NINE WORLD FIVE

by Ken Wordsworth

1922-1992

SEVENTY ---

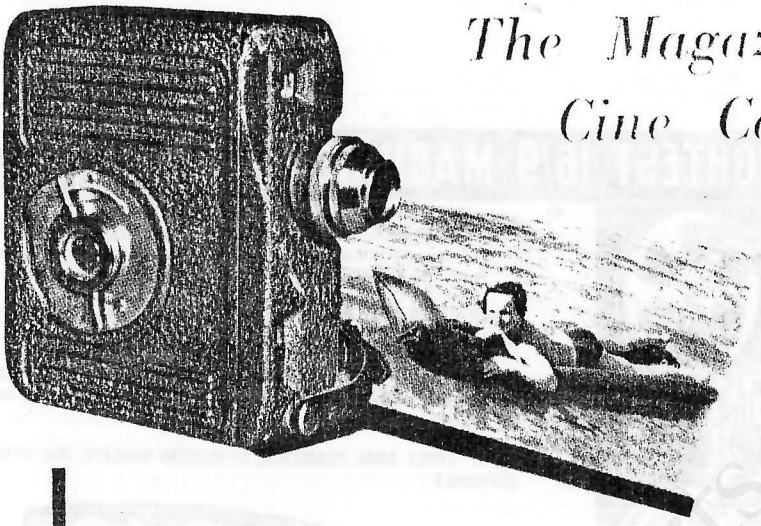


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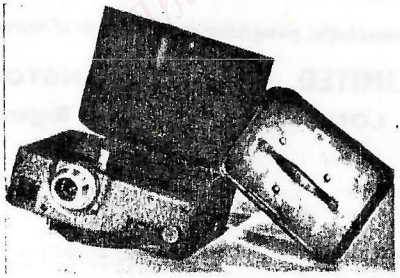
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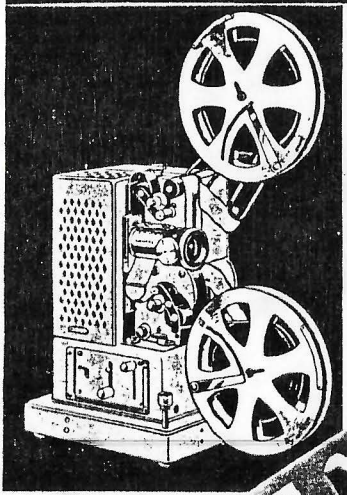


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NINE WORLD FIVE

by Ken Wordsworth

1922-1992

SEVENTY GLORIOUS YEARS

Introduced by Pathe Freres in France in 1922 with the Home Movie projector, still going strong 70 years later with the Liki range of projectors, Beaulieu cameras, new Aaton cameras, a new range of films from Fuji, Kodak and 3M , to include Fuji Velvia.

The Pathe Luxe and Coq L'Or followed the Home Movie, the Luxe adopting the device for showing notched films like the Home Movie. In Britain Pathescope introduced the 200B and H projectors, both made in Britain. The H used the mechanism from the S projector, which was Pathe's top range silent projector, which in 1936 had a sound unit added to become the Vox.

The Baby camera came in 1923, and the cassette was designed by the well known British cine engineer, Arthur Newman. Motocameras followed, and then the H camera.

The colour system on 9.5 before the war in 9.5 was Dufaycolor, introduced in 1937.

Photo shops in those days were selling a wide variety of different makes of 9.5 camera film, to include as well as Pathe, Gevaert, Bauchet, Ilford Selo, Mimosa , Perutz, Mimosa and others. Many chemists also sold the film. Pathescope were to release numerous printed films to include many of the great silent classics from U.F.A , and 9.5 film libraries were to be found in most towns.

In those pre-Second War days many manufacturers from many countries made 9.5 equipment. These included Paillard Bolex in Switzerland,Cine Nizo, Siemens in Germany, Alef, Bumig and Bitmar in Austria, Elmo in Japan, Keystone in the U.S.A. English firms included Dekko, Coronet, Miller, Ensign,. Nine Five quickly spread from its home base, France, throughout Europe and far away countries such as Canada, Australia , New Zealand and Japan. Also to be found in the U.S. where Pathex had an agency, until their recession in the early thirties nearly killed it off. With the Trade Protection laws. A Sound on Disc model of the Home Movie was made in the U.S. Films were printed in France, Germany (where Pathe had a factory), Britain, Italy and America.

The war hit 9.5 badly, Pathescope were largely on war work, the Paris factory was bombed. For some years after the war Kodak (U.K) supplied Pathescope with camera film until the Paris factory could get going again. Around 1950 Pathe and Kodak amalgamated in France to become Kodak-Pathe, and henceforth Kodak were to supply the camera film including Kodachrome. Kodachrome continued in 9.5 up to 1975 when Kodak substituted Ektachrome for the new Kodachrome 25. At the time of the amalgamation a contract was drawn up for Kodak to supply 9.5 camera film up to the year 2050, as long as there was a need.

