

the

9.5

review



DECEMBER - JANUARY

1963 - 1964

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D. M. BENTLEY

78 COMMERCIAL STREET, BRIGHOUSE, YORKSHIRE

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the 9·5 review

Published Bi-Monthly

Editor: PAUL VAN SOMEREN

Art Editor: TERENCE H. BAVE

Volume II. No. 3.

December 1963—January 1964

A Happy Christmas
and a
Prosperous New Year
To all our Readers

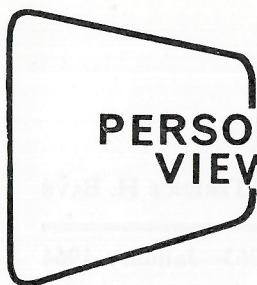


Editorial

It is usual at the end of year to look back over the events of the past twelve months. But this year we feel we are justified in ignoring this custom and instead looking beyond the unsatisfactory present to the promising future heralded by the formation of "The Nine-Five Association."

1963 has been a disheartening year for nine-fivers. There has been a slow run-down of existing services and until the formation of the Association little hope of any alternative. No film in the shops, little new equipment, interminable processing delays . . . these and many other initiations made us wonder at times where our gauge was heading!

The Association will offer camera film (both colour and monochrome) at extremely reasonable prices, a speedy processing service and equipment at low cost to members. Our next issue will contain an article describing The Nine-Five Association in full, with details of special offers and new introductions.



PERSONAL VIEW

by George B. Whitfield

It all Depends on You

Just have a look at the cover of this magazine! This is a very smart, well-presented publication, isn't it?

Let's suppose that you handed this copy to a friend who was contemplating making a start in amateur movie-making . . . and let's suppose that he looked inside this publication, to find out what Nine-Fivers are like.

Will he find that the Nine-Fivers are as modern as our cover has suggested? Will he find that these enthusiasts are extremely progressive?

Or—will our enquiring layman discover that we are retrospective, reminiscing and reactionary? This criticism includes myself, because I am deeply concerned about the image which Nine-Five presents to the world.

Unfortunately, he will read that I am not too modern. . . . He will read that I have used a 1936 "home movie." He will also read that way back in 1936 I thought that the "home movie" was the ultimate in domestic entertainment, and that my family had thought those thirty-year-old films were marvellous.

Please note that I do not say that the antiquated projector and the equally old films are wonderful—I said that in those unsophisticated days they **were** thought marvellous.

After all, when an average working-man's wage was seldom more than three pounds a week, to use a 9.5 Motocamera was a sign of superiority—of oneupmanship, if you like. Others might have used "Brownie" box cameras—we had a Pathé "B"—we had a status symbol!

I do not worship old equipment.

I am not a collector of notched classics.

I am not nostalgic. The history of the cinema is fascinating reading; the work of Friese-Greene, of the Lumières, of Robert W. Paul, and the other pioneers is most absorbing, but don't let us waste time by gloating over the past glories of the middle gauge.

Just as my first movie efforts were below the 1936 professional standards, so are they well below the amateur standards of 1964. (Faults which predominated — and which my friends charitably overlooked — included out-of-

focus, badly - exposed, shaky shots, and the content of the films could only be described as feckless and planless.)

Our local Ciné Club once had, as an evening's subject (which everyone enjoyed) a show called "How I started in Ciné." Each member screened his first film, and his very last film. The idea was to illustrate individual progress, and it was successful. In many cases, however, the first film was a well-worn 9.5 film (did I say well-worn? Some had been scorched, torn, and even walked upon) and the latest films were in most instances, Kodachrome II on 8 mm.

Newcomers and beginners alike received the impression that nine-five films—**any** nine-five films, in fact—would invariably be ancient, very likely with extensive scratches and ripped sprocket holes. Any first attempt on 8 mm. was certain to look better than these quaint curiosities!

One of the films—taken on a hand-turned Pathé Baby, many, many years before, was of a little boy's dog. Taken only a short time before the dog had been run over by a car; this was a pathetic, appealing little cameo . . . I had thought.

But did the audience really understand its sentimental value? Did they see the appeal of the little fox-terrier, or did they just see the scratches?

Sadly, I made a private vow. . . . That evening, I vowed: **Never again** would I screen a vintage film! Our films would have to be better than films made on other gauges, if the Nine-Five Movement was to gain recruits. These films must not only be better, but must also be projected with

equipment that will do full justice to these results which Nine-Five can achieve. Bloomed projection lenses, high illumination, and sound tracks are essential. Your audiences have Hi-Fi equipment at home, and they should not have to endure distorted sound. They should see a bright, clear picture — their television sets have good picture quality—and our presentation must be impeccable.

