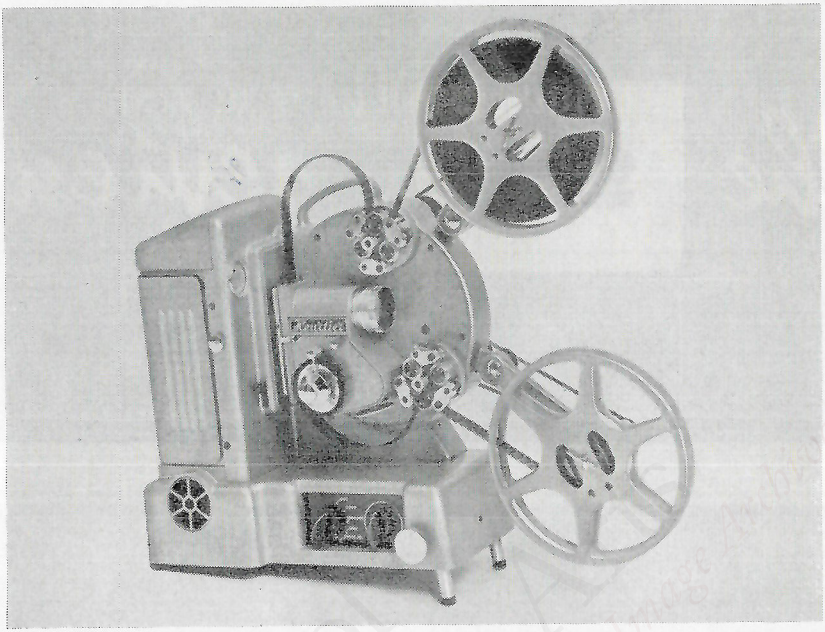
the 9,5 review



APRIL - MAY 1965



HEURTIER SUPERTRI

TRI-GAUGE PROJECTOR

for 9.5 (8 and 16mm. too)

For years of faultless projection on any of these three gauges, Heurtier Supertri —deservedly famous silent projector. Supertri switches easily from 9.5 to 8 to 16mm, and projection quality on any gauge is as good as that of the best single gauge projector—that's what has made Supertri so successful for so long! And it's made by Heurtier, of course, which is a guarantee in itself.

£84 10 0 with two lenses. Surcharge £3 11 2

- Rock steady picture on all gauges through unique triple toothed claw mechanism.
- Change from one gauge to another in seconds.
- Rheostat controlled variable-speed motor.
- 500 watt projector lamp.
- Choice of Angenieux or Som Berthiot lenses from 20mm to 70mm.
- Takes 900 ft. 9.5mm. spool and equivalent in other two gauges.
- Adjustable shutter for three gauges. Built-in transformer for 110 to 240 volts.
- Removable gates ensure easy cleaning.

For full information about the versatile Supertri, contact your Heurtier dealer or write to:—

films in miniature limited

College Road, Woolston, Southampton. Tel. Southampton 48287

the 9·5 *review*

Published Bi-Monthly

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

Volume 3, No. 4 April/May 1965

Editorial

At a recent committee meeting of Group 9.5 it was decided that three new administrative positions would be opened to all our members who feel that they may like to play a more active part in the running and organising of the group.

One of these positions would be Assistant Hon. Secretary. The reason for this being that it is felt that a speed-up of club correspondence, filing, duplicating and distributing of group literature is vitally important if we are going to succeed in building and expanding the group and gauge. Committee member Janice Edmunds has already kindly volunteered to temporarily take over this position, and has already helped us a great deal with typing and secretarial work. It is not necessary for the assistant secretary to receive and answer correspondence from members personally, this will still be carried out by Laurie White. This is purely a position to speed up the more mundane and physical labours, which have tended to hold up the more important issues.

The remaining two positions are for members to serve on the committee of the group and assist in the organising and running of group meetings, functions and outings. Although this is a matter which should have waited until our A.G.M. in September it was felt that this would be to no advantage. So let's hear from all you keen members who are raring to go. Which reminds me that I would still like to hear more from you with regard to letters for "Readers Write" and articles, tips, information, etc., which you feel we ought to know about for inclusion in the Review. I'm sure you all have plenty of interesting thoughts and ideas.

