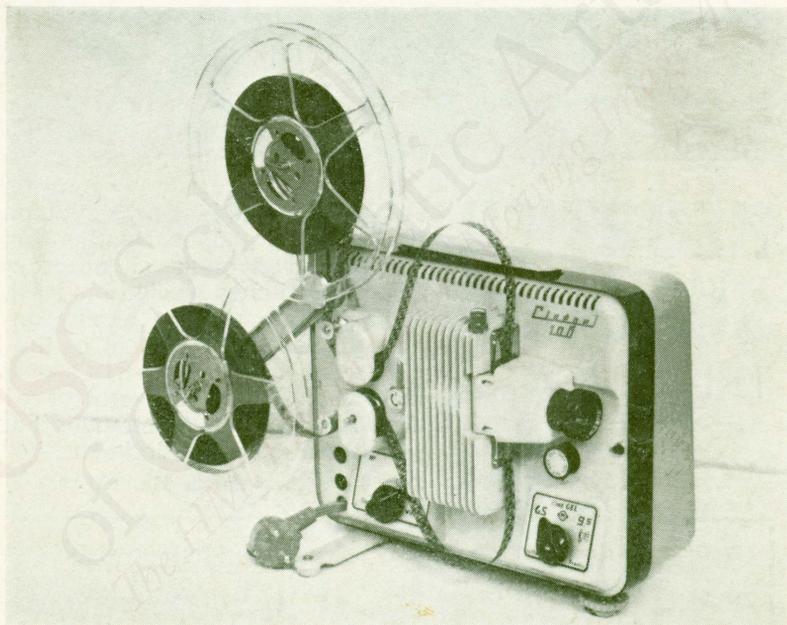


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**9,5**

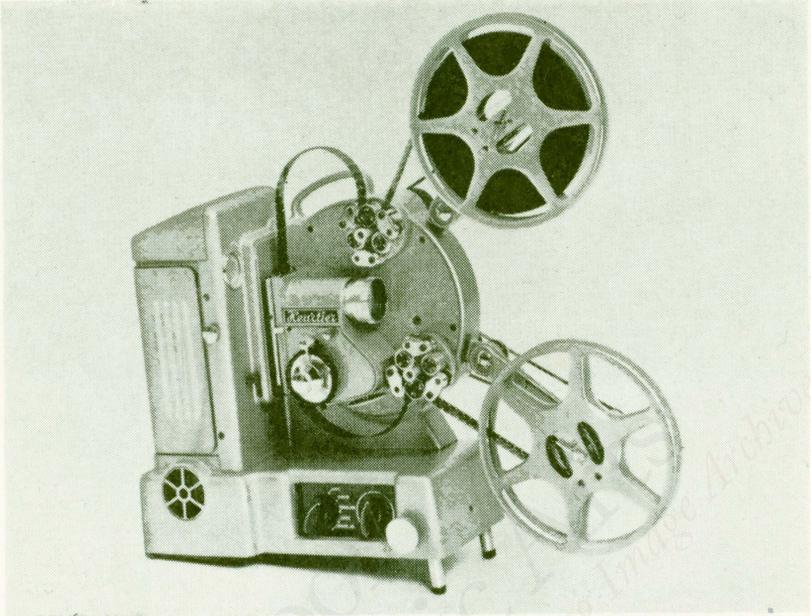
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**WINTER 1966**

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# *the* **9.5** *review*

Published Quarterly

*Editor:* MALCOLM CUTMORE    *Art Editor:* TERENCE H. BAVE

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Volume 4, No. 2

Winter 1966

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## **Editorial**

### **A CLOSER UNITY**

We of Group 9.5 are always striving to keep a closer link with our members, most of whom are scattered in various places all over the country. Many of you have taken advantage of our recent facility to obtain the names and addresses by writing to our Hon. Secretary Gus Phipps of other Group members in your surrounding neighbourhood. This we hope could lead to one or two small regional 9.5 clubs being formed.

To strengthen these links it has been decided to introduce straight-away a Group 9.5 Tape Circle, available to all our members and we have already obtained several tapes in which to do this. These are on 5 inch spools and should be played at  $3\frac{3}{4}$  inches per second. The tapes have been divided into sections by different coloured leader tape so as users will each have equal recording time.

