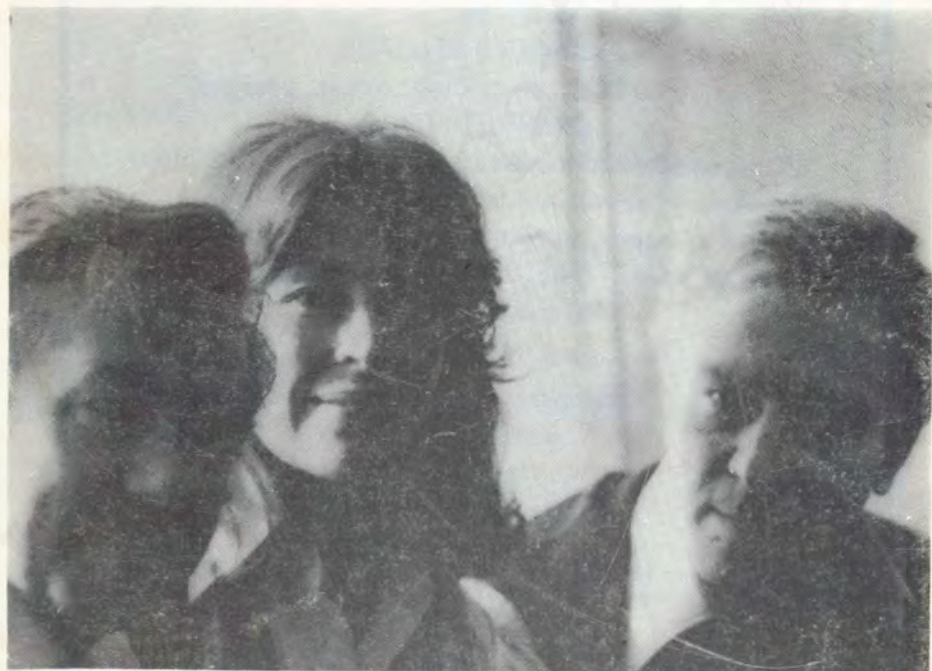


9.5

Magazine for the 9.5mm
cine enthusiast

No. 22

WINTER 1978/9



**BEHIND THE SCENES OF
INTERNATIONAL VELVET**

IMPORTANT ANNOUNCEMENT

GROUP 9-5

NOW HAS STOCKS OF
9 5 EKTACHROME H F 7262
IN
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AT £3 50 EACH (Including postage-packing)
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(It is regretted re-loaded charges cannot be supplied)

The Club is hoping to obtain sole agency from M. Ligonie
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Note - Exposure Rating - Artificial Light ASA40
Daylight-use Wratten (amber) Filter No. 85 - ASA25

9.5

Published by
Group 9.5

a magazine for the
9.5mm cine enthusiast

WINTER 1978/79 No. 22

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*Views expressed by contributors are their own and not necessarily endorsed
by the Editor of '9.5' or Group 9.5 Committee.*

COVER PICTURE Bryan Forbes, Nanette Newman and Christopher
Plummer off-duty whilst making International Velvet. Photo: Stuart
McKean.

Group 9.5 Past Presidents: Malcolm Cutmore, George Whitfield, Hugh Hale,
President: Larry Pearce. *Honorary Vice Presidents:* Micheal Bentine, Laurie
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Bucks, HP9 2. *Committee:* Eric Millhouse, Malcome Cutmore, John Burgoyne,
Johnson, Paul Tudor.

Leader

by the Editor

The 1978 Get-Together has come and gone and whilst the number of Group members attending was not the highest on record it nevertheless represented an extremely good turn-out. It served to prove, yet again, that the Group is very much alive and kicking. Should anyone feel that it is unnecessary to make a statement like this let them remember that the prophets of doom are seldom absent whenever 9.5 is mentioned. It is always good to be able to disappoint them.

Several years ago — 1974 to be exact — I drew attention in this column to an observed tendency of the Get-Togethers, namely that they seemed to be moving away from the Group's original purpose, which was to maintain 9.5mm as a viable amateur film-maker's gauge, towards an increasing emphasis on its historical aspects, in particular vintage film and equipment collecting. That trend has certainly continued, even though the efforts of Group 9.5 as a whole are still directed towards their original objective. However, there has appeared more recently another trend, much in evidence at this year's event, which is worth noting. That is the way in which the Get-Togethers are becoming more and more film enthusiasts' gatherings, rather than meetings of purely 9.5mm devotees. It's a trend which I personally applaud, because it reveals a maturing attitude towards our gauge, a recognition of the part it can play in the larger world of Film, and a lessening of the impossible pipe-dream attitude which has on many previous occasions made Nine-Fivers the butt of humour and sarcasm.