Our "home movie" will at first make our hapless guests laugh, and then just be an irritation! We must realise as 8 mm. keeps improving, our 9.5 equipment should have a parallel development. Since 9.5 is a vastly superior gauge, our screened films should be three times better than 8 mm. Why should we help to identify 9.5 with second-rate films, and equipment fit only for a museum? We must demonstrate that with a modest outlay, 9.5 gives superb results.

A modest outlay does not mean buying a worn-out camera and projector at a reasonable price. Will such a second-hand "bargain" really please the beginner? Should he be sold a machine as outworn and outmoded as an old electric tram, an article which will probably judder and clatter exactly like a tram?

A new 9.5 projector compares very favourably with a new 8 mm. projector, both in specification and the price. The "A.C.W. Projector Guide" for October, 1963, commented on 9.5 projectors: "**That Nine-Fivers cling loyally to their sturdy old projectors, and most manufacturers have already taken the hint!**"

(Continued on Page 10)

Christmas Film Quiz

Let your family win you a Colour Film

The first correct entry opened wins one Colour Film (25ft. reload), and five runners-up will receive a Set of 6 Titles for your own programmes.

In Which Year . . .

1. Were Chaplin, Lloyd, Keaton, and Langdon all making two reels?
2. Did the first *Beau Geste* appear on the screen?
3. Did Fritz Lang direct a great futuristic film? and what was it called?



Who Portrayed?

4. Marty?
5. Sgt. York?
6. Cyrano De Bergerac?
7. Mrs. Miniver?
8. Jezebel?

Can you name . . .

9. The Four Marx Brothers?
10. The Director of at least two of the following: *The Third Man*, *A Kid For Two Farthings*, *Trapeze*, *Odd Man Out*, *The Way Ahead*?

Who were the Co-Stars in . . .

11. *African Queen*: Humphrey Bogart and
12. *American in Paris*: Gene Kelly and
13. *Asphalt Jungle*: Sterling Hayden and
14. *Picnic*: William Holden and
15. *War and Peace*: Mel Ferrer and

Name the Odd One Out

16. Three of the following have something in common: *The Bride Wore Red*, *Our Blushing Bride*, *They All Kissed The Bride*, *Father of the Bride*.

All entries to be posted **not later than January 5th, 1964**, to THE ART EDITOR, THE 9-5 REVIEW, 141 CHARLTON ROAD, KENTON, HARROW, MIDDLESEX.

Because you use 9.5

it doesn't mean (as a lot of people seem to imagine!) that you are denied the multitude of services offered to the 8 mm. user. Our 9.5 services (24 pages of catalogue to describe them all!) include TITLING (*Colour or B/W, including "Censor Certificates," special effects, animation, etc., available*); TITLE CARDS (*To your own specification*); STOCK TITLES (*Titles for Weddings, Holidays, Interest and Story films, Queen Trailer, etc.*); FRAME ENLARGING (*Glossy prints from your movie shots—B/W or Colour*); COPYING (*also blow-up to 16 mm. or reduction to 8 mm.*); REPRODUCTIONS (*from your own photographs, drawings, etc.*); EDITING, MAGNETIC STRIPING, ETC. Many Exclusive Items for the 9.5 mm. user include SURPRISE FLASHES (*Lively new effects to splice into your films—help continuity and give a professional touch!*). Lots more we'd like you to know about so why not write now, enclosing two 3d. stamps, and we'll send you our catalogues complete with pre-printed order forms. You'll find half an hour's absorbing reading and you'll be surprised at how much we offer the nine-fiver!

S. J. SECCOMBE

(CINE SERVICES)

Dept. NR, 124 BROADWAY, EXETER, DEVON

The Nine-Five Collector

ALFRED HITCHCOCK ON 9·5 mm.—Part 1

by Maurice Trace

Alfred Hitchcock was born in London in 1900, the son of an Essex shopkeeper. He originally trained as an engineer but later turned to the study of art. While working as a clerk in an advertising agency (for 15/- a week) he earned extra money by writing titles for silent films. In this capacity he gained a job with The Famous Players Company who were then making films at Islington. When the director of *Always Tell Your Wife* fell ill during production, Hitchcock took over, and in 1922 made his solo debut as a director with *Number Thirteen*. His subsequent career can be divided into three stages: his silent British films (1922-29); his sound British films (1929-39); and the highly successful Hollywood career (1940 to the present time). It was not until the second stage that he really began to specialise with thrillers and his early work includes such pieces as *Juno and the Paycock* and *The Skin Game*.

