

9-5

Magazine for the 9.5mm
cine enthusiast

No. 20

WINTER 1977/8



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9.5mm cine enthusiast

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*Views expressed by Contributors are their own and not necessarily endorsed
by the editor or Group 9.5.*

COVER PICTURE Bill Williams presents Hugh Hale with the Danish Amateur
Film Festival Award for his film 'Second Time Around'. See article 'Great
Danes' pages 12 - 13.

GROUP 9.5 Past Presidents: Malcolm Cutmore, George Whitfield, *President*
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Johnson.

GROUP 9-5's SIXTEENTH ANNUAL GET-TOGETHER

Words and Pictures by the Editor

One of the loveliest days of a warm October set the appropriate mood for Group 9 5 s 1977 get-together on Saturday the 22nd. And although the format was little changed from previous years, one gained the impression of a more positive and businesslike approach to the day's proceedings.

Maybe it was the steady stream of Nine Fivers trying hard not to look complacent as they moved about the Hogarth Hall gathering armfuls of highly collectable printed films and vintage equipment. Or maybe it was the way the endless mounds of these goodies on the various stands dwindled to nearly nothing in a surprisingly short space of time! Whatever the reason, it lent a feeling of real purpose to the first three or so hours of the afternoon, and was good to see.

Starting with the Bring and Buy stand (if for no other reason than that it occupied the largest space in the key part of the hall, i.e. the stage end) it was just possible to see the heads of John Critchley and John Toumier over the pile of wares on offer. That was at around 2.45 p.m. What kind of wares? Well, how about a Paillard-Bolex tri-gauge projector with case and instruction book for £65.00? Or a G.I.C. 16 mm camera with Som Barthiot f 1.9 focussing lens, all in a fitted leather case for £17.00? Or an Ernomat 35 mm slide projector — auto remote-controlled slide changing, forwards/backwards and remote focus, for £6.00? Or an as new Russian-built standard 8 electric-driven camera in leather case for £2.00? Not to mention printed films of all kinds and gauges. The list could go on indefinitely, but enough has been quoted for the benefit of those who could not attend to prove that there was something here for practically everyone with a cine or still photographic interest. By around 5 p.m. a lot more of the two Johns was visible, for the stock had diminished to what looked like a few empty film cans and other small sundries. There must have been a lot of very happy Group members returning home with their spoils later that evening!

The first stand to greet the visitor upon entering the Hogarth Hall was that of Roy Salmons. Amongst the many items of interest here, one in particular, namely 9.5 mm Kodak Ektachrome Type 'A', assumed special importance in view of the present 9.5 mm camera-film situation. I saw 100' and 50' spool loadings on offer from the stand, maybe there were other lengths and loadings available too, but time limitations prevented further inquiry. Prominently



Two general views of the Hogarth Hall and trade stands at mid-afternoon



featured also were the first four issues of a special practical magazine for Nine Fivers edited by Ken Wordsworth which looked a bargain at 25p a copy.

Next to Roy Salmons' stand was that of Ted Smith with details of high-grade Ligonie camera equipment and following clockwise around the hall a display of goods and services from 9.5 past-Editor Gordon Clarke. Gordon was featuring the now well-established Cineprint film Services (duplicating, optical enlargements and reductions) as well as new services which include the striping of 9.5 mm film at 1.5p per foot and Thermofilm print cleaning/protection treatment at £1.00 per reel plus postage. Printed films in several gauges were also available from the Cineprint stand.

