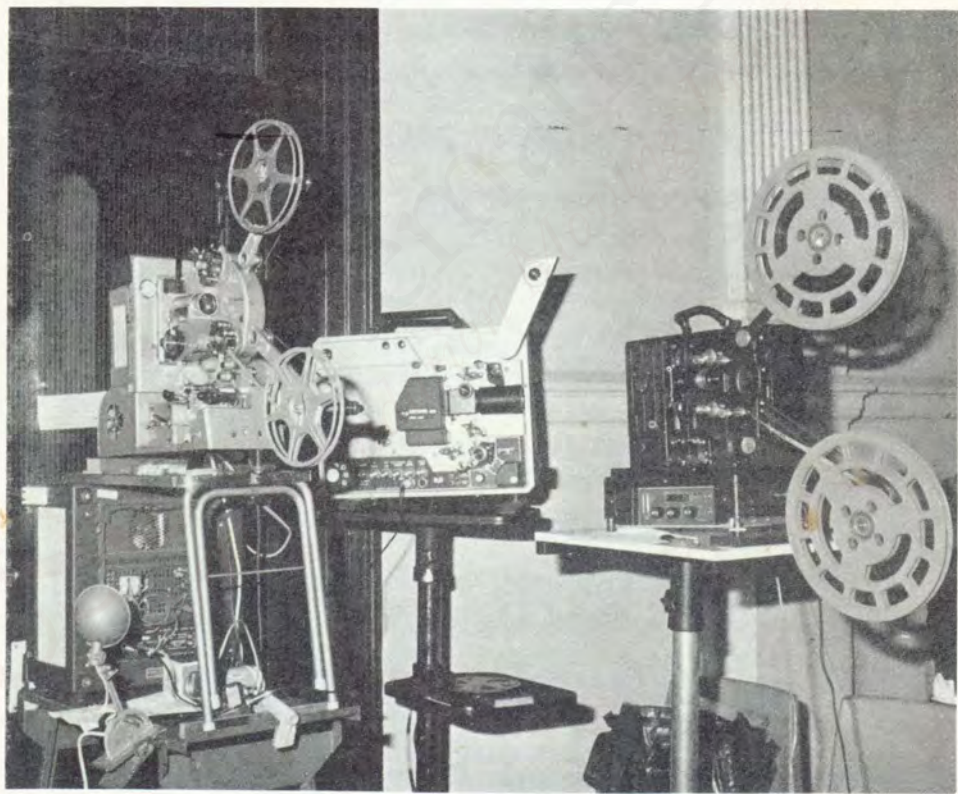


9.5

Magazine for the 9.5 mm
cine enthusiast

No. 40

Winter 1984/5



PROJECTION EQUIPMENT CHISWICK 1984

Photo Brian Everett

9.5mm CAMERA FILM

400 ft cans : Non Process Paid

Ilford (Black & White))	£15
125 asa as negative or 64 asa as reversal)	400 ft can
Kodak 7250 Ektachrome 400 asa/27 din)	£34
3200k High speed news film)	400 ft can
Kodak 7242 Ektachrome 125 asa/22 din)	£28
3200k Daylight 80 asa with Wratten 85b filter)	400 ft can

Please add £1 50 for postage and insurance

Limited amount of Black and White)	
Ilford 125 asa negative or 64 asa reversal)	£1 50
available in charger reloads)	per Reload

This film is made from 16mm stock and new emulsions
will be made available during the year.

100 ft and 50 ft also charger reloads will be available
shortly, also we will be marketing new 9.5 mm
printed films. Keep in touch.

If you require your chargers reloaded, then please
add 10p to your order and the return postage.

LGP (PHOTO CINE)

107/109 Ealing Road, Wembley, Middlesex.

Telephone: 01-902 4437

9.5

Published by
Group 9.5

a magazine for the
9.5 mm cine enthusiast
Winter 1984/5 No. 40

Editor
MALCOLM CUTMORE

Editorial address
8 Endsleigh Gardens
Hersham, Walton on Thames,
Surrey KT12 5HE

Art Editor
TONY PEARCE

The Editor is always pleased to
receive articles, letters, news items
and photographs for publication.

Distribution Manager Joe Parry, 13a Melvinshaw, Leatherhead, Surrey
KT22 8SX

Back numbers are available from Eric Millhouse, 103 Runnymede, London
SW19 2RQ.

All enquiries re advertising to the editor

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

Group 9.5 Past Presidents Malcolm Cutmore, George Whitfield, Hugh Hale,
Larry Pearce. *President* John Burgoyne Johnson. *Hon Vice Presidents*
Michael Bentine, Eric Millhouse. *Chairman* Jack Dunwell. *Vice Chairman*
Richard Menten. *Secretary* Ken Valentine, 29 Highfield Road, Bushey
Herts. *Treasurer* Ron Price. *Publicity Officer* John Houghton. *Committee*
Malcolm Cutmore, Brian Everett, Eric Millhouse, Monty Pain, Joe Parry,
Paul Scott and Paul Tudor.

The Group 9.5 Tape Circles

These tape circles help to keep distant members in touch. Round Robin tapes are passed around each circle; each contributor listens to the contributions of his or her fellow members and then adds their own. There is a cassette tape circle and a spool to spool circle, which is standardised on a 5 inch spool running at 3¾ inches per second, using half track recording.

TAPE CIRCLE ORGANISER

Hugh Hale, Normandy, Clarence Road, Bognor Regis, Sussex.
PO21 1JU. Telephone: Bognor 865976.

Leader

by the Editor

How time flies the weeks just seem to slip away. A new year is now upon us, and we hope good times and prosperity for the Group and the gauge. 1984 was not so bad, in fact it was pretty good. We had our first Spring Fair at St. Gabriels London in April, which proved to be very popular. This is basically an offshoot from the Get together, in order to cater for the collectors and bargain hunters amongst us, which I think is all of us in one way or another.

This event is to be repeated, and a further Spring Fair will take place this year on Saturday 20th April from 11.00 am at St. Gabriels London SW1. Full details appear on page 19. Also our next annual Get together is fixed for Saturday 19th October this year. Dates for your diary. This event went very well last October and was well supported with over 200 members attending. The switch over of the halls, with the auction and film show in the smaller hall and the bring and buy, dealers and buffet reception in the main hall, seemed to be a big improvement enabling more circulating space for members to move around.

