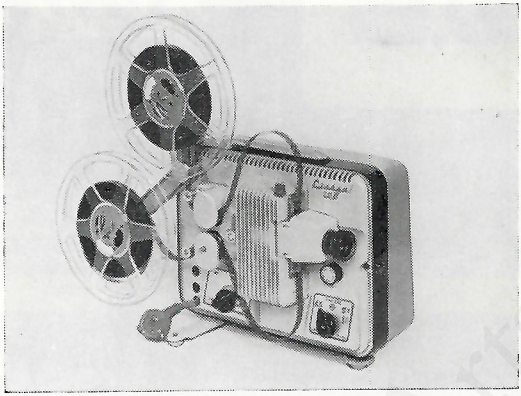
the 9,5 review



JUNE - JULY 1964

Cinegel 9.5 Projectors



MODERN DESIGN . . .
EXCEPTIONAL PERFORMANCE !

Ever since these brilliant new 9·5 machines were first introduced to the British market some eighteen months ago, sales have continued at a very high level and the Cinegel was soon established as the leading projector in the medium price range. Another large delivery has just arrived from France, and we are confident in our prediction that during 1964 many more nine-fivers will bring their equipment up to date by changing to the high quality, low cost Cinegel. All these projectors are fitted with the 10v. 100w. "cold" lamp giving an amazing degree of screen brilliance. The Cinegels are very compact, beautifully finished, and produce the utmost screen quality from your films. Trade-in your old projector now and enjoy the super-quality, low cost performance which only 9·5 mm. can give.

CINEGEL G/9·5: £39 19s. 0d. complete with lamp
Yours for **£4** deposit

CINEGEL GR/9·5: £43 19s. 6d. complete with lamp
Yours for **£4 10s. 0d.** deposit

(Model GR has the added advantages of reverse running and tape-synchro connection).

Sole Distributors:

D. M. BENTLEY

78 COMMERCIAL STREET, BRIGHOUSE, YORKSHIRE

Tel. Brighouse 1869

the 9·5 reveiw

Published Bi-Monthly

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

Volume 2, No. 6 June/July, 1964

Editorial

Into the Breach

Here we are again with another *9·5 Review* with articles, ideas and information we hope you will enjoy. It will not be necessary for this magazine to revert to a cheaper form or to even cease publication as hinted a little while ago. The committee has been reorganised and administrative work streamlined, there has also been an increase of membership and advertising.

I shall be pleased to hear members' views, tips, ideas on the magazine, filming, projecting, etc., or even complaints! Send them to me:—

MALCOLM CUTMORE,
8 ENDSLEIGH GARDENS, HERSHAM,
WALTON-ON-THAMES, SURREY.

With the next issue of the magazine (August/September) I shall publish these letters, under Readers' Views. It is only with your help that this can be done.

The committee are now preparing arrangements for the next 9·5 evening at the Kensington Central Library later this year. With almost non-stop screen entertainment from members' films to modern sound cinema shorts, all on 9·5.

Several of our members may have experienced a little difficulty lately in purchasing Ferraniacolor process paid charger reloads, demand exceeded quantity; our dealers have broken all sales records and have had to double their stocks, but there's plenty for everyone once more.

PERSONAL VIEW

by George B. Whitfield

Is there a Jabberwock in the House?

Have you thrown out your Jabberwock—if you have a Jabberwock in your possession?

Lewis Carroll rhymed thus:

" Beware the Jabberwock, my son,
The jaws that bite, the claws that catch. . . ."

There is at least one writer who has a healthy respect for our Jabberwock, and who admits that the dangerous lure of " that fascinating but frustrating gauge" —he means 9·5 mm.! will tempt the unwary, so feels compelled to add this solemn warning, which I quote with the permission of the Publishers of the "Dumpy Pocket Book for Photographers " who are Messrs. Sampson, Low & Co.

The author, Mr. Denys Davies, writes: " 9·5 mm. has its loyal and vociferous supporters. When, some time ago, the British section of the firm was forced to shut down, the amateurs closed their ranks, and all but reopened the firm themselves.

The ninefivers are a tough group, rather tougher, in fact, than the film they so staunchly advocate.

In this the image size is almost the same as 16 mm. but the difference is that " nine-five " as it is called, has the perforations down the centre of the film between each pair of images.

