

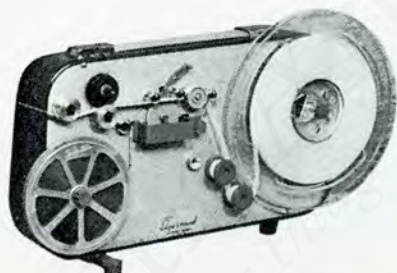
the 9.5 review

december 1969



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the 9.5 review

Journal of Group 9.5
Editor Gordon Clarke
Art Editor Terence H Bave

No 29

December 1969

Because of the work involved in preparing our special Photo Fair issue, this edition has had to be reduced in size. We shall be back to normal next time.

GROUP 9.5 LONDON MEETINGS

St Gabriel's Parish House, Churchill Gardens, Pimlico, SW1 fortnightly on Saturday evenings beginning at 7.30 p.m.

Details of dates and programme from Frank Hillier (address below).

GROUP 9.5 OFFICERS, 1969-70

President Malcolm Cutmore, 21 Longcroft Close, Basingstoke, Hants.
Chairman (and leader of tape circles) Hugh Hale, 25 Latchmere Road, Kingston-upon-Thames, Surrey.
Vice Chairman Eric C. Millhouse, 103 Runnymede, Merton Abbey, London SW19.
Honorary Secretary Augustus Phipps, 105 Troughton Road, Charlton, London SE7.
Hon. Treasurer Mrs Janice Uphill, 4 Kenton Avenue, Harrow, Middlesex.
Editor **The 9.5 Review** Gordon Clarke, 10 Greystoke Lodge, Hanger Lane, London W5.
Other committee members: Laurie White, 36 Kings Drive, Surbiton, Surrey; Reg Uphill, 4 Kenton Avenue, Harrow, Middlesex; Ted Smith, 142 St Stephens Road, Hounslow, Middlesex; Larry Pearce, 1 Bowrons Avenue, Wembley, Middlesex; Silent Film Librarian Ken Finch, Little Mead, Willow Wood Road, Culverstone, Meopham, Kent; Sound Film Librarian Douglas Holden, 9 Crowhurst Way, St Mary Cray, Orpington, Kent; Music Discs Librarian Jim Coggins, Flat 1, 12 Colville Gardens, Notting Hill, London W11; Organiser London meetings Frank Hillier, 17 Frensham Road, London SE9.
Editor sound magazine tapes Douglas Holden, 9 Crowhurst Way, St Mary Cray, Orpington, Kent.
North American Representative Charles F. Miller, 3000 18th Street, Boulder, Colorado 80302, U.S.A.
Please note that all general correspondence with Group 9.5 should be addressed in the first instance to the Hon. Sec. Please only write to other officers when your enquiry or suggestion directly concerns the aspect of the club's affairs for which they are responsible.

Advertisements and other material for publication only should be sent to 10 Greystoke Lodge, Hanger Lane, W5.

The photograph on the front cover was taken by Mark Edwards

editorial



However firmly entrenched was this notion that 9.5mm film and equipment no longer existed our stand at the Photo Fair will doubtless have gone a long way towards eradicating this peculiar idea once and for all. But I'm afraid that, at the same time, it may have replaced it with a better founded one that a lot of the equipment is absurdly expensive for amateurs and out of reach for all but the most affluent enthusiast.

There were cameras in every price range from £6 upwards, but the cheapest projector on offer was the Europ 951S at £105. Time and time again the people on the stand could have sold a £50 projector. As Ted Smith put it, he might have been living on champagne and brandy now if he could have presented a camera and projector package for under £60.

I am pleased to say that this

gap may soon be bridged. Andre Ligonie tells me that he is working on a cheaper projector using the same sprockets, gate and claw mechanism as the Europ, but with a body which is cheaper to produce. But there is still a golden opportunity for a British manufacturer.

