

# the 9.5 review

march 1969



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# the 9.5 review

Editor Gordon Clarke Art Editor: Terence H Bave  
Published by Group 9.5

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Volume 7, No. 3

March, 1969

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## **NINE FIVE AT PHOTOKINA**

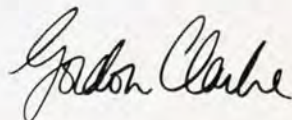
Photokina—the world's largest trade exhibition of photographic and cine equipment—is held every two years in Cologne. It is not exactly noted for an abundance of 9.5mm equipment. Andre Ligonie, whose company now concentrates exclusively on manufacturing 9.5 equipment, was determined that his products should be on show at the 1968 Photokina and he hired a stand next to that of Movie Sonics who are now making the Webbo M and BTL cameras for Pathe.

Ligonie S A are producing the Europ projector in three versions. The 951 S is the familiar silent model incorporating a few Ligonie refinements, the IM 250 is a super model of the 951S with quartz iodine lighting and provision for a simple conversion to magnetic stripe sound, and the IM 250 S is the complete stripe version, using a Heurtier amplifier.

A Kodachrome II demonstration film with a German commentary had been prepared for the occasion and the IM 250 S was run continuously throughout Photokina. It attracted enormous attention from visitors many of whom had never seen 9.5 perform before. Monsieur Ligonie also had the Autoreflex, Rio-phot and Prince cameras in his show case.

Our next issue will include an interview with Andre Ligonie in which he describes his experiences at Photokina and discusses his present range of products for the ninefiver and his plans for the future. We hope to publish a full report on the Europ IM 250 S in a future issue. This projector has an added importance since it supersedes the PM 9.5 which is being discontinued by E P C. However, the IM 250 S is likely to be of academic interest only to most people in this country, though our purchase tax and duty situation is something for which we can hardly blame M Ligonie. It should be possible though to buy the IM 250 silent machine and use a British head and amplifier.

But what I would most like to see is a 9.5 projector in silent, optical and magnetic versions that was wholly made in Britain. I simply don't believe that this is a hopeless impossibility. And without wishing to enter the realms of political controversy, I don't support the prevailing national habit of sitting back while someone abroad makes everything we need and then importing it.



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Cover picture: A FULL HOUSE at Group 9.5's annual get-together, 1968.



# THE WHITES OF THEIR EYES

by Alan Caistor

Every year thousands of people have a whale of a time making amateur films. Some of these films are made on 16mm film, some on 9.5mm, some on Super 8mm and some on Standard 8mm. As often happens with people sharing a common interest many of these amateur cine enthusiasts band together to form local clubs. In most local cine societies users of all amateur film gauges are represented—all that is, except 9.5.

The reasons generally given by some ninefivers for regarding themselves as things apart are as irrelevant as they are ill-founded. I would guess that the very few who have found that, as ninefivers, they have been given the cold shoulder at their local clubs have probably *received no more than they deserve*. A prospective member who shows more interest in gauge arguments than in film making can hardly expect to be welcomed with open arms.

For the past four years I have been a member of my local cine society and it has occurred to me that a brief resumé of my experiences as a club member might encourage fellow ninefivers to join the ranks of *their* local clubs and in so doing help further our 9.5 cause.

One sunny Spring afternoon in 1965, I stood at a corner watch-

ing an amateur film unit on location. There was a good deal of merriment going on because one of the cast was finding it hard to keep a straight face while parading about with a sandwich board proclaiming "The End Is Nigh." A light hearted chat with a member of the unit betrayed my interest in cine and resulted in an invitation to attend a club meeting as a prospective member.

My first visit to the club took place one wet and windy evening and I remember wondering if I was going to feel like a fish out of water when I got there. As I opened the door, a warm fug gushed around me and I stood blinking in the light. Above the hubbub of conversation someone said "Hallo, nice to see you. I'm Bob." It was the fellow I'd spoken to previously. He hung up my coat for me and began introducing me to some of the other members. As Bob did the honours I wondered whether the faces smiling at me would smile in the same way once my guilty secret was out. I didn't find out for several weeks to come.