Last but not least the new processing service is almost ready to go into operation and you will be advised of the necessary details in the very near future.

Cover Picture: Photographed by Group Member Mark Edwards.

THE FILM OFFICE CATALOGUE

By Maurice Trace

For a long time now nine-fivers in this country have envied the choice of printed films available to their counterparts in France. A few years ago our specialist dealers started to import some of these films, mainly from Film Office, but, for various reasons, we have only scratched the surface of the catalogue over here.

One of the main drawbacks has been the method of importing prints, which, like the old Pathescope releases, are produced on a special printer. From a 35mm. original this turns out simultaneously three images side by side on to specially perforated 35mm. stock. This negative is then developed and contact printed on to a similar 35mm. positive, which carries three sets of 9.5mm. perforations between the frames of the three sets of images printed on to the film.

It is in this state that they arrive in this country where the film is slit into three 9.5 widths and the perforated margins cut away at the same time. This, of course, means that copies cannot be imported singly but must arrive in sets of three. Because of this our dealers are not likely to bring in any special title for you if they do not think that they can easily sell the other two prints, but they will certainly welcome suggestions for future releases. Alternatively, if three nine-fivers get together and decide on the same film then the sky is the limit. To help in all this LGP (Cine) have photostats of the catalogue for sale (price 12/6) and it really makes exciting reading.

Strictly it is the Pathe Catalogue for Film Office act only as printers and distributors. There is a sound section (and plans are afoot to import some of the titles) but the following remarks only apply to the silent releases. The range is enormous and varies from valuable vintage items to 5 reel versions of many modern films.

Most of the films appear to be French or American, although there is the splendid Japanese horror film "Godzilla" (4 reels) and the Italian "Bread, Love and Jealousy" (4 reels) with Gina Lollobrigida. Also on the glamour side is "The Bride Is Too Beautiful" (4) with Brigette Bardot. Cary Grant appears in the famous farce "Topper" (5) with Constance Bennett, George Raft withstands "The Last Charge" and Eddie Constantine crops up in some tough French thrillers. Other stars include Louis Jourdan, Martine Carol, Jean Gabin and Charles Boyer.

There is a good helping of Westerns, including a series of two and three reelers with Hopalong Cassidy. There are also Walt

Disney cartoons, sports films, documentaries, animal films, newsreels and some of Commander Jacques Cousteau's famous underwater productions.

But the greatest wealth is in the comedy section which contains films by such stars as Harold Lloyd, Buster Keaton, Snub Pollard, Ben Turpin, Andy Clyde, Billy Bevan and the Marx Brothers. There are also present the Keystone comedies of Mack Sennett and some of the films of the French comedians Max Linder, Louis de Funes and Fernandel, the last two appearing in some three and four reelers.

The early work of Charlie Chaplin is particularly well represented with a good selection from his Keystones and Essanays. But, best of all, Film Office release the whole of the twelve films he made for the Mutual studio. Eleven of these two reelers are issued uncut, while the other, "One a.m." (in which Charlie appeared virtually solo for two reels) is abridged to one reel. Already one of the Mutual's, "Easy Street", has been imported in its full length, together with 100ft. snippets from some of the others. It is probably a fair bet that more will follow.

Laurel and Hardy enthusiasts are well looked after too. Five reel versions are available of several of their features, such as "Way Out West" and "The Bohemian Girl" with 3 reel versions of "Fra Diavolo", "A Chump at Oxford" and "Bonnie Scotland". There are plenty of their short films in stock as well.

