, and re-issued them through RKO Radio Pictures. Legally, Chaplin had no recourse to prevent this. A Walton release (A207) with German titles and intertitles, in original box. Good print, 250 feet. \_\_\_\_\_ **£5**
- Super 8 **Chimp’s Last Chance.** 200ft B&W/Silent (16fps). A Castle Films release in the original box. On the box it says “A real, old-time film comedy” and that says it all! Good print with no defects. \_\_\_\_\_ **£4**
- Super 8 **Chinese Nightingale.** 180ft B&W/Silent. A Silver Screen release in original box. \_\_\_\_\_ **£4**
- Super 8 **Cinderella’s Fairy Godmother.** 200ft Colour/Silent. Extract from the Walt Disney full length feature *Cinderella* (US 1950). Subtitled print almost as new, but colour slightly warm. In original box. \_\_\_\_\_ **£4**
- Super 8 **Circus Slickers.** 200ft B&W/Silent. Starring W.C. Fields and written by him under one of his pseudonyms (Charles Bogle), this is an extract from the feature *You Can’t Cheat An Honest Man* (US 1939). Excellent print with sub-titles, in the original Universal 8 (2085) box. \_\_\_\_\_ **£5**

- Super 8** *Climbing The Matterhorn*. 200ft Colour/Sound. A Pathé Pictorial, colour faded to a red tint, otherwise no defects. A Derann release in the original box. \_\_\_\_\_ **£5**
- Super 8** *Congratulations, It's Pink!* 200ft Colour/Sound. A Pink Panther cartoon (B586) in pristine condition and its original box. RT 6'-21". \_\_\_\_\_ **£6**
- Super 8** *Crazy Keystone Railroads*. 320ft B&W/Silent at 16fps. Various railway related stunts with unidentified actors. The last section is printed out of rack but there are no other defects. **£7**
- Super 8** *Cruise Cat*. 200ft Colour/Sound. An MGM 'Tom and Jerry' cartoon in which Tom is a matelot mouser on a cruise ship and Jerry is the ukulele-strumming mouse intent on a freebie trip... Excellent colour print, as new but with one laboratory join. A Walton Films release (TJ4) in original box. \_\_\_\_\_ **£12**
- Super 8** *Cueball Cat*. 200ft B&W/Silent. A Tom and Jerry cartoon. Good clean print with no defects; in original Walton box. \_\_\_\_\_ **£4**
- Super 8** *The Cure*. 200ft B&W/Silent. An excellent print of Charlie Chaplin's classic comedy. A Walton Films release in original box. \_\_\_\_\_ **£5**
- Super 8** *Der Menschenfresser Von Kumaon*. (*Man Eater Of Kumaon*). 200ft B&W/Silent. Starring Wendel Corey, Joanne Pase, Sabu etc. A very good print with German sub-titles. A Walton Films release in the original box. \_\_\_\_\_ **£5**
- Super 8** *Dr Jekyll And Mr Mouse*. 200ft Colour/Sound. Tom and Jerry cartoon. "In a final bid to prevent Jerry stealing his milk, Tom concocts a 'deadly' potion, but unfortunately it gives Jerry the strength of Hercules. To protect himself, Tom takes a swig of the brew - the results are strange and hilarious." Very faint lines but very good colour seen at its creative best during the potion mixing sequences. A Walton Films release (TJ10) in the original box. **£12**
- Super 8** *Donald And Pluto*. 200ft Colour/Sound. A Walt Disney Cartoon. One fairly prominent scratch over the front title (also over end title) but otherwise clean print with slightly warm colour. Disney magic and a rare title. \_\_\_\_\_ **£10**
- Super 8** *Double Dipper*. 200ft Colour/Sound. A hair-raising trip on the *Grand National* ride where two cars jockey for position at Blackpool Pleasure Beach. A Mountain Film release (WR31) on Fuji F1 low-fade stock and in original box. RT 6'-10". \_\_\_\_\_ **£6**
- Super 8** *Dough And Dynamite*. 200ft B&W/Silent. Charlie Chaplin comedy. Not the sharpest print ever (!), somewhat "Soot and Whitewash" and with flickering exposure. A Fletcher Films release in the original box. \_\_\_\_\_ **£2**
- Super 8** *Dream Doll*. 400ft Colour/Sound. A rare cartoon by the renowned British animator Bob Godfrey. Good colour and condition. Stated run time 12 minutes. \_\_\_\_\_ **£15**
- Super 8** *The Dwarfs' Dilemma*. 200ft. Colour/Silent. Selected scenes from Walt Disney's cartoon feature *Snow White And The Seven Dwarfs* (US 1937). Excellent print with Spanish sub-titles. Original box. \_\_\_\_\_ **£4**

▲ Silent ▲ *The Dwarfs' Dilemma* ▼ Sound ▼

- Super 8** *The Dwarfs' Dilemma*. 200ft Colour/Sound. From the Walt Disney cartoon feature *Snow White And The Seven Dwarfs* (US 1937). This is the sequence where Snow White insists that the dwarfs wash their hands and faces before supper is served. Slight colour fade, good sound, sharp print, in original box. \_\_\_\_\_ **£10**

- Super 8 *Easter Parade*. (US 1948.) 400ft Colour/Sound. Starring Fred Astaire and Judy Garland. Irving Berlin musical numbers from the MGM feature. Colour faded to red with a single but somewhat prominent scratch for part of the print. An MGM release in its original box. \_\_\_\_\_ £7
- Super 8 *Easy Street*. 200ft B&W/Sound. The Charlie Chaplin classic comedy, with music and sound effects. A Walton Films release in original box. Good print, no defects. \_\_\_\_\_ £8
- ▲ Sound ▲ *Easy Street* ▼ Silent ▼
- Super 8 *Easy Street*. 200ft B&W/Silent. Classic comedy starring Charlie Chaplin and Eric Campbell. None of the all too usual defects but print slightly dark. In original box. \_\_\_\_\_ £3
- Super 8 *Egg Cracker Suite*. 200ft Colour/Sound. A Walter Lantz cartoon and a Castle Films release in the original box. Slightly warm colour. \_\_\_\_\_ £6
- Super 8 *Elephant Walk*. (US 1954.) 200ft B&W/Silent. Starring Elizabeth Taylor, Dana Andrews and Peter Finch. Selected scenes from Paramount Pictures' feature. With sub-titles and original box. \_\_\_\_\_ £4
- Super 8 *Escape To Athena*. (UK 1979.) 400ft Colour/Sound. Starring Roger Moore, David Niven, Telly Savalas, Elliott Gould etc. A Walton release in original box. Good colour, a few minor lines that you might not notice in the midst of the fast-moving action. Includes the motorcycle chase sequence through narrow alleyways. \_\_\_\_\_ £10
- Super 8 *Fancy Free*. 200ft B&W/Sound. Singing and dancing musical excerpt starring Fred Astaire and Ginger Rogers, from the RKO feature *Top Hat* (US 1935). Very good print, no defects. A Mountain Films release in the original box. \_\_\_\_\_ £8
- Super 8 *Farewell to Steam*. 200ft B&W/Silent. A Walton Films release in a white box, good print with no defects. \_\_\_\_\_ £4
- Super 8 *Farnborough Air Show*. 200ft Colour/Sound. A Movietone News production. No major defects except colour faded to red, and the commentary is in an unidentified language. A Mountain Films release in the original box. \_\_\_\_\_ + \_\_\_\_\_ £4
- Super 8 *Flaming Lead* see *Unter Falschen Namen*
- Super 8 *The Flight Of The Phoenix*. (US 1965 pre-release, 1966 general release.) 400ft Colour/Sound. Starring James Stewart, Richard Attenborough, Hardy Kruger, Peter Finch, Ernest Borgnine, George Kennedy and Ronald Fraser. The struggle of a mixed bunch of survivors of an aircraft that crashed way off course in the middle of a sand storm and their efforts to cobble together an airworthy aircraft out of the wreckage, in the middle of the inhospitable Sahara desert. A 20<sup>th</sup> Century Fox "selected scenes" digest (F37) distributed by Ken Films. Some scratches, good colour. Original box. \_\_\_\_\_ £15
- Super 8 *Footlight Parade*. (US 1933.) 2×400ft B&W/Sound. Starring James Cagney, Ruby Keeler, Joan Blondell and Dick Powell. Classic putting-on-a-show musical, distinguished by rapid fire dialogue, star performances and some of the best Busby Berkeley numbers. A Warner Brothers production released by the much-missed Derann Film Services, in the original box. \_\_\_\_\_ £20

- Super 8** *42<sup>nd</sup> Street*. (US 1933.) 2×400ft B&W/Sound. Starring Dick Powell, Ruby Keeler, Warner Baxter, Bebe Daniels, Ginger Rogers. A feast of tuneful melodies and extravagant Busby Berkeley musical routines. Reel one housed in adapted white box, reel two in original Derann box. \_\_\_\_\_ **£20**
- Super 8** *Fun In Acapulco*. (US 1963.) 375ft Colour/Sound. Starring Elvis Presley in selected scenes from the feature film, with four musical numbers including *Hey Bossa Nova*. Colour faded but still viewable. Includes the 'cliff-diving into the sea' sequence. In original Ken Films (329) bookform box with custom insert. \_\_\_\_\_ **£5**
- Super 8** *Giants Of Steam*. Parts one (170ft) and two (?) B&W/Silent. The story of Britain's railways and the men who pioneered them. A BBC Enterprises Film and a Walton Films release.  
Part One. The birth and development of the railways and how they changed the face of Britain. See the incredible achievements of great pioneers such as Brunel and Stephenson, including film of the famous engine *Locomotion* in action!!!  
Part Two. A century of expansion for Britain's railways and the steady growth of steam power until it reached its peak with the hundred mile an hour crack expresses. Also, the decline of the steam locomotive – the breaker's yard for most, the museums for the famous few.  
Overall, no defects except that some of the sub-titles are a little difficult to read fully, even when projected at 18fps – less so for part two. Both reels somewhat contrasty. Even so, a highly desirable film for every steam enthusiast. \_\_\_\_\_ **£14**
- Super 8** *Ginger Nutt's Bee Bother*. 200ft B&W/Sound. Rank cartoon by David Hand, in original box. Of interest to completest collectors as the 35mm original was in colour. \_\_\_\_ **£4**
- Super 8** *Goofy's Golden Gags*. 340ft on 400ft spool. Colour/Sound. A collection of highlights from *Goofy's Glider, Baggage Buster, Art Of Self-Defence, Tiger Trouble and Knight For A Day*. Good print with no defects in original Walt Disney box. \_\_\_\_\_ **£13**
- Super 8** *Hang Gliding*. 200ft Colour/Sound. A Movietone News production. Colour warm but no other defects; commentary in an unidentified language – possibly Arabic? A Mountain Films release in the original box. \_\_\_\_\_ **£4**
- Super 8** *Helpmates*. 200ft B&W/Silent. Laurel and Hardy – who else? Comedy with sub-titles. Good print with no defects. A Walton Films release in the original box. \_\_\_\_\_ **£5**
- Super 8** *His Mouse Friday*. 50ft Colour/Silent. Excerpt from the Warner Brothers 'Tom And Jerry' cartoon. Excellent colour, no defects, in original box. \_\_\_\_\_ **£1**
- Super 8** *His Mouse Friday*. 200ft Colour/Sound. Jerry speaks! – only, most of it we can't understand – except for "uppinpott, uppinpott!" Tom and Jerry, post-code but pre-PC... A Walton release (T)2) in the original box. Good print, good colour. \_\_\_\_\_ **£12**
- Super 8** *HOF Pacifics*. 200ft B&W/Silent. Various shots of the last journey of a steam locomotive including one impressive head-on shot coming up a steep incline. You can see the engine working hard, then the track bends and reveals that there's *two* locomotives pulling the train. As the last carriage hoves into view you then see a third locomotive pushing at the rear. All steam! Very slightly light but no other defects. A Locomotion Pictures production released by Mountain Films in the original colour box. \_\_\_\_\_ **£3**

▲ Silent ▲ *HOF Pacifics* ▼ Sound ▼

- Super 8** *HOF Pacifics*. 200ft B&W/Sound. Various shots of a German steam locomotive pulling a train on its final journey to – where? Average quality print with no defects. A Mountain Films release in the original box. \_\_\_\_\_ **£5**
- Super 8** *Hollywood Laughter Makers*. 350ft on a 400ft spool. B&W/Silent. A double bill of two extracts. The first, entitled *The Chuckle Heads*, stars Laurel and Hardy in an excerpt from *Blockheads* (US 1938) where Ollie visits Stan in the Veterans' home. (Not a good idea to bring the wife's new car though ...) The second extract stars Ben Turpin in *Ben's Unwelcome Visit* although it should be mentioned that, like *The Chuckle Heads* (the first extract) this is Mountain Films own choice of title, a common practice in the world of package movies and none the less annoying for that. Watch for the suit (of armour) as the inhabitants of a castle endeavour to persuade Ben to curtail his visit. Includes the circular chase sequence that changes direction quicker than a manifesto change in the 2017 General Election. A Mountain Films release in the original generic 'Astrolux' box complete with the customary remnants of old price stickers. Good condition. \_\_\_\_\_ **£4**
- Super 8** *The Hollywood Musical*. 400ft B&W/Sound. Mainly musical scenes from *Yankee Doodle Dandy* (US 1942) starring James Cagney of whom the Radio Times says, in connection with this film, "if you only know him as a gangster, here's the reminder that he was more than a match for both Gene Kelly and Fred Astaire." Very good print with no defects. Released by Panorama Films (USA) but here presented in a non-original Derann blue box (one of the vacuum-formed plastic ones) without any identifying paper insert. \_\_\_\_\_ **£14**
- Super 8** *The Hoose-Gow*. 200ft B&W/Silent. Comedy starring Laurel and Hardy. Average good print, with sub-titles. A Walton Films release in original box. \_\_\_\_\_ **£5**
- Super 8** *The Immigrant*. 200ft B&W/Sound. A Charlie Chaplin classic comedy with musical accompaniment. Good print, no defects, original box. A Walton Films release. \_\_\_\_\_ **£8**
- Super 8** *Insurance*. 200ft B&W/Sound. Comedy with song, starring Eddie Cantor. Good print with no defects; in original Collectors' Club box. \_\_\_\_\_ **£10**
- Super 8** *Invisible Popeye*. 200ft Colour/Sound. A Popeye The Sailor Man cartoon, and a King Features Syndicate release in the original box. Good print with no defects. \_\_\_\_\_ **£6**
- Super 8** *Island Of Mystery*. 200ft B&W/Silent. Starring John Mills etc. Selected scenes from Walt Disney's feature *Swiss Family Robinson* (US 1960). Original Box. \_\_\_\_\_ **£4**
- Super 8** *It's A Gift*. 200ft B&W/Silent. Comedy starring Snub Pollard. A slightly low contrast print, in original box. \_\_\_\_\_ **£4**
- Super 8** *I Wanna Be Like You*. 200ft Colour/Sound. Extract from Walt Disney's animated cartoon *The Jungle Book* (US 1967), the last made under Walt's personal supervision. No front title and colour faded to red but still great musical entertainment. In white box. \_\_\_\_\_ **£3**
- Super 8** *I Wanna Be Like You*. 200ft Colour/Sound. Extract from the Walt Disney feature film *The Jungle Book* (US 1967.) Very good print, no defects, original box. \_\_\_\_\_ **£8**
- Super 8** *Java Railway*. 200ft B&W/Sound. A look at steam in Indonesia – for the steam enthusiast! Good print with no defects. A Mountain Films release in original box. \_\_\_\_\_ **£5**

- Super 8** *Jazz And Sand*. 200ft B&W/Sound. Musical nostalgia from the 1930s, featuring The Original Dixieland Jazz Band (circa 1936) and a couple of numbers from Wilson, Keppell and Betty. Good print with only a few minor black lines over the last musical number. In original Collectors' Club box. \_\_\_\_\_ **£10**
- Super 8** *Jolson Sings Again*. (US 1949). 400ft Colour/Sound. A Columbia Pictures condensation, starring Larry Parks, of the musical on Al Jolson's life. Mainly musical numbers. Faded colour, in original box. \_\_\_\_\_ **£7**
- Super 8** *The King And I*. (US 1956.) 400ft Colour/Sound. A condensation of 20<sup>th</sup> Century Fox's adaptation of the Rodgers and Hammerstein epic musical starring Deborah Kerr, Yul Brynner, Rita Moreno et al. Mainly musical numbers, good colour with no defects. \_\_\_\_\_ **£14**
- Super 8** *King George V*. (GB 1970.) 200ft Colour/Sound. In praise of steam locomotives with particular reference to number 6000, the *King George V*, and with shots of unusual locomotives seen at the 1927 'Fair Of The Iron Horse' in Baltimore USA. A particularly interesting documentary and not just for steam addicts! Produced by The National Coal Board. Colour faded to pink, no other defects. A Walton Films release in the original box. **£6**
- Super 8** *King Solomon's Mines*. (US 1950.) 370ft Colour/Sound. Starring Stewart Granger and Deborah Kerr in a perilous journey into the heart of darkest Africa. A condensation of the MGM feature. Colour faded print. MGM release in original box. \_\_\_\_\_ **£10**
- Super 8** *King Tut's Tomb*. 200ft B&W/Silent. Cartoon starring Heckle and Jeckle, the talking magpies – but *not* in this *silent* print!! A Ken Films' release in original box. \_\_\_\_\_ **£3**
- Super 8** *The Lady Vanishes*. (UK 1979.). 400ft Colour/Sound. Starring Angela Lansbury, Elliot Gould, Cybill Shepherd, Herbert Lom, etc. A Walton release in original box. Warm colour but watchable! \_\_\_\_\_ **£8**
- Super 8** *Last Train From Gun Hill*. (US 1959.) 400ft Colour/Sound. Starring Kirk Douglas and Anthony Quinn as two former friends who now find themselves on opposite sides of the law; Douglas as a US Marshall and Quinn as a rich cattle baron and de facto ruler of the town of Gun Hill. The colour on this print is slightly faded but to brown which is atmospheric and somehow fits the mood of the long ago setting of the American wild west. An action-packed and tightly edited digest that keeps the pace and suspense going from main title to end title. Filmed in and around Tucson Arizona as well as at Paramount's Los Angeles studios, this is a Movie Money Inc (New Jersey USA) presentation (M62) in the original box which features a comprehensive synopsis on the rear cover. \_\_\_\_\_ **£15**
- Super 8** *The Legend Of Coyote Rock*. 200ft Colour/Sound. A Walt Disney cartoon starring Pluto! Good colour, no defects, in plastic library box. \_\_\_\_\_ **£8**
- Super 8** *Love Is A Many Splendored Thing*. (US 1955.) 200ft Colour/Sound. Selected scenes from the 20<sup>th</sup> Century Fox film starring William Holden and Jennifer Jones. Colour slightly paler than usual, otherwise good print in original box. \_\_\_\_\_ **£4**
- ▲ 200ft digest ▲ *Love Is A Many Splendored Thing* ▼ 400ft digest ▼**
- Super 8** *Love Is A Many Splendored Thing*. (US 1955.) 400ft Colour/Sound. Selected scenes from the 20<sup>th</sup> Century Fox feature starring William Holden and Jennifer Jones, a love story filmed in the Far East and set to a popular and highly emotional love song. Only slightly warm colour – not too obtrusive – otherwise a good print with no other defects. In original box. \_\_\_\_\_ **£12**

