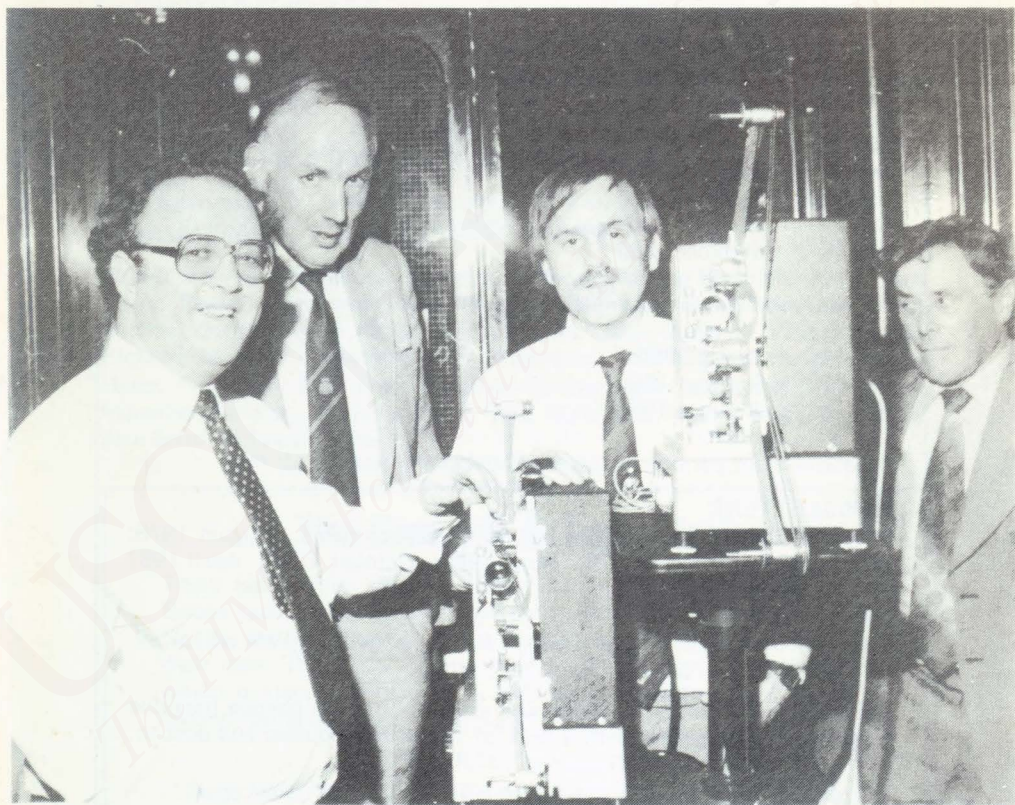


9.5

Magazine for the 9.5 mm
cine enthusiast

No. 44

Winter 1985/6



Projection Crew. Chiswick 1985.

Photo: Brian Everett

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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.

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Leader

by the Editor

Here we are again, once more entering a new year. 1985 was not a bad year for Group 9.5, in fact it was quite a good year in many ways. We had our first 9.5 festival to be held in this country at Bognor Regis which proved very successful for all concerned and put us on an equal footing with our European counterparts. The next festival will be hosted by the Dutch and will take place in Amsterdam this May.

Our annual Get together at Chiswick last November again attracted over 200 members and appeared to be enjoyed by all. The earlier start to the day seemed to meet the approval of all concerned as we have received no adverse comments. An all time record was broken on the bring and buy stand with over 300 items by 40 different depositors being brought in. Of these approximately 160 were sold. The biggest problem was where to put it all. The auction was as always a popular event with a good variety of items including many films eagerly sought by collectors of the Pathescope releases.

It was also nice to see several of our overseas members present at Chiswick, including Eugene van Bulck from Holland who joined the Group at the Bognor festival. It is always very gratifying to find that a lot of our newer members are of the younger generation, not having lived through the Pathescope era, yet still enjoying the vintage scene of 9.5 with all the enthusiasm as our more senior members. Perhaps then this is the age of the antique, but not all 9.5 is antique, though most of the nine five fraternity prefer to shun the more modern equipment on the pretext that it is too expensive. Well, a lot of it probably is but what isn't these days. Fortunately or unfortunately the old pre war cameras and projectors were made literally to last forever and nine fivers have taken full advantage of this in looking after what they have already got, and who can blame them. Hence no doubt the poor sales of new equipment. Ironically it would appear that we are our own worst enemies for without healthy sales of new product, then 9.5 will survive only on the strength of its antique appeal.

The printed film show at Chiswick made a very pleasant and entertaining hour or so, but several members did miss the Open Film Award and the chance to see amateur made movies on 9.5. This event will however take place at the Get together this year. The amount of work put into the printed film show must receive some praise and we do thank Tony Saffrey and Patrick Moules for providing an excellent and very entertaining show. The programme notes were most informative and the whole operation required a lot of research and technical expertise.

Finally I have to mention that all subscription renewals are now due, and if you have not renewed, then now is just the time to do so. Please make your cheque payable to Group 9.5 and post it to Ron Price (Honorary Treasurer) 67 Lehar Close, Brighton Hill, Basingstoke, Hampshire RG22 4HT. The amount required is only £5 unless you are an overseas member, then please refer to the box panel on page 10. Without your subscriptions we are unable to produce this quarterly magazine, hold Get togethers or do anything else. So please send in your subs now before it is too late.

9-5 FILM COLLECTING

Wally Patch

by Maurice Trace

Wally Patch was one of those unsung heroes of the British cinema who regularly appeared in supporting roles. An engagingly bluff performer his face was well known, but it was a face many people could not put a name to.

