

# 9.5

Magazine for the 9.5 mm  
cine enthusiast

**No. 24**

WINTER 1979/80



## **ANNUAL GET~TOGETHER CHISWICK 1979**

### **The Auction in Full Swing**

*Photograph Paul Gates*

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# 9.5

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9.5mm cine enthusiast*

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# Leader

by the Editor

I think we can confidently say that our recent 18th annual get together at Chiswick Town Hall was another success. It is now 58 years since the 9.5mm format first appeared and I don't think that it will ever disappear. The success of these annual gatherings is due mainly to the support and enthusiasm of the members and their friends that come along, many with items of equipment or films to put in the auction or bring and buy. Although Group 9.5mm is very keen on selling camera film and promoting current and modern equipment, despite the extremely high prices, there is a very strong movement with 9.5mm users in the buying and collecting of all 9.5mm, euphoria from notched films to Patheoscope Monthlies and this must be catered for as indeed it is. It is a very important part of the 9.5mm scene.

Most of our members obviously started on the gauge in the days of Patheoscope, but the interesting point is that there seems to be a growing number of much younger nine fivers who would not even have been born at the time of Patheoscope's collapse, who have as much enthusiasm for all the old projectors, films and equipment as their more senior partners, which quite honestly wants a little bit of understanding. Not that we or anybody else is complaining. It is nice to have them with us. The more the merrier.

But despite all this the sales of 9.5mm camera film are indeed very healthy and it is a sad shame that anybody who would like to buy a new 9.5mm cine camera or film projector has to purchase it from abroad at a price in excess of double that for 16mm. It's a crazy world!

Now to more mundane matters, we still have a lot of members who have not renewed their annual subscriptions which became due on 1st September 1979. One can only assume that they must have forgotten. So come on if you have not already done so, it is only a couple of quid. Put it in the post now to Ron Price, 67 Lehar Close, Brighton Hill, Basingstoke, Hampshire, RG 22, otherwise we shall be unable to forward you any more group publications. Last but by no means least, please always enclose a stamped addressed envelope when writing in to Group 9.5mm, otherwise I am afraid we cannot guarantee you a reply as our postal expenses are getting out of hand. Help us to help you. We do have an incredibly low membership fee. I personally was recently asked to join a society concerning vintage transport which operates on similar circumstances to ourselves and which publishes a monthly duplicated newsletter. The annual membership fee was £7.50 and this I am told is about the average.

The Officers and Committee of Group 9.5 wish all members  
a Very Prosperous and Happy New Year.

# THE NAME OF THE GAME

by Maurice Trace

In the last issue of 95 we saw how Pathescope used their publication "Pathescope Monthly" to keep nine fivers informed of their latest releases, new equipment and the range of camera stock available. They also liked to use the journal as a type of Club Magazine, with competitions, ideas for filming and often articles of general interest.

For instance in October 1933 the Editor had a bright idea. He invited readers' views as to what would happen in the cine field over the next 12 years. Why 12 years? Well, it was then twelve years since Pathescope Limited had placed on the market apparatus for making and showing motion pictures using 9.5mm film. Naturally the editor felt that there had been great advances since 1921 – so, for a first prize of no less than two guineas, people were invited to enter a competition to predict the state of the hobby in 1945.

There were apparently very many entries, but the top prize went to Mr. L. Bowles of Bishop Auckland in County Durham. His winning piece went –

In 1945 a friend and myself discussed the merits of my latest acquisition, the Audio Cinevisor. I had just demonstrated it to my friend, whose 200 B purchased in 1933 still gave splendid service, but could not of course be compared with the latest product of the House of Pathescope.

I never dreamt it would be possible to get sound on 9.5mm film, he declared. There just doesn't seem to be room for the sound track.

The track is not at the side of the film, I replied, but printed on the film. By an arrangement of the lenses, the photograph of the track is trapped and passed on to a selenium cell, while the picture to be projected to the screen is passed on. It is simply that the infra-red ray principle, which enables us to photograph in darkness and fog, has been adapted to projection.

Yes, he replied. I see. But how did you project the picture of the speech by the microphone almost simultaneously with its happening?

By the perfection of television, I replied. I receive the impulses from a central radio transmitter operated by Pathescope Limited. On the projector is a printer electrically connected to the television receiver, and as the impulses are received they are quickly printed on a special film as it runs through the projector. Sound is obtained in the manner described. The special film is continuous, automatically cleaned and can be used many times.

