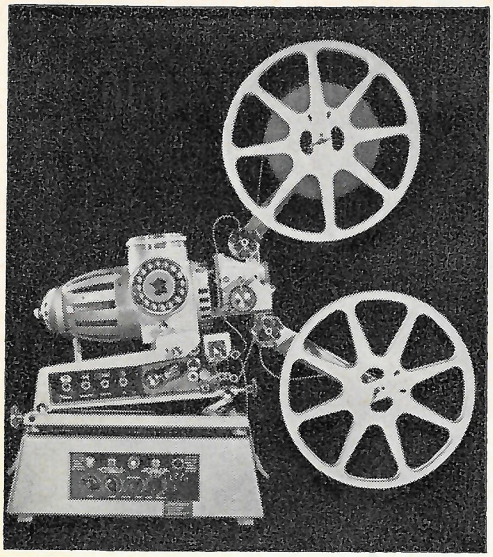
the 9,5 review



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AUGUST - SEPTEMBER 1964



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the 9·5 review

Published Bi-Monthly

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

Volume 2, No. 7 August/September, 1964

Editorial

TO COUNT THE COST

This issue of the magazine completes yet another financial year for the group and our first year with the "Review," and this issue has been increased to twenty pages to enable us to include information on the latest brand new 9·5 Cinegel cine camera now available from L.G.P. Cine.

At our A.G.M. in Pimlico, London, on Saturday, 5th September, the committee and several group members discussed various points of interest and importance for the future. One of which was to improve the facilities of the group with regard to club meetings and equipment.

The Hon. Secretary and Treasurer raised the point that we are running on a shoestring budget, mainly because the cost of the "Review" eats up most of the funds, and should printing costs rise together with postage, where would we be? It was therefore decided that the annual subscription would be raised to 13s. 6d. This extra shilling (allowing for additional production costs) would enable us to produce at long last the directory of members which is a must if we are to encourage local group activity. Also there is a possibility that this magazine could again be increased to twenty pages during the coming winter months if advertising is forthcoming.

We would therefore be obliged if members would renew their subscriptions as soon as possible. There is a duplicated form enclosed in this issue which should be sent to our Treasurer Laurie White at the address shown thereon.

Recent editions of the A.C.W. have contained several articles on 9·5. Mr. Ivan Watson has been doing his stuff again and keeping us before the public eye.

The Steam Age

By Malcolm Cutmore

The Making of a Series of Railway Films

The passing of the steam engine on our railways to other forms of traction has been to me a very sad loss. But like all things we must make way for progress and look to the future.

I decided about three years ago, shortly after I joined the gauge that the cine camera would be a wonderful way to capture the glory of this passing era. So after some thought and mental planning it was decided that five separate films would be made one for each of the regions, these being:—

1. Southern Region (S.R.).
2. Western Region (G.W.R.).
3. Midlands and Scottish Regions (L.M.S.).
4. Eastern and North Eastern Regions (L.N.E.R.).
5. British Railways Standard (engines built after Nationalisation and not belonging to any particular region).

These films I would call "The Steam Age" and would all be shot in colour. The content would be purely a pictorial coverage of all the locomotives available (many being already scrapped) and each film would last for approximately ten minutes commencing with a few shots of outside shed scenes and engines grouped together, followed by all motion shots from the small tank engines right through to the big passenger Pacifics. This being a suitable formula to include all available material.

So I started in the early summer of 1962 with the Southern Region, being as it was the easiest with plenty of steam and also my home region. Nevertheless I still had a fair amount of travelling about to do, mostly at week-ends. One of the first problems was being able to purchase enough film stock to last, as most shops only stocked a small amount of each type of film (if any at all) at a time. But this was soon overcome after extensive shopping and footwear. The camera I had was an old Dekko with a fixed focus lens but capable of doing a good job.

Most of the initial shooting was done on Saturdays as this is quite a busy day for the railways especially in the summer. For the necessary shed scenes at the commencement of the film, I took a trip down to Eastleigh in Hampshire, there being the biggest locomotive depot on the region. One should first obtain a permit by writing to the authorities if you want to do this sort of thing, but you can get away without, if you are lucky.

