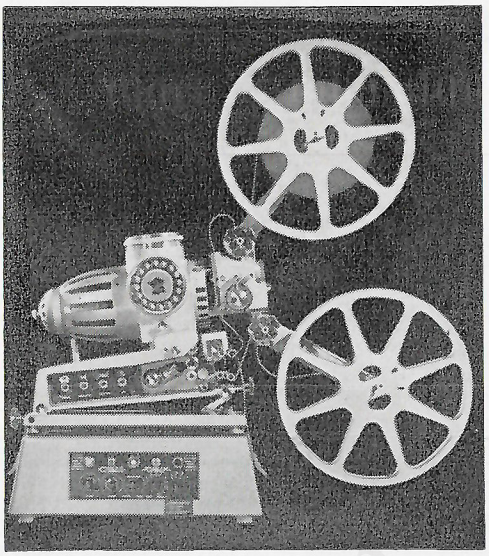
the 9,5 review



FEBRUARY - MARCH 1965



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the 9·5 review

Published Bi-Monthly

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

Volume 3, No. 3 February/March 1965

Editorial

This the first issue of the New Year takes on a rather regrettably dismal tone. Our Honorary Secretary and Treasurer Laurie White is getting rather worried about our financial position and he is not alone. A report embracing our finances has been included in this edition. It is the old story of subscriptions not being paid up.

I must just point out that as well as receiving the Review six times a year, members also have the opportunity to belong to the tape circle, also to communicate with myself or the Hon. Secretary on any subject they like regarding films, equipment, information, literature, etc. Free use is given of films, lighting and equipment at the London group meetings, and no charge is made for refreshments which are served during the course of the evening.

The group film library has met with very poor response and the opening has had to be postponed until Monday, 15th March. Our librarian for the silent section, Ken Finch, sets out the position in his article which appears on page nine.

Everything is not black. Our good friend, Larry Pierce, who runs L.P.P.(Cine) has reopened his N.F.A. offer of a brand new Prince Camera for only £5 plus your old camera. A first class bargain.

A new continuous run processing service is currently being set up for Ferrania 9·5 mm. colour film. It is hoped to be in operation for the coming summer season. Certain tests will have to be made first to ensure first class results and fuller details will be announced in due course.

Cover Picture : Photographed by group member Mark Edwards.

Home Processing

By H. J. Smith

For those of us who like to "do it yourself" perhaps a few of my experiments in home processing may help to encourage those who have not yet taken the plunge.

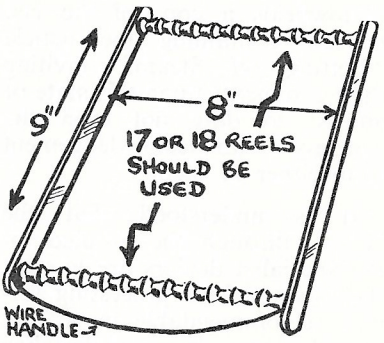
The biggest problem one has to face is mainly twofold, the first thing being cost and the second space. On looking over the equipment available on the market I found that even though I was able to afford the price, the equipment was bulky and to enable one to change solutions easily this equipment should be motorised. I had to devise something that was compact and easily handled. The answer to this was a frame that would fit into a standard developing dish. I found that a frame to take 30 feet of 9·5 mm. cine film could be made to fit into a dish measuring 10 inches by 8 inches.

To make this frame I obtained two perspex rods ($\frac{3}{4}$ in. x 8 in.) and turned a series of cotton reel grooves on them and spaced the rods 9 inches apart with the two pieces of perspex 10 in. x $\frac{3}{4}$ in. x $\frac{1}{8}$ in. The perspex should be clear and not coloured. A piece of 22 s.w.g. stainless steel wire was threaded through two holes in the spaces at one end then the ends of the wire turned over (not locked) with sufficient slack between the spaces to form a handle. This handle can then be detached whilst winding and unwinding film on the frame. The ends of the spaces should be rounded. The last thing is to be able to anchor the ends of the film.

Here again stainless steel wire is used. A short piece is attached at one end of the rod and the end turned back to attach the beginning of the film through a sprocket hole. The other end of the film is attached in the same manner to a longer piece of wire which is wrapped around the next rod.

Of course the loading and first few operations have to be done in the dark but this is not difficult when one has familiarised oneself with the frame. Agitation is done by seesawing the dish and constantly turning the frame over by the wire handle. A 1,000 c.c. of solution is sufficient if agitation is carried out as above and the same would apply for drum development. The easiest set up found is to black out the bathroom, place a board across the bath and put two dishes on it. In the bath a square plastic bowl and a bath spray on the taps. In one dish should be your first developer and in the other for black and white your bleach or stop bath for colour film. After these stages have been done you can of course put the light on. I find a darkroom torch a very handy thing. It is also a good idea to obtain another small torch and

fit behind the glass a circular cardboard disc with a small hole in the centre which should be covered with thin green paper which can be obtained from the film wrapping. This can be kept on the floor facing a clock, and will in no way fog the film.