Marvellous, said my friend. Although my 200 B is still in excellent condition I must buy an Audio Cinevisor!

Well, full marks to Mr. Bowles who accurately fore-saw many developments in the Cine-Video world. I wonder what replies our Editor would receive if he asked readers to predict the Cine Scene twelve years from now?



Another interesting item from those early days was the sage of Master Eddie Oliver, of Farley Place in Ramsgate. A very young lad, he purchased a Pathoscope projector in 1931 and started to give shows to his friends. The charge for admission was one penny. He was soon the talk of the town and one terrible day, in the middle of a show he was visited by the Law. A policeman took his name and said he was liable to be prosecuted for showing inflammable films without a licence. Master Eddie told the constable that Pathoscope only made safety films, whereupon the policeman took some clips and tried to set them alight!

Naturally he failed, but soon along came another gentleman from Authority. He stated that fire extinguishers must be kept in the Cinema. Later another visitor tried to close down young Oliver, but the lad and his mother went to a solicitor. This seemed to do the trick and in December 1932 Eddie reported that his combined audience had now totalled 6,245 children! Quite an achievement.

Pathoscope Monthly was full of 'human interest' stories like that, but also it tuned in to more serious matters concerning collectors and their prints. More of these in the next issue.

#### ALL 9.5mm USERS PLEASE NOTE

M. Ligonie of Paris informs us that certain users of 9.5mm film (mainly from 100 ft. spools) are cutting and joining their films before sending them for processing. This results in the breaking of the film in the laboratory due to the strength of the chemicals used, thus causing diabolical problems. Consequently the whole of your film could be wasted and everybody else's geared to it. It has also been mentioned that cello tape joins were used. So please DO NOT cut and rejoin your camera film before processing.

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# DESERT ISLAND FLICKS

An Idea By  
**MICHAEL SNELLGROVE**

Adapted From The BBC  
**RADIO RECORD PROGRAMME**

At this particular island, which is often in the dark, there is for the castaway a hut with 9.5mm film projector, sound or silent, and ample electricity and spare bulbs. The castaway can choose any eight films he may wish to take with him, giving his or her reasons for their particular choice.

To kick off, I don't mind being the first castaway, and I hope other members will follow with their selections, which I trust will prove interesting. I am choosing all 9.5mm silent films, as I have not been fortunate enough to have seen many sound films, and those I have seen have had rather poor tracks for modern standards.

My first choice is *WHITE HELL OF PITZ PALU*. This is a fascinating drama with wonderful mountain scenery, and it is beautifully put together with genuine natural actors. I especially like the torchlight sequence when the search party goes to the rescue. I also find the flying ace's loops good to watch in that fragile old biplane of his.

My second choice is *FURTHER ADVENTURES OF THE FLAG LIEUTENANT*. This is a fine naval drama. Here the flag lieutenant is the clever guy who always manages to save the situation. The scenes on board the ship I find very interesting, like the amusing sack fights etc. It reflects well the colonial period and the turmoil in the East.



My third choice is 'THE ESQUIMAUX' As this is a part from a 1922 travel film many of the sequences are fascinating particularly the regretful hunting for the walrus and the hard times the Eskimos of this period had to face and how well they coped with so little. A good lesson to modern extra vagant man who generally has too much.

My fourth choice is 'AIR HIGHWAYS' This is an enjoyable journey by Zeppelin from Europe to America. Personally I would have much rather been on a journey on this than the present Concorde. The views are so steady and I wish I understood all those strange controls one occasionally sees.

The fifth film would be 'APE Y-DAYS' This is a natural history/comedy produced by Cherry Kearton and although many of the shots are crude the content and quaint words I find very endearing. Mary the chimp the dog, mongoose and many more are all so delightful.

Film number six would be 'CHRISTUS' an early 1914 Italian religious drama of the life of Christ. Many of the settings are just like classic Italian religious paintings and far superior to many modern film attempts at this difficult subject. So nice too this film being silent therefore having no chorus of heavenly angels every time Christ appears.

So to the seventh film of my choice which must include 'PATHWAYS OF PERFECTION' This film is a splendid record of the four most famous old classic steam trains with fine glimpses of England. The chap in the train being shaved with a cut throat razor must have had great faith in the steadiness of the steam hauled locomotive and coaches.

The last film of my choice number eight must be some Walt Disney. It is extremely difficult to know what to choose as there is so much excellent material that delights on equal terms. I will settle for 'BEANSTALK MICKEY' for this shows the resourceful Mickey Mouse at his best even when inside the huge giant's mouth. A truly lovely little film for any Disney fan.