That wicked little claw can obviously wreak considerable havoc on the picture if it misses the sprocket holes.

Frequently it does!"

The claws that catch . . . let us examine this criticism of 9·5 very carefully. Either it is true, or it is not true. We have seen lost loops on all gauges; any equipment, if it is not perfect, may damage perforations.

My first charger of colour film displayed white marks at the centre of the bottom of the scene when projected. Upon examination I found that the sprocket holes were not torn, but pieces of the emulsion had been chipped off by claw action.

The projector was a Specto 100 (black model). I placed a piece of film over the claws, and studied the claws with the help of a magnifying glass. The claws did not appear to be bent. The take-up belt was not too tight, and I was using a take-up spool with a large core, so that the pull on the bottom sprocket was not too fierce. (Of course, any lost lower loop would have caused considerable damage if the film had been dragged across the sprocket teeth.)

The second charger of colour film came back from the laboratory. This time I examined it carefully *before* projection. The film had the same damage as the first one received, so the fault lay in the camera.

I removed the camera gate. The damaged film had another fault. The frame line did not bisect the sprocket hole, because on projection, the sprocket hole could be seen at the top of the screen.

The front plate of a Moto-camera is secured by a screw at the top, and a scew at the bottom, which fit into two slots. I slackened these screws, and pushed up the front a fraction, then tightened up the two screws. Forgive me if this sounds elementary!

The third film processed had a frame-line which bisected the sprocket - hole perfectly; there was no hint of emulsion damage; I had finally laid my Jabberwock!

Now I examined 200 feet of film frame by frame. The perforations immediately following each splice were distorted!

Into the dustbin went the old splicer, and I bought a Marguet splicer. A lost lower loop because of badly aligned splices would now be very unlikely indeed.

Again I patiently examined the film, frame by frame. Immediately after each splice I noticed a vertical scratch. I realised that no film cement must be left fringing a sprocket-hole. This cement is sometimes squeezed out through the hole when the film is under pressure in the splicer. Meticulously clean splicing was essential. All very obvious, but all this needs stating.

This centre sprocket hole must be protected from damage in projection! A film runs through a camera but once, and later perhaps hundreds of times through the projector. I was wanting to project a loop of film for hours, to prove that central perforations do not fail the most stringent tests.

All amateur reversal films are projected emulsion towards the screen.

I wanted a projector with claws which entered the perforations from the shiny, or base side of the film. I wanted a camera with claws which entered the perforations from the base side of the film.

I found this pair. Then I had the film Permafilmed. A film which becomes brittle, and shinks, cannot project well.

I assure Mr. Davies that the claws of my equipment do not miss the sprocket holes. If this occurred in projection, damage would be minimised by not having the claws facing the emulsion.

You do not need to search, as our good friend Mr. Ivan Watson searched, for sharp pictures, good light output, or imperceptible splices . . . 9·5 mm. has these qualities already, with big, bright, sharp pictures, which are steadier — and as good as — 16 mm.!

You must ensure that your projector *is* a projector, and not a mincing machine! I do not think that Mr. Davies will disagree with any of these comments. His words surely refer to defective mechanisms, which could rightly be described as Jabberwocks—and pity the films which pass through their innards!

Continued on page 7

Odd Shots

By the Hon. Secretary

Since my last article appeared in February/March issue of *9·5 Review* no doubt many of you will have noticed the changes that have taken place in our Committee and Editorial Departments. This we hope will deviate some of the difficulties experienced in attempting to get the magazine published at its proper time. Owing to these impending changes my article for our last issue was held over until now.

One particular subject comes to mind that I think should be uppermost in every Amateur Cinematographer's mind is the care and preservation of his precious film. Even if stored in cans, after a polonged time it becomes brittle, then during projection sprocket holes split and another valuable record is ruined almost beyond repair.

A few hints may help obviate some of the more common causes of film damage: loops should be correctly formed and maintained during projection, film in contact with pressure plate, gate properly closed, take up not too fierce and most important (on our gauge) the claws should enter the sprocket holes in correct alignment hold and withdraw cleanly, any doubt on this matter should be thoroughly investigated or the projector sent for overhaul. This last point I feel is responsible for at least 75% of film damage on all gauges!

There is also a well-known projector used by many amateurs that has a power rewind, if this is left engaged great strain is placed on film and claws; I know this from personal experience.