- Super 8** *Love Laughs At Locksmiths*. 200ft B&W/Silent. Starring Buster Keaton in an excerpt from the feature *Cops* (US 1922), this is not the best example of his humour although it has its moments – is this where “Right turn Clyde!” originated? It’s also not the best example of the film laboratories’ art either, being a “soot and whitewash” print (a dupe of a dupe of a dupe etc. – probably all originally pirated in the days before proper low-contrast duplicating stocks were available) and with noticeable float (imagine a slomo plastic duck in a jacuzzi). Throw in some scratches, no end title, a ‘white box’ but... dare we say it ? it’s still entertaining. RT 8'-40". \_\_\_\_\_ **£2**
- Super 8** *The Lusty Men*. (US 1952.) 400ft B&W/Sound. RKO Radio Picture about love and thrills at a rodeo fair, starring Robert Mitchum, Arthur Kennedy and Susan Hayward. Average quality print with a few minor scratches, nothing serious. A Heritage Films release in the original box. \_\_\_\_\_ **£12**
- Super 8** *Mack Sennett's Keystone Railroads*. 200ft B&W/Silent. A compilation of, well, the title pretty much says it all. Dupey footage, sometime variable frame line, minor scratch on part only but no major defects. In a Perrys generic card box. All the usual Sennett mayhem! \_\_\_\_\_ **£5**
- Super 8** *The Magnificent Showman*. (US 1964.) 400ft Colour/Sound. If you’ve ever wanted to hear ‘The Duke’ speaking German, this is for you. With a German main title, (*Circus Welt*) and dialogue, the German title, which translates as *Circus World*, is highly appropriate as the film began as *Circus World* before the change of name. Starring John Wayne, Rita Hayworth and Claudia Cardinale. Occasional image artefacts, and no end title, which suggests that this may have been reel one of a condensed version. Contains the ‘ship toppling over’ sequence. Printed letterbox so no anamorphic lens is required for correct projection, and presented in a light grey plastic *Photax* can. \_\_\_\_\_ **£10**
- Super 8** *Marilyn Monroe*. 250ft B&W/Sound. A souvenir of one of the best loved stars of all time. Here, on one reel, is Marilyn’s screen test in a dramatic scene with Robert Conte, her only commercial (for Caltex) and trailers of her early films, showing her step up the ladder of stardom: *Let's Make It Legal* (1951 – “starlet Marilyn Monroe flits through in a bathing suit”), *Don't Bother To Knock* (1952 – “it’s the cast-against-type Monroe who catches the eye”), *Niagra* (1953 – “this is Monroe’s star-making movie and, boy, does she know it”) and the one and only *Gentlemen Prefer Blondes* (1953 – “this is the movie that consolidated Monroe’s stardom”) with Jane Russell. (All quotes from the *Radio Times* ‘Guide To Films’.) Good print with no defects. \_\_\_\_\_ **£12**
- Super 8** *Man-Made Monster*. (US 1941.) 200ft B&W/Silent. Extracts with sub-titles from a Universal Studios Sci-Fi Horror B-film later re-released under a variety of titles including *Electric Man*, *The mysterious Dr. R.*, and *The Atomic Monster*. A bus hits a powerline (yes, it’s set in the ‘States) which kills all on board except Dan McCormick (Lon Chaney Junior) who is immune to high voltage electricity. He is taken in by Dr John Lawrence (Samuel S Hinds) who wants to study him. However, his colleague, mad scientist Dr Paul Regus (Lionel Atwill) has other ideas. It can’t end well, can it? And if this flick doesn’t put you off hay rides, nothing will. Lon Chaney Jr won a contract with Universal Pictures on the strength of this film, which was shot in three weeks. The main title is missing and it’s rather a light print, delivered in a home-made box. \_\_\_\_\_ **£2**
- Super 8** *Match Of The Century*. 200ft Colour/Sound. Walt Disney cartoon, an extract from the feature *Bedknobs And Broomsticks* (US 1971). Good print, although colour slightly paler than usual. In original box. \_\_\_\_\_ **£6**

- Super 8** *The Milky Waif*. 200ft Colour/Sound. A classic Tom and Jerry cartoon from the days before Political Correctness descended on society like a gladiator's net. Colour okay but fades are to red although no other defects. A Walton release (TJ8) in a custom artwork card box. \_\_\_\_\_ **£12**
- Super 8** *Monty's Hair-Raising Train Rescue*. 200ft B&W/Silent. Monty's girl friend escapes from crooks kidnapping her, only to find herself in greater danger on a runaway train—but Monty rescues her!! "Outstanding comedy action with outrageous stunts galore!" says our reviewer. It's a Peak Films release in its original box. Good print, no defects. \_\_\_\_\_ **£7**
- Super 8** *Monster From Under The Sea*. 200ft Colour/Silent. Selected scenes from Walt Disney's *20,000 Leagues Under The Sea* (US 1954) starring Kirk Douglas and James Mason. Colour good, in original box. \_\_\_\_\_ **£4**
- Super 8** *Moscow State Circus*. 200ft Colour/Sound. A Pathé Pictorial showing the work of the central school that prepared candidates for one of Soviet Russia's seventy permanent circuses during the CCCP era. Colour? Slightly warm, especially during the Big Top sequences but the spectacular gymnastics more than make up for that. No major defects. Non-original box. **£8**
- Super 8** *Mouse Trapped*. 200ft Colour/Sound. A Universal 8 release of a Castle Films cartoon with Hickory, Dickory and Doc. Walter Lantz production; original box. \_\_\_\_\_ **£10**
- Super 8** *Movietone News*. 130ft on a 200ft spool. B&W/Silent. A special edition dealing with steam locomotives, modern and vintage, including one of the most famous (*Locomotion*) under way, possibly at an anniversary display. \_\_\_\_\_ **£7**
- Super 8** *Much Ado About Golf*. 200ft B&W/Silent. Starring W.C. Fields, this an extract from the feature *You're Telling Me* (US 1934.) Good print, no defects, with sub-titles. A Castle Film released by Universal Eight (2080) in original box. \_\_\_\_\_ **£3**
- Super 8** *Musical Moments*. 200ft B&W/Sound. Laurel and Hardy – the title says it all. Songs include *Shine On Harvest Moon*, *Let Me Call You Sweetheart*, and *The World Is Waiting For The Sunrise*. A Walton Films release in original box. \_\_\_\_\_ **£8**
- Super 8** *My Friend The Monkey*. (US 1939). 200ft B&W/Sound. A Betty Boop cartoon in which Betty negotiates buying a monkey from a sidewalk hurdy-gurdy man while, unknown to her, said monkey is causing mayhem in her house to the disgust of Pudgy the pup. The first release in the final year of Betty Boop cartoons, Betty is voiced by Margie Hines, the hurdy-gurdy man by Lou Fleischer and the monkey by the ubiquitous Jack Mercer. Rather a light print with a scratch toward the end. Released by Thunderbird Films of Los Angeles in their original generic card box with a 'Perrys' sticker. RT 7 mins. \_\_\_\_\_ **£6**
- Super 8** *The Ninety Second Thrill*. Locate under *The Wizard Of Oz*. (Two on the same spool)
- Super 8** *No Limit*. (GB 1935). 400ft B&W/Sound. An Ealing Studios production starring George Formby in his first film for Associated Talking Pictures. A condensation of probably his most famous movie in which he sings and plays the ukulele. Crazy high-speed antics at the Isle of Man Tourist Trophy (TT) Motorcycle Races. Good print with no defects; in Derann's original box. \_\_\_\_\_ **£14**
- Super 8** *No! No! A Thousand Times No!!* (US 1935). 200ft B&W/Sound. Yes, it's thespian Betty Boop defending her virtue against a moustachioed villain (hiss! boo!!) with the aid of boyfriend Freddy in an old-fashioned stage melodrama. Voices by Mae Questel. Slightly light print but otherwise okay. Released by Thunderbird Films of Los Angeles in a generic card box sporting a 'Perrys' sticker. RT 7 mins. \_\_\_\_\_ **£7**

- Super 8** *Oh Mr Porter!* (UK 1937.) 200ft B&W/Silent. Selected scenes with sub-titles, from the film starring Will Hay, Moore Marriot, Graham Moffatt etc. A Walton Films release in original box. \_\_\_\_\_ **£4**
- Super 8** *Once Upon A Dream.* 200ft Colour/Sound. An extract from Walt Disney's cartoon feature *Sleeping Beauty* (US 1959). 141 feet in original box. \_\_\_\_\_ **£5**
- Super 8** *150<sup>th</sup> Anniversary Of Steam.* 200ft B&W/Silent. A Movietone News Production. Good print with no defects. \_\_\_\_\_ **£4**
- Super 8** *Overture To William Tell.* 200ft Colour/Sound. Two Walter Lantz 'Musical Miniatures'; *Overture To William Tell* and *The Barber Of Seville* on the one 200ft spool. A Universal 8 release in the original 'William Tell' two-piece plastic box (1005). Good colour and condition. \_\_\_\_\_ **£15**
- Super 8** *The Piccolino.* 180ft B&W/Sound. An all singing all dancing musical extract from the RKO feature *Top Hat* (US1935) starring Fred Astaire and Ginger Rogers. Excellent print with no defects. A Mountain Films release, in original box. \_\_\_\_\_ **£8**
- Super 8** *Pink Blue Plate.* 200ft Colour/Sound. A United Artists Blake Edwards Pink Panther cartoon, with theme music by Henry Mancini. Excellent Colour with no defects. A Walton Films release in original box. \_\_\_\_\_ **£8**
- Super 8** *Polly-Tix In Washington.* 175ft (approximately) B&W/Silent. Fun with Shirley Temple and her friends – cute as only Hollywood knows how!! Good print with sub-titles, no defects. A Mountain Films release in original box. \_\_\_\_\_ **£4**
- Super 8** *Popeye The Pearl Diver – A Poil For Olive Oyl.* 200ft Colour/Sound. A King Features TV Syndicate release in its original box. \_\_\_\_\_ **£5**
- Super 8** *The Poseidon Adventure.* (US 1972). 400ft Colour/Sound. Selected scenes from the 20<sup>th</sup> Century Fox feature film starring Gene Hackman, Ernest Borgnine, Shelly Winters et al. Colour only slightly warm but print intermittently badly scratched although it runs okay. In tatty original box. \_\_\_\_\_ **£4**
- Super 8** *Posse Cat.* 200ft Colour/Sound. A Tom and Jerry cartoon. "Tom is hired to keep the cookhouse free of mice, but is refused a meal by cook when Jerry appears in the kitchen. Cleverly he enlists Jerry's help and almost succeeds in getting a tasty meal, but not quite." A Walton release (TJ1) in the original box. Very good colour, occasional feint lines but overall a good print. \_\_\_\_\_ **£12**
- Super 8** *Preserved Locomotives In North America.* 200ft Colour/Silent. Produced by Locomotion Pictures and released by Mountain Home Movies. Colour-faded print with multiple, though mainly minor, scratches throughout. Original box. \_\_\_\_\_ **£3**
- Super 8** *Pretty Baby.* 400ft Sound/Colour. Five musical sequences from the Technicolor feature film *Bundle Of Joy* (US 1956) starring Debbie Reynolds and Eddie Fisher. Very good colour with no defects. Released by Mountain Films and presented in the original generic box. RT 16'-05" **See also Bundle Of Joy** \_\_\_\_\_ **£14**

The review in Bill Davison's *Bootlace Cinema* (*Movie Maker* magazine, August 1979) reads :  
 No, this is not, as the title suggests, the 1950 Warner movie. It is, in fact, a specially compiled reel of all the musical numbers from RKO's *Bundle Of Joy* (1956), starring the one-time husband of Liz Taylor, Eddie

Fisher, and the bouncing Debbie Reynolds. Ever since I first saw *Singing In The Rain*, I've liked Debbie and it's nice to see her in another musical role.

She plays a shop assistant in a large New York department store and we join her one early morning as the shop doors are about to open. Her workmate is decidedly down-in-the-mouth so Debbie, in more cheery mood, sings *Worry About Tomorrow, Tomorrow* as she, amusingly, tries on all the elegant hats in their department.

Next stop is the staff canteen where Eddie Fisher, the boss's son, joins a dozen of the workers around a piano for a lively rendition of *All About Love*, a really catchy number which is the best of the bunch. Eddie is next seen with babe in arms as he searches for its apparent mother, Debbie, in a noisy dance contest.

In quieter mood, Eddie nervously makes a TV appearance as he sings *Some Day Soon*. It's interesting here to note the 'primitive' Fifties TV cameras perched on tripods with castors! The reel closes with a nice duet from Debbie and Eddie as they try, against all odds, to sing the youngster to sleep with *Pretty Baby*. Eventually successful, Eddie rushes off, stating that he has a board meeting. On her own, Debbie whispers the last line of the song —

*Oh he wouldn't stay for coffee,  
And I'm a little upset,  
I wonder if the board of Directors  
Is a blonde, a redheaded – or a brunette ...*

All in all, a very pleasant musical two-reeler. Hardly a classic, but if you like the Fifties style then it is well worth a look. Should you also wish to have some of the plot, then another two-reeler under the film's original title *Bundle Of Joy*, is available.

This has the opening and closing credits, together with such well known character actors as Adolphe Menjou who is the store owner. He is convinced that his son, Eddie, is the father of Debbie's baby and, desperate to be a grandfather, tries to claim the child. Since Debbie actually found the infant on a doorstep, this leads to various complications as several 'husbands', including the bumbling Tommy Noonan, are produced. But all ends well as the now loving couple sing the title song. The prints by Studio Film Labs are lovely – rich 'MGM style' colour, sharp definition and excellent sound.

- Super 8** *The Prince And The Dragon*. 200ft Colour/Silent. Selected scenes from the Walt Disney classic cartoon *Sleeping Beauty* (US 1959). Colour warm, otherwise a good print; in original box. \_\_\_\_\_ **£4**
- Super 8** *Professor Tom*. (US 1948.) 200ft B&W/Silent. The 37<sup>th</sup> *Tom and Jerry* cartoon from the MGM studios. Approximately 140 feet in original box. \_\_\_\_\_ **£3**
- Super 8** *Rails Into Laramie*. (US 1954.) 200ft B&W/Silent. Starring John Payne, Dan Duryea and others. Selected scenes with sub-titles. Original box. \_\_\_\_\_ **£3**
- Super 8** *1925 Railway Centenary*. 200ft B&W/Silent. That year, the Duke and Duchess of York (later King George VI and Queen Elizabeth in 1937) opened the Centenary Exhibition at Darlington, viewing an historic steam-past procession of various steam locomotives, including George Stephenson's famed *Locomotion*. Very detailed inter-titles with technical details. Good print with one or two minor scratches. A Walton Films release (W540) in original box. \_\_\_\_\_ **£5**
- Super 8** *Railways In Holland*. 200ft Colour/Silent. Colour-faded print with intermittent rub marks in picture area. A PM Films release in original box. \_\_\_\_\_ **£2**
- Super 8** *Railway Scrapbook Number Two*. 200ft B&W/Silent. US and British locomotives with technically detailed inter-titles. A Walton release in original box. \_\_\_\_\_ **£4**
- Super 8** *Reaux Reaux Reaux Your Boat*. 200ft Colour/Sound. An Inspector Clouseau cartoon. Excellent colour, no defects, in original box. \_\_\_\_\_ **£8**

- Super 8** *Red Hot Railway*. 200ft B&W/Silent. A speeded-up view from the driver's cab on a London to Birmingham express gives the impression of travelling at 960 mph! A Walton Films release in original box. \_\_\_\_\_ **£3**
- Super 8** *Reluctant Legionnaires*. 400ft B&W/Sound. Laurel and Hardy comedy. A Mountain Films release in original box. Good print. \_\_\_\_\_ **£9**
- Super 8** *Rhodesian Railways 1976*. 200ft Colour/Silent. Reasonable Colour. Original box. \_\_\_\_\_ **£4**
- Super 8** *Richard Tauber Entertains*. 200ft B&W/Sound. Although not credited as such, these are musical excerpts from *Land Without Music* (GB 1936). Good print, no defects worth mentioning. A DCR release in the original box. \_\_\_\_\_ **£10**
- Super 8** *Robin Hood Of Sherwood Forest*. 200ft Colour/Silent. Selected scenes from Walt Disney's live-action feature *The Story Of Robin Hood*, starring Richard Todd. Warm colour, sub-titles; in original box. \_\_\_\_\_ **£3**
- Super 8** *Rock-A-Bye-Pinky*. 200ft Colour/Sound. The only pink is in the Panther! — excellent colour. A Pink Panther cartoon released by Walton Films, in original box. \_\_\_\_\_ **£8**
- Super 8** *Royal Wedding*. 200ft Colour/Sound. The wedding of Princess Anne to Captain Mark Phillips in November 1973 at Westminster Abbey. Movietone News. A Powell Films release in original box. Colour faded to red. \_\_\_\_\_ **£4**
- Super 8** *The Sea Hawk*. (US 1940) 400ft B&W/Sound. A United Artists Warner Brothers production with stirring music by Erich Wolfgang Korngold and starring Errol Flynn, Claude Rains, Flora Robson et al. An action packed story with the master of sword play at his best. A Derann Film Services release in the original box. Excellent print with no defects. \_\_\_\_\_ **£14**
- Super 8** *Shamus*. (US 1973.) 400ft Colour/Sound. A fairly violent action-packed American crime thriller filmed in New York State, starring Burt Reynolds and Dyan Cannon. Slight colour fade but no other defects. A Columbia Pictures release in the original box. \_\_\_\_\_ **£10**
- Super 8** *Shirley Temple – The Biggest Little Star Of The 'Thirties*. 200ft B&W/Sound. Edited from Fox Movietone News material, this is a documentary celebrating Shirley Temple's sixth and seventh birthdays. A Blackhawk Film release. Good print, no defects. \_\_\_\_\_ **£15**
- Super 8** *Show Boat*. (US 1951.) 400ft Colour/Sound. Selected scenes – mainly musical – from the MGM musical starring Howard Keel, Kathryn Grayson, Ava Gardner etc. Good colour in original box. \_\_\_\_\_ **£10**

- Super 8** *Sights Of London*. 300ft on a 400ft spool. This reel comprises four Walton shorts joined together on a 400ft spool, showing the sights of London. Includes *This Is London* parts one, two and three, and *Changing of the Guard*.

