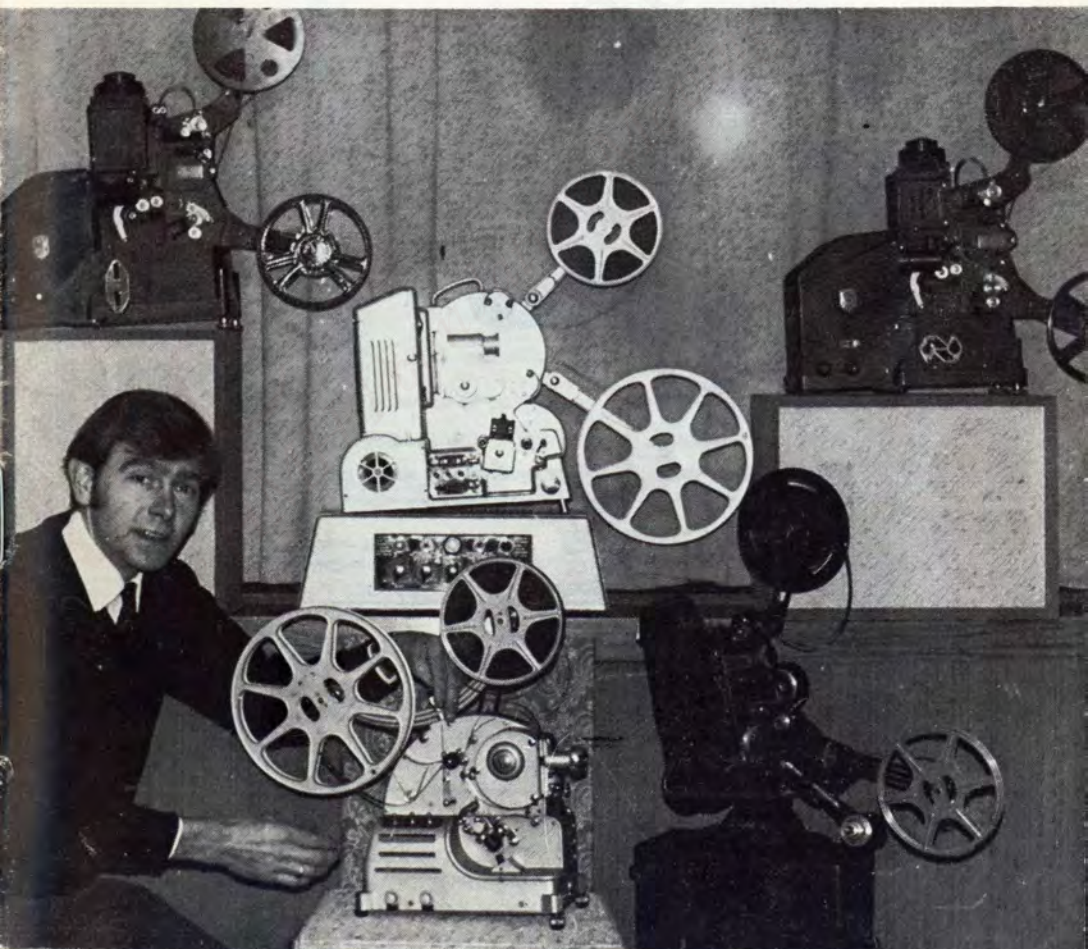


9.5

Magazine for the 9.5mm
cine enthusiast

No. 18

Winter 1976/77



STANDARD 8 PRINTED FILMS

Clearance at under 5p price only £2 each (Listed £4.32)

All films on 200ft reels Please add 20p per film towards postage

CHARLIE CHAPLIN

CC 4 Charlie Chaplin's Row
CC 5 T. Rink
CC 6 A Night in the Show
CC 8 Charlie Chaplin
CC 10 Charlie Chaplin's Clown
CC 11 The House of G...
CC 12 Snow Snow
CC 13 The Beggar
CC 15 Charlie Chaplin's Bill
CC 16 Charlie Chaplin's Sw...
CC 17 O.K. A.M.
CC 18 Charlie Chaplin's Pa...
CC 19 Charlie Chaplin's C...
CC 20 Charlie Chaplin's D...

LAUREL & HARDY

LH 2 Snow on the Sea
LH 3 On the Wing Track
LH 4 Night Flight
LH 5 The Road to R...
LH 9 P...
LH 10 ...

CRAZY COMEDIES

COM 1 The M...
COM 2 B...
COM 4 C... B...

HAROLD LLOYD

HAL 1 N...
HAL 2 F...
HAL 3 H...
HAL 4 C...
HAL 5 P...
imperfect

CARTOON CARNIVAL

CTN 4 A G...
CTN 5 J...
CTN 8 F...
CTN 9 M...
G...
S...
S...