Two of his silent films are on 9·5 mm. in *The Ring* and *The Manxman* (British International Pictures: both two reels). The former was the first film produced by B.I.P. and must rate as one of Hitchcock's outstanding silents. The story centres on "One Round" Jack Sander, a booth boxer in a fairground, and his rise to become challenger for the professional championship. Early on his wife becomes infatuated with the champion, which of course leads to a rousing climax with the fight at the Albert Hall. Although the 9·5 version is much abridged this fight has been left mercifully almost untouched and takes up most of the final reel. Hitchcock's direction is seen at its best from the opening scenes at the fairground to the grandstand finish of the fight itself, where he excels himself in whipping up the excitement. He is greatly helped by an excellent cast headed by Carl Brisson and Gordon Harker (both making their screen debuts) as Sander and his trainer, with Ian Hunter as the champion and the tragic Lillian Hall-Davis as the wife. The actual fight took over a week to film but Brisson was not over-taxed as he had been amateur champion of Europe at his weight. *The Ring* is a first-rate film and just the thing for a home show.

The other silent, *The Manxman*, is however a different matter. Hard as Hitchcock tries he is in the end almost defeated by the plot which is pitched on the general level of *Jack's Return Home*. The book, published in 1894, was written by Sir Hall Caine, a prolific writer of melodramatic novels, such as *The Deemster* and *Son of Hagar*. The story tells of two friends, a simple fisherman and a rising lawyer, who both fall in love with a tavern-keeper's daughter. She promises to marry the fisherman on his return from foreign lands where he is to seek his fortune. When news of his death arrives, she has an affair with the lawyer. The fisherman turns up later very much alive and the girl marries him. Afterwards she leaves her husband and the climax is reached when she is tried for attempted suicide before the lawyer, who

has now become a judge. The film ends on a thoroughly miserable note with the judge resigning his office with the sub-title, "I am not fit to sit in judgment against my fellows—I who have sinned against God and Man."

Obviously no director can compete with this sort of stuff, but the amazing thing is that at times Hitchcock really looks like succeeding. This is entirely due to the excellent direction and two memorable performances by Carl Brisson and Anny Ondra. Brisson is most convincing as the simple-minded fisherman, ill-educated but with much dignity, while Anny Ondra is perfect as the wife, ranging from gaiety to despair. Regrettably the other major role, that of Malcolm Keen as the lawyer, is far too over-theatrical and has dated very badly. *The Manxman* which carries an "A" certificate, is a film for the connoisseur and cannot be recommended for a modern audience. It is much better to show them either *The Ring* or Hitchcock's other film on 9.5, the classic *Blackmail*, which will be dealt with in the next issue.

A Thousand and One Nights – With 9.5

9.5 has had me in its spell for twenty-five years. It is not only the films that have been so fascinating, either; 9.5 projectors have also had an especial appeal, because of their unique and unconventional design.

Take the original Pathe Baby for instance. It was a beautifully made machine—in many ways the best Pathe ever produced. The cunning notched title device, the rack and pinion focusing lens, the framing adjustment, the automatic take-up and high speed rewind for short reels—everything was thought of. Seen today, it looks a quaint projector—yet peculiarly attractive, because it is so complete in its design. It is a popular collector's piece, but anyone offered one cheaply is advised to examine the shutter. It was made of casting metal that distorts with age and many of the original shutters have disintegrated. Fortunately a replacement can be made with an Ace shutter.

The Kid was an inferior machine, but surprisingly efficient as it used the same four element lens of the Baby and the optically worked mirror. Being able to take a motor and having an opening lamp-house, the Imp was a very much better proposition. Its performance on the screen was no better though.

It has always puzzled me that Pathe should have dropped their brilliant notched title idea. The reason put forward was because people were fed up with dim pictures. Yet Bolex solved the problem and designed a projector that gave a bright picture with automatic stopping at notches—but when it arrived notched films were on the way out. Pathe made a half-hearted attempt with the Lux, but it was noisy and clumsy compared with the Baby and never caught on. No doubt the introduction of the 200B killed it quicker than anything.

The 200B is a part of the 9.5 tradition—and still one of the most popular projectors. Although simple in construction, it looked a **real** projector and had a good light output for its time. The robust

mechanism has stood the test of time. Its weakness was the bakelite lamp-house cover and base. They are often broken; yet the use of plastic was an innovation in 1933, when the 200B was introduced.

