

# 9.5

Magazine for the 9.5mm  
cine enthusiast

Quarterly/25p

Winter 1973

## Golden Jubilee Celebrations — Souvenir issue



**SPECIAL OFFER OF BRAND NEW  
B/W SOUND CARTOONS —**

(LIMITED QUANTITY AVAILABLE)

Betty Boop in **OLD MAN OF THE MOUNTAIN**. Cab Calloway and his orchestra and Max Fleischer have combined to offer you a remarkably fine rendering and setting of a song which tells of the old rascal who is held in terror by the villagers and of Betty Boop's bearding of the Old Man in his den.

One reel: £5 95

**BRAND NEW B/W SILENT PRINTS**

**IT'S A GIFT** A complete 400 ft. version of Snub Pollard's evergreen comedy full of crazy inventions such as Snub's famous magnet car and patent alarm clock! (1 reel)

**NEVER WEAKEN** A Harold Lloyd comedy from 1921. Believing that his girl friend (Mildred Davis) has deserted him, Harold tries to commit suicide. One of Lloyd's famous 'thrill' comedies, in which he is suspended on iron girders several storeys up. (2 reels)

**MYSTERIOUS MYSTERY**. An Our Gang comedy with even more than the usual portion of laughs, which will have your audience in stitches. (2 reels)

**HAUNTED SPOOKS** Harold Lloyd, 1920. A couple arrive at a house they have inherited, only to find that it appears to be haunted. (1 reel)

**THE VAGABOND** Charlie Chaplin, 1916. A blend of pathos and humour, this film marked a turning point in Chaplin's career. (A shortened version is on 9.5 as **Gipsy Life** and **First Violin First**) (2 reels)

**HAND TO MOUTH**. Another Harold Lloyd comedy in which he befriends a waif and stray with disastrous results. (2 reels)

**DO DETECTIVES THINK?** Laurel and Hardy, 1927. Stan and Ollie are the world's worst detectives, hired to protect a judge from an escaped murderer who has vowed revenge. (2 reels)

Reels are approximately 400 ft. each. Price: £5 per reel.

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# 9.5

a quarterly magazine for  
the 9.5mm cine enthusiast

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Winter 1973

No 3

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

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**COVER PICTURE** Some of the ninefivers who gathered at Group 9.5's Jubilee reception and film show at Kensington Central Library cinema on 20th October. Back row left to right: Gerald McKee Patrick Moules Paul van Someren Janice Uphill Joe Bell Eric Millhouse Middle row left to right: Willy Salomons Charles Elzinga John Critchley Bert Pickering Laurie White Larry Pearce Front row left to right: Gordon Clarke Hugh Hale John Burgoyne-Johnson Ken Valentine John Macrorie

*Photograph by PHILIP JENKINS F.R.P.S*

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**GROUP 9.5 Past Presidents:** Malcolm Cutmore George Whitfield *President:* Hugh Hale *Honorary Vice President:* Michael Bentine *Chairman:* John Burgoyne Johnson Fairholme Hawks Hill Bourne End Bucks SL8 5JQ *Vice-Chairman:* John Critchley **SECRETARY:** KEN VALENTINE 61 MORA ROAD LONDON NW2 6TB *Treasurer:* John Garner *Committee:* Laurie White Eric Millhouse Bert Pickering Pat Flynn

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# Letters

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The Editor, 95  
84 Elm Avenue  
Ruislip  
Middlesex

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## Jubilee Celebrations and other topics

Just a line to thank you for the successful gatherings at Kensington and Chiswick. I was particularly pleased with the film John Burgoyne-Johnson and Gordon Clarke had made of the Pathé Saga. It was most professional and just the thing for the cine clubs and others.

There seemed to be a good, enthusiastic audience attending the functions and I have heard since how much people enjoyed themselves and found the time simply flew!

JOHN MACRORE  
Swineshead, Lincs

I found the 9.5 show very enjoyable, but I would suggest that you hold it in Kensington next year. I'm sure there would have been enough room for everyone in the Central Library cinema. So if it's only a question of money, I would be quite prepared to contribute towards the extra expense. If nothing else, I'm sure it would boost morale to return to the luxury of Kensington!

In your summer 1972 issue you asked for users' comments on the Superfast 160 ASA stock. The whole problem is that, while

some of us are trying our best to make good quality films, we are completely let down by the absence of a type A emulsion. There are two fatal flaws with this Superfast stock: firstly, there is no processing service available; secondly, it is supplied in charger reloads only.

This film, unlike Ferrania Colour, is tedious and quite frankly dangerous to process. A formaldehyde solution which is part of the process gives off fumes which are very unhealthy. I would be prepared to buy bulk quantities of this film, say one or two thousand feet, if there was a processing service available!

The position regarding type A now seems hopeless. A letter from Roy Salmons indicates he only has a few charger reloads left and, after that, he is going to pack it up.

I spoke to Larry Pearce about this problem at some length. We can't expect him to tie up £1,800 in type A Ferrania. On the other hand, the way ahead seems gloomy without it. Very few ninefivers realise the full story. As a matter of fact, work on two films (one of them an hour-long feature) has ground to a halt because I can't get artificial light stock anywhere! I myself am trying to get a Debie automatic perforator from Agfa-Gevaert and also Orwocolor from East Germany for reforwarding to the U.K.

Quite frankly though. I'm not hopeful on either front!

I think you can help here. Why not organise an opinion poll in 95 with a view to throwing out MC25 and replacing it with MC40 using Wratten 85 filters for daylight shooting. If this idea could be put across properly, I'm sure many users would favour it. Over to you now—and good luck!

DON FEEHAN

Mt Merrion Co Dublin  
Irish Republic

In fact the number of people who attended this year's get-together at Chiswick was considerably more than could have been accommodated at Kensington, so it is not just a question of money—although Kensington does cost more than Chiswick whilst offering fewer seats.

The reason the dealers will not re-order large quantities of type A is simply that demand for previous batches was so low that a considerable footage went "out of date" before the manufacturer's minimum order had been sold. To order more type A would have meant throwing away money. The idea of using type A all the time with the appropriate filter for daylight is ingenious—and has already been adopted by Kodak for 16mm Eastman Colour and Ektachrome and super 8 Kodachrome. However, MC40 is very grainy compared to MC 25. Is it a good idea to degrade the quality of everybody's daylight filming in order to accommodate the occasional indoor roll? However, consider Don's opinion poll here—how organised. What do you think

about using type A for all your filming, with the addition of a filter to your lens for daylight work? And remember this does not necessarily bring with it the disadvantage I've mentioned with Ferrania Colour 40 ASA stock. Kodachrome II for instance did not show the same marked loss of quality when using type A emulsion. If there is a significant response to this idea the results will be passed on to dealers and manufacturers—Editor

I enjoyed the Jubilee reception very much and thought the film on the history of 9.5mm was excellent. I would like to hire it for my local cine club.

I would like to thank everyone for making the evening such a success—there was obviously a lot of hard work put into it.

ANGUS TILSTON

Bebington, Cheshire

I should like to say how much I enjoyed the evenings when we celebrated the fiftieth anniversary of 9.5. The arrangements were a credit to all concerned. I thought the Jubilee film was excellent as a history of the gauge.

It would be very helpful if 95 could carry some information on the likely effect of V.A.T. on equipment, when such details are available.

I am thinking of buying one of the new machines, but the cost of lamps is frightening. Do we have

to import, or are suitable Q.I lamps available in the U.K.?

JOHN THORNTON  
Crowthorne Berks

The next issue will contain an article on V A T in relation to 9.5 mm cine

Perhaps the specialist dealers would like to let us have some information for publication on which projectors sold by them use lamps which can be bought anywhere and those that have to be obtained specially. Either way cost of replacing lamps in the current 9.5 projectors ranges from £3.50 to £6.50

This show was very well run but there should have been at least another forty minutes of films. This part of the evening was far too short and I only hope that it will be extended this year.

Anyone who saw the films will agree with me that the quality was superb and did the gauge credit. There is no comparison between super 8 and 9.5mm!

