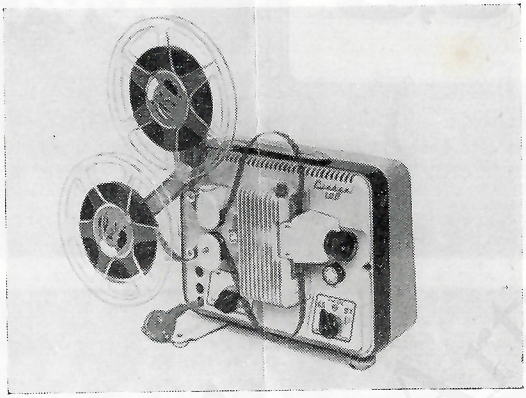
the 9,5 review



OCTOBER - NOVEMBER 1964

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(Model GR has the added advantage of reverse running.)

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D. M. BENTLEY

78 COMMERCIAL STREET,
BRIGHOUSE, YORKSHIRE

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the 9·5 review

Published Bi-Monthly

Editor: MALCOLM CUTMORE *Art Editor:* TERENCE H. BAVE

Volume 3, No. 1 October/November, 1964

Editorial

Thank you all very much for your prompt response to our pleas for membership renewal. The Hon. Secretary has been flooded out. It's nice to know that your interest is still with us.

We have had several letters from members requesting the job of librarian for our group film library and several films have been donated already, but of course we must have many more. As soon as this can be launched all members will be notified with full details.

Several of you have written in asking about the Society of Film Collectors, which was launched about a year ago by Group 9·5. Unfortunately I regret to say that this has fallen down through no fault of our own. It was hoped to produce new printed silent and sound films in both black and white and colour, but because of technical and financial difficulties it has become almost impossible. This is one of the reasons for the launching of our own library.

This edition of the Review takes on a somewhat Continental look with an interesting article by Ken Wordsworth on 9·5 in Switzerland, Holland, France and other countries. Also a member writes from Canada and we have a holiday article on Egypt and Bulgaria from Janice Edmunds, who is a committee member of the group and lives at Lewisham in South-East London. Other committee members are Ronald Stone of Elephant and Castle, London, and Larry Pierce who runs L.G.P. (Cine).

Cover Picture : Photographed by group member Mark Edwards.

Making Friends Through 9.5

by Ken Wordsworth

Since joining Group 9·5 I have been able to make friends with a number of Nine Fivers in other countries.

My first contact was with Walter Leopold in Zurich, Switzerland. Walter has used 9·5 for nearly fifteen years and is President of the 9·5 Club that he has started in Zurich. He uses a Pathe Webo M camera and a Pathe P projector. Walter is married with a boy of five, and he has made a wonderful colour film of the first four years of his son's life, which he has called "Luck From Heaven."

For the past two years Walter has aimed at making films of a higher standard, and this has meant documentary films. One of these films of his has been "How to See Zurich in Switzerland," and Walter has been organising public shows in a cinema to show his films.

Together with a friend who also owns a Webo M, he has formed the Lewa Film Corporation for the production of films on 9·5 to be shown in cinemas throughout Switzerland. A delegation from the Lewa Film Corporation will be coming over for the Nine Five Evening in Kensington and Walter will be bringing along a film of his in colour of the Spring Festival in Zurich.

Walter's film company plan to make three films in the next two months, and another one in the mountains in winter when there is snow everywhere.

Walter made a film for me called "A Trip to Zurich" and in return I am making a film of London. I am having a copy made of the Zurich film so that group members can hire it. He would also be very pleased to hear from Nine Fivers in England and his address is Stapferstr 8, Zurich 6, Switzerland.

Laurie White gave me the address of a Dutch member . . . C. A. J. Molhock, Looierspad 12, Drachten, Holland . . . who is secretary of a 9·5 group in Drachten. Again the correspondence was in English, and in a very friendly letter he introduces himself as a married man with two sons, working for the Phillips Organisation, who has spent some years at sea as an engineer with the Shell Company.

Members of the group meet regularly, hold film competitions, show films (many of which have been reperforated from 16 mm.). The equipment they use consists mainly of Prince cameras and various projectors including Heurtiers, Ercsam Club and Malex, Pathe Europ, Cine Gels and Ditmar Duos. They publish a magazine in Dutch called Middenperforatie.

