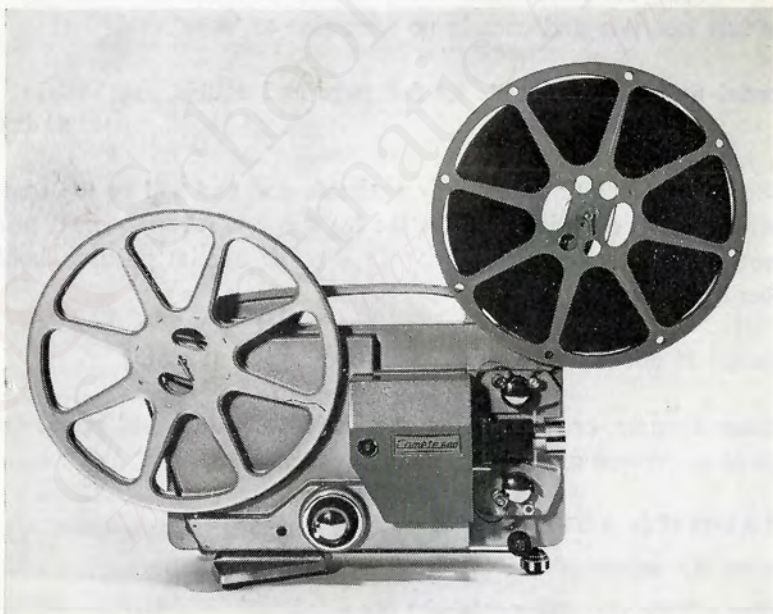


the 9.5 review

december 1971



the 9,5 review

Journal of

Group 9,5



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Circulation

ERIC MILLHOUSE

No. 38

December, 1971

Cover picture :

The Comete 600 projector which features 24 volt 250 watt lighting, 2,000 ft. (600 metres) spool capacity, fixed speed of 16 f.p.s., single rotary switch control, very silent running, automatic framing. It comes with a choice of f1.5 35, 40 or 50 mm Angenieux lenses and costs £149. The manufacturers, Cine-Technique, are working on a sound version. British agent: E. M. Smith.

IMPORTANT NOTE

This issue went to press on 3rd October. As Group 9,5's Annual General Meeting is not being held until 13th November, it likely that the list of officers' names and addresses will be out of date by the time you read it. We are sorry about this, but print the information as a guide.

President: George Whitfield 82 Grange Crescent, Riddlesden, Keighley, Yorkshire, BD20 5AJ.

Chairman: Hugh Hale

Vice-Chairman: Eric Millhouse, 103 Runnymede, Merton Abbey, London, S.W.19.

Honorary Secretary: Frank Moon, 117 Ravensbourne Avenue, Bromley, Kent, BR2 0AZ.

Honorary Treasurer: Mrs. Janice Uphill, 4 Kenton Avenue, Harrow, Middlesex, HA1 2BN.

Editor, The 9,5 Review: Gordon Clarke, 84 Elm Avenue, Eastcote, Ruislip, Middlesex, HA4 8PB.

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Committee members: Larry Pearce, 1 Bowrons Avenue, Wembley, Middlesex; Reg Uphill, 4 Kenton Avenue, Harrow, Middlesex, HA1 2BN; Ted Smith, 142 St. Stephen's Road, Hounslow, Middlesex; Derek Valentine, 61 Mora Road, Cricklewood, London, N.W.2

Film Librarian: Ken Finch, "Little Mead", Willow Wood Road, Culverstone, Meopham, Kent.

Editor, sound magazine tapes: Douglas Holden, 9 Rookery Gardens, St. Mary Cray, Orpington, Kent, BR5 4BA.

Music Discs Librarian: Jim Coggins, Flat 1, 12 Colville Gardens, Notting Hill, London, W11 2BB.

Tape Circle Organiser: John Garner, 15 Norbury Avenue, Thornton Heath, Surrey, CR4 8AH.

North American Representative: Charles Miller, 3000 18th Street, Boulder, Colorado 80302, U.S.A.

editorial



Hugh Hale had been our chairman (and vice-chairman before that) for so long that somehow one assumed that he would always be there. So it came as something of a surprise to everybody when Hugh announced that he was leaving Kingston to take a pub near Arundel, making it impracticable, of course, for him to continue in his office. (If we were "surprised", I might add that the firm for whom Hugh had worked for years were astonished!)

By the time you read this editorial, both the Annual General Meeting and our autumn get-together will be history, but unfortunately this issue must go to press in the first week of October, so there is not a great deal of concrete news I can give you about the "succession". Eric Millhouse, as vice-chairman, has taken over in a temporary capacity, though he has made it clear that he is not a candidate for the office of chairman. He has, however, agreed to take over the distribution of the magazine (which Hugh was also handling) and we hope he may be able to continue to look after this.

The new chairman will be elected at the AGM and we shall tell you his name in our next issue. I would like to draw your attention to the note on our title page, which points out that the

list of addresses in this issue cannot be up to date, owing to the early press date and the rather late date of the AGM.

I can't leave this topic without expressing the hope that some of our members, at least, appreciate the amount of time and effort that Hugh has put into the affairs of Group 9,5 over the past few years.

Best of luck with your new venture, Hugh, Oh, and how about one on the house?

