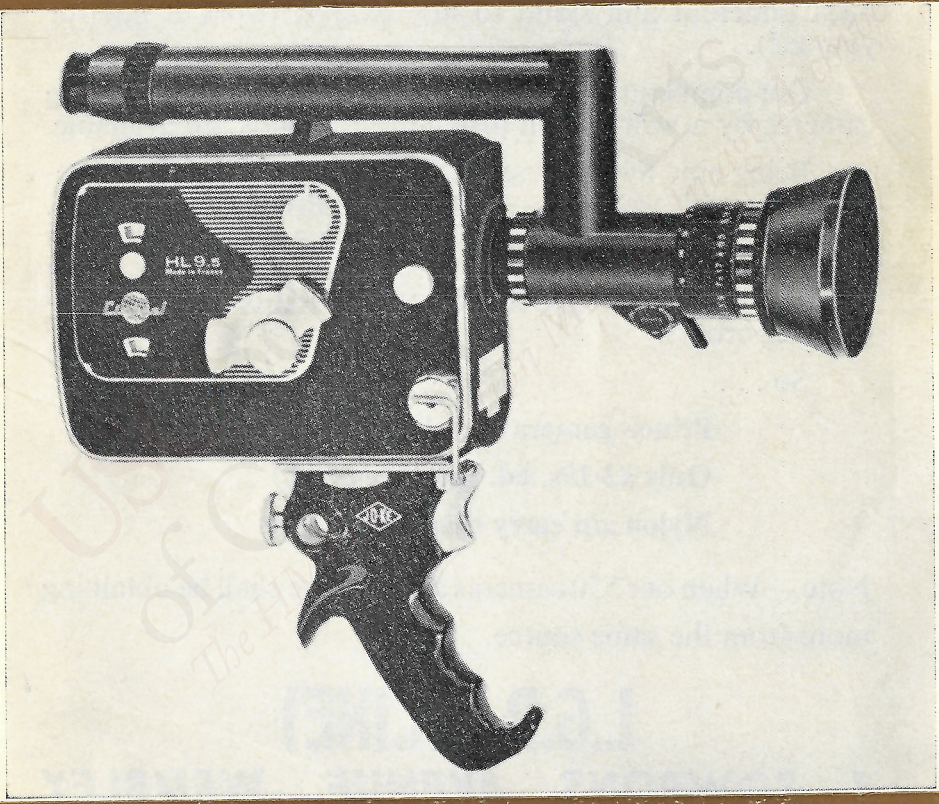
the 9,5 review



JUNE - JULY 1965

ADVERTISER'S ANNOUNCEMENT

A recent announcement in the "Amateur Cine World" stated that a large London retail chain of photographic shops are going to stock new 9.5 mm. cine-cameras, camera film (colour and black and white) and a new projector on the lines of the ACE, but modernised and motor drive, etc.

As you know by our previous advertisements we have been selling the camera in question (the PRINCE) at the low price of only £6 18s. 0d. (list £12 12s. 0d.). Recently we purchased an amount for sale this year to sell at £6 18s. 0d. again. But, alas, we have been beaten at our own game, and have been undercut and stand to lose over it (work it out for yourself).

Our competitors have had the lenses made for the Prince cameras by a well-known firm and thousands are available.

Being nine-fivers ourselves we are glad of this announcement although we will have to sell our Princes at this price. Every financial cloud has a silver lining and we can always make room for the estimated twenty thousand more camera films that will be required yearly in addition to our ever-growing orders.

So . . .

Prince camera f2.8 lens, instructions

Only £3 19s. 6d. (postage 3/6d.)

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Note.—When our 550 cameras are sold, we shall be obtaining more from the same source.

L.G.P. (CINE)

1 BOWRONS AVENUE, WEMBLEY MIDDLESEX

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the 9·5 review

Published Bi-Monthly

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

Volume 3, No. 5 June/July, 1965

Editorial

Since the last issue of the "Review" there has been many changes and moves in the 9.5 field. As you probably know by now, the 3 M Company has taken over the distribution of Ferrania film which makes up the bulk of our camera film supplies. Now what difference (if any) this will make as regards price, processing, availability, etc., remains to be seen.

It is unfortunate that Kokachrome II has gone up in price. This is now very expensive film for the amateur. But the quality is, of course, first class. Many of our members say that it is worth the high cost and I am inclined to agree with them.

Equipment is now available on 9.5 mm. to stripe your own films. This means that post synchronised sound can be added to your films after processing. The "Adsonic 66" magnetic sound unit takes care of this and further information appears on page 5.