On this hopeful note I regretfully leave you, for this is the last issue of 9.5 that I shall be able to edit for you. Altered work circumstances make it impossible for me to continue to undertake production of the magazine to any kind of regular schedule, and so I take this opportunity to thank all Group members for their support over the past four and a half years. On a happier note, I'm sure you will be pleased to welcome our old friend Malcolm Cutmore back into the Editor's Chair (for the benefit of newcomers to the Group, he edited *The 9.5 Review* as it was then called, before my predecessor, Gordon Clarke) and so those of you who have been hoarding all those feature articles and pictures should note that they should be sent to him at the new Editorial Address: **8 Endsleigh Gardens, Hersham, Walton on Thames, Surrey.**

Items of more topical interest, news features, or articles not requiring supporting illustrations should be sent to Ken Valentine at the Secretary's address given at the foot of page 3. These will be included in the Newsletter which Ken produces in between issues of this magazine.

I wish especially to thank those members who have submitted major articles to me for publication. These are the life blood of the magazine, it is difficult to put an issue together without one to use as a basis on which to build the remainder. For the sake of future issues, for Group 9.5 and for Malcolm, please keep these coming.

BEHIND THE SCENES OF "INTERNATIONAL VELVET"

Text and photographs by Stuart McKean



Bryan Forbes lines up a shot with the Mitchell 111 camera.

Bryan Forbes' film 'International Velvet' had its World Premier in Washington on 25th June. When the film ended, it received a standing ovation, and the proceeds were given to the American Olympic Equestrian Funds. In London on the 20th July, the film had a Royal Premier. This time the proceeds went to the British Olympic Equestrian Funds.

On the last twelve weeks of 'Velvet' I was lucky to be part of the crew in the cutting rooms. Bryan Forbes with his film Editor Timothy Gee, was putting the final touches to the film.

The film had been shot during the previous Autumn and I was fortunate enough to be invited onto the sound stage, on the last day of shooting the interior scenes.

As I opened the huge door to the sound stage, the heat of the lights hit me. In the middle of the stage they had built the first storey of a house, surrounded by fir trees which were clamped to the floor.

Bryan took me through the front door, then we walked into the sitting room, here he continued to direct Nanette Newman and Christopher Plummer, whom I

later met and was allowed to photograph. Nanette plays Velvet Brown. Christopher Plummer plays John Seaton. Velvet's orphaned niece Sarah is played by Tatum O'Neale.

Lighting on the set was bounced, which produced more natural effect. The camera was a Mitchell mark 111 with fast prime lens. The film is in wide-screen, ratio 1.85:1. This is achieved by masking off the camera viewfinder when the film is shown in the cinema the projector gate is masked off to 1.85:1.

At the stage when I began work in the cutting rooms, the film was in rolls, 14 in all, and approximately 1000ft. in length, and wound in plastic cores. The film was joined by ordinary sellotape because it is only a cutting copy, therefore not permanent. At this stage in the film, the sound editing department is very busy. Our sound Editor Jonathan Bates fits the sound tracks, matching them up with a slash print, this is Black and White print made from the coloured cutting copy, and is kept in the sound department. Then Jeremy, his assistant, lays these tracks. His other duties include organising the sound library, which is a full time job.

Jonathan took me over to one of the recording studios. I sat in the monitor room with Peter, who looks after the sound recordings. Through the sound proof glass, I could see the actors entering the studio, when they had all arrived, they began to record various voices for the film, all went well until halfway through the session.



Bryan Forbes directs Nanette and Christopher on set.



Nanette Newman and Christopher Plummer listening to direction.

Jonathan wanted to re-create a crowd singing Auld Lang Syne. However this created a problem there were only four head phones between twenty people they split the people into groups of five, four people who were leaders listening to Auld Lang Syne through their head phones. They sang it four times when they played the recording back, they were not singing together it took about an hour and a quarter to get the recordings correct.

The next picture loop was laced up in the projector one actor had to record a count down of a horse as it moved away from the starting gate they started the projector the actor had his cue 1 2 3 go after the word go, there was a ringing sound in the monitor room so the actor repeated it each time his recording was played back we could still hear the ringing.

Neither Peter nor Jonathan could make out where the sound was coming from, all of a sudden Peter spotted two glass spheres that were near the monitor speaker he put them on the floor and played the recordings back, they were alright.

The next recording was an American air traffic controller's voice, so Peter prepared a battery intercom, he put one speaker in the studio and the other speaker in the monitor room with us, the actor spoke into the intercom, with an American accent, then he did the same again using the mike in the studio. The take that is in the film is the one which they used with the intercom. The small speaker gave it an authentic quality.

Jonathan and Jeremy were now only four to five weeks, from pre-mixing the final sound track.