J. C. Miquet, an A.C.W. reader in Paris, France, is interested in the formation of a group interested in the collection of rare 9·5 films, and he has sent a letter to Cinema Privé (Club 9·5 magazine) to this effect.

He sent me a copy of this magazine. Club 9·5 has been formed to further the interests of 9·5 and link users throughout the world. There is a library film competition, a programme of prize winning films for hire, technical advice bureau, contact with the manufacturers to make them aware of the needs of the 9·5 user and a special list of dealers supplying different types of 9·5 equipment. Club evenings are held for demonstrations of new equipment and for showing films. In the magazine it is interesting to see adverts devoted solely to 9·5 from Ercsam, Pathe Cinenic, Kodak, Ferrania, Beaulieu, Cinegel, etc.

J. C. Miquet has started to make a 9·5 colour film called The Tramp based on a Maupassant short story.

Not only has 9·5 given me a great deal of pleasure but it has enabled me to give pleasure to other people and also to make many new friends at home and abroad. I see in the Club 9·5 Magazine a letter from an enthusiast in Buenos Aires. Now I wonder what the 9·5 situation is like out there? There's only one way to find out.

IS THERE A 9.5 PARTY?

No, I don't mean a social party where everybody gets drunk, I was thinking more of a political party.

Every nine fiver of age has now voted in the General Election (or should have) and it's occurred to me how many of us voted for the one in the middle as they would for the middle gauge.

Obviously we have nine fivers belonging to all political parties but it seems to me that 8 mm. could well represent the Socialists (the working masses), 16 mm. for the Tories (business types with all the money) and our gauge the Liberals (the middle now in the minority striving hard).

I wonder if Jo Grimond has a Lido?

M.C.

ANSWERS TO QUIZ

1. Brigitte Helm.
2. It depends on the type of cement. Usually shellac, spirits of camphor and alcohol, or Acetone or Amyl Acetate.
3. "Coming Shortly."
4. Sir Cedric Hardwicke.
5. Milan, Italy.
6. The "Gem."
7. By dividing the aperture into the focal length.
8. Pat Sullivan. 1925.
9. 6¼ minutes.
10. "Neun-Funf."

G.M.C.

Two Competitions for the Winter Months

1. TABLE TOP FILMING

We would like you to make a short film (not more than 100 feet) on any subject, and you need not go outside your own home to do so. As the title suggests we have in mind cartoon or abstract work, objects jumping around, family pets, etc. The back garden lends itself to a multitude of subjects and with autumn sunshine, good colour effects can be obtained, especially with snow if there is any about. No sound is required but if you feel that it is necessary for your particular film then by all means include it.

Send in your films to the Editor not later than the 28th February and they will be judged on their own merits and shown at a London group meeting. A small prize will be awarded to the three films we think are the best. Great care will of course be taken when handling your films and they will be returned to you.

2. WRITING A SCRIPT

Several group members have asked if Group 9·5 would run a script competition. Well, why not? I know that a lot of people hate writing scripts as they say it is too tricky and laborious. But when you get down to it it's really not so bad. So for all you script fans and first timers here's your chance to see what you can really do.

Again a simple story or theme, not too long, and let's have them pouring in not later than the 28th February to either the Editor or Hon. Secretary. The winning script will receive a small prize and will be shot by the London group in their Spring programme.

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THE NINE-FIVE COLLECTOR

THE WESTERNERS, II — Enter Vitagraph

by Maurice Trace

In the last issue we saw how William S. Hart had almost single handedly been responsible for raising the level of Westerns from cheap, trite, badly-acted films to mature productions with a wide range of technique and a more adult outlook. This more advanced standard was continued throughout the early twenties by the Vitagraph Corporation of America, a company founded in the early days of the cinema by two Englishmen, Albert Smith and James Stuart Blackton. Throughout its 29 years of existence until its demise in 1925 Vitagraph produced many outstanding productions and a lot of these reached 9·5 when in 1930 Pathescope bought the rights of 25 of them. Thus the 9·5 showman can screen such films as "The Sea Repays," "Pampered Youth" and the famous "Captain Blood." Luckily for the Western fan included in Pathescope's selection were several notable examples of Vitagraph's skill in this field.