In the low-wattage stakes, the Ace was much inferior to the Baby, but it was an unconventional, clever design. The intermittent movement was particularly ingenious. It was fine as originally intended for shorts, but the super attachment was not so good and when out of adjustment must have been the cause of more film damage than any other 9·5 machine.

With the Gem, Pathe made their first break-through with a truly modern projector. It was well styled and before its time in its use of a high speed intermittent and a 12 volt 100 watt lamp.

When the Princess arrived in 1959, I was immediately impressed. Here was the modern version of the traditional Pathe low-wattage projector. It turned out to be an ingenious hybrid of Gem gate parts, Ace intermittent and a few novel touches. Although spindly in appearance, it was in fact quite solidly made, and the sliding leg tilt device was especially effective. The light output was surprisingly good, better than that from any of its forbears, but the claim that it would not burn stills was not true in all cases.

Colour frames, for which it was intended, were safe as they did not absorb the infra-red from the lamp. However, if a black and white title stopped in the gate—it fried! The dense silver image of the title absorbed all the heat of the lamp.

Will future Pathe projectors maintain the reputation for being unconventional? I do not think so. The latest Europ has more in common with 8 mm. developments. Finely styled machines, they have a superb light output and will do wonders with films previously seen on the earlier projectors.

9·5 enthusiasts will be increasing their enjoyment by getting one of the new super-bright machines—though knowing 9·5 fans, I bet they will hold on to their old-faithfuls as well—for nostalgic reasons!

G. M. McKEE.

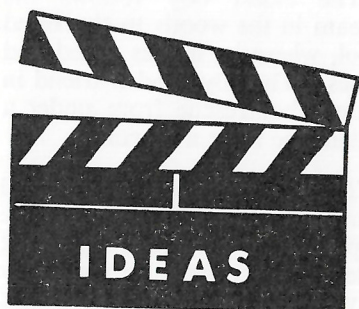
(Concluded from Page 5)

A new 9·5 projector will give years of service and reflect the wisdom of the buyer—he has chosen the little gauge with the big picture—which will give him 16 mm. quality at the cost of 8 mm. equipment.

New 9·5 equipment must be sold to newcomers. New 9·5 films must be shown to newcomers. We must not live in the past.

At a couple of filmshows given given in one week, in two different, but quite large rooms, I

screened some 8 mm. films on my 8 mm. Bolex, and also some 9·5 mm. films. The screen was seven feet wide. The audience were not interested in our *hobby*. They wanted merely entertaining films. They knew nothing, and cared nothing about technicalities. Both projectors had 8v. 50w. lamps. These ordinary folk said after the shows: "We liked so-and-so's film the best of all." Needless to say, the film was 9·5, and they had liked it because it was a better picture. *Let 9·5 results speak for themselves!*



for story films

(2)

By Ken Wordsworth

In selecting stories suitable for adapting for amateur films, very often one of the main problems lies in the finding of suitable actors. The stories outlined below should not present any great problems in this respect.

The idea that inspired *The Kite* was racial intolerance. A Pakistani student comes to this country to study and encounters some cases of colour prejudice. Instances such as when he seeks lodgings and it is discovered he is coloured, some excuse is made. Less blatant examples too—for example, where there is a vacant seat next to the student in a bus or on a park bench, people usually choose somewhere else to sit, if there is a choice.

Eventually, the student wanders to Hampstead Heath (or any similar open ground). There he sees a small boy attempting to fly his kite, but not having much success. The boy asks the student to help him, and together they succeed and thoroughly enjoy themselves, the point being that it is only the boy who readily accepts the Pakistani without

being conscious of any form of prejudice.

A Russian short story that could be made into a short silent (or sound) film and can easily be filmed in this country in the snow, is the following. The original was set, I believe, during the Napoleonic wars, but it could be any war, where there is likely to be snow covered ground.

A small group of soldiers (lost, or survivors of a patrol) are separated from their lines. They have been wandering all day and night is falling (a moonlit night for photographic reasons!). They settle for the night in the open. Three of the party are sent to gather wood for a fire. They stumble through the snow. There is little wood to be found, just a broken fence here and there. It is hard work searching but eventually two have their arms full. The third hasn't been so successful and he is chided by his companions. While they return to camp he wanders off through the snow and eventually stumbles on a Crucifix (perhaps once there had been a chapel there). Although he has no word he cannot bring himself to take the Crucifix and returns empty handed.