At the time of shooting the film the sound is recorded (shot) on 1/4 inch tape, then transferred in sync to 35mm fullcoat magnetic sound film. It has a P V C base which has oxidized emulsion which is sensitized for magnetic recording, it has the same dimensions as the 35mm cutting copy.

Jonathan told me that every reel of film could have up to twenty separate tracks, dialogue, music, effects tracks such as aircraft, cars, footsteps, etc, etc. In Velvet some of the horses hooves were recorded on location, but most of them were replaced by Jonathan using new sound effects he had recorded the previous Autumn.

Dubbing theatre one is built like an ordinary cinema, but with a difference, there are about fifty seats, and a normal screen but under the screen is a footage counter, it reads from 000 to 999, this is to cue the people who use the dubbing chart, which Jonathan has made up. This is to guide the people who are dubbing the reel, so that they will know how to mix the effects.

Individual sounds are kept separate on 35mm magnetic film, to allow the sound engineers who will do the final mixing sufficient individual control to achieve the best overall balance of sound, the projector and re-recording machines are inter-locked.

Jonathan normally has the horses hooves layed first, and then the other effects tracks mixed down. This stage is called pre-mixing, which is a tedious job, involving many rehearsals of small sections of a reel before a take.

After each rehearsal, all sound tracks and picture are reversed back to the start mark. This system is called rock and roll dubbing. I worked at Pine-wood in the cutting rooms, as a second assistant for twelve weeks. The people I worked with were a very nice crowd.

I have seen the completed film, it is very enjoyable and entertaining. It is *not* a re-make of National Velvet, but a sequel.

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 *Meetings Secretary* Malcolm Cutmore

Committee Eric Millhouse Stuart McKean

FORTHCOMING PROGRAMME

- December 9th MALCOLM CUTMORE shows sponsored films 16mm sound including London Transports The Nine Road
- December 16th ST GABRIEL S CHEESE AND WINE PARTY
- January 6th ST GABRIEL S ANNUAL GENERAL MEETING concluding with club films if time permits
- January 20th RON PRICE demonstrates and shows films on the Roy Salmons converted 9 5mm projector
- February 3rd NOSTALGA EVENING Bring an old 9 5mm printed film sound and silent projectors available
- February 17th ST GABRIEL S AUCTION with Hugh Hale All Cinematograph Ephemera welcome
- March 3rd 1978 9 5mm Holiday Film Competition Small prize for the winner
- March 17th TRAITORS TO THE GAUGE A 16mm sound film entertainment evening Bring the girl friend wife next door neighbours etc Only 25p with tea and biscuits
- March 31st Slide Competition Your best 5 slides Small prize for the winner

NO MEETING SATURDAY APRIL 14TH AS THIS IS EASTER WEEKEND
MEETINGS RE COMMENCE FORTNIGHTLY FROM SATURDAY 21ST APRIL

GROUP 9.5's SEVENTEENTH ANNUAL GET-TOGETHER

Report by Paul Gates

The sunshine of another beautiful October day filtered into Chiswick's dark and rather forbidding Victorian Town Hall adding its light to an already bright event – the 1978 Get-Together. Group 9.5 seems to be blessed by the weather for many of its annual gatherings, and on this occasion it must have been at least partly responsible for the very good attendance which the event enjoyed.

The trade show, whilst producing no new surprises, nevertheless continued to provide the core of activity for the day as it has done for the past few years, and all the regulars were to be found in their appointed places. These exhibitors have been listed in so many previous Get-Together reports, and in themselves form so much a part of the mainstay of the Group that to list them here yet again seems almost impertinent. Of more interest to readers who were unable to be present would be a description of the main centres of activity within the Trade Show. These (based on continuous crowd-density)

Gordon Clarke, these three being run a close second by the Bring and Buy stand, Ted Smith, Vintage Film Circle and Group 9.5's own stand, the latter making a big feature of the supply of 9.5mm Ligonie-Packaged Kodak Ektachrome film, Type 7262, Cecil Cramp, trading mainly in second-hand 9.5 silent and sound prints plus some second-hand equipment, had a tremendous selection of material on offer, certainly more than in previous years. Gordon Clarke and Larry Pierce (Cineprint/Seldstone) also showed a wider range of products than before, amongst which were a particularly attractive range of spool and can sets.

The P.M. Films (Beaconsfield) stand displayed a splendid selection of new and second-hand Super 8 sound colour features, as well as demonstrating the Fuji SH9 Super 8 optical/magnetic sound projector they currently retail. John Burgoyne-Johnstone of P.M. Films expressed certain reservations to me about running Super 8 films at a 9.5 event, but I am confident that no-one thought it inappropriate. This might not have been the case three or four years ago, and it all goes to suggest – to this writer at any rate – that Nine-Fivers have grown to accept what is only after all a matter of common sense, namely that 9.5mm has its own specialised part to play in the range of amateur movie gauges and that Nine-Fivers are first and foremost film enthusiasts. What is of interest to film enthusiasts is therefore of interest to Nine-Fivers, and to even suggest the exclusion of other gauges from an essentially filmic event such as the Get-Together would be to potentially limit its appeal and interest.