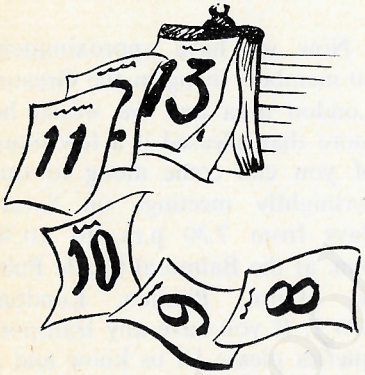
A proprietary brand of film humidifier is available to help restore those old dry films to regain their suppleness *but cannot* be used for colour film, the chemical action reacts on the dyes causing colour changes. The humidifier is quite simple to use, first check film for dry splices, remake if necessary, then wind loosely on to a larger spool so that loose coils of film are formed, place a piece of blotting paper impregnated with humidifier in bottom of can, put spool in can and place on lid. In approximately a month film should be supple and free to bend without cracking.

With colour film the thicker emulsion layer seems to give longer protection against dryness but it will twist out of shape, this can be helped overcome by reversing in or out the emulsion side as the case may be, then left for a period of time wound on the spool in that manner until needed.

The London area members are meeting Sunday the 26th July to participate in a tour of London Airport. This will comprise a coach survey of the Airport followed by an extensive conducted tour of the B.E.A. Engineering Base and Workshops; this is a grand opportunity for those who are interested, a few seats left—but please hurry!

In a later issue it is hoped to include some personal views on the Heurtier Tri Gauge projector which has become a recent acquisition.

Should any of you have any prospective members for the club or any queries on membership don't hesitate to drop me a line and let me know.



FORTHCOMING ATTRACTIONS

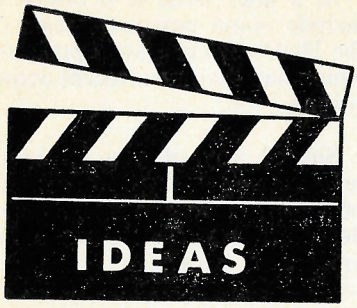
THE 9·5 EVENING (November) date yet to be fixed. Members' films are wanted for inclusion in the programme. Please write with details to the Honorary Secretary.

LONDON AIRPORT AND B.E.A. WORKS, Sunday, 26th July. A few places still remain for this outing by coach. Please write **now** to the Honorary Secretary.

VISIT TO A FILM STUDIO (October), date to be arranged. This will probably be Merton Park Studios in South London and will be limited to members only. Details will be announced.

Concluded from page 5

Rather than hotly refute his contentions without careful thought, surely it is better for us all to make quite certain that our equipment is not in need of servicing, and then our Nine-Five Gauge will be above criticism.



ACTION TAKE ONE

A Report on the London Group

The first film to be made by Group 9·5 (London section) *A Trip to Southend,* approximately 300 feet with tape sound will shortly be finished. Shooting started in April at the "Balmoral Castle," Pimlico, and a day followed by river steamer to Southend for the location work. This film which has been directed by Hew Hale (who has made many successful films on 9·5) with the help of many of our members, takes the form of an introductory to film making, showing how an actual film is made from the script to the final editing. Then we see the film itself, *A Trip to Southend* (in colour). This is in fact a film within a film.

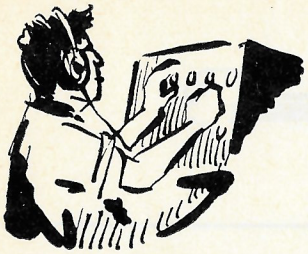
We are hoping to have several copies of this film made, so as to enable other clubs, societies, and individual members to hire the film (at a small cost) for their own showings.

Our winter programme will shortly be planned and we hope to start on another film in the autumn.

Now we have approximately 60 members living in the Greater London area and we would be more than pleased if a few more of you can come along to our fortnightly meetings on Saturdays from 7.30 p.m. to 10.30 p.m. at the Balmoral Castle Public House, Pimlico, London, S.W.1. If you have any transport queries please let us know and I will help as much as I can. When our directory of members is produced copies may be purchased from our Secretary Laurie E. White and one can then see who our 9·5 neighbours are. We would like to see group meetings all over the country and with a membership of over 500 why not?