The last issue of "9.5 Review" contained news that Film Office were to withdraw from the 9.5 market. However, Larry Pearce confirms that he has heard nothing of this and that orders are still being met. Let us hope this keeps up for some of the future release over here could be really interesting.

odd shots

Hon. Sec. Laurie White reporting

This issue of the 9.5 Review not only heralds the start of the "animated snap shot" season again but also the long awaited "Photo and Cine Fair" which is an international event this year at Olympia during the month of May. This event will see many Amateur Cinematographers of all gauges at the crossroads wondering just which road will lead to a firmly defined path to the silver screen, for now it must be fully publicised that we have the long awaited Super 8 almost with us. What can it do that 9.5 can do better—absolutely nothing! we still have a slightly larger picture area, nor will our sprocket holes be strained or weakened at the extreme edge of the film as with Super 8. The running time of Super 8 will, of course, be less than that of Standard 8, approximately 2/- dearer and last but not the least, anyone changing over to Super 8 *must* buy a camera and projector to use it, for present

8mm. equipment is not compatible to the new gauge.

In our gauge for instance the Nine Fiver has a big advantage over both Standard and Super 8 formats, for with very little picture loss he can if the projector is modified, apply magnetic edge stripe to both edges of film and obtain "Stereo" effect in sound!

Recently, during the middle of March, George Whitfield, J. Garnett Jones and myself held an informal meeting at Wolverhampton—the home of A.C.O. and Film News—discussing all aspects of 9.5, Super 8, etc.; although no hostilities were planned against Super 8 it was felt that we Nine Fivers could carry the battle into the enemy camp, so to speak, by "lobbying" our local Cine Dealer (you know, the one you buy your bottle of cement from!) into recognising that there is such a gauge as 9.5. I am sure that at least 50 per cent of the Photographic Dealers in this country are unaware that such a gauge as ours exists knowing only of 8mm. and 16mm. Granted this will cause some confusion—the advent of a fourth gauge in amateur cine, but for 9.5 to flourish and expand, everyone who is interested in owning a Cine Camera/Projector must know of the existence of this superlative gauge.

Now for some ideas to promote 9.5 not only amongst ourselves but to the Photographic Trade at large: for a start how about a "Nine Five Week", all those now on the gauge could take part in this, ask your local dealer to show, say, some 9.5 Film Cartoons, better still why not get him to display a modern camera or projector (loan him yours!). I personally know of one dealer who is going to run both 9.5 and Super 8 side by side to let his customers decide for themselves, that would make a good start for a 9.5 week. Another idea, for say two or three local Nine Fivers to get together and subscribe for a small advert in their local weekly paper. Well, that's a couple of ideas to start the ball rolling, perhaps others of you may have more? We would be very pleased to hear of them and if practicable put them into operation.

Now for more up to the moment news: at last there is available a magnetic striping kit for the Nine Fivers! It works on exactly the same principle as the 8 and 16mm. models. Shortly to be marketed is a type of synchroniser that can be added to most projectors for record/playback of magnetic sound. Those of you who were familiar with the Pathe Aurator will see that really it is only an improved version of that design, we are now witnessing a full turn of the circle, for 9.5 had all the ideas, long before 8mm.!

The recent appeals made by the Committee to those of the membership who had not fulfilled their obligations for the current year, has, I am pleased to announce, brought forth results which will enable us to carry on with our work and the 9.5 Review, but, neither we or the membership must sit back and leave it to others. Support is needed in many ways to run a Cine Club, ours being a nationwide affair has its especial problems, but to list a few herewith: (1) Membership—

everyone who is a member to introduce a non-member using 9.5 to the Group; (2) Support the dealers who are stocking 9.5 film; (3) Purchase more modern equipment as funds permit; (4) Show your films outside your own home, to friends and other gauge users—even send them to us for an opinion! By these forms of encouragement the gauge should prosper as well as Group 9.5.

Readers Write

As a result of the article under "Straight Talking" in the last issue of The 9.5 Review, it would seem that one of the difficulties in the N.F.A. is working on a shoe string as far as expenses are concerned, indeed it would appear that those people involved are having to finance the N.F.A. out of their own pockets.

Surely no one with interest in our gauge would begrudge say 2/6 or even 5/- annually as a membership fee for an expense fund, especially if it would lead to a more efficient Nine Five Association.

ALBERT E. PICKERING
Bexley, Kent

I was interested to see in the last issue that Larry Pearce is hoping to have some more Super Vox lamps made. I have one of these excellent but heavy projectors and wrote about the lamp situation to Paul Carnell last year.