P.M. Films occupied the stand adjacent to the above. A very comprehensive selection of 9.5 mm prints both silent and sound, were on sale here as well as, yet again, printed films in other gauges. Next came the Bring and Buy stall which has already been described, and continuing our clockwise circuit of the hall Cecil Cramp's display. Here was the biggest single selection of second-hand 9.5 mm printed films to be found at the Get-Together. You could feast your eyes on the lot, 30 and 60 foot notched shorts up to multi-reel features, sound as well. Added to which were the well-known series of reprints of Pathescope catalogues and instruction books which Cecil has specialised in supplying for some time. Here, also, was some interesting vintage equipment — mainly projectors — which included a very attractive Siemens Home 16 mm (with Beta intermittent movement), a very early Kodascope C and an exceedingly rare, would you believe, American made 9.5 mm machine thought to be of Keystone origin.

The Vintage Film Circle's display was both eye catching and attractive. It comprised a series of very large colour and black and white prints showing close ups of vintage equipment, beautifully photographed. This group now has over 120 members (having been formed with only 10 back in 1956!) and apart from its objective of recruiting yet more, the stand was also selling copies of a publication on the history of The Amateur Cinema — a thick permanently bound and profusely illustrated work by Val Randall which appeared to offer incredible value for its 75p asking price.

Our tour of the Hogarth Hall was completed by Group 9.5's own stand, looking as neat and as businesslike as ever. It featured an effective poster promoting the London Branch meetings, as well as the Good Things to be won in the Lucky Draw. Eric Millhouse could be seen doing sterling duty here!

Any attempted description such as this must inevitably suffer from omissions and abbreviation. There just isn't room to list everything on show, nor is it easy to convey the atmosphere of the event which for those who have never attended a Get-Together, is something which must be experienced at first hand. After the first hour or so among the Exhibitor's stands, there began a steady drift to the Main Hall, where the auction of small items was beginning. Hugh Hale's auctioneer's patter flowed smoothly for the next couple of hours, punctuated by alternate mutterings and bursts of hilarity from the audience, depending on the appeal or the price of the items being sold off. It seems that prices generally have kept pace with inflation, although there were quite a few items which went at a reasonable figure. As with any auction, the chance of securing a 'bargain' depends very much upon what it is you are interested in coupled with the workings of fate as to who else happens to be around at the time your particular item comes up for bidding! The items up for auction



Two interesting items from the Cramp Collection/ Left a 16mm Seimens 'Home' projector. Right: a rare, American Keystone — made 9.5mm projector, early 1930's vintage.

varied from a Kodak Brownie 127 camera in 1950 s black plastic to 9.5 mm and 16 mm sound prints: from tape recorders of unspecified make and condition to quality projectors.

Once again and as at so many previous Get-Togethers, the team of ladies on duty in the kitchen provided a constant supply of attractive refreshments, the popularity of which could be assessed by simply watching the unending stream of tea-drinking, roll-munching Nine Fivers emerging from the kitchen door back into the Hogarth Hall! Our thanks yet again to the ladies for their cheerful and untiring help.

As the events of the evening — namely the screening of the Open Film Award entries — are covered elsewhere in this issue, these few notes will have to suffice as an impression of the afternoon's events. To those who were there, it is hoped that they will serve as a reminder of the day. To those who, for whatever reason, were not, it is hoped that they will provide an inducement to attend next year. And to any Group members who have never attended a Get-Together who may be reading this — please try. You can't know what you are missing from a pale word-description of this kind. If, after reading this, it sounds as if this year's meeting could have been of interest to you, just think what next year might hold in store!

C. W. Cramp

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Ron Price took over projection duties at this years event. Ignore his bewildered expression; the show ran well !

Group 9.5's own stand in the Hogarth Hall



THE 1977 OPEN FILM AWARD

By Malcom Cutmore

Many of us look forward to the screening of the Open Film Award entries during the evening of the Get-Together (despite the number that remain outside the Main Hall chatting about the day's events). This year's films went down well despite minor technical obstacles. The films comprised a nice, varied selection. The 9.5 mm user has it pretty difficult with the current limitations of filmstock and processing facilities. Without going into too much detail on the individual films I must congratulate Hugh Hale on his entry 'Second Time Around'. The acting was good and the costumes superb. The remaining films were of the Interest/Documentary type, a generally easier type of production relying more on varied shots and good editing. 'The Haggis' was an excellent example, with titles and animation which perhaps put it more into the 'novelty' category. The Awards were made as follows:

Award No. 1 (Entertainment Value) 'Phantom Ranch' by R. D. Spence.