Unusually for a package movie, this was shot at 16fps, we think by Walton themselves, to reflect the fact that many silent standard 8 and super 8 projectors, rather like most simple amateur cameras, ran only at the one speed – 16fps (standard 8) and 18fps (super/single 8). The footage looks natural at 18fps but fast at 24fps. This is the sort of package movie that tourists on a tour of London – maybe by coach – could buy in a hotel lobby and intercut with their own footage to show the folks back home. This is film – an international standard – no worrying about NTSC, PAL or SECAM.

Titling style, vehicles and clothing suggest the late 1950s/early 1960s (no Carnaby Street or Kings Road boutiques here) with many of the buildings still sooty years after the 1956 Clean Air Act.

While the Guards reel concentrates on the Changing of the Guards at Whitehall and Buckingham Palace, the three *This Is London* reels show the sights, albeit with some overlap. Included are Tower Bridge, The Tower Of London, St Pauls Cathedral, Trafalgar Square including feeding the pigeons (frowned on these days), Westminster Abbey, Houses of Parliament, Westminster Bridge, the usual iconic shot of the statue of Queen Boadicea (as she then was) and the Tower of Big Ben (as it then was), Piccadilly Circus including by night, the Cenotaph, Downing Street, St James' Park, The Albert Hall and nearby Albert Memorial, and Buckingham Palace.

Colour balance between the reels varies slightly as you should expect for reels printed and processed at different times but overall is good. Condition? - "well run". \_\_\_\_\_ £8

**Super 8** *Sing Bing Sing*. (US 1933.) 200ft B&W/Sound. Musical Extracts from a Mack Sennett-produced two-reeler released by Paramount Pictures. Hit songs include *Between The Devil And The Deep Blue Sea*, *Loveable*, *My Hideaway* and *Snuggle In My Arms*. No print defects. A Walton Films release in its original box. \_\_\_\_\_ £8

**Super 8** *Skyscraper*. (US 1930.) 100ft B&W/Silent. Harold Lloyd is where you might expect him to be – outside a skyscraper in Los Angeles and rather high up! This isn't the one where he's hanging on to the hands of a clock but rather, holding on to a hose pipe, bad enough in itself but then the janitor (Willie Best) turns on the water... (The popular 'hanging on to the hands of a clock' sequence that most people know is from the silent feature *Safety Last!* (US 1923) whereas this 'hose pipe' sequence is from his second sound feature *Feet First* (US 1930). Print as new with no defects. A Fletcher Films release (HAL 11) presented on a 200ft spool in a plastic box with a coloured insert. \_\_\_\_\_ £5

**Super 8** *The Smallest Public Railway In The World*. 200ft B&W/Silent. In 1926, Captain Jack Howay began construction the 15-inch gauge Romney, Hythe and Dymchurch Railway to carry passengers and freight. During World War II it was used by the Army and now carries over 300,000 passengers during the summer. No defects in this Walton Films release (A818) presented in the original box. \_\_\_\_\_ £4

**Super 8** *Snow*. (GB 1963.) 200ft Colour/Sound. One of British Transport Films better known productions and deservedly so. Filmed in early 1963 during one of the worst winters in living memory, as railway workers struggled to keep the railways open – no "wrong kind of snow" here. Not super heroes but ordinary workers – most could remember that other legendary winter of 1947 and many would have served in the Second World War under equally if differently trying circumstances. Well graded (a difficult subject), a very faint line and slightly warm colour, this print was released by Barry Wiles Films and is in its original box, with a Pinedene Films sticker. \_\_\_\_\_ £10

**Super 8** *Son Tutti Conigli*. 200ft Colour/Sound. A Warner Bros. Daffy Duck cartoon with a Spanish sound track. If you've ever wondered what Daffy sounds like speaking Spanish this is for you. A Technofilms release (DD810) in the original plastic box. Very warm colour, a scratch, and (as released) no end title. \_\_\_\_\_ £5

**Super 8** *The Sound Of Music*. (US 1965.) 350ft Colour/Sound. Selected scenes (mainly musical) from the 20<sup>th</sup> Century Fox production of Rodgers and Hammerstein's epic musical, here starring Julie Andrews and Christopher Plummer. A Ken Films release in a white box, warm colour but no major defects. \_\_\_\_\_ £10

**Super 8** *Spanish Steam*. (GB 1968.) 200ft+ Colour Sound. Colour/Sound. A film by Wilf Watters of a Spanish narrow gauge (760mm) railway shortly before it closed. Good sound but colour faded to red. A PM Films release in the original box with a photographic print affixed to the front – presumably not many copies were made? \_\_\_\_\_ £6

- Super 8** *Spills For Thrills*. 200ft B&W/Silent. A Warner Brothers picture where the title says it all—stunts with cars, trains, aircraft etc., performed by Hollywood’s top stuntmen. Not a perfect print—there are various marks and blotches in the picture area—but still worth viewing for the incredible action shots. \_\_\_\_\_ **£4**
- Super 8** *Spills On Wheels*. 200ft Colour/Silent. Racing on both two and four wheels with great action shots. Colour faded to red. A Fletcher Films release in original box. \_\_\_\_\_ **£3**
- Super 8** *Steam On The Isle Of Man*. 200ft Colour/Silent. A self-descriptive title with slight colour fade but no joins or scratches. In Perry’s box. RT 8’30”. \_\_\_\_\_ **£4**
- Super 8** *Stock Car “500” Challenge*. 200ft Colour/Silent. Thrills and spills! Colour faded print. A Castle Films release in original box. \_\_\_\_\_ **£4**
- Super 8** *Stunt Man*. 200ft B&W/Silent. Good print with no defects. A Starline Movies release in the original box. \_\_\_\_\_ **£5**
- Super 8** *The Super Nanny*. 200ft /Sound-Silent. Selected scenes from *Mary Poppins* (US 1964) starring Julie Andrews. The sound on this print is distorted and low in volume, so this print is best regarded as being silent. Also the colour is faded to red, but the box is original. \_\_\_\_\_ **£2**
- Super 8** *Sylvester*. 200ft Colour/Silent print with an accompanying 33<sup>1</sup>/<sub>3</sub> rpm record to be played synchronised for the sound track. Sylvester is a little mouse who loves music and becomes the world’s first guitar-playing mouse! A Golden Book Films release. A rarity from the 1960s. \_\_\_\_\_ **£5**
- Super 8** *That Riviera Touch*. (GB 1976.) 200ft Colour/Sound. A Rank Organisation production starring Eric Morecambe and Ernie Wise in a crime caper played for laughs. A Walton Films release in the original box. Good colour, no defects. \_\_\_\_\_ **£12**
- Super 8** *Thoroughly Modern Millie*. (US 1967.) 400ft Colour/Sound. Selected scenes including two musical numbers, from the musical feature film starring Julie Andrews, Mary Tyler Moore, John Gavin and James Fox. No print defects other than colour faded. A Universal Eight Films release (4204) in original hard plastic bookform box. \_\_\_\_\_ **£8**
- Super 8** *The Three Caballeros*. 200ft Colour/Sound. Walt Disney Cartoon with Donald Duck, Joe Caricoa and Panchito. Excellent print with excellent colour and no defects. In original card box with custom artwork. \_\_\_\_\_ **£7**
- Super 8** *Tit For Tat*. 200ft B&W/Silent. Comedy starring Laurel and Hardy, with sub-titles. Good print, no defects except one splice. A Walton Films release in original box. \_\_\_\_\_ **£5**
- Super 8** *Trooping The Colour*. 200ft Colour/Silent. A Movietone News Production. Good print but colour slightly warm although this is not too obvious as the uniforms are red... A Mountain Films release in original box. \_\_\_\_\_ **£4**
- Super 8** *The Twelve Days Of Christmas*. (GB 1975.) 125ft Colour/Sound. The popular carol is here animated by art teacher Sheila Graber, who wrote “The school I taught in [King George in Birmingham] had a fine Madrigal Group led by Brenda Orwin. I taped them one Christmas singing this well known carol and later animated it using mainly cut-outs and some cels. Years of designing Christmas decorations for school helped with the storyboard involving Santa Claus as the link figure through the ever-growing menagerie of ‘presents’.” Not surprisingly, *Animator* magazine (Autumn 1982) noted that a copy of this amateur film was held in the IAC Film Library, reference number MM1133. The colours on this print may have

turned reddish but it's still a pleasure to watch. Released by the Isle of Wight-based Melrose Movies on a 200ft spool in a ¼" recording tape style card box, which is to say, substantial and in two halves, a welcome change from the miserably thin one-piece card boxes you usually get. \_\_\_\_\_ **£12**

- Super 8 ***Twins Of Evil.*** (GB 1971.) 200ft Colour/Sound. A 19<sup>th</sup> century witch hunter (Peter Cushing) cannot tell which of his twin nieces has been bitten by Count Karnstein. We'll spare you the rest of the plot as it's a bit involved, but it goes downhill from there. Not to Hammer home the point, this extract from the Columbia movie majors on the blood and gore aspects of this horror movie. Classically gloomy lighting (though it's not a dark print as such) hides slight short-lived scratches mid-way through but there is a one-frame green emulsion dig toward the end. Otherwise good colour. A Walton release not in the original box but one of thicker cardboard. 250feet. \_\_\_\_\_ **£6**
- Super 8 ***The Ugly Duckling.*** 200ft Colour/Silent. Classic Walt Disney cartoon with very good colour and an excellent print in original box. \_\_\_\_\_ **£4**
- Super 8 ***Underwater Fishing.*** 50ft Colour/Silent. A Silvester The Cat cartoon, with Italian main and end titles. Excellent colour with no defects, in original Techno Films box. \_\_\_\_\_ **£1**
- Super 8 Unidentified Footage From Possibly More Than One Comedy? Approximately 275 feet B&W/Silent. Print in very good condition with no defects. The end leader is marked "Mountain [Films?] Roaring Twenties.". In unusual white box. \_\_\_\_\_ **£3**
- Super 8 ***The Unsinkable Bette Davis.*** 200ft B&W/Silent. Clips from her various dramatic films, demonstrating her acting prowess. A United Artists 8 release from the series *Hollywood And The Stars*. Good print, no defects. \_\_\_\_\_ **£4**
- Super 8 ***Unter Falschen Namen (Flaming Lead).*** 200ft B&W/Silent. Western starring Ken Maynard and his wonder horse Tarzan. Excellent print with German sub-titles. No defects. A Walton Films release in original box. \_\_\_\_\_ **£5**
- Super 8 ***Vacanze Nel Sahara (Sahara Hare)*** 200ft B&W/Sound. A Warner Brothers 'Looney Tunes' with Bugs Bunny, 'Riff-Raff Sam' (sounds rather like Yosemite to us) and a guest appearance of Daffy Duck right at the end. Curiously, an English sound track and main title (*Sahara Hare*). Light scratch at the beginning, and slightly dense image. A Technofilms release (BB408) in the original plastic box. \_\_\_\_\_ **£5**
- Super 8 ***Vaia Con Dios Amigo.*** 200ft Colour/Sound. Warner Bros. Daffy Duck. Speaking of things daffy ... Spanish language version, French intertitle, cartoon action in English. Entertaining for all that! Good colour with no defects and no 'End' title – but that's how it was released. A Technofilms release (DD803) in original plastic box. \_\_\_\_\_ **£5**
- Super 8 ***Victorian Steam Survives.*** 200ft Colour/Silent. A Centre Railgroup film about the Isle of Man railway, produced for Perry's Movies. Colour-faded print but no other defects. Original Box. \_\_\_\_\_ **£4**
- Super 8 ***Von Ryan's Express.*** (US 1965.) 400ft Colour/Sound. Starring Frank Sinatra, Trevor Howard inter alia. Selected scenes from the 20<sup>th</sup> Century Fox feature film. Clean print but colour faded to red. In original box. \_\_\_\_\_ **£8**
- Super 8 ***We've Got A Show.*** 200ft Colour/Sound. Musical extract from *The Young Ones* (GB 1961) starring Cliff Richard and Carole Gray etc. Average good colour. A Walton Films release (A834) in its original box. RT 9'-14". \_\_\_\_\_ **£6**

- Super 8** *Whistle While You Work*. 200ft Colour/Sound. Selected scenes from the Walt Disney cartoon feature *Snow White And The Seven Dwarfs* (US 1937). Colour fade most noticeable on dark scenes, RH side tramline at the beginning which disappears part-way through. Housed in a white box. \_\_\_\_\_ **£3**
- Super 8** *The Wizard Of Oz*. (US 1939.) 160ft Colour/Sound. An extract from the MGM feature film starring Judy Garland. Print faded to red but no other defects.  
**The above film is joined on the same reel to :**  
*The Ninety Second Thrill*. 50ft Colour/Sound. An S.J. Seccombe release showing a ride on the Blackpool Big Dipper. Both for \_\_\_\_\_ **£5**
- Super 8** *Wonders Of Canada*. 200ft Colour/Sound. A Pathé Pictorial featuring this colourful world. A Powell Films release in original box. Very good colour, no defects. \_\_\_\_\_ **£8**
- Super 8** *You Were Never Lovelier*. (US 1942.) 400ft B&W/Sound. Selected scenes from the Columbia Picture starring Fred Astaire and Rita Hayworth. A Mountain Films release in the original box. \_\_\_\_\_ **£12**
- Super 8** *Zippping Along*. 200ft Colour/Sound. A Road Runner cartoon ! Good colour, but with an intermittent slight picture 'crazing' (?) – an unusual defect, but one which does not greatly spoil viewing pleasure. In original box. \_\_\_\_\_ **£5**

*All 9.5mm Sound is optical.*

- 9.5mm** *The Castaways*. 60ft B&W/Silent. 30332. Live action comedy (?) Excellent print, like new. In Pathéscope box. \_\_\_\_\_ **£2**
- 9.5mm** *Charlie On The Boards*. 400+ft B&W/Silent. Charlie Chaplin comedy. Print on an over-full Cylodon spool (ideally needs to be rehoused), in metal can. Fairly severe picture scratches but no perforation damage. Runs OK. \_\_\_\_\_ **£6**
- 9.5mm** *Choose Your Weppins*. 200ft B&W/Silent. M 30371. Popeye the Sailor cartoon. Good used condition but short front leader, on 300ft spool in metal can. \_\_\_\_\_ **£5**
- 9.5mm** *Compilation A*. B&W/Silent.  
*The Skyway Man*. Mickey Mouse cartoon.  
*The Toyshop*. Betty Boop cartoon *Possibly not the original title?* (Pre Hays).  
*High Chinks*. Harry Langdon.  
*The Elopers*. The car chase sequence from *Sing Bing Sing* (US 1933).  
*Peppery Popeye*. Popeye the Sailor cartoon. \_\_\_\_\_ **£5**
- 9.5mm** *Crazy Villa*. B&W/Silent. SB 836. Comedy with the Hall Room Boys. Average print quality for its age but no defects. \_\_\_\_\_ **£7**
- 9.5mm** *Daughters Of The Rhöne*. 2 × 300ft B&W/Silent. SB30493. Tempers flare and emotions run deep in this two-reeler (parts 1&2). Superimposed and intertitles. A well-run print with some jump cuts, in metal can. \_\_\_\_\_ **£10**
- 9.5mm** *Freedom For Ever*. 300ft B&W/Silent. SB 638. Charlie Chaplin comedy. Short front title, a few joins, otherwise good used print on a spool in a Pathéscope box. \_\_\_\_\_ **£5**