I hear that the East London Group (Woolwich) is now twenty strong and will soon be starting on their first production. We are doing all we can, the rest is up to you. Now let's have those ideas rolling in.

M.C.



Some more Sound Advice

By Noel Drewe

Did Pathescope ever fully develop and explore the wide ranging possibilities of 9·5 mm. sound?

I am one who subscribes to the school of thought that they did not see the great potentialities of this gauge as a really serious rival to 16 mm. sound. The recent introduction of reperforating 16 mm. film prints to 9·5 mm. in both sound and silent form, particularly sound films with really good optical tracks, has reopened 9·5 mm. sound with even greater possibilities. The question now arises is there a 9·5 mm. sound projector of British design on the market to make future developments worthwhile? If so, this could well be the dawn of a new era with some bang up-to-date cartoons in both colour and black and white, with short two to three reel comedies and some really worthwhile interest shorts, again in colour.

If 9·5 mm. sound is to have the chance of surviving with a new lease of life, the manufacturers of British cine equipment should introduce a really worthwhile machine at a reasonable price of no more than £150. I am certain that there would be a sufficient demand for this. It is not everyone that can afford the cost of a 16 mm. sound projector.

The amount of 16 mm. sound films available is colossal (it being the professional substandard gauge) and its vast library resources a good strong point. But one wonders with the vast pull of television and other forms of entertainment if the 16 mm. world is doing the business it once did. Perhaps they too would welcome a drive in reperforating 16 mm. prints to attract new business for themselves and of course for us.



The Group 9.5 Newsreel

Now that summer is with us cameras are out in full force and no doubt many readers will be using them to record local events, etc., in addition to family filming and perhaps more serious productions.

It is a good time, therefore, to announce the "Group 9·5 Newsreel," an annual production in which we hope all members will participate. This is how the scheme will work:—

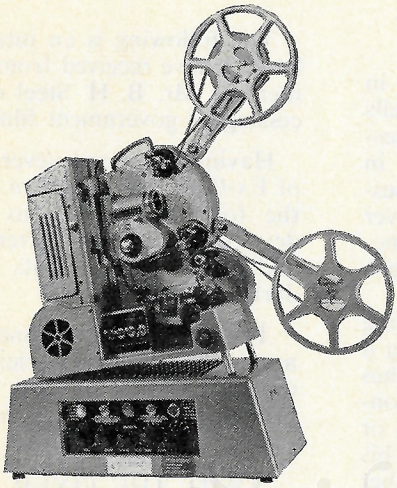
We will ask you to submit, by January 31st, 1965, short lengths of film (not exceeding 50 feet) picturing events in your part of the country together with an explanatory paragraph. It may be that someone will be lucky enough to capture on film some occurrence of national or universal importance but we expect most entries to chronicle local customs, for instance, interesting fair, festivals, pageants, etc.

After the closing date a panel of judges will decide which entries are to be included in the 1964 Group 9·5 Newsreel. A prize will be awarded to every successful entrant, and the assembled film will be copied. Two copies will then be circulated to groups and members over the country — one with a magnetic sound track and the other silent, but with commentary sheets included.

Finally, for technical reasons, the finished film will be printed in monochrome, but entries on colour stock will of course be accepted.

Heurtier Monoson 9.5

MAGNETIC SOUND PROJECTOR



Brings professional theatre quality into your own home!

The Heurtier Monoson 9·5 is a masterpiece of precision engineering, the outcome of twenty years' experience in the manufacture of top quality cinema projectors. With this machine you can take full advantage of the 9·5 format, and enjoy the high-fidelity sound and high-definition picture—coupled with low running costs—which only nine-five can offer. **Brief Specification:** 750w. lamp; 1,000 ft. spool arms; two-speed drive mechanism giving a constant 18 or 24 f.p.s.; reverse projection; still pictures; power rewind; supplied complete with two cases, microphone, monitoring head-phones, 6w. amplifier and loudspeaker.

PRICE : £238 5s. 0d. or on easy terms

SEND FOR DETAILED LITERATURE

D. M. BENTLEY

78 COMMERCIAL STREET, BRIGHOUSE, YORKS.

Tel. Brighouse 1869

Sole distributor for Great Britain

ODD NOTES

Tape Circle

The 9·5 tape circle is now in full swing. George Whitfield tells me that the last tape he despatched was returned to him in about three months, with messages from nine-fivers all over the country and is now somewhere in the south, having been despatched again.