The next few club meetings were both entertaining and instructive. My conversations with many of the members ranged over most aspects of our hobby but I soon realised that though I had been filming for longer than many my knowledge of the *tech-*

*niques* of film making was virtually non-existent. Nobody asked what *gauge* of film I use. So I didn't tell them. It didn't seem important anyhow.

Then I was given a membership application form which, among other things, asked me to state the film gauge I use. With pride (and I now confess with just a little apprehension) I wrote "9.5"

At a later meeting the chairman formally announced my entry to the membership. He concluded his short speech of welcome by saying "Oh, by the way, you'll be interested to know that Alan is one of those elusive ninefivers." Somebody looked round at me and beamed but apart from that the announcement had no detectable effect.

The reaction came during the tea break. As usual, members milled round the tea table munching biscuits and gossiping but this evening the odd snatches of overheard conversation included a fresh element " had the lens cap on like a fool 'bout f2.5 I 'spose how do you mean down the middle did you consider the change in colour temperature didn't know they still made it try under exposing by half a stop switched to 16 when Pathescopé folded the key's in controlled mood-transition still don't see how they can be down the *muddle* found my backwind jammed Tony will know the answer where is he never heard of it before jumpy old scratchy pictures half a reel still left in the camera abandoned the

shooting script altogether sprocket holes show on the screen "

Surrounded by curious questioners, I gave only two reasons for my use of 9.5 —

- (1) I had a shelf full of 9.5 equipment and there seemed no point in swapping gauges while the 9.5 supply continued
- (2) Though more expensive than 8mm to my mind 9.5 nevertheless gives good value for money.

The members generally seemed pleased to have a ninefiver among them and several openly said it was a pity that ninefivers apparently kept to themselves so much. All in all, an interesting evening.

As club evenings came and went, I saw more and more members' films and soon realised that in terms of film *content*, my own efforts were still in the dark ages. The first film I screened at the club was 375 feet of Ferrania-colour taken on holiday in Austria in 1965. To me, the film suddenly looked awful: no central theme, no mood, establishment, no human warmth — in short, a film full of lost opportunities that revealed me as a humble novice with a lot to learn.

Sometime later Bob came up to me and said "Alan, 9.5 is good, jolly good and I'd like to see it on the map again. Why don't you have a go at a film of more general appeal so that 9.5 is given the chance of a wider local air-



ing?" I thought about it a lot doubting my own capabilities. Could 95 itself be used to camouflage my own lack of ability I wondered? Then it struck me. It's very awkward to film reverse motion on 8mm whereas on 16 and 95 it's easy. That thought set the pattern for my epic and I took the plunge.

In two months' time I had the shooting script done and between January and July, 1966, about 450 feet of B & W stock buzzed through my Prince camera. The film was then edited down to 300 feet and titled *One in a Million*. I entered it for a club competition against 31 other entries. It won. I think I nearly died.

In the middle of all this, Fred Gibbs joined the club and now there were two of us. Suddenly the banner seemed only half as heavy.

Well, that's it really. In the few years that have since gone by I have come to realise how much my enjoyment of the hobby has flowed directly from the friendly intermixing of ideas and experience between enthusiasts sharing a common interest. The fact that we use different kinds of film is neither here nor there. For my part, I think I now know the strength and weaknesses of 8mm and my 8mm friends have now seen that some of the doubts they may have had about 95 were ill-founded. Certainly I had to survive a little leg-pulling in the early days but in deliberately resisting the temptation to be drawn into arguments about gauges and, above all, by *letting 95 speak for itself* I think I can claim that

among my cinefriends, 95 has now earned a very healthy respect. In achieving this, my membership of Group 95 has proved a valuable ally. I have taken part in making six club films (one on 16, the rest on 8) and, since joining, have made a further six films on 95. —

*To the North* (Colour, 300 feet)

*Kara* (Colour, 250 feet)

*In the Wake of the Torrey Canyon* (Colour, 300 feet)

*Nor All Thy Tears* (Colour, 125 feet)

*Many Miles Away* (Colour, 300 feet)

*The Jet Black Night* (B & W, 100 feet)

Each of these films has a taped sound track. A further film is at present in the planning stage.