The best known is probably "Out West" (2 x 300: correct title "Pioneer Trails"). Directed by Blackton himself it tells the story of a young man (Cullen Landis) who as a child was the sole survivor of an Indian attack on a wagon train. Before his true identity is revealed he passes through many exciting adventures. It is interesting to note that the 9·5 version starts with the Indian attack whereas the original used this thrilling sequence as the climax when Landis learns of his identity in a prolonged flashback. (Extracts from the film appeared as "Attacked by Redskins" and "The Runaway Coach").

One Western you should be looking out for is "At All Cost" (1 x 300) with Bert Lytell. This is an abridged version of the last part of "Steele Of The Royal Mounted." Lytell is a millionaire who goes West to create a new life for himself and to forget an unhappy love affair. He rises to the rank of corporal and (here the 9·5 version begins) is given the job of tracking down an outlaw wanted for the murder of a fellow mountie. A thrilling chase down the rapids, a spectacular train wreck and a pitched gunbattle at the end are staged against the spectacular Canadian scenery. Add some staggering stunt work — in particular an amazing jump off high cliffs into a river—and a highly sinister performance by Stuart Holmes, one of the screen's most famous villains, and you have one of the best films Pathescope released.

However, a strong rival to that claim is another Vitagraph Western "Unto The Strong" (2 x 300). Directed by Blackton again,

its correct title is "The Beloved Brute" and marked the first appearance in a Western by Victor McLaglen who later of course featured in many more, notably those of John Ford. Although most of the usual ingredients are included, such as saloon fights and the lynching mob, the main story is rather off-beat with many subtle undertones. Charlie Hudson (McLaglen) rescues a dancing girl from a saloon and together with her and a mysterious fortune-teller travels the country giving shows at the back of a caravan. In a wrestling match with his brother David, whom he has never met before, Charlie is defeated thus bringing true a prophecy of their father. The girl returns to the saloon but is followed by David who has fallen in love with her. One night the saloon owner is murdered and suspicion falls on David who escapes with the girl only to be trapped by a lynch mob. Charlie tells them that he is the culprit but thinking they are accomplices the mob decides to hang them both. . . .

The action sequences are brilliantly done, particularly the saloon fight and the thrilling climax. The all-star cast is in excellent form with McLaglen turning in a very powerful yet subtle performance. David is played by another famous Western star, William Russell, while Marguerite de la Motte and Mary Alden provide fine support. The villain is once again Stuart Holmes and his acting both in this film and "At All Cost" only makes one want to see more of him—definitely a "man you love to hate."

These last two films were made over forty years ago yet such is their natural freshness in presentation and technique that, coupled with the timelessness of the Western itself, they are head and shoulders above the majority of films turned out today. Truly a fantastic tribute to the great Vitagraph era.

A reader writes from Canada

Bill Maennling
Ottawa 9, Ontario

I must express my sincere thanks for receiving copies of the *9·5 Review* ever since it was the Leader. In the April, 1963, typed copy I was pleased to see my name mentioned as a new member.

I need not say, however, 9·5 is no doubt the ideal gauge. My associations with Pathescope go back to about 1928 when I owned a Motocamera B. In later years I traded it for an H. camera, which I still have, also well over 6,000 feet of family film. Some of this is often requested at Christmas time and brings back wonderful memories. Incidentally I owned three projectors, the one I have now I built just after the last war. I did this for several reasons; firstly being that cash was scarce and I wanted features I could not obtain, i.e., in carrying case form, fully sprocket driven, to take 1,000 feet reels and provision for a sound head and amplifier. I think the accompanying photo will be of interest to all enthusiasts.

On arrival in Canada in 1951 I was thrilled to find out that I could buy three 30 ft. 9·5 films in a can for $3.00, about £1. It was terrific! I had no trouble loading my chargers and for the first time I was able to go on my holidays and trips with plenty of film.