- 9.5mm ***I Eats My Spinach.*** 200ft B&W/Silent. M 30247. A Popeye the Sailor cartoon with Olive Oyl. 400ft spool in metal can. Two splices have parted and will require attention before projection. \_\_\_\_\_ **£4**
- 9.5mm ***It Happened One Day.*** B&W/Silent. SB 30576. A Charlie Chase comedy. Good quality print albeit with some splices, but projects well. 300 feet. \_\_\_\_\_ **£7**
- 9.5mm ***Jackie's Fire Brigade.*** B&W/Silent. SB 756. Our Gang comedy. Very good condition print, almost as new. 300ft spool in metal can. \_\_\_\_\_ **£6**
- 9.5mm ***Lovesick Pluto.*** B&W/Silent. Mickey Mouse cartoon. Needs front leader; a few broken perms at end, otherwise good used condition. 60ft, no box. \_\_\_\_\_ **£2**
- 9.5mm ***The Malaysian Kris.*** B&W/Silent. 2×300ft. Pathéscope SB 839. Starring Jean Toulot and Marchat. The son of a wealthy provincial family is completing his studies and sending constant calls for money to his parents. Shortly after further financial aid is not forthcoming, the murder of a rich relative seems to imply that the student son is the perpetrator, especially as he has been seen to take the Kris from his father's collection of daggers. A drama with a surprise ending! No main title and quite a few joins, some of which need attention. Slight claw damage to top of picture but still makes interesting viewing. \_\_\_\_\_ **£6**
- 9.5mm ***Meddlesome Mites.*** B&W/Silent. 30525. Mickey Mouse cartoon. Good used print but film broken near end and requires re-joining before projection. 60ft in Pathéscope box. \_\_\_\_\_ **£2**
- 9.5mm ***Mickey Out West.*** B&W/Silent. M 30379. Mickey Mouse cartoon. 200ft spool in white box. **£4**
- 9.5mm ***Monkey Medicine.*** B&W/Silent. M30586. Good quality print with superimposed sub-titles – unusual (!). No further information available. 200ft in Pathéscope box. \_\_\_\_\_ **£4**
- 9.5mm ***Morning, Noon And Night.*** (US 1933.) B&W/Silent. M 30254. Betty Boop cartoon. 200ft on 300ft spool in metal can. Short front leader but otherwise in very good used condition. \_\_\_\_ **£5**
- 9.5mm ***Pleasures Of Country Life.*** B&W/Silent. Part one only of four-reel comedy featuring Paul Parrott (younger brother of Charley Chase). Approximately 150ft on a 200ft spool, no box. Good used condition. Notched titles. \_\_\_\_\_ **£3**
- 9.5mm ***Raining Cats And Pluto.*** B&W/Silent. Mickey Mouse cartoon. A few broken perms over the front title need attention, also a few others. 30ft in Pathéscope box. \_\_\_\_\_ **£1**
- 9.5mm ***Rowing Around.*** B&W/Silent. M 30544. Laurel and Hardy comedy. 200ft spool in Pathéscope box. Brief scratch, then very good used condition. \_\_\_\_\_ **£5**
- 9.5mm ***Royal Silver Jubilee.*** B&W/Silent. Over-full 300ft spool in box – handle with care. No leader at front or end, broken perms near front of reel, otherwise very good used print. \_\_\_\_\_ **£6**
- 9.5mm ***Sock-A-Bye Baby.*** 200ft B&W/Silent. M 30281. Popeye the Sailor cartoon. Very good print, in white box. \_\_\_\_\_ **£5**
- 9.5mm ***Swat That Fly.*** (US 1935.) 200ft B&W/Silent. M 30382. Betty Boop cartoon on 300ft spool. Very good condition used print in metal can. \_\_\_\_\_ **£5**
- 9.5mm ***Variety Show.*** 60ft B&W/Silent. Mickey Mouse cartoon. Several broken perms need attention. 60ft; no box. \_\_\_\_\_ **£1**



- 16mm ***The Beginning of History – Chapter Two – The New Stone Age.*** 350ft B&W/Sound. A look at how our ancestors lived some four thousand years ago.  
Available either : On a Cecolite 400 ft spool in a slightly tatty cardboard box. \_\_\_\_\_ **£10**  
**OR** wound on a core, no box. \_\_\_\_\_ **£5**
- 16mm ***The Beginning Of History – Chapter Four – The Bronze Age.*** 450ft B&W/Sound. A look at what is now the British Isles of some four thousand years ago. Front title missing, a few splices, nothing serious, on spool in library box. \_\_\_\_\_ **£8**
- 16mm ***The Black Emperor.*** 250ft Colour/Sound. A GB Moviepak release. Paul Robeson and Elizabeth Welch star in what is thought to be a cut-down from *Song Of Freedom* (UK 1936). On spool in can. \_\_\_\_\_ **£8**
- 16mm ***Body Defences Against Disease.*** 500ft Colour/Sound. Explains the human immune system by use of electron microscope images and film animation. Produced by the Encyclopædia Britannica Educational Corporation. Good print with very good colour. In the opinion of our reviewer, of interest mainly to medical students and those interested in how the human body fights infection. Available either : On a Cecolight 800ft plastic spool with can. \_\_\_\_\_ **£15**  
**OR** Wound on a core. \_\_\_\_\_ **£7**
- 16mm ***The Bongo Punch.*** (US 1957.) 200ft Colour/Sound. A Walter Lantz cartoon starring (in their first and only appearances) Pepé, Hen and Pepito Chickeeto. Pepé the bantam's championship boxing days are over (bantamweight – geddit?). Then his wife Hen announces that another bantam is on the way and Pepé sees a way to re-live his glory days through his son Pepito. Pepito however is attracted to the sound of the bongo drums but Pepé's aspirations are realised in an unusual way. A Castle Films release, multiple but faint lines, on a core, in a can. \_\_\_\_\_ **£6**
- 16mm ***Boxing!*** 450ft B&W/Sound. Freddie Mills (World Light Heavyweight Champion) versus Johnny Ralph (South African Heavyweight Champion) in Johannesburg on 6<sup>th</sup> November 1948. Excellent print on spool, no can. \_\_\_\_\_ **£10**
- 16mm ***Brazil – People Of The Highlands.*** 500ft Colour/Sound. Documentary on Brazil and its population. Colour-faded print on Cecolite spool in can. \_\_\_\_\_ **£10**
- 16mm ***Buddy's Theatre.*** (US 1935.) 260ft B&W/Sound. An excellent print of a Looney Tunes cartoon. If the title sounds familiar, it's because it was released in super 8 b&w by Classic Home Cinema a few years ago. Available : On a spool in a can \_\_\_\_\_ **£15**  
On a core without a can \_\_\_\_\_ **£10**
- 16mm ***The Calendar.*** (1959.) 400ft Colour/Sound. The story of the development of the Gregorian calendar over the years. A Coronet Instructional Film complete with teaching guide. Good print but colour faded to red. Of interest to a general audience. \_\_\_\_\_ **£7**
- 16mm ***Calling All Cuckoos.*** Colour/Sound. A Walter Lantz cartoon. Colour-faded print, no end title, wound on core, no can. \_\_\_\_\_ **£4**
- 16mm ***The Calico Dragon.*** Colour/Sound. A Pictoreels fairy tale cartoon. A Rudolf Ising Production. Excellent colour, approximately 300 feet, excellent colour on 400 foot spool in original Star Movie Packs box. \_\_\_\_\_ **£13**
- 16mm ***Case Of The Cold Storage Yegg.*** (US 1963.) 200ft Red and White/Sound. A Walter Lantz cartoon starring Inspector Willoughby. The worst case of colour fade this reviewer has ever seen. Scratch. On a core, in a can. \_\_\_\_\_ **£1**

- 16mm** *Chimps, Champs And Chumps*. B&W/Sound. An Associated British Pathé Picette. Various novelty items, obviously compiled from newsreel material. Excellent black and white print, 350 feet on spool with can. \_\_\_\_\_ **£10**
- 16mm** *Chimp The Aviator*. B&W/Silent. The title says it all! A Castle Films Adventure Parade release. 400 feet on spool with can. \_\_\_\_\_ **£6**
- 16mm** *Cupid Magoo*. 200ft Colour/Sound. A Mister Magoo cartoon. Clean print, no scratches or excessive joins, colour faded to red. On laboratory core without can. \_\_\_\_\_ **£7**
- 16mm** *East Africa*. Colour/Sound. A detailed look at these three countries of the region — Kenya, Uganda and Tanzania. Geography, population and wild life. A very well made and interesting documentary. Colour faded to red, an occasional splice or two but no other major defects.  
Available : On 800ft spool in a cardboard box \_\_\_\_\_ **£14**  
On a core without a box or can \_\_\_\_\_ **£8**
- 16mm** *Engineering Is What You Make It*. (GB) 750ft Colour/Sound. Presented by William Woolard and made by Cygnet Guild Productions of Bushey Hertfordshire. Aimed at school leavers considering engineering as a career, and features interviews with five young people in work who all followed different engineering disciplines. Judging by William Wolard's wide jacket lapels, the sideburns, hair styles (and a kipper tie) of the four young men interviewed, and the pixie tube display on the calculator used by the young lady engineer (who didn't fancy a life behind a typewriter) this film dates from the mid 1970s, which probably means that the five have either now just retired or may be about to after a rewarding working life in engineering. With the government's plan to force larger British firms (>250 employees) to introduce apprenticeships in 2017, this is a film worth revisiting in educational circles, for the message is as up to date now as it was when first made. Good colour, good print. Available : On high quality Cocolite spool in Cocolite plastic can with original label stating "Copy 15" \_\_\_\_\_ **£16**  
**OR** On a core without provenance or protection \_\_\_\_\_ **£10**
- 16mm** *Family Afoot In The Yukon*. Colour/Sound. The adventures of a family exploring the wilderness while crossing the Yukon Territory. Approximately 850 feet, colour faded to red.  
On spool, in can. \_\_\_\_\_ **£13**  
**OR** Wound on core without can. \_\_\_\_\_ **£5**
- 16mm** *Figure Skating*. Colour/Sound. A demonstration of the graceful artistic aspects of figure skating for both adults and children. Produced with the co-operation of the Canadian Figure Skating Association. Good clean print but alas colour faded to various shades of red. Approximately 575 feet on Cocol 800 ft spool, with can. \_\_\_\_\_ **£12**
- 16mm** *Gunman In The Streets*. B&W/Sound. Extract from a rare 1950 feature set and shot on location in Paris, with an American director and star, French and Russian producers, French cast, German Cinematographer and "Screenwriters from all over". Released in France (French language version with a different director) in 1950 as *La Traque*, the following year in the UK as *Gunman In The Streets* and in Canada as *Gangster At Bay*, it was not released in the USA at the time because the director had fallen foul of the McCarthy witch-hunts. The film did not receive a US theatrical release until 2001 (half a century after its Paris début) although it had been syndicated for TV in 1963 under the title *Time Running Out*. This single reel, approximately 650 feet, culminates in THE END title. Wound on a core. \_\_\_\_\_ **£5**
- 16mm** *How Nature Protects Animals*. 400ft Colour/Sound. A highly interesting film. A few splices, the colour is faded to red and the sound track is scratched over the last few feet. On laboratory core, no can. \_\_\_\_\_ **£7**

- 16mm ***Irrigation Farming In The River Ina.*** Colour/Sound. The story of rice cultivation and harvesting in Australia – more interesting than it sounds! Colour faded to red. Approximately 700 feet on core, no can. \_\_\_\_\_ **£7**
- 16mm ***An Introduction To Channel Processes.*** Colour/Sound. A detailed explanation of the power of moving water, illustrated by various rivers and streams. Commentary spoken by Kenneth Kendall. Approximately 700 feet, good colour, on spool and in cardboard library box. \_\_\_\_\_ **£12**
- 16mm ***Just In Time.*** B&W/Silent. A Chester Comedy. Action with cops and robbers – and a chimp ! A very good print from the Kodascope library, part two only. Approximately 350 feet on spool, no can. \_\_\_\_\_ **£5**
- 16mm ***La Ciudad – The City.*** Colour/Sound. A look at the development and population growth of cities in Latin America. Colour-faded print, occasional small scratches and claw marks, but nothing serious. Approximately 800 feet on core, no can. \_\_\_\_\_ **£8**
- 16mm ***The Little Engine That Could.*** Colour/Sound. An animated fairy story, produced by Coronet Instructional Films. Partial colour fade, several unobtrusive (?) joins with multiple black lines at front of reel. 400 feet on spool in can. \_\_\_\_\_ **£10**
- 16mm ***The Lollipop Tree.*** Approx 2,000 ft Colour/Sound. A *BBCtv* film narrated by Cliff Richard. The story of the Dr. Graham Anderson homes for destitute children of Tibet, in the foothills of the Himalayas. Very good print although with occasional minor rub marks but nothing serious and very good colour on Agfa 1S (low fade) stock. Reel one is 850 feet, and reel two is 1200 feet, approximately. Available either on : 2×1200ft Cocolite spools and cans \_\_\_\_\_ **£20**  
**OR** : Wound on laboratory cores without cans \_\_\_\_\_ **£12**
- 16mm ***Mahogany – Wood Of The Ages.*** Colour/Sound. The story of the discovery of this prime timber, its development for the furniture industry and preparation for industrial use. Colour faded to red. In addition to the optical sound track, this print also has a half-track magnetic stripe although the quality of this has not been tested. Approximately 1100 feet on a spool but without can. \_\_\_\_\_ **£12**
- 16mm ***A Man And His Dog.*** B&W/Sound. A semi-dramatised story of a man who falls in love with a dog – a short-haired German pointer – and buys it for his family. A gentle if slow moving story set in a German Alpine village. English language version of a German television film made by Bertelsmann Fernseh Produktion GMBH Munich. Based on the story by Thomas Mann. A two reeler – reel one is 1100 feet and reel two is 1150 feet, both in cans. An excellent print – almost pristine but the end title is missing. \_\_\_\_\_ **£25**
- 16mm ***A Mountain's Domain.*** Colour/Sound. Living and working in Australia! An extra title at the front states that this film is distributed to seafarers by the Seafarers' Education Service, London SW 17. The colour on this print is on the warm side. Approximately 700 feet on a spool in a cardboard library box. \_\_\_\_\_ **£12**
- 16mm ***The Mute Swan.*** Colour/Sound. The life, breeding and marking of Britain's royal bird. Made and distributed by Gateway Educational Films. Colour warm, also fairly prominent single scratch in centre of picture for large part of footage, occasionally a second scratch also – still, fascinating viewing of nature's miracles, and good value at the price. Approximately 600 feet wound on a core, no can. \_\_\_\_\_ **£8**

- 16mm **Panama Canal.** Colour/Sound. The story of the construction and operation of this unique canal between two continents – North and South America. Approximately 625 feet with three or four splices, colour-faded print with a fairly heavy black scratch for about the first 120 feet, wound on a core, no can. \_\_\_\_\_ **£10**
- 16mm **Pets' Corner.** B&W/Sound. A close look at the animals in London Zoo. A G.B. Movie Pak. Approximately 275 feet on a spool in a metal can. \_\_\_\_\_ **£10**
- 16mm **Pilbara.** (Australia c1969/1970.) 600ft Colour/Sound. An introduction to the Pilbara region of western Australia. Somewhat faded colour – it's pale – but with crisp sound (you can sometimes hear the turning of the commentators' script). On core, in card envelope. \_\_\_\_\_ **£7**
- 16mm **Pink Fingers.** 220ft Colour/Sound. A Pink Panther cartoon. Colour slightly pale, feint double scratch that worsens at end. Tacked on the front, a b&w BBFC logo (not a cert as such); tacked on the end, a colour "Intermission" title. Available : On a spool with can \_\_\_\_\_ **£16**  
**OR** On a core \_\_\_\_\_ **£10**
- 16mm **Riot On Ice.** B&W/Sound. A GB Moviepak starring Abbott and Costello with excerpts from the Universal Studios feature *Hit The Ice* (US 1943) at a time when they were the studio's top money-makers. A Castle Films release, 350 feet on a spool in a can. \_\_\_\_\_ **£10**
- 16mm **The Royal Wedding.** B&W/Silent. A Ciné-Kodagraph release of a British Movietone newsreel of the 1947 marriage ceremony and procession etc of Princess Elizabeth and Prince Philip. Excellent B&W print approximately 370 feet printed on double-perforation stock (so no sound) on spool in box. \_\_\_\_\_ **£12**
- 16mm **Sea Rivals.** B&W/Sound. Starring Gregory Peck, Ann Blyth, Anthony Quinn, directed by Raoul Walsh. Excerpts from *The World In His Arms* (US 1952). A Castle Films release. Approximately 300 feet, on core, no can. \_\_\_\_\_ **£5**
- 16mm **Six Heavy Fish And A Ton Of Sinkers.** (Australia 1971.) 580ft Colour/Sound. Made by the Australian Commonwealth Film Unit, this is a record of the 1969 expedition to recover relics of Captain James Cook's 1770 voyage to Australia. A hugely interesting documentary and a good clean print but the colour is very pale. Wound on a core without can. \_\_\_\_\_ **£12**
- 16mm **SMP Lockwall Systems.** (UK.) 500ft Colour/Sound. Nowhere on either SMP film does it explain who or what SMP are, or more likely, were – Google offers any number of explanations as to what the letters stand for, but none really match so let's guess – Special Metal Products? This film extolls their room dividing systems, semi-permanent, permanent but removable without recarpeting, and all with or without doors. Colour OK, on a core, in a can. \_\_\_\_\_ **£8**
- 16mm **SMP Make It Child's Play.** (UK.) 500ft Colour/Sound. Extolls the virtue of modern custom-made and thoughtfully designed children's playground equipment, not only in school premises or council parks, but also in other locations you may not have thought about such as roadside eating places. Warm colour but an interesting film. On a core, in a can. \_\_\_\_\_ **£8**
- 16mm **Steig Ein Nach Oberstdorf.** (*Climb On Board For Oberstdorf.*) (GB/D.) 600ft Colour/Sound. A detailed look at everyday life in an Alpine village in the late 1960s/early 1970s, with a commentary in German. Excellent print with good colour. Available : On a spool with can **£18**  
**OR** On a core, no can \_\_\_\_\_ **£12**
- 16mm **The Story Of The St. Lawrence Seaway.** Colour/Sound. Made by the National Film Board of Canada. Colour-faded print, approximately 525 feet long with heavy scratch at the very end of the print. Wound on core, no can. \_\_\_\_\_ **£10**

- 16mm ***The Telephone At Work***. Colour/Sound. Dramatised episodes showing how best to use this instrument. Made by Rank Short Films Group. Excellent colour, approximately 550 feet on an 800 ft spool in a cardboard library box. \_\_\_\_\_ **£14**
- 16mm ***Termites From Mars***. (US 1952.) 200ft Colour/Sound. A Walter Lantz cartoon starring Woody Woodpecker in his 44<sup>th</sup> outing. "The Martians are coming !!" flashes the warning. Little green men? Little, yes. Green, yes. Men? – er, no. These are termites, and Woody fights a losing battle against their voracious appetites until he chances upon a 3M product and the blighters come to a sticky end. On a core, in a can. \_\_\_\_\_ **£6**
- 16mm ***This Is Welding – Manual Metal Arc Welding Part 1***. Colour/Sound. A film in the *This Is Welding* series, in association with B.O.C. Whilst this instructional film may be of some interest to the average do-it-yourself enthusiast, it is aimed mainly at the professional user of this equipment. Approximately 450 feet wound on core in metal can. \_\_\_\_\_ **£8**
- 16mm ***Tomorrow Today***. 500ft B&W/Sound. An example of the sort of reel that sometimes turns up on 16mm but not on the smaller gauges. This is a telerecording of a television programme covering various new (at that time) innovations such as keep fit, cancer treatments, highway repairs against the clock. No print defects. Wound on laboratory core in cardboard envelope. \_\_\_\_\_ **£8**
- 16mm ***Typing Skills : Daily Job Techniques***. (US 1966.) 500ft Colour/Sound. A bit of a time travel film this but not in the science-fiction way. It's back half a century to the office world of carbon papers and mistakes that require Tippex or Sno-Pake rather than Ctrl+Z or 'highlight and overtype'. Gloria is the experienced office typist who instructs newcomer Shirley (and us) in how to organise your daily work schedule for maximum efficiency with typing tips aplenty. An American (Coronet Films) production but distributed in this country by Gateway Films. Colour faded although not objectionably so and a good print otherwise. For those brought up with computers in the home this will be an eye-opener and educational in the historic sense as well. Supplied wound on a laboratory core in a cardboard envelope. \_\_\_\_\_ **£10**
- 16mm Unidentified American Feature Film Extract. Colour/Sound. Starring Telly Savalas. Approximately 500 feet slightly masked top and bottom to give a wide-screen print that does not require an anamorphic lens to show. Good colour, wound on a core, no can. \_\_\_\_\_ **£5**
- 16mm ***Who Killed The Sale?*** Colour/Sound. Dramatised story of client / customer relations, and how to lose a major sales contract. Made by the Rank Short Film Group. Approximately 750 feet, colour-faded print.  
     Wound on an 800 ft Cecol spool in a plastic can. \_\_\_\_\_ **£14**  
     **OR** Wound on a core, no box. \_\_\_\_\_ **£8**