Without doubt, my interest in filming as a pastime and in particular my devotion to 95 have been intensified by belonging to my local club and I am sure that the pleasure I derive is infinitely greater than it would have been had I remained a "lone worker". An old military maxim says "don't shoot till you see the whites of their eyes". Before sniping at users of the other gauges, the ninefiver will do well to get in among them where, with the right spirit, he will find himself shooting not *at* them but *with* them — and his weapon will be nothing more lethal than a 95 camera.



## ON TEST

We have recently had the opportunity of trying out a useful pistol grip and trigger release mechanism designed for the Prince by Mr J S Belcher. The grip was a standard item as fitted to a number of cine cameras but the release was something quite new.

It enables you to operate the existing camera release button by gently squeezing the trigger with your finger as you clench the pistol grip. The other hand can be used to lend extra support to the camera body. The trigger eliminates any "roll" which can easily happen at the beginning and end of hand held shots when the push button is used in the conventional way. Altogether we found that the ease of handling was considerably increased with this accessory in place.

For anyone who has metal working facilities, Mr Belcher (seen below with the modified camera) is making working drawings available for 5/- plus a stamped addressed envelope, but for most of us who lack the equipment or ability he is willing

## Trigger Release for the Prince

to supply the device ready-made to fit any Prince or Pathescope H.

Three types of release are available. Firstly, there is one for movie use only at £2 5s 0d. Secondly, there is a release for cine and single frames at £2 10s 0d. Lastly, a version is available for cine and single frames with a safety catch. Frankly we can't see much point in a trigger release with single frames as animation work would not (we hope!) be hand-held, but the safety catch is a very practical refinement and makes the more expensive version desirable. All the releases are made in stainless steel.

Anyone who prefers to have the release fitted for him can send his camera post paid to Mr Belcher who will fit the device for the above prices plus return postage. The address is:—

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Mr Belcher using his Prince camera fitted with pistol grip and trigger release. The eye-piece was made from an eye-bath and a miniature exposure meter is fitted on top.

# NINE FIVE SCENE

by **GORDON CLARKE**

## What do they use ?

Have you ever wondered which cameras are in popular use among French ninefivers? A survey published in the magazine of Cinc-Club 9.5 of Paris reveals that the Pathe Webo M or BTL camera is used by almost half of those who returned the club's questionnaire (It should be mentioned, I think that out of the club's 800-odd members, only 125 returned the forms. I am ashamed to admit it, but whenever Group 9.5 has tried to organise anything of this nature, the percentage of members who have responded has been much the same.)

However, of the 125 who took the trouble to reply, 39 used a Webo M and twelve a BTL—making 51 Lido owners were hard on their heels with 35 cameras in use, then came the Rio-phot which was used by 24 enthusiasts. Seventeen filmmakers used the National II, sixteen the Ercsam, fifteen the Webo A (an earlier model of the Rio, taking Webo 50 ft. magazines) and another fifteen users had Cinegel HL or SHL cameras. Ten lucky people owned Beaulieu R

or RC cameras, while nine filmed with a Ligonie Autoreflex. Three people were still using "moto-cameras" of one sort or another, one had a Pathe Royal, one a Prince and one a Starlet.

Before someone does a spot of mental arithmetic and makes the total more than 125, let me add that 55% of members possessed just one camera, 35% had two, and 10% owned three or more.