Judging by correspondence received, rumours circulating and conversations overheard, the article by John Stocks about soup-ing up the Son, which appeared in our May issue, has attracted a lot of attention. Practical articles of this kind always do and I only wish that we could print more of them. If **you** have a project which you think might be suitable for our **Do-it-Yourself Department** series, let's hear about it!

A gentleman in the trade (who shall be nameless) once told me that "ninefivers are the meanest bastards on earth". I am certain that this is by no means true of all of them, but I do know that he—and other dealers—could produce a welter of evidence to prove the point that many nine-

fivers are definitely a good deal more reluctant to part with money than 8mm users. (The 16 mm lads, I'm told, fall into two categories. There are those with money, who spend it freely, and there are those who are even more dedicated scroungers and bargain-hunters than the nine-fivers).

It is only fair to put the above quotation in context. We were, in fact, talking about a suitable price-ceiling for a new ninefive projector. However, I have been reminded of the remark several times over the last few months, since the use of the classified columns was made completely free of charge to members. The classified advertisements in **The 9,5 Review**, which previously occupied a quarter or half page with fairly generous spacing, suddenly expanded so that now they can barely be squeezed into a full page. I can only think that the abolition of the charge was the main, if not the only, reason.

I abolished the charge to members for several reasons. The subscription had been increased to £1 and this seemed a useful extra service we could offer without too much strain on the funds. Collecting small amounts, usually by postal order, made a lot of work for me and for the treasurer. When, as often happened, the postal orders were made out to an individual, rather than correctly to Group 9.5, and crossed as well, things became very complicated and personal bank charges became involved. Lastly, it seemed a good idea to encourage members who had films or equipment they no longer wanted to offer them to fellow members

first and to enquire amongst members first when they wanted anything. This is what is now happening and, whatever the reasons for the sudden, dramatic swelling of our classifieds, I'm delighted that we are providing this service. It will remain free.

Although we don't encourage box numbers because of the work involved, we do provide the service for those who require it. However, I would appreciate a couple of large stamped addressed envelopes when you request a box number, so that forwarding your replies can be done quickly and without cost.

Incidentally, it does cost us about 15p to print the average classified advertisement, so you're getting good value!

In the next issue, there should be reports on the AGM, the 1971 get-together and the results of the film competition, all of which narrowly miss inclusion in this issue.

Looking forward into the new year, this will, of course, see our Golden Jubilee. The 9,5mm format has been going for fifty years—and, incidentally, Group 9,5 has been running for the last ten of them. We hope to produce a special anniversary issue in the spring or summer, but I emphasise that is very much a hope and not a promise. Publication depends most of all on my receiving some suitable material, so it's largely up to you!



NEWS REEL

ALBI FESTIVAL

63 films were entered for the international 9,5 film festival held in Albi, France, in August. Ten films received prizes and five were awarded medals.

The prizewinners were *Die Mauer* by M. Gohier (France), *Metamorphoses du Ver* a *Soie* by Henri David (France), *Variété* by Ed Tietjens (Holland), *L'Île Heureuse* by M. Blain (France), *Fantôme aux Troussees* by Messrs. Eliopoulos and Coing-Boyat (France), *Mademoiselle Ninette* by M. Bollinger (Switzerland), *Compte à Rebours* by M. Nicolas (France), *Slalom Spécial* by Dr. Sérès (France), *La Sueur de Ton Front* by M. Scoccini (France), and *Visite à Strasbourg* by M. Blaquières (France).

The medals went to Ed Tietjens (Holland) for *An de Grace 2500*, M. Qualité (France) for *Bêtes Libres en Forêt*, Dieter Stöckle (Switzerland) for *Grachtenrundfahrt*, Robert Bayley (England) for *Not Luvin' or Neckin' but Nailin* and the Groupe des jeunes cinéastes ebroiciens for *Vingt-quatre heures du Mans*.

Special congratulations to our own Bob Bayley who was not only the sole British entrant, but managed to carry off a medal with his slick animation.

MISS 9,5?

It has been suggested that, in our golden jubilee year, we hold a competition to choose a "Miss 9,5". The following proposals for format and rules have been drawn up by Ted Smith. They are only suggestions and whether the contest is held at all—with these rules or any others—depends on the interest shown by you. So, if you like the idea, or have any comments or suggestions, please write to E. M. Smith, 142 St. Stephens Road, Hounslow, Middlesex.

1. The contest would be open to anyone.

2. The entrance fee would be 50p to members and £1.50 to non-members.

3. Entries would be in the form of a filmlet of 50 to 100ft., featuring the girl that the entrant has chosen as his suggestion for Miss 9,5. The film may be colour or black-and-white (though we think colour might help) and it may be silent or have a sound track.

4. More than one entry from any person is in order, but the fee is payable for each entry.

5. The films must be made on 9,5 mm and no other gauge.

6. There will be a prize for Miss 9,5 and for the winning ninefiver.

7. In view of the publicity the club hope to obtain from this competition, they reserve the right to make copies and frame enlargements from any entry and to show the films in public. Miss 9,5 may be asked to be present at the Group's functions in 1972 or 1973 if this can be mutually arranged.

ANNUAL GET-TOGETHER

The annual get-together, held on 23rd October, will be fully reported in the next issue, when we shall also be announcing the results of our 1971 film competition.