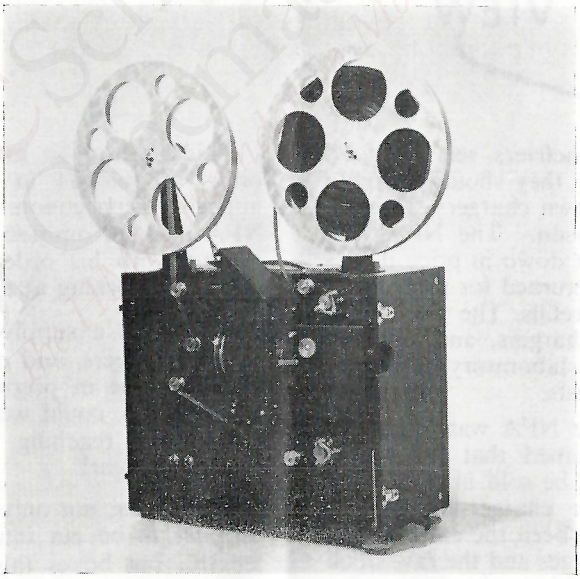
Mr. H. de Lanauze of Montreal always kept a good stock of Pathe, Bauchet and Gavaert films. He was the sole distributor for 9·5 in Canada, with a fair sized library, also he did all the processing which was excellent. BUT in 1956 through labour troubles, etc., suddenly 9·5 service dissolved.

In 1962 nothing else for it I joined the ranks of 8 mm., I realised because of the size of 8 mm. I should obtain the best equipment and I must say, the results obtained are far better than I thought possible, however, there are those restrictions.

The cost between 8 mm. and 9·5 is considerable, however; I intend to send to England for some 9·5 colour film.

Photographic dealers I know are quite interested in the Nine Five activity and I always pass on the magazine.

The stop press mentioned in the April-May issue refers to hot news rumours Nine Five wise in the United States. I can't wait to know what it's all about.



Above photograph from Mr. Maennling shows a GBL 516 converted to 9.5 mm.

HOW TO TAPE SPLICE ON 9·5

by S. L. Levenson

It may be of interest to our readers to know of a method of dry splicing even though nobody manufactures 9·5 tape splices at present.

To do this one merely requires a Gillette No. 10 scalpel handle and a packet of Gillette E type scalpel blades. These can be ordered from any chemists, also a packet of 16 mm. prestapes.

The two ends of the film to be joined are cut on the frame line and then brought together. This can be done by holding in the hand or using a splicer. A 16 mm. prestape is then applied to both sides of the film in the lengthwise position. Then trim the overlapping edges with the scalpel and remove the backing paper. Now all you have to do is to cut out the centre sprockets with the point of the scalpel and you have a firm well made join.

With practice this method can become very rapid and of course obviates the need for any scraping and use of film cement.

PERSONAL VIEW

by George B. Whitefield

Many ninefivers see no good reason why they should learn to load their own chargers. There is a good reason. The NFA film can be kept down in price if it is sold, and returned for processing, in charger refills. The packing of film into chargers, and unpacking at the laboratory, increases handling costs.

When the NFA was launched, it was assumed that 9·5 colour film should be sold in refill form at 14/6 per charger-load. This would have been the case, if processing charges and the raw stock had remained at the 1961 price level.

This attempt to maintain the price of reloads at 14/6 was hopelessly uneconomic. If the NFA member omitted to include postage with his order, the supplier was working at a loss.

To expect a supply of ready-loaded chargers, and pay for the working time in preparing these for despatch, could well result in the price reaching 20/- per loaded charger!

Remember, not only have bulk supplies to be cut into the 25ft. lengths, but boxes (also part of the cost) have to be assembled, all of which takes working time.

So it is not unreasonable to hope that ninefivers—who are in the main, more resourceful than other gauge users—will learn the simple routine of loading, and unloading, chargers.

If no darkroom is available, a changing-bag is essential. A blower-brush completes the outfit. Open the charger at the sides, levering gently—some folks use a small electrical screwdriver — keeping well away from the light trapping openings of the charger. A careful twist with the blade should ease off the lid.

The blower-brush is used to clean the charger, and the lid fixed loosely on the charger, which is placed in the changing-bag, with the little tin containing the refill.