## CAMERA-ORIGINAL AMATEUR FILM – SUPER 8

### The Pantoscope Collection

*All Pantoscope productions run at 18fps.*

**At The Steam Rally.** 240ft Colour/Sound. Or, rallies, to be exact, as this film was shot at various localities. Features steam engines, motor cycles, and cars that were all old even in the 1970s when we think that this film was shot. Even older is a fun fair ride from the 1880s, when most rides were powered by hand. Oh, and we mustn't forget the *Corgi*, a post-war development of the mini-motorcycle that went into battle with the allied paratroopers. It was the inspiration for the 1960s 'monkey bike' (one recently seen in Stanmore – they're still about...). This film features a good soundtrack with a clear and informed commentary with ambient sound, and is a fine example of the amateur film maker's craft. Good colour, shot on Agfachrome. \_\_\_\_\_ **£12**

**Down By The Riverside.** 203ft Colour/Sound. A look around some of the rivers in England, occasionally including where they run into the sea, so it's not all inland. Shot on Agfachrome, edited with titles and including a sound track of music and commentary – typical amateur stuff, including no credits for the maker, just "A Pantoscope Film." Date? – 1970s perhaps. A competent enough film that has one redeeming quality – it doesn't use that musical cliché *Messing About On The River* on the sound track. Runs 13'-32" at 18fps. On a black 400 ft spool in *Photax* smoked grey can with identification. \_\_\_\_\_ **£10**

**A Few Zoo Views.** 200ft Colour/Sound. *Movie Maker's* John Wright would have loved this film, not so much for its content matter as for the puns in the rhyming commentary. The sound though slightly muffled, is understandable, and features intertitles, which suggests that it began as a silent production and had its sound track added later. And if you're old—oops, sorry, *mature* enough to remember the musical duo Flanders and Swann, and wonder what a Gnu looks like, this is for you. Good colour (shot on Agfachrome) and presented on a 200ft spool in a clear 'Photax' plastic can. \_\_\_\_\_ **£9**

**Liskeard To Looe By Rail.** 108ft Colour/Silent. "The Looe Valley line links the bustling market town of Liskeard with the picturesque fishing port of Looe" it says on the *Great Scenic Railways* website ([www.greatscenicrailways.co.uk](http://www.greatscenicrailways.co.uk)) and continues "The journey down to Looe is full of beautiful views out of the train window. Heavily wooded valleys teeming with wildlife open up to glorious estuary views as the river meets the sea." The first section of the line opened in 1860, for the carriage of minerals, coal and machinery, passengers were carried from 1879 (although some individuals had travelled "by express permission" before that) and an extension linking to the main line was built in 1901 which greatly encouraged both passenger and goods traffic. This film is by the same unidentified filmmaker as *Down By The Riverside* (the titles are in exactly the same style) but taken with another camera (you can tell by the different gate signature) and shot on Moviechrome 40, a later version of Agfachrome. Although edited, titled and striped, there is no recognisable sound on it, (although you can hear *something* at maximum volume) and it is titled almost as a silent film. ("Liskeard To Looe By Rail" / "Leaving Liskeard" / "Arriving At Looe" / "Returning" / "The End".) Date – 1970/1980s. Unlike Kodachrome, which had edge symbols indicating the date of manufacture, Agfa product did not and is therefore difficult to date accurately. Runs 7'-10" at 18fps. On a 200ft black spool in a *Photax* smoked grey plastic can with identification. \_\_\_\_\_ **£5**

**Steam At Didcot.** 120ft Colour/Silent. Various shots of engines including a ride as seen from the driver's cabin. Filmed on Agfa Moviechrome 40, sharp and well-exposed – no defects. \_\_\_\_\_ **£5**

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## CAMERA-ORIGINAL AMATEUR FILM – 16mm

***Dogs, Dogs, Dogs.*** 350ft Colour/Silent/16 fps. Pardon the cliché, but the title says it all. It begins with one dog, then there's two, and so on, with a few people too. Mainly back garden stuff (some snow), sharp and well exposed, with a few interiors although the focus is slightly soft on these. Titles and inter-titles give some information. Shot on double-perf Kodachrome probably in the 1950s/early 60s. The film stock date codes would nail the year of manufacture. On a core, in a can. \_\_\_\_\_ **£3**

***Durdle Dor.*** Colour/Silent/16fps. Typical family home movies material here with a family day out by the sea (car park 1/-) but with excursions; horse riding, feeding the swans and a boat trip. Possibly it was longer than a day out as there's a caravan park. Probably 1957, Kodachrome, with titles. Unusually, although it projects normally, this was shot on 16mm stock perforated as standard 8 double run, not a problem except for the risk that it would come back from processing slit down the middle. Sharp and well exposed. On a core, in a can. \_\_\_\_\_ **£5**

***Girl Guide World Camp.*** Colour/Silent/16 fps. Scenes from the Guides World Camp in Windsor Great Park in 1957. Includes Guides from other countries in their national costumes, and a display of folk dancing. The television outside broadcast cameras shown would have relayed this colourful display in black and white but this footage is well exposed Kodachrome. A little bit of international history. On a core, in a can. \_\_\_\_\_ **£5**

***Heston Carnival 1948.*** B&W+Colour/Silent/16fps. The body of the film is black and white whilst the main, end, and intertitles are in colour – Kodachrome? The action features the usual flotilla parade, and a keep fit demonstration. Scratches on the right-hand side. On a core, in a can. \_\_\_\_\_ **£5**

***Heston Carnival 1949.*** Colour/Silent/16fps. A country recovering from a major world war and still in the iron grip of rationing but you'd never suspect it from the colourful activities seen here and recorded in glorious Kodachrome. There's folk dancing in clogs from a Dutch contingent, the flotilla parade and the usual flower, cakes and vegetable show, kiddies corner, displays of gymnastics and horse riding, and a miniature train for visitors to ride upon. The Carnival Queen is crowned by actor Jack Train, well known from appearances in films (eleven altogether) and in particular, the phenomenally successful radio show *ITMA (It's That Man Again)* in which, over its ten-year run, he voiced more of the characters than anybody else, being most famous during the war for *Funf*, the elusive German spy, and then for one character he created himself, the dipsomaniac *Colonel Chinstrap* (catchphrase "I don't mind if I do"). On a spool, on a can. \_\_\_\_\_ **£20**

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## CINE CAMERAS STANDARD 8

***Eumig Servomatic.*** 25ft double-run spool loading with *Xenoplan* f1.8 / 13mm fixed-focus lens, integral *Gossen* selenium exposure meter switchable between automatic and manual exposure, with needle indication against exterior scale (viewable from front or rear) between f 1.8 to (slightly smaller than) f16, with film sensitivity seamlessly adjustable between 10 to 100ASA (ISO), incorporating figure markers at 10, 25, 40, 50, 64, 80 and 100, and dot markers between 16 & 25, and 25 & 40. Scale also shows DIN equivalents 12° to 21°. Optical (non-reflex) viewfinder shows the field covered by the optional (not included and not available from us) *Curtar* 0.5× wide-angle converter (equivalent 6.5mm) with inset line showing field of the 13mm standard lens. The film compartment door includes the film plane mark and basic depth of field tables for lens/aperture in use. A sliding catch releases the hinged door, for film loading through the film gate which is both easily removable for, and easily replaceable after, cleaning. The original *Eumig* take-up spool is included.

The gear-driven (no fiddly sprung arms) film footage counter, scaled in feet and metres, is manually reset inside the film compartment. The other side houses the 4½ volt standard battery (MN 1203 or

3LR12) that drives the film at a fixed 16fps. The battery door houses a stiff user-movable dial that reminds you how many rolls of film you have taken on that battery. Eumig reckoned that the battery will power ten rolls, so the scale shows one to ten. (Today's Alkaline batteries should power more?) The front houses two releases, one a mechanical push-button release threaded for a cable release with an adjacent slider that can either lock the camera drive on (continuous running) or off, so that the camera cannot run inadvertently: the second is an electrical run release (not included and not available from us.). The camera has a standard ¼" Whitworth tripod bush and this is also used by the hide leather 'ever-ready' carrying case supplied. (The front of the case hinges down to permit operation of the camera whilst still in the case, and the whole may be mounted on a tripod or monopod without removal from the case.) When out of the case the camera is flat-based and will stand up by itself.

The camera drive runs normally with a battery fitted (but is supplied without) and the exposure meter reacts to light as you would expect it to. Appears fully functional. £8

**Nizo Exposomat 8t.** 25ft double-run spool loading, with f 1.9 / 13mm fixed focus lens, integral selenium exposure meter (match-needle in viewfinder), 16 and 24 fps, ¼" tripod bush, semi-hard carrying case (which may be used as a table-top 'tripod' – most unusual!). Hand-wound spring drive motor. Excellent appearance. £8

§ *Exposure meters in cameras are broadly of two types, either Selenium meters, or CDS (or variants thereof). Selenium meters (the older technology, usually identified by their clear multi-convex face) generate their own electricity from light reflected from the subject, and thus require no battery. The CDS types and their variants do need a power source, either a dedicated cell/battery or the camera drive batteries. From whatever source, they require a fixed voltage so that the exposure remains correct. When the power comes from the drive batteries a bridge circuit usually supplies the constant voltage and there is no separate exposure meter cell or battery. Where there is a separate cell or battery this was invariably of the mercury type that supplied a constant 1.35v (cell) or 2.7volts (the battery often comprising two cells in a card sleeve with a conductive spacer). The virtue of the mercury cell was that the voltage was constant until almost the very end of its life, and when it expired, it expired quickly. Basically it worked or it didn't. Experienced amateur cinematographers would usually replace the cell or battery once a year on a fixed date to avoid failure in the middle of nowhere since neither Woolworths nor the average corner shop would stock them, unlike the ubiquitous AA batteries used to power most cine cameras, flashguns, torches, radios, walkmans...*

*The problem with mercury batteries was the mercury, a useful but poisonous metal. If dumped to ground-fill the steel casing would eventually corrode and the mercury leach into the soil/water table. If swallowed by a toddler or small child mistaking it for a sweet, the casing could corrode in the strong stomach acid with deleterious or fatal results. Manufacture (though not sale) was banned in the west in 1992, although a site may be sourced that will supply through the post new mercury cells of current Russian manufacture, subject to postal delay on the Russian side. Old mercury batteries (NOS) may be obtained at a price you probably wouldn't believe although the suppliers do (or should) warn you that their shelf life is indeterminate. Well, you'd expect that after nearly a quarter-century.*

*Modern cells marked as "equivalents" ("625 equivalent" for example) are available and are physically the same size. Their voltage will be higher, at least to begin with. This won't matter too much for still cameras using negative film (of generous latitude) where the final exposure required for a print is determined by the finishing laboratory or home darkroom user, but it does matter for reversal material – slides or film for projection - where exposure is critical and correction post-development is tricky or impossible.*

*Also available are Zinc Air cells that are the same voltage as the original and do maintain their voltage, but they are not inexpensive. A more expensive option, but cheaper in the long run, is to buy an precision-made adaptor of the same size as the original cell, that accommodates a smaller but higher voltage cell and electronically reduces the voltage from say 1.55v to the 1.35v that the camera requires, and will maintain the required output voltage as the cell voltage diminishes. The adaptor is expensive, but the*

replacement cells are cheap. The acknowledged leaders in this field are The Small Battery Company, at [www.smallbattery.compan.y.org.uk](http://www.smallbattery.compan.y.org.uk)

Even if you are not considering such a move, their site is worth visiting for the information on cells and batteries in general, and they also supply ordinary button and other batteries. Note the dot between 'company' and 'battery' in the web address – omit that and you'll get the wrong outfit. They – and other suppliers – are also mentioned in a 14 page pdf entitled The Mercury Cell Problem And Its Solutions at [www.buhla.de/Foto/batt-adapt-US.pdf](http://www.buhla.de/Foto/batt-adapt-US.pdf)

Postscript : In September 2016 a news item across BBC news platforms highlighted the dangers of even non-mercury button cells, if swallowed by a toddler or small child. [www.bbc.co.uk/news/health-37410343](http://www.bbc.co.uk/news/health-37410343)  
**"Button batteries should be treated like poison and kept out of the reach of children."** Kate Cross, consultant neonatal and paediatric surgeon at London's Great Ormond Street Hospital.

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## FILM TITLING

**Presgrip** Titling Outfit, comprising box of white letters (upper and lower case), various coloured background cards, layout guide and instruction leaflet. \_\_\_\_\_ **£5**

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## FILM PROJECTION

*When bought new, projectors came in a box with accessories such as a plastic dust cover, spare spool, cleaning brush, spare fuses, film clips, the mains lead (if not integral), an instruction booklet and, if a sound projector, additional useful stuff such as a microphone, microphone holder, test/demonstration film, spare audio plugs and a cassette of sound effects. By the time a projector is donated to us, we're lucky to get a mains lead with it unless it's integral, and usually the less said about the condition and wiring of the plug, the better. (Curiously, back in the dear dead days when mains electrical equipment was habitually sold without a plug – "Try Woolworths, sir..." – how to safely wire a 13amp plug and correctly fuse it, was not considered one of life's essential skills in our scholastic emporia.) Sometimes the mains plug is of a type once common but no longer used.*

*We therefore list all additional equipment supplied separately with the projector. Usually this includes a mains lead, and that mains lead will include a new mains plug that conforms to current British Standards BS 1363/A. Sometimes the projector uses a specialist or once common connector no longer made and if no mains lead is available, we will make that clear. We inspect and test run all projectors to the best of our ability but the youngest will now be a third of a century old and many, far older than that. Some stuff made for the mass market was fortunate to work this side of the factory gates, other equipment from revered manufacturers long gone (some British – yes, we used to make cine equipment in this country) continues to give sterling service.*

*If a projector is fully functional we will say so. If it's a clunker we'll say so – it may be of use for display. If it has bits missing, we'll tell you – it could still be useful as a source of parts for an incomplete model you already own, or although incomplete, it may be in better condition than the one you have in which case the one you already have can donate the parts to make a runner. The 'bit missing' may be the bulb. We get them with dead bulbs and no bulbs, which can be awkward when it comes to identifying the bulb required. The 'bits missing', if it's a 8mm/super 8 dual-gauge model, may be one set of interchangeable gates and sprockets. We will emphasise that; perhaps you only need it for the one gauge. But whether for use or display, it's all part of a fascinating hands-on hobby that also gives pleasure to others. Not every hobby can say that!*



**Super 8 Boots Zoom Master 200D** silent projector. As the 'D' suffix indicates, this is a dual-gauge projector, but the standard 8 gate is missing. The super 8 gate will also run standard 8 if you wish to inspect the perforations, camera gate-signature, and top and bottom frame lines simultaneously, but the format offset hides the right-hand side of the picture. The (super 8) gate removes completely for ease of cleaning and the film may be removed part-way through with little trouble.

Manual threading through sprung snubbers (this is a sprocket-less design), with a simple film path. The front feed spindle is standard 8 with a super 8 sleeve, the take-up spindle is super 8 only and the maximum spool size is 200 feet. Folding feed and take-up arms take their power from a drive spring that is crossed over to the rear arm pulley for forward projection, and uncrossed, to the front arm pulley, for rewind.

Progressive mains switch *Off – Motor on – Motor On + Lamp On*, with elevation and framing (fixed optical centre) control. Lens is an f1.5 20-30mm zoom with helical focussing and slide to zoom, removable for cleaning. Fixed 18 fps speed. Bulb holder takes an 8 volt 50 watt A1/185, A1/17 or an A/263 (see end note ¶). No bulb is supplied; we don't have any in stock but the A1/17 is available from the usual outlets. Lamphouse cover has lower sprung catch and a threaded top retainer that only needs partial unscrewing to allow cover removal. (The top retainer screw will unscrew totally and may then easily be lost.) Integral mains lead with new plug.

Fully functional as a 200 foot Silent super 8 only projector (when bulb fitted) or, as is, a 200 foot rewind device for either 8mm gauge (use top snubber as a guide roller). Serial number 14682, made in Japan. \_\_\_\_\_ **£5**

**Standard 8 Kodak 8-61** silent projector with central slip-in sprocket feed and take up, with one large loop that passes through the gate – a classic and effective design. 400 foot spool capacity using swing-out feed arm; unusual this as most *Brownies* took only a 200 foot spool. Unusual too is the choice of the bulb, an 8 volt 50 watt A1/185 – see footnote ¶. The mains lead (new plug fitted) is detachable (that's unusual too, most *Brownies* had hardwired leads) and fits inside the lid with the 200 ft spool originally supplied. The main control switch sequences *Rewind—Off—Motor—Motor+Bulb*. Framing and Tilt controls. *Ektanar* f 1.6 19mm coated lens. Fully functional. \_\_\_\_\_ **£10**

**Super 8 Kodak Instamatic M60-L** silent projector. This is the later model with a snubber (sprocketless design) and the 22mm (f 1.5) lens instead of the 28mm lens indicated in the instruction booklet, possibly to suit the smaller rooms in British homes. Fitted with a working 120v 150w A1/222 (DFC) bulb (externally adjustable for most even illumination); A1/24 (DFN) also suitable. A search on Google will reveal that a latter-day adaptor taking a modern, readily available halogen bulb is now marketed, a valid consideration given that the rated life of the A1/222 is just 15 hours (the A1/24 betters that with 25 hours), and that whilst these are still available their prices are now at "Antique Dealer" level.