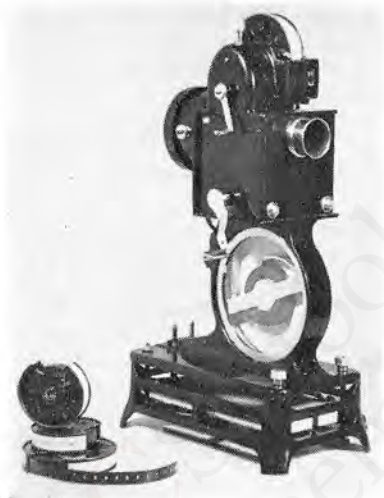
OUTSTANDING SUBSCRIPTIONS

We are sorry to say that there are still some members who have not paid their subscriptions for 1971-72. Unfortunately, costs being what they are, this will be the last issue we can send to non-payers, so please pay up and smile!

9,5 IN SILENT PICTURE

The large Summer-Autumn edition of *The Silent Picture* magazine contains a resumé, by Group 9,5 member, Garth Pedlar of the history of 9,5mm, bringing the story right up to date with news of the Nova-scope printed films.

**THIS BABY
HAS A
BIRTHDAY
COMING UP**



**9,5
+ 50**

The 9.5mm format
will be 50 years old
in 1972

**AND
group 9,5
will be
celebrating its
tenth birthday**



LETTERS

Cinefilmtreatment

You may recall that I wrote to you on 6th June, 1970 requesting details of a scratch removal process for 9,5mm cine film. At that time, you kindly gave me the address of Cinefilmtreatment who offer such a service.

I sent them 500ft. of 9,5mm cine film in June, 1970, only to be informed in October, 1970 that the machine for processing 9,5mm cine was out of order and would be for some time. My film was returned, unprocessed. In March this year, I telephoned the company and was told the machine was working again, but there was a backlog of work; I agreed to send the film again and wait the ten weeks for the work to be done. After thirteen weeks waiting, I telephoned the company again and was told my film would be processed by the end of that week. Two weeks and several telephone calls later, I was informed that the machine was out of order and the company did not know when my film would be processed. Result: over one year had passed and still no unscratched film.

I should be very grateful, if you have any contact within Cinefilmtreatment, if, on my behalf, you can find out what is going on, as my attempts at writing and telephoning have produced very little, other than a polite apology for the delay. Altern-

atively, do you know of any other company who could undertake this work?

I shall be pleased to pay any expenses you may incur on my behalf, but I am now despairing of ever getting my 9,5mm scratches removed.

B. M. PEARCE
Sheerness, Kent.

Editor's note: A copy of Bryan Pearce's letter has been sent to Messrs. Cinefilmtreatment & Co., together with an offer to print any comments they might care to make. Up to press date (3rd October), no reply has been received. If one should arrive later we shall publish it in a subsequent issue.

Kodachrome in chargers

I have just exposed some Kodachrome II daylight film, bought from LGP (Cine). I would like to know whether this firm still "de-charger" their Kodachrome in readiness for France or whether I will have to obtain plastic containers in order to send them off on my own, since, I have heard from Bentley-films that Kodak will not accept film in chargers any more.

Your past help in **The 9,5 Review** has kept our faith in the best of all amateur gauges and

we are pleased that things are going so well.

LANCE KELLY
Barrow-in-Furness
Lancs.

Yes, LGP will unload and forward to Kodak-Pathe for processing any Kodachrome films sold by them in chargers. So will Nine-five Film Services. They will not, of course, unload and forward Kodachrome which has been loaded in the chargers by the user himself who should re-

pack the film in Kodak's plastic containers and post it direct to France. The same conditions now apply to Webco magazines; spools are sold by Kodak already loaded and should be sent to them for processing in the same manner.

Thanks for your comments about the magazine. We certainly agree this is the best of all amateur gauges, but are things really going so well? They're certainly not going as well as we'd all like!

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COLLECTOR

by Maurice Trace

THE RANGE BUSTERS

In the late 'thirties, one of the most popular Western series ever was made. It featured three happy-go-lucky cowboys called "The Three Mesquiteers", based on characters created by William Colt MacDonald and obviously owing their inspiration to Dumas. As the series progressed, they were played by a variety of western stars; perhaps the most publicized was the trio of John Wayne, Ray Corrigan and Max Terhune, although most fans swear by the original team of Robert Livingston, Corrigan and Terhune.

The films were made by Republic and, after a time, both Corrigan and Terhune became very dissatisfied with the way things were going there. Eventually, Max left after contract trouble and, after two more films, Ray departed as well. They went to a rival studio, Monogram, where they were to make a batch of westerns similar to The Mesquiteers, centered on three cowboys called The Range Busters. To complete the line-up came John King, an ex-band singer who

had been making pictures at Universal.

The three played themselves with the nicknames "Crash" Corrigan, "Dusty" King and "Alibi" Terhune. They starred in 16 Range Buster pictures before the fiery Corrigan left after many rows. His place was taken by first Dave Sharpe and then Rex Lease before John King enlisted in the forces. Corrigan then returned, assisted by Dennis Moore and, of course, Terhune who played in all the films.

In all, 24 Range Buster pictures were made. Peak Films released two-reel 9,5mm silent versions of the first eight titles and now six of these are available for hire from the Group 9,5 Library. The editing of the Peak versions was rather erratic, probably due to their being restricted to a two-reel format for all the films, but the 9,5 editions are mainly worthwhile, interesting and very entertaining.

