

GROUP 9.5 NEWS LETTER

Well here we are again with our poor summer now behind us and our annual get-together on 18th October just around the corner. Hope that you are all doing well on the raffle ticket sales. So far we have had quite a good response. If you are unable to sell any to friends or fellow nine fivers, it is a very good gamble to have all the tickets yourself. Just £2 for the chance of a brand new modern 9.5mm projector, can't be bad. Do not forget please to send in the monies by the 18th October as detailed on the tickets. Each year at Chiswick we try to improve on the running of things generally and this year is no exception. We would just like to remind everyone of the changes regarding the Auction and the Bring and Buy stall that were detailed on our April newsletter this year, just in case anyone may have forgotten, so here they are again.

AUCTION

1. No non photographic material will be accepted, e.g. Tape recorders, Radios, Flowers, Jewellery, etc.
2. No bundles of magazines, photographic or otherwise.
3. No non 9.5mm equipment.
4. All printed films of less than 1 reel (300 feet) only accepted in batches of not less than 5 films.

Other than these points the auction will continue as before.

BRING AND BUY

This will operate as before, the only restrictions being numbers 1 and 2 as detailed above for the auction. Non 9.5mm equipment, films etc., will be acceptable in the Bring and Buy.

For the sake of good order, in future all monies for Group 9.5mm funds, whether it be for subscriptions, lapel badges, get-together tickets or what have you, must be sent to our Honorary Treasurer Ron Price at 67 Lehar Close, Brighton Hill, Basingstoke, Hants RG22 4HT. Only one cheque is needed irrespective of the number of items that you may be paying for. This does not apply to our special raffle tickets for the get-together which is under licence to our Secretary Ken Valentine.

Unfortunately in our last 9.5 magazine, the box panel for membership renewals which appeared on page 8, quoted the wrong house number for our Secretary Ken Valentine. It should have read 65 Mora Road as mentioned correctly on pages 3 and 24 of the same issue. Technically of course, Ken's address should not have been shown at all but that of our Treasurer Ron Price. Our profound apologies for this mix up. It appears that some of our members are sending hard cash through the post; we would like to stress that this is not a desirable practice unless, of course, it is registered. Please, in future, send only cheques or postal order crossed and made payable to Group 9.5 when making remittances this way.

Last but by no means least, would the member holding the Audience Prize trophy please return it to our Secretary by 18th October, and any other returnable trophies currently being held by members must also be returned.

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I have ten Phillips new and boxed Specto 100 watt projector lamps available for purchase at £1.75 each including postage and packing. They are the two filament variety giving far brighter a light than the Masda and Atlas with three and four filaments. I think I should limit each member to two lamps each in order to be fair.

I have five lamps EL 57-P 2155/19 12 volt 100 watt and can get a few more, but what projectors are they for? What lamp is used in the Pathe Gem? If I remember correctly that was a 12 volt 100 watt. I can also obtain A1/186 12 volt 100 watt

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and 12 volt 100 watt Bosch type, DC class F EL 44 (B 20 D/8). The prices would have to be negotiated but they would probably be very low. If we wait too long it could be too late.

Des Philp
Garden Cottage,
26 Caroline Row,
Ventonleague,
Cwll. TR27 4EQ. Tel: 0736 754439.

I am now the proud owner of one of the new up-dated D.D.S. Nine-five "S" Projectors, and would like to write a few words in praise of this excellent machine.

Threading is quite a simple matter, and the fixed speed motor proves of great advantage when recording a tape sound track, and "Running Wild".

The light output is truly staggering, and can be improved even further if the standard A1/17 lamp is replaced by an A1/263. These are rather dearer than the original lamp, but I feel the extra cost is well worthwhile.

The zoom lens is as good as any zoom lens I have ever seen, but I found I could adapt an existing Dallmeyer prime lens from my Bolex projector, to fit the D.D.S. lens mount. The prime lens gave even more shattering quality.

The sooner more of these fine projectors get into circulation, the sooner "Movie Maker" will realise that 9.5 is far from gone.