MISC TITLES

HSC 1 The Last World



MOVIE COLOR FOR HOME PROCESS

For 16mm Standard 8 D...
100ft spool £3.10 1000ft spool £26 Postage 50p

PROJECTOR LAMPS AT CUT PRICES

Type	Volts	Watts	Name	Price	Old Price	Old Price
A1 17	8.50	£3.16		£2.37	£4.42	
A1 193	12.100	£3.97		£3.18	£5.96	
A1 215	12.100	£2.67		£2.00	£3.74	
A1 216	24.150	£3.16		£2.37	£4.42	
A1 220	12.50	£2.35		£1.76	£3.29	
A1 223	24.250	£3.97		£2.98	£5.50	
A1 229	8.50	£5.58		£4.47	£8.39	
A1 230	12.75	£6.80		£5.10	£9.50	
A1 231	12.100	£6.80		£5.10	£9.50	
A1 232	15.150	£8.10		£6.48	£12.15	
A1 263	NEW 8.50	£5.67		£3.95	£7.75	

All Lamps Guaranteed



PROJECTION

ERNOLUX Zoom

LENSES

1 1 5/15-25 ONLY £3-10



ISCO NORISTAR

1 1 5 f=20 ONLY 99p



SPECIAL OFFER

Suitable for replacing your old projection lens

which might have seen better days, they can be sleeved

to suit projectors with larger barrel sizes Standard Barrel size 7/8ths inch.

BRAND NEW & Reduced to clear at fraction of the normal price

MAIL ORDER SPECIALISTS

LGP CINE,

Phone 01 902 4437

Closed Wednesday

107/109 Ealing Road, Wembley, Middx.

9.5

a magazine for the
9.5mm cine enthusiast

Published by
Group 9.5

WINTER 1976/77 No 18

Editor
PAUL GATES

Editorial address

Grove End
Elm Grove
Berkhamsted
Herts HP4 1AE

The editor is always pleased to
receive articles letters news items
and photographs for publication

Art Editor
KEN WILKINS

Advertisement Manager
Laurie White

Advertising address

36 Kings Drive
Surbiton Surrey
Full page advertisement rate £5
Other rates on application

Circulation Manager
ERIC MILLHOUSE

Distribution enquiries to

103 Runnymede
London SW19 2RQ

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

*COVER PICTURE Peter Leverington of Stowmarket pictured with some of his
collection of 9.5mm sound projectors*

GROUP 9.5 Past Presidents Malcolm Cutmore George Whitfield *President*
Hugh Hale *Honorary Vice-President* Michael Bentine *Chairman* Colin Edwards
Vice Chairman Bert Pickering *SECRETARY* KEN VALENTINE 65 MORA
ROAD LONDON NW2 6TB *Treasurer* Ron Price *Publicity Officer* Colin
Edwards 11 Long Grove Seer Green Beaconsfield Bucks HP9 2 *Committee*
Eric Millhouse Laurie White Stuart McKean Malcome Cutmore John Burgoyne
Johnson

Leader

By the Editor

"DAD'S RUNNING SOME FILMS"

It's interesting to note the fascination of old 9.5mm silent printed films even in this sophisticated age of ours. I don't refer here to the strong appeal that these seem to exert over collectors; this latter is something to be expected in an epoch such as we are currently living through. Today, after all, nostalgia is merchandised for all it is worth (and often for a great deal more than it is worth) and since collectors for the most part fall into that age group which forms the most attractive target for the nostalgia-pushers, their enthusiasm is not really to be wondered at. They are simply responding predictably to marketing stimuli. No, the thing I find fascinating is the way in which the prospect of a few old silent shorts run on a hand-cranked Pathe Home Movie can arouse enough interest in the very young to lure them away from T.V., their record-players and other electronic distractions, and hold them, if not actually spell-bound, then at least absorbed and eager to see more.

This was brought home to me during the Christmas holiday when the projector referred to above was brought out of the cupboard for its ritual cleaning and subsequent screening of a handful of notched shorts. The kids could *not* be kept away. It is not as if The Box had suddenly become boring or old hat because T.V. has only existed in our household for a matter of weeks, so its novelty rating should still be quite high. Where, then, does the appeal of such impromptu 9.5 film shows lie? I believe it's due to a combination of qualities peculiar both to the gauge and in the instance I've quoted to the particular equipment. It has to do with the special kind of atmosphere created

by a small group of people seated around a small, very quiet-running projector which is actually being made to operate by being cranked by one of the group and which is showing a small picture on a screen a few feet away. This experience must have been shared by countless nine-fivers in their time, but I wonder how many of them have ever given thought to the feeling of involvement and participation to which these showings give rise? It is something which I've never been able to sense at other film shows involving powerful projectors, large screens, noise and remoteness of projector and operator from the audience. Of course, the quality of the early Pathescope printed films, both technically and in terms of subject interest, was high. This helps. Nevertheless, one can't help but wonder what the early Chiefs of Pathescope would have thought had they been told that their products would continue to please and entertain fifty years after they were first sold. Not only that, but that they'd be doing it in a technologically sophisticated environment of a kind they could hardly have dreamed of.