The first film off the line was naturally called **The Range Bust-**

ers and was made in 1940. It was a big success and one trade paper reviewed it like this: "It outnumbers any western since the Hart-Mix era in shots fired, miles covered on horseback, fist fights and desperadoes put to flight. It also surpasses many in strength of plot, plausibility of story and logic of conclusion."

The Range Busters was in fact an unusual western with a great deal of spooky mystery and suspense. A hooded killer, called "The Phantom", is murdering people at The Circle T Ranch, run by Carol Thorp. When first her brother and then her father are killed, our heroes arrive to try and solve the puzzle which involves an abandoned mine. Two of the unmasked villains are played by Kermit Maynard and Leroy Mason who are also together in Pathescope's **Northern Frontier** where Kermit was the hero. Later on he declined to take the leading roles and concentrated on being a supporting actor and stuntman. In this particular case, he is a vicious henchman and also doubles for Dusty King in a spectacular horse fall. This comes at the end of what was, in the original, a very exciting chase shot from all angles and lasting nearly five minutes but Peak have drastically cut this. They have also eliminated several of the early murders and Uncle Rolf, the heroine's blind uncle, who was one of the chief suspects as "The Phantom". Also in the cast are Frank La Rue, Earle Hodgins and Luana Walters.

The second film, also made in 1940, was **Trailing Double**

Trouble, a more conventional offering, but with plenty of fast-moving and well-staged action. In this, the trio have to look after a small baby whose father has been killed by outlaws. Behind it all is Moreland (Roy Bancroft), a crooked lawyer after control of the Bar H Ranch. In a strong supporting cast are Tom London, Carl Matthews, Jack Rutherford, Lita Conway and Nancy Louise King, John King's daughter, who appears as the small baby boy. Jimmy Wakely who later starred in his own western series can be briefly glimpsed in the saloon scene.

Also in 1940 came **West of Pinto Basin**. A masked gang are holding up stagecoaches and the boys move in to sort it out. Unfortunately, they are framed for the crimes and jailed. They escape (covered by Peak in one subtitle!) and hold-up another stage to prevent the gang getting the gold aboard. When the outlaws give chase, the sheriff arrives in time to catch them. Included in this film is Corrigan's leap off a cliff on to the coach passing below. This footage is used again, later in the series, in **Fugitive Valley**. Corrigan was a first-class stuntman and in his early days even doubled for Johnny Weismuller as Tarzan. Also in the cast are Gwen Gaze, Tris Coffin (lovely name for a villain!), Bud Osborne, George Cheeseborough and Jack Perrin, the former silent western hero, who is the star of **The Man from Oklahoma**, which will be released by Nova-scope next summer.

The following two pictures were **Trail of the Silver Spur** and

Kid's Last Ride. These two are not as yet in the Group 9,5 Library but copies do occasionally turn up. In the former, there is a return of the spooky mystery element when the boys stay at a deserted ghost town while trying to catch the "Jingler", a killer who has robbed the Denver Mint. Stan Jolley was the badman, Dorothy Short the heroine, while in a small part as Stoner (a miner) was Eddie Dean who was shortly to star in his own western series.

Kid's Last Ride had a worthless juvenile finally sacrificing his life to save Crash. Luana Walters (from **The Range Busters**) returned as the heroine and Edwin Bryan took the title role as the "kid". The villains were Al Bridge and Glen Strange, who later went on to play the Frankenstein Monster in horror pictures.

The next film was **Tumble-down Ranch in Arizona** which has a rather unusual beginning. Dusty's son (played by John King) is injured in a college rodeo and, while unconscious, relives an adventure of his father and the other Range Busters. This is lost on ninefivers, however, as Peak cut straight into the flashback story and, via a lengthy sub-title, bring us in at the end of the first piece of action. The boys protect Mother Rogers (Marian Kerby) against the wiles of villains Gallop (Quem Ramsey) and Slocum (James Craven). It is a conventional story, but with good pieces of action, particularly a hefty fight in a saloon. Also on hand was heroine Sheila Darcy but, as with many of the

Range Buster heroines, most of her scenes ended up on the cutting-room floor of the Peak editor.

Although on 35mm **Wranglers' Roost** was not one of the best of the first eight titles, Peak have made a very good two-reeler of it. Wells Fargo is having its stages held up by a masked bandit who is using the same methods as an old outlaw called Black Bart. The Range Busters arrive and help a clergyman (Forrest Taylor) against saloon owners Miller (George Cheseboro) and Brady (Frank Ellis). There are some good fights and excellent chase sequences. In the end, we discover that the crimes are the work of Miller and Brady, but Peak are rather ambiguous on the identity of the clergyman. He is in fact Black Bart, but has had nothing to do with the robberies. He had turned to religion and used his knowledge of human failings to save souls! Gwen Gaze (from **West of Pinto Basin**) returned as the female interest. Much of the chase footage was used again in a later Range Buster film called **Arizona Stagecoach**, a supreme example of a film made in the cutting-room with a minimum of new material!