HON. SECRETARYS REPORT

The apathetic interest shown by members of Group 9·5 recently has at last resolved itself into the fact that there is only enough money in the bank to pay for this issue of the 9.5 Review! At least 50 per cent of the members on our books have not renewed their subscriptions, yet we, without reserve, have sent them each a copy of the Review. Obviously this state of affairs cannot be allowed to continue, for it is not fair to burden the committee or those trying to promote 9·5, yet alone the new members!

It was hoped by our announcement when the new committee took office over a year ago that subscriptions would be sent as asked for, September to September, this would save both time, money, in reminders and postage, also knowing at a glance our financial state, any surplus after printing costs would then have been put to the benefit of the group. Suggestions have been made from stalwart nine-fivers that they would not mind the membership fee being increased to 20/- or 25/-, but the committee and I are reluctant to do this for several reasons: (1) Only the really keen ones, a minority! would subscribe; (2) an increased membership is far more likely with a low subscription rate attracting both young and newcomer to the gauge.

Seemingly then we shall either have to temporarily postpone the Review until enough money is available to have it printed as now, or resort to a duplicated form of issue which will not be popular with advertisers.

Our target of 1,000 active members of group 9·5 has not been realised by at least one-half of that number, admittedly it is most difficult being a member of a club that has to rely upon the postal service, but we could have more enthusiasm shown, I am sure, in many respects. For example, more entries for competitions and more support for organised functions.

Processing has become a word to be sneered at lately by the nine-fiver, I must admit, judging from the results experienced during the past year. I have sent both Messrs. Microfilms and

Fallowfields a copy of the last Review containing the article "Letting off Steam," inviting their comments upon this state of affairs: to date not even the courtesy of an acknowledgement from either of them!

It is understood that the N.F.A. through the auspices of the specialist dealers are to start their own colour processing service, a commendable move that should have been undertaken long before this. When can we expect to see the results of this service? It must be soon or else the nine-fiver will have given up in disgust after the past year's fiasco.

In conclusion, may I say that **it is up to you** to pledge your support for our endeavours to produce the "Nine-Five Review" and the prestige of the gauge in general.

Readers Write

I have been using 9·5 for many years and have a Pathe Pax, an excellent machine, but just before Christmas the claw broke, letting me down at the very time I wanted to give a number of shows. It seems it's impossible to get this particular part, as I have tried various 9·5 dealers without success. I'm afraid to send my machine to 9·5 repairers as the last time I did, it was away for four months.

What is coming over some of the 9·5 dealers? I have written asking for help in certain matters and have had my own letter returned with a remark or two at the end of it.

Is it because we are up in Scotland? Two weeks ago I arranged a nine-five evening to interest and introduce others to the gauge and only eight people turned up. I wonder if it is worthwhile at this outpost in the North?

J. H. BATHGATE.

Musselburgh, Midlothian, Scotland.

I feel I must write in full support of the letter from Miss Janice Edmunds regarding colour processing.

Shooting conditions last summer were ideal for Ferraniacolour, as I knew from my experience with P.C.F. since its inception. I was extremely disappointed, therefore, to find that every film returned from Microfilms Ltd. had a bluish, grey or cloudy tinge. D. M. Bentley were sympathetic, at least, and I look forward to using their processing service next season.

Can Nine-Fivers expect cheaper film? Or will there be another price increase?

Lastly, do any readers remember the pre-war 9·5 Selo film? The stock was thinner than Pathescope stock but, in my opinion, gave a sharper picture.

J. E. METCALFE.

Plumtree, Nottingham.

It was most interesting to read in the "Review" about the series of films entitled "The Steam Age" as I am very interested in railways both old and new.

During last summer I made a somewhat similar film entitled "Railways in Transition." It was shot in colour and besides dealing with the modernisation of the railways takes what may be a last look at two steam-hauled services which are threatened with closure—the Isle of Wight railway and a local service between Bristol and Bath.

The film ends with a summary of the latest developments in modern railway running. I used non-synchronised sound on tape for a commentary with music, which I found quite successful after making a film about the River Avon a year ago.

PETER BROWN.

Kingswood, Bristol.