Thank you D.D.S.

E.S. Vowler,
31 Lawford Lane,
Bilton, Rugby, Warks.

The long winter evenings lie ahead, a time to re-live those golden memories on the home cinema screen. Perhaps to show some Pathescope epic of pre-war years with stars like George Formby, Jack Buchanan, Richard Tauber and others. The magic of the cinema lives on.

As we prepare our show, some of us may let our thoughts drift ahead, for what does the future hold in store? Alas the Pathescope days are no more. The second hand market perhaps, but after more than a quarter of a century, second hand probably means twenty times that. A few scratches and joins will not spoil our pleasure, but it is hardly likely to attract new nine-five users.

The onslaught of Super 8 and Video necessitates a vigorous new approach for 1981. We who have shown our dedication over the past difficult years need to do more than treasure the past. We must preserve the future. We need to promote 9.5mm by making films aimed at the Top Ten. A good reasonably priced sound projector (conversion perhaps) needs marketing equal in statistics and price to the Elmo 1200SD. We need printed films equal to those available on Super 8. Impossible? Surely nothing is impossible with determination and effort. The alternative is extinction.

Four hundred odd 9.5mm users could, as a combined force, achieve wonders. Nothing stands still, that which does not get bigger gets smaller. The time for complacency and timidity has gone, we should act, not sit back and hope. Let us aim high. Each of us an ambassador for nine-five, and make the coming year a fight for the future of our gauge.

G.H. Brown
Llettyllwydrew,
Bancffosfelen,
Pontyberem, Dyfed.

In May this year Kodak opened their new museum of photography to the public and as one who recently spent a delightful hour or so viewing the many objects on display, I can recommend it to all who are interested in photography. The museum contains over six thousand items of apparatus from the very early beginnings of photography right up to the present day. Also a picture and book collection, in fact all and everything pertaining to photography. Many of the exhibits are working models actuated by hand switches. While there is a good display of cine equipment in all gauges, there is very little of nine-five on display, perhaps time and bequests will remedy this. There is the usual small choice of souvenirs, pencils, pens etc., but the Kodak Eastman Centennial Commemorative Calendar at 25p is a real buy. The collection with regularly changed photographic exhibitors is open (admission free) on Mondays to Fridays from 9.30am to 4.30pm and on Saturdays and Sundays from 2.00pm to 6.00pm, including bank holidays. The museum is not open on Christmas and New Year's

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day. The museum is situated in the original Kodak factory building built in 1891 at Headstone Drive, Wealdstone, Harrow, Middlesex. Telephone 01-863-0534. Coach parties are asked to book with museum reception. Car parking is limited during the week but unrestricted at the weekends. Easily reached from Harrow and Wealdstone railway station, it is but a few minutes walk.

J. Lawson,
46 Knightsbridge Way,
Hemel Hempstead,
Herts.

I was most interested in the article in the current issue from Alan E. Lott. I wonder if I could raise the following points with regard to his conversion of the Vox projector?

Does he find that the cooling fan of the projector motor is sufficient when he uses the 250 watt A1/223 lamp in his conversion?

Where does he fit the separate exciter lamp? A drawing showing the layout would be very helpful, as I presume that it must be located underneath the lamphouse.

I shall be trying his idea of an extra roller between the sound drum and the sprocket. Adding this damping roller would make the sound layout rather similar to the one on my Debie D.16, a design which I have always found to be very good.

I am furious that I was away in Germany on business when Ken Valentine and Paul Scott gave their vintage show. I hope there will be a repeat performance later in the season.

Brian R. Everett,
23 Holland Avenue,
Cheam, Surrey.

I have acquired a number of older type projector lamps that are new, also drive belts and editor lamps. These are from a dealer retiring from business and although they are numbered on the boxes, I have no idea what projectors they are for. So if any reader requiring an older type lamp cares to write to me quoting the number or failing that describing what he or she wants, I might be able to help them.

F.H. Kessler,
Sunnybank,
4 High Street,
Findon, Sussex.

