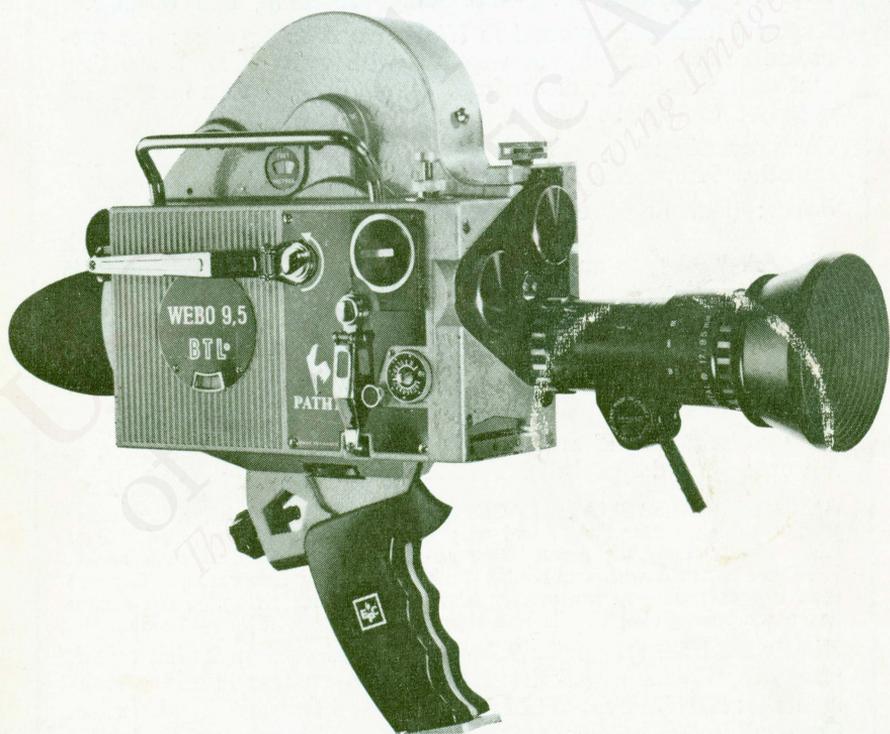


the 9.5 review

august 1969



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25 ASA "Daylight" only—Including processing and postage

Exposed films *are returned to Nine Five Film Services*; the processed copies, on projection spools (with white leader), are then sent to the customer, direct from Kodak-Pathé, Paris, in approximately 8 to 10 days overall.

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Prices: (including Processing and Postage from us): —

	Each
25 ASA "D" type and	H or P Reloads ... 24/6
40 ASA "A" type	Webo Magazines ... 47/6
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we can supply: resistors, condensers, transformers, transistors, valves and lamp holders for projection lamps, nuts, bolts, washers, etc.

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ROY SALMONS

45 Cumberland Avenue, Southend-on-Sea, Essex

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SPLICERS: Hahnel Collmatic 9.5mm Motorised Wedge Splicer
£9 17s. 0d. including postage and batteries.

Marguet Tri-Gauge (9.5mm.; 8mm.; 16mm.) Wedge Splicer
£3 17s. 6d.

FILM CEMENT by May and Baker: 25ml. bottle 3/-.

9.5mm FILM CLIPS 1/- per dozen; Leader Film from 5/- per 50 ft.

EMPTY CHARGERS: "H," "P" or "Baby" 3 for 7/6d. post paid.

9.5mm SPOOL & CAN SETS: 200 ft. 8/3d.; 400 ft. 12/7d.; 990 ft. 30/-.
100 ft. spool only 1/6d. all post paid.

PRINCE CAMERAS: Complete with case, grip and instructions, f2.8
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Lip-Sync. shooting with Clockwork Cameras: Modification to Prince £5.
Sync. units for camera and projector £19 16s. 3d. (Made in England
by Contronics Ltd.)

9.5 mm. MAGNETIC STRIPING: 1d. per foot, no minimum charge.



ROY SALMONS

45 Cumberland Avenue, Southend-on-Sea, Essex



the 9,5 review

Journal of Group 9,5
Editor: Gordon Clarke
Art Editor: Terence H. Bave

No. 27

August 1969

GROUP 9,5 OPEN FILM AWARD

Just a final reminder that all entries must reach the organisers by September 1st. A further entry form is enclosed with this issue, full details and a set of rules were published in the *May Review*.

Let's have a record entry this year—both in quality and quantity!

ANNUAL 9,5 SHOW AND GET-TOGETHER

This year's show will be held at Kensington Central Library, Phillimore Walk (off Kensington High Street), London, W8, on Saturday, November 15th. As usual, the doors will open at 2.30 pm and there will be displays and demonstrations until 5.30 pm. The evening film show will begin at 6.30 pm.

Tickets are 8s 6d. each from our Honorary Secretary, Mr. A. Phipps, 105 Froughton Road, Charlton, London, SE7. Please make cheques or postal orders payable to Group 9,5 and enclose a stamped self-addressed envelope for return of your tickets.

SUBSCRIPTIONS 1969-70

Subscriptions to Group 9,5 become payable again on September 1st, 1969. If you have not already renewed your membership, please help the Hon. Secretary and Treasurer by doing so as soon as you can. A form is enclosed to make this as simple as possible.

ANNUAL GENERAL MEETING

The AGM for the club year 1969-70 will take place at St. Gabriel's Parish House, Churchill Gardens, Pimlico, London, S.W.1, at 7.30 pm on Saturday, September 13th.

If you live near enough to attend, please come along. If you are too far away—and most of us are—please write to the Chairman if there is any matter you would like raised at the meeting.

Cover picture: the latest model of the Pathé Wébo BTL camera. Photograph by courtesy of Movie-Sonics.



editorial

Ouch! Well, I expected it. Tony (Widescreen) Shapps is glaring at me from page 15. He didn't exactly agree with everything I said in last issue's editorial. I don't want to extend the argument right now, but I think Tony is still thinking in terms of 200B's and Gems when he comments on the poor light output of nine-five projectors.

Anyway, I've challenged him to show me his "expanded 8mm frames" and if they really make 9.5 look silly, I promise I'll say so. See the next thrilling installment!

* * *

As soon as the last *Review* was distributed, a member telephoned me about the details of the Group 9.5 Open Film Award. He felt that this competition—which is basically a club event, although non-members are very welcome to enter—is now hemmed in by a lot of rules and regulations. He would be entering a couple of films and nothing would deter him, but he was worried in case others were put off by restrictions which might seem arbitrary or bureaucratic.