The fire has been lit and the soldiers huddle around it, into the night. Later that night, the fire dying out, across the snow comes a figure (shown by shadow on the snow) carrying on his back a Crucifix, and on his head a crown of thorns. The soldiers gaze into the night, and then stand aside to make way for the stranger who comes up to the fire and places the Crucifix on the dying embers. Then each soldier, one by one, as he realises who the stranger is, goes down on his knees. For it is

the Son of God who has brought His own Cross for their fire. . . .

I have always wanted to make a film involving steam trains. Recently, I saw in a Samuel French catalogue of plays a very short one-act play called *The Last Up-Train*—a detective story set in a station waiting room. The booklet only costs 1/3 and I have hopes it may be possible to re-write as a film script to make use of train scenes.

Brendon Chase by B.B. is an adventure book about three boys who run away from home to live an outlaw's life in the woods, rather than go back to their boarding school. This subject would make an excellent film, which could be shot throughout the year. Whether one would wish to incorporate all the original plot would depend on the producer, but here is a brief synopsis of the main events.

Three boys live with an aunt in a house in the country. Their parents are abroad. Rather than return to boarding school they run away to Brendon Chase, a forest five miles away. There they find a hollowed out oak tree, which makes an ideal camp (alternatively they could build a camp). They hunt and trap. A return is made to the house by night to fetch more supplies. This results in near capture and a search of the nearby woods is organised next day. However, by this time they are safely back at their camp.

The eldest boy follows the stream in the woods to the Blind Pool, where he makes a rod and fishes. The boys find a friend in a dog they rescue from under a fallen tree after a storm.

They search for a charcoal burner who lives in the forest. He captures them for the reward but releases them when he finds they have saved his dog. He becomes a great friend.

A journey into Brendon for more supplies which results in a chase and nearly in their capture.

The village policeman suspecting they might be in the Chase, cycles there one hot midsummer day. He searches the forest paths, finds the Blind Pool which looks so cool and inviting that he undresses and goes in for a swim. While he is in the water the boys steal his clothes.

A Sunday school picnic in the Chase when the outlaws steal the food from the hamper and put a grass snake in its place.

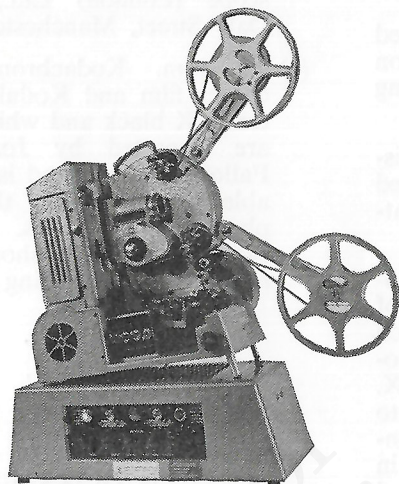
Trapping and capturing a badger, one of the boys takes the skin to Smokoe Joe's log cabin one night for him to cure only to find the charcoal-burner wounded from a falling tree. The boy tries a tourniquet and goes to fetch the doctor.

The game is now up as the doctor recognises the boy; and with the return of their parents from abroad the boys return home.

(To be continued)

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Notes and News . . .

A Letter from Pathéscope

Dear Sir,

We should be greatly obliged if you would draw the attention of your readers to the following facts:—

- (1) We no longer import or distribute 9.5 mm. unexposed film stock of any type whatsoever.
- (2) We do not undertake the processing of exposed films of any type, except those which were imported by us, provided that the P.C.F., S.X. and V.F. films are returned to Pathéscope Laboratories, Denham, Uxbridge, Middlesex, in the correct Pathéscope printed packing and that Kodachrome

I films in the correct Kodak cartons are returned to Pathéscope (London) Ltd., 6/14 Dale Street, Manchester.

- (3) 9.5 mm. Kodachrome II colour film and Kodak Panatomic X black and white film are imported by Jonathan Fallowfield Ltd., and is available to the public through photographic dealers. After exposure this film should be returned for processing to:—

J. Fallowfield Ltd.,
74 Newman Street,
London, W.1.

Yours faithfully,
N. GLIKSTEN,
Director.

The Society of Film Collectors

The announcement in the last 9.5 REVIEW did not obtain the response for which we had hoped. In fact, fewer than forty applications had been received at the time of going to press.

Although it is therefore obvious that it would be impossible to run the "SFC" as a separate entity with such a small membership, we have decided to operate the proposed Society through the "Nine-Five Association."

The company which is to produce these 9.5 mm. optical sound and silent prints is at present in formation. As soon as rights have been cleared on the first releases, all those who have so far sent in the SFC forms will be circulated. THE 9.5 REVIEW will devote regular space to details of film releases.

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