He was born Walter Vinicombe in London during September 1888. His education was at St. Augustin's school in Kilburn and after that his employment career turned out to be highly varied. At one time or another Wally was a professional athlete, dentist, bookmaker, boxing promoter, sandblaster and night club owner. He first appeared on the music hall stage in 1912, with a film debut in 1919. The film career really got going in 1927 with numerous small parts. One of these crops up on 9.5 in "The Luck of the Navy" (2 reels silent). This was a typical British naval tale of daring heroics and dastardly foreign spies. Evelyn Laye and Henry Victor took the leads, with Wally well down the cast list as Stoker Clark.

In the same year he was Trooper Strang in "Balaclava", a re-creation of the Charge Of The Light Brigade. Benita Hulme and Cyril McLaglen were the stars and Pathescope released a two reel edition. Gainsborough were the production company and Michael Balcon the producer. The cinema movie resurfaced a couple of years later with added sound. It was in this new era that Wally really made his mark. His voice suited his appearance and the gruff Londoner role which he was frequently called on to play was ideal.

In 1933 he played "Wally" in "Tiger Bay", a cheaply made thriller with Anna May Wong and Henry Victor. This can be seen on 9.5 silent as a 3 reeler. In the next three years he appeared in almost 50 film parts such as "Passing Shadows", (9.5 sound 6 reels). Edmund Gwenn and Aileen Marson starred in a thriller with Mr. Patch as a police sergeant. He was also a sergeant in the comedy "Virginia's Husband", (9.5 sound 4 reels). Dorothy Boyd and Reginald Gardiner were the leads in the usual farce of mistaken identities.

Another comedy was "Marry The Girl", with Sonnie Hale and Winifred Shotton. It was adapted from a stage play (like so many movies of the time) and Wally was really at home. He played a bookmaker. Nine fivers can watch a 4 reel sound cut-down. In 1936 he actually starred in a 40 minute featurette called "What the Puppy Said". Moore Marriott also appeared as once again Mr. Patch played a character called "Wally". There is a 2 reel 9.5 silent version as well as the full 4 reels on 9.5 sound. A couple of more roles in light comedies came in 1936. He supported Henry Kendall in "A Wife Or Two", (9.5 sound 5 reels) and was then a police constable in "Interrupted Honeymoon". Claude Hulbert and Francis L. Sullivan topped the bill and Pathescope released a 6 reel sound edition.

Plenty more pictures followed, but Wally began to move towards the legitimate stage. At Drury Lane he was Sergeant Hopkins in "The Sun Never Sets", and later toured extensively, notably with "Alf's Button". During the war he was in the west end for "Lifeline" and "The Happy Few". After the war came the greatest stage success — Sergeant Bell in the hit "Reluctant Heroes".

Wally's film roles kept going, although not as numerous as before. 1946 saw him play the commissioner in "Gaiety George" with Richard Greene and Ann Todd (9.5 sound 9 reels). A few years later the role was Spider Williams in the splendid thriller "Calling Paul Temple", easily the best of the Temple movies. John Bentley and Dinah Sheridan starred in an adaptation of a radio serial "Paul Temple" and the "Canterbury Case". If you get the chance, take a look at the Pathescope 9.5 sound print.

Wally kept working in films, but as he grew older he began to ease off. He died in his beloved London in October 1970. He was 82 and a genuinely much loved performer. Nine fivers can follow much of his film career, it is an entertaining task.

It all happened at Albi

by Camille Moulatlet

Since 1937, I did not have the opportunity of filming in the obsolete 9.5 gauge and although I had filmed in the current standard and super 8, 16 and even 35mm gauges since then, I decided at the beginning of last year to try my hand at the hole in the middle gauge. Having enrolled in the ranks of Group 9.5, I took a trip to England in March 1984 to acquaint myself with the fraternity and at the same time, to find suitable relatively recent equipment to indulge in 9.5.

Having met quite a few nine fivers over there, I had the fortune of acquiring through Ken Valentine a Pathe Europ projector in decent shape, with the Heurtier base at a reasonable price, also a Beaulieu 9.5 camera from E.M. Smith, at tea time and I was treated to the biscuits inclusively at the gracious home of my host at Twickenham, Middlesex. Also some booklets from the quaint shop of C.W. Cramp in Horsham, Sussex, with the famous Pathe silver spoons, an enriching visit to the remote Buckingham Movie Museum with its amazing collection, another cup of tea at the home of Mr P. Beeson, and this rounded my trip of the UK. My bulky acquisition having been transported to Heathrow Airport by another gracious nine fiver, Paul Scott, I arrived hom ready to tackle production.

The Europ had to be converted to 60 cycles and this entailed the dismantling of the front part of the mechanism, extracting the two stage pulley and re-machining a suitable one to cope with our mains. This tedious job permitted me to clean the soaped grease that had caked in over the years replacing a loose indexing pin of one gear by a split sprung one, some adjustments, a Xenophot lamp, and a new life surged in the machine. The sound head of the Heurtier base being at the left side of the projected image, I reversed the third monitoring head, and with suitable switching, I could record indifferently on the left or right side of the striped film. In the meanwhile, I became a member of both the French Cine Club de France 9.5 and the FFCA 9.5 and lately of the 9.5 Lorraine Cine Club in France, the originator of this club offered me a pilgrimage to Albi, where beside the cathedral and Toulouse Lautrec, they now have the headquarters of SEF. I was embarrassed at last years festival not to be able to show any 9.5 films of my production but the President, Mr Paul Bigou, managed to project "Hors Concours", three of my films, which met with a certain success although they were 16mm.

Encouraged by the reception and the sheer atmosphere of this 9.5 mecca, I promised myself to produce for 1985 at least a 10 minute film. Over there I met Dr. J.C. Ditte a keen nine fiver who gave me a Beaulieu 9.5 reflex spring wound camera body that was redundant to him since he acquired the latest Ligonie SK 2002 with Schneider zoom, and built in light meter. I fitted some Switar lenses to it and decided to film on the Ektachrome Ligonie 7262 stock which is in my opinion, besides being impeccably slit and perforated, has really outstanding saturation and very fine grain, and yields an image of a higher standard of fixity than the Gevaert or LGP films that I have tried.