Not all nine fivers are interested in making their own films and using a cine camera. This was clearly evident when the films for the Open Film Competition were screened in the evening. About 120 people were in the small hall viewing the films. This left about 20 outside in the main hall preferring to chat, plus half a dozen or so helpers preparing the buffet. Where were the other 60 to 70 people that came through the doors at 2.30 pm and during the course of the afternoon? Well, the answer doesn't really matter. The Get together is a social function catering purely for a leisure pursuit, and people are free to come and go as they please and do what they want. As a point of interest, 9.5mm when it started with Patheoscope was a home movie gauge, and the 9.5 movie camera and film came afterwards.

While on the subject of the Get together, the standard of films entered was on the whole fairly good, considering the difficulties we have with processing and the variations in results with colour stock. Our thanks go to all members who took the time and trouble to enter their films and make the evening show possible. We must also congratulate John Ferrari for bringing along his Pax projector and film 'The Sorcerers Apprentice' with his own added sound track. This was a masterpiece in its own right, and a super film to close the show. We must find out if he has any more up his sleeve.

This year sees the first 9.5 festival to be held in this country, taking place on 17th and 18th May in Bognor Regis, West Sussex. There will be many of our foreign visitors at this event and it would be extremely useful to have a group member present who can speak French, German and Dutch for the benefit of other visitors who can only speak their own language (like myself). Any volunteers? Please do not leave it to the last moment to book for this event as it could prove too late. For further details see the previous issue of this magazine or telephone Hugh Hale on Bognor Regis 865976. This year is going to be a busy and eventful one for Group 9.5 and its committee. Let us hope that it will be well worth all the effort.

The Woolworth 9.5 Projector

by Brian Wimpenny

The article in the summer issue of this magazine by Ken Wordsworth stirred memories for me and reminded me that I had owned one of the Woolworth projectors mentioned. Come to think of it this was the first 9.5 projector I ever owned. This cost me 2/6d (12½p) but included a rather good 12 x 9 inch cardboard screen with flaps on three sides to keep off extraneous light.

My cinema at the time was an old wash stand with a heavy bed cover draped over it. This gave good light cut-out and a bright picture. As I was about 10 years old at the time I had no difficulty in lying under this and projecting a film at the same time. It was of course a one man cinema. The projector was made of pressed steel with black crackle finish. It used a torch bulb as the light source with a 4½ volt flat battery as the power supply. To make contact one just slid the battery along the body of the machine until the short prong touched the centre of the bulb and hey presto one was in business.

The claw drive wheel was made of zinc alloy about ½ inch diameter and ½ inch thick to give a slight flywheel effect. The handle was geared about 4 to 1 as far as I can remember. The lens was a metal tube about ½ inch diameter and gave quite a good picture on the screen supplied. I think it had two pieces of glass in it and was plated to differentiate from the rest of the machine. There was no shutter so plenty of picture ghosting, but this never bothered me as I had got used to it with the 35mm machine I owned.

There were no spool arms as it only projected a loop film about two feet in diameter. The films cost 6d (2½p) each and were supplied by Pathescope I think although I could be wrong. My film was of Felix the cat jumping through a hoop. That was all then the action repeated itself. This was probably why not much enthusiasm was generated by its use. It never even crossed my mind to convert it to spools. After quite a bit of use the claw tooth came off my machine and it finished up in the dustbin after I had dismantled it to see how it worked.

Looking back now, I wish that I had preserved both the 35mm toy machine and this 9.5 one as a memento of my early boyhood days. The former item was sold to further my interest in Hornby Dublo railways which had just come into being. It is interesting to note also how 2/6d became my average pocket money at that time. We lived in Huddersfield, West Yorkshire and on Saturday mornings I earned 1/6d (7½p) as an errand boy delivering green grocery for the local shop, working from 8.45 am until 1.00 pm. Later it was increased to 2/6d or half a crown as it was commonly known. It was 1939 when the 35mm projector was sold and I bought with the money one of the first Hornby Dublo goods train sets and thereafter would spend my weekly earnings on a piece of track in order to increase the size of my layout.

After my interest in 9.5 had been stimulated by the Woolworth projector I would often go and browse at the window of Lauries Film Services in Huddersfield. They ran a good 9.5mm hire service and often had projectors

in the window I remember seeing one probably a Specto at £16 and in those days with pocket money at 2/6d this seemed a lot of money. How I longed to be able to raise the amount.

In retrospect Woolworths with their 3d and sixpenny stores in pre war days must have started many people off on diverse paths. My wife started her interest in still photography this way, with a 7/6d (37½p) plastic camera and 127 roll of film, but that is another story.

What Happens at Saint-Felix-Lauragais

by John Ferrari

Never mind what happens where is it? Saint Felix Lauragais is the chosen venue for the 9.5 International Film Festival of the Cine Club 9.5 De France which took place on 25th to 29th July inclusive last year. Since my film "LOUISA'S MOUNTAIN MAN" had been accepted for screening I made a last minute decision to go and see what happens.

I could not find the place even on the Michelin map! But after making some enquiries I was told it was about 35 miles south east of Toulouse. Coming from Scotland I took the 4.30 pm plane from London Gatwick and arrived in Toulouse airport at 7 pm local time. From there I was guided by Jesus to Saint Felix Lauragais, no not the one from heaven, but Monsieur Henry Jesus who is president of the Cine Club 9.5 De France and who very kindly offered to take me from the airport to our destination.

What scenery I could see on this journey was very pleasant although I was for the best part glued to my seat as the car flew round corners at high speeds. Saint Felix Lauragais is a quaint little town built on a hill and nearly all the surrounding fields were covered with sun flowers in full bloom. I realised then it was a mistake to be here without my cine camera. Mr Jesus had reserved accommodation for me at Madame Angelinni's an excellent guest house very reasonably priced, and walking distance from the town centre.

The four day festival started next day at 9 am when we were all gathered in the town square enjoying the friendly greetings and introductions. Monsieur Jesus ushered us all into the small hotel and supplied coffee. Being unable to speak French was a big disadvantage since only a few could speak English. I then discovered Mr & Mrs Zurbrugg (pronounced 'Toorbrook') from Berne, Switzerland spoke excellent English. Madame Roche (wife of the projectionist) seemed to be in charge of the finances and presented me with a schedule on the back of which was a list of details and figures adding up to 435. After some jabberings in French I realised she was asking me for 435 francs about £40. I gave her a 500 franc bill with some sweat on my brow hoping this would not be a daily requirement! Little did I realise then this would cover all activities and meals (or should I say banquets?) for the entire four days.

