

# 9.5

Magazine for the 9.5mm  
cine enthusiast

Quarterly/25p

Summer 1972

**LAUNCHING**  
a new magazine

**CELEBRATING**  
50 years of 9.5mm  
— and 10 years of  
Group 9.5

**ANNOUNCING**  
— a new B&W stock  
— a competition  
— optical sound prints  
— a golden jubilee  
get-together on  
October 21st



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# anne whitfield

—*9.5 enthusiast dealer*

## A NINEFIVE DEALER IN THE NORTH

that's what I am. A 9.5 dealer in the North of England. Just one of the group of 9.5 dealers who are serving and promoting the gauge.

I thank the other dealers—E. M. Smith, Nine Five Film Services, Roy Salmons, Valentine-Cook, Ltd., and of course that stalwart Larry Pearce of Photo-Cine, for constant co-operation—even though they are supposed to be my competitors!

All these 9.5 dealers have clients in the North. All these 9.5 dealers offer a nationwide mail-order service. May they all prosper!

# anne whitfield

—*9.5 enthusiast dealer*

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# 9.5

*a quarterly magazine for  
the 9.5mm cine enthusiast*

Published by  
Group 9.5

**Summer 1972    No. 1**

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

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**COVER PICTURE: Cathy Rowe with the Autocamex camera, photographed  
by Dennis Raffell.**

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GROUP 9.5 ELECTED OFFICERS, 1971-72. *Past Presidents:* Malcolm Cutmore, George Whitfield. *President:* Hugh Hale. *Chairman:* John Burgoyne-Johnson, Fairholme, Hawks Hill, Bourne End, Bucks., SL8 5JQ. *Vice-Chairman:* John R. Critchley. *SECRETARY:* KEN VALENTINE, 61 MORA ROAD, LONDON, NW2 6TB. *Treasurer:* Janice Uphill. *Committee:* Eric Millhouse, Frank Moon, Bert Pickering, Laurie White, Ted Smith.



# Leader

by Gordon Clarke

It is now half a century since the 9.5mm film format first appeared. Today, it remains what it has always been: the best gauge ever designed for amateur use. This is not an opinion, but an irrefutable scientific fact.

Unfortunately, however, the circumstances in which this ideal gauge exists today are not ideal. None of the world's major manufacturers produces a 9.5mm camera or projector; equipment is rarely seen in the ordinary photographic dealer's window; and ninefivers are, of course, a minority beside users of all other gauges.

In spite of all this, ninefive not only keeps going but flourishes, thanks to the uncanny enthusiasm of many of those who use the gauge and the enterprise of a small group of manufacturers and specialist dealers. Remarkably, the range of film stocks accessible to the 9.5 devotee over the next twelve months promises to be wider than that offered to the super 8 user—and super 8 is the gauge which is now the apple of most manufacturers' eyes.

A magazine dealing only with one particular size of cine film inevitably gives one a rather tiny target area to aim at. When we

add to this the fact that we ask our contributors to give their time and skill for nothing, it is remarkable that we can produce a magazine of this kind at all. In **9.5**, we shall try and cover all topics of interest to ninefivers as fully as possible, perhaps spreading the net a little wider than in **The 9.5 Review**. To a large extent, **9.5** is the **Review** in a new hat, but at least the hat is a new one and I hope it will prove to be a bigger and a better one. **The 9.5 Review** was generally regarded as the best amateur-produced magazine in the country; we want to continue that tradition and to build upon it if we can.

The magazine will appear quarterly as follows:-

Autumn issue:

out about November 10th.

Winter issue:

out about February 10th.

Spring issue:

out about May 10th

Summer issue:

out about August 10th.

Copy for any particular issue should be sent to me (or to Laurie White, in the case of trade display advertisements only) at least **eight weeks** before publication date.



This is your magazine. Contributions will be particularly welcome, especially those of a practical nature.

Perhaps I should mention, before leaving this subject, that this first issue has been enlarged to coincide with 9.5's fiftieth anniversary. We shall not always have so many pages, but I hope we shall usually have more than in **The 9.5 Review**.

My editorial in the February issue of the **Review**, created a certain amount of controversy—not altogether to my surprise. The committee of Group 9.5 has

asked me to make it clear that the comments I made on the 1971 competition and get-together were my own and not any kind of official statement. I am happy to confirm this. For the record, though, I will state something I previously thought was obvious: all views I express are my own, unless I specifically attribute them to someone else. The same thing is true of all other contributors. At the same time, I do, of course, stand by every word contained in the article in question. But enough has now been said on the matter and we look forward to this year's very special annual get-together at Chiswick on 21st October.

## BLACK AND WHITE

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## OPTICAL SOUND PRINTS TO RETURN



As we hinted in the last issue of the **Review**, Novascope are now releasing 9.5mm optical sound films. However, since the firm is at present moving its headquarters to a new address at 14 Gowan Avenue, London SW6 6RF, the first prints will not now appear until this autumn. Printing and distribution of Novascope's silent releases has also been suspended while the laboratory equipment is being rehoused.

First sound releases will probably be a cartoon and a musical, both of one-reel duration. The selling price has yet to be worked out, but it is likely to be in the £5 to £6 range. £5.50 has been suggested as a probable figure. Unlike Novascope's silent prints which are produced by the triple

method, the sound films are being printed singly on 9.5mm stock. The laboratory to which Novascope is contracting the manufacture of these prints believes that this method will enable it to give individual attention to each print and obtain optimum results from both picture and sound track.

Novascope's own new laboratory installation will include the 16mm-9.5mm triple optical printer which has been used to produce all prints up to now, with an improved optical system, together with a triple 9.5mm continuous contact printer, a continuous processing machine and perforating and slitting equipment.

## COMMEMORATIVE FILM TO MARK GOLDEN JUBILEE

To help celebrate nine-five's fiftieth anniversary, a special film is being produced by John Burgoyne-Johnson and Gordon Clarke. The film which will be in black-and-white and run for about twenty minutes, will cover highlights in the history of the gauge from its introduction in 1922 to the present day.

It is hoped that 9.5mm sound and silent prints will be available for outright sale and a 16mm sound version will be prepared for hire to cine clubs and other interested organisations. The film should be completed in time for screening at October's Jubilee get-together.



## NEW BLACK AND WHITE STOCK

A black-and-white emulsion from Ferrania is now being imported by the Amateur Film Company Limited which will supply the stock in bulk to dealers. The film is being sold as 40ASA reversal, but preliminary tests suggest that it may be forced to higher speeds and may also be used as a negative.

## NEW STRIPING SERVICE

Roy Salmons tells us that he is now offering a striping service for 9.5mm films. If required, he can also recess the stripe on the cell or emulsion side, using the Cut-A-Rut device reviewed in **The 9.5 Review** in April. The charges are  $\frac{1}{2}$ p per foot for striping only, and  $\frac{3}{4}$ p per foot for recessed striping.

Superstripe Film Services of Hastings continue to provide a striping service, of course, also at a cost of  $\frac{1}{2}$ p per foot.

## 9.5 IN SUPER 8 CAMERAS

A number of readers have asked for more information on the development reported in *The 9.5 Review* for February, where we mentioned that, in France, some super 8 cameras had been successfully converted to run 9.5mm film.

At the heart of this novel system is a new cartridge, designed by M. Schorter, a young electronics engineer. He has put 15 metres (about 50 feet) of film into a cassette of the same dimensions as a normal super 8 one.

Clearly, some modifications to the camera are also required, and not all cameras are suitable. The experimenter found that, in general, prime lenses fitted to the super 8 cameras he tried would satisfactorily cover the 9.5mm frame area, but zooms would not do so without modification.

The film is contained within the cassette in a different fashion to the super 8 method. The super 8 film is wound co-axially; in other words the take-up roll runs beside the feed roll on the same axis. The Schorter charger works concentrically; the exposed film is taken up inside the core of the unexposed film, thus enabling the system to work without increasing the thickness of the cartridge. The idea resembles that used in continuous loop projectors and tape recorders.

Three super 8 cameras were adapted initially—one from Kodak, one a Bell and Howell and the other a Konica. Tests with all three gave good results.

Obviously, loading the cassette is fairly difficult (though M. Schorter claims that loading film into the conventional super 8 charger must be just as hard). It is questionable, too, whether Kodak patents on the super 8 cartridge would permit any commercial application of the scheme, although since Kodak-Pathé make 9.5mm Kodachrome, the granting of a licence under Kodak patents is not out of the question.

Backwind has been made possible quite easily with the Schorter charger. (It is not possible on super 8, except with certain specially equipped cameras, such as one made by Bauer.)

---

9.5  
+50

*A*  
*Golden Jubilee*  
*Get-Together*

at

**CHISWICK TOWN HALL, LONDON, W4**

on

**SATURDAY, 21st OCTOBER, 1972**

Doors Open **3 p.m.** — displays and demonstrations,  
**6.15 p.m.** — Screening of competition entries and a  
special 50th anniversary film.