The following particulars may prove of interest to some of the members of the Group. I was not satisfied with the illumination given by my Specto dual projector 9·5/16 mm. 50 volts, 250 watts, and sought the advice of Mr. L. G. Pearce who put me in touch with R.K.A. of New Barnet, Herts.

Mr. R.K.A. has altered my projector fitting a Philips 12 volt 100 watt lamp, incorporating a mirror on the wall of the bulb. The result has indeed brought a greater illumination, and, far beyond what I expected. There is no comparison at all between the 50 volt lamp, and the 12 volt lamp. I can thoroughly recommend the alterations to anyone having this machine.

W. B. DAVIDSON.

Ruislip, Middlesex.

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THE NINE-FIVE COLLECTOR

THE NEW RELEASES–2
by Maurice Trace

There has always been a tremendous interest in Charlie Chaplin among collectors and nowhere has it been stronger than on 9·5 mm. With the recent publication of his autobiography this interest has increased so much so that this is an ideal time to look at the new Chaplin releases.

Among the Film Office titles now available in this country is one absolute gem—the full two-reel version of "Easy Street" ("Charlot, Policeman"). Most nine-fivers are familiar with the well-edited one-reeler issued by Pathescope, and in fact, a one-reel version is still available from Walton Film Services. But to see the full two-reels is really an eye-opener. There is so much more comedy that it almost appears to be a different film, and don't worry about any French sub-titles for there are none at all! When they were first seen in the cinema the best of Charlie's films contained few or no sub-titles. They were just not needed and it was only the later editors who put them in, usually in an attempt to pad-out the running time, or to cover a cut, or, horror of horrors, to try to make the films more funny. Pathescope were particularly guilty of this last sin and it is quite refreshing to see a print which has been left well alone in this respect.



There is though one rather strange point — although this is listed as the complete version, there are one or two shots missing, such as the final ones of Charlie and Edna going into the Chapel (as it stands the film ends with Charlie alone in the street). This is probably due to damage to the negative at these points and it must be said that the quality of the Film Office print is excellent.

Also available are several 100 ft. extracts from Chaplin's films. One interesting item is "Charlie, the Watchmaker." This comes from the Mutual two-reeler "The Pawnshop" which Pathescope issued in a one-reel edition called "Shop." In cutting the original down to 9·5 they completely omitted the famous scene when Charlie inspects an alarm clock which a customer has brought in to pawn. Now you can buy this sequence as "Charlie, the Watchmaker" and splice it into "Shop" to get a more complete film. "Shop" also left out the incident with the broken-down actor

which Pathescope issued separately as "Kind Hearted Charlie" (60ft.). With this in as well your 9·5 copy will be virtually complete.

There are many more interesting items from Film Office. One is "Godzilla," a 100 ft. extract from the Japanese horror feature of the same name. This starred Raymond Burr (TV's Perry Mason) but the extract will almost certainly concentrate on the monster, Godzilla, itself. Some of the trick work in the film was really good and the monster later reappeared in a battle royal called "Godzilla v. King Kong" which had a circuit release in this country only last year. Both features by the way had an "X" certificate—so watch out!

Another unusual item is "The Lumiere Programme" ("Le Cinematographe Lumiere en 1895," 320 ft.). Auguste and Louis Lumiere were two of the greatest pioneers of the early cinema. They designed some of the very early cameras and projectors and were the first people to give a public film show at which an admission fee was charged. This was at the Grand Café in Paris on December 28th, 1895, and the main items from the programme are included in this film. There are also interesting notes (in French) about the inventors with details of their equipment. But it must be pointed out that this is obviously not everybody's cup of tea although vintage collectors will find it invaluable.

Similar remarks apply to "The 1914-18 War" (300 ft.), a title which grimly speaks for itself. Although Pathescope released a great deal of material on the Second World War, up to now there has been very little coverage on 9·5 of the earlier conflict. The success of the television series "The Great War" shows that a film like this can get through to people in a way that no other medium can approach.

The Group 9.5 FILM LIBRARY

KEN FINCH writes

In the last issue of the "Review" the full details of the library were published, stating how it is to be formed and run by Mr. Brown and myself. We did not expect an overwhelming response to the request for donations in the form of films but frankly, we did not expect the response to be as poor as it has been so far. As far as I know Mr. Brown has not yet received any and at the time of writing I have received donations from three people and have a total of only eight films. Obviously we are unable to open the library on the date stated even if we loan films from our own personal collections, which reluctantly we are willing to do temporarily until things improve. We have already thanked personally the few people who have sent us films but we are very disturbed by the lack of interest shown by

the membership of Group 9·5 as a whole. By making the following observations and stating some of our aims for the future we hope to rouse a little more enthusiasm than is at present apparent.