Will members wishing to join please send their name and address to Gus Phipps on a postcard, please, marked Tape Circle. Now we would like one of our members to act as an agent for us. By this we mean somebody who will be responsible for making sure the tape is dispatched with the list of different subscribers and returned when the round is completed when the tape must be wiped clean ready for next time. A pleasant and interesting job for one of our many lone workers. Just drop a line to Gus Phipps. We hope, of course, that all or most of our members possess a tape recorder. We would like to have as many as two or three tapes circulating around the country. The more members the more tapes.

The item in our Christmas news sheet about the Goldsmith Film Library is in no way connected with our own group film libraries. This is purely a commercial venture. A full report on our own libraries appear on page 8.

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Cover Picture: The Cinegel 9.5 projector.

## PERSONAL VIEW . . . by George B. Whitfield

### GET SWITCHED ON!

The club members were all downing cups of hot sweet tea, nattering happily about cine, when there was a slight lull in the noise. A moron at the back was heard to bleat:—

“I haven’t been to the cinema for years!”

It isn’t often that I’m curt with folk, but I told him that he was not fit to express an opinion about any sort of film, probably a Yahoo, and certainly the wrong person to use a cine camera. Harsh words, maybe, but if he had no interest in films, how could he ever be expected to make a good film?

#### Standards at which to aim

A good film is one which succeeds in its chosen field, whether it is a comedy, a drama, or even a horror film. Not that I suggest we should slavishly imitate the current trend in the commercial cinema, but that is still better than imitating yesterday’s trend!

If you remember the films which bored you as a child, you will recall that these were documentaries, and travel films. The club films which bore you today are on the self-same subjects. That’s because these films rarely have stories.

Amateurs soon learn to remove edge-fogging, to cut out poor shots, add titles, and later still, graduate to the removal of jump-cuts. They use close-ups effectively, dream up lively scripts, and even obtain credible acting

When smoothness is achieved in the film, and it flows along pleasantly, it still might not interest an audience.

Then you must ask yourself—“Was I clear, in my own mind, what I wanted to explain? Is this clear to the audience, and have I ‘put over’ my point of view about what the camera saw?”

Have good shots been left in which, although technically perfect, add nothing to the film? If so, they should be chopped out. They probably slow down the film.

#### A film should carry the audience along, and never flag!

Remember Ken Dodd. If he finds a joke misfires once, he cuts it out. All we have to do is watch for the yawns! There is really no end to editing!

The last thing we, as amateurs, learn is tempo—the length of each individual shot . . . and then, we learn one other thing of which we were previously quite unaware.

Our films may have shots the correct length, and yet, they seem a little bit too smooth, almost monotonous. We have been studying details, and overlooking the mood of the film as a whole.

The flaw in the film is usually the pace. This is the unvarying speed of the film, which fails to create the mood.

#### How to pick other people’s brains!

The answer is to go to the cinema. Looking at 95 classics

is not enough, because they were made in the wrong period.

“The Italian Straw Hat” was an entertaining farce—in 1927! Consider the theatre: “Rookery Nook” used to have ‘em rolling in the aisles at the Aldwych, but today we wonder why audiences paid to see the stuff.

Watching TV is of little assistance. The gogglebox just talks and talks—and most TV fodder falls into the class of filmed plays (photoplays) rather than true films. (You can love Lucy, I don’t!)

### **My recommendation—films to study**

I would seriously recommend that all nine-fivers go to see all the James Bond films. The lot, “Thunderball”, “Goldfinger”, “From Russia With Love”, “Dr. No”, and any others which come along.

I am expecting supercilious sneers from the highbrows. Any reader who asks, at this point, who Sean Connery is, can quietly leave the room, and screen “The Chronicles of the Grey House”.

These films are, of course, escapism, and a load of tripe, but tripe so artfully served up that it masquerades as caviare! The plots have no relation at all to real life. The situations are unlikely, and the ingredients are

always snobbery, sadism and sex.

If you haven’t been to the cinema for years, go to see these films. You are bound to learn something.

At one time, critics maintained that dramas were most effective shot in stark black and white. You won’t agree after studying these dollar-earning exports!