**8.30 p.m. — 10.30 p.m.** — Presentation of prizes,  
followed by a birthday party!

**TICKETS: 50p each**, from Ken Valentine, 61 Mora Road, London, NW2  
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*Owing to shortage of space, we are not printing details on how to reach  
Chiswick Town Hall. Full instructions will be sent to everyone who  
buys a ticket.*



# Letters

The Editor, 9.5,  
84 Elm Avenue,  
Ruislip,  
Middlesex

## Souvenirs

As doorman at all the get-togethers, I received endless requests for admission tickets not to be torn as our "customers" wished to keep these as souvenirs. Last year however, no tickets were torn. Anyone who was not able to attend but would like a ticket to keep can write to me (enclosing a large stamped addressed envelope, please) and I will gladly send him a ticket and programme.

What is really needed to "push" 9.5mm now is several new British made cameras with zoom lenses—and projectors to go with them. We're going to get nowhere with just importing French equipment, when British equipment is needed in every photographic shop, together with cheap film. It's high time someone did some promotion before it's too late; I doubt whether 9.5mm will be here after 1975 otherwise, with continued developments being made to another gauge.

MALCOLM A. PICKERING  
Northfleet, Kent.

## Mean?

I think the trouble is the same now as it has always been. The average 9.5 user is an extremely mean type who is content to wallow in nostalgia and cannot seem to come to terms with the idea

that he cannot pursue his hobby in 1972 at 1950 prices. There is also a lack of enterprising spirit and an unwillingness to put anything into the gauge—despite an eagerness to take out as much as possible for free!

Maybe more people would take part in the Open Film Award if they could be assured of consistent supplies of stock in the future, with consistent processing. Fairer treatment of films when they are entered would encourage entrants, too. Some of the preliminary entries sound more interesting than the selected finalists. It also seems fatal to enter a film with a tape sound track. I have attended all the get-togethers and, every time, members' films have suffered to some extent from faulty synchronisation. Stripe seems to be the only answer, but even there they seem to run into snags.

9.5mm will never have the backing of a large company (despite the dreams of many nine-fivers) and, if it is to survive, it will be through the efforts of the user—in deeds, not words—just as it has always been in recent years. It is a matter of using talent and resources within the ranks, without expecting to make a financial killing or bolster any individual's prestige. A small group of us are trying our best to get things going, but so far have received little support, financial or otherwise.



The attitude of some members of Group 9.5 is incomprehensible to me. They seem more intent on discouraging than supporting and expect that £5 for a camera, £20 for a projector and 75p per charger of colour film is the fair price to pay nowadays.

KEN FINCH

Meopham, Kent.

### Confidence

I guess a ninefiver outside of London or Yorkshire feels pretty isolated. **Movie Maker**, **Amateur Photographer** and **9.5** are the only written links.

I believe that 9.5mm cannot progress if only a handful of "specialist" dealers are interested. 9.5 is good enough to advertise, discuss and sell. Ninefivers are no meaner than other folks. But confidence in the future and in the product itself must play a part in the choice of gauge and equipment and so must the price. An 8mm sound projector or a 9.5mm silent one—which would most people choose for £100?

Incidentally, if a super 8 camera can be converted why cannot a super 8 Mark S projector be adapted, too? Has anyone asked Eumig?

We are soon to enter the Common Market and many projector prices must come down. This may be the chance that 9.5 has been looking for. Under these same conditions, I see no reason why the cost of 50 feet of 9.5mm Kodachrome should be much more expensive than 50 feet of super 8. The film area is increased by a quarter, but the cartridge is not a throw-away thing.

REGINALD C. COATES  
Chippenham, Wilts.

### Offending the congregation

I did not entirely agree with your outburst in the February **Review** and thought I would give you my views on the "poor presentation" and "mediocre" films shown at the Chiswick Get-together last year.

After reading that editorial, and Mr. Pickering's letter, I was tempted to pack up 9.5mm altogether, but then I thought that if the parson offends the congregation, that is no excuse for staying away from church!

It is a wonder we are not faced with the possibility of finding new operators for the next show. I feel particularly sorry for these projectionists, for they loan projectors and sound equipment free of charge, give their time and generally do their best and have done so for the last ten years.

Although I would say that your editorial did more harm than good, I will give you the benefit of the doubt. I'm sure it was written with the best intentions, to spur us on to greater efforts, rather than let us fall into complacency.

JOHN MACRORIE  
Swineshead, Lincs.

John interprets my intentions correctly! No-one appreciates the projectionists' efforts more than I do, but the comparison of films and presentation must be with other amateur shows—and our rightful gratitude to those who help run the show must not prevent us from seeking improvement.—G.C.



4 x 3 or square?

I was rather shocked by John Burgoyne-Johnson in his article, "The 43rd year of 9.5 sound" (April). If 9.5 sound film is produced with a 4 x 3 ratio, this will not be much greater in area than super 8. The biggest point in 9.5's favour is that it is nearly the same size as 16mm, but only half the cost. What will be the reaction to a gauge that is nearly the same as super 8, but a lot dearer?

RON CHAMBERLIN  
Westonzoyland, Somerset.

The 9.5mm silent frame is almost the same size as a 16mm one, but when you add an optical sound track, the picture area inevitably has to be reduced to some extent.

Is it really worth having a square picture, with the left and right of the frame cropped, in order to use the full frame height? We think most people would prefer to have the full picture area of the original film reproduced within the 9.5mm frame, even if this means a black border at top and bottom, but we'd be glad to hear other readers' views. As for cost, prices would still be half 16mm charges and about the same (for a similar running time) as super 8 magnetic sound prints. So it's more a case of "super 8 quality at super 8 cost as far as optical sound prints are concerned—but with the big, big bonus of being able to show your personally-made full-frame 9.5 films on the same equipment!"

?

What new Projector is expected to sell at £59?  
Will the answer be on display at E. M. SMITH'S  
Stand at the Get-together on —

21st OCTOBER

at CHISWICK TOWN HALL?

*(Tickets from Group 9.5 Secretary)*

**E. M. SMITH**

**142 ST. STEPHENS ROAD, HOUNSLOW**

**Tel: 01-898 4164**

# Group 9.5

## OPEN FILM AWARD 1972

We hope as many people as possible will make a special effort to enter a film for our annual competition, since this year marks the fiftieth anniversary of the introduction of the 9.5mm gauge as well as the tenth anniversary of the formation of Group 9.5.

As usual, all 9.5mm films are eligible. The closing date for receipt of entries is 30th September 1972 and, as a preliminary screening of the films will take place on 1st October, late entries will not be considered. (However, if you complete a film after 30th September, please let us have it for consideration for the get-together programme in October).

Entries should be sent to:-

**J. M. Burgoyne-Johnson, Esq.,  
Fairholme,  
Hawks Hill,  
Bourne End,  
Bucks.,  
SL8 5JQ**

The entry fee will be 25p per film, this amount being designed to cover return postage. Please make all moneys payable to "Group 9.5".

Awards will be given to the makers of the films adjudged to be the best by a ballot amongst the audience at the annual get-together on 23rd October.

Apart from the foregoing, the rules remain the same as they were for last year's competition, but they are printed in full below.

### RULES

(1) Any film on any subject, sound or silent, in black-and-white or colour, may be entered by amateur film-makers, groups or clubs, provided it has been made on 9.5mm film. Anyone wishing to enter more than one film may do so, provided he submits a separate entry form and a separate entry fee.

(2) Films entered in previous competitions must have credit titles showing previous successes removed. Films which have previously won prizes in Group 9.5 competitions are ineligible for re-entry.

(3) Completed films, together with entry form, entrance fee and a self-addressed label for the return of films, should be sent to: Group 9.5 Open Film Award, c/o J. M. Burgoyne-Johnson (address above) to arrive not later than 30th September 1972.

(4) The entrance fee will be 25p per film for all entrants, payable to GROUP 9.5 by crossed postal order, cheque or money order, but NOT in stamps.

(5) Overseas entries should be sent by insured post. Please mark parcels "Cine film.....feet (or.....metres), supplied free of charge for amateur exhibition and return to sender".

(6) Films may be of any length, but must have at least six feet of leader and of trailer. Any film considered in unsatisfactory running condition will be rejected.

(7) Films using sound must be accompanied by full instructions on



how to achieve synchronisation on standard equipment. Widescreen films must also be accompanied by the necessary instructions.

(8) The organisers reserve the right to make copies and frame enlargements from any entry at their sole discretion and to exhibit the films publicly. In all other respects, the copyright remains the property of the owner of the film.

(9) All music and effects used on films or tapes must have appropriate copyright clearance.

(10) All entry material will be hand-

led with the greatest possible care whilst in the hands of the organisers. However, they cannot accept responsibility for loss or damage, howsoever caused.

(11) The decision of the organisers shall be final in all matters relating to the competition.

An entry form was enclosed with each copy of the February issue of **The 9.5 Review**. Further copies may be obtained from the Secretary.

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**— REPAIRS**

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# NOVASCOPE

announce that they have moved and are currently engaged in equipping their new and enlarged Film Laboratory. Production of new 9.5mm films will be resumed when this has been completed and a new issue of the publication NovaSCOPE will be sent to all customers.