Elsewhere in this issue you'll find a few personal jottings about the films which were screened at the October Get-Together. Your committee asked me to add these to Colin Edwards' report of the Get-Together itself. These notes on the films submitted give me the chance here and now to air some very personal but strongly-felt views about amateur movies in general.

The first of these is that, whilst I enjoy making and showing my own movies as much as any other Group 9.5 member, I would not entertain the thought of showing anything I produce to anyone outside the im-

mediate family circle. Not because it's technically worse than anyone else's efforts but because I cannot see how anything I film for personal family reasons can be of the slightest interest to anyone else.

If therefore another amateur film-maker invites me to view his film, I expect to be entertained, informed or uplifted by it exactly as I would be by the professional's product. If I'm not and I'm asked to make allowances for the fact that the film is only an amateur one, then I regard myself, technically at any rate, as having been insulted because I've been invited to watch something *known* to be inferior.

This is not intended to imply that only films of professional scale or production values should be shown to audiences outside the family circle. That would rather limit the number of amateur films ever to reach the public! But *professionalism* in the form of idea, content and interpretation, is within the reach of *any* amateur film-maker who has something positive to *say*, some *idea* to express, in his films. If he has

neither then he should confine his filmed work to family screenings, where personal and sentimental considerations will always ensure an appreciative audience.

Some entries for the Group's 1976 Open Film Award provide classic examples of collections of shots obviously taken for reasons of personal interest being strung together, titled and submitted as 'films'. Many of these shots were beautifully composed and photographed. They were of great intrinsic visual appeal. But these qualities alone could not cause them to become 'films' of interest to general audiences. The winning film, *Mystic Ball* by Bob Bayley, stands apart from this kind of offering almost as if it had come from another planet. Why? Simply because *anyone* could sit down and enjoy *Mystic Ball* without giving a thought as to whether it was amateur or whether it was not. The film makes the point quiet irrelevant: it is simply a good film. That surely is what all film competitions seek to foster.

When dealing with our advertisers please mention
that you saw their announcement in

9-5

THE 1976 GET-TOGETHER

BY COLIN EDWARDS

I am able to report yet another highly successful 'Get Together' and Show

Attendance was well up to average and both Halls at Chiswick Town Hall were at times more than comfortably full of members from all parts of the U K as well as foreign members

Dealers specialising in the 9.5 mm gauge were well in attendance there being no less than 6 Trade Stands. Among the items for sale were included a new 9.5 mm projector being a conversion from Super 8 and plenty of new cameras. Film stock in 9.5 mm is now available in many different makes including Ektachrome and there is no shortage.

The entries for the Annual International Film Competition were reduced to six by judging made some weeks earlier and the final three were as follows —

- (1) Mr Bob Bayley — Mystic Ball (also Audience Prize)
- (2) Mr R D Spence — Quackers Tale
- (3) Mr Don Feehan (Ireland) — Progress

The prizes were presented by our friends from abroad who were —

Mr John Edwards (Canada)

Mr Wedel Fleron (Denmark)

Mr Wolf Hermann Otte (Germany)

Mention should be made of Mr Bob Bayley's film. He has, as readers I am sure are aware, won many International Awards and he has made a name for himself as the Group 9.5 Walt Disney by his many very clever and entertaining animated films.

Among the many foreign members I particularly wish to express my thanks to Mr Otte of Germany who was able to present the 4th Prize to Mr Angus Tilston for his entry 'A Tale of 2 Bottles' in the German 9.5 Film Festival held earlier this year.