Here is luscious, beautiful, accurate colour, with breathtaking technical quality . . . harmonious handling of colour, as skilfully as a painter. It does add to the action of the film, too.

Ridiculous stories, dressed up as smartly as a glossy magazine. Expert editing, with never a shot held too long, keeps up a slick pace, backed up with an admirable soundtrack. The diction is clear, the background music is never obtrusive. The effects department works overtime, and makes the technical bods gape at the sheer expertise!

The pace accelerates like an Aston Martin. What you remember is the polished direction, and the flawless editing.

This is a model to the nine-fiver. We know that these films, too, will date, but they are in tune with today. Don’t say that you can’t learn anything from them—they are even an object-lesson in titling!

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## **A MESSAGE FROM GUS PHIPPS . . .**

Many thanks for the response to my Newsletter report, also for the nice and encouraging letters that I have received from members wishing me every success with my new venture.

I must give a word of thanks to George Whitfield for his recent article in A.C.W. about our group film libraries. I have had several people sending in films they no longer require which have been duly passed on to the librarians.



gauge with vastly improved definition, a frame size almost as large as 16mm. yet only 1½mm. wider than 8mm. They will deny allegations of planned obsolescence and will confirm that supplies of Super 8 film will be maintained as long as there is a demand.

2. Another very large concern will, very early in the year, begin a large advertising campaign to sell 9.5mm. colour film. Full page colour adverts will appear in colour supplements of a leading Sunday newspaper and a 30 sec. commercial on I.T.V. about the "Film with the Hole in the Middle".

3. The N.A.F.C. will issue a newsletter sometime during the year.

4. A.C.W. will request Mr. G. Whitfield to vastly increase the size of his column.

5. Ivan Watson will launch a "Save Super 8" campaign.

6. "8mm. Movie Maker" will cease publication and be replaced by "9.5mm. Movie Maker" with J. Garnett Jones as editor.

7. Group 9.5 will have an excellent year.

8. A well-known 9.5 dealer will offer reduced price film stock exclusively to paid up members, and special offers in equipment.

9. Over 160 members will pay their outstanding subscriptions for last year and the next.

10. The secretary will be overwhelmed with volunteers to run regional sections of Group 9.5 and as a result membership numbers will rocket.

11. A rapid growth of film library members will make it impossible for the librarians to run

the scheme alone or find sufficient space to store the resulting increase in films available.

12. Leading 16mm. film distributors will clamour for re-perforation of prints to 9.5mm. and for new releases to be printed on 9.5mm. stock. They will approach the Group 9.5 film library regarding an outlet to the 9.5 market for the hire of their prints.

13. Older users of 9.5mm. will cease talking and writing letters to the Secretary about "the good old days" and make an award-winning film for a Group 9.5 competition.

14. There will be 2 ten best winners on 9.5mm.

15. Letters to G. Whitfield complaining about the lack of information in A.C.W. about 9.5 will cease as the writers, having been given a back issue by their newsagent, will discover that their queries have nearly all been dealt with in the 9.5 column over the past 2 years.

16. E.P.C. will produce a compact, well designed and built 9.5 magnetic/optical sound projector for sale in U.K. for around £100.

17. Someone will write to your comment column in A.C.W. condemning 9.5mm. because the centre perforation makes it impossible for him to use in his Brownie 8.

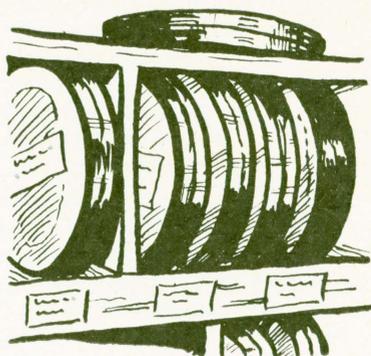
Well, there they are. Will any of them come to pass? I am confident in predicting myself that it is more likely that the progress of 9.5 will continue at the same very slow rate as it has done over the past few years.

With apologies to all concerned.

K.J.F.