And now we come to **Fugitive Valley**, the final and most controversial of the Peak adaptations. In the original, a character called The Whip led a band of outlaws whose headquarters was in a hidden valley. Crash posed as a badman, was arrested by the sheriff (Tom London) and thrown into the same cell as Red (Bob Kortman), a member of The

Whip's gang. Dusty helps them to escape and in gratitude Red takes them to the hideout to meet the other outlaws. Alibi, posing as a magician, joins them there and together they smash the outfit and unmask The Whip—who turns out to be none other than the female lead, Julie Duncan.

On 35mm this is an excellent western, but Peak made quite a mess in bringing it to 9.5mm. First of all, they completely eliminated The Whip (and Julie Duncan), pretending that Glen Strange is the boss. In fact, the real leader of the set-up is respectable citizen Reed Howes and he is cut out as well by Peak, except for a very brief flash when he is talking to the sheriff, while the latter is awaiting a carrier pigeon message from Alibi. In addition there is plenty of choppy editing along the way to a 9.5 ending which is extremely confused—obviously because it is not the original climax. Peak's ending stops in what appears to be the middle of a gun-battle and is very inconclusive.

All eight of these titles were directed by Roy Luby and produced by George W. Weeks. **Fugitive Valley** was released in July, 1941 and when the next

title, **Saddle Mountain Roundup**, came out the next month, no fewer than nine Range Buster features had been released inside a year. Unfortunately, only a few more good films remained before the series went into a steep decline, mainly caused by budget economies and poor scripts. The final production **Vengeance in the Saddle** (also known as **Bullets and Saddles**) came in October, 1943.

All the locations used in the series were at Ray Corrigan's ranch at Chatsworth. **West of Pinto Basin** and **Fugitive Valley**, more than any others, show the finer aspects of the scenery on this large spread, while some of the lesser sites (more scrubby) crop up in films like **Kid's Last Ride**. In 1965, Corrigan sold the ranch to Bob Hope and now lives a life of seclusion. Dusty King runs a restaurant in La Jolla, California, while Max Terhune is hail and hearty at 72 and still gives occasional performances. He appeared throughout the Range Busters with his ventriloquist's doll, Elmer, but nearly all traces of the dummy ended on the Peak cutting-room floor as well. However, for the most part, these 9.5 two-reelers are splendid entertainment and well worth hiring from the Group 9.5 library.

THE END

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Edwardian London , interest film ...	100 ft. : £1.20
Circus Time , interest film	100 ft. : £1.20
Beautiful Monaco , interest film ...	50 ft. : £0.70
Ice Tricks , interest film	50 ft. : £0.70

Films to be released on December 1st

Good Cheer , Our Gang Christmas comedy ...	300 ft. : £3.20
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Christmas Day Round the World , interest film	200 ft. : £2.20
Spot the Stars , party quiz film ...	100 ft. : £1.20
Braemar Games , interest film ...	50 ft. : £0.70

Films for future release

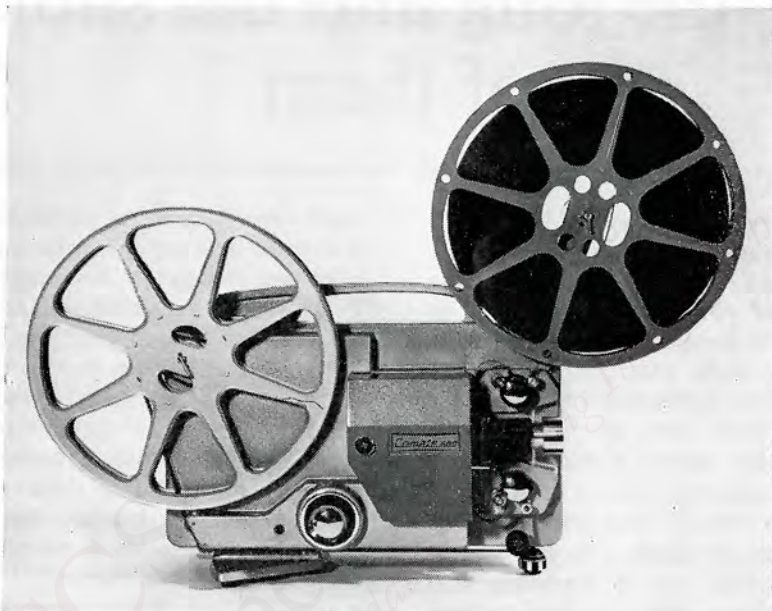
Our main release during January will be a 2-reel comedy, **Paul's First Kiss**, supported by another Chaplin comedy, **Charlie the Bricklayer** and a number of short interest subjects.

Synopses of all the above films are published in the latest issue of **Novascope**, available free (s.a.e. please)

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SCREENS

—the long and the short of them

In common with all fellow cine enthusiasts, irrespective of the gauge or format used, I find the proof of the cine “pudding” is at the projection stage. It matters very little how good or bad a film is, whether it’s 9,5mm wide or 70mm wide, it’s what you see on the screen that’s important. I’m sure that this is not the first time you’ve read such a statement; however, it is my contention that one of the things that makes or breaks the final presentation is the quality of the actual screen on to which the image is projected . . . for if you’ve a good film, a good projector, good light output and a good projection lens it will all be for naught if the screen is poor.