The biggest headache I think with a film of this sort is being able to vary your shots, so as one doesn't look very much like another. This is best overcome by trotting about from one place to another. The best being parks or fields which overlook the railway or roads which run parallel with, or off the top of a low bridge or looking down a cutting.

These give very good scenic effects. If you go to a station and use the end of the platform you are very restricted. Shots can of course be made to look different from the same place by using a different angle. Straight shots as well as panning shots, coming towards and going away with eye or ground levels.

I had no script as such only to get as much material as possible with the most variation. Luckily with railways no two trains are exactly the same. Goods trains—coal, minerals, cement. Parcel trains, van trains, car sleeper, car carrier, passenger trains, postal trains and even breakdown trains, all give difference and variation.

After shooting on and off for about twelve months, I had all the material I wanted for the southern edition (winter months are out with colour) approximately 35 chargers, many of which contained shots of other region material which would not be required. I now had the fascinating job of viewing them all and selecting the shots I wanted.

Each individual shot that was required, was cut out of the reel, given a consecutive number, logged on a table (see illustration) then wound on a baby fifty foot spool with the number attached. Having gone through all the material I ended up with a pile of these baby spools numbering from one to fifty-three. The question then was to arrange the order, in the best cinematic way, keeping the smaller engines to the front of the film and the larger ones to the end. With close scrutiny at the table I juggled around with the numbers until eventually I had the order that I wanted, 6, 10, 32, 17, 21, 5, etc., etc. It was then the job to pick out the relative spool and join number 10 on to number 6 then 32 on to 10 if you are following my example, cutting off any wastage that may be necessary.

Finally, after several evenings it was all done. The finished film, minus titles was 250 feet, exactly ten minutes, about the time I wanted. I had the titles done professionally as I wanted a good finish. These I kept to a minimum as the film tells its own story. With the titles suitably added to the film, it was then canned and put on the shelf. The first one of the series finished.

I shan't go into details regarding the other four regions, as more or less the same story applies to all. They are not all quite finished yet but are well on the way. Altogether about 85 chargers have been used with wastage being somewhere between 25 to $33\frac{1}{3}$ per cent. It has been a fascinating task with plenty of waiting and travelling about to such places as Newcastle, Doncaster, Carlisle, Nuneaton and Peterborough for the Midland and Eastern regions. These being slightly harder than the others as they use more diesel.

Somebody recently said to me what am I going to film next. The Diesel Age, perhaps. I don't think so, it seems too much a waste of good film.

EDITING TABLE

Number	Type of Engine	Direction	Quality	Length Approx. Secs.
1	H 16	L to R	Good	15
2	S 15	Across	Good	10
3	W	Towards	Fair	10
4	Lord Nelson	Towards	Excellent	8
5	T 9	R to L	Fair	15
6	King Arthur	R to L	Fair	8
7	M 7	L to R	Good	15
8	Q 1	Towards	Good	10
9	Merchant Navy	Towards	Good	8
10	H	R to L	Excellent	10

POLICE 9.5

Group member and one-time Hon. Secretary, Mr. A. P. Gledhill, of 27 St. Laurence Avenue, Bidborough, near Tunbridge Wells, Kent, had the misfortune to have his car stolen recently which contained a brand-new Pathe 9·5 Lido four-speed fitted with Som Berthiot f1·9 focusing lens, Serial No. 00887. Anyone who can assist in any way towards the recovery of this camera please communicate immediately.

CLASSIFIED ADVERTISEMENTS

FOR SALE, Son sound/silent, complete. Excellent order. Two additional lenses. Overhauled. 20 gns. Also 9·5 sound films. s.a.e. list. — G. M. Clarke, 148 Mansfield Road, Selston, Nottingham.

NEW enthusiast urgently requires a Bolex P Projector, in excellent condition.—Please contact: C. W. R. Palmer, 25 Hare Hill Close, Pyrford, Woking, Surrey. Tel. Byfleet 42052.

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WANTED on 9·5 or 16 mm, any George Formby or extracts from feature "No Limit." Also any short musical items, comedy or newsreel. Top prices paid and postage refunded if desired. — G. M. Clarice, 148 Mansfield Road, Selston, Nottingham.