At our local club, I had the opportunity of screening for the first time in Canada, to my knowledge, some sound colour films graciously lent to me by members of the Cine Club de France and specially Dr. J.C. Ditte with his film "Vase Ebreche" (the cracked potty) which was exquisitely and should I say daringly filmed.

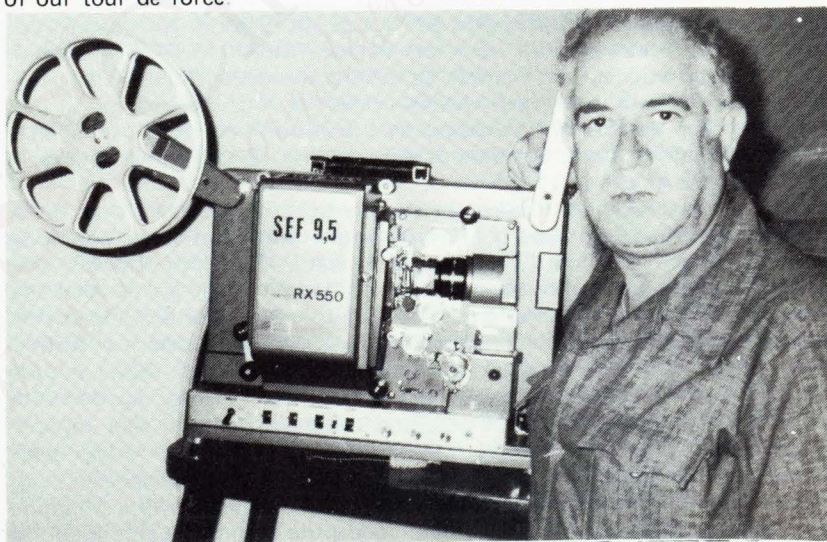
The idea of presenting a 10 minute film about my city of Montreal, the largest French city of North America with its incomparable atmosphere haunted me. Armed with my third eye, fitted with hand collimated Switars, a sturdy Bolex tripod and 5 spools of Ligonie Ektachrome 7262, I made a travelogue of the Metropolis, and sent back the boxes to Albi for processing and striping. 42 days later I called back at the customs, and after inspection of the parcel, I was asked why this film had a hole in its middle? After explanations, I was handed the precious spools and back to home. Without a viewer, but with a modified second counter, I managed to time my sequences and record the sound on a synchronous 16mm magnasync recorder, bought for a song from a now defunct studio. This venerable machine gave first class sound being locked in time by the mains 60 cycles frequency, and the transfer of the stripe on the Heurtier base was finally made. To my satisfaction, everything went well and I enrolled my film for the Albi festival. Dr. J.C. Ditte in France was working on another script of my inspiration depicting the origins and use of the Bidet in North America. At the Tivoli theatre in Albi, after the British "Steam Alive" had opened the 15th International Film Festival, a plethora of excellent films of diverse genres were brilliantly screened thanks to the Xenon powered Elmo in disguise, the SEF 9.5 RX 550 converted by Ligonie and attended by the able SEF technician Mr. Denis Dreuilhe. The sound and 18ft image were most of the time impeccable.

The next afternoon the congressionists were invited to visit the headquarters of SEF in the suburb of Albi where a press conference was being held. At around 2.30 pm (Wednesday 31st July) a bunch of nine five aficionados appeared and converged to listen to Andre Ligonie 9.5 designer and constructor, and the SEF President, Paul Bigou. Here I saw two impeccable 9.5 perforators designed and constructed to the rigid specifications of Kodak Pathé of Paris. A Shadowgraph inspection projector which shows a much enlarged centre perforation on a 16 inch screen was on display together with an Arri 9.5 processor, a 35mm precision slitter that slits to four super C strands. This latter machine was in the process of modification to cope with three strands of 9.5 film from a 35mm original and all this under one roof. Ligonie showed a prototype of his design for a 9.5 camera with a C mount lens, rotating reflex mirror shutter and concentric mounted 100ft spools, a

photo of which was included. When asked about the price he answered tongue in cheek that it would not be cheap, the days of cheap labour being gone forever.

Some new generation OSM 950 projectors were also displayed, but unfortunately in my opinion they had a serious drawback. They only had one pull down sprocket after the sound head instead of the closed loop. Two sprockets on the earlier model had the erase and record/play heads in the sound drum. This model had a sound head immediately after the lower loop at the exit of the projection gate and before putting the machine in reverse, you had to open the lens holder to release the film. On the positive side the sound head had a width of 0.8mm to cope with the 9.5 stripe the signal to noise ratio being obviously improved. The former version which is the Swiss Bolex design built by Microtecnica and modified by Ligonie, had a sound head width of 1.24mm designed for the 16mm stripe. Obviously the signal to noise ratio suffers when used for 9.5 stripe.

For years I have tried to find a second hand machine of this calibre and this time my efforts were rewarded. Michael Dupierris, Secretary Treasurer of FFCA told me that the family of a recently deceased nine fiver wanted to sell a mint condition OSM 950 projector barely used. The snag was that this machine was to be found in the city of Pamiers, south of Toulouse and about 150 kilometers by road from Albi. A phone call from the SEF premises under the watchful eye of M. Bigou confirmed the find. Dr. Ditte very kindly drove me straight to Pamiers at 3.30 pm under sunny skies. We arrived two hours later. Behold the machine was in mint condition. We closed the deal for half the price of a new OSM, packed the beast into the car and sped back to Albi. We missed the banquet. Gone were the goose mousselines, lackered duck and smoked trout not to mention all the wines and pastries. But at the evening screening of the award winning films, we were back in the plush seats of the Tivoli, tired but glad of our tour de force.



The writer with the SEF 9.5 RX550 projector at Albi 1985.