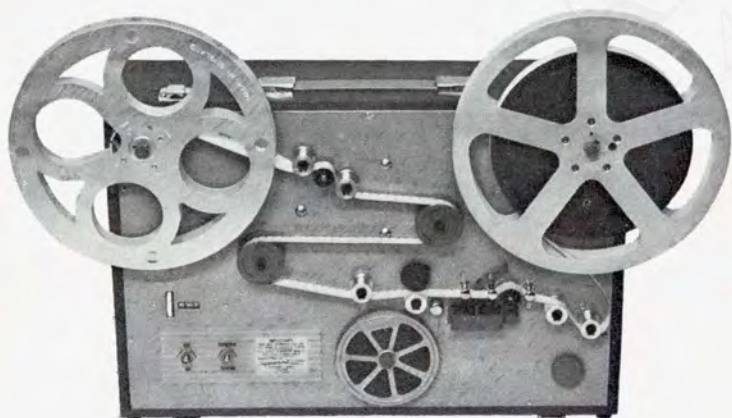
Of course, you have to read in between the lines the fact that "expensive" cameras sold in this country now have enormous sums included in the retail price to cover import duty and purchase tax. All 9.5mm cameras sell far more cheaply in France (where all but the Prince are made) with the result that a French ninefiver can usually afford a better camera than a British enthusiast in the same income bracket. Thank goodness, even my £6 Price gives excellent results!



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# 9,5 Show and Get-together

16th November, 1968

## Key to Photographs

A—An informal chat during the interval. (Left to right in foreground) Michael Beeston, George Whitfield, Gus Phipps, Frank Hillier and Anne Whitfield.

B—George Whitfield (centre) draws the winning tickets in the raffle. Some of the prizes and the awards in the annual competition can be seen on the platform.

C—(Left to right) Ted Walker, Alan Caistor, Alan Cleave, George Whitfield, Ivan Watson, Angus Tilston.

D—Alan Caistor (right) receives first prize for *Nor All Thy Tears* from Alan Cleave, assistant editor of *Movie Maker*. Looking on is Group 9.5 Chairman, Hugh Hale.

E—A frame enlargement from *Nor All Thy Tears*.

F—A frame enlargement from *A Tale of Two Bottles*.

G—Enthusiasts window shopping at the display of equipment mounted during the afternoon.

H—Larry Pearce (foreground) and Laurie White stand by in the projection box.

*Photographs by Charles Hilton and Fred Gibbs. Frame enlargements by Gerald McKee and Bernard Beeston.*

If it has become a cliché to say that each year's show has been "the best yet," it is nevertheless always true and demonstrates that standards are constantly rising. Certainly the 1968 show held on November 16th was the best attended since 1964 and even the afternoon session attracted more enthusiasts than ever before.

From 2.30 p.m. when displays opened in the meeting room there was an impressive array of equipment, proving once again that the modern ninefiver is not so poorly provided for as many

people think. There were the Pathe Europ, Cinegel G and GR, Pathe PM and Heurtier projectors, the Prince, Lido, Rio-phot and Webó M cameras. There was editing equipment such as the Kinay and Muray Luxe viewers and the Collmatic and Marguet splicers. Numerous accessories were shown too, including the Supersound stripers and film cleaning machines, a gadget to soup up optical sound projectors and the usual array of spools, cans and film.