If I could only take one film out of the eight chosen, then I would settle for 'AIR HIGHWAYS'. A really worthwhile and excellent film in my opinion. So cheerio and thanks for reading my choice. I will look forward to reading yours.

**Michael Snellgrove**

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## CLASSIFIED ADVERTISEMENTS

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Reductions for Group 9.5 members

# 18th Annual Get-Together, Chiswick

A short report by Malcolm Cutmore  
Photographs by Paul Gates

The years just seem to fly by. It seems only yesterday that I was reading Paul Gates report on our 17th Annual Get together. Each year it appears that our auction gets bigger and bigger and slowly is taking over the whole proceedings, so much so that this time we just could not get through it all. Many items were left just to be taken home again. To keep things in perspective, this is not necessarily a bad thing as many members come purely with the auction in mind. Our highest attendances at St. Gabriels are on auction evenings, which are held there basically to relieve the pressure for Chiswick, not that it has made any difference as the items poured in just the same.

Unfortunately or fortunately whichever way you want to look at it our entries for the open film award were much less this time, consequently only four films were chosen and screened which allowed more time for our late starting and heavy auction. The winning entry was 'SMOLSK' by Wedel B. Flerron with the runner up being Mr. D.F. Barnes with his film 'FOUR SEASONS'. We were very grateful to John Critchley who projected the films on his Heurtier tri gauge projector. Well done John! This time we projected from the stage on to the screen at the rear of the hall, as the stage area always seems to attract excess light when the hall is blacked out. Members please advise us if you thought this was an improvement, or not. We would also like to hear from you regarding any other views or criticisms you may have on the get together. It is your day as much as the organisers and planners.

Most of our specialist dealers reported good business including the groups own bring and buy stand. We were again blessed with a fine and dry day and if you are at all interested approximately 290 cups of tea were sold and 180 rolls during the afternoon period. All together 189 members attended – can't be bad!



*Group 9.5 stall with prizes and trophies*





*Hugh Hale in action with his able supporters*



*Members and dealers in the Hogarth Hall*

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# Photographic Sound

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By Gordon D. Everett M.B.K.S.

Practically all release prints on both 35mm and 16mm still have photographic sound tracks and for those enthusiasts who collect 9.5mm all sound films have this type of sound track

It can be of great help to project the sound track in order to assess faults and here 9.5mm scores as it is only necessary to put the aperture plate in the silent position. Faults such as incorrect density, poor location, weave, etc. can be easily checked.

There are two basic types of photographic sound track:

- 1 Variable density
- 2 Variable area

Variable density is the least critical scanning slit position; a mal-adjustment will only produce lower level and thus an increase in noise.

There are many permutations of variable area, but these are mainly:

- 1 Unilateral
- 2 Bilateral
- 3 Double bilateral

A rare variation is unilateral without noise reduction; very early sound tracks were recorded this way and will have a high background noise. Noise reduction, in which the clear area of the track in quiet passages was reduced, was first introduced in 1931–1932 but some of the British studios did not adopt it until later.

A good variable area sound track will show good but not excessive contrast between black and white and little side to side weave. Lack of contrast will produce low level noise and some distortion.

Correct alignment of sound optics is most important and the following points should be checked:

- 1 Slit position in relation to sound track: it should completely cover the track
- 2 Azimuth: The slit should be at right angles to the track, or high notes will be lost
- 3 Focus: The optics should be focussed for maximum top response
- 4 Illumination: The slit should be evenly illuminated

At the moment a Pathescope/Vox sound projector is being rejuvenated. These machines were introduced in 1938 and were exceptionally well built and capable of a very steady picture and acceptable sound. As the lamps have not been available for many years, the new illumination is by means of Q.I. burnt upside down in order to provide light for the sound optics.

An MS4 Photo diode is used instead of the old photo cell and is fixed in place of the mirror inside the scanning drum.

The photo pre amplifier was originally designed by the late David Edwards and has only one modification a pre-set potentiometer across the cell, as excessive illumination of the diode can overload the input of the pre amplifier. The amplifier contains a steep cutting top filter at 4.5Kcs the top limit of 9.5mm sound tracks pre war.

The next unit is an amplifier with a pre-set gain of 15–40db. A tone control unit follows giving +16db at 50cps and 10Kcs.