# The Group Film Libraries

The Group 9.5 silent and sound film libraries offer our members what must be the cheapest hiring rates for classics of the cinema. For a mere 1/- per reel (silent) and 2/- per reel (sound) you can see in your own home such films as "Land Without Music", "Scrooge", "Things Happen at Night", "When Knights Were Bold" and many more, as well as interesting shorts. Both our librarians have worked wonders with the film libraries and are to be congratulated on providing a first-class group facility for all our members.



Within the next week or so the following films are to be added to the sound section: "So this is Ontario" "Happy Heels" and several horoscope films by famous astrologer John Naylor.

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## **Ken Finch reports** . . .

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Both sections of the library have made reasonable progress over the past few months. Mr. Brown, Sound Film Section Librarian, informs me that due to funds obtained from film hire to enable the purchase of more films and further films loaned to the library by Group 9.5 members, he now has forty-three titles on offer. He is willing, as ever, to add to this number given your continued support.

We are both very grateful to those members who are supporting the scheme by joining and hiring the films from the library and, of course, those who have been kind enough to loan their

own prints to the library. Without this support we would not be able to operate the scheme at all and your continued support in increasing numbers will be the only way that we can further the progress. We still need considerably more support if we are to be able to put our more ambitious plans into operation and achieve the aims of the library mentioned in earlier articles. To achieve these aims we have to be able to show that we have a large active support. A potential market to support interests nobody in this highly commercial world.

The silent section catalogue, a little different to the one promised

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in the last "Review", is now in the hands of film library members. This new catalogue contains details of sixty-six films available for hire. It is laid out in sections, including the archive section promised in the last article. Plenty of room has been allowed for in the various sections, for the additions to the library to be inserted by members as notified on the supplements to be issued from time to time. Already, more titles are in the course of preparation and the first supplement will soon have to be sent to members of the library so that they may be able to bring their copies of the catalogue up to date. The catalogue and issue of supplements is a completely free service to members of the film library. I must emphasise that because of the costs involved these cannot be sent out to members of Group 9.5 enquiring about details of the library as was done initially with the earlier lists.

The original lists of films available have now run out and no more copies will be made available as the catalogue replaces these. A small number of catalogues only were printed off initially to keep the financial outlay to a minimum. Hence they are only sent to those who actually join the film library by forwarding the £1 deposit required for membership.

By the way, for the benefit of new members of Group 9.5, full details of the library including hire charges and conditions of hire were published in the December/January 1965 issue of the "Review". These rules still apply, the only alteration being an unavoidable increase in postal

charges and, of course, you must be a paid-up member of Group 9.5.

If finances improve and I am able to get a larger number of copies of the catalogue printed off it will be possible for copies to be made available to casual enquirers at a cost of 2 shillings plus eightpence postage. This, of course, does not include the sending out of supplements thereafter unless you join the library whereupon the cost of the catalogue will be deducted from the first hire charge. I will be mentioning this in my next article.

I am pleased to say that it has not been necessary to increase the hire charge for films in the archive section. However, because of the rarity of these films, or because they are on loan to the library, it is necessary to ensure that they are only loaned to really competent projectionists, i.e., those who, having used the general section of the library, have maintained a clean record regarding damage to films. I know this sounds pompous but it really is necessary for these stipulations to be made in order that the prints are safeguarded. As a well-experienced nine-fiver and user of library films over a number of years, I know that there are as many ham-fisted 9.5 users as there are users of the other gauges.

Full details on joining the libraries, conditions of hire, films available, etc., please write to Mr. K. Finch (silent section), "Little Mead", Willow Wood Road, Culverstone, Meopham, Kent. Mr. G. Brown (sound section), 146 Hawks Mill Lane, Allesley, Coventry, Warwickshire.

# Programme for London Group Meetings Spring 1966

- March 5 Facts about film and film technique. A special film show. Something which all amateur film makers should not want to miss.
- March 19 Adding sound to your films. All methods will be shown including a demonstration on the new Adsonic unit.
- April 2 Discussing and planning the next group film which is to be shot during the coming summer months. This is your film so come along and start the ball rolling.

April 16 Printed film evening, both sound and silent, past and present, including Ken Finch from our own group library (silent section) with some really good unusual films.

April 30 Follow me. A filming evening with a difference. Please bring your cameras with you.