Once you have your hands inside the sleeves of the bag, slip the spring of the charger core on your little finger. Open the tin, unwrap the film from the black paper wrapping, and, holding the film firmly, replace the lid on the tin.

Place the coil of film in the upper half of the charger, leading the film out through the top curved light-trapping channel, and, removing the core, put the lid back again loosely on the charger.

Place the protruding end of the film with its edge on the lid of the tin, wrapping the film's end around the core: clip this firmly to the core.

This fitting of the film on the core while they both are on a flat surface, will mean that the edges of the film will not overlap the edges of the core. This is most important, because any overlap will wedge against the charger side when in the camera.

Now you can remove the lid again, take the film through the lower channel, and place the core, hollow side down, in the charger.

Close the lid. The film, wound emulsion out, leaves the charger from the top compartment in a loop, and will wind emulsion out around the core in the bottom section.

This foregoing description has been given so that perhaps you can pass this magazine to a perplexed, inexperienced friend, to assist him in his first practice attempt with a piece of waste film.

Removing an exposed film, which you will find tightly wrapped around the core, is managed by holding the coil of film firmly, and pushing the flat side of the core out of the centre of the film—then tearing the film off the core, placing the film in its original tin.

One's first attempt at loading a charger makes it clear why this can increase the handling costs!

One good idea is to wrap your loaded chargers in cooking foil, which will keep them light-protected, and what is most important, clean — because nothing is more productive of scratches than bits of cardboard and fine dust from the cartons.

Console yourself with this thought — the tins cost less to post than the heavier chargers!

There are many virtues in chargers. A carefully-planned afternoon's filming might only need about three chargers.

If you get a jam, you will find, either your film is overlapping

the core, or you placed the charger in the camera with the two spikes (on the dog) not at right-angles to the bar of the charger core.

The core must not have loose film around it, or it will take up slower than the claws pull down the film . . . the film will concertina below the gate!

If the film is loose around the core, place the charger in the camera, hold the film back from the claws, and press the starting button to " snap-shot " or single frame position, and it will tighten up the film.

When the film is in the gate, the film must not be dragged tight between the bottom of the gate and the entrance to the charger—don't overdo it!

Close the gate firmly; the back pressure pad has a spring which will treat the film gently.

A final hint: there are springs on the camera door. If these are pressing firmly against the charger, all will be well.

If they aren't—you'll get edge fogging, because the film will wander sideways in the gate, as the charger shifts in the camera.

In this type of camera you have a strong spring and a remarkable compactness that 16 mm. men have always envied, and many 8 mm. cameras are bulkier than the thoroughbred Pathescope Motocameras!

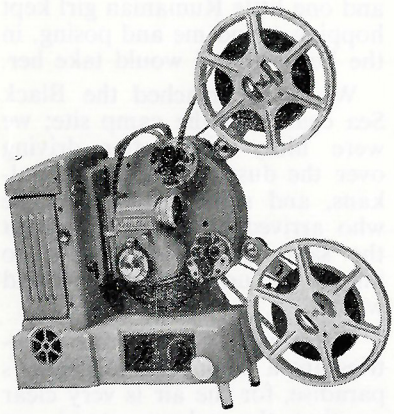
CAMPING HOLIDAY TO BULGARIA

by Janice Edmunds

On 1st August this year twelve adults and three children took themselves off on a three-week holiday to Bulgaria via Hungary and Rumania, in two Bedford Utilabrakes. Some of us had been there before and had enjoyed the friendliness of the people, the warmth of the Black Sea and the beautiful country so much, that we decided to go again, but this was the first time we had been through Hungary and Rumania. We planned to camp en route and take most of our food with us, to save time (and expense), so that we would have the greatest possible time in Bulgaria. However, as it turned out, we took nine days to reach the Black Sea as we kept stopping in Hungary and Rumania to buy food and petrol, and each time we found ourselves surrounded by the people, who were fascinated by us. Unfortunately " GB " is not widely known in these countries and we could hear people puzzling over where we came from, and when we said " Anglia " their faces would light up.