On the face of it, a whole page devoted to "rules" might seem daunting, but most of them could have been more aptly titled "information": the address to which

films should be sent, the amount of the entry fee and so on. There are hardly any firm, restrictive rules; the two big ones are that the films shall be 9.5mm and shall arrive by September 1st!

I think there is one point our member raised which I can clarify. No-one is *obliged* to use the Group 9.5 standard leader on the front of his film. But our projectionists will be eternally grateful if you do. Put yourself in their place. They must present about twelve films for the final judges, as smoothly as possible and with the minimum wastage of time. It is easier for them to locate the identical start mark on each film than to find twelve totally different ones. The recognised starting point on a tape (end of leader by playback head) will help them again.

But if you don't want to use this leader—or can't—we shall be just as pleased to have your film without it and will gladly do all we can to see that the judges see it as you meant it to be seen.

Last year 24 films were entered—not many when we have 400 paid-up members and the competition is also open to the 2,000 or so ninefivers in this country and many more abroad who are

continued on page 20

NEWSREEL

New equipment on the way

From France, we hear that a prototype of a new camera was exhibited at the Photex fair and the first production models are now available. Called the AutoCamex, this addition to the range of 9.5 equipment is made by FormosaFlash—a company who are new to the 9.5 market. The specification of the AutoCamex includes Berthiot 17-85mm zoom, electric drive powered from a nickel cadmium cell which will run 20 magazines from one charge 50 ft Webo magazine loading two speeds of 16 and 24 fps plus single frames variable shutter and a rather unusual feature which might appeal to animation enthusiasts, a synchronised flash contact on the single frame position. The reason for this last facility becomes apparent when one knows that FormosaFlash's other main activity is manufacturing electronic flash-guns for still photographers!

The price, predictably, is high—in this country, it would probably be about the same as a Webo BTL with lens after import duty and 50% purchase tax had been paid. However, we do foresee a considerable demand from Continental ninefivers.

There is also hot news of two new projectors which are at the prototype stage, one of them made by the Heurtier organisation who will only say that it "should be of special interest to ninefivers".

LGP (Cine) have announced that they will shortly have a new 9.5 splicer in stock at about £210.0. We have seen the first one off the production line and it looks good value for money.

From Paris, we also have details of the Pratic 300 and Comète 600 projectors, made by Ciné-Technique and reported in our last issue. The Comète 600 features 2,000 ft capacity, speed of 16 fps, 24 volt 250 watt lamp, single switch control, very silent running, automatic racking (which makes splices almost unseen) and choice of Angenieux f1.5 lenses of either 35mm, 40mm or 50mm. Recommended retail price in France is 1,250 francs. The Pratic 300 has 1,000 ft capacity, interchangeable mechanism block, choice of 24 volt 250 watt or 117/230 volt quartz iodine lighting, variable speeds from 8 to 25 fps, single switch control, automatic racking and the same choice of lenses as the Comète. The Pratic is also very compact—smaller than the familiar Cinegel G. Recommended retail price in France is 850 francs. The manufacturers are planning magnetic sound versions of both models.

Ciné-Technique are also making a large screen editor-viewer for 9.5mm film, called the Visio 600.

Kodachrome—a change of policy

Kodak Pathe announce that, in future, Kodachrome II artificial light film will only be available in Webo 50 ft magazines and on 100 ft spools. The daylight film, however, continues to be available in all packings.

Very little type A film is sold by comparison with type D and Kodak have obviously decided to supply type A only in the packs which are most popular in France, where few users have charger loading cameras and the trend amongst manufacturers is towards Webo magazines and 100 ft spools.

Record Easter film sales

Following the slightly gloomy report in last issue's Newsreel that 1968 film sales were down a little on the previous year, we were pleased to learn that the figures rose again in the first quarter of 1969. LGP (Cine) told us that sales of Ferrania colour over the Easter period were much greater than is usual at that time of year.

London Amateur Film Festival

Larry Pearce and Reg Uphill presented a programme of films on behalf of Group 9.5 on the final day of the 1969 London Amateur Film Festival. This was to be an international programme and something of that flavour emerged in spite of two films not being released by Customs until it was too late for them to be of any use to us! The success of the show is best summed up not in our words but in those of three writers in SERIAC, the newsletter of the IAC South-East Region.

"Having used 9.5 myself before changing to 16mm, I was particularly interested in the 9.5 programme. Opportunities to see this gauge these days are rare, which I think is a pity as I believe it has possibilities."—Edgar E. Pritchard, Walsall.

"Quite a surprise, especially *Métamorphoses du Ver a Soie*."—Mrs Dorothy Cooke, Chesterfield.

"9.5 may be dead but it doesn't lie down. The diehards were gratified and the sceptics amazed by the show put up by Group 9.5. Probably the best film of their show was a Swiss film in the modern idiom (*Beat and Sweet*). Like so many amateur films it was too long; however the colour was wonderful and the technique excellent."—Anonymous.

Brun effects box

Brun Educational Films Limited, 15 Prestwich Street, Burnley, Lancs., tell us that an improved model of their matte box is now available. This accessory is light in weight and can be left on the camera lens permanently to act as a lens hood. A selection of masks (or "mattes") is

supplied which allow the cinematographer to obtain keyhole, telescope, quarter screen and optical transition effects. An illustrated leaflet is available in return for a stamp. To be able to quote you a price for a box to fit your own camera, Brun need to know the make and model, the size of the lens mount in millimetres and, if you happen to know it, the pitch of the thread.

New Package Films

LGP (Cine) tell us that they can now supply over 100 titles from their package film range. A duplicated catalogue is available in return for a large stamped addressed envelope.

Subjects vary from vintage railway films, through old-time silent comedies, to modern glamour subjects. In a later issue, Maurice Trace will be discussing some of these releases in his regular feature, *The Ninefive Collector*.

Meeting Nefivers on Tape

When the Group's tape circles were first started, they were not expected to interest more than a handful of members, but they soon grew and became one of the club's most popular activities. Some new circles are being formed at the moment.

Members who own a tape recorder may like to consider joining in these "tapesponding" activities. This has the advantage that you can be put in touch with other members who share your interest in cine. Each of the new tape circles that are being formed will be made up of six members. One 5 inch spool of tape is circulated to each member of the circle in turn. A recording speed of 3½ i.p.s. is used and the tapes are two-track (though four track recorders can be used), providing each speaker with about ten minutes' recording time.

If you are a distant worker and would like to join in, please drop a line to Hugh Hale, 25 Latchmere Road, Kingston-upon-Thames, Surrey. Don't be discouraged if you have never used a tape recorder in this way before. It can be great fun!