Award No. 2 (Technical Merit) 'The Haggis' by J. Robertson.

Award No. 3 (Best Club Film) 'Aldershot Military Display 1977' by R. Price and E. Millhouse.

Award No. 4 (Audience Vote) 'Second Time Around' by H. Hale.

After the evening film show, when refreshments are served I always feel a sense of relaxation: the projector didn't explode, the lamp didn't blow, the sound held out. Although every year I manage to pick up a film I never thought existed, or perhaps a few catalogues or Pathescope Monthlies, the real success of the day does depend very heavily on the teamwork of the enthusiastic committee members who put so much time and effort into making sure that everything is just right on the day. I'm sure that, deep down, they enjoy it all despite the problems and frustrations. It's a fascinating day, and I'm sure we all look forward to the 1978 Get Together with even more enthusiasm.



Hugh Hale in full cry during the early part of the auction sale.

A view of the audience at the auction sale



GREAT DANES

By R Logan Shields

This is a personal and decidedly non-technical account of the International 9 5 mm. Festival held in Denmark in May.

Last Autumn, a notice appeared in the magazine inviting those interested in attending the Danes' first International Festival to put their names forward in hopes of making up a party from the United Kingdom. As an inveterate coupon filler I completed the 'Please tell me more' section, sent it off to Ted Smith and then completely forgot about it. December came and with it the completion of my 1977 office holiday list and then in mid January a letter from Ted giving me outline details of the festival planned for May. I realised at once that to go would be quite impossible: my holidays were for a different period of the year. I had an exam at the beginning of the festival week, family funds were firmly committed in other ways, etc. etc. Bit by bit, however, the impossible became possible and, eventually, even likely. I received the warmest of invitations from Mr. Fleron, the Danish organiser, and was assured that I would be very welcome to stay at the home of one of his Smalfilmklub members.

At 8.30 p.m. on Wednesday the 18th May, 36 hours after leaving Darlington Station, I found myself standing tired and somewhat hungry on the porch of the Fleron home at Virum, a northern suburb of Copenhagen, being warmly greeted by the Flerons, Ted Smith and Raymond Monat from Paris.

Thursday morning saw me being driven to Copenhagen after a pleasant, leisurely breakfast, the city for once fairly quiet, there being a public holiday to Ascension Day. Early in the afternoon I arrived once more at the Fleron household, where, amid constant arrivals of parties from Germany and Holland, we were invited to enjoy a superb outdoor luncheon in the very beautiful garden. The end of the afternoon saw us taking a walk to a nearby lake with our new found Dutch and German friends, and then in the evening we all sat down to an excellent dinner prepared by Mrs. Fleron, whose organising, culinary and linguistic abilities earned the unbounded admiration of us all. Throughout the whole festival the language barriers, which could have separated us, were overcome wonderfully well and a tremendous spirit of friendship and helpfulness pervaded the entire event.

The real business of the festival was on Friday when we all assembled in the clubroom at Lyngby School to view the films submitted for the contest. In all, 19 films were shown, including five from the U.K., and as a film maker of no standing whatsoever I was tremendously impressed by all that I saw. I should mention that although I knew that I had no film competition standard to submit, nonetheless I had put two or three films in my luggage in case my host might be interested in projecting them some evening. When I had seen the cupboard full of medals and awards in one of his rooms, and had had the pleasure of seeing some of his very accomplished animated films, I was heartily glad that he did not have the means of projecting those that I had taken with me.