*continued on page 17*





**A**

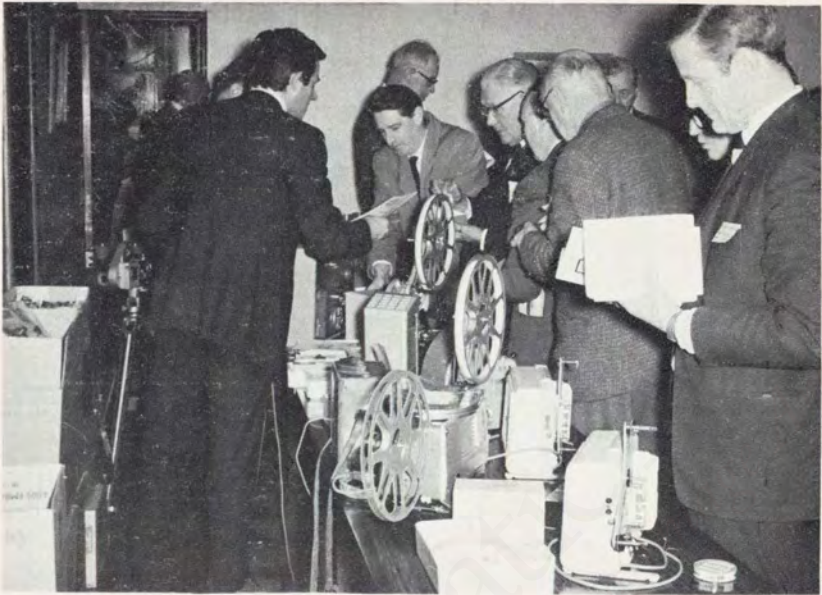
**B**











**G**

**H**





We tried to keep a selection of alternative attractions going in the cinema throughout the afternoon. We began with demonstrations of 9.5mm equipment, notably the new Europ projector and there was also a demonstration of widescreen, though this was rather poor in quality and not too well received.

The next hour was filled with a selection of films from previous get-together shows, including *Kaleidoscope '67*, *One in a Million* and *Newsreel '66*—marred only when the Heurtier Monoson decided it really couldn't cope with lamps of higher wattage than its makers recommend and blew the base out of a 1,000-watt bulb. That's show biz!

Hugh Hale roved around during the afternoon recording on-the-spot interviews with visitors for distribution to tape circle members. Pat Flynn and Jack Emmerson did yeoman service on the refreshment stall slaking the thirst of enthusiastic spectators.

The presentation of the evening show was greatly improved this year and high on the list of refinements was a better screen. This, in conjunction with a 1,000 watt lamp in the Pathe PM projector and a 750 watt lamp in the Heurtier Monoson, treated us to a bigger and brighter picture than we have seen before. Presentation was first rate throughout, apart from a couple of slips in the second half which were both caused by failures in electronic equipment which our pro-

jectionists were powerless to avoid. A good hallmark of a smoothly running show is that the projectionists and their equipment are completely unobtrusive, so it's easy to forget the operators locked away in their box. Larry Pearce, Reg Uphill and tape man Laurie White deserve much praise for the efficient handling of the show.

After the interval raffle tickets were drawn and the prizes handed out to the lucky winners. The first prize consisted of a cine/still screen valued at £6 15s. Second prize was a Marguet tri-gauge splicer, the third prize comprised two 400 ft and two 200 ft plastic Posso spool and can sets, a bottle of Permafilm, and a set of Arrow title letters. The fourth prize winner was presented with a 200 ft five-spool container, sets of spool converters, a gross of film clips and a few mixed stock titles. There were small but useful "boobies" for the holders of the next four tickets out of the hat.

We were pleased to have the assistant editor of *Movie Maker*, Alan Cleave, to present the prizes in our second Open Award competition. Alan Caistor received the first prize for *Nor All Thy Tears* and the third prize for *In the Wake of the Torrey Canyon*. Angus Tilston took the second prize on behalf of Swan Cine Club who made *A Tale of Two Bottles* (The Fiction Trophy was still at the engraver's but it has since been presented to him privately).

Our audience was as varied as

it was enthusiastic and ages ranged from six to seventy! Nine-fivers had come from as far afield as Devon and Cheshire and Willy Solomons had travelled all the way from Holland for the occa-

sion. I am sure everyone felt that their journeys had been worthwhile just as those who organised the event and helped with catering knew their efforts had been rewarded.

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## *The films in review . . .*

Our programme was enlivened this time by four films from overseas, as well as a particularly good selection from ninefivers in this country.

*Altitude 1200* by William Thomas and son of Le Vesinet, France, was a simple holiday film shot in a village of the Austrian Tyrol. It was perhaps rather static — especially in the earlier sequences — but a certain amount of atmosphere came over, aided by an apt musical sound track.

### **Modern themes**

*Who am I?* by Ed Tietjens of Drachten, Holland, stood out as the only black and-white film in the whole programme. Monochrome was the ideal medium for this unusual mood study in which a girl is portrayed seeking her identity and purpose in life. The film was distinguished by fine photography and some startlingly effective optical montages which

set many technical minds boggling. We were most gratified that the producer had provided a sound track with English narrative.

*Beat and Sweet* by Dieter A Stockle of Urdorf, Switzerland, was a beautifully photographed film in Kodachrome II with a thoroughly modern theme. A young girl wanders gaily round the city allowing us to take in some of the sights in her company before she finally disappears, waving from the stern of a receding tram. One sequence features a beat group who, presumably, supply the "pop" music which accompanies the film as a whole.