The power amplifier has an output of 10 watts is a Mullard LP 1173 purchased from one of the many surplus stores.

The power pack was designed to give a constant 24 volts regardless of varying current consumption.

The loudspeaker unit is not Hi Fi. Years ago a loudspeaker designer P. Voight stated that 'The wider you open the window, the more dirt comes in' and how right he was. For domestic use the conversion uses a 6½" twin cone unit in a simple cabinet. The results from a well printed sound track are excellent bearing in mind the limited frequency response and dynamic range of these early sound tracks.

The amplifier is contained in the original Vox and the first three stages are built on plug in boards but there is no reason why they should not be combined on one board. One point earthing – at the photo diode input – keeps hum down to a very minimum.

As there are no test films available for 9.5mm checking is best done on a known print, the Popeye and Betty Boop cartoons had consistently good tracks but were variable density and of a lower output than variable area. Hence the control on the photo pre amplifier. A good variable area track on a print in the collection is 'Calling All Stars' which was mainly used in setting up the projector.

*This article carries six explanatory diagrams, for cost and space reasons we have been unable to produce them. Any readers who would like copies please send an S A E to the editor.*

## **Help!**

I recently sent off two H charger reloads for processing but on receiving them back I found that one of them was not mine. I suspect that there is a member of Group 9.5mm who has a similar problem.

I appeal through this magazine for news of my lost film which contains shots of my 2 year old daughter in a pony and trap at Homesea Pottery plus shots of a miniature London Transport bus. The film I received has shots of children playing in a driveway and garden. The envelope containing the wrong film had the numbers 01097 and 01098 and the letter C. Hope you are able to help!

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## LONDON MEETINGS **GROUP 9.5 ACTIVITIES**

at St. Gabriel's Parish House, Churchill Gardens, Pimlico, London SW 1  
fortnightly on Saturday evenings beginning at 7.30 p.m.

*Chairman:* Ron Price 67 Lehar Close Basingstoke Hampshire

*Treasurer:* Fred Burnell

*Meetings Secretary:* Malcolm Cutmore

### FORTHCOMING PROGRAMME

#### January 5th

St. Gabriels A.G.M.

#### January 19th

Bring a printed film. A 9.5mm nostalgia evening.

#### February 2nd

An evening with Len Harris. Some of his films and a talk on the old days of the British film industry from Gainsborough to Hammer.

#### February 16th

Stag Night presented by John Benjafield.

#### March 1st

St. Gabriels Auction. All items of cinematograph material welcome.

#### March 15th

Slide competition. A small prize for the winner.

#### March 29th

An evening with Malcolm Cutmore.

#### April 12th

Holiday Film Competition. Screening of members' 1979 holiday films. A small prize for the winning film.

#### April 26th

An evening with Stuart Mckean.

### 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  $3\frac{3}{4}$  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:* Hugh Hale, Clarence Road, Bognor Regis, West Sussex, PO21 1JU.

### 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.



# Letters to the Editor

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Sir — I don't wish to seem unkind but what possible relevance to 9.5 cine is the photo of the Brighton Belle train of 1955 doing on the front cover of our magazine?

Instead of calling it 9.5, I think six five special would be a more appropriate title. Some time ago I sent you some photos of commemorative stamps featuring cine and still photography, which you accepted. I am not insisting that you print them, but really pictures of trains — surely members send you better material than that!

A Lawson  
Knightsbridge Way  
Hemel Hempstead, Herts

Sir — I note that since 9.5 has taken over the sale of film, the WEBO 14 METRES reload is missing from the advert. As I have in the past set the camera for 7240 with filters to suit, I do not follow the drop to 7202. Is this here to stay?

I have tried using the 15 metre spools last year, but find it is rather difficult winding the spool to core. Oh well, that's life. Thanks for an interesting magazine.

W H Brown  
West View Road  
Keynsham, Bristol

Sir — I have recently resurrected my father's 9.5mm equipment and collection, whose projector is one of the old Pathescope 200 B+ type

which also takes 16mm. Of course I have run into the problem of spare light bulbs, as that particular type is no longer manufactured. I am aware that various companies are marketing a modification unit to take 240 volt bulbs, but am a little reluctant to do this on my machine.

I did a little asking of questions. The result of a conversation I had with a friend of mine may be of interest to you and other owners of similar equipment. I learned that Philips (who supplied my last bulb) would be willing to remake some, but on a minimum order of 200.