The fourth annual 9.5 get-together will be held on Saturday, 23rd October, at the Kensington Central Library Cinema, and will commence at 2.30 p.m. with an equipment display and demonstrations. Tickets are 7/6 each (including refreshments). We urge you to book as early as possible as seats are limited. Tickets and details from Laurie White.

Another important event for the group is our Annual General Meeting, which is being held on Saturday, 18th September, at St. Gabriel's Hall, London, at 7.30 p.m. All matters concerning the running of the group will be open for discussion as well as a full report on the past year and it is with very much regret that we will have to announce the resignation of our Honorary Secretary and Treasurer Laurie White. Nominations are invited from any members wishing to take these positions of Secretary or Treasurer and should be in the hands of Laurie White or the Editor/Chairman by Wednesday, 15th September. We would like as many of you as possible to come along, and time permitting the evening will conclude with a short film.

Cover picture shows the Cinegel Super HL 9.5 zoom camera.

odd shots

Hon. Sec. Laurie White reports

Photo and Cine Fair: 9.5 equipment displayed 1 Cinegel and Heurtier Fri Gauge Model, however there was nothing of paramount importance to be seen on the other gauges! Super 8 was kept very quiet, one would have hardly known that a new gauge was soon to be launched upon the unsuspecting amateur. This will be detrimental to the cine enthusiast who will be swallowed up among the "Drop in Load and Shoot" types. Automation has entered the cine field, Super 8 manufacturer advertises that only one type of film will be used, i.e. artificial light stock with conversion filter for daylight, surely a retrograde step when 85 per cent of filming is done during daylight! My contention is that the true colours are not reproduced by this method of one film stock being utilised—let's have more film stocks on all gauges. A 50 per cent overall improvement is claimed for Super 8 over Standard 8 yet those who have seen side by side comparisons do not think so, are we to allow ourselves to be swayed that a small increase in picture area plus a new emulsion can justify the claims for a superlative gauge, yet remaining in its original conception of 8 mm. — I hardly think so.

To sum up, the "Technological Breakthrough" that Kodak claim for their new system has all been done before. by Pathescope! Charger loading, sprocketless projectors, but to name a couple of improvements?

A noticeable decrease of projectors and cameras on 16 mm. proves to the average cine user that this particular gauge rests upon its support from sponsored libraries and professional users. Magnetic stripe was outstandingly good this year having benefited from many improvements plus the fact that home users can now stripe their own films with the various units that are now on the market. 9.5 is particularly fortunate in this respect for first-class results are obtainable with mag. stripe at 16 f.p.s., effecting a considerable economy in film stock and lastly which I think is quite important, less wear and tear on camera/projector at that speed.

The Wide Screen and Cinemascope demonstration proved that valuable light is lost upon the screen when projecting these formats in both 8 mm. and 16 mm., the most enlightening point during this show was in the time that a Cinegel was used to show 9.5 mm. alongside standard 16 mm.— to my tired eyes this was indeed a tonic for the 9.5 picture was brighter and sharper than the 16 mm. one! If Widescreen takes 9.5 by storm I visualise a spate of house rearrangement to accommodate the wider picture, although for my part I prefer the standard format, which is easier on the eyes during long projection sessions in the home.

News that an old established firm of photographic dealers will be marketing Prince cine cameras and guaranteed supplies of film

are a welcome move in the right direction to promote sales of 9.5 on a national scale.

While at the Photo Fair I had the opportunity to meet the sales manager of Ferrania 3 M, discussing with him the many and varied problems of 9.5. He informed me that 3 M's had the welfare of all 9.5 film users at heart closely studying the problems of marketing and processing. Marketing was contemplated on a large nationwide scale, stocks of both colour and black and white to be obtainable at most photographic shops. Processing was dealt with at great length, it is hoped that news will be given shortly of a processing service backed by the company with a quick turn round. One problem is posed, should this service be started—it will inevitably increase the price of the film, I am told—however, I feel sure that all Nine Fivers will agree that a nationwide sale of film plus a guaranteed processing service will be well worth a little extra cost. So hurry up and send in those postcards pledging your support!

Once again the address is David S. Cox. Esq., National Sales Supervisor, Photographic Products, 3 M House, Wigmore Street, London, W.1.