About ten cars were gathered in the square all supplied with day glow banners worded "9.5 FESTIVAL CINE CLUB DE FRANCE". It was truly an international gathering with people from Denmark, Germany, Switzerland, France, and of course myself from the UK. Now all was ready for our first departure and I was invited to join Mr & Mrs Zurbrugg in their car and

we headed for the town of Revel about 7 miles away to visit a pillow factory. We then continued to Vaudreville for lunch at 12 30 pm which lasted until 3 pm when we returned to Saint Felix-Lauragais. Dinner was at the local hotel at 7 pm. The films were shown at 9 pm each night in the 'crypt' of an ancient stone building in the centre of the town, an ideal venue suitably cool in the hot nights. The projector was a Ligonie with magnetic sound and an abundance of light from the xenon lamp. Eight films were shown on the first night to an audience of about 200. The locals were invited free and each person had to complete a voting paper giving marks out of ten for each film. The show started a little behind schedule ending about 11 40 pm.

The next day started at 9 45 am when we journeyed to Port Lauragais. Much to see and film en route and at the port. Strange to have a port so far inland but this was on the canal that runs from Toulouse to the sea via Carcassonne. After lunch we all embarked on boats and headed down the canal for a few miles. Before returning, there was an on shore stop for refreshments and swimming, a very pleasant day in the warm sunshine. We returned home, had dinner, and another screening of films commenced at 9 pm.

The third day started with a visit to a market in Revel, then a pottery in the middle of nowhere, followed by lunch. The afternoon was unusual in that we were taken to a fish farm to spend the afternoon fishing, with clear instructions - NO FISH NO DINNER! Needless to say plenty of fish were caught and the menu that night was dominated by succulent fresh trout. At 9 pm my film was first to be screened and for some unknown reason was billed as "LOUISIANA MOUNTAIN"! It was shown with the sound out of synch, not too important I suppose when hardly anyone in the audience could speak English.

Departure for St. Papoul at 9 30 am started the final day (Sunday) and we were given a guided tour around an ancient church. This was a beautiful setting and the chattering of cine cameras was audible in every direction. Lunch was at a restaurant alongside a lake in the country and lasted all of 3 hours. Swimming and sunbathing were the order of the day, but I was content to enjoy my aperitif and the cascade of wine that followed lunch. We returned to town to prepare for the piece de resistance. The Grand Buffet at 7 pm, which would be followed by the presentation of prizes.

The winning film was 'FIX FAX' by Mr Fleron of Denmark, a worthy winner which won a first at Chiswick some years ago. My film took fifth place which pleased me since there were 35 films shown, many superbly photographed with excellent sound. A fitting end to the night and indeed the Festival was an excellent firework display at midnight which took place in the main square.

Many congratulations are due to the Committee of the Cine Club 9 5 De France for the splendid organisation. All visitations went without a hitch and the food and wine was wonderful. The screening of the films was well done, but the noisy rewinding of films during the performance attracted some criticism. Next day Jesus ejected me to the airport bidding me a hearty farewell, then I started my journey home. So now you know that's what happens at Saint Felix-Lauragais. A festival in every sense of the word in an atmosphere of friendship second to none.

9.5 Film Collecting

-Renfrew

by Maurice Trace

One of the most popular heroes on 9 5 is Sergeant Renfrew of the Canadian Royal Mounted Police. He was played by James Newill in a series of 8 movies which lasted from 1938 to 1942.

The films started at Grand National, one of the many studios on poverty row - a term applied to outfits with very little money. The plots were based on the books of Laurie Yorke Erskine and started naturally with "Renfrew of the Royal Mounted". Al Herman directed a tale of how the dashing hero flushed out a gang of counterfeiters at a resort hotel on the American-Canadian border. It was fairly light hearted and there were several songs performed by James Newill. It should be noted that Renfrew operated in this debut with no partner, except for a wonder dog called Lightning. In a small role (as Nolan) was a young man called David Barclay. Under another name Dave O'Brien, he was to play a prominent part later on in the series.

The next title to appear was "On the Great White Trail" which transferred Renfrew to the arctic wastes of the frozen north. This was not a western in the conventional sense as most of the time it was all about the (back projected) snowy wilds. The wonder dog was now called Silver King and once more Renfrew was on his own. This film appeared in September 1938. In 1939 Grand National folded as a production unit (although as a releasing company it kept going until the 'fifties) and that probably appeared to be the end of this mountie's career. However, Monogram took over the Tex Ritter westerns with director Al Herman and also decided to release more Renfrews. The wonder dog idea was dropped and the sergeant was given a wise cracking partner. James Newill was retained, as was the lively song 'Mounted Men' which he warbled over the credits.

The first of the Monograms was "Crashing Thru" and this appeared on 9 5 sound as a 6 reeler with a 60ft clip on 9 5 silent as "Renfrew's Revenge". It had above average production values for a 'B' film and contained some superb location work. To sell a new series a studio always made a special effort on the first entry and "Crashing Thru" was no exception. The film is a very slick effort with a superb music score. After a rather slow first reel the action picks up and keeps going at a fast pace. Warren Hull, a very capable star of second features, gives a lively performance as Kelly, Renfrew's accomplice, but makes a sudden exit from the film when wounded at the half way mark. Jean Carmen is a capable heroine and the array of villains includes such well known names as Milburn Stone, Ted Adams, Roy Barcroft and Iron Eyes Cody. The excellent horse fall for Renfrew towards the end was doubled by David Sharpe, one of the top stuntmen of all time who also appeared in many westerns as a performer. Elmer Clifton directed.

It is perhaps worth saying a few things about James Newill, a very engaging screen personality whose playing obviously carried the load of these films. He was born in Pittsburgh in August 1911 and, after a spell at the University

of Southern California, joined the Los Angeles Opera Company in 1930. He later appeared as a singer in several radio series such as "The Burns and Allen Show" and was lead vocalist with the Eddy Duchin Band. His film debut came at Grand National in 1937 with "Something to Sing About". He had been booked to star in this film, but was relegated to a supporting role with the arrival of James Cagney. And what you may well ask was a star of Cagney's calibre doing at a down and out company like Grand National? The answer is that Cagney had a big contract bust up with Warners. This resulted in his slumming it as no other major studio would touch him, such was the old boy network. Later on Newill signed for the Renfrews.

After "Crashing" came "Fighting Mad" another of the Pathescope 6 reelers. This saw a major casting change with the role of Kelly moving from Warren Hull to Dave O'Brien, he had played a minor role as the Heroine's brother in "Crashing". Dave was a decided asset, an excellent stunt man with a bright and breezy acting style ideally suited to the part. He in fact doubled Warren Hull in the more dangerous stunts in the "Spider" serials at Columbia. His presence in the Renfrews meant that Kelly could take quite a chunk of the action, particularly the hectic fights, and I rather suspect he may well have doubled Newill in some of these.