In reply Paul wrote back a very interesting letter in which he said that he believed that a stock of these lamps were lying useless over in France. But if these would be impossible to get, a simple conversion kit could be made available to convert the projectors to the 110 volt 500 watt Debrie lamps, which also work upside down and have a very similar fitting to the Super Vox. In addition they are considerably cheaper.

If this is the case a kit might well be the answer, for the old 5v lamps were a bit expensive.

MAURICE TRACE
Kidderminster, Worcs.

FOR
MONOCHROME PROCESSING
and
MAGNETIC STRIPING
9.5 mm. also 16 mm. and 8 mm.
SEND FOR DETAILS TO:
NINE-FIVE FILM SERVICES
Dunkeld, Carvoza Road, Truro, Cornwall



Programme for London Group Meetings Summer 1965

May 29 Filming of audience sequences for Making a Movie (A Trip to Southend) which will then complete this film.

June 12 A Film Show. Members are welcome to bring along their own films. A tape recorder and tape synchroniser for the Cinegel will be available for films which have tape sound.

June 26 A selection of 9.5mm. printed films will be shown with a short lecture on their history.

July 10 Battersea Fun Fair & Pleasure Gardens. Members are asked to meet at the main entrance to the fun fair at 3.30 p.m. with their cameras, please, for (we hope) an enjoyable afternoon of sunshine shooting. The group will adjourn at 7.30 p.m. to the club hall for discussion, refreshments and a short film.

July 24 How to add sound to your cine films. Practical demonstrations on magnetic stripe, also with loose and synchronised tape.

Aug. 7 Kaleidescope (a film miscellany).

Meetings commence at 7.30 p.m. at St. Gabriel's Hall, Churchill Gardens, Pimlico, S.W.1, and finish at 10.30 p.m.

Underwater Filming on a Shoe String

by A. H. Caistor

"I'm all for having a go", I said, "but surely these watertight camera cases are very expensive?" "We don't need one", said my friend, "just shove the camera in a transparent waterproof bag. What could be more simple?"

This was the beginning of an experiment which, on and off, lasted over 18 months and culminated in 60 seconds of underwater film.

Dunking precious cine equipment into the sea is not a thing

PRINCE CINECAMERAS - £6.15

New. Complete with Zip Carry Case, Instructions, etc.

PRINCE CINECAMERAS BODY ONLY (less lens) - 75/-
(take standard Pathe mount lenses as in "Pat", "National II", etc.)

NEW WALTON 9.5mm 100ft. TRAVEL FILMS (listed 45/-) ONLY 19/11 each:—

The Rhineland; Stockholm; San Sebastian and Biarritz; Florence and Pisa; Sunny Cape Town; Windsor Castle; Beautiful Brussels; Estoril—Sunny Coast; From Nazare to Fatima; Wonderful Copenhagen; Seville and Cordoba; Rome; This is London—1; This is London—2; This is London—3.

VOX PHOTOCELLS—45/-; 400ft. 9.5mm. BLUE METAL REELS (spring clip)—2/6; PRINCE CAMERA ZIPCASES—3/6; MARK 9 MOTORS—19/6; ACE CLAW MECHANISMS—7/6; BELTS—2/6 (including Son/Gem V-Drives); STOCK TITLES 1/6:—"Coming Shortly", "Full Supporting Programme", "Intermission", "The End"; FOCUS LEADERS—1/6; 9.5mm. JUNIOR SPLICERS—17/6; BLANK LEADER FILM—5/- 100ft.

LAMPS:—12v 100w Gem/Son—25/-, 110v 200B—30/-; 8v 50w Prefocus—32/6;

110v 1000w Prefocus—30/-, 22v Princess—6/9, 12v 6w Baby—6/9, 20v 10w Baby—6/9, 19v 19w Imp—6/9, 10v 100w Cinegel—40/-, 12v 100w Prefocus—12/6. 50v 250w Prefocus—15/-, 240v 300w Prefocus—34/3.