A range of new equipment was to come from the Paris factory at Joinville, on the

b.nks of the Seine, the Pax, P.M I5, Europ, Baby co', Marignan(Pathe were the first with stripe for the amateur) .I'n cameras the National 2, Webo a magazine later developing into the Riophot with CMount and coupled meter, the Lido and Webo Patnescope in Britain firstpost war projector was the Gem, shortly to be followed by a sound version, the Son, both made in this country. Pat escope were to import 9.5 Ferraniacolor from Italy and process it, calling it Pathesco é colour film.

An early attempt at Widescreen , halving filming costs , was Duplex but this never really took on. In the mid fifties Pat esco e broke away from the parent company in France , setting up as Pathescope (Great Britain) Ltd, and producing the Prince camera and Princess projector. The projector had the advantage it could be used for making very cheap slides. The Prince camera being made by Smiths Industries.

Pathescope (Great Britain) Ltd went into receivership in I960, and was taken over by Great Universal Stores, who for a few years imported equipment from France, arranged for processing of the Ferraniacolor and monochrome at Rank's Denham labs, and the Kodachrome at Hemel Hempstead. However, they were soon to back out of 9.5 sales, concentrating on importation of binoculars from Japan.

In consequence the era of the 9.5 Specialist Dealer came into being, and firms like LGP Cine, Nine Five Film Services, Derek Bentley, Anne Whitfield and Roy Salmons became the gauge's supporters, some processing film, others slitting and perforating it as well. A group of amateurs set up Novascope to print new films. LGP CIne were to reperforate Iómm sound films to 9.5 sound.

In France, Andre Ligonie, a Paris photo dealer and professional photographer, took on the mantle of nine five, updating existing equipment (such as the Pathe Europ which became the Super Europ in a silent version; and with a Heurtier magnetic sound base added, the IM 250.). Andre was to produce the world's first solar powered cinecamera in 9.5. Later he was to convert the Iomm mag/Optical projector Microtechnica made for Bolex to 9.5, ; also the 350w xenon Elmo from Iomm. Ligonie had a new 9.5 camera in the design stage but died before it went into production.

Ligonie had arranged film processing at the Studio I3 labs in Germany, SEF later set up their own labs in Albi . Later SEF were to introduce a range of Eiki models in magnetic and optical, converted from Iómm, to include xenon models up to I,000 w xenon. Ligonie had converted a couple of super 8 Elmo projectors to 9.5.

Today in 9.5 there is a range of Eiki projectors , accessories, new filmstocks from Kodak, Fuji and 3M (to include Fuji Velvia), available from SEF. A new

camera from Eaton, in two versions. Two versions of the Beaulieu camera.

JOURNEY INTO CINE

My elder brother had one of those Maltese Cross 35mm toy machines. The main film he owned at the time and showed many times was of the London to Brighton walking race, which palled somewhat after repeated showings.

It started for me when I was about 7 with a Xmas present of a Pak O' Fun outfit This consisted of a row of torch bulbs , in front of which one placed one of the printed strips of film provided. An illusion of movement was obtained by switching from one bulb to another. Blank strips of 35mmfilm were also provided for making your own films. I remember I had the idea of making a real Blockbuster of the 'Siege of Troy'., with the use of many coloured inks. This never came about.

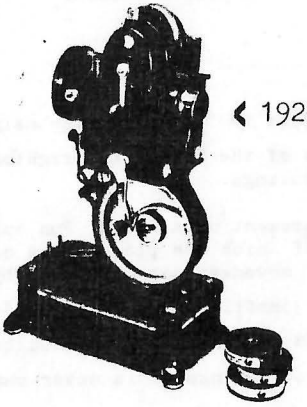
Sometime later I had one of those Johnson and Johnson Mickey Mouse toy magic lanterns worked from a torch battery, and showing Walt Disney coloured slides.

Real cine began for me on my 9th birthday when I was given a Ray 9.5 projector. This sold for the present day equivalent of 50p, hand and battery operated, to show 30 ft reels and had no shutter. Originally it was fed from a car battery, later commandeered by an elder sister for her car, I being given a bell battery replacement. I used to give shows in our attic , on the wall; and sometimes to the little girl next door. However, her attendance ceased after she had confided to my brother that they had mice in their kitchen. My brothernot to be outdone by a mere girl told her we had musk rats in our attic.

I must say a rather late compliment to my parents and other adults who, on occasiond, deserted the comfort and warmth of the living room for my cold attic., but then what else are the family for but to be an audience for one's film shows.