May 14 SCOREBOARD—Members' film show enabling you to see how many marks your film can score.

May 28 Your evening! Suggestions are invited from the membership (to the editor, please).

Meetings commence at 7.30 p.m. at St Gabriel's Hall, Churchill Gardens, Pimlico, S.W.1, and finish at 10.30 p.m. An interval is provided where tea and refreshments are served.

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## **Janice Edmunds writes . . .**

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As the new Hon. Treasurer of Group 9.5 I have been very pleased to get all the letters of encouragement from members when they paid their dues direct to me. I realise that although our membership does not run into thousands, it is keen, and we stretch all round this country as well as places abroad as far away as Ghana and Canada.

The meetings every other Saturday in St. Gabriel's Hall, Pimlico, are flourishing and more members and friends are coming

along. The hall is paid for entirely out of the 2/- levy from each member each time they attend; this also covers the cost of the refreshments. Members also pay for any film they use.

Thanks to the people who have paid their subs., we are solvent and can pay all our expenses to date: printing and postage for Reviews and Newsletters, etc. However, as postage is now so heavy we would appreciate members who want a reply to their letters sending a 4d stamp. This

will conserve our funds and thus enable us to improve the Review and to send out more Newsletters, which is the only way we have at the moment of keeping the lone workers in touch with Group news and activities. If any members can suggest ways of increasing the membership, we would be pleased to hear their views.

Unfortunately in the first Newsletter we omitted to say that cheques, etc., should be made payable to "Group 9.5" and some people experienced a bit of confusion and made their cheques out to Gus Phipps or me personally or to the Nine-Five Advisory Council; however, this was all sorted out by the bank. We would still be very pleased to receive the many outstanding subscriptions: the success of any organisation depends on having money as well as enthusiasm.

The film which I took last summer called "Camping in Middle Europe; Making Friends

and Seeing Places", and which I wrote about in the Autumn Review, has now been striped and had a magnetic soundtrack added.

Members (with suitable equipment!) who would like to borrow the film, are welcome to do so. It is about 500 feet long and on a 990 spool. I was able to add a soundtrack as I have recently purchased, at vast expense, a Pathe PM projector. After initial difficulties due to my mishandling of it through inability to read the French instructions properly, I have now mastered the machine. I have also found an expert Pathe PM repairer. Any reader needing their machine repaired can get in touch with me, as this man can definitely be recommended. I have got my sister to translate pretty well the whole instruction book into English. Anyone wanting the translation can get it from me at 1/6 a copy, along with a translation of the parts of the machine, to go in the French manual.

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# THE NINE-FIVE COLLECTOR

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## BELA LUGOSI

by Maurice Trace

Although he stars in no less than three of the most popular feature films on our gauge, Bela Lugosi is quite a mystery to most nine-fivers. This sinister man, who has stalked menacingly round so many cinema screens, has always been associated with terror — yet he first found fame playing



romantic stage roles in his native Hungary.

Born Bela Blasko at Lugos in 1888 he studied at The Academy of Theatrical Arts in Budapest,

but his promising stage career was cut short by the first world war. After the fall of the Republic he travelled through Europe before appearing in several German films in 1919. Following this he went to America where in New York he formed his own company of Hungarian players.

From 1924 onwards he began to appear regularly in films but had no particular success until 1931 when he played the title role in Tod Browning's famous "Dracula". His blood-curdling portrayal of the vampire Count Dracula gave his career a new lease of life and throughout the thirties he was consistently in demand either playing villains or appearing in the many horror and macabre films of that period such as "Mark of the Vampire" and "Son of Frankenstein".

The first of his three films on 9.5 sound is "The Devil Bat" (6 reels), made in 1940 for P.R.C. Pictures. Lugosi appears in a typical role as a deranged doctor who creates huge killer vampire bats to wipe out a family financially benefitting from his researches. After murdering four of them in this way he is eventually exposed by a reporter (Dave O'Brien) and killed by one of his own monsters.

A year later he appeared in a comedy thriller called "Spooks Run Wild" with the East Side Kids, who later became more well known as the Bowery Boys. The Kids are sent for a holiday in a country district where a vicious killer known as The Monster is on the loose. Late one night they come across an abandoned mansion on a hill where they meet

Lugosi together with a collection of coffins and a dwarf attendant! This, too, is on 9.5 sound in six reels.