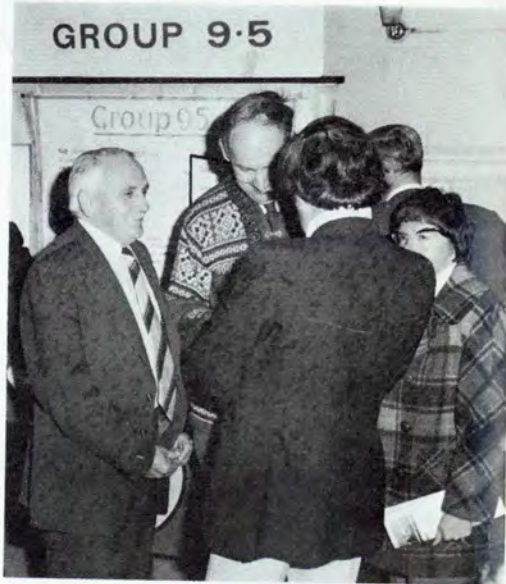
A feature of the day always popular is the 'Bring and Buy' stand and again this was a great attraction and many printed films were available in 9.5 mm both silent and optical sound together with masses of equipment.

Our ladies provided some delightful refreshments throughout the day which ended at 10.00 p.m. and which was enjoyed immensely by all who attended.

These notes would be incomplete if I did not mention the increasing number of young people we see each year at these Festivals. A sign I feel sure that 9.5 mm is very much alive and is of special interest to those who require the better definition offered and yet do not feel able to afford the expense of 16 mm coupled with the bulky equipment.

A general view of the Bring and Buy stall. No prizes for identifying individual gems on display!







OPPOSITE PAGE

Top Left: Ken Valentine receives award on behalf of Angus Tilston whose film gained 4th place, from Wolf Hermann Otte

Top Right: Wedel Fleron of Denmark presents R. D. Spence with his trophy. Group 9.5 President Hugh Hale looks on.

Bottom Left: Wolf Hermann Otte presents trophy to Don Feehan of Ireland. Don's film 'Progress' gained 3rd place.

Bottom Right: Mr. and Mrs. R. D. Spence in conversation with Ken Valentine in front of Group 9.5's own stand at the Trade Exhibition

Above: Winner of the Group 9.5 Open Film Award for 1976, Bob Bayley, receives the cup from John Edwards of Canada.

SOME THOUGHTS ON THE ENTRIES FOR THE 1976 OPEN FILM AWARD

BY PAUL GATES

The following points were noted during the preliminary screening of the entries, which took place a few weeks before the 1976 Get Together. They represent one person's subjective impressions.

MYSTIC BALL This combination of cartoon and animated children's play-felts with its superbly matched musical accompaniment, was almost bound to be the clear winner. Despite the difficulty of trying to allocate a merit rating when other entries as diverse as travel, holiday, documentary and story are competing for the same award, the sheer originality and entertainment value of the film guaranteed favourable audience reaction. A splendidly conceived and executed work.

QUACKERS TALE An original idea turned into a nice little story and realised with competence. The photography, which attained a standard of consistency rarely found in amateur films, was slightly marred by a rather odd colour balance. This was no doubt due to a combination of film stock and processing factors over which the cameraman can have little control (unless he resorts to the expensive luxury of preliminary tests on the batch of film to be used throughout the production). But that is by the way. This was a good film by any standards and well earned its second place.

PROGRESS Another technically consistent film, containing many very beautiful and evocative shots. It took rather a long time to make its point — that technological progress has cost us dearly in terms of lost environmental quality — and there were too many shots which could have as effectively been stills, in that they contained little or no movement within them. Small points maybe, but they affect the tempo which the film had obviously set out to create.

WEEKEND AFLOAT A film full of colour, life and movement, all combining to recreate the subject's title in just a little too general a way to involve the detached viewer (who has no connection with, or knowledge of, the people and events depicted). Excellent, steady photography of, once again, great consistency. But a film which goes to prove that, without a theme or story to work to,

shots made whilst on holiday cannot be assembled into a film which will hold the attention of an outside audience. No matter how beautiful those individual shots may be.

FUGITIVE VILLAGE By contrast with the above mentioned film this was a well constructed work whose theme had obviously been thought out before shooting began. It was certainly the best of the travel/interest category of films submitted for the Open Award. Despite generally good photography the overall impression was slightly marred by some unsteady handheld shots and a tendency for rather too many panning shots of otherwise static scenery. Re editing could overcome these completely.

BALLET OF THE AIR Yet another example of good camerawork and a good idea (of filming an air display and montaging the shots to create a balletic effect) which was partly destroyed by the inclusion of apparently irrelevant scenes of grounded aircraft. The dreaded temptation to leave in a film material which does not contribute to the main idea, simply because it was filmed at the time is sharp, well exposed and looks nice, can be seen at work here! And why was not the sequence of the Fairy Swordfish put at the very end, to provide a contrasting climax rather than being left in part way through? Once again, some re editing could work wonders.

NEW

From France

CA 9.5 MURAY Automatic
SPLICER

Price £14.12 inc. V A T.