Music Library now in Operation

Several discs are available for hire from our sound librarian, Jim Coggins, Flat 1, 12 Colville Gardens, Notting Hill, London, W.11. All the records consist entirely of music which is cleared for use in the sound tracks of amateur films and, in view of the rather vexed question of music copyright, they represent a very valuable service indeed. For a leaflet about this facility and a list of the records on offer, just write to Jim Coggins, enclosing a s a e.

Group 9.5 Library News

All films in the library are now treated to a regular clean on the Supersound cleaning machine we purchased recently which makes quite a difference to the maintenance of the prints.

Most of the second edition catalogues have been sold, but a new edition is in preparation and will be on sale later in the year at the same price, I hope of 2s 8d., post free. Library members with previous editions have been kept up to date with new releases from the supplements issued. These will continue to be issued to existing library members as usual. The new edition of the catalogue—the third—contains full details of the complete library stock of over 130 films of all types and from various sources. Full details of hire charges, aims of the library and conditions of hire are also included.

It is not generally known there are a few prints surplus to requirements offered for sale from the library from time to time. These are not necessarily prints that have had library circulation and vary from 30 feet shorts to multi-reel features. All proceeds from the sale of these are used for the purchase of further stock. Prices depend on length and condition, but if you are interested, please remember to send a s a e when asking for details.

The library is always on the look out for unwanted 9.5mm silent and sound films, and also 16mm silent and sound prints which could be re-perforated. Please remember us

when you have films for disposal or are selling off a collection.

Because of the growing trend for all sound shows the library films are gradually being equipped with sound tracks on tape. This is obviously going to be a long process, but our members will be notified of the titles thus available when they are ready. The tracks will consist mainly of music and effects recorded on a two-track recorder at $3\frac{3}{4}$ i.p.s. and synchronised with a Synchrodek. This will enable most people to use the tapes, either with the same system a loop synchroniser or even "wild" with a little care. There will not be any addition to the hire fees if a taped track is requested.

Members can receive full details of the silent library service from Ken Finch, Little Mead, Willow Wood Road, Culverstone, Meopham, Kent, and of the optical sound library from Douglas Holden, 9 Crowhurst Way, St. Mary Cray, Orpington, Kent.

Stolen

One of our members, Don Feehan, has had his Pathe Webo M camera stolen. It was taken by a thief from its carrying case while Don was travelling on the Holyhead ferry during the last week of May. The serial number of the camera is 107.91.

A Webo BTL 1 camera has also been stolen from the Paris showroom of the Maison du Cineaste Amateur, 67 Rue Lafayette. Serial number 40.050. We are all for newcomers taking up ninefive—but not this way.

Brighter Prospects?

Almost all our equipment is made in France at present and, regrettably, its price soars when it is imported. The departure of Charles de Gaulle from the Elysees Palace may perhaps increase Britain's chances of admission to the Common Market. Whatever the political merits and demerits, this is surely an encouraging thought for ninefivers.

Newsreel compiled by Gordon Clarke. Contributors: Hugh Hale, Ken Finch, A. Gairaud.



DO-IT-YOURSELF DEPARTMENT

A PROCESSING DRUM FOR 23/-

FRED GIBBS describes the construction of his handy processing drum which uses only 10 oz. of solutions. Made from Perspex off-cuts, it cost him a fraction of the price of a similar commercially built outfit.

Probably the only advantage that the bootlace has over 9.5 is the lower running cost. But if you can process your own films the cost of filming in 9.5 is cut considerably. It is also possible to shoot and show on the same day, although this is not recommended, as "green" film tends to scratch easily.

But to process 25 or 30 feet of film requires a tank or drum to hold the film whilst it is being treated.

An enclosed daylight developing tank is available from the 9.5 dealers, but before this came on to the market, the drum type, as used by Microfilms, was generally used. I prefer this type as it is possible to keep an eye on the progress of the film in the various solutions. I once saved a film from being a total loss when I realised that the bleach was not up to strength.

It is not difficult to make such a tank and drum from Perspex, which is not affected by the chemicals used. I made mine from opalescent Perspex off-cuts at a total cost of one guinea, plus 2/- for cement. The cement I

used is called "O-My" Perspex cement and is obtainable from model and hobby shops.

A drum of suitable size to hold up to 30 feet of 9.5 film is $7\frac{1}{2}$ " in diameter by $9\frac{1}{4}$ " long, and this fits into a tank, or trough, whose internal dimensions are $8\frac{1}{2}$ " by 10" at the top and 5" deep. With only $\frac{1}{8}$ " clearance between drum and trough a film can be processed in only 10 ozs. of solution. The enclosed daylight type requires 25 ozs.

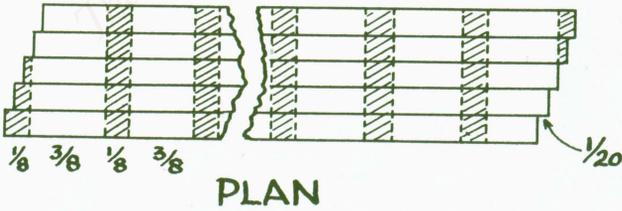
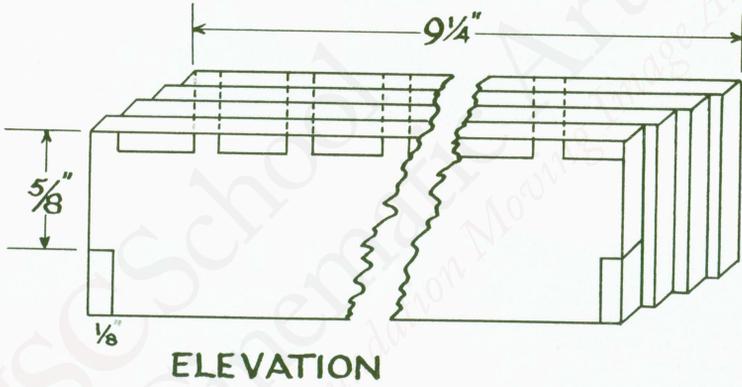
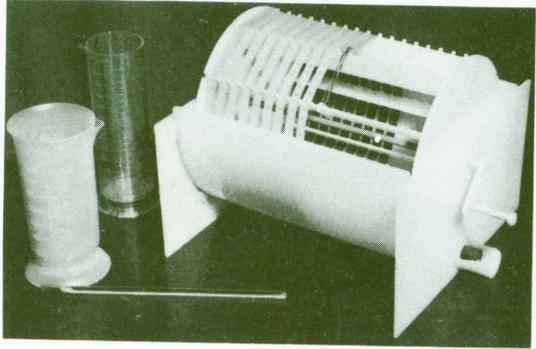
To make the tank and drum requires $\frac{1}{8}$ " thick Perspex as follows:

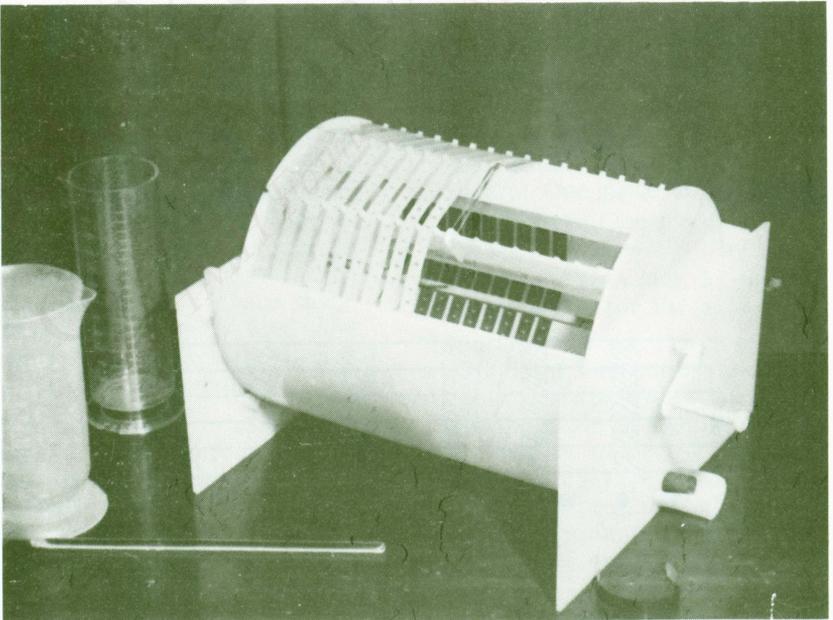
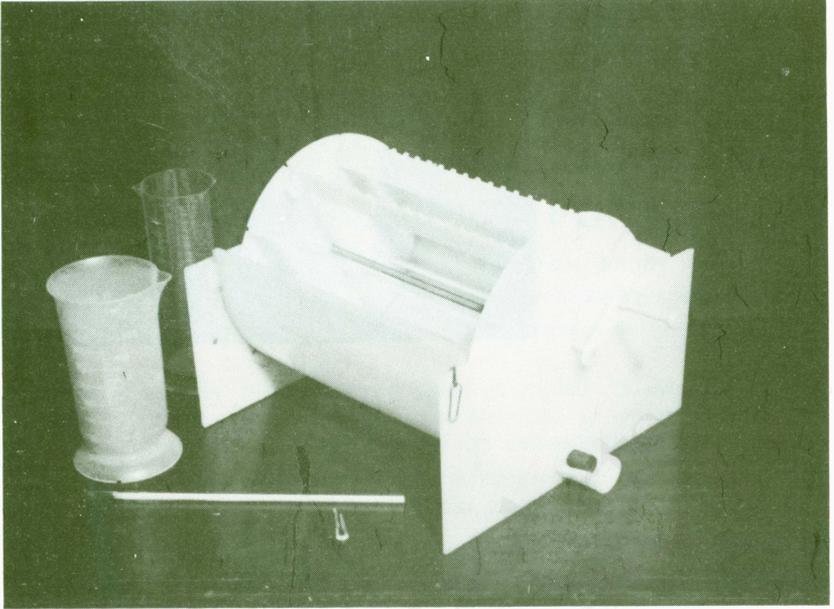
The drum: Two pieces $7\frac{1}{2}$ " square; One piece 10" square.

The trough: One piece 15" by 10"; Two pieces $10\frac{1}{2}$ " by $5\frac{1}{2}$ ".

Plus one Size No. 3 plastic knitting needle for the axle.

Mark out two $7\frac{1}{2}$ " circles, drill a $\frac{1}{4}$ " hole in the centres, and cut roughly to shape with a fine saw. Fasten both pieces together in an arbor held in an electric or hand drill, and while they are spinning, file down to the mark, smoothing with glasspaper and finally polishing the edges until an exact diameter of $7\frac{1}{2}$ " is obtained. Mark





the edge at 36° intervals so that there are ten points around the diameter. Cut slots at these points down the radii $\frac{1}{8}$ " wide and $\frac{3}{8}$ " deep.

Take the 10" square piece and cut into ten equal strips $9\frac{1}{4}$ " long. Stack the strips together, then stagger them $\frac{1}{20}$ " from each other as in the sketch. Hold firmly in a vice or two small clamps, mark out the first strip at intervals of $\frac{1}{8}$ ", $\frac{3}{8}$ ", $\frac{1}{8}$ ", $\frac{3}{8}$ ", $\frac{1}{8}$ ", and so on along its length. With a fine saw cut straight across at right angles at each mark, to a depth of $\frac{1}{8}$ ". Remove the $\frac{3}{8}$ " wide sections with a file. Keep the strips carefully in the same order, it is advisable to number them. You will need the patience of Job to sort them out again if you get them mixed.

From the ends of each strip, on the side opposite to the newly-formed teeth, cut out a small section $\frac{1}{8}$ " from the end and of such a length as to leave $\frac{5}{8}$ " from the level of the top of the teeth. The strips should then slot neatly into the slots around the perimeter of the discs.

The drum is now completed by cementing the strips into place around the discs. The teeth, or separators, should now form a spiral round the drum. Make sure that the ends of the drum are parallel.

The knitting needle is now cut to length, removing the point first, $10\frac{3}{4}$ " is about right, and pushed through the central holes so that about $\frac{1}{2}$ " protrudes at one end and 1" at the other. Providing the holes are not oversize it will be a tight fit. Two washers should

be cut from the scraps of Perspex, about $\frac{1}{2}$ " diameter, fitted over the axle and cemented to the sides of the drum. A convenient handle can be made from a 2" strip of Perspex with a $\frac{1}{4}$ " hole at each end, and the knob end of the knitting needle.

If Perspex is placed into a warm oven (preferably after your wife has finished cooking) it becomes soft and pliable. Having softened it sufficiently (and it will be quite hot—I advise wearing your wife's oven gloves) it is bent into shape round a former. Bearing in mind that the drum must come to $\frac{1}{8}$ " of the bottom of the trough, something of a suitable size must be found to act as the former. I used a round type of one-gallon Aladdin paraffin can. It must, of course, be emptied first! Hold the Perspex firmly until it cools or it will tend to straighten itself out again. It must not be allowed to twist, as the ends must of course be parallel. If they are not, back to the oven, and try again.