Still on tenterhooks regarding the judges' decision on the films which had competed, we all arranged to meet in Copenhagen early in the evening to visit the Tivoli Gardens and to have dinner at one of the open air restaurants. Although the days were bright and hot, that particular evening was particularly chilly and we moved at a fairly brisk pace around the Gardens admiring the very beautiful lighting effects.

Saturday morning was free for shopping or whatever, and early in the afternoon we all re-assembled at Lyngby to enjoy a boat trip on a nearby lake before returning to the school buildings where we saw projected once more one film submitted by each of the countries taking part in the festival. One of the judges then returned to give us the results of their deliberations and to popular acclaim Mr. Fleron, the organiser, won a well deserved gold medal for his amusing film 'Fix Fax', the silver medal went to Germany for a beautifully and carefully made film entitled 'The Secret Purchase', and our own Hugh Hale took the bronze for his unusual time warp story 'Second Time Around'. Ted Smith collected the prize on his behalf.

The evening was a truly heart-warming international affair. A splendid dinner was arranged in the Club room, light hearted speeches were made, translated 9.5 mm. was toasted at least a hundred times in a variety of languages, addresses were exchanged, photographs were promised and those of us who had shaken hands and muttered polite greetings only a couple of days earlier realised that we had a host of new friends. Dancing followed, then a song from each country present, ably helped out by an international choir, and eventually a somewhat erratic stroll back to the Fleron household where more dancing and singing was eventually followed by sincere expressions of thanks, fond goodbyes and a shared taxi back to our billets.

Sunday morning saw us on our way homewards with a pocket full of addresses, a memory full of happy moments and a heart full of thanks to our Danish hosts.

Throughout the festival, Ted Smith and various technically knowledgeable persons spent long periods of time discussing vital matters such as film stock shortages, new equipment and other difficulties common to us all. A great deal of good will came from this opportunity to share knowledge and problems.

I trust that this account of the Danish Festival may encourage others to attend any future festival that may be held. It takes time, it's a long way, it makes a big hole in the budget, but believe me, it's worth every minute and every penny.



Letters

The Editor, 9.5
Grove End, Elm Grove,
Berkhamstead,
Herts. HP4 1AE.

Sir,

Members of Group 9.5 experiencing difficulty in obtaining carbon brushes for the Pathe 'H' projector (if any other than mine are still being used!) might be interested to know that Pifco dryer brushes Ref HD 28 at a cost of around only 40p will keep the motor turning. Although these brushes are circular, as opposed to the square ones fitted in my machine, they do slot in work.

It has been a few years since I last owned a Pathe Son projector, but if my memory serves me correctly the HD 28 brushes should also fit this machine.

M A. Readioff, Wallasey.

Sir,

As a member of the 9.5 Group I would like to advertise in your magazine for a PATHEXGRAPH suitable for a Motocamera. I have been unable to obtain one of these and I hope that some member may have one he no longer requires. As with most things pertaining to 9.5 they seem to be always in short supply.

J. Lawson, 46 Knightsbridge Way, Hemel Hempstead, Herts.

Sir,

How marvellous it must be to be handy in the electrical field, I must admit I am filled with envy when reading articles on conversions, modifications etc. so you may imagine the shade of green I went upon reading Garry Miller's item on re-building the Vox/Super Vox amplifier. I have for many years owned a Specto 500 with an A.C.E. optical sound base, but alas, Christmas 1973 saw my transformer reduced to ashes, and I have since had to be content with all-silent shows. Having saved my coppers over the years until I thought I had enough for a new transformer, or, at least, to have the old one rewound, I now find that replacements are unobtainable and I'm still suffering from the shock of the £70 quote for rewinding my old one.

I have optimistically sent you a 'wanted' ad, though never having seen my type of amplifier even mentioned in any issue of either A.C.O. Nine-Five News Service or '9.5'. I doubt very much whether there's much chance of success.