"Fighting Mad" also included a comedy role which went to Benny Rubin, who actually got second billing. His role was very closely tied to the plot and he was not just there for the sake of having a comedian. Benny did not appear again in the series. Once more Milburn Stone lead the villains (compare this to his later role as Doc in TV's "Gunsmoke") and Chief Thundercloud was one of the side kicks. His part in "Fighting Mad" was very small, but later releases billed him second in the publicity material to cash in on the name of an actor now famous for his Indian portrayals. Also included in the proceedings was ex silent star Walter Long now probably best known for his roles with Laurel and Hardy (such as the captain in "The Live Ghost").

One of the curses of this series (and many other 'B' westerns) was the speeding up of fight sequences. This was done by filming them at 20 F P S or even 16 F P S in the hope that they would look more energetic and exciting when shown at the normal cinema speed of 24 F P S. Alas the effect was often hilarious as the characters flung themselves around like the Keystone Kops. In "Fighting Mad" there are a couple of unfortunate incidents arising from this policy. The leading lady was Sally Blane, one of the sisters of big Hollywood star Loretta Young. The director was Sam Newfield, a prolific worker for "Cheap" studios. He also directed under the names of Peter Stewart and Sherman Scott and is often found working for producer Sigmund Neufeld who was, surprise surprise, his brother! Poor old Sam/Peter Sherman could really turn them out, but alas quantity was his great virtue — quality got left behind somewhere. "Fighting Mad" was one of his better efforts.

To be continued

Group member Mr P. Campbell of Leeds would like to form a 9.5 club for regular get togethers in the Leeds area. Any member interested please telephone (after 5.00 pm) Leeds 653297, or write to 106 Kentmere Approach, Seacroft, Leeds LS14 1JL.

THE KEN WORDSWORTH COLUMN

One of the joys of the Get together is in meeting up with 95 friends again. John Earl from Wellingborough, Northants, told me that he had been giving shows in a church hall of a 95 film of the coronation festivities in that town in 1937. He also told me he had contacted a nine fiver in Devon who has an amateur film of the cycle of a years activities on a farm taken in the 1920's. Over sixty people attended the coronation film. John has contacted the Coggan Farm Museum in Whitney Oxfordshire who are very interested in the farm film. John is thinking of planning a barbecue when the film could be shown outdoors.

Brian Hildreth has written a book especially for young readers "How To Survive" (published by Penguins). The frontispiece says: If you go hiking, climbing or canoeing or if you ever travel by land, sea or air, you have probably wondered what it would be like to be lost or stranded in an unfamiliar part of the world perhaps even a different country with no one to help you and very little equipment to use.

It is a book about how to overcome hazards. It tells you how to prepare your own personal survival kit in a tobacco tin. How to build fires and light them without matches. How to trap animals for food. How to test plants for their edibility. How to find water in dry regions. The safest way of travelling and what to do when you are lost. It includes all the international call codes and signals. It teaches you how to use a map and a compass and if you are lost without either how to tell your direction from the sun and the stars. It even tells you how to make all sorts of useful things from natural materials, from bivouacs to rafts and from ovens to sandals and snowshoes. Robinson Crusoe would have found life much easier had he had "How To Survive". Using the ideas given in this book, an excellent film could be made quite within the scope of the average amateur.

I wonder if a film could be made from this idea? If it could, it might be particularly suited for entry for the International 95 Festival in May of this year and go down very well with the French. Edif Piaf, the sparrow as she was known, having been brought up on the Paris streets, rose to fame as a singer and probably her best liked song was 'I Have No Regrets'. Her own somewhat wild life knew a good deal of hardship, although I believe that she found happiness in the end. Few of us can truthfully say we have no regrets, but what I have in mind is a sort of satire film somewhat akin to 'Kind Hearts and Coronets', though much shorter, contained in a 200 or 300ft film. The film I have in mind would be basically silent with the soundtrack of the film in French.

Two types of film always certain to have all tickets sold for are at the National Film Theatre: railway films and films featuring Deanna Durbin. Alas, not on any 95 films in this country. I am not so certain about France. I have always been intrigued by railway dramas and have wanted to make my own. Some years ago, I thought I might have a suitable plot from a list of short plays. This was called "Last Up Train" and I visualised dramatic scenes of steam trains crossing viaducts, close ups of signals changing etc.

A Museum Bursting with the History of Our Hobby

See: The projectors and cameras with which you began

See: The classic equipment of the past 70 years

Subscribe to the lively new Quarterly magazine

£3
per year

HOME MOVIE

sample
copy
75p

Quarterly

Large stocks of new and second hand films
for sale or part exchange

NEW BAUER PROJECTORS IN STOCK

Good range of second hand equipment, small well equipped
private CINEMA for film shows

The CENTRE for the HOME MOVIE ENTHUSIAST



Printers Mews, Market Hill,
Buckingham,
Bucks, MK18 1JX

Tel 0280 816758

Open Wednesday to Sunday inclusive & Bank Holidays
10 00 a.m. — 5 30 p.m.

Take a day out in Buckinghamshire and come to
BUCKINGHAM

(A413 from Aylesbury just 17 miles)

Unfortunately the plot turned out to be so ludicrous that I had to scrap the film and am still looking for a suitable plot

The action of this play that I had great hopes of transforming into a film took place in the waiting room of a small country station. The characters in the waiting room were three very scruffy and rough types, obviously crooks, and a little old lady preoccupied with knitting. It transpired the local manor house had recently been burgled of all its silver. One of the props required was, perhaps you have guessed, a large filled sack, carried by one of the ruffians. They were waiting for the last train that evening to escape from the scene of their crime. The little old lady knitting, well she was a Scotland Yard detective in disguise waiting for an opportunity to catch the crooks out.

A Personal Look Back

I should like to indulge in a little nostalgia and give a brief summary of my life with 9.5. I first came to know of the gauge when as a boy of ten at a Prep school in Clevedon, Somerset, we used to have a weekly cinema show during the winter terms. This was on 9.5 mm. These shows were very much appreciated. I seem to remember 'Q Ships' was a favourite. The Chaplin and other farces were immensely popular, as were the Disney and Popeye cartoons.