MALCOLM PICKERING  
Northfleet Kent

I must say that this year the whole event appeared to be very well organised and it was a superb show. I have been involved in similar organisation (not directly connected with cine) and am well aware of the hard work which goes into all aspects of it.

The film made to celebrate the fiftieth anniversary interested me very much and I should be interested in purchasing a copy.

R. C. COATES  
Chippenham, Wilts.

#### Postal boomerangs

It occurs to me that Group 9.5 might be the appropriate body to take up a matter which I (and presumably others too if I have suffered) find extremely frustrating and annoying. At the request of a friend I filmed a wedding using 9.5mm Kodachrome. Now I find that the films sent off to Kodak Pathe immediately after the event are reaching me in ones and twos, not processed but having gone through the customs and back again to me. (In one case one had been to France as well!)

There must be something patently wrong with the design of the film packing for this to happen. Certainly it is going to delay the completion of this film by more than a week and I can't believe I have been singularly unlucky!

JOHN SECCOMBE  
Exeter, Devon

We would like other readers to let us know if they have experienced similar trouble, so that we can make suggestions for a new packing. Meanwhile the answer seems to be to use a separate outer wrapping.

### 16mm Reperf and 9.5 type A

I would be pleased if you could give me some information on the following queries.

(1) I have some 16mm processed cine film which I want to have cut and reperfored to 9.5mm gauge. Who would be able to carry out this work for me?

(2) Is there any possibility of obtaining 9.5 type A colour film stock? Without such film, the days of producing cartoon or animated films in 9.5mm are finished!

BOB BAYLEY  
Moseley, Birmingham

LGP (Cine) s 16 to 9.5 perforator has been out of service for some time, but Larry Pearce reports that he is in the process of equipping a new machine to provide this service. We shall keep readers informed. In the meantime

the only firm in this country with a reperfator is Walton Sound and Film Services, 87 Richford Street, London W6 7HN. We feel bound to point out, however, that since Walton's machine punches several holes at once—not one at a time as with the LGP machine—results are not as steady. Watch this space!

Regarding type A colour, as you can see, investigations are going on at the moment. If demand is not sufficient to permit the dealers to re-order, then the alternatives seem to be: (a) the use of type D with a filter, necessitating a terrific amount of light while shooting; (b) the use of type D without a filter, placing a filter over the projector lens—an unorthodox procedure which will be rejected by all but the most desperate; (c) shooting on type D without a filter and having a colour corrected copy made—if such a service should become available; (d) changing gauge—a pity. Again, watch this space!

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**BLACK & WHITE negative and reversal**

**Shoot more film in 1973!**

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NEWS ★ NEWS ★ NEWS

### NEW STRIPING AND PRESERVATION SERVICES

A liquid striping service is now being offered to ninefivers by Film Facilities (Magnetic) of 3 Springbridge Road Mews Ealing London W5 2AB. Stripe is applied in liquid form in the Pyral process and becomes a permanent part of the film (although there is a washing-off process if required). The cost of striping is 1p per foot with a minimum charge of £2.00. Postage and packing are additional and all material is returned by first-class post unless the customer requests otherwise.

Other services offered by the company include ultrasonic cleaning at 0.5p per foot. Permafilm protective treatment (applied free of charge to all films before striping, but available separately at 0.5p per foot) and an inspection and report service at £1.50 per reel. Again there is a minimum billing of £2.00 per item and post and packing are extra.

These services are also available in all the other gauges.

### AMATEUR FILM COMPANY MOVES

The Amateur Film Co. Ltd. which is handling the Ferrania 310 black-and-white stock has moved to 20 Elm Close, Amersham, Bucks.

### BACK NUMBERS

The following back numbers are available from our distribution department: *The 9.5 Review* March 1969, May 1969, Dec. 1969, March 1970, May 1970, Aug. 1970, Dec. 1970—all at 15p each; March 1971, May 1971, Aug. 1971, Dec. 1971, Feb. 1972, April 1972—all at 20p each; *9.5 magazine* Summer 1972 and Autumn 1972—25p each. Moneys payable to Group 9.5 please.

### THE NINEFIVE SOCIETY

This other club for the ninefiver continues to thrive publishing *Nine-five News Service* under the direction of Anne and George Whitfield. The annual membership fee is 25p, but members are also asked to supply a dozen stamped addressed envelopes, size 9 x 6, for the monthly newsletters. The subscription year began in November and anyone joining now will of course receive back numbers of the newsletter in addition to the current one. The address: The Hon. Secretary, The Ninefive Society, 82 Grange Crescent, Riddlesden, Keighley, Yorkshire, BD20 5AJ. Where the steam trains chuff up to Haworth.

### LIGHTS OUT

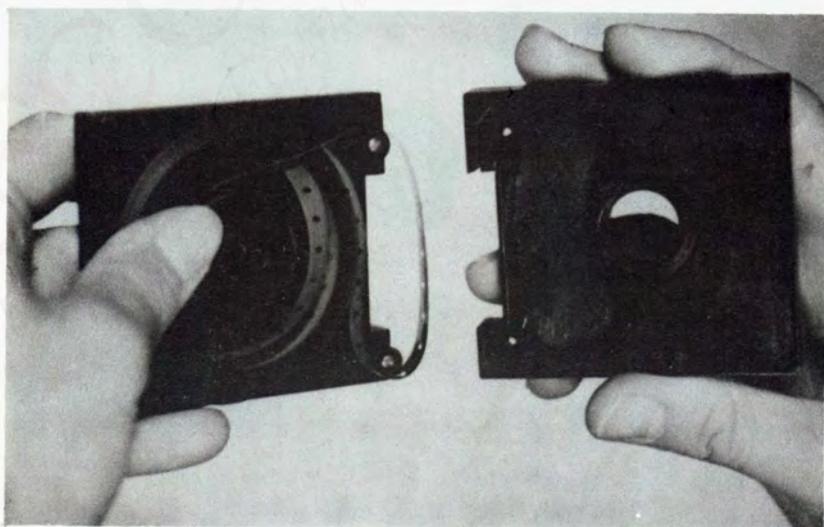
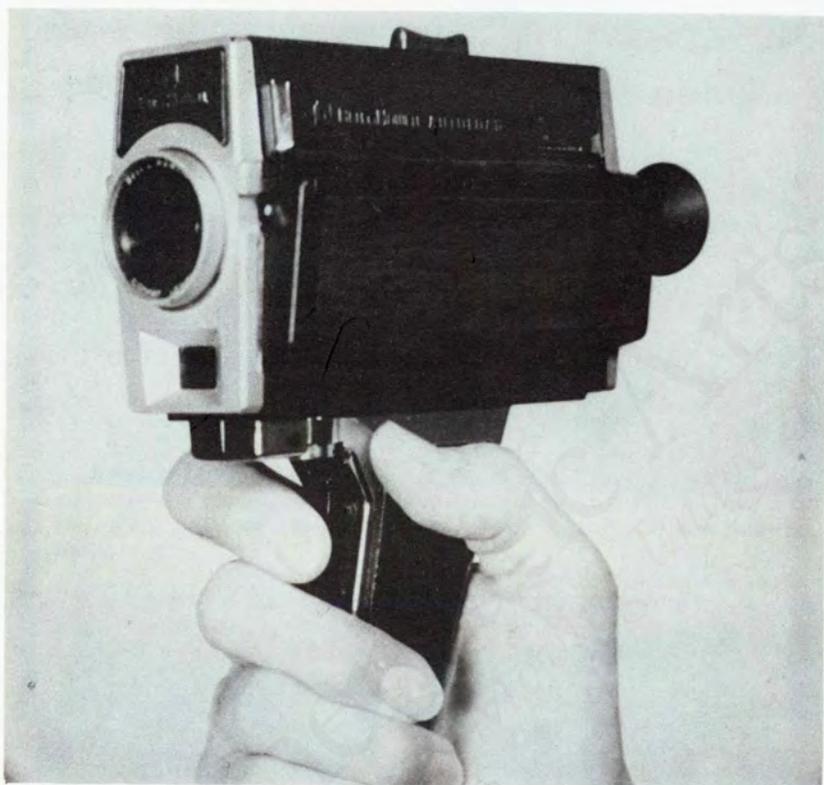
#### and the stars appear