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A REPORT ON THE 9.5mm FRANKFURT FESTIVAL
From Ted Smith

The Frankfurt Festival in West Germany was well supported by people from Germany, France, Austria, Holland, Switzerland and England. A total of thirty films were entered (when did we last have thirty entered in England?) and all were screened in one day. When we had finished, the rest of the evening was spent in eating, drinking and talking, but mostly talking. The beer helped.

The standard of the films shown was thought to be low, but I enjoyed them very much. The Amsterdam film of a young lady magician I thought excellent. Hope it comes to London. This film was among the prize winners. There was also one film from England. If anyone should wish to go to the German 9.5mm festivals, the next one will be at Birkenfield in 1981.

Perhaps some of us do a great deal for 9.5mm cine and perhaps some of us do not do quite as much. One such person had thought we did not do enough and resigned from our club. Should I therefore have been surprised to see him at the Frankfurt festival? And that the only film entered from the UK was from him?

For those who wish to see the tulips in Amsterdam and combine it with the Dutch 9.5mm festival, then such an opportunity will come your way in 1982. There is only one snag though. Whilst the Dutch people may fight the seas successfully for centuries even they cannot order the weather necessary to bring the tulips out into flower on a particular day. So when you go to their 9.5mm festival please remember that the weather may affect the blooming of the flowers by being early or late.

One novel innovation at the Frankfurt festival was the release of two hot air balloons to mark the occasion. Needless to say, 9.5mm stickers adorned the balloons and I

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hope that the publicity paid off. So if you should find one in your back garden just push it into a neighbour's garden where super 8 rules.

Messrs Ligonie and Herr Schäfer demonstrated a new 9.5mm sound projector. It is converted from 16mm and this Elmo model has two sound tracks and is expected to retail at half the price of the Ligonie O.S.M.950. Just one note in passing, Mr. Ligonie (Junior) tells me that Ligonie S.A. have sent a delivery of 9.5mm Ektachrome to Japan! Possibly for the pre war Elmos?

Make a note, brandy £2 per bottle, champagne £1.50 per bottle, where you might ask? At the 1981 Spanish festival of 9.5mm cine at Barcelona on the 20th and 21st March 1981. Are you coming? Or don't you suffer from thirst. Bring your 9.5mm camera as well.

Group 9.5 committee member Paul Scott recently staged a double window display solely on 9.5mm equipment at the Hampshire Building Society in the North End Shopping Centre at Portsmouth, Hampshire. On show were approximately 20 projectors, 15 cameras and an assortment of splicers, catalogues etc. The display was initially for three weeks but proved to be so popular with the customers that it was extended for a further two weeks. The theme of the display was basically the vintage side of 9.5mm which is unavoidable, but modern equipment was shown alongside the old. Full details of Group 9.5 and how to join was also adequately displayed.

Film sales of camera film sold through Group 9.5 have grossed over £2,500 during the past 12 months. This is approximately 20,000 feet of film. But where are all the films? Entries so far for our open film competition are very sparse to say the least. But in all fairness to our members this footage of camera film works out at only two charger re-loads or fifty foot of film per member and you can't do a lot on that.

Any members in the Cardiff or South Wales area may be interested in the 1980 Welsh International Amateur Film Festival which takes place in the Sherman Theatre, University College, Senghennydd Road, Cardiff on Sunday 30th November 1980 at 7.00pm. This is organised by the Cardiff Cine Society. The festival is open to all gauges of film and entry forms are available from G. Marks Esq., 17 Alltmawr Road, Cyncoed, Cardiff. The closing date for entries is 5th November 1980. There is a top prize of £250. The event is sponsored by Allders department store of Cardiff.

LONDON MEETINGS

FORTHCOMING PROGRAMME

St. Gabriels Parish House

<u>October 11th</u>	Planning for our get-together at Chiswick, final arrangements etc.
<u>October 18th</u>	ANNUAL GET-TOGETHER CHISWICK TOWN HALL.
<u>November 1st</u>	Screening of 9.5mm club films.
<u>November 15th</u>	Group 9.5mm Annual General Meeting.
<u>November 29th</u>	John Critchley shows the 9.5mm Patheoscope sound feature film "Land without Music".
<u>December 13th</u>	St. Gabriels cheese and wine party.
<u>January 10th</u>	St. Gabriels Annual General Meeting.