The curved ends are now brushed with cement, and with one of the $10\frac{1}{2}$ " by $5\frac{1}{2}$ " pieces flat on the table, you can place the cemented edge on it so that the bottom of the curve is $\frac{3}{8}$ " from the long edge. Put a weight on top and leave to set. Turn over, and attach the other side in the same way, ensuring that the two sides are parallel, so that the tank will stand firmly.

When all is set, examine the tank for leaks; any gaps can be filled in with the cement. It is a good idea to fit small reinforcing pieces of Perspex round the outside of the join for added strength.

Holes are now drilled in the sides of the tank body, very slightly over $\frac{1}{4}$ " in order that the axle can turn freely, but not loosely. These are at such a height that the drum is $\frac{1}{8}$ " from the bottom of the trough. Cut out two more washers and attach to the inside of the trough sides over the holes to make a better bearing for the axle.

Make two cuts vertically down from the top edge of the sides and through the washers to the holes and remove the pieces. The drum axle then drops down into the hole from the top, and you are ready to develop your first film.

To facilitate emptying, and remember that the first developer must be drained out into a beaker in the dark, I made a hole, into which fits a rubber stopper, flush with the bottom at one end. Then I cemented a curved piece of Perspex to the outside to form a lip, easily located in the dark.

A small Perspex hook, cemented to the end of the strip two places before the strip bearing the start of the spiral, serves both to locate the start and as an anchorage for the end of the film.

The actual processing of the film is another story, but as film

stretches slightly when wet, the amount of stretch in a 30ft. coil can be sufficient to loosen the coils round the drum. The film should therefore be attached at each end with a small elastic band. A small "S" shaped hook is slipped into a perforation an inch or so from the end of the film, the elastic band led under the last strip and hooked into the Perspex hook.

After rolling the film on to the drum, the tail end is secured by a similar "S" hook and elastic band to a clip which is slipped on to whichever strip is conveniently placed. For this purpose I found that the plastic clips used nowadays to fasten new shirts in place in their display boxes are ideal.

Have you a home-made piece of equipment or just a simple gadget which might interest other members? If you have, why not send full details of design and construction to the editor, together with photographs and explanatory diagrams where necessary. Contributions—hand-written or typed—should be on one side of the paper with double spacing between the lines and a wide margin on the left. We are relying on you for the rest of this series!

SPARES —

— REPAIRS

If it's 9.5 it's

Valentine-Cook Limited

29 Highfield Road, Bushey, Herts.

LAMPS —

Tel. Watford 42156

Seeing Gordon Clarke's editorial in the last issue, headed "Something for nothing . . .", I was suddenly filled with alarm and despondency. Here was our Gordon busy picking holes in one of the press releases sent out by Harold Coban (PRO of the Widescreen Association). He was daring to criticise the efforts of one of our keenest exponents. Have we been working to nought for the last five years? Were the 600 members of the Association all fitted with Q.I. blinkers?

However, reading on soon convinced me that, at the very least, Gordon's remarks had a degree of validity about them in as much as he was being constructive in his remarks about what was, after all, a very enthusiastically written piece of advertising blurb from my own Association. But, having said that, I really must take him to task over some of his remarks (at the risk of running foul of my 9.5 friends).

Within the last six days, I have done two demonstrations of widescreen at two very different cine clubs—Epsom and Borehamwood—and at these shows I have used my standard (!) screen of $9\frac{1}{2}$ x $4\frac{1}{2}$ feet on to which I have projected 8mm in 2:1 and 2.66:1 formats. In addition I also show Pan-8/16. Now I can honestly hold my hand on heart and say that I have yet to see a 9.5 projector emitting the same amount of light on the screen that I got from my stretched 8mm.

And when it comes to Pan-8/16, I'm afraid the average 9.5 projector is really left standing. Now I'll agree that Gordon is 100% correct when he intimates that it is impossible to get "something for nothing" but we're **not** doing that. We are pushing more light on the screen, using the best screen surface available, using really fast backing lenses—f1.0 zooms, for instance — and always (or nearly always) using the finest emulsion that is available to us, and we can afford to do this because of our film prices. BUT the lenses, lighting conversions and screen materials cost money; we're certainly **not** getting something for nothing.

Coming back to 9.5, is the quality so good? Potentially maybe, but I'm afraid that effectively—at present—no! And this is because you are not fully exploiting the possibilities of the emulsion area. Until you do this I'm afraid my little expanded 8mm frame will continue to 'look' better even if we all know that technically this is impossible.

The answer to this is in your own hands. Better and faster lenses for projection, better systems of illumination—don't wait for the manufacturers—first-class screen material . . . any old sheet is no longer good enough. Of course 9.5mm is bigger, brighter, with definition and quality almost equal to 16mm, so why not let us see it?

NORTH AMERICA CALLING!

Beyond the greater metropolitan areas of Europe, i.e. London, Paris, etc., ninefive is carried on with varying degrees of difficulty. For a score of dedicated ninefivers in North America, the degree of difficulty is carried almost to the extreme.