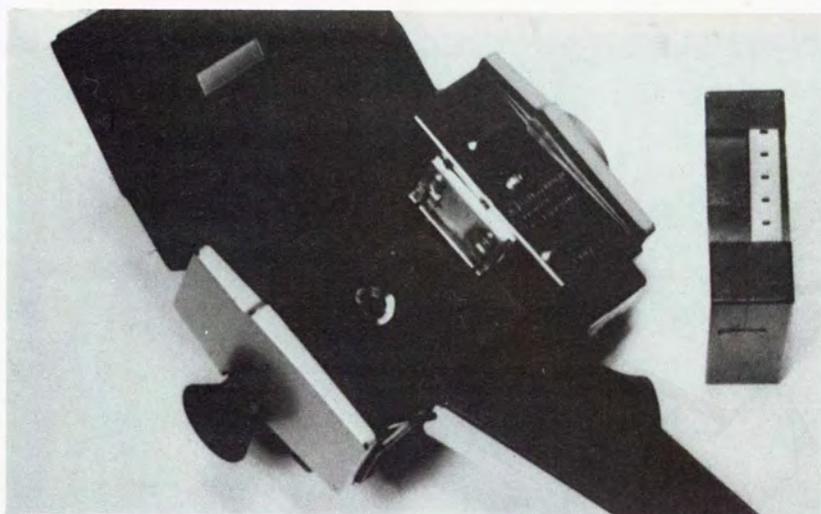
Arrangements are now at an advanced stage for the release of our golden jubilee film in 9.5mm (optical sound), standard and super 8mm (magnetic sound) and 16mm (optical sound) versions, so as to ensure that this entertaining potted history of nine-five's fifty years shall reach the widest possible audience. Negotiations and laboratory work may be finalised in time for an informative leaflet to be enclosed with this issue; otherwise, full details of availability and prices will be announced in our next issue and also circulated to the cine press.

### PROGRESS ON SUPER 8

#### CAMERA CONVERSIONS

Mervyn Richards of Nine Five Film Services is currently looking into the commercial possibilities of super 8 camera conversions along the lines of the prototypes produced in France by M. Schorter. We await his findings with interest. Meanwhile, we are publishing these photographs—specially taken for *9.5 magazine* by FRED GIBBS—to give





## JACK EMMERSON

### A tribute by James Wyatt

John David Emmerson— Jack to the many of us who were his friends—was a quietly spoken person with a positive magnetic quality. His friendly sincerity was reflected too in his daily work in the machine shops of B O A C where he had pursued a high standard of craftsmanship for the last thirty-two years.

Jack's lively interest in cinematography was—not surprisingly—directed more towards the mechanics of the hobby than to the film-making side. The numerous small repair jobs which he did for several of us at the St Gabriel's London meetings always bore the mark of the true craftsman he assuredly was.

His tragically sudden death on Wednesday 18th October seemed most unreal to those of us who worked with him. He was at the time looking forward to Group 9.5's get-together at Chiswick the following Saturday and I know he would have felt quietly honoured to have seen himself in part of the special Jubilee film production that was screened there.

Jack did not hold any administrative position in Group 9.5, nor at the St Gabriel's meetings, but everyone knew and admired him for the willing support he always gave to any project that presented itself. What more can one say in token of respect for a man whom we shall sadly miss?

you a close look at the Bell and Howell Autoload camera which M. Schorter converted and an inside view of his ingenious new 9.5mm cassette. The converted camera was brought over from France by that indefatigable champion of the nine-five cause, Ted Smith.

### OPTICAL SOUND RELEASE

Novascope announce their second optical sound release. *Out for a Duck*, another one-reel cartoon at £5.95. Films being considered for future release if enough interest is shown, are *Dick Turpin's Ride to York* (an abridgment of a 1935 feature film starring Victor MacLaglen), a reel of Richard Tauber's songs from *Land Without Music*, the 6 reel feature version of the same film (a minimum of three orders required to make re-release feasible) and some cartoons from the British *Bubble and Squeak* series.

### FERRANIA COLOUR LAB MOVES

LGP (Cine) tells us that their Ferrania Colour processing is now in the hands of Newstone Film Laboratories of 13-15 Cambridge Street, Kettering, Northants. All LGP's Ferrania Colour equipment is now installed at Kettering and Newstone will also undertake the processing of LGP 9.5mm printed films.

We understand that colour films bearing the old processing address may be sent direct to Kettering, PROVIDED THEY ARE PROCESS-PAID. Non-process paid films must still be sent—with the appropriate fee—to LGP (Cine), 107-109 Ealing Road, Wembley, Middlesex.

In an interview with 9.5 magazine, Larry Pearce said he was confident that the increase in staff and facilities now available at the Northamptonshire laboratory would maintain processing standards and speed up turn-round times considerably.

# 95 GOLDEN JUBILEE CELEBRATIONS +50

by GORDON CLARKE

Group 95 requests the pleasure of the company of— — — — — to attend a Reception and Film Show to mark the occasion of the Pathe 95 Golden Jubilee at the Kensington Public Library Cinema Phillimore Walk London W 8, on Friday, 20th October, 1972, 7.30 p.m. until 10 p.m.—R S V P

So read the gilt-edged invitations which summoned leading ninefivers and other prominent personalities from the amateur and professional film world to the first part of our anniversary celebrations. Gordon Malthouse and Rex Hayman were there to represent *Amateur Photographer* while Tony Rose and Alan Cleave had come from *Movie Maker*. Philip Jenkins had arrived complete with camera as ever. Signor Contiglozzi had come from Rome and Willy Salomons and Charles Elzinga from Holland. Other well known faces included those of specialist dealer Larry Pearce, Kevin Brownlow (governor of the British Film Institute, director of *It Happened Here* and author of *The Parade's Gone by*), sound boffin Desmond Roe, lighting conversion expert Harold Bailey,

Vintage Film Circle secretary Ted Walker and former Pathescope Sales Manager A E Withers. My apologies to the owners of well over a hundred other faces I have not mentioned!

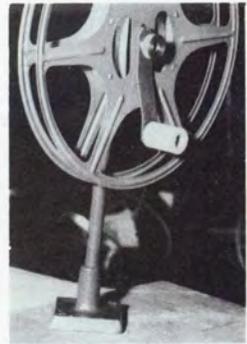
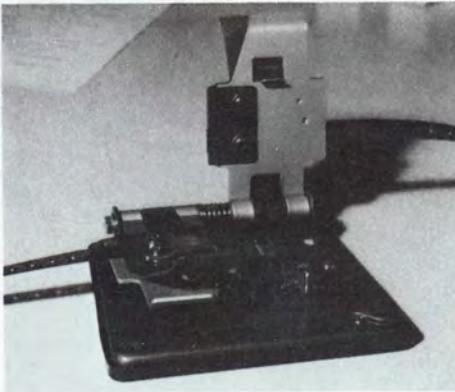
After guests had been announced by Gus Phipps resplendent in the Sergeant's uniform of the Corps of Commissionaires, drinks were served and everyone had the chance of sharing memories of ninefives past glories, comments on the present scene and perhaps speculation about the future as 95mm passed its half century. Then Hugh Hale, president of Group 95, invited Tony Rose, assisted by Eddie Withers, to cut the iced birthday cake, which was afterwards distributed to eager spectators.

After this mini-party guests were ushered into the cinema for the film show, also laid on by the Group 95 committee, headed by chairman John Burgoyne Johnson. Vice-chairman John Critchley acted as projectionist for the evening, using his own Heurtier HSM Universal projector. Assisting him with tape-recorded

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*Opposite above:* Tony Rose, editor of *Movie Maker*, cuts our anniversary cake, assisted by Hugh Hale and Eddie Withers, former sales manager of Pathescope. Gus Phipps stands by in full regalia. (Photograph by Philip Jenkins)

*Opposite below:* (left) the new 9.5/8mm/super 8 splicer introduced at the get-together by Roy Salmons; (right) the rewind arm introduced by Amateur Film Co. Ltd. (Photographs by John Critchley)





sound was Pat Flynn. It is a measure of their efficiency in the box that a show which involved running 9.5 mm silent films with separate tape tracks, 9.5mm optical and magnetic stripe sound films and a 16mm print with optical track proceeded without a hitch.