Both *Who am I?* and *Beat and Sweet* tackle unusual themes which we have not seen attempted in ninefive films made in this country yet both were basically quite simple in conception and are the sort of subject



that a lone worker might easily tackle

### **Controversial ending**

From Australia came a dramatic study of the problems of old age in *The Day After Tomorrow* by Evan Williams and Craig McGregor. An old lady writes what we assume to be a suicide note and heads for the cliffs. On the way she pauses for a while in a park and observes children playing and young people enjoying their leisure time as she sits unnoticed. The children tease her and youth seems remote. Loneliness and desolation seem the best that life can offer.

The interpretation of the film's rather obscure ending is to some extent a matter for personal reflection. It is never made clear whether or not the woman has thrown herself from the cliff—probably this doubt is intended—and when we see the central character again in the final shot of the film, after a sequence at a Darby-and-Joan type of gathering, we wonder whether she had relented temporarily though suicide is a constant thought—a possibility for “the day after tomorrow”—or whether the payoff shot is there as a reminder that she is now absent from the group that evening.

*How We Saw Rome* by Gordon and Jennifer Clarke, a runner-up in the 1968 Open Film Award, was basically a holiday film with pretensions towards the travelogue. It showed just how good Ferrania colour film can be and possibly how random shots *ad-libbed* on holiday with just a little thought can be assembled into a coherent film.

### **Films on filming**

*How to Film*, a Kodachrome II film by George and Anne Whitfield, illustrated some of the common flaws in amateur film technique and showed how easily they could be avoided. It also covered camera angles, film construction, editing and specialised processes such as single-frame animation and split-screen work.

*Cine Spotlight*, specially produced for the occasion by Larry Pearce and Gordon Clarke, featured interviews with Ivan Watson, John Watson, Desmond Roe and the Standard Eight Association's Ben Ansell on a variety of topics of interest to cine enthusiasts.

### **Horror and fantasy**

Because a few people always have to leave before the end of each show, we succumbed to many requests and repeated

*Misadventure* by Keighley Cine Circle which closed the 1966 get-together programme. In this polished club production, wife and lover conspire to kill the husband by removing carpet clips so that he tumbles headlong downstairs. The corpse rises from the casket, however, bent on revenge, and drags the lover from his car as he leaves the house after a nocturnal visit. Finally, as the wife stands by the open grave in forced mourning she sees her lover approaching only to discover that it is really the dead husband in the other man's clothing. As she screams in terror he buries her in the grave she had intended for him.

However improbable the plot (and it verges on the comic at times as do many professional productions of the Hammer genre) Keighley have created an atmosphere of mystery quite successfully and tension is built up well to the horrific climax.

*Line Fantasy*, in Ferrania colour, stood as another testimony to the patience and originality of Bob Bayley. This time he has set animated Moire patterns — ever-changing coloured line patterns — to classical orchestral music. This film was another runner-up in the 1968 competition.

*The Run-around* by Len Hooper was a light-hearted fantasy about a young man on holiday. A girl on the promenade takes his eye but he is given the

“run-around” in a variety of ingenious ways. A good deal of camera conjuring is used to produce some impossible situations and the film maintains a very lively pace.

*Runnymede* by Gordon Clarke, which came fourth in the competition line-up, was a short documentary about the Surrey beauty spot, filmed in Kodachrome.

### Competition winners

Naturally, we screened the three winning films in the Open Film Award.

*Nor All Thy Tears* (first prize). Alan Caistor's delightfully simple mood piece portraying a child's reaction when a trout meets its fate on an angler's hook, creates an atmosphere in a way which is rare in amateur films. Based on a poem by Daniel Schubart sung to Franz Schubert's music, the film runs for just four minutes and has only two characters (apart from the fish), the girl played by the film-maker's daughter and the angler who is his father. Not only does *Nor All Thy Tears* prove that a successful drama does not depend on an enormous cast, it also shows (if anyone still needs convincing) that it's still talent and not sophisticated or expensive equipment that make films. It was shot on a Prince camera and, incidentally, the opening and closing fades were produced chemically with the home-made gadget Mr Caistor described in our January issue.