'ADSONIC 66' FULL SOUND FACILITIES WITH YOUR 9.5 PROJECTOR

The "Adsonic 66" is a compact sound unit which records, reproduces and synchronises sound facilities with your 9.5 mm. silent projector. This unit can be used with all 9.5 projectors which will allow a loop of film to be brought out after the picture gate and which have a pull - through sprocket following this gate. This loop is then adjusted in length to give a standard 26 frame separation between picture and sound.

The sound track is recorded and reproduced on a magnetic tape "stripe" which is bonded to the edge of the film after processing. This service can be carried out by various firms for as little as 1d. per foot.

Full recording facilities are provided in the high quality sound circuits. Recordings can be made by means of microphone, gramophone and radio, and the separate sources can be mixed and faded in and out as well. The sound track is reproduced by a high quality amplifier with an output of 6 watts feeding the loudspeaker unit. A socket is provided for connections of the projector mains supply, and this is controlled by the master motor switch on the front panel. This facility allows complete control of the assembly —projector and sound unit—from one position.

The "Adsonic 66" is designed to accommodate all normal size projectors base area (12in. x 8in.) which are placed on top of the unit. The equipment is designed in two sections—one houses the recording amplifier and speed control units and the other the loudspeaker unit. Total weight of both units is only 16 lbs.

Fuller details and illustrated brochure can be obtained from L.G.P. (Cine) who have had these specially made by Adsonic Limited of Harlesden, London, N.W.10.

HOPALONG CASSIDY by Maurice Trace

The arrival of sound in the late twenties had a shattering effect on the film industry. Old styles and techniques suddenly became obsolete and a completely new approach was demanded. After a hesitant start the Western adapted itself so well to the new conditions that the thirties brought a boom in its production.

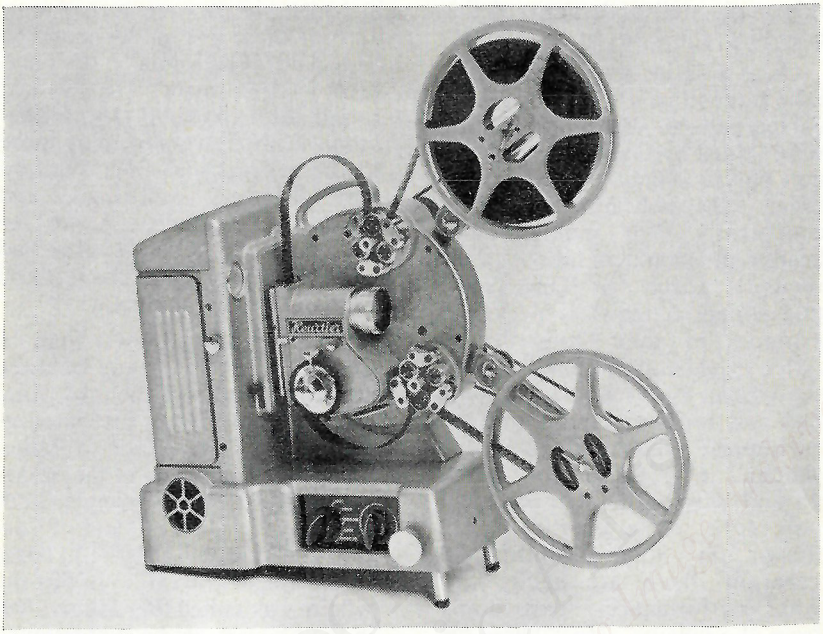
During this period the Westerns made could be neatly split into two categories. On the one hand there were the first features, usually "epic" pictures with star names and big production values, while on the other hand there were the second features or "B" Westerns. These were the bread and butter Westerns and were enormously popular with audiences.

The most successful "B" Westerns ever made was the Hopalong Cassidy series, starring William Boyd. Starting in 1935 nearly seventy of these films were made and some even reached first feature status. Initially a series was never planned. Paramount wanted to film a few of the novels of Clarence E. Mulford and assigned veteran producer Harry Sherman to the task.

To play Cassidy he cast William Boyd, a former Cecil B. De Mille star of the silent era. Boyd was now 37 and after a long career in romantic roles was generally considered to be finished. He was obviously no youngster nor did the films ever pretend he was. Boyd remained primarily an actor while the physical rough stuff was usually taken care of by his younger "side-kick", initially played by James Ellison.

The first film to be made in the series was appropriately "Hopalong Cassidy" and this was followed by the very fine "Eagles Brood". Many consider this to be the best of the series and we are definitely lucky to have it on 9.5 sound (6 reels). Superbly directed by Howard Bretherton the unusual plot has Cassidy as a marshal setting out to bring to justice the notorious outlaw El Toro (played by the famous silent star William Farnum). By a turn of fate El Toro saves Cassidy's life and to repay the debt Hopalong promises to find the outlaw's missing grandson. The boy has witnessed the murder of his parents by a vicious gang. Cassidy is accepted by the gang as a gunfighter and gradually kills them off, one by one.