After a few words of welcome to the audience from Hugh Hale, it was my privilege to introduce the films.

The first part of the show was an assortment of vintage silent material, all released at one time or another on 9.5mm. *The Short-Sighted Cyclist* was a comedy starring Tontellini, made about 1904; this was followed by footage of a music-hall balancing act from the same period—both films were culled from the Pathe-scope compilation reel *Pot Pourri*. Next came *The Tragic Railway*, a railroad drama. This was shown complete or, as I explained to knowing chuckles from the V.F.C. contingent in the audience, complete so far as it was issued by Pathe. (It was condensed from a five-reel original called *Blocked Signal*, made in 1925.) This first segment of the show was concluded with *Extracts from the Pathe-scope Catalogue*, the well-known (but seldom seen) publicity film which Pathe-scope assembled as a sample of the rich vein of classic material available from their printed film catalogue in its heyday. Clips included scenes from *Faust*, *Metropolis*, *The Prisoner's Song*, *Vaudeville*, *The Vagabond* and *The Adventurer*.

These silent films were greatly enhanced by a specially commissioned piano accompaniment, composed and played by Leslie Julian Jones—a documentary film producer by pro-

fession, but a musician of no mean order, too, who also composes for the Windsor Theatre Royal pantomime.

Our Dutch visitors had kindly brought with them two recent amateur films: *Het Maatschappij Man- netje* (*Man and his place in Society*)—which, despite its weighty title, was a lively and accomplished animated film—and *Effekten* (*Effects*), another cartoon, constructed this time around a number of skillful trick effects.

Two optical sound prints were projected next, both of them new re-releases from Novascope. *Uncle Tom's Cabin*, produced by Paul Terry in 1929, is a remarkable example of how animators were well to the fore in using synchronised sound in those pioneer days. Today, the track on the Novascope print still comes over loud and clear. Maurice Trace has already reviewed this film in full. The second one, *Out for a Duck*, was a re-issue of a French release and Novascope had thoughtfully left on the delightful singing title which was an endearing feature of so many French releases on the gauge. In a brief jingle, a tenor voice extolls the virtues of *le cinema parlant chez soi*. *Out for a Duck* is another one-reel cartoon which I hope will be the subject of a future review in our *Collecting* feature.

The final film in the programme was our special Golden Jubilee production *Lights Out and the stars appear*. Lest a review originating in this magazine be thought biased, may I quote instead from the write-up which appeared in the January issue of *Movie Maker?* (Our thanks to Tony Rose, Alan Cleave and Philip

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*Opposite above* Laurie White with the Smith Cinegel camera, John Burgoyne Johnson with the original Pathe Baby camera and projector and Gordon Clarke with the Ligonie Europ. (Photograph by David K. Allen, reproduced from *Richmond and Twickenham Times*, Copyright 1972, Dimpleby Newspaper Group).

*Opposite below* Janice Uphill, Bert Pickering, Reg Uphill.  
(Photograph by John Critchley)

Jenkins of *Movie Maker* and to the publishers Model and Allied Publications Limited.)

It should be said at once that *Lights Out* is a highly polished and entertaining piece of film making, and it is a token of the enterprise of the producers that they secured the services of Michael Bentine to deliver the commentary (Mr Bentine, we understand is an acquaintance of John Burgoyne Johnson, Chairman of Group 9.5.)

The film is a skilfully constructed potted history of 9.5 which charts its career from 1922 to the present day. All the significant milestones are noted, the launching of the gauge with its first projector, the Pathe Baby as a medium for showing movies in the home, the introduction of the first 9.5 camera shortly afterwards, the golden days of the thirties culminating in the coming of sound with the Vox projector; the post-war decline when the gauge was eclipsed by 8mm, the Duplex fiasco—a disastrous attempt to market double run 9.5 film; the collapse of Pathescope in 1960 when all seemed lost and the re-birth of the gauge through the agency of the Nine-Five Association and the specialist 9.5 dealers.

There are guest appearances by such diverse personalities as King George VI, an enthusiastic nine fiver in his day, and Ivan Watson delivering an optimistic forecast about the future of the gauge in perfect lip sync.

There are many interesting shots of early apparatus in action, including a projector showing a film with notched titles by means of which a single 30ft enclosed reel could be made to last for anything up to a miraculous twenty minutes.

The commentary contains some

delightful little tit-bits of information: we are told how Larry Pearce came upon a veritable Aladdin's cave of 9.5 apparatus in an East End warehouse; how some of the old Pathescope machinery found its way into the foundations of London Airport; and how one business man who intended to promote 9.5 on a big scale apparently thought better of it and went into the hotel game instead.

Perhaps the production's most engaging feature is the gentle air of self-mockery that pervades it. This was all the more welcome because one sometimes has the feeling that nine fivers, no doubt through being constantly on the defensive, tend to take themselves a bit too seriously. The film's final sequence puts things into the right perspective. Commentator Bentine winds up by telling us that as a man once said: 'It's not so much a hobby—it's more a bloody religion!' Whereupon we cut to a close-up on an ancient 9.5 projector painted in gold standing on an ornate stone pedestal. As the camera zooms back, a heavenly choir is faded up on the sound track—now who says nine-fivers haven't got a sense of humour?

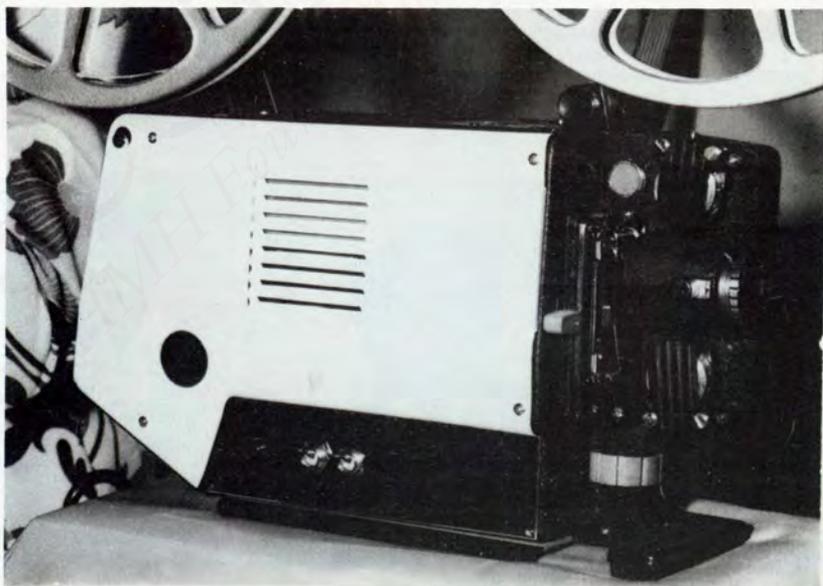
A 16mm copy of *Lights Out* is now obtainable on hire by cine clubs, film societies and similar organisations (but not—sorry—by individuals) from the Group 9.5 Film Library, 76 Amsbury Road, Hunton, Maidstone, Kent. The hire fee is £2.25 (including outward postage) for one showing. Clubs should book well in advance and wherever possible give an alternative play date. By making the film available on 16mm in this way we hope to place it within reach of every club in the country, as we feel that the majority of them might find it difficult to lay their hands on a

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*Opposite above:* Pat Moules and Paul van Someren with stills from some forthcoming releases on the Novascope 9.5 Films stand.

*Opposite below:* Tony Slide (editor, *The Silent Picture*), John Stuart, John Burgoyne Johnson.  
(Photographs by John Critchley)





9.5mm optical sound projector. However, 9.5mm prints will be available for outright sale. We can even provide standard 8mm and super 8 magnetic striped prints for anyone who is enthralled by the fifty-year history of home movies but is not himself a ninefiver! Perhaps these versions will also appeal—dare I say it?—to those heretics who abandoned 9.5 permanently in favour of 8mm when Pathescope crumbled!

The following day, Saturday 21st October, Chiswick Town Hall became the focal point of our festivities. There, during the afternoon, Group 9.5 and the specialist dealers mounted the most comprehensive exhibition seen at our annual get-together for two or three years.