A frame enlargement from *A Tale of Two Bottles*.

I am sure Alan Caistor would agree that *In the Wake of the Torrey Canyon* (third prize) was made purely as a personal record without any thought of possible entry in competitions. Shot on a Prince camera again using Ferrania colour film *Torrey Canyon* was made during a family holiday in Cornwall. The very high standards of photography and the smooth flow of the film show just what can be achieved with a "holiday" film.

Swan Cine Club's *A Tale of Two Bottles* directed by Angus Tilston is a tale after the fashion of the Arabian Nights. Abdul, a humble man, purchases a bottle which proves to contain the obligatory genie who grants him the statutory three wishes. With these fulfilled in wealth, power and the most beautiful girl in the world, Abdul is overcome by greed and begs for a fourth wish. His punishment is to be incarcerated in the vacant bottle while the genie enjoys the life of Riley. The film was notable for its costume

which obviously required a great deal of effort and set much of the film's mood.

\* \*

For those who have looked in vain for some comment on the photographic quality of the films, we can only add in conclusion that it was impeccable throughout as indeed it should be. In a number of cases, more attention might have been paid to the sound tracks; presentation in a large hall tends to show up any shortcomings in sound quality.

Without doubt this programme represented the finest selection of films we have seen in our get-together shows. Topping last November's show in 1969 will be the problem facing the committee as this year's show approaches. We are fervently hoping that scriptwriters' typewriters are clicking, cameras whirring and editorial scissors snipping to produce some first class entries for this year's Open Film Award.

# IMPROVING THE PRINCE

by J. Wyatt

I have been doing a bit of research on the Prince camera fitted with the Japanese f2.8 Kaydon 27° lens and have recently pulled out of the bag two small and very simple modifications that have proved so successful I feel sure they will appeal to all ninefivers using this type of camera.

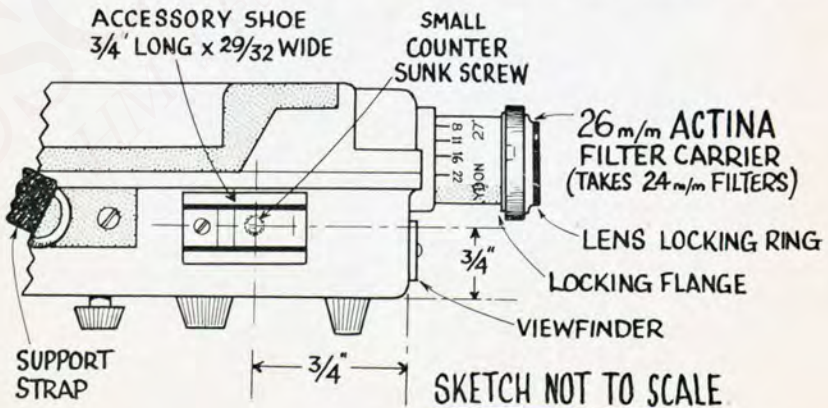
Actina Limited make a 26mm push-fit supplementary filter attachment costing around 7s. 6d with split tabs which can be adjusted to make the device a tight and permanent fixture on the Kaydon lens barrel. The internal threaded ring makes filter changing easy and probably you will agree that a range of 24mm filters wisely used can increase the versatility of the camera no end—indeed a U/V filter can be an all round fitment to be left insitu to act as an eliminator of dust and

dirt infiltration to the delicate iris mechanism.

The second modification is again simple but requires a small drill and a self-tapping screw to apply—fitting a small accessory shoe (costing 4s. 6d) to the top bodywork near the support strap. This item will take a miniature Stitz exposure meter costing around £3 10s. 0d or a better quality item if one is “richer”. Also a small Quartz Iodine cine-light will fit as a very useful alternative for indoor shots.

I have been using the Stitz exposure meter quite a lot in the shoe I have fitted and find that holding the equipment at chest level to take readings is simplicity itself.