Don't forget Chiswick Town Hall on Saturday 18th October 1980. From 2.30 to 9.30pm. Tickets only £1.00 including coffee and biscuits from Ron Price, 67 Lehar Close, Brighton Hill, Basingstoke, Hants RG22 4HT.

OVER 50 YEARS WITH 9.5mm

A Pathe Kid was our first Projector and a Pathe Camera, both of which of course were hand cranked, this was in 1927 or 1928; one had to judge cranking the Camera at 16 frames per second. I still have a roll of film of those days and whilst its a bit jumpy one can still judge what we were aiming at. Next on our list was the Pathe Lux with no motor, later on we invested in a motor for attachment. About this time we bought a motor camera and a jolly good product it was. We have an acrobatic and dancing film taken with this camera which to this day is still presentable; kept in an airtight can of course, the photography is fine good detail, definition etc., it was taken with Pathe film charger fed.

Then a product called the "Ditmar" together with camera came on the market. This would be in 1937 or 1938. This was the best job we ever had, the model we had

OVER 50 YEARS WITH 9.5mm continued

screened 9.5mm and 16mm after a couple of adjustments. The camera was excellent, spool to spool feeding which to my mind is the more efficient way of running the film through a camera, causing less flutter and more accurate exposure through the gate, at this time we were using a Blenduk light meter, a good job. We could get as close as 1'7" with the camera for close-ups but more particularly for titling work; we had a titling outfit much on the line you see today, sliding the camera for varying distances, with a stage effect, for sliding in different backgrounds and for this arrangement we had the titling letters on glass.

At the time the Ditmar came on the market in this country a new film appeared called Gevaert, a Belgium product, and what a beautiful film, black and white, the best we've ever used in our interest in movie work, one could detect the grey tones the dull or good whites and the perfect blacks; it was not procurable during the last big war but was again obtainable in 1946 and all our later films were taken with this film until 1955; we used super pan in this product. We had the film processed in Sydney by the special Agents for Gevaert and Ditmar products, they did a perfect job. We have well preserved all the films some hundreds of feet, edited and documentaries running through, background music and sound effects. (We lost some hundreds of feet some years ago in a fire.) Viewing them on the screen one would think they were photographed only yesterday.

I am sending over a couple of souvenir programmes of some shows at our home theatre. At this time there were no tape recorders or sound film, so we had constructed 3 turntables suitably encased in one unit, one for background music, one for sound effects and one for commentary, and so wired which enabled us to fade any one in or out according to the picture screen; the large speaker was placed up by the screen. The screen was housed similar to a professional one with opening tabs, fading lights and etc. We could seat 26 people; all this set up was the length of a large verandah and the sound proof projection box, controlled sound and work room was controlled at the other end of the verandah. The turntables were controlled by my late wife (who passed away in 1975) by watching the screen through projection windows and fading in and out accordingly.

By this time you'll be thinking this is a long rigmarole, however its news for the movie maker particularly the 9.5 enthusiast. In 1937 a friend of mine and myself decided we would like to form a movie club, so the club known today as the Queensland Amateur Cine Society was formed and to this day over 150 members of which yours truly is a life member. At the time the club was formed in 1937 all members worked with 9.5mm using the Ditmar products and Gevaert film; as I remember only 2 were filming with 16mm. Some members had never heard of 9.5mm film. However judge for yourself your reaction to this presentation. The largest screen we have projected on for 9.5mm has been 4 feet by 5 feet, and this was with a 700 watt lamp with the Ditmar and transformer, the Ditmar was wired for a 500 watt lamp.