Obviously that is far more than I need, but do you think there would be sufficient interest among 9.5 group members to make up such an order? Perhaps the group committee may be interested in a similar manner to the film selling arrangement. I leave the thought with you, and if you consider there may be some interest, I will make further enquiries.

A Bognat  
1 Lilac End  
Haslingfield, Cambridge

Sir — I was profoundly sorry and shocked when I received the 9.5mm magazine to read that Laurie White had passed away. I remember Laurie first when he used to bring my packets of 9.5mm film back in the post after being processed, and indeed he told me that it was this that had in fact created his own interest in 9.5mm. That must have

*been back in the early fifties. I am glad that it gave him so much interest and absorbing satisfaction and I feel I must, too, express my appreciation as an ordinary member of Group 95 for all that he did for us for so long. One could not help admiring the way in which his illness, with which he was so untimely smitten, was so bravely faced and it was remarkable to see him present*

*at both the get togethers at Chiswick since his stroke. Last year he seemed to be so much better.*

*No less wonderful was the way his wife got him there and I am sure she will find much comfort in the knowledge that she did all she could for him.*

P W Feesey,  
Grand Drive,  
Raynes Park, Surrey

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## Behind the Scenes of "Dracula"

By Stuart McKean

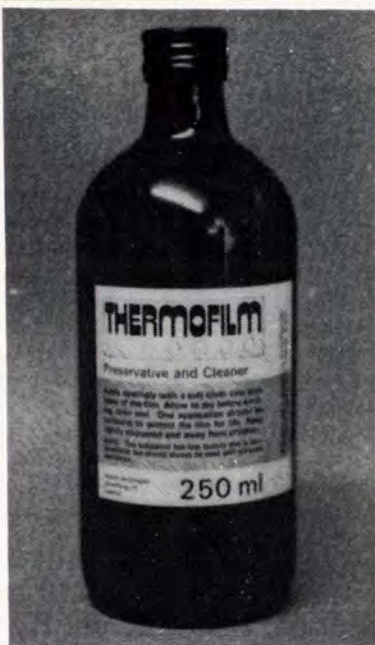
Over the past fifty years or so, many people have had a stake in Dracula, there have been over sixty three films on the subject including an American spoof 'Love at first bite' starring George Hamilton, and a recent German film 'Nosferatu the Vampyre'. I was on my way out one day when the phone rang, picking it up I heard an American voice asking for Stuart McKean. I replied 'speaking'

The voice continued 'I am Walter Mirisch' (thinking to myself who the hell is Walter Mirisch?) he explained that he was producing 'Dracula' for Universal Pictures at Twickenham Studios. Mr Jonathan Bates told me that you are out of work. I had met Jonathan on 'International Velvet' last year at Pinewood Studios, he continued 'Mr Bates requires somebody to number twenty four rolls of film for the music editor, he suggested that you would like the work, give him a ring at Twickenham'. I thanked him, put the phone down and immediately dialed the studios. Jonathan asked if I could start the next day - I said yes. When I arrived to start work Jonathan told me that it was he who had telephoned me and not Walter Mirisch, the crew thought it a huge joke.

My jobs varied from labelling boxes to fitting sound effects tracks. The most confusing thing was having three people named John - John Badham who previously directed John Travolta in 'Saturday Night Fever', John Bloom the film editor, and John Williams the music composer whose recent film scores were 'Jaws', 'Star Wars' and 'Superman'. The film was almost edited







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except for the titles and some special effects and so the main job which had to be done at this time was recording the sound effects. After lunch one day I was invited to a small recording studio which was crowded with different items designed to produce sound effects also they had different floor surfaces such as stone, wood and metal grating. I sat down on a chair to watch the proceedings the lights faded down and then the numbered leader appeared on the screen. This particular loop that was being screened came from reel one. The sailing ship "Demeter" foundering in gale force winds and mountainous seas. The captain ordered all unnecessary weight to be thrown overboard, two seaman dragged a crude wooden crate the general size and shape of a coffin across the deck and burnt into the side of it were the words, Count Dracula. The lid splintered a hand came out and grabbed one of the sailors by the throat tearing it out. To achieve this particular sound effect, the sound girls took a cabbage and scraped a comb across the top.