Next the experiments with projection lenses and light output, I would say that I have carried out more tests with screen mat-

erial than I care to remember. For some time my favourite material was the lightly lenticulated Pearlvision, but recently I have been having second thoughts on the subject, no doubt due to the extra light that is available these days. I found that—particularly when screening movies at home—many of the audience didn’t sit where I put them, but just stayed where they happened to be when we invited them in for coffee! In a situation such as this, directional reflecting material is out because the fall-off outside of a fairly narrow cone rather spoils the end result. So I began my experiments all over again! This time I also came up with the proviso that it must not cost too much and that it must also be available in reasonable lengths.

To cut a long story short, the more I experimented the more I

by TONY SHAPPS

became convinced that there wasn't just one material suitable for every purpose. I tried out broad lenticulations, fine lenticulations, smooth surfaces (and I understand that Pearlvision is only available now in this latter surface), black-backed and blue-backed material, cotton-backed and plastics of various sorts. And finally I came to the conclusion that the minimum I could get it down to was two types of material. At about this time I also started to get requests for screen material via The Widescreen Centre, of which I am the owner, on a sort of part-time basis, and thought that I might be able to find a suitable source of supply as well as offer something that I'd be happy to use myself.

Two types seemed to give the best results and to offer the right compromise—and I must stress that as in everything else we are dealing in compromises. One is called **BLANKANA WHITE** and has a hexagonal lenticulation on its surface, and I have been given to understand that it incorporates an optical whitener! I find that this works well even with 8mm and I now have a couple of screens made up with this surface.

The second type is known as Pearl White (a good name for a screen material, I would have thought) and has a very fine lenticulation. This surface is ideal for cramped conditions when

the viewers have to sit close to the screen, since it does not break up the image like some materials do. I don't think that it is quite as white as the Blankana, but it approaches it closely.

Actually, there is also a third material which has a rather coarse ribbed surface but has the advantage of being backed with cotton on PVC. This is useful for the type of screen that needs to be constantly opened and closed and is likely to get a lot of wear. However, my own favourite is the Blankana and this has the added advantage of only costing 25p a square foot. It can be bought in widths of either 38" or 50" by any length, so that a good sized wide screen can be made from a length. As far as the Widescreen Centre is concerned we are offering this either by the length or made up into our **CENTRE-ROLLEX** range of widescreens.

As I said at the beginning you need a good screen surface if you are to do your films justice and the surfaces that I've just mentioned will certainly do that.

FILM LIBRARY NEWS

from Ken Finch

Some more titles have been added to the library stock recently increasing the large number already available and we are constantly on the look-out for further interesting films. We are still concentrating on acquiring Disney cartoons, but other films are obviously added when they become available. Full details of the following titles are given in the catalogue supplement which, as mentioned before, is sent out with members' film bookings or on receipt of a large envelope bearing a 7p stamp.

- No. 160 **The Count of Monte Cristo** — 3 reels.
- No. 161 **Ye Olden Days** — Disney cartoon — 1 reel.
- No. 162 **Skeleton Dance** — Disney cartoon — 1 reel.
- No. 163 **Courage of Collins** — Western — 2 reels.
- No. 164 **In the Footsteps of the Conquerors** — 1 reel.
- No. 165 **The Wonderful Lie** — 4 reels.
- No. 166 **The Edge of the World** — 4 reels.

Continuing the policy of obtaining films from all sources we are pleased to announce the availability of the following titles from the Novascope range of printed films, purchased for the library.

- No. 176 **The Conductor's Courtship** — 1 reel.
- No. 177 **The Tennis Wizard** — 2 reels.
- No. 178 **Felix Follows the Swallows** — 100 ft.
- No. 179 **The Desert Rider** — 1 reel.
- No. 180 **Charlie on Holiday** — 100 ft.
- No. 181 **The Haunted Hotel** — 100 ft.

This gives our library members the opportunity to screen new films never before available on 9.5 and in some cases not available on any other gauge either, and of course to preview these excellent new films with a view to purchasing copies from Novascope to add to their own collections. We hope that you will make full use of this library facility and also fully support and encourage the enterprise of the Novascope concern by purchasing personal copies of the films. As they say, the more they sell the more they can release.

As promised last time, a complete list of the films available from our sound section is printed on the facing page.

OPTICAL SOUND FILMS FOR HIRE

Available to users of approved 9,5mm Sound Projectors only.

Too Many Women	6 reels
Juggernaut	6 reels
Four Parts	2 reels
Blue Blazes	2 reels
The Brats	2 reels
Sentinel Isle	2 reels
Arctic Highway	2 reels
Spinning a Yarn	1 reel
Be Kind to Animals	1 reel
Multum in Parvo	1 reel
Hungarian Rhapsody	1 reel
Battle of the Centuries	1 reel
Kings of the Arctic	1 reel
Killers of the Insect World	1 reel
Zampa	1 reel
Variety No. 17	1 reel
South Sea Sweethearts	1 reel
The Wizard's Apprentice	1 reel
Demons of the Deep	1 reel
Captain Kidding	1 reel

Cariolo (Abstract colour)	60 ft.
Queen Trailer	30 ft.

FREE HIRE on request with bookings of six reels or more.

HIRE CHARGES

All bookings are subject to the conditions and rules as stated in the catalogue of silent films.

The following charges are for a SEVEN day hire period and include postage one way.

1 reel 30p	5 reels 83p
2 reels 49p	6 reels £1.00
3 reels 59p	7 reels £1.10
4 reels 73p	8 reels £1.20

Bookings of over 8 reels are charged at 5p only for every extra reel booked.