Nevertheless, the stand was eminently successful in what it set out to do: to show that nine-five is very much alive and to demonstrate the quality it offers. I know all of you will want to join me in a vote of thanks to Ted Smith whose months of hard work made this possible.

You can see more of 9.5's appearance at the Fair between pages 6 and 10.

Gordon Clarke



A Merry Christmas

to All our Readers

NEWSREEL

GROUP 9.5 OPEN FILM AWARD

Our third annual film competition was disappointing as far as numbers were concerned only eighteen entries were received. However this year with a few exceptions there was not such a wide division between top and bottom in other words the judges task in deciding which films should or should not have awards was more difficult.

Eight films which survived the first hurdle were screened on September 19th before David Line (8mm Magazine), Tony Shapps (Widescreen Association) and Bert Wicks (I.A.C.)



The First Prize

and after much final discussion they decided as follows.

First prize to **THE JET BLACK NIGHT** by Alan Caistor of Pinner Middlesex—a delightful little monochrome piece about a child's fear of going to bed.

Second prize and also the Valentine Cook trophy for the best film by an entrant under 21 years of age were secured by **WEEKEND** by Don Feehan, Peter MacDonald and Tom Roche of Dublin. In colour this is the story of the abduction of a young girl by a wild drug-taking teenage gang.

Third prize went to **MARY ANN** by Bert Pickering of Bexley Kent. Described by its maker as 'A Dream?' this was a simple little film in colour showing one man's devotion to his hobby—a model railway engine.

Because it so very narrowly missed being in the top three another film at the judges suggestion is to receive a special certificate of merit. This is **MANY MILES AWAY**, a colour holiday film by Alan Caistor which earned a number of very complimentary remarks.

The runners-up were **ADVENTURES OF PANCHITO** and **ACQUA MEDLEY** both by Bob Bayley, **DAYS AT FAWSLEY** by Barbara and Edward Vowles and **THE NINE FIVE SPECIAL** by Angus Tilston.

Order your filmstock now, get down to that script and get started on your entry for the 1970 Open Award!

Nine-Five at the Photo-Cine Fair

My **** dealer told me you couldn't get 9.5 and sold me super 8. This heartfelt cry came from the eighth row back in front of our stand on the Saturday evening. And there were many, many other people discovering and re-discovering 9.5mm throughout the Fair.

M. Llorens and M. Guy of Cine-Technique were only there for the first two days but it was long enough for them to get orders for two Comete 600 projectors and to acquire a British agent interested in making the Comete and Pratique (which they also exhibited) under licence.

M. Ligonie was there for most of the exhibition and his son represented him whenever he was absent. They demonstrated the Europ 951S and IM250S projectors and showed the Autoreflex camera. Making its debut was the Ligonie S2000 camera: its nickel cadmium battery is recharged from solar cells. This innovation attracted British Movie tone News who included the S2000 in their coverage of the show.

All major items of equipment were on view—Princes Lidos Rio-photos, the Webo BTL and accessories such as the Filmin Edi-sync.

There were two prototype projectors from Specto. Their robust construction and adequate performance attracted many eyes, but hopes were dashed by the retail price quoted of £180.

On the Wednesday afternoon, Group 9.5 gave a film show in the lecture theatre. Andre Ligonie running the IM 250S and Larry Pearce projecting with the PM converted to 24 volt 250 watt Q.I. lighting.

Throughout the Fair, the 9.5 stand had one of the largest crowds. It created so much interest that the specialist dealers have hardly known where to turn since because of the number of enquiries.

New Membership Directory

A register of members for the current year will be compiled during January and new members will receive a copy automatically on joining. Any other member who

would like a copy can get one from the Hon Sec without charge provided he encloses a large (foolscap size) stamped addressed envelope—AGM decision.

9.5 Film wins Dutch National Competition

A 9.5mm cartoon film called SUPER gained the top award in Holland's national competition—the equivalent of the British Ten Best.