NEW LINE IN 30ft. 9.5mm. GLAMOUR FILMS—6/6 each

Send for details
Full lists all 9.5mm. items sent on request

NINE-FIVE CINE

PAXTON ROAD - ST. ALBANS - HERTFORDSHIRE

one engages in lightly but the more we thought about it the more appealing became the challenge to try for ourselves to capture on film some of the magic which throughout recorded history has tempted men to dive beneath the sea. To begin with, could we simply "shove the camera in a bag?" We bought some polythene bags, inflated them, put them in a bath of water and stood on them. They didn't burst. So far, so good—but polythene is not optically transparent. A pair of old swimming goggles was sacrified to provide a transparent window which was then let into the side of the bag and secured with a circlip. The bag was held upside down over the camera and lowered on to it. Once the camera was snugly inside and the lense aligned with the window, the opening of the bag was closed beneath the camera and held with a bulldog clip. Our watertight camera was complete.

The flexibility of the bag was enough to permit operation of the starting button but not the winding key or aperture ring. The view-finder could not be used so the camera would just have to be aimed bodily.

The light meter was also sealed in a plastic bag and we found that we could easily read off the setting through the polythene though a slight allowance had to be made for the partial opacity of the plastic. By experiment, we found the allowance to be made was roughly half a stop.

We anticipated a snag with focusing. Under water things look nearer to the eye than they really are. Would the camera be equally deceived? After some thought we decided it would. Instead of measuring distances we resolved to focus for the apparent distance.

All was now ready and we eagerly awaited our summer holiday on the north coast of Devon where we would put our plan into practice.

Once on holiday we chose a sunny windless day and, after pacifying our wives, set out for the unknown.

We had previously selected a spot amongst great jagged rocks where we hopefully thought that the sunlight would be reflected from the sandy bottom and thus increase the available light. Alas, we were in for a disappointment. The turbid waters of the Bristol Channel were not as clear as we had hoped and objects further away than four feet were misty and indistinct.

But we had not come this far to be easily dissuaded. The camera was loaded with monochrome film (Pathe VF) and focussed for one metre.

Then we explored the depths with the light meter and encountered a problem we had not expected. We found that with an increase in depth of only a few inches the light fell off alarmingly. This meant filming within extremely narrow tolerances in depth. An element of luck was going to be needed if we were to secure any pictures at all.

Throwing caution to the winds, a meter reading was taken at a

pre-judged depth, the aperture set accordingly and the camera entombed in its bag. As it was my camera we were using, it fell to me to do the filming. Slowly I submerged and watched the bag for any tell-tale bubbles. Seeing none, I planed down to our chosen depth, pointed the camera at some fronds of seaweed which I judged to be about three feet away and pressed the button.

Sound carries very well under water and the camera sprang to life with a noise like a railway locomotive. The first shot lasted about 6 seconds after which I surfaced for breath and to re-wind the camera.

And so it went on. We filmed the sides of a rock crevice and the vegetation pluming up from the sea bed. Each shot was followed by more winding and panting at the surface.

When it was over we sighed with relief and sent off the film for processing. Had we got any pictures? We gnawed our knuckles and waited.

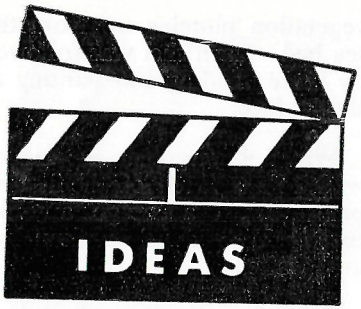
Back came the film. And there were the pictures. Certainly they were murky and, here and there, indistinct, but they were pictures and we were happy. We had filmed no epic of submerged treasure or of battles with the denizens of the deep nor had we added to scientific knowledge but we had done one very satisfying thing: we had filmed underwater—on a shoe-string.

9.5mm. Printed Film Quiz

Pathescope Sound Releases

1. "Crashing Thru' " and "Sky Bandits" were both 6 reeler adventures of the Renfrew of the Mounties series. Can you name the year that each film was made?
2. Who spoke the commentary on the 2 reeler interest "Thames Valley"?
3. "Paul Temple Returns", a British thriller made in 1952 and starring John Bentley, was not unfortunately released on 9.5mm. However, three other titles in the same series were, can you name them?
4. "Something In The City", a 9 reeler comedy starring Richard (Mr. Pastry) Hearne, was noted as being one of the best features released by Pathescope. Who were the two main supporting stars and at what studio was the film made?
5. Which documentary film has a commentary spoken by Eammon Andrews?
6. Can you name the three Hopalong Cassidy westerns released on 9.5mm.