Bob Hathaway the music editor invited me down to the Anvil music theatre which is part of the old Denham Studios, where they record music for films. John Williams was there conducting the London Symphony Orchestra. I was taken into the control room from where there was a break in recording. Sitting behind the control desk was Eric Tomlinson, the recording engineer. Bob was there with John Badham, who was watching the recording through a large sound proofed window. Over the top of the window there were three enormous Tannoy speakers used for monitoring and play back. The previous year they had installed an M.C.I. two inch twenty four track tape recorder with a Dolby 'A' system, this recorder has two tape speeds 15 or 30 i.p.s. John Williams was ready for another take. Eric gave instructions to the projectionist to run the film. I could see the screen from where I was sitting. John Williams then raised his arms watching for the cue at the appropriate moment, when the cue appeared on the screen he lowered his arms and the orchestra played – boy was it loud, people say discos are loud but this was ten times worse! I will say it was a fantastic experience to see and hear this fine orchestra play. When the music is finally edited and mixed Bob has a transfer of all the music, on a 35mm triple track stereo fullcoat magnetic film. Back at the studio there is a Moviola with three triple head playback channels, this allows three separate sound tracks to be played simultaneously with the picture.

A few weeks later John Bloom told me it was time I saw 'Dracula' he informed me that Ian Lewis, head of Universal Pictures in England was coming down for a viewing. Not being a fan of horror films, I was quite reluctant to see it especially at nine thirty a.m. Ian and myself made our way into the theatre and took our seats. The lights in the theatre dimmed into darkness and the beam of the projector cut through the darkness to reveal the opening of the film – the "Demeter" being tossed around on a stormy sea. Although the film was incomplete, the running time was about two hours. When I arrived back at the cutting rooms John asked for my opinion. My reply was 'Not my cup of tea, especially at nine thirty in the morning, but for people who like this type of film it is very good'. All location sequences in the film were shot round Tintagel in Cornwall. They filmed in Eastman Color with Panavision and Arriflex cameras, both of these had Panavision lenses, the



ratio was 235:1 which gives full Cinemascope. When the editor has finally cut the film, the cutting copy is sent off to the laboratory and matched up to the original camera negative. John Badham told me over a cup of coffee that before directing features, he had directed some well known T.V. shows such as 'Cannon', 'Rockford Files' and 'The streets of San Francisco'. He explained that it took five days to shoot each episode – very exhausting!

If you have ever noticed in a film where lightening appears on the screen, the clap of thunder is always heard at the same time, it occurred to me in reality that the lightening comes first, a few seconds elapses and then the thunder is heard. In films this is not the case, as the dialogue would have to stop to accommodate the sound of the thunder. As lightening has no sound it must always be shown visually as a cut away shot accompanied by the sound of the thunder.

Frank Langella is recreating his famous Broadway stage role as Dracula. Lord Olivier plays professor Van Helsing. Jonathan Harker, the hero of the film, is played by Trevor Eve who is starring as Eddie Shoestring in the new B.B.C. television detective series. Lucy is played by Kate Nelligan, who won the Evening Standard Award for the best actress of 1979. Mina was played by Jan Francis. Donald Pleasence played Dr. Seward. Tony Haygarth, who plays Renfield (Dracula's manservant) has appeared as P.C. Wilmot in the B.B.C. television comedy series 'Rosie'.

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## ***The Fall of the House***

By A.K.  
Hayward

'Did you know', said Brian – but then you won't have met him before so perhaps I had better introduce you. A fellow 9.5er who lives in the village and as far as I am aware (discounting one mild and innocent flirtation with 16mm some years ago) has never looked another gauge in the frame line. At the time he left school he was offered a job in Pathescope. Although this was declined and he went to work in another sphere, his interest in 9.5 remained firm.

Nowadays he is a much travelled man and has been known to traverse the length of the North Circular Road during rush hour in under 3 days – and even get into top gear for some of the way. It was after one such trip that he made the comment that I started to quote above. 'Did you know', he said, 'that they are pulling down the old Pathescope building?'

Now admittedly it is more than 18 years since one was able to post off a charger of film in a rainbow striped carton to Pathescope (Great Britain) Ltd, North Circular Road, Cricklewood, N.W.2, but even after they had closed the doors and quietly stolen away, the premises were occupied by another firm well known in the photographic industry – which somehow seemed to keep things in the family, as it were.

The building was basically in the form of a rectangular U with the open end pointing towards the main road, and was double storied over most of its plan, but with a single story at the extreme ends of each arm. Behind one of

the side arms of the U were a number of outbuildings mainly of temporary type construction

There have been two occasions in my filming activities when I called at the Patheoscope building. The first time I had recently returned from a World Exhibition held in Belgium where I had exposed some 400' of black and white stock and 100' of colour in a vintage Motocamera. Back home I started to shoot the titles but with the very first shot the camera vibrated wildly and emitted expensive-sounding noises. Obviously titling was 'off' at that moment. An exhumation of the works revealed that one of the three flat springs on the speed governor had snapped, causing the bob weight to come adrift.