Needless to say, owing to the fact that these meters are cali-





brated for use with negative film. I have recalibrated the meter by drilling a small pit indent between the 1/60th and 1/125th shutter speed engravings and filled it with a touch of red paint. This is successful for 16 frames

per second only and for use with reversal film material at all ASA speeds. Operators using negative stock would of course use the original cine scale provided on the bezel (at the 1/30th second position).

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## ***How long have you used 9,5 ?***

No — we're not offering any prizes for holding the record. No up-to-date statistics are available for this country, but some recently published by Cine-Club 9.5 Paris et Ile de France, refute the idea that all ninefivers have used the gauge since prehistoric times in a spectacular way.

413 people answered the club's questionnaire on the subject and the following table shows the number of people who started using 9.5mm in each decade and then the same figure expressed as a percentage

1923/30	32	7.7%
1931/40	49	11.8%
1941/50	61	14.7%
1951/60	107	25.9%
1961/68	164	39.7%

The club's vice-president, Paul Choisel, comments in the Club Bulletin No. 40:—

“This table speaks for itself without any comment. Now we ask our critics, is 9.5 dead?”

“Certainly not, because this

analysis shows that 40% of ninefivers have taken up the gauge in the last eight years (1961-8) as opposed to 60% in the 38 years before! So these 40% are new devotees of our favourite format. It is also well worth remembering that this last ‘decade’ is made up of only eight years and, at the same rate, the decade from 1961-70 should represent 49% of the total.

“So we really have got a rising line on the graph. At the risk of appearing immodest, we must remark that our own efforts are partly responsible for this. And we congratulate ourselves on it.”

“We must realise that no statistics are absolute in their conclusions. In this particular case we should bear in mind that some old amateurs have given up cine or switched to 16mm (though certainly not to 8 or super 8). Nevertheless, it is still true that 164 of us have started using 9.5 in the last eight years, out of 413 who replied to this question.”

“We would be glad to know what manufacturers of equipment think about this.”

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### Loading chargers

Regarding the article on loading chargers (August 1968), as the first few inches are fogged anyway, I load mine in a dark room or under the bedclothes, leaving about three inches of film out of the charger and then put the lid on. Then in daylight I attach the film to the core with the clip and go into the dark room again, take off the lid, thread the film through the lower channel and place the core in position. Then I replace the lid and return to the daylight.

It's a bit more trouble perhaps but I think it's well worth it.  
Salford 7 SYD NIELD

### Maclean Rogers

Since writing the piece on Maclean Rogers for the last issue, I have discovered two more of his films on 9.5 — *Virginia's Husband* and *Marry the Girl*. Ah well, that's life!  
Worcester MAURICE TRACE

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## Group 9.5 London Meetings

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Meetings are held fortnightly at St Gabriel's Parish House, Churchill Gardens, Pimlico, London SW1. Starting time 7.30 p.m.

### Programme

**15th February**—"Stereo Movies, 1896-1968". A demonstration by the Venerable J. RICHARD TRAYNOR with 8mm film. Stereo spectacles will be supplied!

**1st March**—How does your holiday film rate? A competition for London Centre members.

**15th March**—Programme to be announced later.

**29th March**—A selection of films made by members of the Swan Cine Club, Liverpool, presented by ANGUS TILSTON.

**12th April**—A programme of 8 and 16mm films, presented by members of the CENTRE FILM UNIT of Richmond.

**26th April**—Programme to be announced later.

**10th May**—To be announced.

**24th May**—To be announced.

**7th June**—To be announced.

Members in the London area will be kept informed of programme details which we have not been able to include above. Anyone else who wishes to be placed on our "London" mailing list should write to the Hon. Secretary—*Frank Hillier*.

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### ADVERTISEMENT RATES

*Full page*: first insertion £5, each repeat £4. *Half page*: first insertion £3, each repeat £2. *10s*: *Quarter page*: first insertion £2, each repeat £1. *10s*: *Classified advertising*: Group 9.5 members' private advertisements 2d per word. All other advertisements 11d per word.

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