When the votes for the Public Prize Cup were revealed, we were aroused from our slumber by hearing that the Franco Canadian production in 9.5mm of 'Bidet Story' had won the first prize. We scrambled to the proscenium and grabbed our cup triumphantly having been kissed on the cheek by Jackie Boulade (PR of the festival). Back in our seats we were handing the trophy back and forth between Dr. Ditte and myself when again my name was heard as the winner of the cup offered by the Conseil du Tarn for my film 'Montreal 85 se souvient'. Again I scrambled to the stage where I was handed a bronze medal and a handsome silver cup suitably engraved 'Conseil General du Tarn'.

For once the clemency of the gods reigning above the 9.5 fraternity was generous. Imagine finding a new OSM from beyond the grave and winning two prizes at a 9.5 International Festival, having your face published in the newspapers and your name engraved for posterity. Back to Canada with my trophies and my trove. I was greeted by some movie buffs that were wondering what a derelict and obsolete gauge can provide and at what price satisfaction? My answer to them - if you do not believe in it then no explanation is possible. If you do believe, then no explanation is necessary. The 9.5mm gauge with the hole in the middle has succeeded in uniting so many people from so many lands. See you God willing at the next International 9.5 Festival in Albi, France.

Letters to the Editor

I found the article by Maurice Trace on the history of George Formby's comedy film "No Limit" more than a little interesting. It prompted me to ask myself a few questions. Having worked in some large cinemas during the war years we were all showing nitrate film. Now it seems a copy of "No Limit" in the old format is only likely to be available in this kind of stock. Since 35mm safety film has now been with us for about 35 years, there cannot be more than a handful of cinemas left that are able to comply with the safety regulations relating to nitrate film. Did the projectionist take a chance with the large open reels of film in the projection room, or is there a print on safety stock?

The next question I ask myself is, if there is a 35mm print, could it be possible through the proper channels to have some 9.5mm sound prints made: these might have to be done on 16mm and re-perforated, but the printer must remember to print the sound track on the opposite side of the 16mm film when re-perforating to 9.5mm DIN standard. At the same time, it would be convenient to print a few normal 16mm sound prints to SMPLE standard as used on most present day 16mm projectors.

As the attendance of the cinema showing of "No Limit" suggests there must be a chance of a good sale of prints in either format especially if the film was available in its full length.

Keith Herbert,
Rise Park Nottingham

In issue number 40, I wrote asking for advice on a Dekko projector that I had just acquired. I am pleased to say that I had several replies.

However, I wrote to two firms, enclosed an s.a.e., in one case asking for items that I needed and the other was asking for further details. I am sorry to say that even sending stamped addressed envelopes did not result in any replies from these letters.

I feel that this does not auger well for 95 if traders are not prepared to reply to orders.

E M Pemberton
Portavoe, Donaghadee
County Down.

I send you greetings from Prague, Czechoslovakia. I have read in the magazine 95 (issue No. 42) that in the U.S.A. are many members of Group 95. I would be very pleased to be able to correspond with some American 95 enthusiasts who live in the state of Michigan or surrounding areas.

My mother was born in Cleveland, Ohio and I have an aunt and uncle in Michigan. My dream is to visit the States and I would offer to any 95 member in America a holiday in Prague staying at my home for a return visit to their home in America.

Your magazine is very interesting and I would also like to invite any British members to Prague where I can accommodate up to three people in my spacious flat which has all modern amenities. Prague is a very lovely city and I would be pleased to show you all around.

Karel Polanecky
Pod Rapidem 24/2467
100 00 Prague 10 Czechoslovakia.

I would just like to say a big thank you to all those in Group 95 who were responsible for putting on the Get together at Chiswick last October. I had a thoroughly enjoyable day and made the most of the many bargains that were to be found on the Bring and Buy and in the auction.

Personally I thought the earlier start to the day was a lot better. Not only does it enable the long distance people to get home without a rush and a panic, but also enables the more local members like myself, time in the evening afterwards for any other social commitments, or even time to screen that film you bought without the frustration of having to wait until the next day.

The film show was also very enjoyable and entertaining. Also the printed sheet giving the details of each film was most interesting and informative. It gets better year by year. Please keep up the good work.

Edward Cavanagh
London N20

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STRAIGHT TALKING

by Ted Smith

For many years it has not been possible to obtain new equipment on the 9.5 gauge. But at last things are beginning to change. Just recently the Muray splicers became available again and now the Teleray viewer is also available as well as the Lux viewer. With blocks for 16mm and super 8 it is possible to have a tri gauge viewer.

Now things are even better still. There are three prototypes of new projectors in Paris, two of which I have seen and a third is about to be unveiled. One projector is a dual sound, both optical and magnetic and the other two are both silent. Prices at the moment are unknown.

Over the years 9.5 has had to take a hammering, but things are better now than at any time since Pathescope were producing. The only snag I have found is that a profound belief in the 9.5 fraternity that new equipment should still be at the old pre war prices, when most people were lucky if they were earning £5 per week, then a good wage. It would appear that inflation is one of those things that has never been heard of. Just compare the prices of 1938 with those of today and allow for V A T. It is just not possible to manufacture silent projectors to retail at £20 or dual gauge optical/magnetic 9.5 and 16mm projectors to sell at £100. The current price of any 16mm optical/magnetic sound projector is between £1,000 and £1,500.

I understand on the good authority of nine fivers everywhere that the Muray splicer is too dear, so be it. What is so confusing is that there is not a queue of nine fivers anxious to put their life savings into manufacturing 9.5 splicers to retail at no more than £5, or in fact the Teleray viewer to retail at about the same price. Or to manufacture a silent projector to sell at about £25. At our recent Chiswick Get Together, I was told by nine fivers that the new equipment was far too expensive. But no indication was given of what the price of this equipment was being compared with. Was the comparison being made with second, third, fourth or fifth hand material plentifully available elsewhere? Or were they making a comparison with the last Pathe prices of 1958? Or come to that the super 8 Japanese projectors which have been made to last for 50 working hours and then thrown away and a new one purchased in its place?