A Certificate of Posting should be obtained by the hirer when returning all films.

Clear Leader

A recipe by Geoffrey Price

If like me you have ever bought a "Job Lot" of 9,5mm films from a secondhand dealer you will probably have wondered what to do with those lengths of someone's old home movie films which always seem to be included with the "bargain". It was quite by accident that I stumbled upon this very cheap and easy way of manufacturing transparent leader from such films.

Having removed any useable content for stock shots etc., place the remaining film in a bowl of neat household bleach and leave for a few minutes. The emulsion

will be seen to dissolve away from the film, which, after washing and drying, becomes perfect transparent leader which of course does not need to be scraped before splicing it on to another film.

This process can also be used to produce flashes etc., on film by masking off certain areas of the film.

Editor's note: try to avoid the bleach coming into prolonged contact with your skin.

SOUTH WALES 9,5 SUPPLIES

Ferranicolour 62½p
(ex. processing)

B/W 62½p
(process paid)

PRINCE CINE CAMERAS £10

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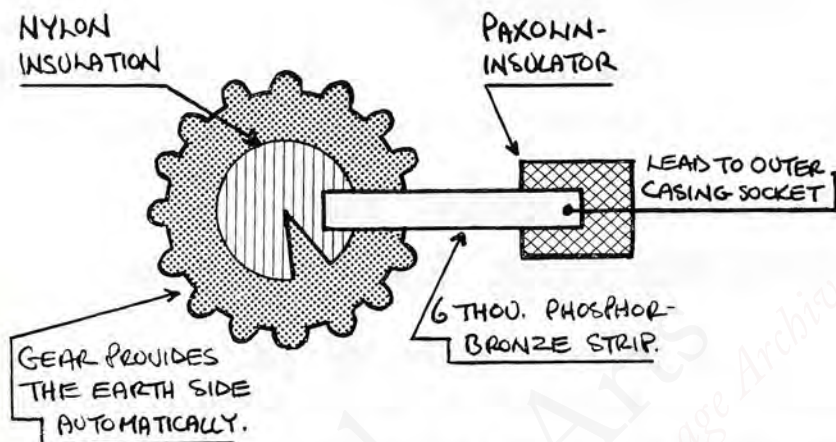
A year ago, Roy Salmons described the Carol Cinesound lip-sync. system in an article entitled "Why Shoot Sync. Sound?" Now TOM MACPHERSON looks at the latest equipment from the same manufacturers.

In our December, 1970 issue, Roy Salmons dealt very comprehensively with the Contronics synchronisation system, mentioning amongst other things the modifications necessary to enable a tape recorder to register the vital pulse track alongside the recording.



Now the manufacturers have come up with a cunning little ruse which eliminates the need for any modifications on the tape recorder. It's called the Carol Cinepulse Compact Cassette and it costs £5.50. You also need a camera modified to feed out one pulse per frame as described by Roy Salmons in his article (see diagram) and one of the firm's synchronising units, such as the Carol R1.

The cassette contains enough tape for use with about 400ft. of 9,5mm film. It can, of course, be re-used. Indeed, if you want to do any editing, it's almost essen-



ONE SUGGESTED CAMERA MODIFICATION

ANY METHOD TO PROVIDE ONE PULSE PER FRAME
MAY BE USED.

tial to transfer the recording to ordinary $\frac{1}{4}$ inch tape with a pulse or to perforated material. Ever tried editing pulsed tape in a cassette?

Electric or long-running clock-

work cameras can be used with a pulse system. Even a Prince can be fitted with the necessary contacts and output lead by a specialist such as J. Tassell (Camera Repairs), 17a Queens Road, Southend-on-Sea, Essex.



The Cinepulse
Cassette with the
Carol R1 tone
generator unit and
a standard Philips
cassette recorder.

Shooting sync.
sound with the
Philips recorder,
Carol R1,
Cinepulse cassette
and, in this case,
a super 8
Halinamatic
camera, fitted with
pulse contacts.
Most 9,5mm
cameras can be
used.



And I quote . . .

featuring assorted sayings and writings from the annals of cine.

For those who are not fortunate enough to have a domestic electric supply, a special dynamo is obtainable, having an output of 6 volts. Six-volt lamps are available for use with this dynamo which drives the projector at the same time that it generates the current. It will be obvious that the energy required to turn the dynamo is considerably greater than that required for cranking the projector alone; however, once the inertia is overcome, the momentum assists in keeping the dynamo going without any exhausting amount of manual energy. Six-volt accumulators such as are used with most wireless sets may be used to supply the current instead of the dynamo.

Harold B. Abbott,
"Motion Pictures with a Baby Cine",
1927

The slogan for cine is, "Somebody doing something". Not "Somebody going to do something", nor "Somebody having done something". "Action" is the word the director uses on the film set, and action is what makes cine interesting. Action, not just movement, for movement without action can appear purposeless and become rather boring.

Movement always attracts the eye, but it will hold the attention only if it has significance—if it tells us something.

H. A. Postlethwaite,
"Introduction to Cine", 1958

Each year some thousands of people in this country buy their first cine camera. Many choose one using film 9,5mm wide. The reason is not far to seek—9,5mm is designed to suit the purse, the hand and the home. At a running cost little above that of a snapshot camera, "nine-five" gives you permanent living records of all your happiest days . . . There is magic in every moment, yet it is all so easy!