THE WESTERNERS—William S. Hart

by Maurice Trace

The history of the film Western began around the turn of the century when, after several brief vignettes of Western life had appeared on the screen (such as "Cripple Creek Bar-room," made in 1898), a one-reel production called "The Great Train Robbery" was shown in the cinemas. For the year 1903 it was a remarkably polished film and its tremendous success started the Western riding down a trail, the end of which is still not in sight some sixty years later.

In the years following 1903, the Western established itself as a firm favourite among audiences, but after some years it began to fall into a terrible rut. Producers were making cheap, badly acted films which cared little or nothing for accuracy and whose plots were absurd and novelettish. The man who almost single-handed rescued the genre from this rut of mediocrity was William S. Hart. It is impossible to compare Hart with any other Western star because he was so much in a class by himself. Although born in New York (in 1870) he was brought up near a Sioux reservation in the Dakotas and there as a child played with Indians of his own age, learning their language and customs. In his youth he worked as a trail-herd cowboy in Kansas but later returned East to became a stage-actor. It was some twenty years later while he was touring the country in a play that he wandered into a camera to see his first Western film. Hart was staggered. Here were reproductions of the Old West being presented to the audience in almost a burlesque manner. Whatever happened he knew then that he must enter films and present the truth to the public.

Hart contacted an old friend, Thomas Ince, and after much pestering finally got his chance. In 1914 he made his first cinema appearance as the villain in "His Hour Of Manhood." After making three more pictures he left the industry and returned to the stage. But sometime later his films caught on at the box-office and he returned to films not only as star but also as director and often as writer. He showed the West as it really was—stripped of its glamour and often grim and savage.

One excellent example of a Bill Hart Western is on 9·5 as "The Outlaw" (3 x 60 notched; correct title "The Gunfighter"). Made in 1917 it tells how William Cliff, an outlaw (Hart), forbidden by

his rival El Salvator to enter his territory, rides with his gang into Desert Pass and after shooting a rival outlaw in a duel is appointed sheriff. El Salvator attacks the town, virtually destroying it and capturing the heroine (Norma Wright). Although badly wounded Cliff gives chase and kills the assailant. He just has time to place the girl on his horse before he collapses and dies.

The 9·5 version is much reduced but many of the essentials come over very well, notably the duel and the fierce raid on the town. Hart's acting is seen at its best and the film has certainly not dated and comes up fresh at each showing. The acting is perfectly natural and if you are very keen-eyed you can spot among the extras two famous silent stars in John Gilbert and Alice Terry.

The other 9·5 film with Bill Hart is one of his few non-Westerns " Rival Tribes " (3 x 60 notched: correct title " The Captive God"). Set in Mexico before the Spanish Conquest it tells of the wars between the Aztec and Maya tribes. The film opens and closes with some very well staged and spectacular battles. Hart is Tonga, the leader of the Mayans, who is captured by the evil Montezuma and sentenced to death. In love with Tonga, Montezuma's daughter tells for help and at the last moment the Mayan is rescued. Montezuma is played by William Desmond who himself was later to become a well-known Western actor, while his daughter is Enid Markey, the heroine of many Tarzan films and who only this year was seen on television in one of " The Defenders " programmes. The film in this reduced state leaves many loose ends, while Hart is obviously far from happy. " The Captive God " remains rather a curiosity.

During his career William S. Hart turned out many memorable pictures, realistic and true to life, so it was rather ironic that after many years' reign as "King Of The Cowboys" he was overtaken in popularity by the streamlined, more cheerful and romantic version of the West and his crown went to the slick showmanship of Tom Mix. But he has left an indellible impression on the cinema and helped to set the pattern for all that is considered best in the Western films we see today.

9.5 QUIZ

1. Which German star of several 9·5 mm. films achieved world fame in her first film when only eighteen?
2. Of what substances is film cement generally made?
3. What was the title of the satirical "take-off" of cinema trailers on 9·5 mm. in the 1954 Ten Best?
4. Which actor, born in 1898, achieved fame on the stage in Shakespearian productions and for his brilliant characterisation, before going into films and is to be seen in a 9·5 mm. sound release?
5. Where is the colour film available to members of the Nine-Five Association manufactured?