For new equipment to be manufactured at the low prices that 9.5 users want to pay, then the production staff and plant would all have to work for nothing. As 9.5 reaches the cross roads of new equipment, surely we must all realise that if a manufacturing firm does not cover all its costs, then it can so easily go to the wall. Pathescope folded basically for this reason alone. The way forward is not to be able to purchase bankrupt stock at give away prices from a manufacturer that has gone bust. What is there after that? Simply nothing.

I am afraid to say that nine fivers, if they want new cameras, projectors, splicers and viewers must simply accept the fact that equipment made today in 1986 will be at the current prices of this era, you must be practical and understand that if there had been such a thing as inflation since 1938, then monopoly money will have to be used to pay for the goods at monopoly prices.

If you have any solutions to this question of expensive equipment, then please let us have them.

Dads Showing 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 isn't 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 their T.V., their record-players and other electronic distractions, and hold them, if not actually spellbound, then at least absorbed and eager to see more.

This was brought home to me during the Christmas holiday, when the projector referred to 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 isn't as if The Box had suddenly become boring or 'old hat'.

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 sixty years after they were first sold. Not only that, but they'd be doing it in a technologically sophisticated environment of a kind they could hardly have dreamed of.

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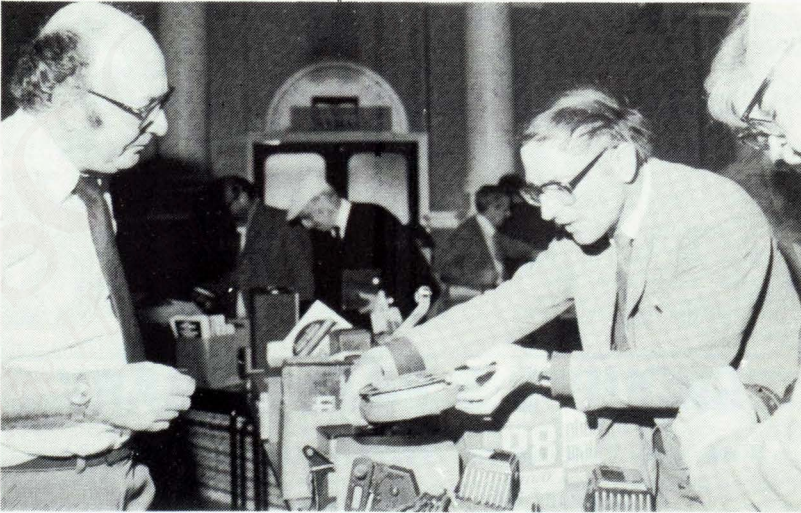
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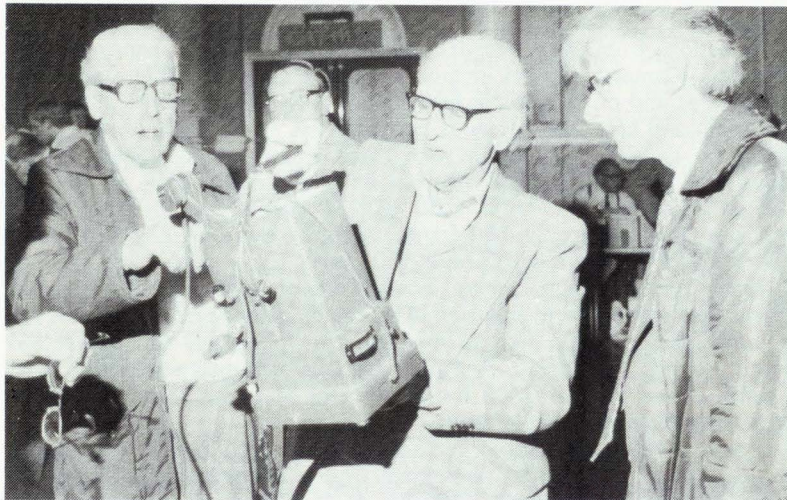
Hugh Hale conducts the Auction.

Photo Brian Everett



Mike Snellgrove makes a quick purchase at the Bring and Buy. Photo Brian Everett

Century - Chiswick 1985



Harold Bailey (centre) checks over a prospective purchase Photo: Brian Everett



Dealer E.M. Smith (left) with a tentative customer. Photo: Brian Everett

THE KEN WORDSWORTH COLUMN

I thought members might be interested to read what sort of prices are being offered for secondhand equipment in the French 9.5 magazine, and what is currently available.

Selecting from five recent issues during 1985, I can give this information. Cameras offered include a Webo Rio, with 1.9 lens and case, six magazines and pistol grip for 600 francs. A Beaulieu-Ligonie 2001 with Kowa zoom and case together with two batteries all for 3000 francs. Pathe Webo M in excellent condition with three lenses 1.9 of 25mm; 2.2 of 12.5mm and 3.5 of 35mm, a Wratten 85 filter, pistol grip, all for 800 francs plus carriage. A Pathe Lido with 4 speeds and Berthiot F/1.4 25mm lens, this being only 750 francs. A Pathe National 2 with 4 speeds and Berthiot F/1.9 20mm lens for just 450 francs.

Many projector and camera lenses were on offer of various makes and sizes too numerous to mention. The choice of projectors available was also varied but I would like to mention the following. A Heurtier 952 magnetic sound, best offer. A Pathe Joinville 9.5 magnetic sound with Q.I. lamp, almost new at 3500 francs. A Pathe Marignan silent machine in immaculate condition for 850 francs.

Films offered (all silent) included "Matin de France", "Le Gosses Menent", "La Jurent Noire" and many more. Films being searched for included "Verdun D'Histoire", "Bataille du Ciel" and "Le Grand Balcon".

The prototypes for the two Ligonie cameras were launched at a special press demonstration during this year's Albi festival. Also a new splicer and a new electronic tape synchronising system. These were shown at the recent cine exhibition in Paris in October. A new 9.5 projector was also shown to the press at Albi. I am given to understand that the cheaper of the two cameras will cost around £500 and this price will include the lens. The film transport will be similar to the Cine Gel camera with the spools side by side.