Colin Edwards and Bert Pickering hold cartons of Ligonie Kodak Ektachrome film. Type 7262 which Group 9.5 can now supply direct.

The Hogarth Hall with Cecil Cramp's stand near left.



At around 4 p.m. the Auction Sale got under way. Once again, Hugh Hale did the honours as front man, supported by Paul Tudor and his colleague Mr. West. It may not be apparent to members with Hugh as auctioneer, maintaining a cheerful and even-tempered demeanour throughout the two or so hours of the sale, just how much sheer hard work is involved preparatory to the auction. I was able to watch Paul Tudor and Mr. West receiving and listing items beforehand and am moved to ask anyone reading this, should they ever feel inclined to dispose of film or equipment through the Group's annual auction, to please PLEASE group your items into lots of reasonable size. When members bring in cartons containing several dozen individual films, every single one of these has to be itemised and listed separately. All that's necessary is to group the films into batches, say Cartoons, Comedies, Interest etc., so that each batch forms a single lot. The same would apply to small items of equipment. Your auction sale organizers will be grateful beyond words, and the sale itself will proceed at a sensible pace.

Throughout the duration of the auction sale, the trade show maintained the attention of a good number of the 168 enthusiasts attending the Get-Together. One of the smaller stands which both this year and the year before attracted steady attention was that of the Vintage Film Circle, manned by Ted Walker. Backed by some lovely enlarged prints of vintage 9.5mm equipment (these having been taken and printed by Gerald McKee) Ted's stand was seldom without a small knot of devotees in attendance.

The evening's film programme ran according to schedule, with the first part being devoted to a screening of four of the late Bob Bayley's superb prize winners by way of tribute. The response from the audience to these films could be heard; it is claimed, outside the building itself — an additional and completely spontaneous tribute in its own right. Bob's films were followed by the entries for the Open Film Award. First and second places were won by B. Wedel Flerron with his films *Visit to London* and *Fix Fax*. Mr. Flerron also won the Audience Prize AND the Award for Technical Merit! Having collected that little lot, it left only the third place vacant, and this was won by Don Barnes with his film *Hang Gliding*. Most who were present agreed that this year's entries were of the highest standard of quality seen for some years, a very healthy portent.

Amongst our overseas visitors we were happy to see Alberto Martinez Pujol of Barcelona with us for the first time at a U.K. Get-Together. Alberto, known to a number of Group members as a cheerful voice at the end of occasional but quite lengthy international telephone conversations (!) proved upon acquaintance to be every bit as delightful a personality as he sounds at the end of a phone. It was he who presented the Awards to the winners following the screening of the entries, thus helping round off another very successful afternoon and evening.

This brief survey of the day's events can of course only cover the major happenings, and those only superficially at that. As with most Get-Togethers, the flavour of the day is created as much by the minor incidents. Like the member who submitted chrysanthemums and an old kitchen meat-mincer for the Auction Sale (perhaps he felt that the mincer handle held hand-turned camera/projector associations for Nine-Fivers, but the rationale of the flowers is harder to trace). Or Hugh Hale's offering of a Celestial loud-



Another view of the Hogarth Hall, filled by enthusiasts.

Colin Edwards with Laurie and Mrs. White on the Bring and Buy stand.



speaker during the sale. One for the Gods, may be? There were no doubt many other instances of equal humour, all going to help make the day the unique event it is. Mention must be made also of Jim Wyatt's marathon selling job on the Raffle tickets — he sold a record number. And of course, our thanks once again to Mrs. Moon, on duty throughout the time on the Reception Desk, as well as the ladies in the 'back room' who did such sterling work in catering for nearly 170 hungry and thirsty members. To everyone who worked so hard to make the event one which attracts members, not only from all over the country, but from overseas as well. Nine-Fivers everywhere owe a considerable debt of thanks.

NOTICE

Many Classified/Ads were sent to 95' following the Get-Together. It has not been possible to include any of these in this issue due to printing deadlines.

All small ads submitted after October '78 will appear in the next newsletter around March/April '79.



Paul Tudor and Mr. West (at right of picture) pause during their strenuous pre-Auction listing work.

Part of the audience (some apparently already having collected their spoils) during the Auction Sale.



Letters

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

Sir

Please convey my appreciation to the 9.5 Group and especial thanks to Ken Valentine for arranging for the Ted Healy SherId.