6. Which popular 9·5 mm. projector was also produced in 8 mm. and 16 mm. versions?
7. By what calculation is the f number on your lens obtained?
8. Felix the Cat has been a popular character on 9·5 mm. Who was his creator and when did he first appear?
9. For how long would 150 ft. of 9·5 mm. film run at 16 f.p.s.?
10. What is the title of the magazine concerned entirely with 9·5 mm. filming published bi-monthly in Germany?

Compiled by Gordon M. Clarke

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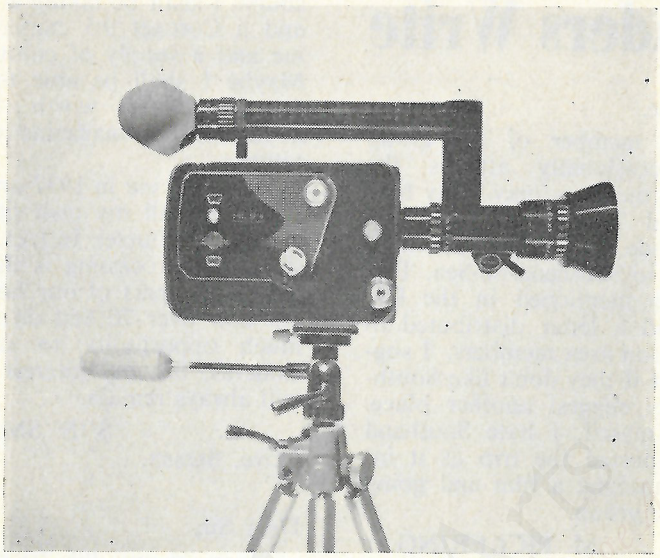
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Readers Write

Dear Sir,

As a member of the group who occasionally attends the London meetings may I say how disgusted I was at the poor attendance of the group outing in June to Southend-on-Sea. This trip was mentioned in the Review and a letter distributed to all London area members. I suggest that if they don't like Southend they suggest another place. As for myself, I hate Southend but supported the trip as it involved making a film and going with the group.

M. PICKERING.
Gravesend, Kent.

Dear Sir,

After a slight mishap with my Pathe Princess Projector I found it necessary to purchase a new set of belts, but on writing to my usual dealer I was informed that these belts are no longer available. Does this mean that my six years old projector is now virtually useless? I would be interested to know if other 9·5 mm. users are finding similar difficulties in purchasing spare parts for fairly new equipment.

C. BOTTOMS.
57 Alexandra Road,
Sheerness, Kent.

Dear Sir,

I have just received my copy of the 9·5 Review and welcome the news that the magazine will continue to be published. In two weeks' time I am going to Switzerland for a holiday, and of course I shall be taking a Dekko and a Coronet 9·5 camera with me and a supply of colour film. Maybe I shall be able to think up something worth writing about for the magazine when I return.

I started cine in 1937 and used to process all my own films (B. and W. of course). In fact, I consider that processing is the most fascinating part of our hobby. I am now over 70 and do not get much opportunity to use my cameras, but my interest in 9·5 will always remain.

S. E. SMITH.
Hove, Sussex.

Dear Sir,

Many of my 9·5 friends are trying to get up a cine club in Stoke Newington where I live but we need a hall or space to have our meetings. If any member is interested please let me know. I am very much interested in the Group 9·5 Newsreel competition which appeared in the last issue and if I can get a group together we will certainly have a go at this.

One of my 9·5 friends is only 11 years of age and would like to hear from members of his own age group. He has a 9·5 sound projector and his name is Master Gerrard, 192 Harringay Road, West Green, London, N.15.

J. CLENCH.
137 Clissord Crescent,
Stoke Newington,
London, N.16.

What about our London meetings at St Gabriels Parish House, Pimlico, S.W.1, fortnightly on Saturdays?—Editor.

Nine-Five Social Gatherings

LONDON

This is being held at the Kensington Central Library Cinema, Phillimore Walk, W.8, the same venue as last year, on Saturday, 7th November, from 6.30 to 10.30 p.m. This is very central to London and presents no transport difficulties. A car park is available.