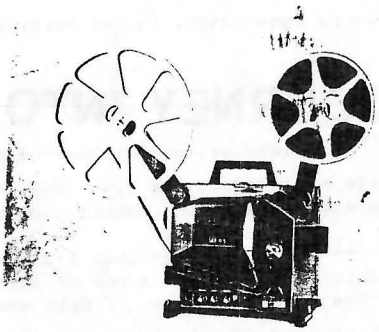
At about 12 or 13 I went really up market to a Pathe Ace, a grand little machine that was excellent value for the price, then 37/6 plus 10/6 for the Super Attachment to show 300 ft reels. Hiring from libraries in Southampton and Bournemouth I was able to see most of the U.F.A classics such as 'White Hell of Pitz Palu', 'Metropolis','Caligari' etc. The Ace would project a very acceptable picture, so long as it wasn't stretched too much, and with care, treat films quite well.

At 15 I had my first cine camera a Pathe Motocamera B, bought secondhand from Wallace Heatons for £2. What fun I had with that. At that time at the end of the war 9.5 camera film was hard to come by, the Pathe Paris factory having been bombed. Luck would have it that at the same medical school in London where my brother was training to be a doctor , the son of one of Kodak's directors was also training, and he was able to obtain 9,5 film for us, as Kodak were then supplying Pathescope with film.



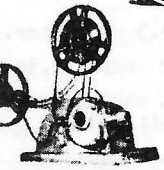
1922

EIKI

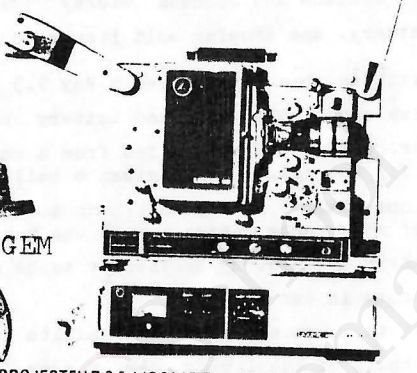


1992





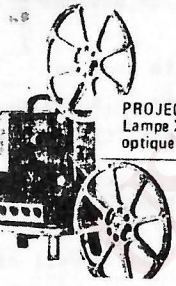
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1992-NEw AATON 9.5mmCAMERA

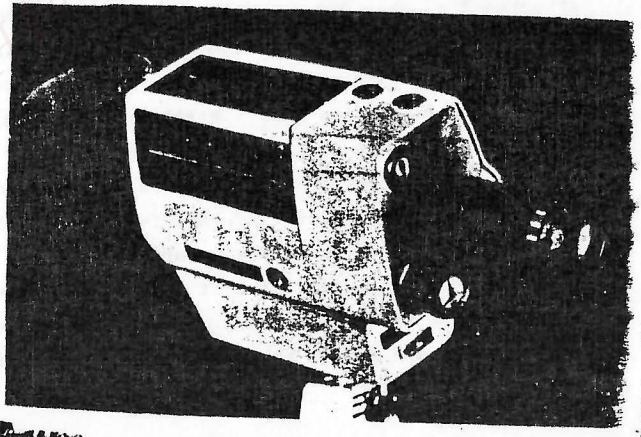


ELMO 9.5mm



HE P.M.
tical/Magnetic

PATHE 'H'

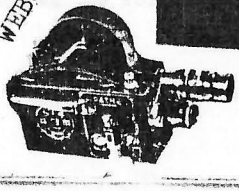


e latest Cine cameras and
projectors in stock

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WEBO



LIGONIE SOLAR POWERED

9.5mm CAMERA

This film was used on a Sciencee Fiction film portraying a journey to the planet Mars. It had everything, prehistoric monsters, (modelled in plasticine), Terradacytl s fl/ing (suspended by fuse wire), volcano giving off gaseous poisons. After demob from the Navy this camera was used on a sheep rustling film in the Quantock hills in Somerset. It was inspired by a real incident where the neighbouring hill farm had their flock stolen overnight, with lorry tyre marks in the mud at the entrance to the field.

Later still, working in Boarding Schools I would use my camera to make story films with the children (the camera was now a Pathe H). At one school I made an up to date version of Tom Brown's Schooldays. My projector was now a Bolex P.A.

Another film I once made at one of the schools was inspired by a Czech film once shown at the NFT. The story of an office clerk, who after doing a friend a particularly good turn, woke up next morning with a halo. He then, subject to teasing, set about finding how he might rid himself of it. All tried methods failing , he eventually hit on the idea that since he got the halo for a good deed, it might go if he did somebody a bad one. And this is what happened.

Transferring the plot to a boarding school, a young boy is particularly helpful one day, waking next morning with a halo. Teased by the other boys , he does all in his power to rid himself of it, including a visit to the Matron. She, consulting her medical books can find no remedy , hopefully rubs on some healing ointment. This doesn't work , so figuring it came because he had been extra good perhaps if he was to be a real pain it might go. Next day it had gone.