I know my brother would have been quite touched to think such a tribute had been made to him. I know he derived a lot of pleasure from the Group and I would like to wish the Club every success in the future.

Madeline Hawkins, London N.11.

Sir

On the 21st June I received a letter from Albi inviting me to submit a film to their international competition, closing date for entries - June 15th and films - 30th June.

Trying to help out, I sent my one and only complete film - 'The Hut on t Moor' to them on the 23rd June and hoped it would arrive by their deadline.

According to the leaflet they sent - Regulation 6 says 'each participant will receive a letter informing the date when his film will be projected'

July and most of August passed and I assumed that my film had been lost as the same Regulation also stated all films not selected would be sent back to their owners.

At last, on the 22nd August it arrived back post marked Albi on the 14th August. Inside was my film and nothing else - no thanks, no comments, no nothing!

Regulation 8 says 'a list of winners will be sent to each of the competitors'

I'm looking up a few French swear words to write and tell the organisers exactly what I think about them.

Has anyone else had the same treatment?

David Leonard, Harrogate

Sir

I look forward to 9.5 magazine, and in fact to ought pertaining to 9.5.

Reading Mr. E. Smith's letter in the August supplement, I really felt for him, such loss shows great dedication to a gauge that raises much nostalgia but obviously little backing in cash terms.

Any product needs advertising, for popularity and sales, but unless a product is good, no amount of advertising will help it to sell. 9.5mm. has always been as a gauge, first class, but like the dog with the bad name, associated with those first class mincing machines, the toys that popularised the gauge

Cineprint

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SERVICES & PRICES

effective 1st January 1979

TERMS OF BUSINESS Orders are accepted only in accordance with our current conditions of business. A full copy will be sent to you on request, but the main points are: (1) payment with order, please (2) films should be in good running order with firm splices (3) the customer must own the copyright of all material sent to us.

Magnetic Striping

A high quality striping service for 9.5mm Super 8 and standard 8mm films.

PRICE 1.25p per foot – this includes film cleaning, applying main stripe to the base side, free THERMOFILM protection treatment, re-packing and return postage at the cheapest rate.

Additional Services

Balance stripe on base: 0.75p per ft. extra (not standard 8)

Main stripe on emulsion side (for copies): 1p per ft. extra

Thermofilm treatment alone: 0.25p per ft.

Please check that your joins are secure and that there is about 3 feet of leader at start and end of the film. Remember that striping increases the thickness of your film and allow for this by not overfilling the spool – no more than about 180ft. on a 200ft. spool, 370ft. on a 400ft. spool, 770ft. on a 800ft. spool.

Sorry, we cannot stripe polyester based film, such as Fuji Single 8.

Optical Printing

Standard 8mm enlarged to 16mm
9.5mm enlarged to 16mm
16mm optically printed on to 16mm

We can make 16mm copies from originals on standard 8mm, 9.5mm or 16mm (but not from Super 8). These can be

either **STRAIGHT** copies (to project at the same speed as the original)

or **STRETCHED** copies (to project at 50 per cent higher speed than the original). This process converts films shot at the silent speed of 16 frames per second to run at the sound speed of 24 f.p.s.

FOOTAGES (a) **STRAIGHT COPIES**. From 16mm originals, copies are same length as original; from 9.5mm a few feet more; from 8mm twice the length of the original.

(b) **STRETCHED COPIES**. From 16mm originals, copies are 1½ times length of original; from 9.5mm just over 1½ times; from 8mm three times the length of the original.

SCRATCHES, MARKS, EXPOSURE AND FOCUSING ERRORS IN THE ORIGINAL WILL TEND TO BE EMPHASISED IN AN OPTICAL COPY

PRICES – all quoted in pence per foot of 16mm copy from any original

(Minimum length charged: 100 feet for each process)

	Straight	Stretched
BLACK AND WHITE		
Duplicate negative (from positive original)	18	22
(Print from this negative: 7p per foot extra)		
Positive print (from negative original)	12	16
COLOUR		
Internegative (from positive original)	26	36
Reversal print (from positive original)	28	38

Contact Printing

(Minimum length charged: 100 feet for each process)

9 5mm CONTACT COPIES FROM 9 5mm ORIGINALS

BLACK-AND WHITE 12p per foot

COLOUR: at the time of going to press we find it difficult to obtain supplies of stock suitable for making 9.5mm colour prints. We shall provide this service again when suitable stock is available and prices will then be quoted. Please check before ordering.