E. M. Smith of Hounslow—who had just published a seventeen-page printed price list of 9.5mm gear—provided the largest selection of cameras and projectors including the Ligonie Super Europ, Cine-Technique's Comete and Pratic and the Autocamex from FormosaFlash—not to mention the ubiquitous Prince camera and a range of spools, lenses and other accessories.

Roy Salmons from Southend-on-Sea presided over his stand which was decked with film stock (in his own packings) and various accessories. A notable addition to the current range of equipment was Roy's new tri-gauge splicer which joins standard 8mm and super 8 as well as 9.5mm film.

Anne and George Whitfield from Keighley, Yorkshire, were demonstrating the 9.5 Synchrodek and anamorphic lenses using their Specto projector which was fitted with both these interesting accessories. Widescreen supplies and the Synchrodek—tailor made for each

9.5 projector—are now two of Anne Whitfield's specialities.

To arouse interest in their repair and spare parts services, Valentine-Cook Limited of Bushey, Herts, had arranged a display of vintage equipment including the original Pathe Baby projector so much in the thoughts of many people that weekend. Ted Walker and Gerald McKee of the Vintage Film Circle were there with a presentation of Gerald's stills from, of course, vintage films. *The Silent Picture* magazine was represented by its editor Anthony Slide who was joined by John Stuart, the well-known actor who features in several films known to the ninefiver collector.

Novascope was there too in the persons of Pat Moules and Paul van Someren who were evidently doing a roaring trade with their first sound release. Their silent film laboratory was still in the course of removal and reconstruction at the time, but future releases were promised by stills posted over the stand. The Amateur Film Company's rewind arms were on view and the remaining exhibition space was taken up by Group 9.5's own stands. One was devoted to the tape circles and manned by organiser John Garner. The other was designed to supply information about the club in general and to extract overdue subscriptions. Naturally, it was fully equipped with mediaeval rack thumb-screws and a complete do-it-yourself Chinese water torture kit.

During the afternoon, John Stocks of Romford regaled onlookers in the main hall with a selection of extracts from Pathescope optical sound prints. He had called his programme

*Continued on page 22*

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*Opposite above* Lighting conversion expert Harold Bailey (extreme left) jocularly examines the prospect of fitting a quartz iodine lamp to the golden Pathe Baby. Also in the picture: Hugh Hale, Ted Walker, Gordon Clarke.

*(Photograph by Philip Jenkins)*

*Opposite below* The Ligonie Super Europ projector displayed on E. M. Smith's stand.

*(Photograph by John Critchley)*

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*This Was 9.5 Sound* but the verb might well have been in the present tense for John was able to wind up his programme with *Uncle Tom's Cabin*—the first sound release for ten years. John used his own much-modified Son projector which was the subject of a feature article in *The 9.5 Review* last year.

The evening film show was given over mainly to the screening of the finalists in last year's Group 9.5 Open Film Award. Six films had been chosen by a pre-selection panel from the total entry, but the final decision as to which films were placed first, second and third was left to the enthusiastic audience at Chiswick. The two Dutch films were screened again too, and the programme ended with another performance of *Lights Out* and the stars appear. (These last three films were not of course competition entries.)

Projectionists for the evening were Reg Uphill (running his Heurtier Monoson) and John Critchley (with the HSM). Pat Flynn was in charge of sound and it was my pleasure to comper the programme.

While the competition votes were counted, the audience moved into the Hogarth Hall for refreshments. A second large iced birthday cake was ceremonially cut this time by Anne Whitfield and handed round with the other eats and drinks.

The first prize in the film competition went to Roger Spence of Leeds for *Racks and Pinions*, a Swiss holiday film woven around the central theme of a rack-and-pinion mountain railway. Unfortunately Roger was not able to be present in person and the trophy was received on his behalf by Fred Gibbs who is a fellow member of tape circle H. Second prize winner was D. F. Barnes of Worcester with

*Focus on the Tomato*. John Burgoyne Johnson tells me that, when he opened the parcel and saw *Focus on the Tomato* on the can, he thought for a moment that this was an instruction to the projectionist! In fact it turned out to be the title of a film depicting the life of a tomato from seed-box to salad. Bob Bayley of Birmingham took third prize with *Levant—the Mine Beneath the Sea*, the story of a Cornish tin mine's triumphs and tragedies, which included some of Bob's fascinating animation as well as live-action.

The trophies were presented by Charles Elzinga, secretary of the Dutch 9.5 Federation. Raffle tickets were drawn for us by Dennis Neale, author of the book *How to use 9.5mm* (and the original Centre Sprocket of *Amateur Cine World*), and the prizes handed over to the winners. There was also a prize for the holder of the winning lucky numbered admission ticket.

John Burgoyne Johnson then presented Janice Uphill with a silver salver as a token of Group 9.5's appreciation of her long and successful term of office as treasurer. (Janice had decided not to seek re-election this year; an introduction to her successor appears on page 27.)

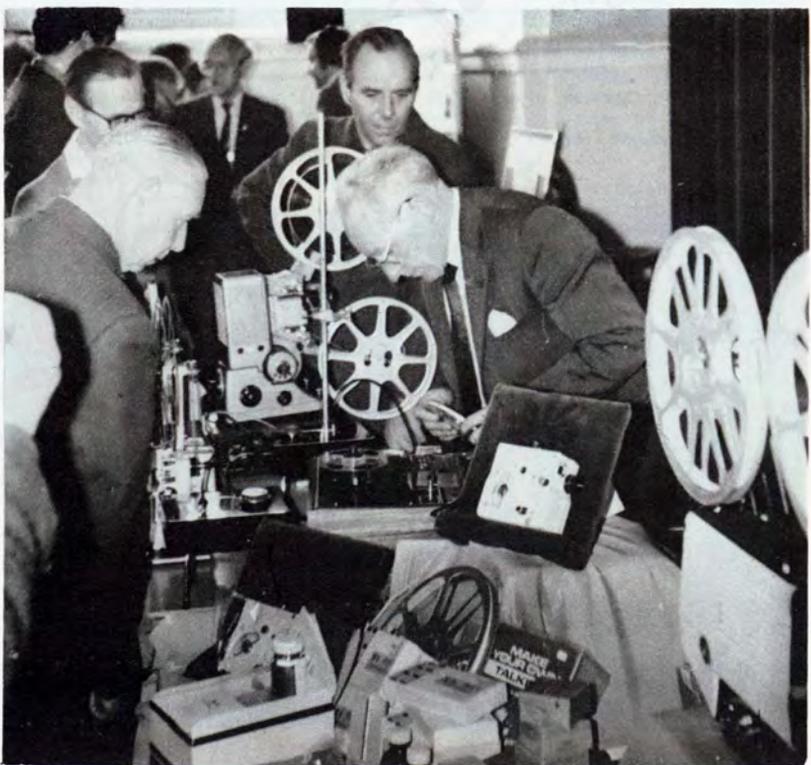
As this is unfortunately the first opportunity 9.5 has had to report on the 1972 Open Film Award which closed its doors to entrants last October (!), readers may like to know that the competition attracted eighteen entries. All but two of these were in colour and the vast majority had sound tracks in one form or another. The three other films which reached the final were *Tyrolean Summer* by Alan Caistor of Pinner, Middlesex; *Gone But Not Forgotten* by Roger Spence; and *Operation Gas Pipeline*.

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*Opposite above* (left to right) Dennis Neale, George Whitfield, John Stocks, Ted Walker, Gerald McKee.

*Opposite below* (left to right) Bert Wicks, J. K. Hare, Charles Elzinga, Willy Salomons, Alan Caistor, inspecting photographs of a diamond-tipped projector claw.  
(Photographs by Philip Jenkins)





by Reg and Janice Uphill of Harrow, Middlesex

Many thanks for trying and best of luck for next time to the ninefivers who entered the remaining films which did not make it to the final:

*Cycling Through the Years* by Ron Fletcher Oxford; *Vista No 3* by John Thornton Berkshire; *Gozo—Island of Calypso* by Angus Tilston, Cheshire; *One Minute to Doomsday* and *Susan's City* both by Maurice Trace Worcester; *Tempus Fugit* by Alan Richardson, Snr Gloucester; *Basket Making* by Geoffrey Kennedy, Cambridgeshire; *Look Out, It's Steam* by Peter Luxton, Hampshire; *The End of Steam* by Malcolm Pickering, Kent (disqualified); *Steam from the Bastille* by Robin Doust, London (not accepted); *Just One of those Saturday Mornings* by Stuart McKean, Surrey; *Alive and Well* by Larry Pearce and Gordon Clarke, Middlesex (withdrawn by entrants).