Anyone interested in joining the circle can do so by sending a tape on a 3in. spool at $3\frac{3}{4}$ inches per second either to our Honorary Secretary Laurie White or myself (Malcolm Cutmore). This will then be despatched to other members with tape recorders and should eventually be returned to the original sender.

Amateur Cinematograph Operators and Film News

Any group member who does not receive the above publication is surely missing something. It is published eight times a year by Mr. J. Garnett Jones and is free of charge. All you have to do to receive this is to send eight stamped addressed envelopes to the Secretary:—

Mr. G. B. Whitfield,
82 Grange Crescent,
Riddlesdown,
Keighley, Yorkshire.

This will entitle you to a year's supply after which you would need to supply a further set.

M.C.

The following is an interesting letter I have received from group member Mr. B. H. Steel on processing ex-government film:—

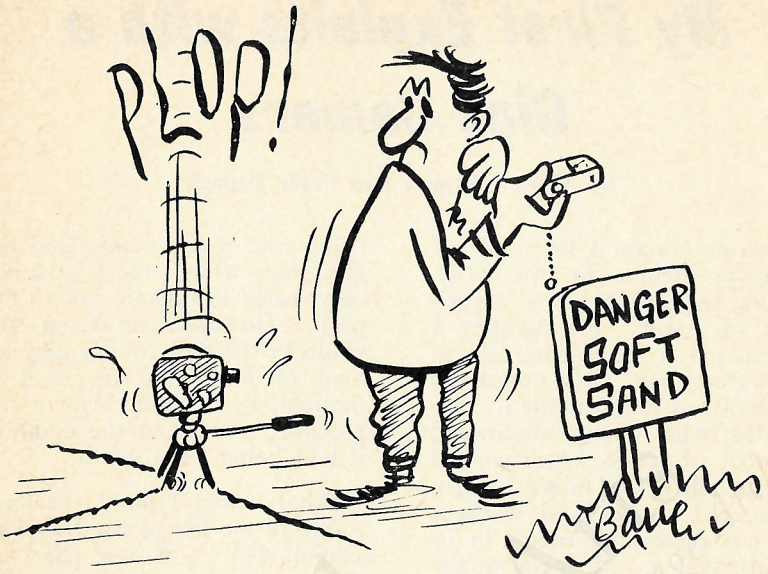
Having processed several rolls of Ex-Govt. 9·5 mm. film I made the following alterations in the developing process (after many and varied experiments in the darkroom).

The following I find gives ample contrast and clears the overall greyness of the finished print which has been present:

1. When mixing first developer, OMIT THE FIXER.
2. Make up the solution 1 to 5. (I use Johnsons universal).
3. Develop for 9 mins. at 68°F.
4. Give continuous agitation.
5. Bleach, and Clear in the normal way.
6. Give a long second exposure under water. (I give approx. 8 mins.)
7. Develop in the same developer for 6-7 mins. 65°F.-68°F.

The above times suit my own work, but it is advisable to try a test strip first to find your own times. Therefore, treat these as a guide.

The complete process formula is available.



Shoot and Show — Same Day

9,5 mm/16 mm/8 mm Processing Tank

Latest tank on the market enables you to shoot and show your films the same day, Plenty of fresh 9,5 films stocks, also ex-Government 9,5 m.m. Cuts the cost of your filming, and adds growing interest to nine-five, uses only 25 ozs. of solution. Takes 30 feet lengths, childs play to use. Inlet and outlet hose. Price complete with all required items for 3 gauges, including splitter only **£6 15s.,** and 3/6d. post.

Johnson chemical reversal kit 6s., post free if ordered with above.

Delivery by return of post. ORDER YOURS TODAY

L.G.P. (cine) 1 Bowrons Avenue, Wembley, Middx.

WEMbley 4437

My First Exploits with a Cine Camera

by Mark Edwards and Peter Branch

I came across it in a pile of decaying debris in the attic. Having had several years' experience of "still" photography I assumed it to be a cine camera of bygone days. My immediate reaction was to dismantle it. Two months later having discovered its mode of action, I reassembled it although a few minor components, i.e., screws and washers, did not appear necessary in its reconstruction. Much to my delight and surprise it worked smoothly but with a certain amount of noise.