In addition to the Specto, I have a Pathe Europe and an unknown, non-working Pathe sound projector. My cameras are a Pathe Lido and Prince, which, since new, has persisted in jamming. I have quite a collection of printed shorts and some sound features including one Harry Roy musical 'Girl in The Poster'. I've always been fascinated with films and film-making, and once spent eight rapturous weeks as an extra on the film 'Young Winston'. My first job when I left school was as a projectionist at the old Odean cinema in Swansea, so you may well imagine how I look forward to our magazine and the articles it contains.

B. J. Tanner, 19 Wimblewood Close, West Cross, Swansea, Glamorgan.

NOTES FROM THE FILM LIBRARY

By Ken Finch

It would seem appropriate to mention the films in the library which feature the Royal Family, as members maybe interested in hiring them during this Jubilee year. It is not usual to hold many of the large range of titles which used to be available because there is so little call for them in hirings. However the following films are available.

- No. 2 Royal Silver Wedding of George VI
- No. 31 Trooping the Colour 1850
- No. 32 London in Coronation Year and Procession to the Abbey
- No. 51 Passing of George VI
- No. 52 Royal Tour of Australia
- No. 37 Royal Visit to Hull
- No. 240 Royal Homecoming - 100ft.
- No. 263 Coronation of George VI

In addition I am loaning my own print of the Pathescope film 'Coronation Day' (No. 284) for a limited period. I remember Pathescope scooped the field with this film as it was available in the shops within days of the actual event, my parents purchased my copy for me as I was in Egypt doing National Service at the time. One wonders if prints of the Jubilee would have been available with the same speed, in colour and sound of course had Pathescope remained in business. It is ironical that there now appears to be quite a boom in printed films again, albeit on Super 8. Quite a few of the offerings being once available on 9.5 mm in Sound or Silent versions!! I have no doubt in my own mind that modern films produced on 9.5 mm today would be superior in picture and sound quality to anything seen on Super 8 despite the fantastic quality that some of the labs are now achieving on this format. Perhaps the film companies would have been more co-operative with Pathescope today than they seem to have been in the 1950s. The films available during this period were hardly of the same calibre as the releases of the 1930s as far as the public acclamation goes.

As to library releases, I have managed to obtain some more titles well worth a screening.

- 285 Blackmail. 2 reels on 900ft spool. Archive Drama. The classic Hitchcock thriller.
- 286 Pot Pourri. 1 reel. A Pathescope compilation of the early days of cinema.
- 287 The Snake Charmer. 1 reel. Chaplin archive comedy.
- 288 Doing, Doing, Done. 1 reel. Archive comedy with Snub Pollard, Bebe Daniels, and Harold Lloyd.

The library could still cater for far more custom than it gets. It is an exclusive Group 9.5 facility with getting on for 300 titles available for hire so why not make the most of your membership subscription. Hire fees are still at the 1937 rate of 10p per reel, plus 1977 postage unfortunately. Which brings

me to the bad news that postage rates increased this month and the following charges are now in force.

1 reel 76p	2 reels 86p	3 reels £1 16	4 reels £1 26
5 reels £1 56	6 reels £1 66	7 reels £1 86	8 reels £1 96

The 16 mm Sound Print 'Lights Out and the Stars Appear' will now be £2 06
Will all members writing to me about the library or films etc. please enclose a stamp for the reply if you expect one. We like to eat to you know, and with letter post nearly the same as the fee per reel received by the library it could not function at all if replies to enquirers, many of whom never join the library consequently, had to be met from the library funds or my pocket. So it's a case of no stamp, no reply. sorry!!!

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that you saw their announcement in

9-5

GROUP 9-5 FILM LIBRARY

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THIS SERVICE?

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76 Amsbury Road,
Hunton,
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Kent, ME15 0QH.