Our first major stop was in Hungary when one of our drivers caught a chill and had to go to the doctor. The Hungarians could not have been more helpful and someone took us to the local doctor, and then we were given

Continued Overleaf



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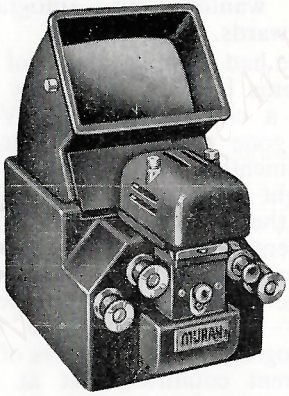
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D. M. BENTLEY

78 COMMERCIAL STREET, BRIGHOUSE, YORKSHIRE

TEL. BRIGHOUSE 1869

a police escort (two police with motor bike and sidecar) to the nearest hospital about three villages away. We were rather worried about camping as we were a long way from the next official camp site, but the police said we could park on the village green. Great must have been the surprise of the Hungarians next morning when they woke up and found us there! We entertained them with folk songs as we had two guitarists in the party, and they all seemed thrilled to bits and wanted our autographs afterwards.

We had quite a number of still cameras but I was the only one with a ciné (Pathé Lido IV); I had gone prepared with various documents proving that I had bought the camera in England, but the officials at the various borders could not have been less interested and only once asked to see the camera. Of course we were all careful not to take photographs of the borders of the different countries, but at any other time there were no restrictions. As we passed through the different villages in Hungary and Rumania the people would rush out of their houses and wave, and if we stopped anywhere and started to take photographs they would smile and look very pleased. They were particularly fascinated with the ciné camera, and one little Rumanian girl kept hopping round me and posing, in the hopes that I would take her.

We finally reached the Black Sea coast and the camp site; we were filthy dirty after driving over the dusty roads in the Balkans, and some English people who arrived at the camp site at the same time didn't want to know us until after we had washed!

These eastern European countries are a colour photographer's paradise, for the air is very clear so that the colours stand out well. There are beautiful mountains and interesting cities, and in Bulgaria in particular the churches are all recently painted. Many of them are still used (Bulgarian Orthodox Church), but some are being turned into museums; I heard a service going on in one church but was afraid to go in as I was wearing shorts.

If any reader would like an inexpensive but adventurous holiday, I can recommend that they travel as we did, but the going can be tough for we covered nearly 5,000 miles in the three weeks and the highest speed of the Bedfords when loaded was only 45 m.p.h. However, this is the way to go if one wants to get to know the people of the different countries and help foster international friendship.

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8 Endsleigh Gardens
Hersham, Walton-on-Thames
Surrey

Hon. Secretary & Treasurer
Group 9.5
LAURIE WHITE
36 Kings Drive, Surbiton
Surrey

SPECIAL NOTICE

A year ago Pathescope (London) Ltd. advised both the public and the trade through the photographic press that the Company was no longer importing or distributing 9·5 mm. unexposed film stock of any type whatever. As a result the Pathescope Laboratories at Denham, Bucks, where the processing of Pathescope P.C.F. colour film and S.X. and V.F. black and white film has been carried out, will be closing on November 30th. After December 1st, therefore, all exposed Pathescope 9·5 mm. film in Pathescope cartons, whether on spools, in Webo magazines or in H. or P. chargers should be forwarded for processing to Pathescope (London) Ltd., 92 Whitepost Lane, London, E.9. Arrangements will be made for all such films to be processed but some additional delay must be anticipated.

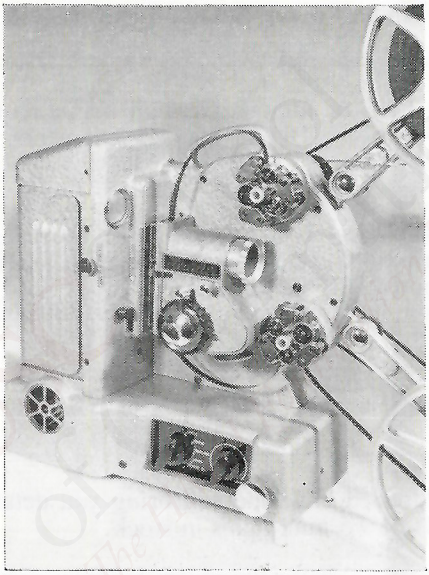


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