I gave the film a final twist . That day in the classroom with teacher arriving late, still with her hat on. She expresses the hope to one boy that he will be more alert mentally than yesterday when she had had to exercise considerable patience with him. On removing her hat it is seen she now has the halo.

In that film I seem to remember we got over the difficulty of showing a halo with the boy wearing a special cap. I would like to make the film again, and I wonder if any reader might have other ideas for filming the halo. Always assuming that is, the method employed in the plot wouldn't work.

WEYMOUTH 1952

A large audience gathered in the Prince Regent hotel recently to see a 16mm film made by a former dentist in the town as a publicity film for the local Tourist Board. This had considerable nostalgic interest as it had been made in year 1952. Because of the interest in the Weymouth film the original venue had to be changed at the last momentto make room for a far larger audience.

The show was presented by the local cine club and their competition films were also shown in the programme. A winning Super 8 film 'Up and Away' showed a Hare and Hounds race with hot air balloons.

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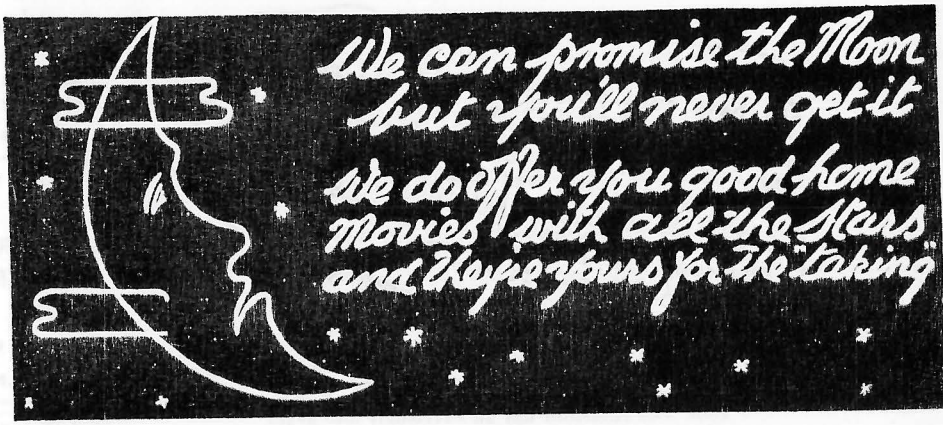
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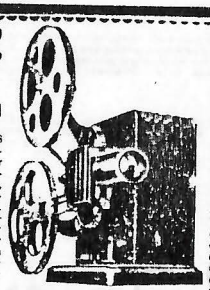
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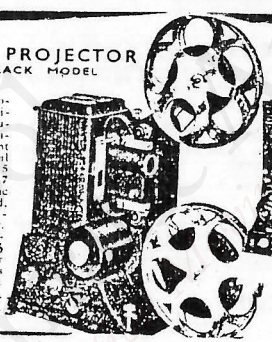
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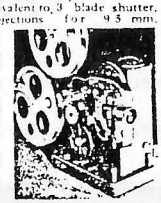
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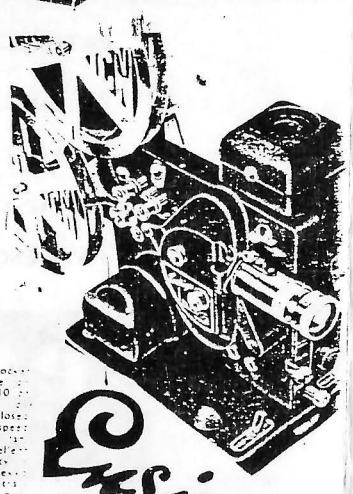
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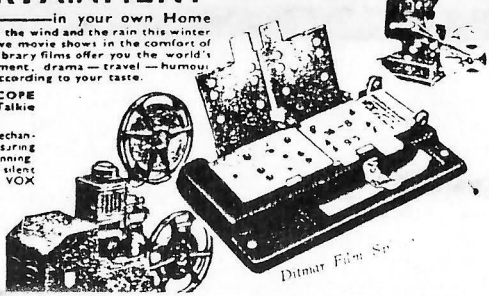
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Subsequently, the arrogant roar was reduced to THREE only; blaring fanfares announcing the spectacle; usually brilliant, you were about to witness and share in the dark.

Buffalos, eagles, cockerels gazelles and other mamals and birds were used in many a trade mark, but obviously Metro Goldwyn Mayer's Leo endured for almost seven decades! Contrary to popular belief; the former MGM studios were NOT in Hollywood, but not far away from the ocean in Culver City!! Mr Mayer's taxes were the highest of the community; he used to come frequently to his home in East Canada where he was raised till the age of 18) he was a Canadian citizen) and on his staff always had a roster of Canadian born stars; i/e Norma Shearer, Doug. (her brother); Walter Pidgeon, Mary Pickford; Glen Ford, Deanna Durbin.....