Note that this year's list of also-rans includes no fewer than five people who have gained awards in previous years (either individually or collectively) whilst the first prize went to someone who has not won

a prize in this contest before. So, no one need be discouraged! Let's see to it that this year's entry surpasses even the Jubilee crop both in quality and quantity!

The Golden Jubilee get-together will have a special place in the memory of everyone who was there. The success of the occasion was a great credit to the organisation of the committee of Group 9.5 and their many helpers. To all those who contributed to this success Thank you!

For those who could not come and for those who were there and would like a memento, I have produced this souvenir issue of 9.5 (I am sorry about its slightly late arrival which is due—in part—to the work involved in it.) And for those who would like a permanent living reminder of those first fifty years we have now celebrated we hope to place copies of the jubilee film on sale as soon as possible.

*This year's Group 9.5 get-together, by the way, will take place at Chiswick Town Hall on Saturday 27th October. Look out for further announcements. See you there!*

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*Opposite above:* Roy Salmons' stand, decked with film stock and accessories.

*Opposite below:* George Whitfield demonstrates the combination of Specto projector, Synchrodek and anamorphic lens. (Photographs by Fred Gibbs)



## GROUP 9.5 ACTIVITIES

### NEW FACES ON GROUP 9.5 COMMITTEE

At last November's Annual General Meeting, Janice Uphill retired as the Group's treasurer and John Garner of Thornton Heath, Surrey, was elected to serve in this capacity. Bert Pickering—co-opted on to the main committee as chairman of the London Branch during the previous year—was re-elected. Ted Smith and Frank Moon retired. Pat Flynn was elected.

#### BERT PICKERING

Born in Gravesend, Kent, in August 1903. Married with one son, he has lived at Bexley for the past twenty years. Until his retirement, he was a pipe-work engineer and had been manager of Stewarts and Lloyds Ltd (British Steel) at their London and Birmingham works.

Bert first started in 9.5mm cine in 1936 when he bought a Coronet camera, complete with leather case and close-up lenses, for 30s. A Pathe Home Movie hand-turned projector followed and it was later motorised and a super attachment added. This equipment was later replaced by a Dekko camera and 200B projector. The projector has since been superseded by a Pathe S (with souped-up lighting). Bert also uses a Ditmar and two Prince cameras. Over the years, he has been chiefly concerned with family and holiday filming, but is now more interested in the documentary type of subject. (In 1969 he won third prize in the Group 9.5 competition with his film, *Mary Ann*.)

Bert joined Group 9.5 shortly after its formation in 1962. As chairman of the St. Gabriel's London Branch, he is naturally keen to see more members in the area coming along to meetings. He also thinks that ninefivers in general are just not making enough films. For the gauge to progress, much more film must pass through the camera gate, he says.

His other main interest is in Scouting. He has been a member of the Scout Association for 56 years and is at present Kent County Organiser of the B-P Scout Guild.



BERT PICKERING



PAT FLYNN



JOHN GARNER

**JOHN GARNER**, our newly elected treasurer, was born in 1904 at Kennington and so claims to be a Cockney by the strictest of definitions. He became interested in photography whilst still at school and remained keen enough to be a regular reader of *The Amateur Photographer* for many years. He took up cine in 1936, starting with a Pathe B, then a Dekko which he still has in his stable and uses.

John tries to be broadminded about film gauges and has made films on 16mm as well as standard 8, but is inclined to think that super 8 is rather a cuckoo in the nest.

He became interested in tape recording about ten years ago when it became evident to him that 'an amateur film without sound is like an aeroplane without wings' and he has been trying to use a tape recorder creatively ever since. He is grateful to Hugh Hale for appointing him tape circle organiser as this job has given him the opportunity to make contact with a number of very congenial people in Group 9.5.

John has been happily married for 45 years and has eight grandchildren who give him ample scope for 'baby on the lawn' films. He does occasionally try to rise to greater heights, but finds 'going to work is something of a handicap to film-making'.

## LONDON MEETINGS

at St Gabriel's Parish House, Churchill Gardens, Pimlico, London, S W 1

Committee *Chairman*: Bert Pickering, 65 Hartford Road, Bexley Kent (Tel: Crayford 27160) *Treasurer*: Charlie Hilton, Frank Moon, Frank Hillier. The London meetings are administered separately from the other affairs of Group 9.5 and all the branch's finance is provided by subscription of 15p paid by each member every time he attends a meeting.

### Forthcoming programme

March 3rd to be arranged. March 17th: visit by Cygnet Films Limited, TV and industrial film makers, who will show and talk about their productions. March 31st: slide show by member R. Fletcher of Oxford. April 14th: Alan Caistor evening. April 28th: film evening by John Critchley. May 12th: bring and buy auction. May 26th: Gordon Clarke evening. June 9th: we make a film 'Our Own Projector'.

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## NORTH AMERICAN SECTION

Our North American section exists to provide a focal point for the small number of ninefivers in the United States and Canada. It publishes its own newsletter *USCAN 95*. Group 95 North American Representative: Charles F. Miller, 3000 18th Street, Boulder, Colorado 80302, U.S.A.

## COPYRIGHT-FREE RECORD LIBRARY

The Group 95 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: Jim Coggins, Flat 1, 12 Colville Gardens, London, W11 2BB.

## FILM LIBRARY

The Group 95 film library holds nearly 200 films. Hire rates are reasonable, being designed to cover postage and running expenses only. Before hiring films, a borrower must pay a deposit of £1 which is refunded if he discontinues his library membership, subject to any claim upon it by the librarian for moneys owing to the library. Librarian: Ken Finch, 76 Amsbury Road, Hunton, Maidstone, Kent.

## 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 3½ 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*: John Garner, 15 Norbury Avenue, Thornton Heath, Surrey, CR4 8AH.

My last notes mentioned the comments in the tape circles about the 1971 get-together. As I was sure that the 1972 function would be so much more of a success, I thought it a good idea to take my portable machine along to record any meetings with circle members. I was kept busy talking to members from all over England and extracts from the resulting tape have been circulated to every tape circle member. The effort proved to be very worthwhile and I have had some appreciative tapes and letters which gave some very helpful suggestions for future editions of the "Sound Review".

Those of you who remember the very good magazine tapes put out by Fred Wood before he had to give up will recall some very interesting contributions to earlier editions and since there are a number of newcomers to the Circles now, it is possible they would like to hear them. Here is what I have in stock, then *No 1 Oct. 1967* Hugh Hale discusses in Group 9.5 John Edwards on "9.5 in Canada" and George Whitfield on 9.5 *No 2 Dec. 1967* Hugh Hale interviews at the get-together. Gordon Clarke's interview with George Sewell—Annual Film Competition. Eric Ford on problems of the Lone Worker *No 3 Feb 1968* Hugh Hale reviews the 6th get-together. Two interviews recorded there. Alan Caistor on the nine-fiver at the local club *No 4 Apr 1968* Hugh Hale gives news and gossip around 9.5. Frank Hillier on the activities of Circle C. L. White on Tape Circle D and comments about a viewing panel *No 5 Jan 1969* The Annual get-together 1968 *No 6 May 1969* Film-making course at Dillington House by Philip Bridge. Filming in caves and pot-holes by Daniel Leonard and "To see ourselves as others see us" by Alan Caistor. There have been one or two other editions since then, but I can find no trace of a copy on the tapes handed over to me.