FROM

VALENTINE-COOK LIMITED

29 Highfield Road Bushey Herts
WD2 2HD

4th INTERNATIONAL 9.5 FILM COMPETITION CALELLA, SPAIN

Entries are invited for the above International Film Competition
to be held on
MARCH 25th & 26th
at the
HOTEL VILA CALELLA Nr BARCELONA, SPAIN

Entries are limited to ONE film per person, maximum length 1 x 300 m
(on one spool please) The closing date for entries is 9th March 1977
and entries should be addressed to

Sr. SANTIAGO MARRE
P O BOX 35
CALELLA BARCELONA
SPAIN

Entries should be accompanied by a note giving the following details

- (1) Full name and address of sender or entrant
- (2) Telephone number
- (3) Title of film
- (4) Subject (precis of script)
- (5) Technical details of production
- (6) Running time in minutes
- (7) Projection speed f p s
- (8) Any previous awards won

Grupo Nou Cinq of Spain have gone to a great deal of effort to ensure that the programme surrounding this event will have something to appeal to all cine enthusiasts and their wives. In addition to the screening of the competition entries themselves there will be a formal reception and dinner showings of vintage movies a 9.5 Market (U.K. nine-fivers with films, equipment and accessories to dispose of are invited to submit their items to this) and an exhibition of vintage 9.5 equipment.

Accommodation prices at the Hotel Vila are not available at this time of going to press, but will be moderate. Caravan and camping facilities will be available at the nearby ROCA GROSSA site. Further details and entry forms can be obtained direct from Senor Santiago Marre at the above address.

GROUP 9.5 ACTIVITIES

LONDON MEETINGS

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

Chairman: Ron Price. 67 Lehar Close Basingstoke Hampshire

Treasurer: Fred Burnell *Committee:* Stuart McKean Pat Flynn Lawrence Goodes

FORTHCOMING PROGRAMME

February 19th—1977 Holiday film competition small prize for the winner

March 5th—Garth Pedler shows a selection of his 9.5 rare films

March 19th—John Critchley shown a selection of Big Band Films of the
30 s on 9.5 mm

April 2nd—St Gabriel s slide competition small prize for the winner

PROGRAMME SUBJECT TO ALTERATION

TAPE CIRCLES

The tape circles help to keep distant members in touch Round Robin tapes are passed around each circle each member listens to the contributions of his fellow members and adds his own We have standardised on 5 spools of tape running at $3\frac{1}{2}$ inches per second using half track recording so that tapes may be recorded and played on most machines Newsreel tapes are also circulated from time to time *Tape Circles Organiser:* Peter Luxton 304 Poole Lane Bournemouth Hants

COPYRIGHT-FREE RECORD LIBRARY

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

NORTH AMERICAN SECTION

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

9.5

NEWS & IDEAS

By
KEN WORDSWORTH

From letters I have received from 9.5 friends abroad and from reading Continental 9.5 magazines (France Spain Germany) I have the overwhelming impression that the withdrawal of KODACHROME in 9.5 was nothing short of a disaster. The introduction of EKTACHROME has meant that 9.5 film prices on the Continent are now much nearer those of 16 mm. Letters and reviews on EKTACHROME in the French and German 9.5 magazines have commented favourably on the brightness of colours and quality of processing but have noted poorer definition compared to that of KODACHROME II.

This has given me an idea. Perhaps it may still be possible for 9.5s to use the new KODACHROME 25 (although my idea might not be a commercial proposition.) In the USA KODACHROME Film is sold non-process paid so that independent laboratories can do the processing. The film would be bought in the USA non-process paid in 16 mm. slit to 9.5 (there are facilities for this in Britain, Germany and France) and after use returned to a US laboratory for processing. I am writing to a number of American laboratory addresses taken from 'Popular Photography' magazine. If one should be willing I wonder if they would set a minimum amount to be processed at one time (or can 9.5 film be spliced on to the 16 mm film going through the machines?) Otherwise say the

minimum was 1 000 feet then perhaps we could have a co-operative of 9.5 users willing to use KODACHROME 25 and sending say 100 feet at the same time. Anyway I will keep readers in the picture.

9.5 AGFACOLOR

Still in the department of novel ideas I consider next to KODACHROME Agfacolor the best and most suitable colour film — nice colour, excellent definition, also a sensible speed of 16 ASA for outdoor summer use. Since Agfa won't supply (although for some years in Switzerland the Berne 9.5 club slit 16 mm Agfacolor and the Swiss Agfa laboratories processed it and incidentally also at Munich they have a non-sprocket feed processing machine) I had some 16 mm CT13 slit to 9.5 and processed by one of our 9.5 laboratories to an Agfa formula. Unfortunately CT13 is now only available on the Continent. A 9.5 user in Germany is obtaining some for me which will possibly be slit to 9.5 over there. He is also enquiring as to the possibility of Atlantic Laboratories, Frankfurt, doing the processing (they have been handling 9.5 EKTACHROME 160 and 9.5 Monochrome Film).