Collecting

with Maurice Trace

In 1977 the British Film Institute mounted a series of films at the National Film Theatre as a tribute to Walter Forde. Walter who?? Well quite honestly Walter Forde was the only British silent film comedian of any stature and during the thirties he was our second best director — Alfred Hitchcock was number one. The B F I published a booklet on the films of Mr Forde but alas there were some gaps. Some of Walter's films the author (Geoff Brown) had never seen. Perhaps if he had got in touch with nine-fivers (such as our London Group) suitable showings could have been arranged.

Anyway back to Walter Forde, born London 21st April 1898. Mr Brown tells us that his name was Thomas Seymour Woolford and like so many greats of the Silent Screen he came from a theatrical family. His father used the name Tom Seymour and young Walter was involved in theatrical acts with him from an early age. After a varied and colourful variety career, Walter made his first picture in 1919. It was called THE WANDERER and in the star's own words it was 'the worst comedy possible!' A year later he undertook three two-reel comedies made at Hackney. Like the early works of Chaplin they contain the seeds of his art and at times are quite funny. Number one was called THE HANDY MAN and was released on 9.5 only a few years ago when Novascope printed copies for us.

The 9.5 version is condensed from two (35mm) reels down to one. It shows us a rather hesitant, slow-paced Forde but a Walter with many of the characteristics of his more successful days. Here he is an assistant at an auctioneers. Delicate vases are nothing to him but some of his acrobatics and balancing show their theatrical origin. THE HANDY MAN is notable for its long takes from the same camera angle — soon quick cutting and firmer direction would help matters.

Walter now started to move into a long series of two reel comedies, obviously modelled on the American short farces. Many of these were later obtained by Pathescope and put out on 9.5 in one reel editions. Generally they are slick, well made pictures with some very good location photography. The outdoor scenes take part in London suburban streets and nearby countryside. They bring to the screen a breath of fresh air which the contemporary British cinema notably lacked.

Walter himself is rather a paradox. He plays the same character in these shorts, but it is a role which lacks a major personality. His screen personality is pleasant, but rather lacking in definite character. His leading lady was originally Marjorie Russell (in for example 'Walter Finds a Father') before being replaced by the charming Pauline Peters.

In 1922 Walter Forde set off for America where he worked for some time in Hollywood. Just what work he did there and whether it was in front of, or behind, the camera is clothed in mystery. Apparently he did some work for Universal in a number of one reel comedies.

He later returned to Britain and resumed his two-reel comedy career in 1926 with 'Walter The Sleuth' (Pathescope one-reel) in which he was reunited with Pauline Peters. Many of these later shorts were directed by Forde himself. They include the 1926 'Walter's Paying Policy' which Pathescope considered to be so good that they actually let Nine-Fivers see the full two reels!

In 1926 Walter made six two-reelers, the last one turning out to be his final starring short, 'Walter's Day Out'. Watching the 9.5 edition one is taken by the location filming on a steamer down the Thames and at the seaside (Margate?). The cast, as usual, includes Pauline Peters and George Foley who took the 'heavv' parts. The director here was James B. Sloan.

For the next year or so Walter worked as an editor with the Producers Distribution Company (managed by Pauline Peters' husband), but in 1928 came a landmark, 'Wait And See' directed by and starring Walter Forde and six reels in length. Made at Walton-on-Thames it was a big hit and was quickly followed by another six reeler 'What Next?' included in the case in a small part was Tom Seymour - Walter's father. In fact Tom appears in several of the shorts as well such as 'Walter Finds A Father' where he plays, that's right, Walter's father. Tom had a long career including apparently working as a gag man for Laurel and Hardy.

Anyway back to the features Walter was making and soon sound arrived. Gradually he left the acting side and concentrated on direction. He soon established himself as a good all-round director, particularly shining in comedies and thrillers. In 1931 he directed 'The Ringer' and 'The Ghost Train' and the following year was responsible for 'Rome Express' with Conrad Veidt. Quite a few features followed (notably with Jack Hulbert) before 'Land Without Music' a legendary title amongst Nine-Fivers.