My latest edition of "Sound Review" had a very quick circulation on Circles B and H with a wealth of helpful comment, particularly from Circle H. I have only room to briefly summarise the most useful suggestions. One is that leaders send me items of general interest from their Circle tapes for the Review. Another is that we would like to hear again from U.S.A. and Canada. Yet another is that those in the country would like to hear what is going on at St. Gabriel's meetings in London. (They will be surprised when they hear of the plans being hatched by Bert Pickering and his merry men.) Someone else thinks I should have described the exhibits on the stalls at the get-together. The fact is, however, that I never saw them. I was so tied up with my own little stall that the afternoon went before I had time to look round.

I know the Whitfields were next door, because George kindly offered me his dis-board to plug into for power. But I was kept busy talking to tape circle members from practically every county in England. I was able to find room for only a few of them on the Review tape.

JOHN GARNER

\*\*\*\*\*

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# CLASSIFIED ADVERTISEMENTS

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## Free to members

### Films for sale

Silent prints for sale from £1 per reel send for details—P. A. Leverington 3 Oak Road Stow upland Stowmarket Suffolk IP14 4DP

### Films wanted

9 5mm films (including notched) 8mm and 16mm silent films especially Kodagraphs also pre 1934 Pathoscope catalogues and Monthlies—W. G. Kloet 132 Ashton Road Denton Near Manchester

Reel 2 Drama on the Matterhorn  
Reel 3 In Search of Adventure  
SB30280 The Pick a back Plane  
M30462 Carrier X—P. Luxton  
304 Poole Lane Bournemouth  
Hants BH11 9DT

### Equipment wanted

Pathe Lux projector and Pathe Baby accessories also 9 5 Duplex equipment — John Minnis 8 Dickens Street Elwood Victoria 3184 Australia

Faulty f2.8 Kaydon lens(es) to fit Prince Preferably complete 50p each offered—G. L. Newham 22 Warren Place Calmore Southampton

Pathe Marignan projector need not be working Bolex H9 Ditmar or Argus camera sound film The Edge of the World—A. Smith 8 Veensgarth Gott Shetland

### Projectors for sale

Pathé K O K 28mm projector with films Please contact in first instance E. S. Vowles 31 Lawford Lane Bilton Rugby Warwickshire

Heurtier Monoson 9 5 magnetic sound projector in two cases hardly used One only snip at £160—LGP (Cine) 107 109 Ealing Road Wembley Middx. (01 902 4437)

### Literature for sale or wanted

Fully illustrated reprint of 1941 Pathoscope catalogue largest listing of sound silent and notched films 95p post free—C. W. Cramp 4 West Street Horsham Sussex RH12 1PB

### Personal

Can anyone help with information on following equipment? Eumig P1 projector Eumig bakelite bodied coupled-meter camera (C1 or C2?) 8mm Eumig camera identical with C3 but without meter All in my collection—John Minnis 8 Dickens Street Elwood Victoria 3184 Australia

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# Collecting

with MAURICE TRACE



## Betty Balfour

There have been few kind words written about the British cinema in the nineteen twenties. This was the golden age of the silent film—a time when producers in America and on the continent were making films of outstanding merit and entertainment value. But alas, during this period our native industry was stuck in a rut of mediocrity.

There were some bright spots, however, and one of the brightest was a vivacious young comedienne called Betty Balfour. It is perhaps difficult now to imagine just what she meant to the British cinema in those days. She was the undoubted Queen of the Screen and her sparkling performances lit up film after film.

She was born in 1903 and made her first stage appearance in pantomime at Kensington in 1913. At the age of eleven she played the Ambassador's Theatre in the West End and soon became an experienced stage performer. The turning point came for Betty when in 1920 she was playing the Alhambra Theatre and was

brought to the attention of George Pearson, rated the top British film director of the day. He put Betty into a small part in **Nothing Else Matters** where as a comic skivvy, she stole the picture.

She then starred in a series of films for Pearson, usually as an exuberant Cockney urchin with a heart of gold. The most popular character she played was Squibs and the rôle was repeated in several sequels and follow-ups.

Betty's popularity soared and she became our top female star. Her films were great box office successes and in 1927 she was voted the top world star in a **Daily Mirror** poll. But she was tiring of her screen character and wanted to play different types of rôle.

One of the first chances to do this came in 1928 with **A Little Bit of Fluff** (9.5 Silent, 2 reels) in which she took the part of a dumb flapper who lived next door to Syd Chaplin. It is a typical farce with all the usual ingred-

ents—hen pecked husband wife away for the weekend girl next door mistaken identity missing jewels and other complications. Confined mainly to three sets it was flatly photographed but had the virtue of some good performances.

In the lead was Syd Chaplin, Charlie's half brother and a star in his own right. An experienced stage comic, he had followed Charlie to the Keystone Studio. His broad playing was very much to Mack Sennett's liking and he soon became a top attraction in such films as **A Submarine Pirate** (on 9 5 as **The Submarine Pirate**). In **A Little Bit of Fluff** he completely tones down his personality to successfully play the husband. Betty made a good change from her 'little girl' image to play the flapper and showed good dancing ability in a night club sequence.

From there she moved on to a picture which could have been one of her best, **Champagne**, directed by Alfred Hitchcock—but, unfortunately, things went seriously astray. The main problem was that the story Hitch wanted to film was scrapped and another plot was contrived around the title **Champagne**.

What turned out was a light comedy which meandered a great deal and ended in a distinct anticlimax. As the daughter of a millionaire, Betty is her usual spirited self. Her father, well played by Gordon Harker, decides to teach her a lesson and pretends that all his fortune has been lost. The plot then concentrates on Betty's efforts to support herself and somehow make a living. Pathescope issued a 2 reel edit-

ion of the film which makes pleasant if rather uninspired viewing, but it does suggest that the full feature must have been very dull—something which newspaper reports of the time tend to confirm.

In 1929 Betty returned to her Squibs type rôles with the part of a London servant girl in **The Vagabond Queen** (9 5 Silent, 3 reels). This was one of those unfortunate productions caught in the transition from silent pictures to the talkies. Completed as a silent, it was released over a year later with a music track but no dialogue.

The story centred around Sally, a maid in a London boarding house and her adventures while impersonating a princess of a foreign country who happens to be her double. Plotters are out to assassinate the royal personage, so Sally has quite a time dodging the bombs and knives, not to mention an amorous prince consort. This is a very lively and enjoyable film with Betty in peak form. She receives good support from a cast which includes Ernest Thesiger, Glen Byam Shaw and Charles Dormer.

From now on Betty's screen appearances become less frequent. She made a sound re-make of **Squibs** and one or two other pictures before her final film, **29 Acacia Avenue** in 1945. A brief stage comeback in 1952 was really the last the public saw of her before she completely retired. To day she lives somewhere in North London.

Betty Balfour was easily the British super star of the twen-

ties and early thirties. Unlike so many of her contemporaries, she had talent and flair. Her acting was splendid and the personality which shone from the screen was

warm and understanding. On seeing her films again today, one can easily see why Betty Balfour was called "Britain's Queen of Happiness".

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# 9.5 mm Film "Standards"

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Now that 9.5mm optical sound promises to become a Phoenix in the next year or so, perhaps it would be as well to sort out a definite standard for the dimensions of the sound film's picture and track, as well as one for silent films.

This will not be easy. First consider 9.5mm film for silent use. Just how wide is 9.5mm film? 9.5mm or 9.46mm or 9.45mm? I have all these figures given as 'standard'. Just to complicate matters further, I have the following as standard heights (or pitch) of the frames: 7.56mm and 7.53mm. Sprocket hole standards are variously quoted as 1mm x 2mm, 1mm x 2.5mm and 1mm x 2.4mm. The radius of the corners of the sprocket hole ranges over 15mm, 1mm, 2.5mm and 2mm.

Possibly a clue may be found in the different kinds of film stock. Firstly camera film. This film would be the biggest of all. When developed and shrunk, it would be of smaller dimensions. Secondly projection stock. This film would result from one strip of the triple band of film (9.5mm three-up on 35mm base with pilot perforations) which is passed through a triple printer and then developed. Thirdly copies from a 9.5mm negative. Such positive copies would be made from a negative already shrunk by processing. So a smaller area would be copied on to positive stock and this in turn would be made smaller by developing.