Admission will be 6/6 which includes refreshments (tea rolls and cakes). The evening will consist of members' top films, professional sound films, demonstration of equipment, a free speech and a special guest celebrity as well as the chance to meet the group committee and friends old and new.

Tickets are limited and we urge members to book their seats as soon as possible. Tickets are available from our Hon. Secretary Laurie White, 36 Kings Drive, Surbiton, Surrey, who will also issue complete instructions on how to get there.

KEIGHLEY (Yorkshire)

This will be held at the Imperial Restaurant, Cavendish Street, Keighley, Yorkshire, at 3 p.m. on Sunday, October 18th, 1964. This first provincial meeting offers a chance to meet many other nine-fivers in a most informal atmosphere in pleasant surroundings.

Admission tickets are 2/6 each —half-price for children — from Alan P. Jones, 4 Lake House, Low Bentham, Lancaster, Lancashire. An additional charge of 2/6 provides for afternoon tea, which will be between 4 p.m. and 5 p.m.

Will any nine-fivers who wish to loan short films of interest contact George B. Whitfield, of 82 Grange Crescent, Riddlesden, Keighley? The greatest care will be taken of your films, but your personal productions, rather than printed films, are required.

A very full programme, giving members the opportunity to mix freely, and exchange ideas, is planned. This can be considered a Group 9·5 event, organised as a club meeting, rather than a public film show. Please include a stamped addressed envelope with your enquiry: this will be appreciated.

Odd Shots

By the Hon. Secretary

This issue of the 9·5 Review brings us to the end of the holiday season, but for the amateur cinematographer the year is only just beginning, editors, projectors taken down from the shelves to be pressed into service along with many gallons of midnight oil scheduled to be burnt, putting the year's filming into a coherent story.

There are many subjects that given the right approach lend themselves admirably to the cinematographer's art — boating, camping, rambling and nature study but to name a few.

My own personal choice this year while on holiday in North Wales was to gain material for a film about the Ffestiniog Railway, a narrow gauge line which started 128 years ago to transport the slate from the quarries to the harbour at Portmadoc. Originally the loaded slate wagons ran down the thirteen miles or so of track by gravity, horses then hauling the empty ones back to Ffestiniog.

Steam was introduced in 1863, longer trains were made up some constituting nearly a mile in length, passenger service was introduced in 1865, even a horse wagon was constructed!

Some very interesting locomotives were made, Prince, the veteran, is over 100 years old and still working, two other unusual engines are in the possession of the railway, Fairlie Class, double ended, to the uninitiated these engines look the same going backwards or forwards.

During conversation with many of the enthusiastic members who give up their holidays and week-ends to work on the railway the Pathe Lido camera that I was using aroused much interest. Naturally many hundreds of feet of that gauge (8 mm.) has been taken in recent years of the renovation of this fascinating narrow gauge railway. I am appealing now to readers of this magazine to see whether we have amongst us those who have any film or films taken up to 1939 that will be of particular interest to the Ffestiniog Railway Society members as well as myself. Any film loaned will be taken the greatest care of, so please write to let me know if you can help with this request.

Regrettably colour film stock prices are increased, this has been partly due to talk of processing charges being raised — some will ask is this justified when films have been returned not up to the quality expected, by virtue of this increase cannot we expect to see our colour films processed by quality control?