There really is very little one can add about this film. Nearly all Nine-Five sound enthusiasts have seen it and it is one of the most sought after features. Pathescope excelled themselves with an outstanding sound track, arguably the best one they produced. Incidentally the role of Jonah J. Whistler was originally down for American actor Eugene Palletts, but for some reason he walked out before shooting started. Jimmy Durante was appearing at the Palladium that week and he was quickly signed up.

After this Walter Forde went on his merry way with such films as 'The Four Just Men', 'Sailors Three' and another version of 'The Ghost Train'. Gradually his output dropped off until 'Carboard Cavalier' (1948/48) with Sid Field and Margaret Lockwood. Walter lost his interest and went to America where he still lives. There are still a few mysteries about his life and career, such as whether Woolford really was his name and just what he did during his first American stay, but there is no doubt about his contribution to the British Cinema - a contribution which until recently was shamefully neglected.

More pictures on pages 22 and 24

GROUP 9.5

ACTIVITIES

LONDON MEETINGS

at St Gabriel s Parish House Churchill Gardens Pimlico London S W 1
fortnightly on Saturday evenings beginning at 7 30 p m

Chairman Ron Price, 67 Lehar Close, Basingstoke, Hampshire.

Treasurer Fred Burnell. *Committee* Stuart McKean, Pat Flynn, Lawrence Goodes.

FORTHCOMING PROGRAMME

- January 7th St Gabriel s Annual General Meeting
- January 21st ERIC MILLHOUSE talks about and shows his 9.5 mm films.
- February 4th FEATURE FILM JACQUELINE starring John Gregson, Kathleen Ryan with Richard O Sullivan 16 mm sound. Followed by Link Railway Films 9.5 mm.
- February 18th MALCOLM CUTMORE presents an evening of Railway steam and Transport Films both 16 mm and 9.5 mm
- March 4th 1977 HOLIDAY FILM COMPETITION 9.5 mm entries only (Cup for the winner)
- March 18th SPECIAL GUEST EVENING Larry Pearce and equipments. An informal evening.
- April 1st AL JOLSON musical film (extract from 1935 feature) with vintage MARK SABER T.V. Film 1956 16 mm sound. The evening finishes with Trams and Trolleybuses also Buses London Transport and Provincial both 9.5 mm
- April 15th ST GABRIEL S AUCTION with Hugh Hale. Any items welcome all gauges accepted. 9.5 mm preferred.

PROGRAMME SUBJECT TO ALTERATION

TAPE CIRCLES

The tape circles help to keep distant members in touch. Round Robin tapes are passed around each circle: each member listens to the contributions of his fellow members and adds his own. We have standardised on 5" spools of tape, running at 3¼ inches per second, using half-track recording, so that tapes may be recorded and played on most machines. Newsreel tapes are also circulated from time to time. *Tape Circles Organiser*: Peter Luxton, 304 Poole Lane, Bournemouth, Hants.

COPYRIGHT-FREE RECORD LIBRARY

The Group 9.5 record library holds a selection of music and sound effects recordings which are entirely free of copyright restrictions when used in the sound tracks of amateur films. The hire charge is 35p per record for a period of two weeks. *Librarian*: Pat Flynn, 74 Staines Road East, Sunbury-on-Thames, Middlesex TW16 5BB.

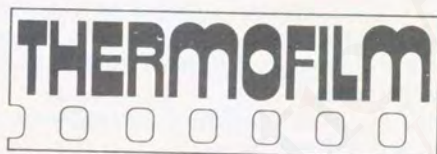
NORTH AMERICAN SECTION

Our North American section exists to provide a focal point for the small number of ninefivers in the United States and Canada. It publishes its own newsletter: *USCAN 9.5 Group 9.5 North American Representative*: Charles F. Miller, 1375 Toedtl Drive, Boulder, Colorado 80303 U.S.A.