****

P.S.

I was there in 1971 when a substantial part of the MGM acreage was sold off; it's size was reduced by more than 84% of it's original.

The 'Wizard of Oz' slippers for example (there were several pairs of them) were auctioned for forteen thousand dollars a pair. C.H.

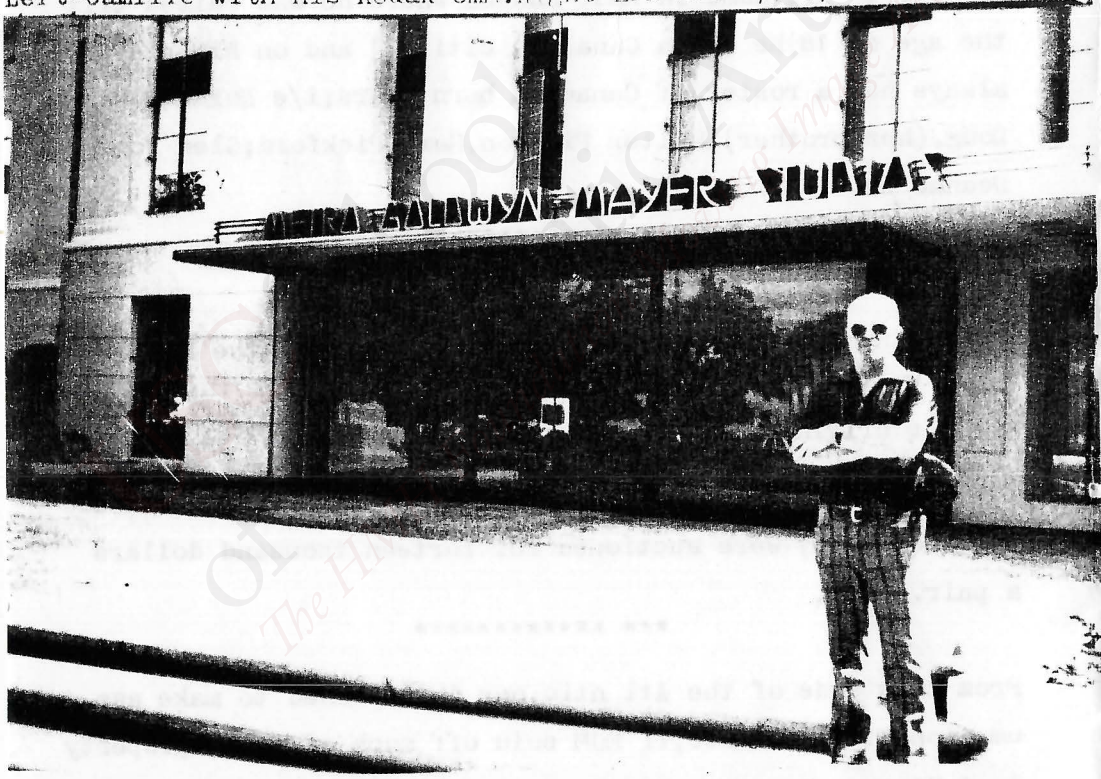
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From this side of the Atlantic, one is inclined to make assumptions - for instance, if MGM sold off much of their property in 1971 - what happened in the following 15 years till 1986? Indeed it seems the studio did not give up without a fight.

Ed.



Left-Camille with his Kodak 8mm:Right Ernemann 8/9.5/16mm ex C.B.S.



THE VERY LAST DAY OF A GREAT FILM STUDIO BEFORE BEING TAKEN OVER BY THE TURNER CORP.FOR SONY OF JAPAN.CAMILLE MOULATLET M.B.K.S. PAYS A FINAL VISIT IN MAY 1986.PICTURE SHOWS THE 'IRVING THALBERG' BUILDING...WHAT GREAT NAMES..WHAT GREAT STARS HAVE PASSED THROUGH THESE DOORS TO THE 'DREAM FACTORY'BEYOND?

TOY CINEMA



Many of us must of had one of the toy projectors pre-war. They could have been perhaps a toy 35mm Maltese Cross projector , worked either from a battery or the mains. Films for them were usually short off cuts from longer films, and , of course they would be on nitrate base and highly inflammable.

Amateur gauges used safety film, and there were numerous toy 9.5 projectors, the Bingoscope series were probably the best known. here was also a toy projector you could construct yourself , that I once saw advertised in 'Practical Mechanics' This showed 30 and 60 ft reels and had a clockwork motor.

Woolworth's pre-war sold a 9.5 projector for I/6, bought in three parts as in those days they sold nothing over sixpence. It projected a loop of film, used a torch battery and bulb.