Here at this school I first saw amateur films made on 9.5. One of the boys' parents had a Dekko camera and made a film of a cricket match between boys and parents. On another occasion some amateur films made by a local chemist were shown. My first type of home cine had been a 'Pak of Fun' given to me for a birthday present. This consisted of a row of torch bulbs in front of which was put a strip of 35 mm film, and by switching from one bulb to another in a row, different drawn pictures were projected, giving an illusion of movement. I seem to remember a number of blank strips were supplied, so that one could make one's own films. I had great ambitions of producing a coloured version of 'Helen of Troy' using different coloured inks, but this was never to be.

My elder brother, by two years, had a toy 35 mm projector at sometime and the one film which he saw many times was 'The London to Brighton Walking Race'. After the umpteenth projection our interest tended to flag. At school at this time we did have our own improvised cinema in our school dormitory after lights out. This consisted of a torch and silhouette cut outs, projected onto the ceiling. This equipment needed to be smuggled into the dormitory at night.

My first real projector cost 10/- (50p) and was called a Ray 9.5. The car battery which fed it cost considerably more and was later commandeered by an elder sister for her car, I being given a small bell battery in its place. Soon after getting this a school friend brought along his projector to a party and gave a show of Chaplin and Mickey Mouse films. The results were excellent and to me this seemed the ultimate in projectors. It was a Bingoscope. For my 12th birthday, I was given a Pathe Ace and this was wonderful. This lasted me for many years, and with it I was able to show some of the really great Pathe library films, hiring them from A.P. Manners in Bournemouth.

and Martins the chemists in Southampton. Both these libraries had many of the classic films particularly the German U F A ones. I relished such films as 'Faust', 'Pitz Palu', 'Blue Light', 'Caligari' etc

I was about 15 when I was given my first cine camera, a Pathe B bought secondhand from Wallace Heaton for £2. At that time, about 1945, 9.5 camera film was very scarce, however, an older brother was studying medicine at St. Marys Hospital in London and as fortune would have it, so too was one of the sons of one of Kodak's directors, who was able to obtain a small quantity of 9.5 film for me. Then Kodak (Great Britain) were supplying 9.5 film until the Kodak Factory in France could get in production again. The film was used for my first story film "A Journey to Mars" inspired by Jules Verne and H.G. Wells. Inevitably filmstock ran out before we finished. I was able to finish the film when a few years later I picked up some rolls of Gevaert film in Antwerp after call up for the navy.

Soon I was able to afford a more expensive projector, a Bolex P A bought secondhand for £15. The Ace though had served me well and given excellent results, and with care had treated films very well indeed. My next film was made whilst staying at a friend's farm in the Quantock Hills in Somerset. This was a story about sheep rustling. We showed it one Christmastime to friends from the nearby village, together with 'White Hell of Pitz Palu', hired from the Wallace Heaton library. The electricity came from an ex army generator. Our audience came from a mile away across lanes deep in snow.

Later I was to use my camera and projector at the various schools that I worked at. At one of them, a boarding school for junior asthmatic children, I made a sort of up to date "Tom Browns Schooldays" using that school and children, and following the theme of Thomas Hughes book.

My present equipment is a Bolex G/9/16 (now being converted to Q. I lighting) and a Pathe Lido, National 2 and Ditmar cameras, all bought fantastically cheap, secondhand and giving superb results. At present I am making a film of a Moonlight Adventure with two young children, also the film "Brendon Chase", which I have recently written about.

GROUP 9.5 LAPEL BADGE

75p each from Ron Price, 67 Lehar Close, Basingstoke, Hampshire

We must apologise to a few Group members who have not been receiving their copy of 9.5 magazine. This was a small hitch in the computer that prints out the address labels for mailing. This has now been rectified and all members will receive their copy in future.

GROUP 9.5 FILM LIBRARY

ARE YOU TAKING ADVANTAGE OF THIS SERVICE?

Contact Ken Finch, Group Librarian,
76 Amsbury Road, Hunton, Maidstone, Kent ME15 0QH

PICTURE PARADE

Every Picture



E CHISWICK 1984

e Tells a Story



Top Left Ted Vowles receives the trophy and certificate for his winning film 'Great Central' from Eric Millhouse

Lower Left Gerald Mckee of the Vintage Film Club right of picture does business at the bring and buy

Top Right Eric Millhouse presents Mr D F Barnes with his trophy and certificate for the film 'Sea' which was the runner up

Lower Right. Two members enjoy a chat in the main hall

All photos by Brian Everett



Group 9.5 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. prompt.

Chairman Ron Price

Treasurer Ken Valentine

Meetings Secretary Malcolm Cutmore

FORTHCOMING PROGRAMME

January 19th Holiday Film Competition

February 2nd 9.5 mm Optical Sound presented by Richard Menten Feature film "Charing Cross Road" starring John Mills Plus a 9.5 short

February 16th 28mm Printed Films presented by Ken Valentine and Brian Everett This will include Harold Lloyd in "All Aboard"

March 2nd Len Harris gives a talk about his experiences early on in life as a film cameraman with the old British Studios at Islington and for Gainsborough Pictures

March 16th Nine Five stalwart Harold Bailey shows his early films and demonstrates his recent conversions of 9.5mm projectors

March 30th 9.5 Optical Sound presented by Richard Menten Feature film "The Green Pack" with John Stuart and Aileen Marson Plus "The Black Scull" featuring G. Moore Marriott

April 13th St Gabriels annual slide competition Bring along your best 3 film slides

April 20th Spring Fair A daytime event from 11.00 am to 5.00 pm See special announcement

April 27th Film Quiz Organised and set by Richard Menten An evening with a difference

REGIONAL GROUPS

Monthly 9.5 club meetings are held in Manchester on the 1st Friday in each month. The next meeting being Friday 1st February at 8.00 pm. Come along and give your support. Organiser Paul Tudor, 384 Moorside Road, Flixton, Manchester. Tel. 061 748 4403 for details of venue.

Monthly meetings are also held in the south at Bognor Regis, West Sussex, on the last Friday in each month. The next meeting being January 25th from 7.00 pm at The Brickfield, Hoe Lane, Flansham, Bognor Regis. Organiser Hugh Hale. Tel. Bognor Regis 865976.