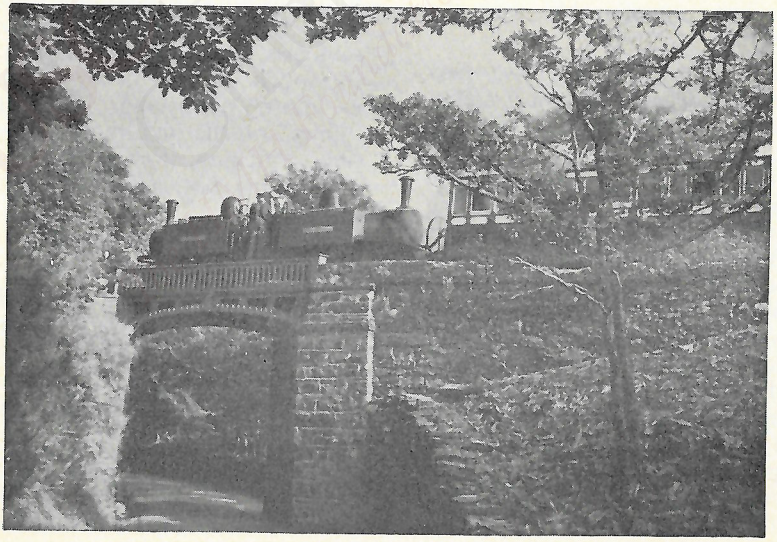
A.C.W.'s noted columnist of the 9·5 Notebook, George Whitfield, is working in close conjunction with J. Garnett Jones, Hon. Editor of A.C.O. News, as their Hon. Secretary. Recently he has championed the cause of the Nine-Fiver in many ways, not least among them being the difference in price that the various suppliers of 9·5 colour film charge for this item—notwithstanding the fact that it is, bar one other stock, our only means of obtaining colour on our particular gauge.

We await his findings with great interest — meanwhile more power to his and the Editor's elbow and A.C.O. News!

A recent quote from a popular radio programme: " In America Trading Stamps are being given for incentive to visit the cinema more often — one saves the stamps until enough are obtained to make a free visit, bonus stamps are given then the whole thing repeats itself. I wonder whether our gauge could be raised to its once exalted position by the same means!

It has been suggested that a Film Library be formed for Group 9·5 members, as a guide to its creation I propose that members donate a reel of any interest suitable to build up on, as soon as feasible a list of the titles available would be made. Postage to be paid by borrower both ways plus a charge of 1/- per reel to offset wear and tear, repairs, etc., the surplus eventually be used to purchase other films for the Library. A keen volunteer would be required to handle this new project, names to Hon. Secretary please, as also those wishing to donate films—sound or silent.

Thank you.



SOME SUGGESTIONS ON

Restoring Damaged Films

by Gordon M. Clarke

Although the greatest care should always be taken when projecting films, one sometimes acquires prints which require attention to damage they have suffered and occasionally it may even be necessary to repair one's own camera originals. These hints suggest ways of dealing with various types of film damage.

Where perforations are torn the only alternatives are to cut out the damaged frames or to patch the holes. On a title or a shot with little movement the damage is best removed and a firm splice made. When damage occurs within a few frames of the end of a shot all the remaining frames of the shot can usually be removed which makes the cut unnoticeable on the screen.

Where three consecutive perforations are damaged it is sometimes only necessary to remove one; the frames on each side are then accurately aligned on the splicer so that the two remaining damaged perforations together form one satisfactory one, provided a good splices is made.

When it is undesirable that any frames should be lost, sprocket holes can be repaired and strengthened with patches. These can be made with one of the punches used for punching paper for files; this is placed over a perforation in a length of clear leader and a circular patch is stamped out. This can then be scraped with a knife and affixed with film cement on the non-emulsified side of the film. To ensure that the patch is correctly positioned over the original hole, the operation is best carried out on the splicer which can then be used to apply the necessary pressure to the patch. Where a patch of a special shape is necessary it can easily be cut to size with a pair of scissors. Ready-made sprocket-hole patches are available from Messrs. D. M. Bentley, price 2/- per packet of 100.

Care should be taken when applying the patches, since on 9·5 films they inevitably overlap slightly on the picture area. Patches are particularly useful where several consecutive perforations are damaged in a sound film. If the offending frames are removed, the resulting hiatus on the sound track, if of any length, is more disturbing than the "jump" on the picture in a silent film. Patching, if carefully done, avoids any noticeable deficiency in sound.

When it is found necessary to remove damaged frames from a sound film, extra care should be taken with the splice to ensure that there is no slight gap left on the sound-track which results in a nasty crack in the reproduction of the sound.

Where the film around perforations is cracked without any film being torn away, small

pieces of Sellotape of the correct size can be cut and used to secure the loose segments of film so that the film can be shown as normal. If care is taken that the tape is kept clean and stuck down firmly the repair is not usually noticeable on the screen. This is useful with older films which have become brittle and cracked.