NEW 9.5 CAMERAS

News from Photokina 1976
Cologne. The Ligonie SSK 2001
(features 100 ft spools, Relex View-

finder Through the lens meter from 10 to 400 All electric. Speeds 2 64 Price 5 300 francs and 6 820 francs with Zoom Canon F/2 11 5 to 90.) Looks like the Beaulieu RC9 I wonder if Beaulieu have made it?

Pathe Movie-Sonics have introduced a new cheaper version of the BTL Camera

Heurtier For some months now the French cine club magazine has mentioned that Heurtier are engaged on the production of a new 9 5 Stripe Projector

9 5 PROFESSIONAL FILM

This is a new film being supplied by AECTM France. This is EKTA-CHROME 125 cut to 9 5 from 35 mm by them. It will be processed by the Boyer Laboratories at Redessan where they have just installed a new processing machine.

Sacom will be releasing *Gevachrome 125 ASA Artificial Light Film*

New Swiss Laboratory Walter Leopold sends news of a new Swiss 9 5 laboratory starting this Autumn that will process Ferranicolor (if it can find any to process) and the new *Gevachrome 2*

9 5 EKTACHROME 40

Earlier I mentioned that friends abroad being disappointed with the definition of EKTACHROME. However Walter Leopold comments from Switzerland. He has taken two spools of 100 feet. First exposing for a speed of 60 ASA then for (50) 50 ASA on the second film. The first film went through an older machine the second one through a new big processing machine of greater capacity. The first film was good the second one was astonishingly fine in colour and also very sharp.



FILM COPYING SERVICES



SUPPLIERS OF LEADER FILM CLEANER etc



Price List 10p



CINEPRINT FILM SERVICES



84 ELM AVENUE, RUISLIP MIDDLESEX



Collecting

with MAURICE TRACE



COWBOY TONY

The name is Buffalo Bill Junior — or to use his other starring name Jay Wilsey. He is the star of 'Cowboy Tony' a film which used to turn up on just about every 9.5 mm sales list. Just in case you are one of the few nine fivers to have missed it, then Ken Finch has a copy ready for you to hire from the Group 9.5 Library.

'Cowboy Tony' is an abridged version of the 1927 five reel western called 'The Obligin Buckaroo'. It was made by an outfit called Action Pictures and distributed in the cinemas by Pathe Exchange — which is one of the reasons it turned up on 9.5. First of all there was a version which ran for three sixty foot notched reels and later this was reissued as a 200 ft edition with running titles.

Most of the 9.5 action comes from the last part of the original and gives a good idea of this type of entertainment which was so popular with cinema audiences in the late twenties. Then countless 5 and 6 reel western adventures were turned out usually as part of a series and also usually with very little to recommend them. They generally moved quickly, were made extremely cheaply and featured as their star a character who more often than not rapidly faded into obscurity once the series was over.

Unfortunately Jay Wilsey was one of these countless cowboys — a

competent performer but lacking that extra punch which would have put him above his rivals and firmly on the road to a star career.

Jay was a superb horseman and had graduated to the Movies from touring Rodeos in America. He started off before the camera as a stuntman and bit character actor but producer Lester F. Scott decided to star him in a series of his own and in the process changed his screen name to that of Buffalo Bill Junior. Starting in 1924 he appeared in second feature westerns of five reels or so that cost between 10,000 and 15,000 dollars to produce. They were cheap, they were quickly made, but they were also the training ground for many of the top names in Hollywood.

'The Obligin Buckaroo' is a good example of this for its director is Richard Thorpe who later went on to be one of his country's top directors with such credits as 'The Student Prince', 'The Great Caruso' and many of the Tarzah epics. The supporting cast included Olive Hasbrouck, Sherry Tansey and Harry Todd while one of the leading villains was the dominating Charles Slim Whittaker, a badman of countless westerns.

It would be pleasant to say that 'Cowboy Tony' was a really good picture but alas it isn't! It is pleasant and undemanding — it's 200 feet long by quite quickly and there is at least one good piece of

stunting by Jay Wilsey. But above all it looks what it was — a series western quickly turned out, but competently made. Jay soon faded from the scene when Pathe Exchange wound up the series. He had a few starring roles in independent films of the early thirties and then

gradually faded away. He became the captain of a freighter sailing from America down the West Coast. Now his films are generally forgotten, but those who do view 'Cowboy Tony' can relive an age now long disappeared.