**NOVASCOPE LIMITED**

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MAGAZINES  
LEADERS

— CHARGERS  
— TITLES

# Hints and Tips

by ROY SALMONS

## Un peu d'anglais

This issue, being the first under the new title, was a challenge. I couldn't let such an occasion pass without writing something. Preferably something informative. There is no new item on the market yet since the last issue, so I've made a few jottings on some points which may be of help to somebody somewhere. At least they will help the editor fill the magazine.

And talking of magazines . . . There are a few 9.5 specialist dealers who supply film ready loaded in Webo magazines (see my advert). There are a few who don't. For the users of Rio, Webo A, Rio-Phot and similar cameras who prefer to load their own cassettes, the following points may help to prevent a nasty mishap.

If your French is limited to "Où est la plume de ma tante?" the instruction sheet which comes with Webo magazines, being entirely in français, could leave you with film all over the darkroom floor. So, mesdames et messieurs, here is a very free translation.

## Instructions for loading 9.5 Webo Magazines

Important: Loading must be carried out in total darkness.

Kodak-Pathé do not reload magazines.

### 1. Opening and checking the magazine (in normal lighting).

(a) Remove the three screws A, B and C (see diagram) and remove the lid.

(b) Check the magazine is in working order; brush out the dust and particles of film that may be inside. Open the gate slightly and use a blower brush on the pressure plate.

(c) Clean the gate aperture from the outside. Never blow into the magazine because of the risk of humidity.

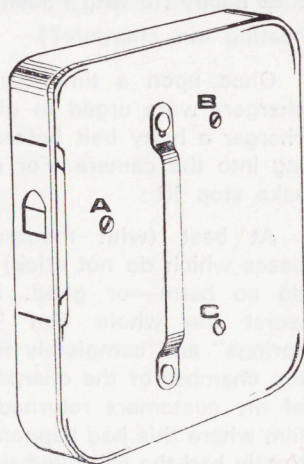
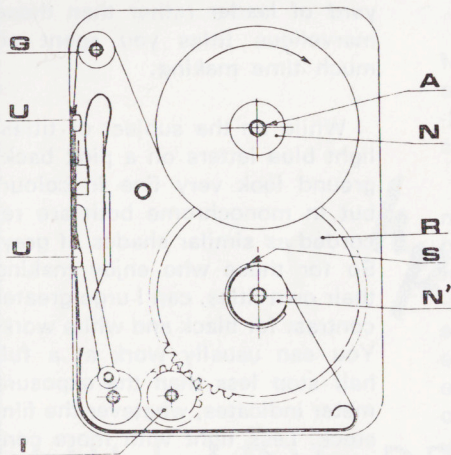
(d) Ensure that the roller G is in position and turns freely. Check that the teeth of the take-up plate R are properly engaged in the teeth of the drive wheel I. Turn wheel R to ensure that the magazine is working properly.

(e) Set the claw in its disengaged position.

### 2. Loading a roll of unexposed film. (In complete darkness).

(a) Place the roll of film over the core N on spindle A. If the film is supplied on a suitable core, then remove the empty





one from the magazine. The roll of film unwinds in a clockwise direction and the emulsion side (the lighter side) should face the gate aperture.

(b) Unwind 8 inches of film, pass it round roller G into the gate, pulling back the pressure plate slightly so that the film can be passed under the two guide tags U.

(c) Then fix the end of the film on core N<sup>1</sup> with the clip S. This must be done with care so that the film lies square to the core.

(d) Manually operate the magazine by turning wheel R to ensure that loading has been done correctly.

(e) Replace the lid and the three screws.

In normal lighting:

(f) Again operate the magazine by hand, turning the drive wheel anti-clockwise. By observing the aperture wind-

ow, it is possible to ensure that the film is moving correctly and that the light side of the film is visible. If the black side of the film is visible then it has been wound back to front.

The magazine is now ready for use.

### 3. Unloading the exposed film.

In complete darkness:

(a) Remove the three screws.

(b) Open the magazine and remove the film.

(c) Carefully wrap the film in lightproof paper and seal with tape.

(d) Place the roll in its original container.

(e) Label the film "Caution. Roll of film. Open only in dark-room."

(f) Send as soon as possible to the processing laboratory.

## **Slap happy (or who's been beating our chargers?)**

Once upon a time, users of chargers were urged to give the charger a hefty belt before loading into the camera. For gawd's sake stop it!

At best (with modern film bases which do not stick) it can do no harm—or good. But at worst the whole film “clocksprings” and completely fills the top chamber of the charger. One of my customers returned some film where this had happened. So tightly had the roll filled the supply chamber that it was quite impossible to pull out any film at all, even using all one's might. If this should ever happen to you, don't accuse the supplier of sealing film with the wrong pitch (yes, that has happened too!) but either return it for rewinding, or carefully open the charger yourself in the dark, rewind the film and reload it. Fortunately, this is a rare occurrence, but it is nevertheless worth mentioning.

## **Take me to your leader**

Always make sure you have plenty of leader film attached to beginning and end of each of your films. As well as being good for business, it can save many a precious shot in the film itself. You always load your projector perfectly, so there is no fear of damage. But the erstwhile friend to whom you lent your films obviously hadn't a clue about threading a needle, let alone a projector. How much more sens-

ible if he had chewed up only a yard of leader rather than those marvellous titles you spent so much time making.

While on the subject of titles, light blue letters on a pink background look very fine in colour, but in monochrome both are recorded as similar shades of gray. So for those who enjoy making their own titles, can I urge greater contrast for black and white work. You can usually work at a full half stop less than the exposure meter indicates, whatever the film stock. Less light with more contrast makes for better titles. If you think that making titles is a bit of a chore, try taking natural ready-made ones—sign posts, road signs and so on. Or use stock titles which most of the specialist dealers can supply.

In the next issue, if the editor will let me, I will list a variety of tricks to add impact to your movies, and say a word or two about filters for black and white filming. Meanwhile, may I leave you with this thought? Hair on men's chins is fair enough, even fashionable, but hair on your screen is an eyesore. It usually comes from the projector gate and a quick brushing provides an instant cure. If you were careless and didn't clean your camera gate, you may have photographed fluff on every frame of film. For this there is no cure, except to project the picture larger than your screen and lose the offending whiskers in the black border. A gate brush is a wise investment—especially if you use it!





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# Our school uses 9.5

by Kenneth Wordsworth

There was a time when schools which had their own film clubs most probably used 9.5mm. This would also have been true of contemporary scout packs and other youth organisations. However, our school **still** uses 9.5. There are two reasons for this. The school was given a secondhand Pathe-scope H camera and some films. Also, I am on the school staff and am in charge of the film club and I happen to prefer to use 9.5.

This is a residential school for delicate children (mostly asthmatics) of junior school age. We reside in a glorious large mansion-house in about 25 acres of beautiful grounds on the edge of the New Forest, facing the Lymington river and the Isle of Wight.

One night a week—Monday—is devoted to hobbies. These range over such diverse pursuits as sailing on the school pond, fishing, pottery, cooking, sweet-making (very popular!), basketry, puppets, table tennis, model-making, gymnastics and carpentry. At the beginning of term, the children are assembled in the school gym on the first Monday and given the chance to choose

the hobby they want. It usually works out that each group contains about six children (and if numbers don't tally, the headmistress usually drafts children either into or out of groups till the books balance!)

Film making has proved fairly popular, judging by the large numbers that made towards me. I ended up with two boys and four girls. I was allowed to buy a tripod, movie lights for indoor filming, a new Prince camera and a quantity of film for the club to use.

Every July, we hold a school fête and, in the past, proceeds have helped to pay for an indoor swimming pool. There are many money-raising stalls and side-shows. Last year, for the first time, we showed a film of the school which I made on 9.5mm Kodachrome II. Five performances were given, each lasting fifteen minutes, and we made a profit of £6. The film was accompanied by tape commentaries recorded by the children.

This year there was to be another film of the school, but this time I decided the children ought to make it themselves. Instead of just being a chronological record of the school events and pastimes, it should have a pattern. I decided this should take the form of a diary, kept by one of the pupils. As I write this article in March, there is a great deal to be done between now and July. At the moment, we are concentrating on shots of the other hobby groups. The film is being made on black-and-white stock.

We are also producing a story film. I left the children to decide upon their own story and this is



how it ended up. Two boys and two girls run away from home to the New Forest, where they build a camp in which to live, hunt and fish. One day, one of the boys comes across a gypsy encampment and—since there doesn't appear to be anybody around—goes in to look around. He finds a sack which proves to be stuffed full of stolen jewellery. However, the boy is taken by surprise by two of the gypsies who tie him up. (Two of the girls wanted to play gypsies!) Later on, he is released by his three friends. However, since then, the story has undergone some slight changes, largely brought about by some of the children reading one of Stephen Mogridge's books, called **New Forest Treasure**. In the book, a young inventor makes a machine for seeing underground. He has a theory that a Roman road once went over Beaulieu Heath, linking Roman camps at Lymington with those on the Isle of Wight. He

also reasons that there may well be treasure hidden there by the Romans—gold coins to pay their armies—and with his invention he intends to look for this treasure.

The film script now consists of parts of the original story, together with those parts of the book which have been suitably adapted. As the story now stands, four children arrive and set the machine up on Beaulieu Heath. One of the girls goes off to climb a tree; she gets stuck and the others go to the rescue. When they return, the machine has been stolen. It has been taken by two gypsies (in the book it was taken by a Frenchman). A search follows and one of the boys is caught, but is later rescued by the others.