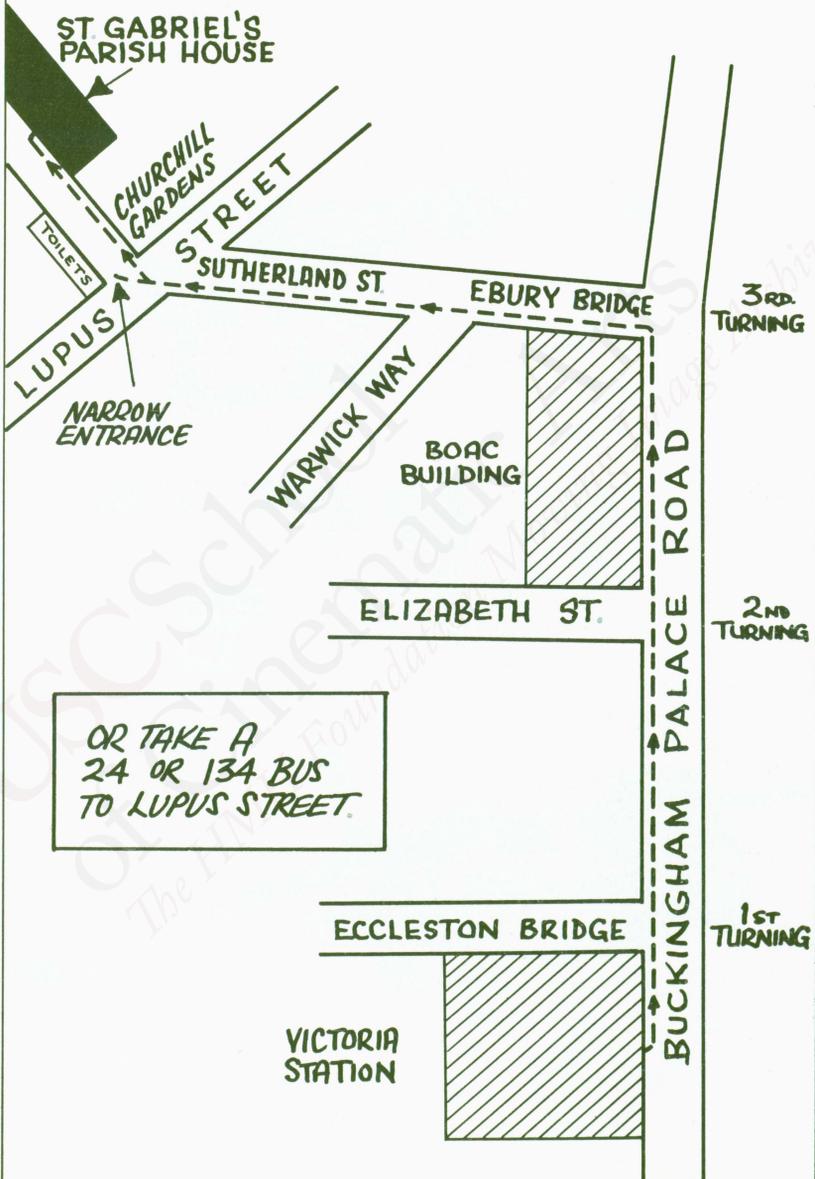
First of all in Canada, there is A. J. Tremblay of Cabano, Quebec. A. J. has been in ninefive for many years. Now recovering from a recent illness, he has passed his ninefive equipment on to his son whom we hope to soon count as a member. Heading westward, in Montreal we find Brodie Snyder and Robert Bax. Brodie is a member of Montreal Movie Makers and has publicised ninefive, both by speech and pen. Bob is relatively new to ninefive and is now engaged in tracking down suitable equipment. He hopes to land the Cinegel Super HL and AS150. In Ottawa, we find a vacant chair. Our friend and colleague, H. R. D. "Bill" Maennling died in April of this year. In his memory, we shall redouble our efforts. Travelling to Leamington, Ontario, we meet next John Edwards. John shoots ninefive by the mile and loves every foot of it. He has a Lido camera and a Specto Dual 500 projector to do his ninefiving. Jumping next to the coast, in Vancouver, British Columbia, we have Jack Luccock. Jack has been in ninefive since its inception and was in cine before that. He has the Lido camera and

several projectors, including a rare Bolex Dual 16/9.5 sound machine on which he projects his extensive collection of films.

Moving back to the Eastern Coast once again, in the U.S. there is Robert S. Miller of New Carrollton, Maryland. Bob is new to amateur cine but keen on vintage films. Then there is Ernst Steinbrecher of Bethesda, Maryland. Ernst is from Austria. He has an H camera and a new Cinegel GR. In Lexington, Tennessee, we meet next J. E. "Jimmy" Threadgill. Jimmy is an old hand in ninefive and is now acting as our tape librarian. Near Chicago, in Mt. Prospect, Illinois, we meet William Michela. Bill is new to ninefive but we expect some great things from him. Next in LaGrange, Illinois, there is Val Wyszynski. Val is our widescreen exponent and manufactures his own anamorphic lenses. In Boulder, Colorado, there is a crowd — three members. Francis Lockwood, Janice Mirshab, and Charles Miller. Francis and Janice are quite new to cine. Lacking ninefive kit, they sometimes borrow a Prince camera or view films on the Specto Dual projector of Charles Miller, the North American representative of GROUP 9.5.

I hope that you have enjoyed this cursory glimpse of the ninefivers of North America. Perhaps another visit to USCAN may be arranged, in future editions of *The 9.5 Review*. Charles F. Miller

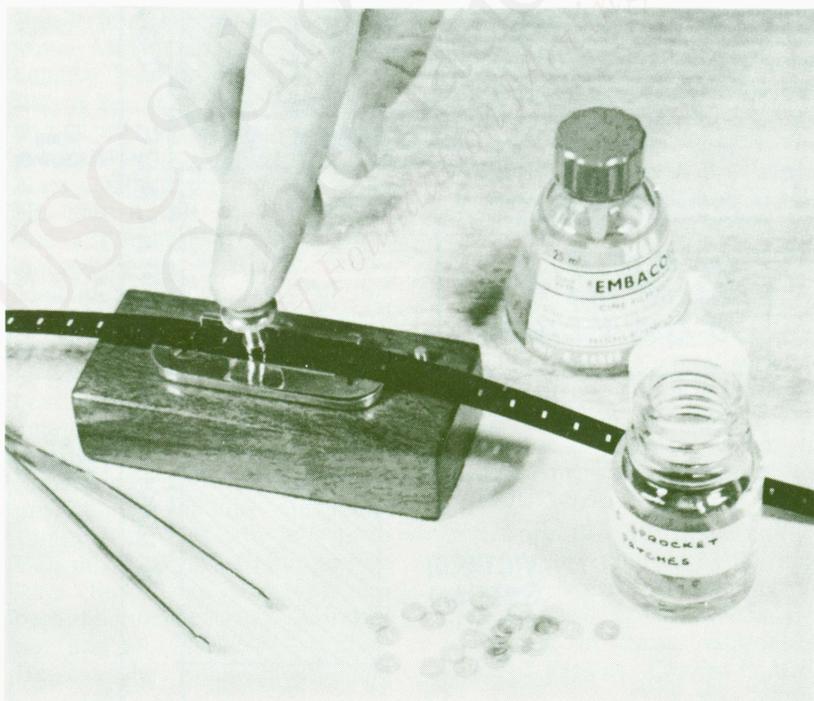
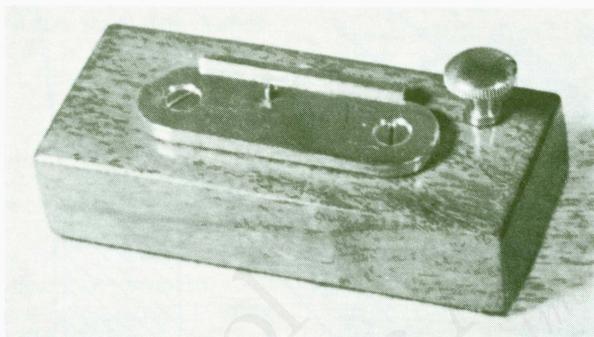
SIMPLIFIED MAP SHOWING ROUTE FROM
VICTORIA TO GROUP 9-5 LONDON MEETINGS.
(ON FOOT OR BY CAR)



A STITCH IN TIME!

by Alan Caistor

Photographs by Fred Gibbs



The older a film becomes, the more susceptible it is to mechanical damage. Films get brittle with age and the sprocket holes are more easily torn. I know of one badly stored 8mm film made a little over ten years ago that is now so brittle that, in the words of its maker, "projecting it is like watching a mincing machine at work; the film emerges from the gate in a cascade of single frames".