At the Chiswick Get-together I spoke to the president of the Dutch 9.5 club and asked him if he had any details on the new projector shown at Albi. He was not sure but thought it was probably the projector that Monsieur Jesus (President of club 9.5 of France) was launching. This was a stripe machine, but I did not quite catch the name. It was something like Mimoulet. Anyway he said that it was far too expensive.

Ligonie has now withdrawn the 9.5 conversions from super 8 Elmo projectors, solely because Elmo have withdrawn all but their very expensive super 8 projectors. This now means that the TS100, the DSM and ST/2 are no longer available.

A number of nine fivers have been loud in their praise of the quality of Ektachrome and of the processing. The sole criticism was with the French postal system which took a parcel of film three weeks to be returned from Albi. True this was in August when a large part of France is on holiday. The laboratory technician at the SEF labs at Albi has designed a new automatic processor for their 9.5 films. A nine fiver who makes competition films told me that there was a marked improvement with the processing of Gevachrome since the new lab took over. He said that you would not know it was the same film, and was now an excellent film to use.

Cine Photo Muller of Paris have in stock the new Heurtier 952 projectors that I mentioned in the previous issue but unfortunately I gave an incorrect price. The silent version sells for 3200 francs in France. This is with the French V.A.T. of 33 1/3% about £270 for us. The stripe version is 6000 francs, about £550 for us. Personally I would prefer a visit to Paris to see a demonstration, ask a few relevant questions (such as availability of spares and repair facilities) and if satisfied return with the projector.

Picking up a leaflet at Chiswick I was to discover that LGP Cine had increased their selection of 95 silent films to twelve, including a two reel version of the Laurel and Hardy classic "County Hospital". The magazine "Flickers" reports that there will be a complete show of 95 films at this years Cinecom in Los Angeles, California. The presenter says that 90% of Americans have never seen our guage.

A few of the titles from the Pathe catalogue have recently been shown at the National Film Theatre. These were "Moulin Rouge", "The Informer", "Champagne" and "Piccadilly". Also the sound film "Yield to The Night". On Channel 4 recently "The Cabinet Of Dr Calligari" was screened. The film "The Edge Of The Wrold" was shown during the recent Michael Powell collection on T.V. with a postscript when the director, actors and technicians revisited the island.

Britain did well to gain the second prize at the Bognor festival and the audience appreciation prize. Also U.K. nine fivers were able to produce a fair selection of films. I hope we will be able to do equally as well at Amsterdam this year. One criticism though, a Dutch judge made, was that British 95 films had rarely been taken with a tripod.

Peter Feeseey reports that a friend who was holidaymaking in Paris kindly made some enquiries about spares for the Vox projector at Mullers Paris shop and found Muller, father and son most helpful, although prices were rather high. To quote a few examples: Super Vox lamp, 31 volt 400 watt 182 francs (£16 25) claw assembly 150 francs (£13 50) motor shaft inching knob with helical gear 60 francs (£5 35) and Pathe 3 socket cable connector 45 francs (£4 02).

The magazine "Making Better Movies" mentions 95 shows given by two British clubs and one Canadian. Monteval Movie club were treated recently to a show of 95 films by Camille Moulatlet and in the same programme a video show. The opinion of the former president of the club was that the video did not come anywhere near the quality in clarity that the 95 films had.

Finally I would like to mention that on the Saturday following the Chiswick Get-together a most enjoyable show of early Pathe silent films was shown at the Lamb Inn in Holborn, London. Films included "The Porter at Maxims", "Konigsmark", an early Harold Lloyd comedy, a film taken by Lumiere of his family, also extracts from the Pathe library. A Pailard P.A. with a Q.I. lamp and a Specto projector were used and both machines gave a very bright picture with excellent image quality. Also the pubs good beer helped to make it a very pleasant evening.

GROUP 95 LAPEL BADGE

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

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 18th The 9.5 optical sound feature film "Silver Bullet" starring Johnny Mack Brown, a 6 reeler western. Reckoned to be the best "B" western released by Pathecope. Also "Jail Bait" featuring Buster Keaton, 2 reels. One of his better shorts in this series. All presented by Richard Menten.

February 1st 9.5 enthusiast and specialist dealer Ted Smith will show and demonstrate new equipment that is currently available to us on 9.5.

February 15th Mike Rawson, a nine fiver for many years, will show films from his own personal collection. All on 9.5.

March 1st Stuart McKean holds the floor for this evenings meeting. He will be showing films that he has made over the recent years together with some printed films.

March 15th The 9.5 silent classic "The Spy" will be screened by Brian Everett. This film was made in Germany in 1925 by master of suspense Fritz Lang and is reckoned to be one of his best. A title that is eagerly sought after by 9.5 collectors.

April 5th St. Gabriels Annual Slide Competiton. Bring along your best ten slides for inclusion in the programme.

REGIONAL GROUPS

Monthly 9.5 club meetings are held in Manchester on the 1st Saturday in each month. The next meeting being Saturday 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 Friday 24th January from 7.00 pm at the Brickfield, Hoe Lane, Flansham, Bognor Regis. Organiser Hugh Hale. Tel: Bognor Regis 865976.