200 foot capacity, fixed 18fps speed. The front gate removes completely for easy cleaning. Integral mains lead fitted with a new plug; this and a take-up spool, fit inside the latched side cover, the inside of which is white to provide a preview screen. Forward/rewind, framing and tilt controls, and an on-off switch which switches both motor and bulb simultaneously, both on and off on forward, reverse and rewind.

Excellent condition. With instruction booklet copy and original spare spool (which fits one way only), in the original box. British made. Fully functional. \_\_\_\_\_ **£15**

**Super 8 Prinz Magnon ZRS** silent projector Bell KO-ON f 1.5 20–32mm lens (twist to focus, slide to zoom) using the A1/17 (CXL/CXR) 8v 50w bulb (see note ¶ below). 400ft capacity, speed variable 10 to 26 fps, limits adjustable internally, still frame facility with heat shield. Sprocket auto-load with loop restorer, front-sprung gate and fixed optical centre framing. Twin swing-out arms (lens must be fully screwed in to allow front arm to park). Lockable elevation control on front foot. Piano key controls for motor direction, interlocked bulb (no bulb without motor) and stop. Internally adjustable for mains voltage including 220/230/240/250 volts. 50/60 c/s. With separate original mains lead and new plug. Made by BELL KO-ON, Tokyo, Japan. Functional but take-up and rewind tardy. \_\_\_\_\_ **£15**

**Standard 8 Rexina Mini Rexina MP-8.** Possibly the smallest 8mm projector you've ever seen – uses a standard 6v 10w editor bulb for illumination – weighs just 2 Kg. For 220 or 240 volt 50 cycle operation with the changeover switch on the base, which could be used to over-volt the bulb even more. (240v = 8.55v to the bulb; 220v = 9.7v.) Spring drive belt alternates manually between rear arm for projection and front arm for rewind. Separate switches for motor on and bulb on but not linked so it is possible for the bulb to be on with the motor off; a sort of still frame facility but definitely not recommended for extended periods as there is no heat filter 'twixt bulb and film. Single feed sprocket, manual lacing, framing control that varies the gate height instead of the claw position. The lamphouse cover comes off after completely removing the retainer and the (missing) inching knob. (Works OK without it.) A replacement could be made by any competent home mechanic or machine shop but because the threaded inching control turns anti-clockwise to advance the mechanism forward, the thread is left-handed. With the lamphouse cover removed, the ridiculously simple fully-driven double-claw mechanism is revealed, as is the total lack of a shutter – even during pull-down. But it works. We suspect that the lens supplied may not be the original; it looks like one from a Kodak *Brownie* projector (f 1.6 13mm *Ektanar*) but as such is of good quality and works well, probably better than the original which may be the reason why it was swapped. Release the focus lock, focus and lock the focus.

Intended for 200 foot spools it will (but only just) accommodate 400 footers although this may be diameter dependent. Will even (we tried it!) convert easily to quartz-halogen by using one of the base adaptors that enable editor-viewers to use the M29 (6v 10w) capsule. Adjustable tilt. Two-tone grey crackle finish. Threading diagram on the rear cover.

Quoted size 190mm long by 120mm high by 100mm wide. Serial number 67631.

Made in Japan. 16 fps. Integral mains lead with new plug. Functional. \_\_\_\_\_ **£10**

**9.5mm Pathéscope ACE Projector Mark 3.** British-made silent hand-cranked projector that introduced a whole generation to the joys of showing films at home before the days of television. This is the final mark 3 version with a brighter bulb and 300ft spool capacity as standard. Complete with all the bits originally supplied including the ancillary mains transformer that plugged into a light socket. Supplied with a new bulb, but this unit is sold on the understanding that it will be used for display only. The wiring both sides of the transformer (from the mains, and low voltage to the projector) is the rubber-sheathed, cloth-outer, original and time is never kind to this sort of wiring. In addition, the hand-crank sometimes slips out of drive when turning, although this could be cured by disassembling the projector and tightening the bolts. Good condition considering its age (late 1950s) although a little of the bronze "Hammerite" finish has flaked off. With instructions. \_\_\_\_\_ **£5**

¶ In the late 1950s, Philips introduced, for (standard) 8mm projectors, an 8 volt 50w bulb that was designated the A1/185. Widely used, it was a curvaceous prefocus design with an internal mirror (no condenser system required) that theoretically required no user adjustment, although fine tuning was available on many machines. When super 8/Single 8 was introduced in 1965 most projector manufacturers simply modified their existing (standard) 8mm machines to run super 8 but where an A1/185 was used, this required the bulb to be moved forward nearer the gate, and in some projector designs the round-faced bulb then fouled the shutter. The problem was alleviated by flattening the face of the bulb and this modified design was designated the A1/17. Since the A1/17 would without exception perform identically to the A1/185 in any machine originally designed for the A1/185, and to avoid dual inventory, manufacture of the A1/185 ceased – Thorn for example stopped production in 1966. Be aware that one manufacturer (Sylvania) designated their A1/185s with the code **SYL-17** (on both bulb and box) which could mislead the unwary to believe that they had an A1/17. It doesn't always matter but it might.

The A1/185 and A1/17 were conventional tungsten bulbs with an average life of 25 hours. In the early 1970s Thorn introduced a tungsten halogen version designated the A1/263, different in looks (and there were at least two versions) but compatible both physically and electrically – simply replace and enjoy the brighter, whiter, longer-lasting image. Like many TH bulbs (though not all) the A1/263 had an average life of 50 hours. This is the one to go for if you have the choice; they do still turn up. So too do the original A1/185 bulbs and an alternative design, the A1/202, rather more rarely – all part of this fascinating

pastime. Latterly, in the United States, an LED conversion kit has become available – at a price, but with a very long life. The days of projecting real film are far from over!

## FILM PROJECTION LENSES

Super 8	<i>Vario-Eupronet</i> f1.3 / 15-30mm zoom lens for European 32.5mm standard.	£2
Super 8	<i>Vario-Travernon</i> f1.3 / 16.5—30mm. For Noris etc.	£10
16mm	Taylor, Taylor & Hobson f 1.6 / Three Inch (76mm). Originally intended for small-barrel Bell and Howell 16mm projectors but this one is fitted with a smooth (threadless) adaptor of 30mm diameter.	£3
16mm	Wray Series II f1.6 / Two Inch (51mm) for small barrel B&H.	£5
16mm	Bell and Howell <i>Incelite</i> f2 / Three Inch (76mm) for small barrel B&H.	£5
16mm	Bell and Howell f1.6 / Four inch (102mm) for large barrel (52.4mm) Bell and Howell 16mm projectors.	£15

## PROJECTION BULBS

All new or NOS unless otherwise stated.

Price is for each bulb.

All of the A1/47 and some of the A1/53 bulbs are marked **USED**. They are “conventional” tungsten bulbs, not halogen, so that when the filament evaporates in use, it redeposits itself within the bulb, most noticeably on the glass, reducing the light that reaches the screen. These particular bulbs came from a former member of the Pinner Ciné Society, long moved out of the area, who ran 16mm shows and was a perfectionist, retiring a bulb when it first showed signs of dimming, long before it would expire in service. They still work however (we test all bulbs for continuity) but because we cannot be sure of the hours of life left in each, have priced them at £1 each. Where we have indicated **NO BOX**, they are supplied in bubble-wrap plastic for protection.

LIF ▼	ANSI ▼	Voltage—Wattage ▼	Comments	Number available ▼	Each ▼
A1/37	CNP	240v - 300w	SCC base.	1	£5
A1/47	—	115v - 500w	“B&H”.	<b>USED</b> 3	£1
A1/53	DEJ	110v - 750w	P46s base.	4	£5
A1/53	DEJ	110v - 750w	P46s base, Osram.	<b>USED—NO BOX</b> 1	£1
A1/53	DEJ	110v - 750w	P46s base, Osram. Separate aluminium cap.	<b>USED</b> 1	£1
A1/53	DEJ	115v - 750w	P46s base, Atlas BH46 996 9841	2	£5
A1/53	DEJ	115v - 750w	P46s base, Mazda.	<b>USED</b> 1	£1
A1/53	DEJ	115v - 750w	P46s base, Mazda.	<b>USED—NO BOX</b> 1	£1
A1/53	DEJ	240v - 750w	P46s base.	2	£5
A1/67	—	240v - 300w	Black cap.	1	£5
A1/106	—	12v - 250w	P28s base.	4	£6
A1/115	—	240v - 1000w		2	£5
A1/127	CET	100v - 200w	P15D base (Similar to P15S but two solder contacts.)	2	£4
A1/154	—	230v - 300w	ES base - not flange.	2	£5
A1/158	—	20v - 20w	‘Type AD’. MES base.	1	£2
A1/182	BEH	240v - 150w	G17q four-pin valve base with black top.	1	£5
A1/207	CTS/CTT	240v - 1000w	Trufocus Blacktop. G17q four-pin base.	1	£5
A1/209	—	12v - 100w	Halogen capsule.	1	£3
A1/210	DCR	21.5v - 150w	Tru-Flector Cleartop. G17q four-pin base.	1	£5

<b>A1/215</b>	FCR	12v - 100w	Two-pin halogen capsule. GY6·35 base. _____	6	<b>£3</b>
<b>A1/220</b>	BRL	12v - 50w	Two-pin halogen capsule. G6·35 base. _____	1	<b>£3</b>
<b>A1/223</b>	EHJ	24v - 250w	G6·35 base. Wotan, individually boxed. _____	5	<b>£4</b>
<b>A1/223</b>	EHJ	24v - 250w	G6·35 base. Philips, non-OEM box of three. _____	1	<b>£9</b>
<b>A1/231</b>	EFP	12v - 100w	Halogen bowl dichroic reflector GZ6·35 base. _____	1	<b>£4</b>
			Used bulb. _____	1	<b>£1</b>
<b>A1/232</b>	EFR	15v - 150w	Halogen bowl dichroic reflector GZ6·35 base.		
			<i>Philips</i> , no location lug. _____	1	<b>£4</b>
			<i>Flecta</i> , new but slightly spotty bowl. _____	1	<b>£3</b>
<b>A1/249</b>	—	250v - 300w	For Braun Paxiscope Epidiascope XL. G6·35 base. _____	1	<b>£5</b>
<b>A1/258</b>	EMM/EKS	24v - 250w	Halogen bowl dichroic reflector GY7·9 base. _____	2	<b>£5</b>
<b>—</b>	—	6v - 30w	Mains-style BC base "BC Class F Solid Source". _____	3	<b>£4</b>
<b>—</b>	—	15v - 13amp	"For Pathé Vox". Tarnished base. _____	1	<b>£5</b>
<b>—</b>	—	100v - 200w	ASCC base. _____	1	<b>£4</b>
<b>M30</b>	—	6v - 20w	Two-pin miniature halogen capsule, G4 base. _____	1	<b>£2</b>
<b>M33</b>	EVC/FGX	24v - 250w	Philips 6958 two-pin halogen capsule, G6·35 base. _____	1	<b>£3</b>

## EXCITER BULBS

All new or NOS unless otherwise stated

LIF ▼	ANSI ▼	Voltage - Amperage	Comments	Number available ▼	Each ▼
<b>G/5</b>	—	6v - 1a	B15s base, '1884 Collar'. _____	2	<b>£3</b>
<b>G/5</b>	—	6v - 1a	Reboxed; possibly ex-equipment/second hand. _____	1	<b>£1</b>
<b>G/10</b>	—	10v - 5a	Prefocus S15s base '1884 Collar' EL4. _____	1	<b>£3</b>
<b>G/11</b>	ASCC	10v - 5a	P15s base. _____	11	<b>£3</b>
<b>G/40</b>	—	6v - 1a	"For Bell & Howell projector" Hand-made box so possibly ex-equipment /second hand. _____	1	<b>£1</b>
<b>G/48</b>	—	7v - 0·2a	P30s base. _____	1	<b>£3</b>
<b>G/?</b>	—	4v - 0·75a	"Dr G.Fischer 84 30 04" SX15s base (15mmØ). Steenbeck sound bulb. _____	1	<b>£3</b>

## STUDIO LIGHTING BULBS

LIF ▼	ANSI ▼	Voltage - Wattage	Comments	Number available ▼	Each ▼
<b>P1/15</b>	EGY	240v - 1000w	Halogen, GX6·35 base; 15 hour service life. _____	3	<b>£5</b>
<b>—</b>	—	240v - 1000w	Halogen, long tube. _____	1	<b>£5</b>
<b>—</b>	FTA	12v - 12w	Halogen, GZ4 fitting, multifaceted bowl, 7°. _____	1	<b>£2</b>

## MOVIE LIGHTS – Halogen bulbs.

Price

**CIMA 1000L** With very bright 1,000 watt mains bulb (used but in good condition). Unit with top and bottom barn doors and various adaptors for hand-held use or mounting on a tripod or stand. \_\_\_\_\_ **£10**

**CIMA 1000L** 1,000 watts. Bulb appears to be new, complete with top & bottom barn doors. Also adaptors for mounting on camera, or hand-held operation. \_\_\_\_\_ **£10**

**KOBOLD** 1,000 watt bulb, barn doors, body-mounted slide on-off switch, folding bar with adapters to fix to camera body or tripod. Takes P1/12 bulb, the one fitted looks in good condition and works. Fitted with new plug. \_\_\_\_\_ **£10**

## MOVIE LIGHTS – Tungsten ES Base Reflector bulbs.

**Dixons Twin Beam** Takes two ES 375 (but not 500 watt) watt reflector flood bulbs (mounted side by side) but these are not included in the price (see next section). Will also take any bulb with an ES (Edison Screw) base. With adapters to fit on tripod or atop camera. Dim-Off-Bright switch. In original box. \_\_\_\_\_ **£5**

**Boots Twin Light** Takes two ES 375 (but not 500w) watt reflector flood bulbs mounted one above one above the other (unusual) but these are not included in the price. Will also take any bulb with an ES base. With hand grip and angle bracket for fitting to camera tripod bush, ¼" Whitworth screw missing. Dim-Off-Bright switch. \_\_\_\_\_ **£6**

**Movie Top Lite** Takes either ES 375 or ES 500 watt reflector flood bulbs (mounted side by side) but these are not included in the price. Will also take any bulb with an ES base. With bracket and grip for hand-holding or fixing to camera or tripod. Dim-Off-Bright switch. \_\_\_\_\_ **£6**

*Where tungsten internal-reflector lighting units listed above incorporate a Dim-Off-Bright switch, the Dim position is intended to serve two functions, to pre-heat the bulbs so that the bulb-life-diminishing effect of switching on straight from cold, is avoided; and for setting up the lamp position where the lamp unit is separate from the camera, coincidentally prolonging bulb life. When in the Bright position, both bulbs are fed in parallel with the full mains voltage to achieve maximum brightness; when in the Dim position the two lamps are connected in series across the mains and thus receive half the mains voltage each (assuming bulbs of equal wattage). This not only lowers the brightness of each bulb, but also lowers the colour temperature toward that of candlelight. This may be useful for drama productions or where you require lighting of two different colour temperatures without filtration. A reminder – these units with ES base fittings may be used with any ES base bulb that is capable of being dimmed, which usually means filament bulbs of the type the EU has banned from manufacture and may shortly ban from retail sale. Where it is stated that a unit will not take two 500 watt bulbs this is not because of electrical limitations but because the centres of the bulb holders are physically too close together to accommodate the larger diameter 500 watt bulbs.*

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## ES BASE REFLECTOR BULBS

240 volt reflector bulbs for use with the twin movie light units mentioned in the last section, and similar units. These are too fragile to be posted, so collection is essential, *but by appointment only please.*

		Each
500 watt	Four available. (Noticeably wider diameter than ES 375 bulbs.) _____	<b>£2</b>
375 watt	One available. _____	<b>£1</b>
60 watt	Several. _____	<b>£1</b>

*Although European mains voltage is 'harmonised' at a nominal 230 volts, there is a 'plus or minus' tolerance incorporated in the permissible voltage supplied to domestic premises throughout the EU, and the traditional UK voltage of 240 volts falls within the acceptable EU limits. Bulbs such as the above, marked by their manufacturers as 240 volts, will therefore run as normal. They were designed for 240 volts and in the United Kingdom they will be powered by a 240 volt supply. Note also that the 375 and 500 watt bulbs run exceedingly hot ; the Movie Light units above are designed and rated for this but domestic ES fittings will probably not be. When alight, the filaments are running not far short of the temperature at which they will melt so sudden movement or shock must be avoided. Gentle movement is acceptable. To avoid burns and prolong bulb life, always allow bulbs to cool sufficiently before handling.*

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## **LIGHTING UNIT { LU1 }**

*A Thorn Lighting unit mounted on a 135mm × 135mm × 15mm piece of 'wood' and intended to be placed on a flat surface, although the base could be 'G'-clamped to a suitable support. The ES27 socket takes bulbs up to 150 watt and is supplied with an all but flat-faced Atlas 150 watt Par 38 bulb. Nine feet of specialist flex fitted with a new mains plug. Obviously would take ES fitting LED bulbs. Ref LU1 \_\_\_ £5*

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## **METAL BOWLS FOR LIGHTING**

**Smith-Victor.** American made in Griffith, Indiana, from satin-finish spun aluminium with a brass screw insert in the neck. Ten inch diameter bowl, seven inches front to rear, narrow neck with a one inch diameter screw insert that probably fitted the rest of a Smith Victor range of lighting equipment. (Bulb holder not fitted.) Two available, each \_\_\_\_\_ **£1**

**Envoy.** British made in Birmingham from pressed aluminium with a matt/satin internal finish. Nine inch diameter bowl, seven inches front to rear of bowl, attached to right-angled Dexion bracket by two screws with speed-nuts, metal BC bulb holder fitted and connected to three-way nylon 'chocolate block'. (You could therefore easily add an earth connection.) No mains wiring or plug supplied. The neck of the bowl has a one inch diameter hole so it would be possible to fit an alternative fully enclosed bulb holder and discard the bracket and fittings that were probably added by a competent handyman. Slightly grubby, but what do you expect for \_\_\_\_\_ **£1**

**Unidentified Nr 1.** Dual contour aluminium bowl of seven inch front diameter and approximately six inches front to rear. Fitted with enclosed BC bulb holder that retains a one-piece bracket for fitting to a stand; no wiring or plug. Inside of bowl looks hand polished but with a small area of spilt paint. \_\_\_ **£1**

**Unidentified Nr 2.** Single contour aluminium bowl with an internal scoured matt finish, of slightly over seven inch diameter, five inches front to rear. Inch and a quarter hole at the base for bulb holder, with two adjacent screw holes. Also features a quarter-inch hole in the bowl, near the neck, for who knows what purpose. No bulb holder, fittings, wiring or plug, no charge either. \_\_\_\_\_ **£0**

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## EDITOR – VIEWERS

### Standard 8

#### WALZ SH8

Compact unit made by the Walz Company of Tokyo, Japan and identified on the mid-grey crackle-painted body by engraving, an unusual and elegant approach. 220-250 volt operation; the 220v transformer give 6.9 volts at the bulb on standard British mains. Uses standard fitting 6v 10w bulb, adjustable for most even illumination. Fixed mains lead with in-line torpedo on-off switch and new mains plug. Inching and focus controls and a location punch that leaves a small hole on the perforation side of the film (just breaking through to the edge), about two frames away from the gate. All controls move easily. Unlike many other models the drive sprocket is away from the operator which eliminates the possibility of scratching the picture area when removing and replacing the film mid-reel. Designed for 400 ft spools and will take 600 footers but not 800 ft, which just foul the screen hood, and bottom on the work surface.