In 1950 we sold our Ditmar equipment believing that after the war there would be more up to date and no doubt more advanced equipment in the 9.5mm field available, much to our disappointment we learnt that this gauge so far as this country was concerned had faded out, giving way to the super 8mm gauge. Why this excellent film presented on a good projector and camera was subject to such a setback is a tragedy, hard to understand, however I suspect that vested interest had a great deal to do with this so far as Australia was concerned. Possessing an intense desire to see our 9.5 productions we imported a 9.5 "Europ" super projector from Ligonie SA, France. When this projector came to hand we invested in two "Sony" first class reel to reel stereo 4 track tape recorders. We transferred from our recording discs from the turntables previously mentioned on to tapes for screening with our new 9.5 projector and that is what we use now, the tapes synchrodexed with the projector, the sound from tapes through two large speakers.

Well, as no 9.5 equipment is available in Australia, to continue our interest in movies we had to purchase 8mm equipment, and this gauge engages our attention now. 9.5 was my first love, still is and will continue to do so. So after 50 years of movie making there is my story. Oh! I should mention that with 8mm we project with tapes and the Craven synchro dex, I don't like stripe.

Doubtless you will have gathered that I am on in years, well next July 7th I will be 80 years of age, still retaining all my faculties physically I get a little tired at night, mornings devoted to movies and afternoons resting for a few hours.

Jack Miller
Albany Creek Road, Aspley Q 4034
Queensland, Australia.

9th March 1978

M A R K E T P L A C E

For Sale Pathe H Projector and Resistance. Accepts 800 foot spools In good mechanical order but needs re-wiring. Complete with two spare lamps, two spare motor drive belts, and a new set of motor brushes. Offers please to E.S. Vowles, 31 Lawford Lane, Rugby, Warwickshire. Telephone Rugby 814185.

For Sale 9.5mm Sound and Silent films, both features and shorts for sale. Many interesting and rare titles, including notched items. 20p in stamps plus a self-addressed envelope please for extensive lists to: J. Watson, 8 Barnet Close, Yeovil, Somerset. BA21 3NT.

For Sale Rio Phot body with Pistol Grip, five Webo magazines, B&H 1218 converted to 9.5mm plus service instructions, four Schorter chargers plus two loading practice chargers, Pathe Princess with 2.8 Kaydon lens and case, 9.5mm Pro Marquet splicer, set of four extension tubes (C mounting) - £100 the lot. T.J. Morgan, 17 Court Close, Patcham, Brighton BN1 8YG. Tel: 0273 550333.

Wanted Lamp for Muray-Kinay 8-16 Editor, and exciter lamp for Son Projector. E.S. Vowles, 31 Lawford Lane, Rugby, Warwickshire. Tel: Rugby 814185.

Wanted Good quality 9.5mm or multi gauge projector, Vox, Heurtier or something like that. Am prepared to pay a fair price. Have two Specto projectors, one converted to Q I at the moment, but require something a little better. Frank Kessler, 4 High Street, Findon, Sussex. BN14 0ST. Tel: Findon 3692 evenings or 3365 daytime.

Exchange Pathe Son sound projector in good working order but sound needs a little attention. Would like to exchange for a dual 9.5/16mm projector. Also have a Prince camera and tripod (wood and light alloy). Charles Baker, 15 Heath Close, Sturry, Canterbury, Kent.

Wanted The following projectors: Ensign 9.5/16mm or 8/9.5/16mm. Elmo 9.5mm, Coronet II 9.5mm, Bingascope 9.5mm (model for 30ft & 60ft enclosed spools). Also wanted a Keystone 9.5mm camera, Pathe Baby colour disc cleaning outfit with brass oil can, redressing mirror, posograph and developing and drying outfit. Also required any odd reels of 17.5mm sound film. This is all for Ken Valentine's 9.5mm museum. Letters please to 65 Mora Road, London NW2 6TB, or telephone Watford 42156 between 10.30 and 5.30pm Mondays to Fridays.

Wanted The film "The Wonderful Lie" with Bridget Helm and Francis Leaderer. 9.5mm 4 reel drama. Top price paid if good condition. M. Wicks, 11 Beverley Road, Colchester, Essex CO3 3NG.