MOVIE LIGHTS

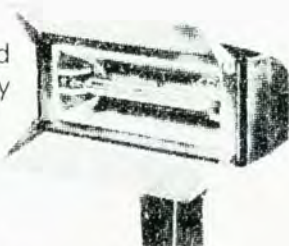
1000W with Barn Doors and Bracket Bounce Head, normally £15.00

Our price only £9.95

TRIPOD SCREENS 50x50
normally £13.00

Our Price only £8.95

other bargains include Projector Lamps at
BIG DISCOUNTS



MAIL ORDER SPECIALISTS

L.G.P. CINE,

Phone 01-902 4437
Closed Wednesdays

107/109 Ealing Road, Wembley, Middx.

FIRST 9.5 INTERNATIONAL COMPETITION - DENMARK

1 9 - 2 2 MAY '77

All 9.5 mm amateurs are invited to attend the first Danish 9.5 International Film Competition in Copenhagen.

Application forms and details of the competition are available from

**MR. WEDEL FLERON
SONDERVEJ 37
DK 2830 VIRUM
DENMARK**

Closing day for arrival of films is 19th May and may be sent by post or handed in person to Mr Fleron in Copenhagen.

Please note that the 19th May is a public holiday in Denmark for Whitsun and there will be no postal delivery on that day.

The film competition will commence on Friday early and judging will be completed in the afternoon. Still on Friday there will be a sight seeing tour in Copenhagen and a visit to the famous Tivoli.

Saturday the 21st May there will be a boat journey on the Furesø near the competition venue and in the afternoon a selection of the best Danish amateur films in any format will be shown.

In the evening the prizewinning 9.5 films will be shown again there will be audience vote and prizegiving.

Application forms can be obtained from Mr Ted Smith or from Mr Fleron in Denmark.

Entry fee is Danish kr 50 for up to 3 films and should be sent with film to Mr Fleron.

APPLICATION FORM DETAILS

Name _____

Address _____

Title _____

Length _____

Soundtrack (right/left) or silent _____

Projection Speed (f p s) _____

Letters

The Editor 9 5
Grove End, Elm Grove
Berkhamstead
Herts HP4 1AE

Sir—Referring to the second paragraph of David Leonard's letter in the Summer issue of 9 5 there was an article in Amateur Photographer earlier this year (1976) about 3D still photography. There was also an article about 3D Still Photography on a Shoestring in an American photo magazine.

Some years ago I owned a copy of a book whose title I think was Make your own Stereo Equipment by C. Leslie Thomson. In the cine section of this book he described how to grind two lenses for use on a 16 mm camera and also lenses for attachment to 16 mm projectors. The projected images had of course to be viewed through polarizing spectacles.

Would it not be possible to make photo copies of out of print back numbers of 9 5 and make a charge for same as a small additional source of revenue for the Group?

C W Hockney
Doncaster

The following note has been received from George Whitfield

Sir—Mr. Christison, who for many years has been in charge of Microfilms Laboratory Ilkley, has now retired.

Will those of our customers who have unprocessed MC25 film supplied by us kindly note that this film should NOT be returned to Microfilms for processing, but instead forwarded to 4 Drill St. Keighley West Yorkshire.

George Whitfield
Keighley

NOTICE FROM GROUP 9.5 COMMITTEE

At a recent committee meeting, the matter of provincial 9 5 groups was raised. It is believed that a number of these groups, in the form of varying numbers of Group 9 5 members living within fairly short distances of each other, meet from time to time to discuss 9 5 topics and view films. So that other members living within reach may be put in touch and thus enabled to participate in these meetings, your Committee asks that you let them have details. These can then be published in 9 5 possibly on a regular basis, as with the London Group.

CLASSIFIED ADVERTISEMENTS

CLASSIFIED ADVERTISEMENTS are free to members advertising private sales and wants only. All other classifieds 5p per word. Advertisements will not be acknowledged unless a stamped addressed envelope is enclosed. The editor reserves the right to refuse any advertisement without assigning any reason. 9.5mm goods only please!

FOR SALE

9.5 mm optical sound film Married Man £17.00. Details from: Walter Leopold, Herrengassli 10, 8904 AESCH b, Birmensdorf ZH, Switzerland.

9.5 mm silent films, 16 mm silent films, some 35 mm Kalee spares. S. Sidway, 32 Cemetery Road, Lye, Stourbridge, West Midlands. Tel. Lye 3366.

WANTED

The following 9.5 mm optical sound prints: T9697 The Glass Mountain, T9698 Swiss Miss. Details to: Walter Leopold, Herrengassli 10, 8904 AESCH b, Birmensdorf ZH, Switzerland.