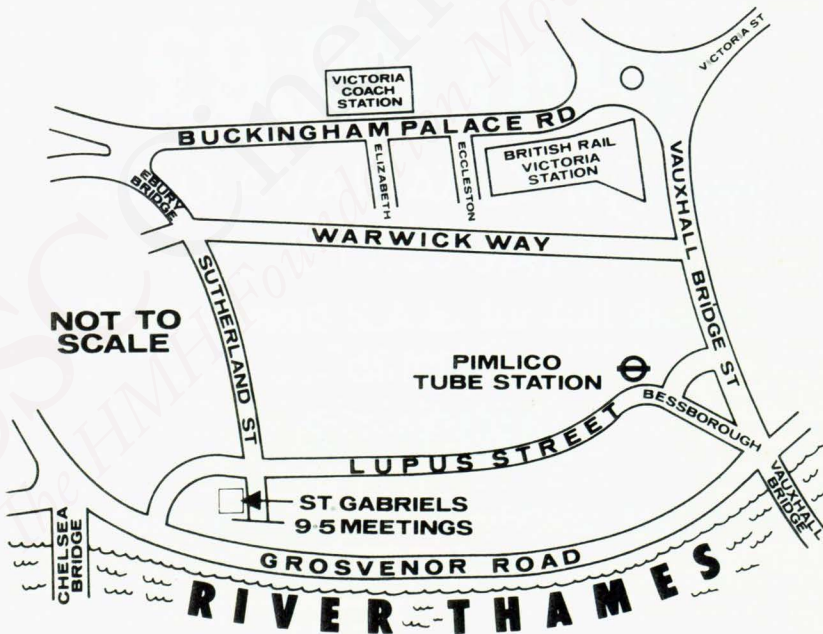
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Cranks No More

No this is not a piece about a vintage hand turned projector that will not turn anymore, but about us in fact. In the nineteen sixties (we hear a lot about the sixties) when cine photography was a fashionable hobby and the gauge war was in full swing, us nine fivers were looked upon to be a load of cranks or nut cases by the rest of the film and cine fraternity. We were very much endeared to our vintage cameras and projectors and spurned the high street photographers with their fancy attractive and very modern gear. All 8mm of course.

Times have long since changed and 8mm is as dead as the dodo. In fact everything is now in complete reverse. To use 9.5 is fashionable. It is the in thing. Why you may ask? because this is the age of antiques, goods of quality and craftsmanship, or so we are supposed to believe. This is the age of the antique boom. Antique shops and antique fairs, flea markets for vintage toy collectors, car boot sales and secondhand emporiums of junk.

We can hold our heads high. Well we did in the sixties anyway. Now we are envied. That is a fascinating old camera you have there people ask us. Where can I get one?

ALBI FESTIVAL

by Ken Wordsworth

This years festival at Albi in France would appear to have been highly successful, with about 2000 people present. Films and visitors came from Germany, Holland, Britain, Belgium, Switzerland, Italy, Denmark, Canada and of course France. I was shown a highly attractive brochure giving details of the festival and of SEF equipment. The brochure had pictures of the 9.5 slitting and perforating machinery that SEF have recently acquired from Kodak. Details of the new camera, of which there are to be three models. The basic model does have a lens a 17mm Schneider, I believe. Prototypes were shown both at Albi and at the recent Paris cine fair. A new motorised splicer (about £90) and an electronic frame counter (about £60) were launched at Albi. Also a new version of the OSM 953. The brochure also had a picture of the very modern Arri auto processor that SEF use.

A number of trophies were offered for the best films in their class. The first prize of the festival (offered by the Ministry of Culture) went to a French film by Jacques Blanc for his film "Fond de Piege". The second prize went to the film "Vague d'Ame" another French entry, and the third prize to Canadian Group 9.5 member Camille Moulatlet for his film "Montreal 95". The animation prize went to Wolf Otte in Germany for "Puppentrix", and the best documentary to "Paradise pour enfants". The best film made by juveniles went to the Lycee Laperouse group. The best colour film was won by Denis Miaau and the Lycee Laperouse group for "De La Tour 2056". This film showed what it might be like to be around in the year 2056. A film made by Paul Bigou "Un Si Long Chemin" which deals with Christs road to Calvary, is to be shown on French television. There was a very strong participation by children who had made some very excellent films.

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Many of these childrens films had a strong message and a large proportion were avant garde. These came from Toulouse, Paris, Lavelanet and d'Alsace. There was a selection of the best films produced during the fifteen years of the festival. A request was made for archive films on 9.5 from 1925 to 1960 so that they could be shown.

Angus Tilston submitted a film called "Steam Alive" and one of the films chosen by the audience was a tribute to Victor Hugo. Projection was by two SEF Xenon 550 projectors (the Ligonie converted 16mm Elmo) showing an 18 foot wide picture of outstanding brightness. In the next issue I will give a more detailed description of the films, after I have done some translating.

NOTES AND NEWS

It is with the deepest regret that we have to inform you of the death of Fred Peirce of Brighton. Some years ago, Fred would travel up from his home town of Brighton by train about once a month to the London meetings at St. Gabriels during the good weather. Fred was quite an inventor when it came to gadgets for his equipment.

A few years ago he suffered a stroke and was unable to use his right hand. Now to many film makers this would have been the end of their hobby. But not our Fred, he just sat down and thought it all out and with the help of his son, was soon able to make modifications to his camera and was back filming again. Even loading his own chargers was no problem for him.

We once remembered Fred telling us how he had adopted his camera so that he could work it left handed, and wrote an article for this magazine telling us how he accomplished this feat. A man prepared to accept any challenge. He will be sadly missed by us all.

* * * *

On Friday 29th November 1985, the second of two programmes depicting the life leading up to and during the second world war entitled "The Home Movie Fronts" was transmitted on BBC2. The first programme dealt with this country and used material shot on 16mm, and the second programme dealt with Hitlers Germany and used 9.5mm footage throughout taken mainly by Bernhard Illigens.

Bernhard was a chemist living in the small town of Beckum in North Germany. He was a family man and documented most local happenings and events on film. Footage was also used by Karl Plotte, a close friend. The BBC copied all the 9.5 footage they obtained onto video tape and edited the programme from there.

* * * *

The next important event for us nine five enthusiasts will be our

Spring Fair, which will be held on Saturday 19th April at St Gabriels Parish House, Pimlico, London SW 1. A day not to be missed. Full details will appear in our next magazine.

Stallholders, please contact Ken Valentine, 29 Highfield Road, Bushey Herts

This year will see our 25th Annual Get together at Chiswick on Saturday 18th October, but it will only be 24 years of operation for Group 9.5, as a Get together was held very shortly after our formation way back in September 1962. So the year 1987 will in fact see our Silver Jubilee for Group 9.5, but more about that in due course.