16mm CONTACT COPIES FROM 16mm ORIGINALS

Prices in pence per foot

BLACK-AND WHITE

Duplicate negative (from positive original)	10
Reversal print (from positive original)	12
Positive print (from negative original)	8

COLOUR

Reversal print (from positive original)	17
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SUPER 8 CONTACT COPIES FROM SUPER 8 ORIGINALS

COLOUR ONLY 10p per foot

(Please note that this service is not yet available at the time of going to press. We are installing the necessary equipment and hope to introduce the service during 1979. Please keep in touch.)

SPOOLS. All copies made by Cineprint are supplied without spools unless the customer requests otherwise. Spools if ordered will be supplied at current retail prices.

initially — Ace and Bingscope spring to mind. I won't mention any cameras for fear of the tear stained letter of reply. No amateur will purchase at real prices anything he even (subliminally) thinks will be soon obsolete and the film supplier/manufacturer is nervous without enormous guarantees for stock for similar reasons.

Contrary to the opinions I have read and heard expressed, concerning 9.5mm longevity I believe 9.5 has survived on MERIT alone. Nine-Fivers know this demonstrate at clubs and shows among amateur groups bring some converts, but the only way that 9.5mm as a gauge will take its RIGHTFUL place is when professionals are convinced of its qualities. 9.5mm Telecine for T.V. with lightweight 9.5mm spool loading cameras for location filming, giving screen quality as viewed by the layman, equal to its 16mm counterpart.

To the professional it will be seen that 9.5 is substantial to handle and to work with as 16mm, but cameras, projectors and associated equipment are as compact as any modern Super 8 equipment.

Approximately Super 8mm has 1.5mm means of transport, 1mm of sound track whether magnetic or optical track, forgetting any balance stripe and a frame area of 5mm x 4mm and a linear speed for its sound track *just* better than half that of 9.5mm or 16mm.

If we are to progress audio visually Kodak must centralise the perforations at frame line on Super 8mm and alter their pitch, giving larger frame area and greater running speed, for quality sound the only alternative for a truly professional/amateur gauge is 9.5mm for with a magnetic sound track of 1mm, a frame area of 8mm x 6mm and edge margin of 0.5mm or similarly with modern optical sound track, same dimensions, 9.5mm is the only logical able contender to fill the bill.

In more mundane but practical terms, may be Group 9.5 members could take their 9.5 back-numbers and leave them in doctors and dentists waiting rooms etc. or try to get the local librarian to subscribe to 9.5 for his reading room, by asking him awkward questions about 9.5 gauge or leaving copies around his shelves (and the circulation managers — address on his desk).

9.5mm past uses in Australia for newspaper photography, sold and used in the U.S.A. /for Dental Xray photography used here in Britain, and many more uses elsewhere.

The life blood of camera and projector whatever the gauge is film the greater the quantity used the healthier the gauge it follows therefore that any gauge that can fit the criterion of professional quality and use and amateur use commercially must be a winner for that gauge would use more film than all the others put together that gauge is without doubt 9.5mm. It just has not been seen in that light yet but it will if taken to be seen by the professional with all its very real advantages over all other gauges, people look but they don't always see when 9.5mm is seen it will make someone a fortune.

If anyone can build a professional 9.5mm machine with optical/magnetic sound with Xenon or Marc lighting. Nine-Fivers should be able building a one off job to wave the 9.5 flag, to the trade. I'll even subscribe a £10 towards it, from my modest means... any more offers! Ideas!

Good luck 9.5ers everywhere

A Mellor Wetheroy

IS THERE A SURGEON IN THE HOUSE?

By A. K. Haward

This is the history of an epic that may never be an open-ended 9.5 problem that may have no solution. It is offered here in the hope that somewhere amidst the august readers of this magazine may lurk a genius who can come up with the answer. The dramatis personae are members of Group 9.5: the hero, a Pathé Webo M; the villain, 400 of Ferranicolour.

The story opens when Brian, a fellow 9.5er living in the village, lent me his Webo so that we could obtain some record of the Jubilee Festivities last year. I ordered 4 x 100 spools from Roy Salmons and exposed these, plus a few feet already left in the camera. (Remember those few feet — they provided the key which later helped to identify the cause of our problem.)

Returned from processing, the various lengths were spliced roughly into order and the rushes viewed on my Bolex PA. Results were disappointing, apart from several underexposed shots the film showed much vertical jumping. I could allow for the fact that takes with telephoto lenses might suffer from non-use of a film tripod, but even the short focus lenses showed this trouble. Was it the old PCF problem caused by insufficient gate pressure? Brian took the film home and ran it through his 200B+ and he did not seem too pleased with the results.