As the years go by, there is mounting evidence to support the view that, because of its central perforations, 9.5 film is far less prone to damage than film with perforations near the edge. A modern, well-maintained and properly used 9.5 projector should never damage films that have been wisely stored. Sometimes however damage does occur (caused, more often than not, by a faulty splice in the film) and usually takes the form of either a complete break or torn perforations.

The remedy for a complete break is obvious but torn perforations can be a nuisance. So much of a nuisance in fact that some people are tempted to hack out a whole section of film rather than attempt to repair a torn perforation or two.

A torn perforation is usually repaired by cementing a circular

patch of clear film over the damaged area, the patch having its own sprocket hole which is aligned with what's left of the damaged one. The perforation in the patch then takes the place of, or reinforces, the original. One or two people with whom I have discussed this have objected to the idea of patching because firstly, they say, the patch has to encroach on each of the adjacent frames and must thus notice badly on the screen and secondly, it's difficult to make a neat job of patching anyway.

To the first objection, I would say this; as the patch is put on the **back** of the film (i.e., on the shiny side) it notices surprisingly little on projection unless the film happens to be a print of the kind that requires the emulsion side to be nearest the projector lamp. It notices so little because, being on the lamp side of the film, the patch is beyond the point at which the lens is focused and the projected picture does not have to pass through it.

So far as the second objection is concerned, I agree that the job of patching can be tricky. A badly patched perforation *will* notice on the screen. Apart from providing mechanical support for the damaged area, the patch must be sufficiently clean and neat to ensure that it impedes the light from the lamp as little as possible.

Photographs on facing page: (above) the patch applicator. The single stud was made by filing the end of a short 2BA bolt, screwed from beneath into a tapped hole in the base-plate and held in position with a lock-nut. To provide a flat base, the device is mounted in a wooden block. (Below) the device in use. When not in use, the metal clamp is screwed over a threaded stud mounted in the wooden block.

Generally, patches are applied whilst the film is held in a conventional splicer, the patch being aligned over a stud protruding through the torn perforation. But splicers were not designed for this purpose and those I have seen are not entirely satisfactory for the job.

Having quite a number of very old printed films needing renovation, it became worth my while to make a special "patch applicator". My patch applicator looks very like a simple splicer and has certainly proved a useful little tool. Essentially, it consists of a rectangular brass base-plate on which the damaged film is laid, shiny side uppermost. One edge of the film is aligned against a brass strip attached to one side of the base-plate. A steel stud (carefully shaped to be a snug fit in an undamaged perforation) is mounted in the base-plate and protrudes through the torn perforation in the film. One side of a ready-made patch is then brushed with film cement and slipped over the stud on to the film. To ensure complete contact while the cement hardens, a metal

clamp is held by finger pressure over the patch. The clamp consists of a brass washer, slightly bigger than the patch, attached, flat side on, to the bottom of a small drawer-knob. When the washer is in contact with the patch, the stud protrudes through the hole in the washer into a cavity within the shank of the knob.

The 9.5 dealers sometimes stock sprocket-hole patches but if this source fails, patches can easily be made by punching them from a length of clear film using an ordinary paper punch.

editorial (from page 6)

not members. This year, how about swamping the organisers with a record entry? If you are making films, let us see them! If you aren't, why not?



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Postbag

A selection from readers' letters

H.R.D. MAENNLING

Dear Mr. Phipps,

It is with regret I have to tell you that my husband, Harry, died on April 8th. He had chronic emphysema and his health had deteriorated rapidly since January.

He had a long and deep interest in filming, on 9.5 in particular. I would like to thank you all for the pleasure your magazines gave him for a number of years. All success to all ninefivers.

Yours sincerely,

(MRS.) PEGGY MAENNLING
Ottawa, Ontario.

I thought I must write a few observations about the last paragraph of your editorial in the March edition.

You are probably well aware of how much I agree with your comments and how I have tried myself to get a British built machine on the market with lengthy correspondence with manufacturers, but all to no avail. However, I still believe that it could be done, by building and selling machines to order, perhaps from imported parts.

You may be interested to know that Messrs. Watsofilms Limited have now discontinued their 9.5 mm libraries and Meteor Film Services are selling off their 9.5 mm sound stock. Lack of demand and replacement prints are the reasons given. We will shortly have nothing left on 9.5 sound at

this rate. This is a pity really because it could offer so much, but no-one seems prepared to take the chance and revive it.

KEN FINCH,

Meopham, Kent.

Building equipment in England from imported parts wasn't quite what I had in mind, though I suppose it might bring prices down a little. I still hope for British designed apparatus.

It is sales of raw camera film and new equipment that keep 9.5 going, not collecting printed films or hiring them from libraries. If ninefivers are concentrating on making their own films instead of hiring 9.5mm copies of rather ancient professionally made ones, I would regard the closure of the Watsofilms and Meteor libraries as a healthy sign. Nevertheless, package films still have a role to play in home shows and like Ken Finch, I would love to see some new sound releases. Obviously, there would not be sufficient demand for feature length films for a manufacturer to recover the high initial costs, but I feel sure there would be a small but lively market in shorts.—Ed.

I should be glad if you would add to the list of 9.5 stockists the name of Peckham's of Stroud, The County Studio, Stroud, Glos. I have had a chat with these people and they are holding a stock of Ferrania colour MC 25 ASA, daylight film, in charger reloads.

ROBERT J. COOMBES,
Stonehouse, Glos.

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THE NINEFIVE



COLLECTOR

by Maurice Trace

The Crazy World of MACK SENNETT (Part Two)

At the beginning of 1917 Mack Sennett was faced with many problems. In the five years that the Keystone Film Company had been in existence it had grown out of all recognition. True the Keystone Comedies were still a big attraction, but instead of being one reelers they had now grown to at least two reels and plenty were a good deal longer. They were also more sophisticated with greater plot and production values, but many of the stars who had helped Keystone to its present position had now left for other studios.

The biggest money spinner of the early years, Charlie Chaplin, had left for Essanay and the invaluable Mabel Normand, now broken in spirit and health, had gone too. So had Ford Sterling, Mack Swain, Al St. John and many others. It was a shattering blow when Fatty Arbuckle went to Paramount where, together with an unknown comic called Buster Keaton, he was to make such good comedies as *Fatty at Coney Island* (95 title, *Fatty at the Fair*) and *The Garage*, which recently turned up on our gauge in a Film-Office excerpt as *Buster and Fatty, Mechanics*.