In the years that followed he was as busy as ever with such films as "The Wolf Man", "The Ape Man" and "Ghost of Frankenstein". His third 9.5 film (six reels, sound again) was made in 1943 and re-united him with the East Side Kids in "Ghosts on the Loose" (British and 9.5 title "Ghosts in the Night"). This time the Kids encounter haunted cottages and enemy agents, while the heroine is played by none other than Ava Gardner.

Following this Lugosi made several more pictures such as "Return of the Vampire" and "Frankenstein Meets the Wolf Man". Tragically he had been addicted to narcotics since the early thirties and his health was now failing rapidly. His films became fewer in number and poorer in quality until he ended up playing stooge in "Abbott and Costello Meet Frankenstein". Finally he was reduced to the level of appearing in "Old Mother Riley Meets the Vampire". In the early fifties he declared himself a drug addict and entered hospital for treatment. He was released in 1955 but was not fully cured. He made his last film appearance in 1956 with a small part as a ghoul in an abysmal second feature called "Plan Nine From Outer Space" and died in August of that year. It was in this manner that a man who had once been one of the most sought after actors in Hollywood ended his career. Fittingly Bela Lugosi was buried in the cloak which he wore for his role as Dracula.

# The N.F.A.C. Hits Back



I had prepared a somewhat lengthy statement, inspired by the letters in the Autumn number of 9.5 Review following correspondence with John G. Jones, and in view of his editorial remarks in ACO&FN agreeing the less now said the better, I will confine myself to commenting on the letters.

Firstly—I would remind Mr. Pickering that I certainly did explain the new set-up. If he searches his memory he will, no doubt, recollect that I made the following statement:—

“As 9.5 film is now freely available, in several makes, from almost any dealer, it was felt that there was no point in keeping the NFA alive. Consequently, it was decided to wind up the old NFA, which was predominantly a consumer group, and to form a small council composed of dealer and consumer interests. There would be no mass membership. The word ADVISORY was incorporated in the title as it was realised that the Council would have no powers of compulsion. The object of the Council was defined as “To further the use and promotion of 9.5 cinematography”. The word further was used to convey that the Council did not wish to give the impression that it considered itself the only body promoting 9.5 but would be working in conjunction with other bodies.

As far as the old NFA is concerned, would Mr. Pickering like that body to continue in existence thus tying its members to their undertaking to buy six rolls of

film per annum from the official NFA source?

Mr. Pickering appears to be unaware of the fact that the Group 9.5 meeting is looked upon as a general gathering of all nine-fivers and, at meetings such as this, it is customary to take the opportunity to attack or defend, as the case may be, anyone or any policy considered important enough for the occasion. His description of the meeting as “our own annual gathering” displays a parochial outlook, which, if allowed to spread, bodes ill for 9.5.

I am accused of reviling George Whitfield from the platform. Those are hard words, Mrs. Whitfield, and not really justified!

The only statement I made that could be considered a criticism of George was the one in which I stated that the announcement I was about to make was the first official statement to be issued and that any other reports had been obtained via “the back door”. Since George had already published a prior report in ACW he was implicated, to that extent, but during my speech I referred to the fact that I had received a letter from him wishing the Council the best of luck. I said this to convey that George was not the one under fire.

However, Mrs. Whitfield is right when she says that in the past two years I have done little to promote 9.5, apart that is from writing a few letters and attending a few meetings. When asked if I would become the Chairman of the NFA a couple of years ago, I

accepted on the firm understanding that I was to act only as a figurehead and that I would be unable to do more than attend meetings to see that they were conducted in a constitutional manner. I have less spare time than most people as I work away from home for a considerable part of the year and running the Vin-

tage Film Circle takes up most of what is left.

Obviously, it would be to the advantage of 9.5 if an active chairman were at the head of the new Council and if one can be found I am more than willing to stand down.

E. O. Walker,  
Chairman, NFAC.

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### GROUP 9.5 OFFICERS

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*Honorary Secretary*  
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London, S.E.7

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*Vice-Chairman*  
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