S. J. Seccombe moves

S. J. Seccombe (Cine Services) who provide titling and other service for users of all amateur gauges have moved from 124 Broadway Exeter and are now trading from their new premises at 11 Countess Wear Road, Exeter EX2 6LU.

Annual Get-together

Our annual show and get-together was held in Kensington on November 15th. The competition winners announced on page 10 were amongst the films shown. A full report will appear in the next issue.

Enter the Baby 70

Muller Ciné Photo Radio of Paris are now making a nine five projector called the Baby 70. The specification will include 12 volt 100 watt quartz iodine lighting, 1000 ft spool arms, variable speeds, universal 110 volt motor, framing control, sprocket film transport and power rewind.

Visio 600

The Visio 600 editor (illustrated opposite) has a large screen and can take 2000 ft spools.

Trigger for the Prince

An improved trigger release for the Prince can now be fitted by J. S. Belcher, 49 Clough Park, Fenay Bridge, Huddersfield, Yorks, from whom further details can be obtained.

Forty years ago

In November 1929, the first edition of the Pathescope Monthly appeared. Package films (with notched titles) released that month included *The Chess Player*, *Neqretina Does Business* (an *Our Gang* comedy) and *A Gallant Fireman* with Charles Chaplin.



FLASHBACK to the last time 9.5 was seen at a British photo fair.

Visio 600 editor



NINE-FIVE AT THE PHOTO FAIR





Photographs by Hugh Hale,
Fred Gibbs and Gordon Clarke



NEWSREEL

STOP PRESS....
STOP PRESS....
STOP PRESS....

Seen at last month's **SALON INTERNATIONAL PHOTO-CINE-OPTIQUE** in Paris, this new viewer from Muray, known as the Teleray.

More news of the Teleray and other equipment at the Salon in our next issue and in **AMATEUR PHOTOGRAPHER**



WIDESCREEN

by Tony Shapps

Wandering around the Photo-Cine Fair I was struck by the fact that the only new projectors being demonstrated were those on the 9.5mm stand. Unfortunately I'm sure that the other dealers at the Fair did not really appreciate the humour of the situation.

So what are ninefivers to do now that they've got the new machines they've been crying out for? I say that they should make the most of them, extract the maximum impact from their larger format in short they should seriously consider the change to widescreen filming.

I'd go even further and say that this should be made a matter of policy. Show the world what you can do, shout the good news loud and clear with that biting definition that only you (and 16mm users) can have. 'Sock it to them!' with larger than-life widescreen presentation at your demonstrations. 9.5 deserves the chance that it now has to make an impact. don't waste it.

At the Photo Cine Fair we of the Widescreen Association demonstrated 8mm CINERAMA on a curved screen (120°) using

three projectors to throw a picture 30ft wide by 8ft deep. The results were most impressive and the audiences really did appreciate what a magnificent effort this was—complete with stereophonic sound too! But just think what it would have been like if it had been 9.5 CINERAMA. They would have gone away thinking that here was a gauge that stood further investigation. This is what you need, this is what will give 9.5 that extra push that it so dearly needs. For years I've murmured about light output saying that 9.5 for all its virtues was only being projected with a dull picture, it is no longer necessary to put up with this so why not cash in now and really put 9.5 on the map?

I say hit 'em between the eyes, add stereophonic sound, don't be satisfied with second best, choose widescreen even 9.5 CINERAMA and let's SEE what 9.5 can do.

If I can help please do not hesitate to write to me care of your Editor. But please, please, do something about it NOW!

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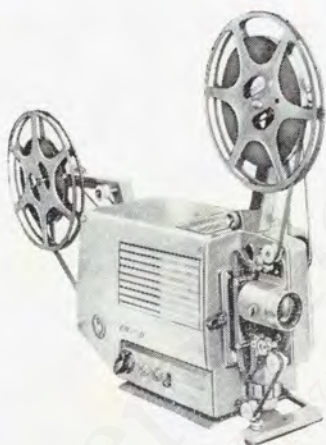
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