It was at this stage that he acquired a used Marignan in excellent condition and I was summoned to see a demonstration. First he ran a Walton Colour Print and a superb picture appeared on the screen — the sort of results that 9.5. indistinguishable from 16mm, or even 35mm. Then we ran our Jubilee footage. Those first few frames projected just as well as the Walton print, but when it reached the 400 that I had obtained the whole picture changed. The scene bucked and rocked all over the place although now in a different manner from when seen on the Bolex. The vertical judder was less, but a horizontal component was added. I wondered if I had not loaded the Webo correctly — may be loops formed too small or sprockets not properly engaged. Edge pressure put on the film to try and reduce horizontal motion was of no avail.

Then instead of changing the belts to power-rewind, Brian put the machine into reverse motion. Lo and behold, a nice steady picture, tough, of course, running backwards. There could be only one cause. We inched up the framing screw to display the sprocket holes on the screen. They would have made a first class cartoon in their own right — dancing all over the place. The film was put on the editor and a careful examination of these holes was made. Those in the first short length were immaculate — perfectly parallel sides with beautifully rounded corners, but in the main 400 length it looked as though they had been hacked out with a cold chisel. They were slightly under-

sized and the two long sides were not parallel with each other. The edges were anything but straight, some had notches in this edge while adjacent holes had humps in a similar position. The short edges also carried nicks in them, and two adjacent edges on each hole had a pronounced burr or hangnail. The corners had no rounding at all, although they were certainly anything but square.

That then is the cause of the problem, but what does one do about it? We thought of getting the film reperforated, but this is almost impossible once the perforations of the original stock from which it has been cut, have been removed. In any case, each frame is registered with respect to the point at which the camera claw rested on the individual original perforation, and if this erratic course is replaced by a perfectly spaced set of holes, the picture will still leap up and down. The Webos uses a single claw and it has been suggested that a single claw projector could be the answer. Firstly, however, the claw-to-gate aperture spacing would need to be identical with the camera and secondly, the only projector known to have a single claw is one of the early hand-cranked Pathés, which would be lacking in light output.

Doug at Chingford ran the film on his Heutier Triguage. This uses a triple claw of very sturdy construction. It gives a fairly steady picture, but we are back with the problem of insufficient light output. Ron in Somerset suggested projecting the film frame by frame, registering each one as projected, and re-photographing with a single shot mechanism. However, 400 plus of film works out at over 16 000 individual frames — quite apart from the cost of the raw stock! Then again, some members have repaired damaged sprocket holes with good ones cut from clear film with the aid of an office punch. But 16 000 times — life begins to get rather short!

At this point I could claim my case rests and leave you to consider the problem, but there is a further chapter to be added. In May this year an opportunity arose to re-shoot some of the events in the May Fayre. I rang Roy Salmons, now resident in Wales, and who as you will know from this magazine is at present the only supplier of 9.5 stock. He had none although it was on order. I asked for 2 x 100 spools. He said that he did not sell many 100 spools and had only 5 on order of which 4 had already been earmarked. Needless to say, the material had not appeared by the time the Fayre commenced. Now where are all the owners of H9s, Webos, and all the other cameras taking 100? Doesn't anyone use this length, bearing in mind that this size works out cheapest per foot run?

Where do we go from here? Ken Valentine tells me that Group 9.5 is trying to obtain Ferranicolour, but Ferrania in Italy refer them to 3Ms, and the latter pass the question back to Milan. Present state — a steady impasse. As regards Ektachrome, Kodak-Pathé will only supply Ligonie and he insists on a sole agent in this country — to wit Roy Salmons, who is kept waiting for the stock he has ordered. And where did Roy get his stock with the rogue perforations, remembering that it was the same film type and came from the same dealer as those first few feet with the good perforations? What is known of the whereabouts of the perforator that punched this rough stock? Is this fiendish instrument part of the equipment that Garry of Benfleet took into custody when it was due to be dumped on Leigh tip?

Meanwhile, back at the Big K ranch, what is the mystery of the vanishing perforator that was used until recently to supply stock for Novascope black and white prints? Don't miss the next installment in this cliffhanger. In the meantime has anyone any suggestions for salvaging our Jubilee film? Is there a surgeon in the house?

A K. Haward.

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Dave O'Brien

There are plenty of actors who appear in 9.5 Sound and Silent films in supporting roles, but there are few quite so talented as Dave O'Brien. While the name might not be familiar, the face surely is for he can be seen in no fewer than nine 9.5 features.

Dave was born David Poole Fronabarger in Big Springs Texas on 31st May 1912. At an early age Dave found that his parents separated and he went to live with his mother in El Paso. At the age of 14 he ran away from school and joined the Marley Sadler Stock Company. In May 1928 he went to Los Angeles where he took a permanent job as a welder at the Union Tank and Pipe Company while, in his spare time, he cultivated jobs as an extra in cinema films.