On the next page, you will find our annual balance statement for the year ending 31st August 1985. You will see that we are still solvent with a credit balance in the bank. But we do need your subscription renewals just the same. All subscriptions are now due, so now is the time to do so if you have not already done so.

* * * *

The BBC1 television 10 part drama series entitled 'Hold The Back Page' starring actor David Warner who plays the part of Fleet Street journalist Ken Wordsworth, was as far as we know, not inspired in name by our own regular contributor to these pages - long term nine five devotee, Ken Wordsworth.

On the other hand, certain circles within the BBC organisation are aware of this magazine, and do call upon us from time to time for help concerning the gauge. Perhaps then I wonder!

Classified Advertisements

Free to Members

FOR SALE

A second collection of 9.5 and 16mm sound and silent films. For details please send s.a.e. to T.B. Sansom, 46 Old Chester Road, Castle Bromwich, Birmingham B36 GB U. Tel: 021 747 3452.

DeKKo projector, needs some attention £15. Empty cans 16mm 400 ft 25p, empty cans and camera spools 16mm 100ft 30p, empty cans 35mm 400ft 30p (ideal for 2 x 9.5 reels or 1 28mm reel). Also a 16mm colour film "Why Me" on energy conservation only £7. Postage and packing extra. Stuart McKean, 23 Melrose Avenue, Whitton, Twickenham, Middx. Tel: 01 898 4164.

9.5 projectors: Pathe Lux converted to Q.I. Lighting, Home Movie with super attachment and motor, Enzign 300B (16 mm). For details please contact T.B. Sansom, 46 Old Chester Road, Castle Bromwich, Birmingham, B36 GB U. Tel: 021 747 3452.

WANTED

Photo electric cells no. GS 52, exciter lamps no. G 36 for the Pathe Son. Also a speed control and original lens for the Son, and any other Son spares. Also broken or complete working machines. I will also buy 9.5 sound and silent films if in good condition. Graham Hobbs, 81 Romulus Court, Justin Close, Brentford, Middx. Tel: 01 578 5887 (work) or 01 568 8360 (home).

Heurtier H.S.M. Universal tri-gauge sound projector. Cash waiting. Ritchie Dugdale, 31 Fairlea Avenue, Morecombe, Lancs. LA4 6JY. Tel: 0524 422335.

Pathe Vox or Super Vox projector. Also lens required for Vox. Sound films also wanted. N. Mawdesley, 40 Balmoral Drive, Southport, Merseyside. Tel: 0704 26057.

OTHER

Q.I. Lamp conversions carried out to your Pathe Baby, 200B, H. Specto, Lux, Imp and Kid projectors. Ken Valentine, 29 Highfield Road, Bushey, Herts WD1 2HD.

**STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDING 31ST AUGUST 1985**

Income

| | | | |
|-----------------------------|----------------|----------|----------|
| Subscriptions - | Late | | |
| | Current | £1706 15 | |
| | Future | £ 88 50 | £1794 65 |
| Air mail postage | | | £ 25 06 |
| 1984 Get-together - | Tickets | £ 392 25 | |
| | Stands | £ 88 50 | |
| | Raffle | £ 47 50 | |
| | Refreshments | £ 110 57 | |
| | Auction | £ 52 90 | |
| | Return Postage | £ 1 28 | £ 693 00 |
| 1985 Get-together - | Tickets | | £ 6 00 |
| Sale of Back Numbers | | | £ 21 35 |
| Magazine Advertisements | | | £ 138 00 |
| Sale of Badges and Stickers | | | £ 28 60 |
| Donations (Projector Fund) | | | £ 54 45 |
| Sundries | | | £ 159 00 |
| Brought forward - | Account | £1342 39 | |
| | Pocket | £ 7 71 | £1350 10 |
| | | | Total |
| | | | £4270 21 |

Expenditure

| | | | |
|------------------------|------------------------------------|----------|----------|
| Magazine printing - | No. 39 | £ 560 00 | |
| | No. 40 | £ 567 39 | |
| | No. 41 | £ 528 15 | |
| | No. 42 | £ 497 02 | £2152 56 |
| Magazine Distribution | | | £ 233 75 |
| Adverts in Movie Maker | | | £ 77 58 |
| General Printing | | | £ 32 95 |
| 1984 Get-together - | Food | £ 172 00 | |
| | Insurance | £ 15 00 | |
| | Milk | £ 6 60 | |
| | Gratuity | £ 10 00 | |
| | Raffle Prizes | £ 55 00 | |
| | Kitchen help | £ 5 00 | |
| | Chocolates, Trophies and Badges | £ 26 90 | |
| | Programmes | £ 77 53 | |
| | Raffle Tickets | £ 1 20 | £ 369 23 |
| 1985 Get-together - | Hall Hire | | £ 93 50 |
| Committee Expenses | | | £ 67 28 |
| Sundries | | | £ 370 45 |
| Credit Balance - | Account | £ 840 85 | |
| | Pocket | £ 32 06 | £ 872 91 |
| | | | Total |
| | | | £4270 21 |

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| Pathe Rio—Phot camera body | £72.65 |
| Pathe Webo camera body (B T L Mechanic) | £1470.00 |
| Pathe Webo camera body (Duolight Electronic) | £2087.00 |

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| 300 metres (990ft) | Metal Juca Can | £ 3.90 |
| 600 metres (1970ft) | Metal Posso Sprung Centre Spool 14" Diam | £ £ 5.45 |
| 700 metres (2300ft) | Metal Juca Spool 15" Diam | £ 8.25 |
| 700 metres (2300ft) | Metal Juca Can | £ 6.00 |
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| Muray Teleray Viewer (400ft Spool size) | | £ 124.60 |
| Muray Teleray Viewer (990ft Spool size) | | £ 147.45 |
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