For those of us who hadn't yet reached cine there were many projectors for stills. The Mickey Mouse Magic Lantern , first using glass slides but later adapting to a roll of transparent paper-like material. It was great to be showing Walt Disney's Three Little Pigs in full colour, just like the cinema was. Then there were the Epidiascopes and Episcopes. Mills Brothers advertised one in the Meccano magazine which showed cigarette cards.

Then there was a Jun projector , worked with a torch battery and bulb, showing single pictures from a 16mm loop film, changing pictures with a flick of the trigger. We used this projector in our Prep School illicit cinema in the dormitory at night, when we upgraded our equipment from paper cut outs.One of its great assets was it could conveniently be smuggled into the dormitory without detection.

I suspect many of us would have made our own Epidiascopes. I made one out of a shoe box , batteries, bulb and reading glass lens to project Christmas cards. It would be interesting to hear of other toy projectors from readers

.....

CAMILLE MOULATLET... A TRIBUTE.

The article reproduced here will unfortunately be his last as in early March he was seriously taken ill and died in hospital. I have lost a good friend and visits to the 9.5 Festival at Albi will never seem the same again without Camille being there.

From a very early age Camille had an interest in cinema which in later years was to include all the amateur gauges (including 17.5) and to take him into a career working for CBC tv in Canada. At one time Camille was in charge of CBC's film archive department.

by Camille Moulatlet MBKS

THE MGM LIONS

To wet your appetite for the article about the MGM symbol which today has been sold to THREE entities,(1) Walt Disney World,using it for their Florida Park attraction,(2),to Ted Turner of Turner Entertainment,who has the rights to the extensive MGM Film Library till the year 2001,and Giancarlo Paretti,the present "owner" of MGM,in litigation,for his enormous debt,with the Holland based Credit Lyonnais who helped finance his MGM overtaking! The previous(until recently) owner of the Lion trade mark was the mysterious and enigmatic hotel and airlines tycoon Kirk Krekorian,of Las Vagas;a movie enthusiast and shrewd businessman;but alas...not versed like the Canadian Louis B.Mayer!

Finally,it was a Canadian,(a Montrealer),Douglas Shearer, brother of the famous Norma,who married Irving Thalberg,the MGM brainchild;who for the first time,made the lion roar ; (for four times)from the screen at the begining of the credits of 'White Shadows of the South Seas'of 1929;the sound being photographed marginally on the picture! As to the artist; who was paid a pittance for his work under his boss supervision,Howard Dietz,his name is Morris Rosenbaum,who took the original crouching lion,it's head looking to the west,and framed it in a 35mm festoon,with a grinning satire at it's base and laurel branches Roman style flanking the famous'Ars Gratia Artis'(Arts for the sake of Art!) was added;it still endures after nearly 70 years.! As to the original lion,he was the ONLY one who,after roaring FOUR times,his profile looking east,turned to face the audience,pricking up his ears,before the fade to black...

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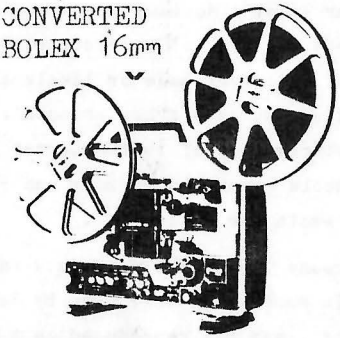
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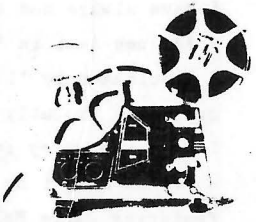


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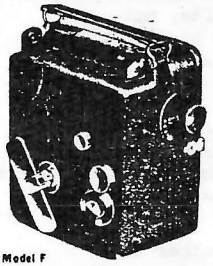


PROJECTEUR 9,5 LIGONIE
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PROJECTEUR 9,5 LIGONIE
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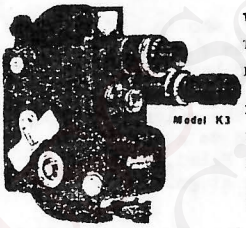
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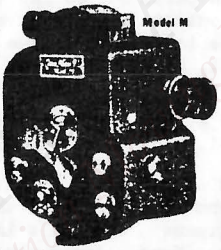