We want to give a service which is second to none and which will ultimately be better than that of any commercial run counterpart.

The quantity of second hand films available seems to be on the decline. Many of the most popular of the Pathescope issues being now virtually unobtainable.

It is a fact that film library services have been steadily declining for our gauge over the past few years. Many have closed down completely and they now only stock 8 and 16 mm. films. Of the few we do have left, although giving a very good service, have not expanded in size being unable to replace the old Pathescope prints when they wear out and have little in the way of new releases to replace them. Thus the time will come when even the present 9·5 mm. library facilities will cease to exist.

Although we hope to have prints of the Pathescope films in the library, we will be looking to other sources of supply including sound and silent re-cuts from 16 mm. and also hope to explore entirely new avenues of supply if the support for the library is large enough to make it worthwhile. Other facilities we will offer as part of our normal service cannot be mentioned here because of insufficient space and in any case will soon become known by our customers. But, as already stated none of these aims can be achieved without your full support.

As many members obviously do not wish to or are unable to donate films, we have opened a "No Limit" fund whereby any member may support the scheme by donating an amount of cash, as little or as much as he or she wishes, to either section of the library to enable us to purchase some films with which to make a start. The fund is open from NOW until 31st MARCH and we will be very grateful for any amount that you can send to us. Each section of the library has its own account and any donations should be sent to us and not the Hon. Treasurer and Secretary. Please help to make the library a success and achieve our aims by your donations and by making use of the facilities provided when we open.

A Circle of Film Collectors

By KEN WORDSWORTH

Club 9·5 in France was started just over a year ago now and with the support received it was shown that 9·5 was not dead but very active.

The organisers are of the opinion that many nine-fivers are interested in collecting films and whereas in the past they have been well catered for, this is not the case today. This is the reason Club 9·5 wish to create a Circle of Collectors.

The aims of this circle will be:

1. A bulletin in Cinema Prive (Club 9·5 magazine) giving details of releases from the firms that produce 9·5 films (and it is hoped that it will be possible for members to buy these at greatly reduced rates).

2. Members will be able to exchange films with one another.

3. The main purpose, however, will be to produce new editions in 9·5 silent and sound available only to members. A laboratory is now being equipped for this purpose.

They will only print good films chosen from the Classics of the World's Cinema, where it has been possible to obtain the rights. The titles will be chosen by votes.

Each member agrees to buy a certain number, which he will fix himself, of films each year, and these will be sold by subscription, which will be payable in instalments.

At first there will only be silent films, but it is hoped that soon it will be possible to print sound in both optical and magnetic versions. Two films have already been selected for the first releases: "L'Etroit Mousquetaire" with Max Linder and "Tilly's Punctured Romance"—Charlie Chaplin.

J. C. Miquet, Saint Arnoult, Par Formerie, Oise, France, was responsible for starting the circle and the above is a literal translation of details he has sent me.

He finishes up by saying that with the news that Film Office are withdrawing from the 9·5 market owing to declining sales over the past two years, that now the circle will be needed more than ever. He reflects that it is pleasant to see that Hefa Films, Paris, are releasing a number of new films this month. They are "Like Father, Like Son" (Laurel and Hardy), "Charlot Se Bagarre" (extract from "Carmen"), "Les Farfelus" (Roger Nicolas), "Francis 1st" (Fernandel).

If any member is interested perhaps he would drop me a line or write direct to J. C. Miquet, stating how many films he would be willing to buy in a year.

J. C. Miquet has the following films for sale (all new) at 45 N.F. per reel (400 ft. plus postage). All are one-reelers except where stated. "The Masquerader," "Gentlemen of Nerve," "The Face in a Bar-room Floor," "Laughing Gas," "Caught in the Rain" — all Charlie Chaplin. Laurel and Hardy comedies—"A Strange Visit," "La Flotte est dans LE LAC," "GOOD CAR" (2 reels). The following Buster Keaton films: "Blue Blazes," "The Chemist Goes to War," "Pan in the Moon" (2 reels). Also a Fernandel film, "Francis 1st" (5 reels).

STRAIGHT TALKING

I have read with much interest member Ken Finch's letter in January issue of A.C.O. and film news and I certainly agree with all that he says, being among the old stagers in 9·5, but what of the new blood we want to attract to our gauge. We must face it that if 9·5 is to make progress it will only be achieved by attracting more and more users. That being so, what have we to offer.

(1) Processing that is so poor that it is driving us up the wall.

(2) A Nine-Five Association that is dead from the neck down.

True through the efforts of those stalwarts Larry Pearce and D. M. Bentley we hear that (1) will be solved before too long. But I ask the question I have been seeking an answer to for some months: What is the Nine-Five Association doing?