His first bit was in a 1929 Eddie Lambert comedy short, but he gradually established a reputation as a versatile performer and built up invaluable experience in 'walk-on' and small part roles. He could handle light comedy and dance parts, but became better known as an action performer. Between acting roles he worked as a singer in cafes, a model for magazine advertisements and a performer on radio shows. In other words Dave was now a complete all-rounder, ready to turn to any particular branch of films.

In 1938 he appeared in three roles which Pathescope later released for 9.5 Sound viewing. The smallest of these was in a Tex Ritter western called 'Where The Buffalo Roam' which 9.5 addicts saw via New Realm under the British title 'Marshall of Santa Fe'. Cut to three reels for 9.5 Sound, the viewer has to keep his eyes open to spot Dave. He plays the brother of Dorothy Short (the heroine — and off-screen his wife) and has very little to say or do. In another 1938 production we can see him in 'Whirlwind Horseman', a 6 reel western with Ken Maynard. Here Dave is one of the bad men opposing the honest ranchers and hero Ken.

Later on in '38 he made 'Crushing Thru' an early entry in the Renfrew of the Royal Mounted Series. Sergeant Renfrew was a dashing, light-hearted mountie who was not averse to a song or two in his pursuit of the evil ones. The series started at Grand National, a small time film production unit which collapsed. Monogram took up the series and in 'Crushing Thru' gave Renfrew a wise-cracking side-kick, Kelly, played by Warren Hull. Also in the pic was Dave O'Brien as the heroine's wayward brother (again!) who finally saw the error of his ways.

Hull left the series and the Kelly role went to Dave. He then built up quite a rapport with Jimmy Newill and future entries in the Renfrew series greatly benefited by their asides and friendly rivalry. Nine-Fivers can watch this in the 1939 Renfrew entry 'Fighting Mad' (9.5 Sound — 6 reels) or the two 1940 releases 'Murder on the Yukon' and 'Sky Bandits' (both 9.5 Sound 6 reels —

with a 3 reel version of the former on 9.5 silent). By now producers had obviously lost interest in the Renfrew formula as the budget for 'Sky Bandits' was obviously a fraction of 'Crashing Thru' — and that was small enough!

Newill and O'Brien then turned to making a series called 'The Texas Rangers' for PRC — but significantly top billing was given to Dave. In the meantime he was broadening his roles and played opposite Bela Lugosi in 'Devil Bat' (9.5 Sound — 6 reels). In this 1940 PRC 'cheapie' Bela was out to murder all those who had wronged him by means of a giant vampire bat. Dave was the reporter who tracked him down. The Pathescope edition (slightly cut by 15 mins.) is an excellent entertainment and highly recommended.

Dave again appeared with Bela in the '41 'Spooks Run Wild' but here his role was much smaller. Bestial Bela was suspected of being the 'Monster', a killer on the loose in a rural community. Dave was the straight hero out to get the killer, but the East Side Kids (an offshoot of the 'Dead End Kids' and later the 'Bowery Boys') were in there as well. The menaced heroine was once again Dave's wife, Dorothy Short.

After several other supporting roles such as a gangster in 'Skip Tracers' (9.5 Sound title 'Hold That Woman'), Dave really hit the jackpot when he teamed up with ace producer Pete Smith who made shorts for M-G-M. For sometime Dave appeared for PRC, mainly in westerns such as a series with Tex Ritter, as well as working for Pete Smith. Here he not only worked in front of the camera as an agile comedian, but was also soon writing and directing as well. In 1950 he received a citation from President Harry Truman for his work on an industrial safety film called 'Wrong Way Butch'.

In 1953 his marriage to Dorothy Short ended in divorce and he married again to Nancy Lee Lister. Two years later Dave turned to TV and collaborated with Red Skelton. He was now working more and more in the writing capacity and in 1961 won an American TV Emmy award for outstanding comedy writing.

Dave O'Brien died of a heart attack while aboard his yacht, 'White Cloud', on 8th November 1969. His career had spanned many facets of the Cinema and his engaging personality lit up many otherwise mediocre films. One cannot help feeling that, given better breaks, he could have made it as a top star in front of the camera. When you view those 9.5 films again take careful note of Dave's performances and see if you agree.

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'ST. GABRIELS' NEWS

Ken Finch presented a film show at the meeting on 30th September. 16 members enjoyed a selection of films both silent and sound. Some from the Group 9.5 library, some from Kens own collection. It is worth noting that apart from the postage, hiring films from the library is about the only thing that has not increased in price over the past few years.

On the 16th September members brought their own films for a show, this was quite interesting with some Dufay colour on show. Mr. Betterworth from Birmingham brought some films along and I have never seen better definition on the screen from 9.5mm film. All three films that Mr. Butterworth brought along were really outstanding. Proof of what can be achieved with 9.5mm film when it is correctly exposed and properly edited.



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