Motor for Pathoscope, Son projector, also Incelite lens, 9.5 mm sound films wanted for cash. S. Sidway, 32 Cemetery Road, Lye, Stourbridge, West Midlands. Tel. Lye 3366.

Resistance suitable for Pathe hand-turned Home Movie projector. T. B. Sansom, 46 Old Chester Road, Castle Bromwich, Birmingham B36 9BU.

SUBSCRIPTIONS

A great many subscriptions are still outstanding despite earlier reminders. Please send your £1.50 plus S.A.E. for return of receipt and new membership card to

KEN VALENTINE
SECRETARY, GROUP 9.5,
65 MORA ROAD
LONDON, NW2 6TB.

If you do not wish to renew your membership of Group 9.5, kindly let us know definitely. Do not simply leave your renewal subscription unpaid. Thank you.

9.5 mm

SPECIAL

NEWS

NEW RANGE OF FILMS PUTS 9.5 BACK IN FRONT

PRICE rises from the German manufacturers, coupled with the dodgy pound means that fresh imports of CD50 should be sold at over £3 per charger! So NO MORE CD50 — and for a very good reason

**3M's
M25!**

A NEW 25 ASA DAYLIGHT COLOUR at something like last year's prices!

Available process paid in most packings from Roy Salmons. Send a stamped, self-addressed envelope for price list.

A TYPE 'A' film, expected from America last September still is not about. So NO CA40 — instead from Japan comes **FUJI**

**RT100 &
RT400**

**100ASA and 400ASA COLOUR
Films for Artificial Light.
Process Paid from Roy Salmons.**

If available light movies are needed — get **CR100** a new **100ASA DAYLIGHT COLOUR** from Roy Salmons.

ROY SALMONS

45 CUMBERLAND AVENUE
SOUTHEND-ON-SEA, ESSEX SS2 4LF



GROUP 9.5 SCREEN FUND.

DEAR MEMBERS,

UPON YOUR BEHALF WE HAVE
RECENTLY BOUGHT A LIGONIE IM 250S MAGNETIC
SOUND PROJECTOR - NOW IN TURN HELP US TO SHOW
YOU A BIGGER AND BRIGHTER PICTURE AT THE GET-
TOGETHER!

THE COMMITTEE.

ALL DONATIONS PLEASE TO,

LAURIE WHITE
36 KINGS DRIVE, SURBITON, SURREY.

available NOW in 9-5

LONDON in the TWENTIES

from

ROY SALMONS
Photo Audio Shop
361 HAMSTEL ROAD
SOUTHEND-ON-SEA
ESSEX
(Telephone 64604)

at

£2

9.5 mm

**SPECIAL
NEWS**

NEW RANGE OF FILMS PUTS 9.5 BACK IN FRONT

PRICE rises from the German manufacturers, coupled with the dodgy pound means that fresh imports of CD50 should be sold at over £3 per charger! So NO MORE CD50 — and for a very good reason

3M's M25!

A NEW 25 ASA DAYLIGHT COLOUR at something like last year's prices!

Available process paid in most packings from Roy Salmons. Send a stamped, self-addressed envelope for price list.

A TYPE 'A' film, expected from America last September still is not about. So NO CA40 — instead from Japan comes FUJI

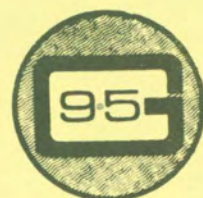
RT100 & RT400

100ASA and 400ASA COLOUR
Films for Artificial Light.
Process Paid from Roy Salmons.

If available light movies are needed — get CR100 a new 100ASA DAYLIGHT COLOUR from Roy Salmons.

ROY SALMONS

45 CUMBERLAND AVENUE
SOUTHEND-ON-SEA, ESSEX SS2 4LF



GROUP 9.5 SCREEN FUND.

DEAR MEMBERS,

UPON YOUR BEHALF WE HAVE
RECENTLY BOUGHT A LIGONIE IM 250S MAGNETIC
SOUND PROJECTOR — NOW IN TURN HELP US TO SHOW
YOU A BIGGER AND BRIGHTER PICTURE AT THE GET-
TOGETHER!

THE COMMITTEE.

ALL DONATIONS PLEASE TO,
LAURIE WHITE
36 KINGS DRIVE, SURBITON, SURREY.

available NOW in 9.5

LONDON in the TWENTIES

from

ROY SALMONS
Photo Audio Shop
361 HAMSTEL ROAD
SOUTHEND-ON-SEA
ESSEX
(Telephone 64604)

at

£2