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At the Get-Together on the 22nd October two rolls of processed film were handed to the Committee. If anyone can identify them, would they write to Hon. Treasurer who will be pleased to send them on.

REEL 1 Underexposed? (Night shots?) Cars and person waving (Thumbing a lift?)

REEL 2. Family scenes in the garden with girl in red trouser outfit -- young woman in red mini-dress -- baby learning to walk -- children playing -- etc

SUBSCRIPTION REMINDER

New membership (includes Lapel Badge) £2 50

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Ken Valentine
Secretary Group 9 5
65 Mora Road
London NW2 6TB



Miss Moon on duty at the Get-Together reception desk.

Colin Edwards and John Critchley (extreme right) working at the Bring and Buy stand.



SUPER 9.5 PROJECTOR

By Mervyn Richards

Ken Valentine has asked me to do a write-up on the new Super 9.5 Projector which is actually a modified Plus-o-Matic model 202 Super 8 machine made by Raynox Industries of Japan.

I chose this model for conversion to 9.5 mm as it appears to be the most suitable of all the Super 8 projectors (16 mm machine being eliminated because of high cost, even of the one or two silent models still available).

The model 202 is indeed unique on at least two counts, firstly it has sprocket feed and take-up and secondly it is of all metal construction — a rarity these days. Both features are essential for a satisfactory 9.5 mm conversion, the massive 9.5 sprockets being sleeved over the Super 8 ones eliminating any possibility of film slip, whilst retaining the original Super 8 driving gear without alteration.

The single Super 8 film claw is replaced by a double 9.5 mm claw unit operated by the modified cam which is integral with the shutter, thus avoiding any possibility of 'loss of sync' under any circumstances.

The claw stroke is slightly longer than classic 9.5 mm to accommodate 9.5 mm printed films re-perforated from 16 mm prints, few recent 9.5 machines seem able to cope with this somewhat rare stock.

The 9.5 mm model 202 projector has manual film lacing to avoid extra cost and complication of auto film-feed — a feature not preferred by most enthusiasts — that is fitted to the Super 8 model, but film threading is easy with the side-loading gate and new type film retainers adjacent to the sprockets.

Other features are Fast F1.4 Hi-Fi Zoom 20 to 32 mm lens, sprung side-presser and long presser-pad for rock-steady pictures, Al/17.8 volt 50 watt envelope type lamp, fast film rewind and 400 feet reels, and of course it is lightweight and compact.

The picture brightness belies the modest rating of the lamp, being surprisingly high, due to the fast lens and lamp optics, even in daylight viewing is possible with a picture of T.V. dimensions.

Although the new 9.5/202 projector was shown at the 1976 'Get-Together' at Chiswick, it is only now that the projector is available, due to delays in obtaining certain production parts and the fact that the importers had no machines in stock for about nine months (but have now received a large consignment from Japan in mid-September last).

The retail price (R.R.P.) of the new projector is £107 (inc. VAT) (plus £1.25 compensated post) a reasonable figure these days, as development costs and conversion parts, the latter being ordered in quantities, have to be adequately covered.

The Super 8 model Plus-o-Matic 202 costs £67.68 plus post as above, delivery time usually being from stock and the 9.5 mm model also either from stock from December 1977 onwards or two to three weeks allowing for conversion if demand exceeds supply.



Reg and Janice Uphill at the Selstore/Cineprint stand.

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Equipment Eumig 9 5mm P26 model 900ft arms spare spool (900ft) (gate needs slight adjustment with appropriate screws) £25 00 postage £1 00 all mains 250 volts 250 watts Marquet 9 5 and 16mm film splicer £3 00 16 30ft Pathe closed type spools Lot £1 50 Super attachment for Kid spare spool and instructions in original box £2 00 post 50p Over 50 years collections by O A P If writing please enclose stamped addressed envelope. Add part post on films John Cave 8 Church Street Scarborough YP11 1RL (No callers except by previous arrangements)

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9.5



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