My next thought was where could I get film: perhaps it was sold on the black market as I had never seen any publicly displayed. Tentatively I advanced to the local photographic shop:

"Can I have a roll of 9·5 mm. cine film please?" A look of incredulous pity gripped the man's face. "We can order it for you, sir, if you really want it." Well, of course I really want it, I thought, as I made my way to the next shop. The assistant here had much difficulty in suppressing a giggle and replied: "You don't want one of those cameras, you want a Japanese one."

I made my way pensively to the third photographic shop, having by now become a staunch nine-fiver. In this shop I asked in a small voice for a roll of 9·5 mm. film. Again, the look of disbelief and pity spread over the girl's face which now I have not only learnt to tolerate but to expect. However, up from the vaults of the shop came a charger load of film. So this is it, I thought, as I placed 11/6 of my precious money on the counter, it had better be worth it.

What would I film? Perhaps a day in the life of my friend at school—No!! A few shots of the surrounding countryside. The next problem which posed itself was where to take it from. After some thought I decided to take it from the School tower. So one hot afternoon with the camera, an exposure meter, a bunch of keys and two staunch friends for companions we made our way up to the dizzy heights of the School tower.

Having set the camera I started filming. For the first two seconds everything went well, then the speed cut to about eight frames per second, carried on chugging for a further two seconds then gave up the ghost completely.

After five minutes of prayer and feverish mechanical activity on my part we gave up and made our way miserable and depressed to the ground.

Thus my first exploit with a cine camera was over, but I can add that it was not my last.

My First Exploits with a Cine Camera

Although this is a good article we would like to hear more from members on what they are doing now. Films they have just made or are going to make, recent experiences, etc.—Editor.

ADVERTISING NOTE

Any inquiries regarding booking space in the 9.5 Reveiw.

Please write to the Editor—

MALCOLME CUTMORE

8 Endsleigh Gardens, Hersham, Walton-on-Thames, Surrey

---

to ciné dealers . . .

Why not take advantage of the advertising pages of *The 9·5 Reveiw?* The *Review,* with a circulation of about a thousand copies, is read by many nine-fivers in Britain and the Commonwealth—including many cine-club members.

The rates are:—

Quarter Page ...	£1	15 0
Full Page ...	£5	0 0
Half Page ...	£3	0 0

Bulk supplies of the *Review* are available to photographic dealers and club secretaries—apply to the Editor for details.

Stop Press . . .

Northern 9.5 get together is planned, for details write—

Mr. A. P. Jones, 4 Lake House, Low Bentham, Near Lancaster, Lancs.

9.5 9.5 9.5

The SUPERTRI 58. Brief Specifications are: 500 watt Lighting, Variable Speeds, 990 ft. spool capacity, Choice of any two projection lenses from 20 mm. to 50 mm., Grey Hammer Metallic Finish, for showing 9·5 mm./16 mm./8 mm. to perfection. ONLY £84 10s. 0d.

Always in demand—the Cine-Gel G/9·5 at £39 19s. 0d.
And the GR/9·5 at £43 19s. 6d. (Reverse running and tape sync. connection).

The Movie Top Lite. The low priced lighting outfit. Make indoor movies child's play with a Movie Top Lite, the combined pistol grip/lighting bar. Twin Reflector photofloods give you equivalent of 750 watts light output. Supplied with ten foot lead and two-way switching to give longer lamp life.

Movie Top Lite 76/9 (inc. P. Tax)
375 Watt Reflector Floods 14/- each (two required)
Complete Set sent for £5 4s. 9d. post free

ANOTHER NEW SERVICE . . .
Ready loaded camera films—
Ferrania B. & W. in H or P Chargers 10/6
Send for our new lists on this service.

YET ANOTHER NEW SERVICE . . .
Frame Enlargements from your 9·5 films, 4 for 10/-. Send for list.

Stock titles 9·5 mm. All your requirements including wedding title sets, end titles, holiday titles, etc., etc.
9·5 Glamour Films, 100 ft., only 25/- each (new line)

New 9.5 ZOOM Camera on the way (100ft Cap)

Watch our advertisement

LGP CINE

(9·5 Specialists)

1 Bowrons Avenue, Wembley

Telephone: WEM 4437

Hillary Press Ltd. (T.U.), Hendon, N.W.9. HENdon 7506.