This editor-viewer was also marketed by Boots the Chemists (usually a sign of good equipment), but without the *Walz* identification. There was also an *Erno*-badged version. However, you would not wish to edit with this individual example. Without film in the gate, the light is a dim yellow-green (possibly due to the optical system including the f 3.5 15mm lens) and with film threaded through the gate, such picture as you can see on the 40mm × 60mm glass screen, is brief on each frame cycle as, unlike other units, there is no multi-faceted prism to spread the image time on the screen. Additionally, the middle of three reflecting mirrors in the optical path has degraded, although this could be replaced. A pity as in all other respects this apparatus is thoughtfully designed and beautifully made.

As such, it is sold either for display or as a wind/rewind unit with a straight ungeared wind handle on the right and a 3:1 geared rewind handle on the left. The standard 8 'cine' spindles also accommodate ordinary 1/4" recording tape spools and this might be useful for rewinding recording tape without firing up a 1/4" recorder, especially if valve-based. With instructions. \_\_\_\_\_ **£8**

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## PROJECTION SCREENS

Size

<b>Luxor</b>	36" × 36"	Glass beaded tripod screen. _____	<b>£6</b>
<b>Boots</b>	40" × 40"	Lenticular tripod screen made by FINS of Italy. _____	<b>£5</b>
<b>Acme</b>	60" × 46"	Glass beaded tripod screen. _____	<b>£12</b>

*Lenticular screens give a wide angle of viewing. Glass-beaded screens give enhanced brightness but over a narrower viewing angle. All screens may also be used as large light reflectors where their collapsibility into an easily transported package make them especially useful on location shooting. None of these screens is suitable for posting.*

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## PROJECTION STANDS

A standard configuration, folding projection stand, with two tables including adjustable elevation on the top one that normally takes the projector. Four legs, one with height-adjustable foot for assured stability. Very good condition. \_\_\_\_\_ **£10**

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## FILM SPOOLS WITH CANS

9.5mm	<b>Pathéscope</b>	300 foot, black, good condition in metal can. Two available.	£3
9.5mm		300 foot capacity, metal.	£4
16mm		400 foot capacity with metal cans, several available.	£4
16mm		400 foot capacity, metal.	£5
16mm		800 foot capacity.	£6
16mm		800 foot capacity, metal.	£7

## FILM SPOOLS WITHOUT CANS

9.5mm		300 foot capacity, metal.	£3
9.5mm		900 foot capacity, fibre.	£6
16mm		400 foot capacity, several available.	£3
16mm		400 foot capacity, metal.	£4
16mm		800 foot capacity.	£5
16mm		800 foot capacity, metal.	£5
16mm		1200 foot capacity.	£7
16mm		1600 foot capacity.	£9
16mm		2000 foot capacity.	£11

## FILM SPOOLS WITH A CARDBOARD BOX.

Super 8		400 foot with white box.	£4
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*Pedants' observation: a **reel** of film is wound onto a **spool**.* [Dictionary - A spool is a flanged hub.]

*Professional Archive practice: Film should be stored flat, videotape vertically.*

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## COLLECTORS' ITEM FILM CAN (No spool included).

16mm 1930s German 400 foot metal can, on the bottom half of which is stamped *Reichsstelle für den Unterrichtungsfilm* (National Office for Instructional Film, a Nazi institution). One only. £15

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## FILM JOINERS AND SPLICERS

<b>Barclay</b>	Cement splicer	Standard 8 – Super 8 – 16mm.	£4
<b>Boots</b>	Cement splicer	Standard 8 – Super 8 – 16mm.	£4
<b>Ising</b>	Cement splicer	Standard 8 – 16mm.	£4
<b>Premier</b>	Cement splicer	16mm. This is the <i>Deluxe</i> film splicer with automatic film scraper, which probably needs adjustment. In original box with splicing and blade adjustment instructions.	£25
<b>Prinz</b>	Cement splicer	Standard 8 – Super 8 – 16mm.	£4
<b>Ross Ensign</b>	Cement splicer	16mm. Condition almost as new, with instructions.	£4
<b>Swallow</b>	Cement splicer	Standard 8 – 9.5mm – 16mm.	£4

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## FILM RESEARCH MATERIALS

\*Also useful for B&W feature film stills – photocopy for a quiz?

Anglo-EMI Film Distributors	16mm catalogue.* Year not stated, probably late 1970s. _____	£1
Central Film Library	35mm and 16mm catalogue of sound films, including a filmstrip section. 1961-1962. _____	£1
Central Film Library	16mm catalogue of films for industry, 1961-1962. Includes a filmstrip section. _____	£1
Columbia-Warner	16mm catalogue 1974.* “Over 800 films to choose from.” _____	£1
GB Film Library	16mm catalogue issue 27 from 1961. _____	£1
Rank Film Library	1962-1963 Entertainment catalogue.* Includes a section on the Children’s Film Foundation (CFF) productions and <i>Look At Life</i> shorts. _____	£1
Rank Film Library 1966-1967	Entertainment Films Catalogue.* Includes a section on CFF productions and <i>Look At Life</i> shorts. _____	£1

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## 35mm FILM CAMERAS

<b>Canon</b>	Sure Shot 105	Zoom S with 38—105mm lens, integral flash, soft case. _____	£5
<b>Kodak</b>	PC-35 AF-M	f2.8 35mm lens, integral flash, soft case, instructions. _____	£5
<b>Minolta</b>	AF DL	Two-stage lens (Wide/Telephoto) with integral flash, auto-exposure, auto-wind and auto-rewind. Slider-switched lens cap that isolates electrics to prevent accidental exposure. CRP2 6v battery. Soft case. ____	£5
<b>Minolta</b>	115 EX	38—115mm macro zoom, integral flash, case, as new. _____	£8
<b>Minolta</b>	7000	With auto-focus 35—70mm macro zoom. Extras include right-angle viewfinder adaptor, two lens hoods, 49mm Skylight (1A) filter, reloadable film cassette, leather (?) ever-ready case and fabric multi-compartment carrying case. _____	£10
<b>Pentax</b>	35 AF2	With Kodak Ekton f2.8 35mm lens, integral flash and instruction booklet. Slight body damage. _____	£5

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## 35MM CAMERA LENSES

<b>Soligor</b>	Auto-zoom f4.5 90—230mm. As new, believed to be Minolta fitting. _____	£15
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## 35mm SLR EXTENSION TUBES

<b>Pentax</b>	Set of three tubes (numbers 1, 2, 3) for Asahi Pentax S3 SLR camera. M42 fitting, as new in original box with user instructions. _____	£10
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## ELECTRONIC FLASH GUNS

<b>Minolta</b>	Auto 200X	As new.	_____	<b>£4</b>
<b>Minolta</b>	TA Program 2800	In case.	_____	<b>£8</b>
<b>Pentax</b>	<b>Details to follow</b>		_____	<b>£?</b>
<b>Soltron</b>	131 Manual.	Locking hot shoe and extension lead with body-mounted simple exposure guide, supplied with cardboard box. Serial nr 3092.	_____	<b>£5</b>

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## FLASHCUBES

A pack of three flashcubes from Thorn Lighting giving twelve flashes overall. The packet advises “Do not use . . . if the normally blue dot is pink”. All twelve dots are blue. With exposure guide for films 25—200 ASA, synchronisation at  $\frac{1}{60}$  second. Just the thing to complement the Instamatic 126 in your display cabinet of old still cameras. \_\_\_\_\_ **£1**

In addition to the above, we have a pack of three Boots flashcubes, some of which have been fired. We cannot see any pink spots anywhere on those not fired, but the blue spots are not always easy to see. These will be included with the above at no extra charge.

**Flashcube extender.** One of the disadvantages of camera-integral flash is “Red Eye”, where the flash, being close to the lens plane, goes into the eye and is reflected back towards the lens, passing through blood vessels in the eye as it goes. Hence the eye looks red, as if the person looking directly at the camera had had rather too much to drink – it doesn’t usually affect those looking away from the camera. The smaller the camera (and thus the nearer to the lens is the flash) the worse the effect, and cameras taking flashcubes tended to be small.

This extender slots into the camera in place of the flashcube, and the flashcube is slotted into the top of the extender, thus moving the flash further away from the lens plane. The camera works as usual, but without the red eye effect. Supplied with a flashcube. \_\_\_\_\_ **£1**

If you’re wondering why you don’t see flash bulbs and flashcubes about these days, the answer is simple – electronic flash (long the preserve of professionals) became affordable. And, as a concomitant, the power of language diminished. As somebody wrote of a much-photographed movie star, “Thousands of flash bulbs gave their lives for her.”

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## STILL PROJECTION

### EPISCOPE

From the House of Headquarters and General, famed purveyors of affordable stuff to the masses, comes this Japanese-made episcope. Not often found these days, an episcope sits atop the image to be projected, the 100 watt bulb illuminates the image (a photograph or diagram for example), which is internally reflected by a mirror towards the focussing lens which throws the enlarged image on a nearby wall – the instructions suggest seven feet away.

Supplied in its original box with distressed H&G despatch label, illustrated instructions, a partially painted, oddly-shaped piece of metal whose function is obscure, a new mains plug and two new-stock 240v 100w tungsten bulbs, this grey finished, H&G-badged episcope might appeal to collectors of tinline apparatus. \_\_\_\_\_ **£7**

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## 35mm SLIDE PROJECTORS

**Erno Cabin** Compact projector for single slides. With f 2.5 75mm *Ernolux* lens and A1/21 240v 100w bulb, SCC fitting. As the mains supply goes straight to the bulb (no transformer in the way) this unit could work on 120 volts supply with the appropriate A1/21. With 2m detachable mains lead and new plug. No on-off switch but it would be simple to fit a torpedo switch in-line with mains lead if so desired. (Often a easy way to extend a mains lead.) Includes a set of ten Walton Colour Slides (set T/5, slightly pink) of *The Queen's Guards* (51 to 60). Number 60 is of the young Queen Elizabeth II taking the salute at a Trooping The Colour ceremony, on her horse *Winston*. Slides and projector are in their respective original boxes. No instructions, but you don't really need any! Fully functional. \_\_\_\_\_ **£10**

**Kodak Kodaslide 40** For single slides. Fitted with Kodak *Ektagon* f3.5 four inch (102mm) lens. Good appearance but with its 240v 150w bulb not the brightest; however this may be an advantage for slide to video transfer. \_\_\_\_\_ **£5**

**Prinzmatic 500** With four inch (102mm) f 2.8 lens, 2 × 36 slide magazines, takes an A1/180 (240v 500w) bulb. Fitted bulb looks almost new. Hard carrying case. \_\_\_\_\_ **£12**

**Reflecta** Fixed mains lead, removable remote-control lead, one straight tray included. \_\_\_\_\_ **£?**

Another slide projector (spare circular magazines available) from a donation is yet to be listed.

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## SLIDE PROJECTOR LENSES

**Stellar Will** f 3.5 150mm lens with a 40mm barrel diameter. Three available. \_\_\_\_\_ **£8**

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## SLIDE PROJECTOR MAGAZINES

**Prinz Concorde** Circular. \_\_\_\_\_ **£2**

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## EXPOSURE METERS

**Bertram Chronos** Rare (see *Google*) and in original box with instructions. Good appearance but doubtful if in working order. \_\_\_\_\_ **£3**

**Gossen Sixtar** In ever-ready case. Looks new. \_\_\_\_\_ **£5**

**Lux Light Meter** Unknown make, in leather case, complete with German instructions. Appears to be in working order. \_\_\_\_\_ **£3**

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## LENS CASES

**Yashica?** Leather, inner dimensions 7" length × 2½" diameter. \_\_\_\_\_ **£5**

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## LENS FILTERS & DIOPTRER CLOSE-UP LENSES

A selection of various types and diameters - please enquire for others not listed below.

Ø <sub>mm</sub>	Make	Type	Comments	
34	Canon	Skylight	Very slightly magenta, eliminates UV and reduces blue/green casts. Male thread at rear, front smooth. No exposure compensation needed. _____	<b>£1</b>

34	Canon	A — D	Amber –coloured filter for using type A (balanced for tungsten light) film in daylight. Similar colour to the Wratten 85 family. Male thread at rear, front smooth. Exposure compensation 2×. _____	£1
34	Canon	ND 4×	Neutral density filter threaded both sides. Particularly useful with small gauge cine to avoid diffraction at small apertures or to facilitate differential focussing through the use of larger apertures. _____	£1
34	Canon	CU 450	Close-up lens that focusses at 450mm from the cu lens when the camera lens is set to infinity. _____	£1
37	Regent	+1	1-dioptre close-up supplementary lens. See note ‡ _____	£1
37	Regent	+2	2-dioptre close-up supplementary lens. See note ‡ _____	£1
37	Regent	+4	4-dioptre close-up supplementary lens. See note ‡ _____	£1
43	Hoya	+2	2-dioptre close-up supplementary lens. See note ‡ _____	£1
46	BDB	+2	2-dioptre close-up supplementary lens. See note ‡ _____	£1
55	Hoya	80A	Bagged, no plastic case. _____	£1
55	Hoya	FX	'Star-Six' clear filter designed to give six evenly-spaced lines radiating from point light sources. _____	£1

‡ Optically, the best close-up results are obtained with a dedicated macro lens, or one that has a macro facility. Alternatively, where a prime lens is removable, reversing it works well, and many still camera manufacturers made reversing rings to hold the front of the lens to the camera, in the days before lenses required electrical contact with the camera body for auto-focus, image stabilisation and the like in order to function.

The simple way to achieve focussing closer than that possible with the normal camera lens (which may well be integral) is to fit a close-up lens in the lens thread usually used for filters or screw-in lens hoods. Being clear, they require no exposure compensation.

The strength of a close-up lens is expressed in dioptres. The higher the number, the closer the focussing. With the camera lens focused at infinity and a close-up lens fitted, the camera is now focussed at a distance of one metre divided by the dioptre number. Thus, camera lens set at infinity, 1-dioptre lens fitted, camera is focussed at one metre. 2-dioptre fitted, now focussed at ½ metre. And so on. (If, unusually, you come across a close-up lens that does not follow this convention, it will usually be *very* old, and unlikely to be coated – ‘bloomed’, to use the old-fashioned term. And the thread pitch may not match the modern standard either. It’s not anything to worry about, though – the chances of encountering such an antiquity are small. But note that Canon had a range of coated close-up lenses that eschewed the dioptre system and were designated 1800, 450, 330 and 240, e.g. “Close-up lens 450”. As their leaflet explained, “1800, 450, 330 and 240 indicate that the distances from the lens to the subject are 1800mm, 450mm, 330mm and 240mm respectively when the shooting lens is set at infinity.”)

It is important to note that when dioptre lenses are fitted, the focussed distance is measured from the *front* of the close-up lens, *not the camera focal plane*, which is indicated on the camera body (if at all...) by a circle with a line through it (  $\phi$  ). The line indicates the focal plane, where the film or sensor lies.

You can combine more than one close-up lens to give a power equal to the two dioptre numbers added together. Thus a 1-dioptre and 2-dioptre screwed together gives you a 3-dioptre equivalent. A set of three such lenses, 1, 2 and 3, gives you the range of 1, 2, 3, 4, 5 and 6 dioptres. 6 dioptres – a whisker short of 167mm – is less than the span of a spread-out human hand.

There are provisos however. Most close-up lenses are single element – that is, there is just one piece of glass (or, possibly, optical plastic). All lenses (even the most highly corrected multi-element designs) exhibit some fall-off in quality away from the centre, and this applies all the more so to simple single-element close-up lenses. However, if you are photographing, for example, a single flower that occupies the centre of the frame, this will not matter as the background will be out of focus anyway. Depth of field is very shallow at these distances (even stopped down), the more so the higher the effective

dioptré used. For high value dioptrés, two-element close-up lenses may be available (giving improved definition), but they are not common, and are still a compromise.

So far, the assumption is that the camera lens is focussed at infinity. Where a camera lens is focussed short of that, the effective focussed distance also reduces, and the above close-up lens to subject formula no longer works. This also applies to fixed-focus lenses, including zoom lenses where the focus is adjusted to maximise depth of field at every focal length. Where a manufacturer includes a close-up lens or two in the range of accessories for a fixed-focus ciné camera, to film titles for example, the camera handbook should give the in-focus distance, which *may*, unusually, be measured from the focal plane. In the case of a fixed-focus zoom lens, the focussed distance may also be different depending where in the zoom range the lenses is set. Given the propensity of instructions to go walkabout, it is a good idea to note such details on the camera itself, within the battery compartment for example, inside the lid.