D. M. Neale,
"How to Use 9,5mm, 1951

Messrs Kodak have, in America, recently placed upon the market a new-size cine camera and projector, namely, the 8mm. The camera and projector are sold together and, by the time this book is in the readers' hands, one presumes that this outfit will have been introduced to England. This new-sized camera is very interesting in that it uses the normal 16mm film in 25-foot lengths, but exposes only half the width and depth at a time . . .

J. P. Lawrie,
"The Home Cinema", 1933

9,5 mm KODACHROME II — NEW STOCK

	<i>Price each</i>	<i>Flat Rate Postage per Order</i>
<i>Daylight Type 25 ASA Only</i>		
H or P Charger Reloads	£ 1.41	3p
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Reloads for Webo Magazines	2.44	3p
50 feet Spools	2.44	3p
100 feet Spools	4.45	4p

Outdated (Oct. 1969) K II "A" type only, 100 feet Spools
@ £2.88 each plus 4p Post.

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Fit the **PRINCE WIDESCREEN CAMERA MOUNT** and **WIDESCREEN LENS** to your Pathe Prince, or "H" type 9,5 mm. camera, and use the same widescreen lens to project 50% to 100% greater picture width from the same film!

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London Meetings Programme

The following are the dates of the London section meetings, held at St. Gabriel's Parish House, Churchill Gardens, London, S.W.1 at 7.30 p.m.

11th December, 1st January,

29th January, 12th February, 26th February, 11th March, 25th March.

Unfortunately, no details of the programme have been received.

Classified Advertisements

Films wanted

Wanted: good 9,5mm prints of *Carmen* (2 reels), *Captain Blood* (3), *Arabian Nights* (3), also many others and old film catalogues. Please send details to Box (Bucks) 010, c/o the editor.

9,5mm sound: *Eriskay* (1 reel). £8 offered for copy in new condition. R. Dugdale, 46 Lord Street, Morcambe, Lancs.

Require reels 1, 2 and 3 of *When Knights Were Bold*, any condition. G. G. Price, 11 Pentland Avenue, Shoeburyness, Essex, SS3 9NE.

I wish to purchase a good sound copy of *Swiss Family Robinson*. A. Dilkes, 16 Broadway, Marine Park Estate, Prestatyn, Flintshire.

Group 9,5 member wants 9,5 sound films. Any in Maurice Trace's catalogue. Send titles, prices and condition to A. W. Archer, Box 3, Blairgowrie, Vic. 3942, Australia.

Wanted: *Gaiety George*, *Steve* cartoons, *Pot-Pourri*, *Vaudeville*, *Tragic Railway*, *Mad Train*, *Flying Scotsman*, *Blackmail*, *Lehorn Hat*; odd parts accepted. Your prices paid. J. M. Burgoyne-Johnson, Fairholme, Hawks Hill, Bourne End, Bucks, SL8 5JG. Tel. Bourne End 20242.

Chaplin films on 9,5 wanted. Please send titles, number of reels and price required to Maurice Vigouroux, 43 Rue President Ed. Herriot, 69 Lyon, 2e, France.

Wanted: 9,5 sound films, in good condition only, particularly shorts, drama and comedy, Popeye cartoons and Laurel and Hardy. Also require lens for Vox. F. T. West, 10 The Aloes, Fleet, Aldershot, Hants.

Wanted: Part 3 of *Song (Show Life)*, with Henry George and Anna May Wong. Wolf Otte, 32 Hildesheim, Wilhelmstrasse 5, West Germany.

Projectors for Sale

Exchange or sale (£25). Pathoscope Son sound projector and Prince cine camera (no lens, never used), both with instruction manuals. Some sound and silent shorts. Would exchange for Luch dual II 8mm projector. Offers to D. S. Quainton, 21 New Belt Road, Paulsgrove, Portsmouth, Hants.

Equipment Wanted

Wanted: cheap 9,5 projector, or motor for Pathoscope Gem. Also interested in secondhand 8mm films. Nigel Blundell, 1 Pollyhaugh, Eynsford, Kent.

Wanted: Argus turret head 100ft. spool-loading camera and any Strand Electric lighting equipment. R. Hodgson, 54 Marryat Road, Wimbledon, London, S.W.19.

Wanted for Heurtier Superson: complete magnetic head box unit, any gauge, but stripe must be on right. Details to L. E. White, 36 Kings Drive, Surbiton, Surrey.

Wanted: Cinégel projector, or any other modern type. Must be in good condition. Price to Box (Lancashire) 011, c/o the editor.

Literature for Sale or Wanted

9,5 *SOUND NEWS*—a regular news-sheet for the 9,5mm sound enthusiast, issued free of charge from Maurice Trace, 29 Laxton Avenue, Worcester, WR2 6EQ. Please send S.A.E.

Wanted: *Pathoscope Monthly*: September 1929 (No. 1.) to August to September 1930 (No. 10.) and January 1933. Also old film lists, catalogues, anything early Pathoscope. Your prices paid. J. M. Burgoyne-Johnson, Fairholme, Hawks Hill, Bourne End, Bucks., SL8 5JG. Tel. Bourne End 20242.



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Christmas**

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and a very happy

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Hendon, N.W.4 Telephone: 01-203 4508
Editorial address: 84 Elm Avenue, Eastcote, Ruislip, Middlesex HA4 8PB*