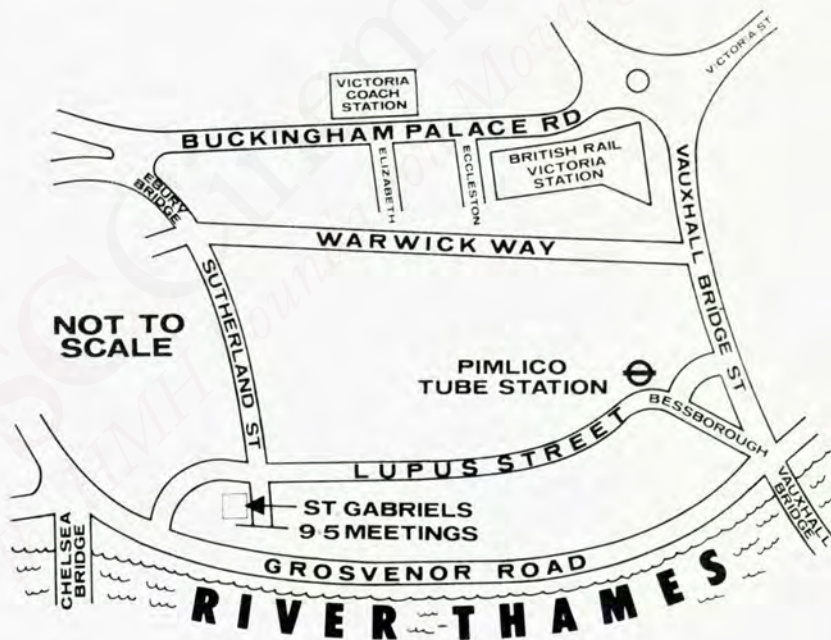
THE VINTAGE FILM CLUB

COLLECTING FILMS – OR PROJECTORS?

You must join the Vintage Film Club, the original movie collectors' club, and read *FLICKERS*, the unique quarterly magazine full of views and reviews on vintage films and projectors. 9.5mm is never forgotten in its pages, and there is a free sales and wants page putting you in touch with other keen collectors.

NEW MEMBERS £4 PER ANNUM

Write to The Vintage Film Club, 34 Ashlea Road,
Gerrards Cross, Bucks, SL9 8NY



Letters to the Editor

Congratulations to all concerned on another super Chiswick re union It was fine to have the big hall for the stalls it certainly made it much easier to move around Also the eating was made easier Someone should have forwarned folks to eat and drink most carefully in such a splendid hall It is sad that this should have to be said but a timely reminder would seem necessary for it is most important that we keep a good name with this fine venue

Some of the film sound and scratches left a lot to be desired and does not reflect well on the gauge It was nice to have a Patheoscope film When 'The Sorcerors Apprentice' appeared I was fully expecting the Disney classic and was delighted to see this alternative version I think there is a place to see one or two printed classics each time There is no other annual occasion when we can advertise these good products to our newer and younger members

With the International Festival taking place next May might I make a plea to see the Hon Vice President there I have never seen him (Michael Bentine) at any 95 occasion I know these things are extremely difficult especially with well known personalities with their heavy commitments Good humour is always in demand particularly when it is aimed and personalised at the 95 buff

In the last issue of our magazine I particularly enjoyed the article by Fred Peirce on the way in which silent films were accompanied with music I would have liked to have read even more of the occasional embarrassing moments Years ago as a violin player myself in an orchestra (not for films) I sat just in front of the player on the drums and I used to toss a rolled up sweet paper to see if during a big drum roll it would bounce from one drum to the next

There is nothing like real live music and the sound of a sweetly running 95 projector

Michael Snellgrove
Aylesbury Bucks

My first connection with 95 was obtaining a Bingoscope projector at about the age of twelve It came with a few films two of which I can just remember One was called 'Footing The Bill' it may have been a Laurel and Hardy they were in a cafe and had no money to pay for the food that they had just eaten and were booted out onto the pavement The other film was called 'Once Bitten' this was a cartoon about a hornet who used its sting to penetrate a hammock making the occupant move out pretty quickly I have never seen these films since I had them in 1949 and they were 30 footers Does any reader have or know of them? I would be very interested to hear

I left school in 1951 and for about the first six months worked at 'Salansons Ltd one of Bristols largest photographic shops I was given the

GROUP 9.5 (St Gabriels) SPRING FAIR

**Saturday, 20th April, 1985
11.00am to 5.00pm**

**St Gabriels Parish House, Lower Main Hall,
Churchill Gardens, off Lupus Street,
Pimlico, London S.W.1.**

**Many Stalls, plus Bring and Buy, Sales of New
and Secondhand Equipment, Cine, Still, Books,
Films, Accessories, etc.**

Admission 50p on the door

(No advance booking or tickets required)

Many stalls available at moderate cost.
For details contact Ken Valentine, ~~22~~ Highfield Road, (29)
Bushey, Herts WD2 2HD

10-15 minutes walk from Victoria rail and tube stations.
7 minutes walk from Pimlico tube station, or take London
Transport bus route 24 from Victoria to Lupus Street
(lower end) See our map on page 17.

job of checking and running the 9.5 film library which had been very neglected I spent weeks cutting out damaged socket holes

I can remember that the 9.5 camera film was always in very short supply and only customers of long standing were served with this film The assistant would whisper 'We have some 9.5 film stock but can only let you have two films sir' The films were in rainbow coloured packets I remember

The only big mistake I made at the shop was to sell the wrong length of 9.5 'Kings Trailer' to a customer If you can remember film of the King could be purchased for home use the professional way to end the home film show It came in a small box and contained about 50 feet of film If shown in its entirety it would bore an audience to death I should only have given him about 3 feet

I left the shop because a boy who worked with me said that there was no future in being a shop assistant it is just a dead end job But ironically a few years later he became manager of 'London Camera Exchange' so it is best not to believe everything that you are told

D E Baker
Downend, Bristol

Recently, I have acquired a Dekko 9.5 projector model no 119A unfortunately it was without an instruction book I would like to ask if any member has an instruction book for this particular projector and if so would they be willing to sell or lend to me in order that I could make a copy

Failing that can anyone tell me the type of lamp that is used it is marked 110v 750 watts and has two flanges one larger than the other for correct positioning It also has a '50' marked on the base I cannot find any means of framing the picture The pressure pad does not seem to move in order to clear and enable you to lace the projector It is impossible for me to lace this machine

The rest of the proceedings I have managed to sort out but any information that a member could give me will be much appreciated

E M Pemberton
"Radstone" Stockbridge Road
Portavoe Donaghadee
Co. Down, Northern Ireland

With reference to the letter from R H Warr of Derby in the previous issue of this magazine the Company known as Pathescope Limited was bought out by the Great Universal Stores in the sixties and the name is used as a brand name for binoculars and some photographic equipment imported by them and sold through their mail order companies

This was also the case of Dufay Limited the name was bought up by Highgate Optical Limited and lay dormant for years until they formed a company called Highgate Dufay Limited to sell photographic equipment