There is also quite a lot of printed film about which has the pitch of the 16mm gauge. This is due either to it being 16mm film which has been re-perforated after printing or else to it being 9.5mm width in the first place, but perforated at the 16mm pitch of 3" or 7.62mm. I have been made aware of this since the Pratic projector does not like some of this 'long pitch' film. I have traced the trouble to 9.5mm stock with 16mm perforation pitch. This projector will accept 16mm films re-perforated to 9.5mm all right, but on the 9.5mm stock perforated with the 16mm

---

**by TED SMITH**

gauge pitch when this pitch is greater than 7.63mm, the Pratic's gate begins to clatter and the picture on the screen starts to jump!

So, when using a Pratic, ensure that your film does not have a pitch exceeding 7.63mm. A genuine 9.5mm film pitch would seem to be 7.56mm. This figure is given by AFNOR (the Association Française de Normalisation).

Perhaps readers would like to comment if they are familiar with known standards for 9.5mm film. In particular, ideas on what sound standards should be—optical and magnetic—would be welcome. Remember sound stripe should be on a particular side of the film and so will an optical track. (On some machines film has to be twisted between gate and soundhead in order to play the track.)

#### DETAILS OF PRESENT KNOWN STANDARDS FOR 9.5mm CINE FILM

##### SOURCE OF INFORMATION

| mm                             | <i>M. Berger<br/>Paris</i> | <i>Club 9.5<br/>Paris</i> | <i>Afnor<br/>Paris</i> | <i>Pathoscope<br/>via Ken<br/>Valentine</i> | <i>Guide to<br/>9.5 Paris</i> |
|--------------------------------|----------------------------|---------------------------|------------------------|---|-------------------------------|
| WIDTH                          | 9.5                        | 9.45                      | 9.5                    | 9.5   | 9.46                          |
| HEIGHT OR PITCH                | 7.56                       | 7.53                      | 7.56                   | 7.56  | 7.56                          |
| SPROCKET<br>HOLE WIDTH         | 2.00                       | 2.5                       | 2.4                    | 2.4   | —                             |
| SPROCKET<br>HOLE HEIGHT        | 1.00                       | 1.00                      | 1.00                   | 1.00  | —                             |
| SPROCKET HOLE<br>CORNER RADIUS | 0.1                        | 0.25                      | 0.15                   | 0.2   | —                             |
| WIDTH OF<br>MAG. STRIPE        | —                          | —                         | —                      | —   | 0.8                           |
| CAMERA GATE<br>DIMENSIONS      | —                          | —                         | —                      | —   | 6.5 x 8.5                     |
| PROJECTOR GATE<br>DIMENSIONS   | —                          | —                         | —                      | —   | 6.2 x 8.2                     |
| SURFACE AREA OF FILM PROJECTED | —                          | —                         | —                      | —   | 50.84mm <sup>2</sup>          |
| SURFACE AREA OF FILM           | —                          | —                         | —                      | —   | 71.6mm <sup>2</sup>           |
| UTILISATION FACTOR             | —                          | —                         | —                      | —   | 71%                           |

If some standard can be agreed it should help manufacturers of films and equipment in the future a great deal.

# TAPE TOPICS

by RON CHAMBERLIN

It is very difficult when writing an article on tape recorders to say something original. There have been many good books printed on the subject and several monthly magazines are available. *The Tape Recorder* is entirely devoted to the art of tape recording. *Hi Fi News* naturally deals with it and *Movie Maker* of late has turned many of its pages over to the technique of sound. So what does that leave us? Let's start with the one basic requirement: the need to hear sounds again the way they sounded originally.

In a tape recorder there are two essentials before good sound can be obtained. Firstly, the tape must be pulled smoothly and evenly at a constant speed across the pick-up head. Secondly, the most complicated part: the electronics must be capable of amplification without distortion. If your recorder is not sounding as healthy as it was when you first bought it, there are a number of things you can check before taking it round to the local radio shop.

One of the first things to look for is a build up of oxide on the heads and capstan spindle. To do this it is necessary to remove the head cover. On most machines this is a separate moulding which stands between the spools and usually can be lifted off by squeezing the sides slightly. On some however, it is an integral part of the top plate and this has to be removed also. If knobs have to be removed in order to do this, examine the sides for screw holes. Use only

the correct size screwdriver otherwise you may ruin the slot and make it impossible to get the knob off. If no screw hole is visible the knob should just pull off. Be careful not to lose the spring clip around the boss of the knob. Never lever with a screwdriver. If the knob is tight pass a piece of cord under the knob so that it lies across the diameter and pull on the two ends. Once access has been obtained the face of the heads should be visible. Clean thoroughly with a cloth moistened with methylated spirit. Extra pressure may be given using a matchstick or cocktail stick. Once again, never use a screwdriver: it may scratch the polished surface of the heads.

At this point, examine the surface of the heads for wear. If you can feel a deep step where the tape runs and the machine is suffering from a marked lack of high frequency you would do well to change the record/play head. This is the one nearest to the capstan and rubber pinch wheel. If you have noticed that old recordings on the tape are not being erased properly, then the erase head will also have to be replaced. While you still have your cleaning materials handy, give the capstan and pinch wheel a good hard rub. Oxide can build up on these and give uneven pull on the tape.

Most modern tape recorders have Oilite bearings. These are self-lubricating and generally do not need further attention. Occasionally you may wish to oil certain sliding parts. This must be done sparingly. Any oil finding its way on to rubber drive belts will cause them to slip. One of the best applicators I have found for oiling delicate machinery is the 'throw-away' type of hyperdermic syringe used by doctors. These come in two sizes; the larger one is best for oil. Your doctor will give you one of these complete with large needle, if you catch him after surgery before his refuse bin is emptied.

The changing of the heads is not as complicated as it sounds. Before commencing, make sure you have a piece of tape with a good recording on it. A pre-recorded tape made by one of the big companies is ideal.

Failing this, a recording made while your machine was new will do. You will need this for setting up the new head. Now, remove the screws which hold the screening cover in place and remove the cover. On some recorders this is also the clamp which holds the head in place. Unless you are lucky enough to have plug-in type heads, you will need to unsolder the small wires from the pins at the back of the head. Use a small, lightweight iron for this job, as excessive heat will melt the plastic covering on the wires. Make a drawing of where the wires are before unsoldering and keep this with the machine. Take the head with you when you go to get the replacement and make a note also of the make, model and serial number of your recorder. This will help your dealer to find the right one more quickly. A head will cost around £5.

Now fitting the new head. In the case of plug-in heads, the pins are unevenly spaced so they can't be

put in the wrong way. With the other type, there are usually two small holes in one face—this goes downwards and locates on two pegs on the base plate. If there is no indication, all that is necessary is for the curvature of the head to run in the direction of the tape. Resolder the wires in place and replace the clamp. Now to set up the head. Place the spool of tape on the recorder and thread it through the guides in the usual way. A little difficulty may be experienced at first because you do not have the head cover to guide you. Switch the machine to "play" and listen to the quality of the sound. Adjust the head by rocking it to and fro with the two screws, one on each side of the head, until the crispest sound is heard. Tighten both screws in this position. Plug-in head owners now replace the screening cover. Reassemble the rest of the machine and sit back and enjoy your handiwork.

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## JOHN GARNER

After the foregoing pages had gone to press, we learned of John Garner's sudden death on Sunday, 21st January.

Always an active man, John was still working at the time of his death at the age of 68. His interest in cine was wide-ranging and he was a keen member of the I.A.C. as well as of Group 95. He was particularly interested in sound—an interest which he maintained despite the onset of increasing deafness in later years.

John insisted on doing well anything he set his hand to and the Group's tape circles have benefitted considerably by his efficient organisation. His term of office as our treasurer was tragically short, but nevertheless he had managed to make his presence felt here, too, not least by moving Group 95's account to a bank where it would not only dodge bank charges (which we have never paid) but attract interest as well!

John's was usually the voice of commonsense in a prolix meeting and his forthright views, succinctly expressed, had made him widely respected.

We extend our sincere sympathy to Mrs. Garner and her family.

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*Pending the appointment of a new treasurer and tape circle organiser, correspondence in these fields should temporarily be directed to the secretary.*

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