We are going to shoot the film in various locations in the New Forest. We began filming last Sunday, finishing the day with a picnic.

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# MAKING THE MOST OF IT

Part 1

by John Thornton

What can we do to improve the image of 9.5mm?

The simple answer is to do **justice** to the finest amateur gauge ever invented. Ninefivers already have the choice of at least two excellent colour emulsions for daylight shooting in Kodachrome II and 3M Colour. There is black-and-white film, too, and now the ultrafast 160ASA colour film for use in artificial light. I have not yet tried Superfast 160A, but no doubt reports from readers will be published in due course. **(Well, has anyone any comments on this stock yet?—Editor.)** We also have the best club magazine in the business.

The first thing to do is to ensure that our films are correctly exposed—more important than ever if they are to be shown to the public, on a large screen. An exposure meter is a great help in the absence of a fully automatic or semi-automatic camera, but simply using the maker's guide to exposure, plus a "bit of common", will go a long way to improve our results. A tripod is desirable, but it is not always convenient to carry one with us. It is possible, however, to obtain steady pictures by resting the camera on some solid surface, or even by bracing the body against a support.

So many films, which could be quite excellent, are marred by dull images. So, choose the best possible lighting conditions. It is not always possible to find light

as you could wish, but good results can be obtained in dull conditions, provided you select the correct aperture.

If you use type A film with a conversion filter, shoot in bright sunlight and try to avoid "side" shots. Choose a position where you can shoot with the sun behind you whenever possible.

Now, what about the film as a film—the end product that will be threaded up and splashed all over the screen? Basically, it should have an introduction and an end. Between these two there should be something to interest the good people who are watching it! We are not professionals, but it is useful to study their work on television and at the cinema. It will, at least, give us some ideas.

One Group 9.5 member, Alan Caistor, has a habit of walking off with prizes, yet most of his efforts might fairly be termed family films and they are often in black-and-white, too.

He uses members of his family or domestic events and how delightful they are. Do you recall his **Room at the Top**? A simple enough idea: he had an additional room built in the loft. Apart from the progress of the work, there were so many delightful bits and pieces from the first opening of the "lid" of the loft and the faces peering into the darkness at the dusty rafters and cobwebs, to the final scene of the family jostling to put the room to good use. What about all those cups of tea?



The careful pouring out in the early stages and the slopping it into cups later on. This alone tells quite a story. Just how fed up we get with workmen in the house after a long period.

How does he do it? He thinks and plans and knows exactly what he is going to do. He takes a great deal of trouble in lighting,

shooting and editing. All in all, he is doing justice to our gauge.

P.S.—An ultra-violet filter is always screwed into my camera when I am using daylight film. Try it!

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*Part 2 follows in the  
Autumn issue*

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# WIDESCREEN WORLD

by TONY SHAPPS

## What's Available in Widescreen

The great thing about wide-screen equipment in general is that it is not part of the gauge war. By this I mean it is not restricted to one size of film and most of the equipment is interchangeable.

As an example of this, take the little Bolex/MEOLLER anamorphic unit. This nominally carried the label of 8mm, yet there are members of the Widescreen Association using this with standard lenses on 16mm cameras and what applies to 16 mm must surely apply to 9.5mm. The Bolex/MEOLLER anamorphic is one of the lenses of real quality that is still available, although for how long really depends on how the existing stocks hold out. Unfortunately, this is one unit that will never be made again and at its current price of £35 it remains an outstanding bargain for the would-be widescreen enthusiast.

Another unique anamorphic (what a horrible mouthful that is) is the little 8mm (nominal) HYPERGONAR unit. Fortunately, this is still in production and even though zoom cameras have largely superseded non-zoom types there is still a sale for this little gem because of its compact size

and CinemaScope format—and this really is a CinemaScope lens, unlike others which sometimes have that label tied on them. This unit used in conjunction with, say, the Prince would surely be a neat outfit. (I've never tried it, but can see no reason why it should not be used in this way). It would offer all the many advantages of widescreen without any additional cumbersome weight. I believe that the Hypergonar only weighs around 2 or 3 ozs. which is more than you can say for a lot of the units on the market. Again the price is still only £35, but how long it will stay at this is anyone's guess.

At the top end of the market, as far as the amateur is concerned, is the large 16mm version of the HYPERGONAR. This is suitable for a number of zooms and I understand that with something like the Angenieux compact zoom you can use the range from around 32mm through to full telephoto. Since this unit gives a 2x compression effectively, the 32mm setting is equivalent to 16 mm on the horizontal (but not, of course, on the vertical). As one would expect in a unit of this quality it is not cheap, but then it is already in the professional class; it costs £145. Unlike the





*The two Cinepros, one for 9.5 or 16mm, the other for 35mm use.*

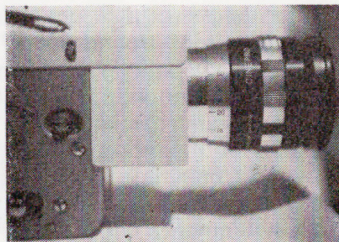
other units, this one is usually supplied complete with the necessary brackets for camera and projector—these are all made to special order and are custom-built to your equipment.

Lower down the scale, although still having good quality, are the now well-known CINEPRO/SANKOR range, consisting of two units: the 16C and the 16D. They both give economical full 'scope, the difference being that the model D is really intended for high quality 35mm presentations and is somewhat larger than the C version. Prices are 16C now £52 (post budget) and the 16D now £72 (post budget). Both are focussing types and both give a good account of themselves on the screen.

Of interest to 9.5 enthusiasts is the CENTASCOPE which is available from most of the recognised widescreen dealers. This unit is currently the lowest priced of all anamorphics yet it is capable of giving a first-class account of itself and I know many satisfied users. In construction it is fairly simple, consisting of two elements which effect the 'squeeze'

and suitable casings to hold each of them. It is of fixed-focus construction as well, everything being in focus from around the 8ft setting right out to infinity; this means that on a good day you would produce excellent movies at virtually any distance other than close-up. The current price for this unit is £16.50 which makes it extremely good value for money. Perhaps the main difference between this unit and many of the others is that it gives the more moderate 2:1 format instead of the full 2.66:1 format that the CinemaScope lens projects. Many people, of course, will prefer this as they are 'letter-box' orientated!

For general purpose use, there is also the WIDESCREEN SUPA-60, a unit that has proved itself over a number of years. This has a rear element of about 47mm and a front element of 60mm making it suitable for use with a wide (!) range of equipment. It is fully focussing but uses a system of calibration which is only suited to anamorphic units . . . those of you who have been around photography for some time will recognise it . . . it is called "ZONE FOCUSING". The focussing ring of the WIDESCREEN SUPA-60 is marked with three sets of letters C/U, M/S and T/S, yes,



*The Cinepro fitted to a 9.5 camera by Nine Five Film Services.*



they do mean CLOSE-UP, MEDIUM SHOT and TELEPHOTO and in general that is all that you require with an anamorphic. Primarily, the advantage of a focusing A-lens is at the projection stage where you have very little distance to play with for accurate focus due to the wide use of fast aperture projection lenses.

Introduced only recently is the 2.66:1 CENTAMORPHOT unit which was, in fact, specifically designed for Film Societies as opposed to Cine Clubs. It provides an inexpensive method of projecting available widescreen/scope prints from such well-known 16mm libraries as F.D.A. Ltd. It is a useful unit and costs only £26.50.

If you are a stills enthusiast (taking 35mm transparencies) then you might well consider the ISCORAMA. This is really intended for use with a 35mm reflex camera for producing widescreen stills with a format of 2.25:1; however, the anamorphic section can also be utilised with most cine cameras to give a 2:1 format on the screen. At £65 it is good value.

Finally, if all else fails you can always have an anamorphic specifically designed and made for your own equipment. This is not cheap, but at least you will get the best results possible. Prices start from around the £75 mark but this usually includes the cost of all the mounting brackets for your specific machine.

Talking of mounting brackets, this was at one time considered a snag with the use of widescreen equipment, but there are now at least two universal type mounts available, plus a service of specialised mounts for those

few cases where the above types are not suitable.

All the specialised widescreen dealers offer leaflets or catalogues of their equipment and you can do no better than to obtain these and study them for yourself.

The study of widescreen cinema has come a long way in this country over the past eight years and there is a wealth of information available now which you just could not get hold of a few years back. Indeed, I am sure that the regular features in the national cine publications have not gone unnoticed by readers of 9.5.

However, I would like to draw your attention to a recent publication that comes from Russia. You may not realise that the Russians are confirmed addicts of the widescreen scene; they have some of the best and most effective methods of producing these bigger formats that you are ever likely to see. Michael J. Wysotsky is a Russian who has made a special study of the subject and now he has put the lot down in a book called **WIDESCREEN CINEMA AND STEREO-PHONIC SOUND**. This is by far the most comprehensive book of widescreen currently on sale and I would recommend a read—get it through your local library if the price of £4 a copy frightens you. I found it most compelling and went through it in one session. It is amply illustrated with line drawings throughout and deals not only with the Russian widescreen scene but also the various USA and other developments, with a little history thrown in for good measure. It is factual and could well be used as a guide to those of you who wish to do more in the wider formats.