I called at Patheoscope's and was directed to one of the outbuildings already mentioned where the Service Department was housed. A quick explanation of my difficulty brought forth the sharp intake of breath which all too often is a prelude to disaster. The opening words appeared to confirm this premonition: "I am afraid" — and I had a sickening feeling that the faithful old Motocamera was about to be consigned to the scrap heap — that you will have to replace all three springs. The new ones are slightly different in length. With that and in exchange for the vast sum of 1/6d I was handed a sealed envelope containing the appropriate parts. Titling recommenced very shortly afterwards.

The occasion of my second visit came some few months later. I had recently purchased through the local cine club one of the new Prince cameras. The initial charger of film showed that unfortunately all was not as it should be in the film gate path and focussing was 'out' down one side. Once again a journey was made to Cricklewood taking the camera and filmic evidence. This time an exchange was effected for a correctly working model.

Well, much has been written on the subject of this firm in the intervening years. One might pose the question — were they in fact Kama Kasi Kinematographers? I recall a meeting held at a hall in the Holborn area in the days when the first faint tremblings were being felt of that earth-shattering crash of the House of Patheoscope that was to happen shortly afterwards.

At this time there were two makes of black and white 9.5 film stock available, loaded chargers from Patheoscope, priced at 12/7d or tins of 3 charger length reloads from Gavaert at 24/8d. The Gavaert stock gave a good warm tone rendering, as well as being 2/3rds the price of an equivalent length in Patheoscope, but the snag of course was that it did not come in chargers. At the Holborn meeting someone posed the question: "Why did Patheoscope not supply reloads in tins?" I won't mention the name of the Patheoscope spokesman. He may still be trying to earn his living in the photographic trade, although if his performance that night was a sample of his usual style, I should think he is probably now in politics.

Instead of answering the question he put one of his own: "How many people here have a fully equipped darkroom?" The implication was that if you had not then you were incapable of handling 9.5 stock and loading your own chargers. Well, as far as I am concerned I don't possess a fully equipped darkroom but this has never stopped me loading my own chargers or cassettes for 35mm still films for that matter. I invariably use a changing bag and have



never had any problems with fogged films. Failing such a bag, one can resort to down the sleeves under the bedclothes.

The main problem was that Pathescope never sold their chargers – presumably in case people polluted them with another make – and even today, when one manages to buy a charger, it will be marked 'Property of Pathescope Ltd'. Not that this prevented 9.5ers from trying to beat the system, of course, and there were many tales of exposed Pathe stock being sent back for processing in old tobacco tins, black paper wrappings, or even with two rolls of exposed stock in the two ends of the one charger. The other, and more legal method was to buy a Pathescope film, and put it to one side while you used reloads in the charger, then finally using the original film, and returning the charger to the processing laboratory.

So came the time when Pathescope (Great Britain) Ltd were no longer on the North Circular Road. For a brief period they existed in another part of London before the next and final closure. It is said that many of the spare parts for the Prince and other items of apparatus were carted away and used as hard core in the extension of a runway at Heathrow Airport. From these dark days there arose eventually the 9.5 Association, which in its turn was replaced by Group 9.5.

I sat beside Brian in his car as we returned home from the 1978 Chiswick Get Together. The North Circular Road was in the throes of the National Hole Digging Championships, and we had been on a grand detour which seemed to have taken in large chunks of Perivale and Alperton. We got back on the North Circular Road just before the point where a flyover now replaces what used to be a grand bottleneck at Staples Corner. As we started to climb the flyover, I glanced across to where Pathescope (Great Britain) Ltd used to stand. Part of the extremity of the single storied building from one end of the U plan still stood, but the rest of the site was occupied by a tall erection of red oxidised steelwork. The pulling down operation was almost complete.

## OBITUARY

It is with sad regret that we learn of the recent death of Walter Leopold, who passed away on 13th October 1979. Walter was one of our long standing and popular continental members, being born in Switzerland 51 years ago. He corresponded with many of our UK members and visited Britain many times, especially for our annual get togethers.

He was buried at Hegingen Church, Donnerstag, Switzerland, and Group 9.5 extends its sincerest sympathy to his wife and family.