Finally, use the fewest close-up lenses in combination that you can. A single 3-dioptre lens will give better results than a 1-dioptre and a 2-dioptre screwed together. Where you have no choice but to use two or more together, the accepted wisdom is to use the lowest value nearest the subject, and the highest value nearest the camera lens.

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## ELECTRICAL

AC/DC adaptor. Mains *input* 230v 50Hz AC at 90mA; *output* 9v DC 500mA. \_\_\_\_\_ **£6**

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## BAGS

Medium Film Changing Bag. For daylight loading of cassettes and film magazines, size 17" × 17", hardly used. \_\_\_\_\_ **£10**

General Purpose Carrying. Black, approx. 13" × 10", fairly worn but very serviceable, which also serves as an emergency film loading /changing bag, with light-trapped arm inlets. Is this an original design or an inspired conversion? \_\_\_\_ **£7**

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## OAS

**Aico** Cine video Screen For copying ciné film or slides to video; screen size 4" × 3". Whilst the original instructions are missing, there is included a photocopy of the instructions for setting up the similar Sima Copykit outfit. \_\_\_\_\_ **£8**

**Bandridge** Clapperboard Traditional black clapperboard with painted divisions for recording such information as *Title, Take/Scene, Time, Date, Location, Director*. Hinged clapper with split chevrons and chalkholder on string so you don't lose it. In original box. \_\_\_\_\_ **£2**  
Model VA800

**Brun** Zoom Effects Box Fits in front of camera lens. 43mm thread. Complete with various masks (binocular, keyhole, hearts etc.) \_\_\_\_\_ **£5**

**Movietone** Despatch Case With handle and securing strap, this case held a single copy of 35mm *Movietone News* for safe transit between distributor and cinema, and cinema and cinema in the same locality. Notes the past tense – "held" – no Movietone newsreel is supplied! A little piece of cinema history. \_ **£10**

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## TAPE RECORDERS

**Bush TP50** Announced at the *Radio Show* in late 1961, a four valve mono four-track recorder (their first), using a *BSR TD2* deck. Single speed  $3\frac{3}{4}$  ips, maximum  $5\frac{3}{4}$ " spools. Fixed mains lead with new plug; this fits inside case when closed, as does the Bush-badged *ACOS* type 45 omni-directional microphone. Integral loudspeaker with provision for external speaker, radio & microphone inputs. Monitor output, "Stereo" output for external amplifier to facilitate replay of pre-recorded stereo tapes. Case has handle & feet, lid is fully detachable and the sponge spool retainers are in good condition. Separate rotary volume, radio recording level, bass and treble tone controls. Record and replay okay but rewind and fast forward are tardy. Tape position indicator and "magic eye" recording level meter. All inputs and outputs are Phono (RCA, Cinch) sockets. Valve line-up EF86, EF86, ECL86 and EM84 giving two watts output. Push-button change between tracks 1-4 and 3-2. Weight  $25\frac{1}{2}$  pounds. Specification (when new) frequency response 80—10KHz, wow and flutter 0.2%. Over half a century on, who knows? Sounds okay. \_\_\_\_\_ **£15**

## $\frac{1}{4}$ " RECORDING TAPE

	Price each
5 inch spools of professional once-used and bulk-erased tape, several available. _____	<b>£1-50</b>
7 inch spools of professional once-used and bulk-erased tape, several available. _____	<b>£2-50</b>
7 inch spools, approximately two-thirds full, of $\frac{1}{4}$ " <i>PERFORATED</i> tape; suitable for tape/projector synchronisation at $3\frac{3}{4}$ ips/18fps. Two available. _____	<b>£5</b>
7 inch spool of $\frac{1}{4}$ " <i>PERFORATED</i> tape; suitable for tape/projector synchronisation at $7\frac{1}{2}$ ips/18 fps. _____	<b>£8</b>

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## MAGNETIC FULL-COAT

16mm Agfa-Gevaert Magnetfilm MF5 on a triacetate base (so may be joined using a cement splicer or a tape joiner). 350 feet (*no joins*) on T-core, single-perf A-wind, oxide in. Optically dense enough to be used in place of black leader before and after the projected part of the print, but is not thick enough to rely upon for auto-threading a projector. \_\_\_\_\_ **£3-50**

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## AUDIO EQUIPMENT

**Desk Microp** live crackle paint with a slotted chrome bezel over the microphone area, and wire mesh underneath that. Fitted with a multi-contact on-off switch (inscribed '10F/9768') and a red indicator light next to the switch, although the light fitting contacts have been unsoldered. Long fixed lead (17 feet+) of two cores plus shield, terminating in a chunky  $\frac{1}{4}$ " standard jack plug. Probably of more interest as a film or stage play prop than as a user, and not tested for this reason. (Plus, the electrolytic capacitor probably needs replacing.) The base plate is covered in brown cloth except for a central circular section that reveals the base plate legend 'T.6701 TYPE 9'. \_\_\_\_\_ **£6**

**Stand.** Probably used for lighting but would also serve where it was desired to place a microphone above standing head height. The base is comprised of three 3" (76mm) wide strips welded together to form an H pattern 12" × 15" (305mm × 380mm). On this is welded the main tube column of 1" (25mm) diameter into which fits a slightly thinner middle tube column. Into this fits a third column that at its top has an adjustable (by wing nut) flexible plastic clamp with an inside diameter of  $\frac{1}{2}$ " (12.7mm). When the desired height is decided, the inner and middle columns are secured by  $\frac{1}{4}$ " Whitworth flanged screw knobs not unlike the sort that secure an Ever-Ready case or lighting bar to a camera. The absolute minimum height unit of the unit is  $57\frac{1}{8}$ " (1450mm) when fully collapsed, and it rises to 120" (Ten feet or 3050mm) high when the two inner columns are extended to a safe limit. (By "a safe limit" we mean that sufficient length of the inner tube remains within the outer tube, in both instances,

for the extensions not to wobble.) No lighting fitments or microphone holder attachments are included. Be aware that this unit is heavy, and unsuitable for posting. \_\_\_\_\_ **£10**

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**Realistic** Stereo Mixing console. Model 32-1200B. Size 11" × 8" × 3".

*Inputs* 3 × microphones on ¼" jacks; 4 × phono, tape in, aux in.

*Outputs* Tape out, main out.

Excellent condition and appearance, good working order. \_\_\_\_\_ **£10**

**Halma** Mono mixing unit with linear faders for master output and each input.

*3.5mm Input* Microphone.

*RCA/Phono Inputs* VCR, Aux.

*RCA Output* Main audio out. \_\_\_\_\_ **£10**

*'Phono', 'RCA' and 'Cinch' are different names for the same type of co-axial connector.*

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## BOOKS

**King Vidor : On Film Making.**

W.H. Allen London First British Edition 1973 Hardback ISBN 0 491 01120 2

With a foreword by Arthur Knight. Includes KV's reason for not seeking a director's credit for the *Somewhere Over The Rainbow* sequence and other scenes he directed in the film *The Wizard Of Oz*, and MGM's reason for their policy of no deep blacks and no pure whites in their black and white films. Quotes include "The director must be careful not to over-rehearse. Too many rehearsals can deplete the spontaneity of the performances. I try to anticipate when a peak performance will next occur and make certain the camera and sound are rolling." : "There is no exact rule for lighting a scene ... it is a matter of interpretation." And so on – this book is full of practical examples of the art and craft of making movies. Oh, and yes – his real name really is 'King' ! Illustrated. Former public library book, repaired, dust jacket sleeved. \_\_\_\_\_ **£4**

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Currently we are sorting through five donations and it will take a while for all these items to be identified, checked and added to this list. If you are looking for a specific item or film title it may benefit you to advise us of same, and we will inform you, without obligation to buy, should it become available. It does sometimes happen that donated items are sold without appearing on this list because someone has done just that.

We are prioritising examination of the films from the aforementioned donations. If you would like regular lists as they are published, please state gauge preference (Standard 8, Super 8, 9.5mm, 16mm – as many as are applicable) and send *several* stamped self-addressed envelopes to

Aivar Kaulins, 19 The Ridgeway, Stanmore, Middlesex, HA7 4BE

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## Collection / Delivery

All sales items may be inspected and/or collected from Stanmore, Middlesex, but only by prior arrangement ( ☎ 020 8954 2607 ).

Such items as are marked "unsuitable for posting" by reason of shape, size or fragility, can be delivered by car to a distance of ten miles from Stanmore for a fee of £10, provided full purchase price plus delivery fee has been previously received. Further distance by negotiation. Also, all items on our sales list, especially those marked 'unsuitable for postal delivery', can be delivered free of charge to film collectors' events such as the *Chorleywood Film Fair* (Saturday 30<sup>th</sup> September 2017, 1<sup>st</sup> Chorleywood Scout Group Hall, Orchard Drive, Chorleywood,

Hertfordshire WD3 5QL); the **Group 9-5 Annual Get-Together** (Sunday 15<sup>th</sup> October 2017 at Harpenden Public Hall AL5 1TE), *provided that full payment has been received before the event.* With the same proviso, lighter items (capable of being carried by one person on public transport) may also be delivered to the regular Saturday evening meetings of the St Gabriel's Group 9-5, at St Gabriel's Church Hall, Glasgow Terrace off Lupus Street Pimlico London SW1V 3AA and the **Pimlico Film Fair** (Saturday 1<sup>st</sup> April 2017) which is also at St Gabriel's Church Hall Pimlico. If there is another British Film Collectors' Convention (BBFC) at Ealing, we will be there also.

Our society, Harrow Filmmakers (founded 1951 as the Pinner Film Society, later the Pinner Ciné Society, latterly Harrow Ciné and Video Society,) welcomes donations of equipment (cine, video, stills, working or not), films, books, magazines and associated artefacts. Please telephone Aivar Kaulins on 020 8954 2607. By the terms of our charitable status the society are unable to purchase goods for resale, nor are we able to sell anything on a commission basis.

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## Around and about .....

Russell Glendinning, the driver in the 1975 New Zealand film *A Train For Christmas* (released as a package movie), died in February 2017..... after one of the briefest retirements known, Ian O'Reilly is back in the saddle with a new email address (the old freeserve one no longer works). Contact him on [ianoreillyfilms@gmail.com](mailto:ianoreillyfilms@gmail.com) ..... latest DVD and Blu Ray from the Sprocket Hole at Ealing is entitled ***The Last Picture Show***. Details from [www.bfcc.biz](http://www.bfcc.biz) ..... It's not quite the same since Tony and Beryl retired – the Widescreen Centre website now advertises “Rolex 18-5 drive belts” – one to watch out for at £14.99 ..... Pencil in the date — a new film fair with film shows, on Sunday 22<sup>nd</sup> October at Harvey Road Primary School, Harvey Road, Croxley Green WD3 3BN, quite near Rickmansworth and Watford. Remember those questionnaires that appeared everywhere at film fairs and in magazines? - this is the result. People do listen. Organiser is David Tatham, a familiar face at southern film fairs for many years. To book a table contact him at [david.tatham@ionz.com](mailto:david.tatham@ionz.com) or on 07 968 968 440.....

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## THE END ARTICLE, FROM DAYS GONE BY.

### on screen : 8mm Movies Reviewed by Denis Gifford

Published in the weekly *Amateur Cine World*, 12<sup>th</sup> May 1966

He was one of the top stars of the twenties—and yet his picture is missing from every pictorial survey of the silent screen, his autobiography from every Who's Who.

He is Felix the Cat, the cat whose master is dead these thirty-three years [1933] and yet who, in the words of his own song, keeps on walking still.

"I am the cat who walks by himself" wrote Rudyard Kipling, "and all places are alike to me." This was the code Pat Sullivan gave his creation to live by, and, thanks to 8mm package movies, he looks like living by it for many years to come.

Pat Sullivan, born in 1888, emigrated from Australia to America as a young man. One of his first jobs as a cartoonist was to take over a weekly comic page called *Wags—the Dog that Adopted a Man*. The originator, William F. Marriner, had been running the strip since 1900 when, in 1914, he died tragically when his summer house burned down. Marriner was famous in his day for his bold black-and-white style, spotting solids at focal points of his panels, with the free use of blank white areas of space around them.

One only has to look at any single frame of a Felix film to see Billy Marriner's influence on Pat Sullivan—the black blot of the cat always fixes the eye, leaving the unimportant background to a few well-placed outlines.

But if Felix's style stems from Marriner and his character from Kipling, the rest is pure Sullivan : the famous pacing to-and-fro as he ponders his ideas—and the ideas themselves, hailed by giant exclamation marks, and put into practice with a wild disregard for the conventions of reality.

Sullivan, perhaps inspired by the early French cartoons of Emile Cohl, was a pioneer in the use of animation for the freedom it gives. All the conventions of strip cartooning became as real as the characters. Exclamation marks can be grabbed in the hand and bears can be thumped with them (*Felix the Mountaineer*). Question marks can be attached to one's tail and dipped in an out-of-reach bottle of milk (*Felix Wants his Supper*). Even a character's anatomy is no longer confined to reality. Felix's tail, blown off by a Russian's bomb, becomes a caterpillar and crawls back to its owner's bottom! (*Felix Takes a Trip*).

I can't locate the date of the first Felix cartoon, although Georges Sadoul in his new *Dictionnaire des Films* sets it in 1914. Unfortunately, Sullivan did not copyright his titles until 1925. The Library of Congress catalogue lists no fewer than 78 Felix cartoons between 1925 and 1928, but the titles are of little use in dating the Felix cartoons available to 8mm collectors, as they have been changed.

This seems much too early, as Sullivan could hardly run a weekly cartoon page and produce animated films at the same time. Besides, we know that he made a series of Hardrock Dome cartoons for John R. Bray's studios before 1920.

Even if his birthday is a mystery, Felix's stardom is not. He was one of the first cartoon animals, and so was taken to the hearts of the world's moviegoers. Previously the most popular cartoon figures had been Bud Fisher's *Mutt and Jeff*, but their antics had been basically human. Here was somebody non-human, yet with human qualities, who could combine recognisable emotions with wild, fantastic exploits nothing human could ever experience. Nobody could be quite sure what was coming next—a black-petalled flower could become a bear's ears (*Felix the Mountaineer*)—the cat's tail could be plucked off to become Charlie Chaplin's cane (*Felix Meets the Stars*). The only thing one could be sure of in a Felix cartoon—it would be very, very funny!

So Felix's first life, as a film character, led to his second—he became a star in his creator's first medium, the comic strip. This was so successful that it eventually reached 190,000,000 readers through 64,000,000 daily and Sunday newspapers!

His third life was as a popular song. I have a very old pre-electric<sup>1</sup> record of The Two Gilberts singing *Felix Keeps on Walking*—just one of many versions made in the twenties. [1920s.]

His fourth life came with the sound revolution. Sadoul claims that Felix was the first film cartoon character to appear in sound (1927), but I cannot confirm this. I have, however, seen an advertisement for *Felix the Cat and the Goose that Laid the Golden Egg*, a sound and Technicolor cartoon in the Rainbow Parade series made by the Van Beuren Corporation for RKO release in 1936.

Unfortunately, Pat Sullivan didn't live to see his creation in sound and Technicolor, as he died in 1933.

Felix went on walking, however, and walked into a fifth life—a monthly comic book named after him and published by Dell in America. There was also a short-lived British version which followed the style of Disney's *Mickey Mouse Weekly*.

Television gave Felix his sixth lease of life. A company re-edited the original cartoons to fit a 15-minute time slot and added a sound track by Langlois Filmusic. These were shown in America in 1955, and later by Associated-Rediffusion in London.

Felix's last three lives are all sub-standard<sup>2</sup>: in 1928 he went on to 9·5 Pathéscope films; in the thirties, on 16mm, and now he's on 8mm. And he'll probably be the only cat to run to a tenth life—if they put him on Super-8!<sup>3</sup>

Vistapaks of 109 Old Street<sup>4</sup>, London EC1, have a set of five Felix cartoons, which, to judge by slight variations in characterisation span several years. As usual, changes in titles make it impossible to date them. The titles are *Felix the Mountaineer*, *Felix Meets the Stars*, *Felix Takes a Trip*, *Felix the Hunter*, and *Felix Wants his Supper*, and they are all pretty good. They are cut down to 50 feet, and cost 12s.6d. apiece.<sup>5</sup> Incidentally, if any one in your family is old enough to recognise the caricatures<sup>6</sup> of the actors in [*Felix*] *Meets the Stars*, other than Chaplin of course, I'd be glad to know.<sup>7</sup>

Notes :

1 < 1925.

2 The expression "sub-standard" did not in earlier years have the pejorative meaning (inferior, faulty, second-rate) that it has today. Originally it meant *below* the standard, *smaller* than the standard, and the standard in question was 35mm, the width of film used for shooting and projecting cinema movies. *Sub-standard* therefore meant a film of width narrower than 35mm. One film processing laboratory, established in 1935, incorporated the phrase in their company title, *Sub Standard Film Finishers*, but changed their name in 1955 to *Filmatic Laboratories*. It is curious that Denis Gifford was still using the expression eleven years later, although there are still people who use the term "wireless" where younger folk speak of the "radio". Like much else, it depends what you were brought up with.

3 Super 8 was introduced less than a year before publication of this article, and it was not then obvious how much of a success it would be. It would have been understandable if companies had waited to see how the market reacted, despite the availability of cameras, projectors and ancillary film making equipment for the UK launch of Super 8 in October 1965.

4 Another firm now occupies the premises.

5 It's misleading to translate pre-decimal money (pounds, shillings and pence) into decimal money (pounds and (new) pence) as though inflation had never occurred. Based on the price then of petrol and monthly magazines – to use just two everyday examples – a 2017 equivalent of 12/6 might be £14·28p, £25 or £20, depending on the grade of petrol or size and quality of the magazine. 62½ pence it is not. (The weekly ACW then cost 1s.6d. — do your own calculations!)

6 The Felix cartoons were not alone in incorporating well-known screen stars in cartoons, and all of these caricatures would have been recognisable to the audiences of the day, especially given that cinema attendance was a habit (two, maybe three times a week) and an audience would often pay their money without knowing which film was showing. Later, in the sound era, the voices as well as the faces of the stars, would be caricatured, and occasional exaggeration hinders latter-day recognition. Fame is not always eternal and only those whose fame endured would be then be identifiable.

7 Denis Gifford, born 26<sup>th</sup> December 1927, died 18<sup>th</sup> May 2000, age 72.