Many well known makes of cameras and projectors have been marketed under other brand names Eumig projectors have been sold under Dixons name of 'Prinz' and 'Chinnon', and Hanimex as 'Boots' 'Prinz' and 'Specto' When John Bloom bought out Rolls Razors the name was used

on washing machines and projectors

If you are a big importer, and place orders for items in the thousands you can have any name you like placed on your purchases as long as it is not another persons registered trade name

Ken Valentine,
Bushey, Herts

Ken Wordsworth in his column in the summer issue of 95 shows concern at the fast dwindling numbers of 9.5mm camera users I venture to offer two reasons for this one is the unfortunate experience many of us seem to have had with Ligonie and the other is the present non availability of negative film already loaded into the charger of our choice

I normally expose around 30 H chargers of colour film each year this year being the first that I have missed since about 1955 I have had no complaints apart from the occasional skirmish with the customs, until 1982 when Stuggart ceased to process for Ligonie. By December of that year I had received all but 4 of my films duly processed then silence. On enquiry, Stuggart advised me that the films had been sent to Ligonie. Subsequently 1 reel turned up from Paris, but despite involving Kodak in Paris the Commercial Attache at the French Embassy in London and a conversation in French with a representative of Ligonie I have never received the remainder.

In 1983 there were at least two sources of supply for colour film, and I chose the one that could supply me with film already loaded into H chargers. Unfortunately that source was unable to offer film this year. I suspect the reason being not unconnected with the unpleasant and to my mind quite unnecessary correspondence in this magazine on the subject of the supply of film. Consequently, I had to be content with a still camera on what was probably my last holiday abroad. I was not prepared to load film into my own chargers as I have neither the facilities nor the inclination for what to me, from past experience has been anything but a simple job.

I am particularly sorry at the present situation as my involvement with 9.5 goes back to 1928 when as a boy of 12 years old in Cairo I was given a French Pathe Baby projector as a birthday present. I purchased my first cine camera in 1936 and apart from the war years I have been filming every year since until this year. However I am afraid that in the future unless I can purchase 9.5 film already loaded in chargers the number of camera users will dwindle further by one.

I have had three cine cameras and four projectors the last being a Sonnet but I liked my H camera the best of all. It has been much adapted and has always given me excellent service over the years. I am grateful to the various people who have done so much to keep 9.5 alive over the years since the demise of Pathescope. Without them the gauge would have perished years ago. If one dealer was prepared to supply film in chargers, then why cannot the others? The Ligonie problem has been largely overcome. I see that L.G.P. Photo Cine are taking steps in the right direction so I hope that I may eventually take my H camera out of mothballs.

D N Cleaver,
Burgess Hill, West Sussex

The Travelling Cinema

by Michael Snellgrove

Only a little before the start of 95 there came the Bioscope. A unique tented affair worked by steam engine incorporating power for the superb fairground organ, lights, and early film projector.

A small group of enthusiasts from the Reading Cine Club made a visit to Holycombe near Liphook in Hampshire. Here there is everything for the steam enthusiast in beautiful wooded countryside. Terrific scenic steam rides, and for us a chance to see and experience the aura of one of the only remaining Bioscopes in the country that were the rage around the turn of the century.

On entering Holycombe we soon caught sight of the beautiful blue and white and beguiled front of the Bioscope. A straw hatted compere stood outside on the steps giving out great crowd pulling talk, then on came a juggler, and then to an organ hornpipe tune, a lady clog dancer performed in fine step. By and by we were enticed up the steps and into a cosy simple tented affair holding about 50 folk to view the amazing early film classics.

These were shown exactly as they would have been around 1900. The compere introduced each film with the most enticing wordage. The films were short and memorable. Firstly a sight of some sea waves actually coming towards us for a full 2 minutes. Then a scene of a train arriving at a station, this was about a 3 minute sequence. Then the classic, a film lasting about 5 minutes called "The Very Wet House" where everyone inside and out got thoroughly soaked, this was an hilarious film. That was all we saw. We all felt we wanted to see much more. One got a real feel of the thrill of it all. At the front was an early projector of the type in use with the projectionist turning a handle and the film spilling down into a collecting box underneath. The central tent pole held a giant screen and it was all very dark and mysterious here inside on a fine July day.

It is great fun to discover these bygone events, and to find enthusiasts researching their material well and giving us a real taste of the splendour of an age long gone by. A pity that it did not last long enough before the coming of 95 mm or perhaps it did in some obscure corner.

9.5 ROUND UP

Group 95 would like to thank member Peter Bull for his kind donations which are gratefully received and truly appreciated.

* * *

Many of our members are of senior years, having started with 95 in the good old days of Pathescope between the wars and in the post war years. A problem can arise in knowing the best course of action to be taken with regard to their equipment and printed films when they pass on. None of us live forever. May we be bold in suggesting that you bequeath your 95 collection

NEW IN 9.5 PICTURES TWICE AS BIG

At long last we are able to offer a Projector Lens that you have been waiting for

If you want a bigger picture Crisp & Sharp from edge to edge then this is for you

You will be surprised at the quality for such a modest outlay

The lens is available to suit many machines and we guarantee you complete satisfaction or your money back you cannot lose can you!

The Lenses are fully coated & colour corrected which means for example a big improvement on your old projector lenses good though they were in their day The coating & colour correction cuts down "Stray" light hitting the screen in the wrong place which improves the contrast between the colours or the shades of black and white films

The lenses are suitable for 9.5 mm or 16 mm Machines so if you have a dual 9.5/16 that's even better for you

At the moment we can offer the lens for the below mentioned Projectors

9.5 mm CINEGEL Models G or GR	£8 30
9.5 mm SPECTO (Or 9.5/16)	£8 30
9.5 mm BOLEX (Or 9.5/16 or G3)	£8 30
9.5 mm MONACO EUROP PAX P M HEURTIERS SUPERTRI SUPERSON H S M ETC	£16 75
9.5 mm LUX	£16 10
9.5 mm 200 B & 200b Dual	£14 75
16 mm Early Bell & Howell Silent & Early 601 range type	£16 75
16 mm Later Bell & Howell 642/T Q etc	£18 00

ORDER TO

LGP PHOTO CINE

**107/109 Ealing Road
Wembley·Middlesex**

Telephone 01 902 4437



to Group 9.5, where good use and a good home will be found for all your items

* * *

The BBC television series "Cockles" screened at the beginning of last year, featured in the first episode a 200B 9.5 projector. This episode concerned a man looking back to his childhood days in a Kentish seaside resort. The BBC were able to find some vintage film of Herne Bay taken by an amateur. This film was on 9.5 mm and was used in this episode. For safety and technical reasons they copied the film onto 16 mm and used that on the screen. They hired the 200B from specialist photographic hirers and used that as a prop in the studio giving the impression to the viewer that that was the projector that was showing the old film of Herne Bay.