It was understood that when it was started a committee was formed with a Chairman, a Secretary, and about four other members but as far as can be ascertained they never meet.

Issued with a Bentley Newsletter of November, 1963, was a very informative letter from the N.F.A. Press Officer, that seems to be the one and only N.F.A. communication to its 1,000 members. Why?

We all look forward to the weekly 9·5 page in the A.C.W. by our enthusiastic friend George Whitfield, but when asked a few months back what the N.F.A. were up to he replied: "That is the 1,000 dollar question."

It does appear that L.G.P. and D.M.B. are bearing the brunt of the burden for 9·5 whilst the so-called committee look on. What is to be done about it for the sake of "The Gauge"?

A.E.P.

Notes and News . . .

Any member with a Pathe Princess projector can now obtain belts without difficulty. Larry Pierce of L.G.P. (Cine) has had a large quantity specially made and they cost 2/- each or 6/- for a set of three. Drive belts are also available for the Son Projector.

★ ★ ★

J. W. Foster and Sons Ltd. of Chiswick, London, serving agents for all types of 9·5 equipment, have just recently been reorganised and can no longer handle our gauge. However, their Service Manager, Mr. D. J. Valentine, has formed a new company, Valentine-Cook Ltd., 29 Highfield Road, Bushey, Herts, and is undertaking to continue repairs for 9·5 mm. Three cheers, Mr. Valentine.

★ ★ ★

The annual congress of UNICA which stands for Union Internationale du Cinema d'Amateur, is this year being held at Dubrovnik in August. Dubrovnik is a luxurious holiday resort in Yugoslavia. Alan Gill of 64 Oakington Drive, Sunbury-on-Thames, Middlesex, will be taking a party over there for a fortnight's stay. Anyone interested should contact Mr. Gill as soon as possible enclosing a large stamped addressed envelope so as necessary details and brochure can be returned. Accommodation is limited.

★ ★ ★

Our specialist dealers say that the stocks of lamps for the Vox and Super Vox projectors are now completely exhausted and if an idea was known of the number likely to be in demand a special order could be made for these lamps to be produced.

Larry Pierce has therefore decided to open a special list and if anybody requiring these lamps would let him know with appropriate details an assessment can then be made of the number to be required.

★ ★ ★

A most enjoyable evening was held at the London group meeting on Saturday, 23rd January, when a complete film was shot and titled off the cuff so to speak without a script. The film entitled "Pimlico Problems" was shot on 100 feet of Ferrania black and white with five photofloods using a Pathe Lido, and the results were highly amusing and most successful.

★ ★ ★

Back numbers of the Review are available from our Hon. Secretary Laurie White at 1/- per copy to members only. Any number can be ordered at one time and there is no charge for return postage.

Have a chat with other Nine-Fivers

A friendly welcome awaits any nine-fiver who wishes to attend the Group 9·5 meetings at St. Gabriel's Parish House . . . here is an opportunity to meet fellow-enthusiasts!

Those of us who live out of reach may still have a natter with our other nine-five minded pals with the aid of a tape-recorder!

Most lone workers are lone workers by reason of circumstances, rather than by inclination, and there is no doubt that contact with other cineasts keeps one's enthusiasm alive, and the kicking around of ideas spurs one on to making that epic we have always intended to film!

On five-inch tapes, the individuals of the Group 9·5 each record a brief message, and then post the tapes to the next man (or lady) on the list. After a rather longish delay, the tape returns, after completing a circuit, with fresh news on, back to the man who first sent it. Then he re-records over his first message, before the tape commences the round of the Group once more.

This "Round Robin" system is quite efficient, and it is just one of the advantages of being in our club. There is no additional fee; this is included in the subscription, and it enables members in the Provinces to keep in touch with the London members.

You must send your name to Laurie, our Hon. Secretary, in the first place, including a s.a.e. if you wish him to reply, and you will receive the Group Tapes in due course.

Although this is organised by George Whitfield, you must contact our Secretary, at 36 King's Drive, Surbiton, Surrey.

G.B.W.

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FOR SALE Dekko motor for spares £1. Black leather case for Dekko camera 5/- Pathe lens for 200B projector 5/-. Pathe junior splicer 6/-. Reels: 30ft 2d. each, 60ft 6d. each, 200ft 9d. each, 400ft 1/- each.

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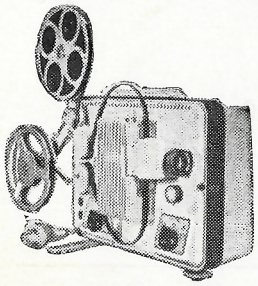
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