On the sound side it is fascinating to read just how advanced the Russians seem to be with 5-track/5-channel stereophonic recording on location for films; apparently **WAR AND PEACE** was shot with five tracks . . . what problems with microphone placings, perspective of sound? It's all explained fully in **WIDE-SCREEN CINEMA AND STEREO-PHONIC SOUND**.

For those not quite so ambitious, The Widescreen Centre is still offering its little **CENTRE-PHONIC Stereo Simulator**. This allows you to feed in a mono signal from, say, a tape recorder or stripe projector and then split the signal so that you feed it to two speakers placed either side of the screen. On top of the Simulator there is a knob and by turning this from side to side you can follow the sound across the screen. Professionally, this system is called **PAN-POTS**, and you will find mention of it in the Russian book mentioned above; it is the system generally adopted by western filmmakers to get a stereo effect (which is put on the sound-

tracks, of course, so that it is always there) as this gives a greater degree of control over effects. Whilst I would not say that this little unit is a 'must' for the cine enthusiast, it does help to increase the realism of the whole thing, and that—after all—is one of the reasons for filming in widescreen in the first place. The **CENTRE-PHONIC Stereo Simulator** is available at £4.50 post paid.

To go with the above unit there are also two matching loudspeakers, the **CENTRE-PHONIC MINI's** which are neat and tidy and very useful if you have to carry them around as they are of a small size yet give a good account for themselves. They cost £9 a pair and can be ordered with the Simulator.

Finally, there are a number of ready-made wide screens currently on the market plus a good range of screen material if you wish to make your own screen. Making your own wide screen is not a difficult proposition . . . but that's 'scope for another article.

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## GROUP 9.5 ACTIVITIES

### LONDON MEETINGS

at St. Gabriel's Parish House, Churchill Gardens, Pimlico, London, S.W.1

Committee: *Chairman*: Bert Pickering, 65 Hartford Road, Bexley, Kent. (Tel: Crayford 27160). *Treasurer*: Charlie Hilton. Frank Moon, Frank Hillier. The London meetings are administered separately from the other affairs of Group 9.5 and all the branch's finance is provided by subscription of 15p paid by each member every time he attends a meeting.

### Forthcoming Programme:

#### SEPTEMBER 2nd

FILM EVENING — Members to project their first film.

#### SEPTEMBER 16th

DEMONSTRATION - TITLING — Members to show how and film titles.

#### SEPTEMBER 30th

FILM EVENING — Members to project their latest film.  
'How much have we improved our filming?'

#### OCTOBER 14th

PREVIEW — Festival films and last minute organisation.

#### OCTOBER 21st

50th ANNIVERSARY — Festival and Party Chiswick  
Town Hall - 3.00 p.m.

#### NOVEMBER 4th

GROUP 9.5 — Annual General Meeting.

#### NOVEMBER 18th

DEMONSTRATION - TITLING — Results of September meeting.

#### DECEMBER 2nd

DEMONSTRATION — Using your tape recorder with your films; members to bring their own tape recorders.

#### DECEMBER 16th

FILM EVENING — with John Critchley.



## FILM LIBRARY

The Group 9.5 film library holds nearly 200 films. Hire rates are reasonable, being designed to cover postage and running expenses only. Before hiring films, a borrower must pay a deposit of £1 which is refunded if he discontinues his library membership, subject to any claim upon it by the librarian for moneys owing to the library. *Librarian:* Ken Finch, Little Mead, Willow Wood Road, Culverstone, Meopham, Kent.

It would be natural to expect that film library business would be rather quiet during the summer months whilst everyone is busy filming, but in my experience this does not seem to apply. Bookings seem to trickle in at a steady rate throughout the year. Another change from the old days is the lack of bookings during Christmas week. At one time, libraries were practically cleared out at this time, but this has not been the case for the past few years. I only wish it were so.

Nevertheless, my determination to make the library a success has led me to search out some more films to tempt members to hire. I wonder how many people realise how increasingly difficult it is to find good copies of the old Patheoscope films these days. I sometimes think that potential library customers are equally rare, yet I understand that Group 9.5 membership is quite large and there are some 2,500 users of our gauge in the country. It seems that few are interested in viewing old movies although, strange to tell, on a national level interest in just this has increased greatly, hence the popularity of the recent television programmes shown on all channels. It also seems rather strange to me how well the library catalogues sell—so well, in fact, that there are less than 50 copies left of the current edition at 27p post paid. A future edition will have to cost rather more because of increased duplication costs and the larger size necessary due to the larger number of films available for hire. However, I have been told that it is very useful to film collectors and historians and I have tried to be correct in the detailed information given therein.

New additions to the library this time are:

No. 182 **Not Now**, Betty Boop cartoon — 1 reel.

No. 183 **Silver Centre**, Hopalong Cassidy Western — 1 reel.

No. 184 **Walter's Day Out**, another Walter Forde comedy  
— 1 reel.

No. 185 **Hearts of Oak**, a minor classic drama of the 1914/18 war  
— 1 reel.

Full details are available for library members through catalogue supplements sent with film bookings.

KEN FINCH



## TAPE CIRCLES

The tape circles help to keep distant members in touch. "Round Robin" tapes are passed around each circle; each member listens to the contributions of his fellow members and adds his own. We have standardised on 5" spools of tape, running at  $3\frac{1}{2}$  inches per second, using half-track recording, so that tapes may be recorded and played on most machines. "Newsreel" tapes are also circulated from time to time. *Tape Circles Organiser*: John Garner, 15 Norbury Avenue, Thornton Heath, Surrey, CR4 8AH. The post of tape magazine editor is still to be filled, following the resignation of Doug Holden.

When writing my last article, I may have conveyed the impression that I am in close contact with all tape circle members. In fact, I can only keep close contact with two circles. I started as a member of Circle "E" but now function on "G" and "J" as well, the last-named just to make up the number. (Vacancies do occur from time to time, so anyone who fancies having a go has only to let me know.)

The result has been that I have to take it for granted that each tape circle functions fully to the satisfaction of its members. I do wonder at times what the other circles talk about among themselves. Do they discuss weighty topics such as the state of the gauge and whether anything needs doing about it? Or do they confine themselves to more pressing topics such as the difficulty in obtaining spares for old projectors?

In an effort to find out, I have been in touch with several tape circle leaders and Fred Gibbs of Pinner has been good enough to write me at length on a subject which troubled at least half the members of his own Circle "J" on the last round. They had some critical comments to make about the last Get-together and it is to be noted that these comments were made before Gordon Malthouse set the cat amongst the pigeons with his article in a January issue of **Amateur Photographer**. Gordon Clarke has answered his criticisms already in an article in the same journal, and discussion amongst the London members who meet regularly at St. Gabriel's has revealed that Gordon Malthouse's remarks were largely justified.

Remedies are largely in the hands of ninefivers themselves and one that can immediately be put into effect is for us all to use more film. When more people are known to be using more 9.5 film then the rest follows, as demand creates supply. And what better use for film than to use it for an entry in a competition, preferably the Group's annual Open Competition? We shall hear less from Gordon Malthouse about apathy then!

It has been my own belief that the gauge would only make real progress when those using it thought more about making good new films and less about projecting old ones. Most clubs have more than one competition every year and for lone workers there are the national and international competitions which are open to all gauges. The Group, of course, only accepts 9.5 as is only proper and our annual competition shows what can be done. The commentators already referred to seemed to think we were not making much of a show. Circle "J" members and Fred Gibbs were referring to more domestic matters. I pay attention to



what Fred says because he is a man who practises what he preaches. He makes films and put no less than three into the competition. They got nowhere, but he does not grumble about that—although one had already been chosen by his club—Pinner Cine Society—for showing on an occasion when the public were invited to see an assortment of 16mm, standard 8, super 8 and 9.5mm produced by members.

What he does do, however, is to suggest that improvements be made in the projection arrangements for the next Get-together, together with improved arrangements of the stalls and shows. Suggestions for better projection ought not to have been necessary because anyone who undertakes the responsibility of projection for a public show ought to know how to do it. 'Nuff said! When it comes to judging, I could not agree more with Fred Gibbs. Competent, experienced judges should be employed; there is no difficulty in finding them. I would even go farther than that and say that to some extent the choice of judge sets the standard for the competition.

The tape circle members on the other hand were more concerned about other arrangements at the Get-together and their remarks lead me to wonder whether indeed Chiswick was the best alternative to Kensington. Badly blacked-out for the early part of the film show, dealers' stands not given enough space, a dealer who did not trouble to promote the gauge, no cosy corners for members to chat, strident sound from the afternoon film show which interfered with conversation outside; all these were matters of mention and comment which the organisers will no doubt take steps to rectify for the next occasion—this year's Jubilee Show on 21st October.

JOHN GARNER

## COPYRIGHT-FREE RECORD LIBRARY

The Group 9.5 record library holds a selection of music and sound effects recordings which are entirely free of copyright restrictions when used in the sound tracks of amateur films. The hire charge is 35p per record for a period of two weeks. *Librarian:* Jim Coggins, Flat 1, 12 Colville Gardens, London, W11 2BB.