(Answers in the next issue)



MAKE YOUR OWN END

Scene 1 Take 1

This is an idea to help you make a story film. Below we have written a film script but have not finished it. The end has been omitted and you are invited to make the completion. This is no competition, just purely for your own imagination and interest.

Scene No.

1. L.S. of a dining room, two boys are sitting at the table looking very bored.
2. C.U. of one of the boys bored.
3. C.U. of the other boy, he is also bored, then he looks out of picture.
4. M.S. the boy in scene 3 points to the window and both boys get up and go over to the window, it is a very bright sunny day.
5. M.C.U. the two look out at each other and their bored look turns to one of pleasure.
6. M.S. a front of a house. The two boys come out closing the door behind them, run to the front gate and go running down the street. Fade.
7. L.S. the two boys playing football in a park. Fade, dissolve.
8. L.S. Fade in or dissolve in. The two boys running after each other as though in play.
9. M.S. they stop, one of the boys holds out his hand, to see if it is raining.
10. C.U. they look at each other and then look up to the sky.
11. L.S. clouds, dark ones rolling up in the sky as though a storm is coming.
12. M.S. the two boys look up, turn and look at each other, then they look around, one of them points to something.
13. L.S. of an old building very derelict.
14. L.S. as scene 11.
15. L.S. the two boys running towards the building.
16. L.S. the boys running to the building, as they get there it starts to rain.
17. M.S. the boys get to the shelter of the building.
18. M.S. they go inside but just inside they stop.
19. C.U. of one of the boys his face turns from one of relief to be out of the rain, to one of fright.
20. C.U. the other has also got a frightened look.

21. M.S. of the entrance which the boys are standing in. In the corner is a large black object, lying motionless, there is a dark stain running from it over the floor!

The rest is now up to you. Some suggestions are that the object is a black cat asleep or some other animal, a bundle of old clothes, or perhaps a black tar barrel or even a body.

You may wish to change some of the scenes, for example, scene 1 can become two boys in a tent in the garden, or just playing around. Scenes 6 to 8 can also be changed to suit your own locations.

The two characters need not be boys, they can be two girls or even husband and wife so long as you keep to the main story line. The whole film complete need not be more than 100 feet.

Notes and News . . .

Specialist dealer Larry Pearce has just introduced the Supersound 9.5 film striper. For only ½d. per foot you can now add a magnetic soundtrack to your films. You will, of course, need a magnetic sound projector or alternatively an Aurator Pathe sound adaptor or similar add on unit.

Complete with 400ft. of laminated stripe adhesive and film cleaner the Supersound 9.5 film striper costs only £13.9.0.

* * *

The entries for our Tape Top and Script competitions were most encouraging and of a very high standard. The winning film was submitted by H. Hale of Kingston-upon-Thames, Surrey. Shot on Kodachrome II this film took the form of a quiz showing various objects in close up at unusual angles. The winning script came from R. W. Bishop of Winson Green, Birmingham. This was a crime story with a human interest, involving a cinema attendant and a pair of shoes, which were left in the cinema by two crooks in order to establish an alibi.

Group member Mark Edwards, who, incidentally, supplies the delightful photographs for our front cover, is running a cine club featuring 9.5mm. in Farnham, Surrey. The club meets at Wilmer House, West Street, Farnham, at 7.30 p.m. on selected Mondays. Any member interested in going along should contact Mark at "Flagstones", Fullers Road, Rowledge, Farnham, Surrey.

* * *

The group 9.5 mm. film library is now officially open and members can hire both silent and sound films from the respective librarians. Full details of the conditions of hire and hiring fees appeared in the December/January issue of the Review, but for the benefit of our more recent

members, below are the names and addresses of the librarians who will supply all necessary information. SILENT: Mr. K. Finch, "Little Mead", Willow Wood Road, Culverstone, Meopham, Kent. SOUND: Mr. G. H. Brown, 146 Hawkes Mill Lane, Allesley, Coventry, Warwickshire.