Zonal Film Facilities (Westfields Road, London, W.3), operate a scratch-removal process, "Perma-New," but unfortunately they have no equipment for applying the treatment to 9·5 mm. However, they can apply the " Perma-Film " treatment to this gauge which is a protective process which minimises the danger of scratching and makes the emulsion tough but pliable, giving films a longer life. The cost of the process is 12/6 per 1,000 feet (minimum charge 5/-). The " Perma-New " process could of course be applied to 16 mm. films which are intended for reperforation to 9·5 which is now apparently quite a popular process.

Members Outing to London Airport

Thirty members of the group had a most enjoyable day at London Airport on Sunday, 26th July, which was organised by Laurie White. The day commenced with a coach tour round the perimeter of the airport with a guide to point out the landmarks, various aircraft, and points of interest as well as a brief history of the place. A short break followed for lunch, which most members had on the viewing balcony in the public enclosure.

Afterwards there was a conducted tour of the B.E.A. workshops and hangers. Members were taken abroard the latest passenger-carrying airliner, the Hawker Siddeley Trident, and many of us saw for the first time the inside of a pilot's cockpit (all those dials and meters) and many cameras were busy whirring away. In the hangers were to be seen the Vanguard and the Vickers Viscount undergoing complete overhaul, which we were told has to be done periodically to all aircraft. The tour continued to the workshops where among other things the engines are tested and overhauled on the test beds.

We finished up with a visit to the Comet dock where one was just being towed in having recently arrived from Madrid. The underside of the wings were still cold and wet from the atmosphere.

The day rounded itself off with a light tea and then the journey home.

M.C.

Why a Group

We are constantly admonished for looking back into the past, our look must be ever forward; very true, but for a moment I must look back over the many years of a long road of 9·5 filming—a road on my own—with the normal holiday and family shots, generally giving satisfaction.

Then the "Pathe doldrums" out of which about 18 months ago I learned of Group 9·5: (1) What were they? (2) What were they doing? (3) What do they propose to do?

I paid my money and at first became a lone member, then when the meeting place became more central decided to go along.

(1) **What were they?**

I found a group of enthusiasts who had banded together in the interests of those who used the middle gauge.

(2) **What were they doing?**

Group nine-five were playing a large part in bringing our gauge back to life. With the help of two enthusiastic dealers — were arranging for film stock to be available — and issuing a bi-monthly publication giving up-to-date news of new equipment available and matters of general interest.

Fortnightly meetings were (AND ARE) held for discussions on all matters of importance to amateur movie makers, projection of members' film and demonstrations of new equipment. The groups' own first production is nearing completion.

From the foregoing it is very apparent that a Group has a lot to offer, that a lone worker misses. The regular meeting with film makers in your own gauge stimulates interest and enthusiasm. Comparing notes enables one to overcome mistakes and save precious film footage and above all widens one's outlooks. New friendships are made, with enjoyable social gatherings and outings.

(3) **What do they propose to do?**

In the comparatively short life of Group 9·5 much has been achieved, further activities depend on the membership, me and you who are reading these words. True the Group has grown rapidly — 500/600 members, spread even to overseas. The strength within reach of the London meeting place is between 60/70 and you are the members the committee want to meet and who can assist them actively to promote an even more ambitious programme. Do not stay a lone worker, come along and enjoy the benefits of your own "Group."

A.E.P.

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Surrey

Hon. Secretary & Treasurer
Group 9.5
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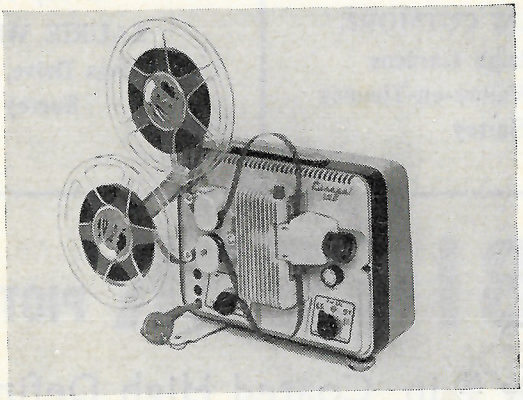
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