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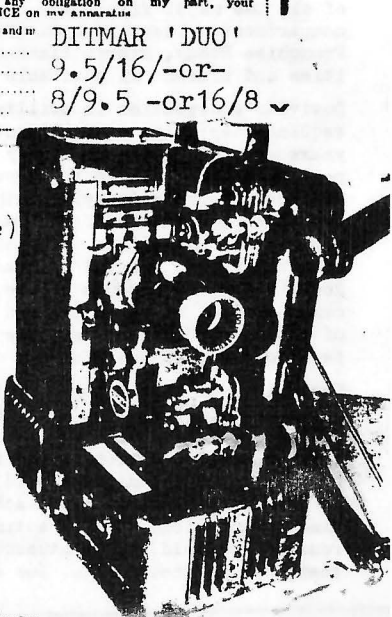
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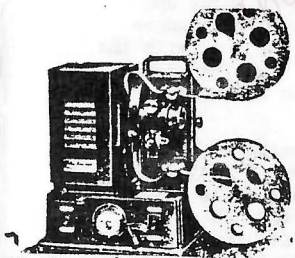
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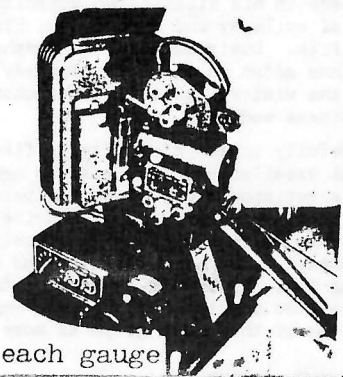
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A FAVOURITE FILM:

by Ken Wordsworth

I have always had a high regard for the French cinema, having greatly enjoyed Jacques Tati in 'Monsieur Hulot's Holiday', charmed by the 'Red Balloon', fascinated by 'Les Enfants Du Paradis' (described by the 'Guardian's film critic as probably the best film ever made or likely to be made). More recently I have been very impressed by 'Au Revoir Les Enfants'.

A French film I am particularly fond of is 'Un Carnet De Bal' (The Dance Programme), featuring Marie Bell, Francois Rosay, Harry Baur and Fernandel. Directed by Julien Duvivier who also wrote the screenplay.

The film was released around 1937 and I first saw as a schoolboy learning french. The description on the film reproduced here was by Basil Wright , the renowned documentary film producer , and was reproduced on a pamphlet for a showing at the NFT

The cinema's unique ability to create its own geography and its own time-factors is bound to lead not infrequently into an exploitation of these gifts, not merely in technique but more particularly in a grand parade of stars with varied pulls on the box-office. Hence such films as GRAND HOTEL, DINNER AT EIGHT and IF I HAD A MILLION, all of which use a simple and essentially slender central theme as a basis for a cross-section of a number of separate human incidents. Such films are almost bound to be entertaining in part, but so far they have never succeeded in taking shape from the arbitrary mould in which they are cast. The threads of each individual story resolutely refuse to wind on to the central spool, and the resulting tangle is finally cut through, not, as might content us, by the dread Fate with the abhorred shears, but by the petulant scissors of the producer.

Such, too, is the ultimate effect of UN CARNET DE BAL, and it is rather as a collection of well-directed shorts that it can most fairly be criticised. Its central theme is the story of a widow, childless and still young, who in her solitude voyages the world to see what has become of the lovers whose names she finds on a twenty-year-old dance programme. She finds indeed that she would have done better to abide by a famous decision - Nous n'irons plus au bois, les lauriers sont coupés - but that is incidental, for her story is but an easy excuse for the splendid acting of all the major film stars of France - each one safely relegated to a separate compartment. They are a magnificent constellation. Harry Baur, Raimu, Jouvet, Françoise Rosay, Pierre Blanchar, Fernandel and the rest, snatch at golden opportunities and present an admirable panorama of French dramatic art.

Duvivier's direction is brilliant, often sensitive and poignant. There is a wonderful sequence depicting a crazed mother who refuses to believe that her son died twenty years ago, and lives in hourly self-deception awaiting his return. Rosay's performance here is in any case terrific; she is unquestionably the finest film actress in Europe today. Another great moment, of the Grand Guignol genre, comes with the performance of Pierre Blanchar as an exceedingly shady doctor in the dock district of Marseilles. The scene in his dilapidated consulting room works up inexorably to a fearful climax of epilepsy and murder, and his acting challenges Rosay's for the honours of the film. Duvivier has photographed every shot with the camera tilted at an angle, and has added to the human tragedy the sight and sound of the dockside cranes outside the windows, as a sinister chorus to an incident which is strong enough meat for any cinema audience.

There is much that matures gratefully in the mind after a first seeing of UN CARNET DE BAL - not least its technical excellences. The widow's memories of that far-off ball are beautifully staged in superimpositions of white dresses and white draperies, a waltz in slow-motion to the finely-wrought music of Maurice Jaubert. Here the perfection of technique should make Hollywood clutch anxiously at its laurels. But a formal coherence is never achieved, and Marie Bell, as the questing widow, has the almost impossible task of acting as a lay-figure in most of the incidents. She remains too cold, too statuesque, too unadaptable to the changing scene; but we must thank her for her visits, for some of them have given us more than a passing pleasure.