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EFFECTS: Waves, Train, Jet, Baby Crying, Crowd, Traffic, Dog barking, Thunder and rain.

NORTH AMERICAN SECTION

The second show was staged by the Vintage Film Circle—and this is where nine-five came in! Most of the Cinephiles were seeing 9.5mm prints for the first time; indeed, before coming over, they had particularly asked for a 9.5 screening. Ted Walker showed *Paris in Five Days* and a Patheoscope compilation showing the extent of their classic output. The main feature was Ivan Mosjugin in *Casanova*. Finally, Novascope presented a print of *The Hazards of Helen*. The Americans were very impressed with the quality of the 9.5mm prints. Most of them collect on 8mm; an enormous amount of vintage material has been released on this gauge in the States.

## SUBSCRIPTIONS

Subscriptions for 1972-73 are due on September 1st. Please send your cheque or postal order for £1 (made payable to Group 9.5) to **KEN VALENTINE, 61 MORA ROAD, LONDON, NW2 6TB**. Please enclose a stamped addressed envelope for the despatch of your new membership card.



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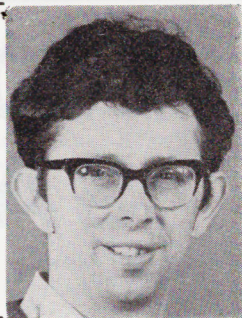
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# Collecting

with MAURICE TRACE



## JOHN STUART

John Stuart has spent a lifetime in films. During a career which has lasted over forty years, he has appeared in well over 150 films, in addition to performing in 118 theatre plays and 54 television productions. Obviously such a man must have quite a story to tell and his recently published autobiography, **Caught in the Act**, makes compulsive reading.

He was born John Croall of Scottish parents in Edinburgh in 1898. Because of his father's health, the family moved to London in 1905 and John was subsequently brought up in the South. After his schooling, he served in the Seaforth Highlanders during the First World War, but was invalided back from France with trench fever.

After the War, he decided to pursue a career on the stage and his first part was as an extra at the Old Vic. In 1920 came the first of his many films—**Her Son** with Violet Hopson and Stewart Rome.

From then on, film work regularly came his way and in 1923 he performed in **The School for Scandal** which Pathescope later released on 9.5 in a much ab-

ridged version. Based on Richard Sheridan's famous Restoration comedy, the silent picture lost nearly all of the play's witty dialogue. It did offer some well decorated sets and some highly mannered playing from its star cast. Basil Rathbone took the lead as Joseph Surface and showed glimpses of the star quality which later took him to fame and fortune in Hollywood. Supporting him were Queenie Thomas, John Stuart, Elsie French and Mary Brough. The director was Bertram Phillips who, judging from the 9.5 version, shot nearly all the scenes as if they were being played on the stage.

Following this production, John Stuart was kept very busy with film work, gradually working his way up the cast lists until he became a star. He made several films on the continent (obviously no language difficulties with the silents) and in 1928 starred in a significant British production called **Kitty**. This film (discussed in the February edition of **The 9.5 Review**) was originally started as a silent and converted to one of the first British talkies half way through. A two-reel silent edition was released by Pathescope and it is well worth looking for.



John Stuart had little trouble changing over to sound films for his voice recorded well and his acting ability was excellent. Unfortunately, there is only one film of his on 9.5 Sound—the very interesting production of **The Green Pack**, adapted from the play by Edgar Wallace.

A financier sponsors three friends on an expedition for gold in South America, but when they hit the jackpot he refuses to honour the agreement and claims the riches for himself. The friends deal a pack of cards: whoever draws the Ace of Spades will murder him. They will not reveal to each other who has the card. Later, the financier is found dead and the police move in.

Originally, the film ran for 72 minutes, but Pathescope cut it down to 5 reels for 9.5 Sound. The main omission appears to be a rather tiresome love affair, so the well edited 9.5 version could be an improvement. Although confined to a few sets, director T. Hayes Hunter moves his camera around splendidly and so achieves a real film rather than a photographed stage-play. Some effective music, excellent acting and a gripping plot make for good entertainment. In the lead, John Stuart is excellent. Instead of being the normal stiff upper-lipped hero, he makes his character an extremely effective cynical type—one of the first anti-heroes, in fact. Backing him up are Aileen Marson, Hugh Miller and Garry Marsh. Also, right at the end, there is a very good double-twist and the killer is not easily spotted.

During the 'thirties and 'forties, John continued his career with a

prolific number of films, but as the 'forties ended he appeared more on the stage. In recent years, his stage work has predominated, particularly with a two-year run at the Duke of York's theatre in the West End.

**Caught in the Act** vividly chronicles the life of this man and includes an excellent list of his films at the end. I did notice a few missing titles (such as the 1922 **The Extra Knot** and the 1929 **Memories**), but in one who has made so many pictures one can easily understand such a slight lapse of memory! The one thing which does shine through is the personality of the man himself. There are no harsh words for any colleagues nor hints of scandal or dissension. One is left with the overwhelming impression that John Stuart is an extremely pleasant and likeable man to know. As he concludes his book, "On reflection I feel that I have had a very interesting and varied life which I have enjoyed immensely".

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*Caught in the Act*, published by *The Silent Picture* in a limited edition of 1,000 autographed copies, is available from The Manager, c/o 37 Campden Road, South Croydon, Surrey, price 50p per copy.

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*Editor's Note.* In view of Nova-scope's announcement that they have suspended operations until their new laboratory is complete, we are not publishing Maurice Trace's reviews of the firm's releases. These reviews will, however, appear in future issues.



# JUBILEE JOTTINGS

by John Burgoyne-Johnson

No. 1

## NOT ONLY

# Pathéscope

## BUT ALSO...



Often, when we talk about 9.5mm, we think of Pathescope. This, of course, is right because it was a Pathé invention. But it was not long before many other manufacturers of cine equipment and film jumped on the band-waggon. I was reminded of this when looking through my copies of **Home Movies & Home Talkies** (Newnes) magazine.

The earliest issue I have is for January, 1933. After a full page Pathescope advertisement—"Use the smallest film with the largest picture area"—on the next page is the Coronet camera and projector made in Birmingham. This camera at 55/- was a marvellous instrument for the price and was one of the first cameras I ever used. Then comes the Paillard-Bolex Model "D" 9.5/16mm projector and the Paillard Home Talkie, also dual gauge, with sound-on-disc for £115. It is interesting to note that three firms were offering to print from 35mm

or 16mm on to 9.5mm in January 1933! By November of that year two more famous names appear: Nizo cameras and the world famous Gevaert film. Others, less famous, the Tripoflo Co's. home processing drum, Alef camera and projector, Filo projector, and the clever Midas camera projector. Fox Photos' **Film-at-home News**, a monthly one reel magazine for £2.10.0 appeared for a short time in 9.5mm.

There were many attachments for the Pathé Home Movie offered by independent firms. One of the most interesting was a film printing machine for 45/-, made by C. D. Dixon of Wakefield (March 1934).

Cinex added the Bolex P-A (9.5mm only) projector, capable of showing notched films and the first of the G.916 series. Another dual-gauge machine was the Celfix marketed by R. F. Hunter Ltd. of Celfix screen fame. The Japanese entered the 9.5 field and



exported the Elmo 9.5 projector. Most of us remember the Miller camera—a British-made, quality camera with Dallmeyer lenses and variable speeds. But perhaps the best-known name in 9.5, after Pathescope, was Dekko—"Professional perfection at the amateur's price!"—made by Cameras Ltd. of Slough, Bucks.

The now world-famous German firm of Arri made a 9.5mm film printer for £20. Ensign entered the market with rewinders, reels, cans and splicers. The Camera Co's. 400ft. aluminium super reels and pocket 'projector' for 25/- and the Presenta with which you could view your 30ft. films anywhere, were reviewed in December 1934. Sydney S. Bird & Sons, Ltd. produced 400ft. reels and cans for our gauge in 1935. Cinecraft also entered the field.

Strangely, the first mention of Eumig was the offer of a second-hand 9.5mm camera, with f/2.8 Meyer lens, by the Westminster Photographic Co. in February 1935. One of the major events of that year was the introduction of the Paillard H9 camera in May. Edwin Gorse of Blackburn advertised his Egofix reels and cans. The famous Todd developing tank outfits arrived, as well as a re-winder from Penrose Cine and another camera-cum-projector, made by Campro. In October, Ilford Ltd. issued their Selo reversal film. It was in December that Eumig officially started selling their equipment through Actina Ltd. Their projector was well received by the **Home Movies** magazine reviewer. Also that month, one of the most interesting cameras made for 9.5mm before

the war, the Argus, 100ft. spool loading camera, with lenses by Ross of London was made by Thames Cine Products Ltd. of Ashford, Middlesex.

Then came the first of the excellent Specto range of projectors. Another good name was Ditmar who made a dual projector and a camera with visually-coupled photocell. And do you remember Mimosa reversal film?