Is your Camera Valuable?

By Raymond Thorn, M.B.K.S.

The market value of the cinecamera is not the case in point. The true definition in the non-commercial sense of a camera's value has in its ability to record a particular activity. Yet a cinecamera is just an instrument, it has no brain, no soul; it is dependent on the camera user.

Anyone who uses a camera is, in a small degree, a philosopher —he seeks the unknown, he seeks the truth. This trend is not just highbrow fancy; it may seem too serious to a man who uses his camera to gain enjoyment and pleasure. He sets out to photograph the baby on the lawn, nothing more. Yet someone accuses him of being a philosopher. Fantastic yet true. It is not necessary to examine closely our motives for starting the hobby of cinematography, but we do feel occasionally, quite serious about our small films. That is enough. That is the creed that produces the crop of sincere camera users.

We all have a duty to ourselves and to our fellow men and women. This duty is to give as well as to take. A great percentage of social and international disorder is caused by the abundance of takers over the very small number of givers.

Just sit down and think how your films can give joy to the beholder—you capture the grandeur and loveliness of the Lake District, you capture the humour of Dad fooling about—then just watch the faces of your audience.

You and your cinecamera can give so much to other people, and all that is required is your understanding of the screen. The rest will follow with comparative ease. William Morris set out, in the 19th century, to give this country a sense of beauty, in architecture, design and word. England needed that effort, because ugliness was becoming predominant. Is this need apparent today, are we all, young and old alike, taking our fill of the beauty of living? Can you and your cinecamera answer man's insatiable and often unconscious demand for beauty? Of course not, but you can—by a personal and sincere desire to create—provide material that unquestionably gives beauty to the beholder. And that may be the finest gift that you can offer to a world demanding solace.

to ciné dealers . . .

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

The rates are:—

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

Editor & Chairman
Group 9.5
MALCOLM CUTMORE
8 Endsleigh Gardens
Hersham, Walton-on-Thames
Surrey

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

LETTERHEADINGS . BILLHEADS
INVOICES, Etc., Etc.

Contact A. D. NELHAMS (Printing Service)

40 LANCASTER ROAD, SOUTHALL, MIDDX.

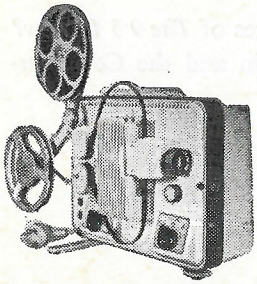
Telephone Southall 2781

One of our many satisfied customers L.G.P. Cine of Wembley

IN STOCK!

AND AVAILABLE BY **RETURN OF POST**

BY THE 9·5 POSTAL SPECIALISTS



9·5 mm. PROJECTORS

CINEGEL G/9·5: £39 19s. 0d.
complete with lamp 8v. 50w.

CINEGEL GR/9·5: £43 19s. 6d.
complete with lamp 10v. 100w.
(Model GR has the added advantages of reverse running)

Both models can be used with the Cine-gel Sync. Unit (extra)

Full Range of camera film Colour & B&W. Kodak, Ferrania, &c.
And introducing the New ULTRA FAST 400 a.s.a. B&W 9·5 mm.

HEURTIER TRI GAUGE

MACHINES

- Rock steady picture on all gauges through unique triple toothed claw mechanism.
- Change from one gauge to another in seconds.
- Variable shutter matches speed and film size.
- Removable gates to ensure easy cleaning.

NEW CAMERAS N-F-A

+ Group 9.5 members

New Prince Cameras with
F2.8 Lens-Zip carry case
Instruction Booklet etc.
Only £6 18s. 0d. inc. carriage

New Prince as above less lens
85/- + 3/- carriage
or complete £5 and your old
camera (send for details)

LGP CINE

(9·5 Specialists)
1 Bowrons Avenue, Wembley
Telephone: WEM 4437

Printed by Hillary Press Ltd. (T.U.), Pollard Road, N.W.9.