In an effort to replace his former stars Mack tried established stage and variety personalities such as Eddie Foy, but this move was a failure. In the end most of the new generation of Sennett stars were at first unknown to the cinema audience. One such example was Syd Chaplin, Charlie's half brother, who came from England and found that his broad style of clowning was ideally suited to the Keystones. He soon became a firm favourite with such films as *A Submarine Pirate* which for some reason Pathescope released as *The Submarine Pirate* in a much abridged version.

Another source of leading talent was the troupe of girls known as the Keystone Bathing Beauties. Clad in the most becoming swimsuits of the time (one or two inches shorter than the prevailing style) they surrounded the hero on the most unlikely occasions. Many stars graduated through their ranks including Mary Thurman, Marie Prevost and Bebe Daniels, who quickly left to become Harold Lloyd's leading lady.

But one who did stay was Gloria Swanson, who was teamed

with Bobby Vernon in a series of comic melodramas. In these Bobby often played the boy friend who only woke up to true love when danger threatened his girl friend. Several of these films appeared on 9.5 in drastically reduced versions, such as *The Beautiful Sultana* (the 1917 *The Sultan's Wife*) and *Whose Baby?* (the correct title).

In June 1917 Sennett left Keystone. Disagreements over policy had been boiling over for some time and the situation between him and other members of the board was now intolerable. He kept his studio (and the right to use the name "Mack Sennett") but "Keystone" was the copyright of the Triangle Film Corporation and they used it on over 100 films after Mack had left. Most of these were a pretty dismal lot and showed just how much the studio had relied on their managing director.

Mack now worked for Paramount and soon had production under way again. From now and through the twenties his style reflected the change in public tastes. The wild slapstick days were over and more visual gags were introduced. Fewer films were made but they became longer and cost more money.

One of Sennett's leading actors during this period was Ben Turpin. Ben had played comic leads in films even before 1910, but it was not until he teamed up with Mack that he realised his full potential. Those famous crossed eyes helped many a film to become a huge box-office winner. One of the best was *Yukon Jake*, a 1924 production, in which Ben played Sherriff Cyclone Bill,

scourge of all bad men. This was released on 9.5 over here in the full two reel Film-Office print as *The Cyclone Sheriff*. Natalie Kingston and Madeline Hurlock provided the female attraction.

Another Sennett personality was Harry Langdon, the baby-faced clown who today is now recognised as one of the great cinema comedians. Several excerpts from his Sennett period are on 9.5 in *All Change* and *High Chinks* (from the 1924 *Feet of Mud*) and *Leggo* (from the 1924 *Picking Peaches*).

As the twenties drew to a close Mack was forced into making sound films. These, alas, were but a shadow of his silent days and gradually his output dwindled. However his talent spotting powers did not desert him. In the early thirties he made six shorts with a little known crooner called Bing Crosby. Bing was a member of a trio called The Rhythm Boys who appeared with Paul Whiteman's band. When the boys were forced to have a spell away from the band they appeared in night club engagements and during the afternoons Bing made these films. Two of them, *Blue of the Night* and *Sing Bing Sing*, are on 9.5 sound with a 60ft. excerpt (*The Elopers*) from the latter appearing on 9.5 silent.

As the thirties wore on Mack made fewer and fewer films until he finally bowed out in 1935. He made an appearance in *Abbot and Costello Meet the Keystone Kops* in the forties but had little to do with the industry. He died in 1960. The Chase was over—the Crazy World of Mack Sennett had come to an end.

Group 9,5 London Meetings

GROUP 9,5 LONDON MEETINGS

London meetings continue at St Gabriel's Parish House, Churchill Gardens, Pimlico, London, SW 1. All of them are held on Saturday evenings, beginning at 7.30 p.m., and are at fortnightly intervals.

PROGRAMME

19th July—Outdoor filming on London members' production (continuation of 21st June and 5th July)

(Sunday, 6th July—Annual outing to Burnham-on-Crouch).

13th September—ANNUAL GENERAL MEETING.

27th September—"The Comedy Film". A talk by R. W. JONES, illustrated with excerpts from silent film classics.

11th October—Discussion on programme for November 15th's annual get-together at Kensington Library.

25th October—"Cartoon Film Making". A talk by ALEX CASSIE of Whitehall Cine Society.

8th November—Preparation for Get-together

(Saturday, 15th November—ANNUAL GET-TOGETHER at Keasington Central Library, Phillimore Walk, London, W 8).

22nd November—"Just a few lines". A talk on animation by ALAN CLEAVE, assistant editor of *Movie Maker*.

6th December—To be announced.

20th December—To be announced.

Further details can be obtained from the organiser, Frank Hillier, 17 Frensham Road, London, SE 9. If any member is uncertain how to get to the meetings, a route map is printed on page 17.

GROUP 9,5 OFFICERS 1968-9

President: Malcolm Cutmore, 21 Longcroft Close, Basingstoke, Hants. Chairman: Hugh Hale, 25 Latchmere Road, Kingston upon Thames, Surrey. Vice-Chairman: Eric Millhouse, 103 Runnymede, London, SW 19. Hon. Secretary: Augustus Phipps, 105 Troughton Road, Charlton, London, SE 7. Hon. Treasurer: Mrs. Janice Uphill, 4 Kenton Avenue, Harrow, Middlesex. Publicity Officer: Laurie White, 36 Kings Drive, Surbiton, Surrey. Press Officer: Gordon Clarke, 10 Greystoke Lodge, Hanger Lane, London, W 5. Organiser, shows and demonstrations: Reg Uphill, 4 Kenton Avenue, Harrow, Middlesex. Trade Adviser: Larry Pearce, 1 Bowrons Avenue, Wembley, Middlesex. Silent Film Librarian: Ken Finch, Little Mead, Willow Wood Road, Culverstone, Meopham, Kent. Sound Film Librarian: Douglas Holden, 9 Crowhurst Way, St. Mary Cray, Orpington, Kent. London Meetings Organiser: Frank Hillier, 17 Frensham Road, London, SE 9. Leader of tape circles: Hugh Hale. Editor, sound magazine tapes: Fred Wood, 9 Albury Avenue, Bexleyheath, Kent. Liaison with Holland: Hugh Hale. Liaison with France and U.S.A.: Gordon Clarke. Liaison with Switzerland: Laurie White. North American Representative: Charles F. Miller, 3000 18th Street, Boulder, Colorado 80302, U.S.A.

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