By March 1937, the Bolex H9 had the additional refinement of visual focusing; the price rose from £49 to £55! Siemens, the famous German manufacturer, produced a dual-format machine. Another new film stock, Cinecomet-O was advertised as stocked by Timothy Whites & Taylors, and another, Bauchet, imported by Actina Ltd. A new 9.5mm film charger to fit any camera and claimed to eliminate scratching was offered by the Coronet Camera Co. for 2/6d. The Peerless projector, without claws, was a new machine made in Britain.

Colour film came at last to 9.5 mm in September 1937 with the Dufaycolour process. Earlier I mentioned the Coronet charger. Reference in **Home Movies** is also made to the Ilford charger and one from Eumig, on offer at 1/6d from the Camera Co., Victoria, London.

Although announced in 1937, Dufaycolour did not arrive until early in 1938. June of that year saw the introduction of the excellent Gevaert Link charger—they had opened their film processing plant in England a few months earlier. The first mention of 9.5 mm sound-on-film from anyone

other than Pathescope, came from Bolex in October 1938. But it was over a year later that the dual-gauge sound machine, based on the G.916, arrived.

1939: a Ditmar universal splicer advertised, the Bolex H9 was reduced to £45, a new Miller camera and a Gevaert home processing outfit were reviewed in May and new models of the Coronet and Dekko projectors were already in the shops. Stedman's of Leeds were offering a 9.5mm stock as well as processing and duplicating services. A low-priced projector, the Delta, for 25/- (or 77/6d with motor) was announced. At about this time Woolworth's were selling a very simple projector at 6d each part, totalling about 1/11d with batteries and a 15ft. short Mickey Mouse film, boxed by Pathescope.

To continue this saga of name dropping, we read that Collie Knox, 'the Daily Mail radio expert', uses a 9.5mm Coronet Model "C" camera and there is a picture to prove it! "Nine-Five processing Ninepence," offered Jackson's of Newcastle, while excellent titles were being made by Evans of Dereham. Ensign entered the 9.5mm projector market, the first advertisement

appearing in October 1939—not a good time for introducing a new machine. But as late as May 1940, R. F. Hunter Ltd. brought out a new projector in the lower price range.

By now the war was becoming serious; equipment was becoming scarcer and prices of second-hand apparatus were shooting upwards. **Home Movies and Home Talkies** ceased publication with the November 1940 issue.

Since Pathescope finally bowed out of the 9.5mm scene in 1963, we have become familiar with quite a few other names in the field of 9.5mm equipment. Names like Cinégel, Heurtier, Super-sound, Hähnel, Ligonie, Movie-Sonics.

It's surprising, when you look back, to see just how many manufacturers **have** made equipment for our gauge and have become part of its history.

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The editor would particularly like to hear from anyone who owns—or has ever seen—an example of the Arri 9.5mm printer mentioned in this article.

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9.5mm COLOUR MOVIE**

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**Good quality sound  
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**Generous allowances for equipment  
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A NEW ERA OF MOVIE ENTERTAINMENT AWAITS YOU — and COSTS JUST £26!

—and WITH NO ALTERATION WHATEVER to your existing camera or projector.

Shoot your next film in **W I D E S C R E E N**  
It's actually easier than filming in the old fashioned 4 x 3 format—and you economise on film, as the special widescreen lens covers 50% to 100% greater width of the scene being filmed—hence **W I D E S C R E E N**.

You get steadier pictures as no "panning" is needed to include all that wedding group, close-up shot or seaside scene —  
it's all there **NATURALLY — AS THE EYE SEES IT**

The same widescreen lens fits both camera and projector —  
The **PRINCE FULSCOPE CAMERA MOUNT** can be fitted in two minutes to any Pathé Prince, "H" or National II 9.5mm camera and its high quality optical widescreen viewfinder is clear and bright.

The **UNICLAMP PROJECTOR BRACKET** fits almost any projector and enables the widescreen lens to be mounted in front of the projection lens: it clamps firmly to the base of the machine.

### The **WIDESCREEN** (Anamorphic) Lens

Two types are generally available; the 2 to One (giving 50% greater width) and the 2.66 to One (the full "Cinemascope" ratio) which doubles the picture width.

The principle of the **WIDESCREEN** lens is simple: it is a supplementary lens that fits in front of the camera prime lens for filming and then is placed in front of the projection lens for screening.

"In a nutshell", on the camera it squeezes in the extra picture on the same film and expands it on projection.

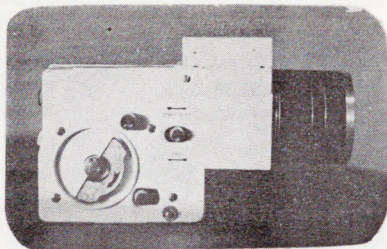
Although there is no noticeable loss of definition, a projector with a good light output is recommended for large widescreen pictures. A machine such as the Specto 500 is ideal: a special kit for doubling its light output is available if required.

The **ZENASCOPE** Widescreen lens is recommended for the smaller 2 to One widescreen format and the **CINEPRO** (or Sankor) widescreen lens covers the full "Cinemascope" format of 2.66 to One.



## THE PRINCE FULSCOPE WIDESCREEN CAMERA MOUNT

For Pathé Prince, "H" and National II Cameras

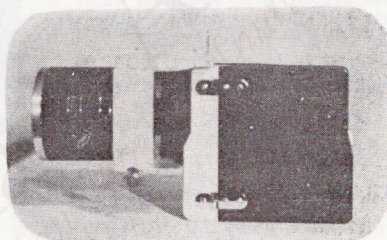


The mount is securely fitted in two minutes by removing and replacing the  $1\frac{3}{4}$ " screw at the top of the camera body. Comfortable "sighting" is provided by the "Fulscope" viewfinder ideally situated at the top.

The Widescreen lens is instantly fitted or replaced by one locking screw.

The lens iris is easily operated from the side (see on right), and filters, close-up lenses, etc can be used in the normal manner.

The "Fulscope" mount also acts as a hood to improve picture definition.



The "Zenoscope" Widescreen lens is shown, but the Fulscope mount accommodates the "Cinepro" and other "A" lenses up to 54mm diameter.

### Price of W I D E S C R E E N Components:

The PRINCE FULSCOPE CAMERA MOUNT	£8.95
ZENASCOPE WIDESCREEN LENS (2 x 1 format)	£16.00
UNICLAMP PROJECTOR BRACKET (see next page)	£2.80
<b>Composite price (if all items supplied)</b>	<b>£26.00</b>
The "CINEPRO" Widescreen lens provides the full "Cinemascope" format of 8 x 3 ratio and is fully bloomed. A compact, high grade Japanese optic. (Weight only 11 ozs.)	£39.50
<b>Composite price (Cinepro, Fulscope Mount and Uniclamp)</b>	<b>£49.80</b>

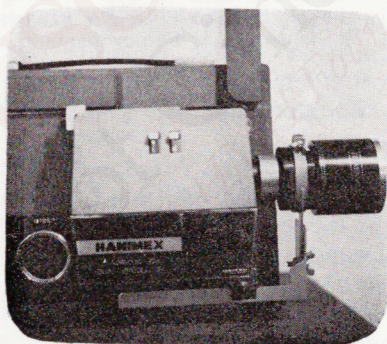
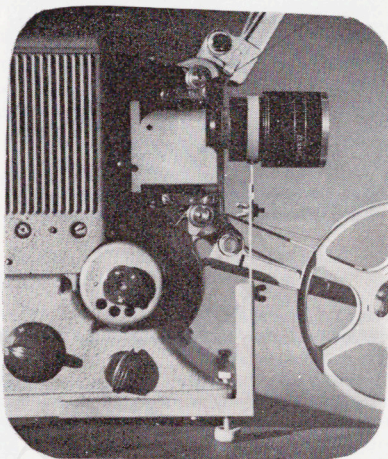
## THE UNICLAMP PROJECTOR BRACKET

This attachment fits almost any projector and locates the widescreen lens in front of the projection lens.

The standard type UNICLAMP fits the larger projectors including the Specto, Heurtier Supertri and 16mm machines: a lens extension piece is included for the "upright" type of projector, where the lens is usually high above the base of the machine.

No drilling or alteration to the projector is required as the two fly bolts firmly clamp the bracket to the base.

*(Finish is in medium grey cellulose over primer.)*



The smaller UNICLAMP (shown at left) is suitable for most 8mm and smaller 9.5 projectors, including Cinegel GR, etc.

A similar "Uniclamp" is also available for the Eumig Mark S 701 machines, etc.

**Price: £2.80**

*(including lens extension piece).*



## NINE FIVE FILM SERVICES

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**WIDESCREEN** Lens attachments for other cine cameras (8, 9.5 and 16mm).

### THE WIDESCREEN UNIVERSAL CAMERA MOUNT

This unit will fit a variety of cine cameras of all gauges, is adjustable in the three planes and is light, rigid and well finished.

It can be supplied fitted with the "Fulscope" viewfinder (similar to the Prince Fulscope Mount) or without the viewfinder for use with reflex lens cameras.

This unit is suitable for the Pathé Rio, Rio-Phot, Lido, Luxe, etc., the Dekko and 8 and 16mm cameras and super 8mm cameras having the shorter zoom lenses.

Most Widescreen lenses can be accommodated (please state diameter of "A" lens fixing barrel).