* * *

For members wishing to enter films for the International 9.5 Festival this May at Bognor Regis, will you please contact Hugh Hale, "Normandy" Clarence Road Bognor Regis, West Sussex PO21 1JU for an application form. These forms must be completed and submitted by 30th March.

* * *

Congratulations to Ted Vowles for winning the Open Film Award at the Chiswick Get together with his film "Great Central". This was about the preserved railway near Loughborough, Leicestershire. A strong subject for a film with cinematic material, nicely edited and photographed with good titles.

The runner up was a film called "Sea" by Mr D.F. Barnes. This film had a lot of mood and atmosphere something not easy to capture on film. The mysteries of the deep with waves, rocks, stones, sand, fish, fishing and swimming. It was all there woven into a nice neat short film.

Classified Advertisements

FOR SALE

Cine Kodak BB Junior 16mm cine camera plus case and spools £18. Dalmeyer projection lenses f2 superlite £7.50. f1.9 F 36mm super six £12. R.E. Sharp May bulb 16 Hound Road Netley Abbey Southampton SO3 5FX. Tel Southampton 454608.

9.5mm projector only £15 plus many 9.5 films. S.A.E. for details please Andrew Martin 35 Alvenor Street Ilkeston Derbyshire

30ft lengths of 9.5mm black spacing leader film. Only £1.50 each including postage. Brian Everett 23 Holland Ave. Cheam Surrey

C Mount Lens for 9.5 or 16mm Cosmimar 12.5mm f1.9 focusing down to 9 with hood and Hoya A to D filter to fit this lens £45. Also a C Mount lens Som Berthiot Automatic f28/16 fixed focus 20mm built in exposure 10, 20, 40, 80 only £35. Hugh Hale Normandy Clarence Road Bognor Regis Sussex PO21 1JU Tel 0243 865976

C. W. Cramp

4 West Street, Horsham Sussex, RH12 1PB

Good Selection

of

Secondhand 9 5 mm Sound and Silent Films

and

Pathescope Paper Reprints

Including Projector Instructions

SEND S A E FOR LIST

Films purchased Please send titles first

Q.I. LAMP CONVERSIONS

TO YOUR PATHE BABY, 200 B,
"H," SPECTO, LUX,
IMP and KID PROJECTORS

KEN VALENTINE

29 HIGHFIELD ROAD,
BUSHEY, HERTS. WD2 2HD.

9.5mm CINE

COLOUR REVERSAL ARTIFICIAL
LIGHT GEVAERT 710 FILM
FROM 25 ASA DAYLIGHT
TO 500 ASA ARTIFICIAL LIGHT

	1	2	3	4	
ARTIFICIAL LIGHT	64	125	250	500	ASA
DAYLIGHT (WITH A to D FILTER)	25	50	100	200	

CHOOSE YOUR ASA, PUT A CROSS THROUGH THE NUMBER ABOVE YOUR CHOICE (i.e. 1, 2, 3 or 4) AND YOUR FILM WILL BE PROCESSED ACCORDINGLY

100 FT. SPOOL £14 90

50FT SPOOL £8 90

WEBO RELOAD £8 80

3 x CHARGER RELOADS £14 70

SINGLE CHARGER RELOAD £5 10

LOADED P 2 CHARGER £6 20

CAMEX RELOAD (40ft) £8 70

E M SMITH

**23 MELROSE AVENUE, WHITTON, TWICKENHAM
MIDDLESEX TW2 7JE Tel 01 898 4164**

More Classified Advertisements

FOR SALE

Pathe Baby 9.5 projector in good working order and excellent condition. Needs a new bulb and a new power supply. Able to project 30 and 60ft notched cassettes £25 including postage and packing. Also various 9.5 sound and silent films at modest prices, some 16mm sound titles. Please send s.a.e. for list. John Watson, 13c Sussex Street, Norwich, Norfolk NR3 3DF. Tel. 0603 667817.

Any of the British sound feature films from the 1930s on 9.5 sound. Also silent British and continental classics on 9.5mm. Any sound features on 16mm from 1930 to 1955 from the U.S., Britain and the continent. I am particularly interested in B westerns and thrillers. John Watson, 13c Sussex Street, Norwich, Norfolk NR3 3DF. Tel. 0603 667817. All letters answered.

9.5mm films, some classics (also exchange). Send for list to Fred Selwood, 56 Quantock Road, Taunton, Somerset. Tel. Taunton 75611.

16 or 9.5mm transport films, mainly road and rail, also British newsreels. Malcolm Cutmore, 8 Endsleigh Gardens, Hersham, Walton on Thames, Surrey, KT12 5HE.

WANTED

Projection lens (original) for Pathe Vox. Also a mint condition 9.5 projector. Please state your prices. R. Dugdale, 46a Lord Street, Morecambe, Lancs. LA4 5JA.

Pathescope Monthlies, your price paid. Please state dates. J.N. Halliday, 1 Eastfields Close, Gaywood, Kings Lynn, Norfolk PE30 4HQ.

FILM ON 9.5mm CINE

Pathe Lido classic camera body	£62 75
Pathe Lido Universal camera body	£92 30
Pathe Rio camera body	£44 25
Pathe Rio—Phot camera body	£72 65
Muray Splicer	£30 80

12v 36wt lamps for Teleray
25v 25wt and Tube lamps for Muray Luxe, now available,
details on request.

E. M. SMITH

23 MELROSE AVENUE, WHITTON, TWICKENHAM,
MIDDLESEX, TW2 7JE. Tel. 01 898 4164

FILM COLLECTORS SPECIAL EDITION

A unique chance to buy the last film to leave the Walton factory on its liquidation in the summer of 83.

"THE CURE" Charles Chaplin (Super 8)

We are offering this collectors item to Group 9 5 members at a special discount price

With the 14 minute film mounted on a 400ft reel, this special package contains a limited edition booklet (like this magazine) containing photographs and articles on the history of Walton.

A look into the technical side of Waltons production of home movies, with illustrations and actual sample lengths of Quad 8, Triple 9 5, Double 8, 16 mm and 16 mm to 9 5 reperf.

A must for all film and nostalgia lovers and at almost half of Waltons last list price.

only £4.50 to Group 9-5 members

Please add 50p towards postage and quote your membership number

LGP

PHOTO CINE

Telephone 01 902 4437

**107/109 Ealing Road
Wembley·Middlesex**