Mrs. Pat White wishes to thank all Laurie's friends and members of the Group who have sent letters of sympathy, also cards and gifts that were given during Laurie's illness, prior to his untimely death last year. It has all been fully appreciated and comforting.

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# 4th International 9 5 Film Festival in Eext N Holland

By Eric Millhouse

It seems now that our trip to Holland must have taken place way back in the Middle Ages so remote has it become. It was, in fact, towards the end of May, which is more than six months past, but because the Summer issue of '9 5' was already with the printer and the next issue was destined to be a News letter only, that this long delay has occurred. As it was desirable to include an illustration it has had to wait until now.

Hugh Hale, Ron Middleton and myself set forth in Ron's Avenger (not that we had anything specific to avenge) arriving in the little village of Eext (which appears only on the very largest scale maps) in the north of Holland, south of Groningen, on 24th May. The Festival was spread over 2½ days and began with a get-together in a cafe at 10.0 o'clock next morning. Following a sumptuous lunch we set forth, a motley crowd of camera-festooned Dutch, German, French and English nine fivers for a pleasant trip through some woods travelling in quaint canopied horse-drawn vehicles reminiscent of Western covered wagons. Returning to Eext and a splendid dinner, we assembled in the Cafe Centrum where at 8 p.m. the Burgemeister declared the Festival open, followed by an introduction by Ina Veenstra Rademaker, the charming Secretary of Midden Perforatie, the northern Holland 9 5 Club, who organised the whole event.

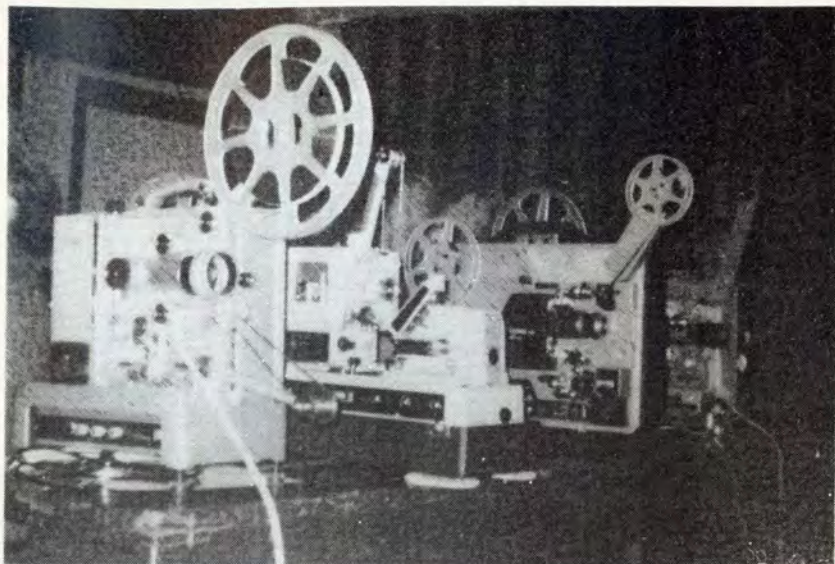
Then followed screening of some of the films entered. The following picture shows the formidable battery of projectors which were used. Presentation, illumination and sound-quality (all films were striped) were first class. Our own Ted Smith was enlisted as one of the Judges.

Next day we had an enjoyable trip in car convoy to Bourtange, scene of some historic fortifications, and, naturally, a visit to a windmill. That evening the rest of the films, some 25 or so in all, were screened. Three films by Hugh Hale were included, the only English entries, and one of them, 'Second Time Around', earned him an award for 'Colour' which, in our terms, refers to 'atmosphere' rather than to chromatic quality. Well done!

Among cameras in evidence among the Germans were the Ligonie SK 2001 with zoom, several Webo's (pre electric drive, also with zoom) and the revived Lido, now in black instead of grey, with a Schneider lens. My own National 11 attracted some comment, not only as a 'museum piece' but because of its compactness, some of the European nine fivers wishing that a comparable camera was available to day.

Altogether this was a most enjoyable occasion, and we would like to record our appreciation of the effort which must have gone into its organisation, and for the opportunity to meet up with and chat to a lot of Continental Nine fivers.





Left to right 1. Modified PM with QI lighting and provision for use of high definition lenses 2. Ligonie IM250 with quartz halogen lamp standing on Heurtier sound base 3. Ligonie OSM 950 converted from 16mm, opt and mag, sound 4. Eiki 16mm conversion

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