So wrote Basil Wright of the film 'Un Carnet De Bal', writing in the 'Spectato in 1937. I found it one of the most romantic I have ever seen. The young widow going through her husband's effects comes across a Dance Programme for her first Ball when she was sixteen.., at which she had made many admirers. At a friend's suggestion perhaps she should look up those admirers , who had signed her Dance programme and find out what had become of them.

This she doesto find she had certainly made a great impression on their lives. One committing suicide on her account, another had adopted the monastic life (Faith came later he subsequently explains to her).

Ironically, the one she had liked the most , she was to discover lived across the lake in Switzerland from the side she lived. The finale of the film is when she crosses the lake to renew the acquaintance, only to discover he had died recently, and now takes his 16 year old daughter to her first Ball. A lovely film.

A MIRACLE ON FILM?

Malcolm Muggeridge, journalist and broadcaster, was for many years an agnostic. It was during the filming of the life of Christ for BBC tv(for which he did the narration) that he came to develop what was to become a deep conviction for Christianity.

Later to India, where he had once worked as a journalist, that he was to return to make a film for BBC tv on the work of Mother Teresa and her Sisters of Mercy in the streets of Calcutta.

In his book 'Something Beautiful For God' he describes the making of the film, and the episode in the House of God, in the ward for the terminally ill from Calcutta's streets.

Here the lighting was so bad that the camera technicians advised that nothing would be able to be recorded on film. However, filming went ahead with the amazing result of clear bright well defined pictures. Malcolm Muggeridge put it down to a miracle, and even the most sceptical of film cameramen were unable to explain why the pictures had come out.

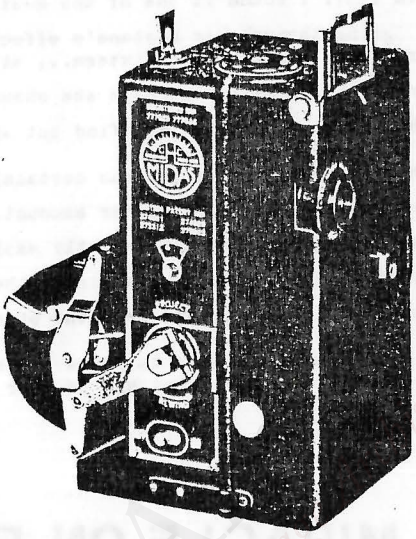
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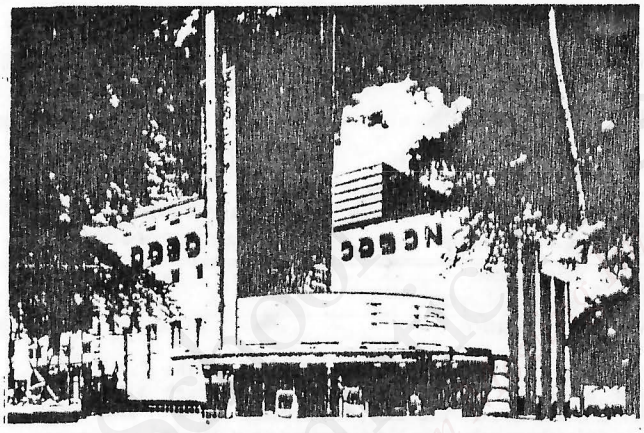
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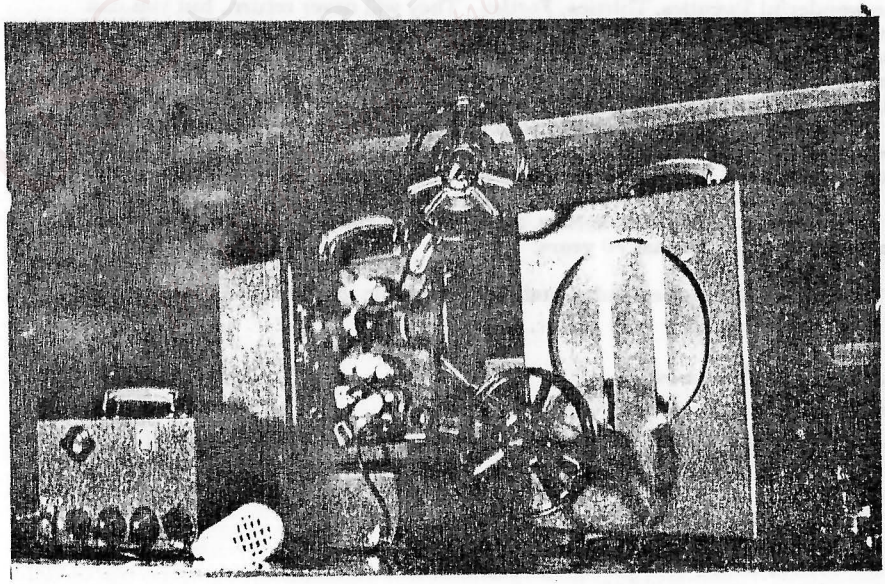
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