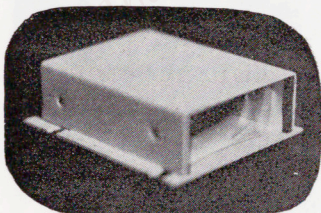
**Price: £3.50** (Available August 1972)

### The FULSCOPE VIEWFINDER (as fitted to the Prince Fulscope Camera Mount)

This widescreen viewfinder is available separately for cameras already fitted with a widescreen lens, but where only the normal viewfinder can be used which does not cover the wider angle required.

The "Fulscope Viewfinder" fits to the top of "flat-top" cameras (with the self-tapping screws supplied) or screws into the cable-release bush of some 8mm cameras: in the latter case, a  $\frac{1}{4}$ " Whitworth bush in the base is used instead of the fixing flanges.

Two high grade rectangular lenses are used in the "Fulscope Viewfinder" which covers the full "Cinemascope" field (i.e. 2.66 to One) and when supplied for use with the 2 to One Widescreen lenses, rubber masking restricts the field for this format: these strips can be peeled off if the larger format is resorted to later on.



**The FULSCOPE VIEWFINDER**  
(with self-tapping mounting tabs—  
as shown) or with bush mounting  
for the "Universal Camera mount"  
and cable-release threads.

**Price: £7.87**

If fitted to the UNIVERSAL CAMERA  
MOUNT

**Complete Unit Price: £10.87**

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Three or more Chargers	80p each	—	—
50 ft. Spools and reloads	£1.33	£1.87	£2.44
100 ft. Spools	£2.48	£3.50	£4.45
Loaded Webbo Magazines	£1.33	£1.93	—

#### Quantity Discounts

Ferraniacolour Holiday Pack (10 chargers) £11.75

Ferraniacolour Family Pack (4 chargers) £4.90

Kodachrome II. 5% discount on orders of £5 worth and over.

**Flat rate postage** is 6p per order (any quantity).

Non-process paid film is also available.

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Complete kit, with Do-It-Yourself information and templates  
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The kit includes:- Heavy-Duty fully isolated transformer.  
21.5 volt 150 watt EJM Dichroic-Quartz  
Lamp, Ceramic socket-holder, screws,  
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The conversion is completely self-contained as the special  
transformer fits in the base of the lamphouse, the old con-  
denser system and baffle plates being removed and replaced  
by the "point-source" low-heat lighting system.

Price of Kit **£12.85** plus 30p post.

### DOUBLE THE LIGHT OUTPUT OF YOUR GEM OR SON PROJECTOR

12 volt 100 watt Dichroic-Quartz lamp and ceramic holder  
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### **The New EUROP SUPER PROJECTOR**

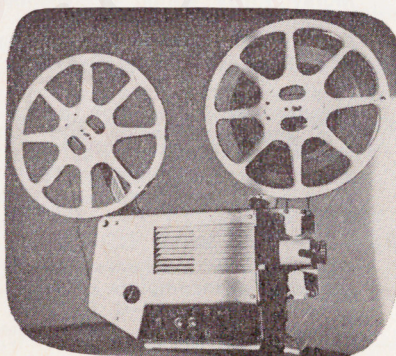
A thoroughbred 9.5mm projector with the following features:-

- ★ New Dichroic-Quartz LIGHTING
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up to 8 feet wide and throws 4 x 3 feet  
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Choice of 25mm or 32mm Dalmeyer high definition lenses  
as used on 16mm machines.

**Price: £129**

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# CLASSIFIED ADVERTISEMENTS

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*Advertise your 9.5mm sales and wants here. There is no charge for a private advertisement placed by a paid-up subscriber. Box numbers are not available. Non-subscriber and trade rate: 5p per word. Send private small advertisements to 84 Elm Ave., Ruislip, Middlesex, HA4 8PB.*

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## *Films for sale*

*Robinson Crusoe* (3 reels) £4; *Swiss Family Robinson* (3 reels) £3; *Cinderella* (2 reels) £3; *Champagne* (2 reels) £3; *Clue of the New Pin* (2 reels) £3; *Cheerio* (2 reels sound) £4; *Composite Reels: No. 1-Falsetto* 100 ft.; *Snake Charmer* 60ft.; *High Chinks* 60ft. £2. *No. 2-Dizzy Dare-devils* 100ft.; *Animal Antics* 100ft., *Artists and Models* 100ft. £1.50. *No. 3-Canary Capers* 60ft., *Buzzy Daze* 60ft., *Kettle of Canaries* 60ft., *Lunch for Three* 60ft. £1.50. *No. 4-Rowing Around* 200ft., *The Elopers* 60ft. £1.50. *Romance of Seville* (2 reels) £2.50; *Malaysian Kris* (2 reels) £3; *Emerald of the East* (2 reels £2.50; *Hurrah for the Holidays* (1 reel, frail) 75p. All good to as new condition, except where stated otherwise. Postage included.—Mark Gray, 4 Lendrick Avenue, Falkirk.

*Tram and Railway Colour Films in 9.5mm, 8mm, 16mm. Hamburg Trams, Soller Railway Majorca.* Other films to follow. Details, sae.—17 Poulton Road, Bebington, Wirral, Cheshire, L63 9LA.

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## *Films wanted*

*St. Joan the Maid* (2 reels, silent).—R. C. Coates, 27 Sadlers Mead, Chippenham, Wilts., SN15 3PB.

Wanted urgently: *Pathoscope SB745, Metropolis*, 5 reels, or parts thereof, particularly part 3 must be in good condition and free from bad scratches etc. Also *The Spy*, 4 reels, *Charlie the Watchmaker*, 60ft., *Kind Hearted Charlie*, 60ft.—J. H. P. Pridmore, 1 Elm Walk, Royston, Herts., SG8 7JL.

## *Cameras for sale*

Miller B, £2.50, would consider 9.5 mm films in exchange.—P. Luxton, 304 Poole Lane, Bournemouth, Hants., BH11 9DT.

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## *Projectors for sale*

*Pathoscope Gem*, cold light, f/1.9 lens, £12. *Princess*, motor driven, £5.—P. Luxton, 304 Poole Lane, Bournemouth, Hants., BH11 9DT.

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## *Equipment wanted*

f/1.9 focussing lens for Prince camera; *Pathe Luxe Motocamera*, fitted with Roth/Myer 8x tele.—B. R. Rowe, 46 Bonney Road, N.P.E., Leicester.

Low-price 9.5 projector, will collect London/Kent.—N. Blundell, 17 Pollyhaugh, Eynsford, Kent. (Tel: Farningham 3047).

*Bolex H9* or *Webo M*, with or without lenses—J. W. Bruce, 27 Glen Grove, East Kilbride, Glasgow. (Tel: East Kilbride STD 035 52-20335).

*Muray Kinay* editor in reasonable condition—R. M. Bayley, 9 Forest Road, Moseley, Birmingham, B13 9DL. (Tel: 021-449-3396).

Standard or Super Vox projector; less amplifier, speaker and transformer will do, as long as mechanism is sound—A. Mellor, 16 Moor Avenue, Clifford, Boston Spa, Yorks., LS23 6JZ.

Cam and claw mechanism for 200B projector, or incomplete 200B cheaply for above spares—G. G. Price, 11 Pentland Avenue, Shoeburyness, Essex, SS3 9NE.



Wanted: hand-turned Pathe Home Movie projector in good condition, price reasonable—A. Richardson, 5 Epney Road, Lower Tuffley, Gloucester GL4 0LS.

Urgently required for Vox (*not* Super Vox), claw and cam assembly, or would accept complete non-working Vox in which this item was in good condition; also require good guide block for film gate of same projector

—W. S. Williams, 107 Riverview Road, Ewell, Surrey. (Tel: 01-337 0367).

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*Personal*

Would Mr. A. Wilkins, late of Bedminster, Bristol, please contact Mr. E. S. Vowles, 31 Lawford Lane, Rugby, Warwicks., regarding new address?

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# 9.5 — a magazine packed with interest for the ninefive user

THESE ARE SOME OF THE FEATURES IN OUR AUTUMN ISSUE, to be published in November:

LIGONIE IM250S PROJECTOR—a detailed report on this top-class magnetic stripe machine. Robin Cooper tells us how he improved the performance of his GEM PROJECTOR and Bernard Beeston reveals how he kept his SPECTO running during the power cuts.

We look at two ninefivers who have "hit the headlines" in their local newspapers, GARTH PEDLER and JOHN MACRORIE. A newcomer to cine, David Shepard writes on WHY I CHOSE 9.5mm. MAURICE TRACE reviews some package releases from Novascope, including **Christmas Day Around the World** and **Good Cheer**—in good time for Christmas shows! There will be more **Jubilee Jottings** from John Burgoyne-Johnson and another widescreen column from Tony Shapps. And we shall be looking at the fascinating life of a little-known personality who has done more for nine-five than most of us realise. All this—and more—in the autumn!

MAKE SURE OF RECEIVING EVERY ISSUE OF **9.5**. SEND YOUR £1 SUBSCRIPTION **NOW** TO: Ken Valentine, 61 Mora Road, London, NW2 6TB.

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