Breaking most of the usual Western conventions the story has the heroine (who has befriended the boy) murdered half-way through, while in the climax the comic relief (Gabby Hayes) is also killed. There are two other points of interest — firstly, the complete absence of any background music and secondly, that as Boyd was a poor horse rider all his hard-riding scenes were done in long shot by stuntman Cliff Lyons. However, within a year Boyd had learned to



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for 9.5 (8 and 16mm. too)

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

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ride really well and many of the later films show this to good effect.

Once a series had been established, the films settled down into a fixed pattern. Boyd and Ellison were joined by Gabby Hayes who now played Windy, the comic old-timer. The early films were of a consistently high standard and head and shoulders above their rivals. "Three On The Trail" (9.5 sound, 6 reels) is a typical example of their construction. After a deliberately slow build-up the climax is reached with some fast and furious action, with the excitement increased by the sudden introduction of background music for the first and only time. The characters are drawn in some depth and generally there are some very good performances, particularly from the villains. (In "Three On The Trail" Onslow Stevens is superb as the evil Kane.)

In later years the series deteriorated somewhat. James Ellison and Gabby Hayes left and were replaced by Russell Hayden and Andy Clyde. The films became more standardised and studio sets began to replace the wide-open spaces. Background music was used incessantly, although often effectively, and, having used up most of the Mulford material, the plots were more stereotyped. Cassidy himself becomes almost angelic in complete contrast to the novels and the first few films. In fact, all Mulford's books were completely re-written to tie in with the conception of Cassidy as an idealistic and gentlemanly hero!

However, even now, the general standard was far superior to that of their competitors and many first-rate pieces were turned out. Two of these are on 9.5 sound in "In Old California" (6) and "Doomed Caravan" (7), the last sound film released by Pathescope. Although conforming more to the general idea of a Western they are very well made and packed with action. Almost to the end every Cassidy film had something interesting about it and was well worth looking at.

9.5 silent has no fewer than 19 Cassidy titles, but many of these are sequences from the same film, each sequence being presented as a complete story. True to Pathescope tradition many of the names get changed. For example, both "Ambush" (100ft.) and "Cassidy's Triumph" (100ft.) come from "Eagles Brood". In this the villain was called Big Henry, but in the first extract he is christened Black George and in the second Spike Ralton!

Another good example of Pathescope's editing skill can be seen in "Black Bute Pass" (300ft.) and "The Pay-Off" (100ft.). These both come from "Hoppy Rides Again" (not on 9.5 sound), a splendid film based on Mulford's story "Black Butes". The climax was a battle between Cassidy and the outlaws which ended with the arrival of the posse and a dynamite explosion on a hill. The battle and the posse's arrival form the end of "Black Bute Pass" but the dynamite incident forms a separate story in "The Pay-Off", completely divorced from the other film. To get the original climax you would have to keep inter-cutting the two sequences!

With the decline in popularity of "B" Westerns in the late forties Boyd fell on hard times and

became almost bankrupt. However, having obtained the rights of all the Cassidy films, he earned a fortune leasing them to television in the early fifties. So popular were they that he then made a separate television series as a follow-up. Some of the best Hopalong Cassidy films are on our gauge and, with the cheap library rentals, should please most nine-fivers, whatever their age!

Readers Write . . .

Reading in the 9.5 Review that a meeting and film show was to be held in St. Gabriel's Hall, Pimlico, London, I decided it was time I found out what the London nine-five scene were doing, so off I went.

After spending the day sightseeing I arrived at the hall just before 7.30 p.m. and was immediately made very welcome. The meeting itself was all that a meeting of this type should be, the atmosphere was very friendly. The evening began with the showing of 9.5 films in black and white, Kodachrome II and Ferraniacolor after which a discussion was held and criticism was asked for and given in the best possible manner, no dictatorship but sound constructive and sensible views, all taken in the way it was intended.

The evening finished with the making of a lip sync' film after which I came away with the feeling that if more meetings of this kind could be organised throughout the country, nine-five would have a far better chance of coming back than it seems to have at present. Finally, I would like to thank all the people concerned for making me so welcome and for a most enjoyable evening.

COLIN ASHBY.

Horsforth, Leeds.

As I have unfortunately mislaid the 16 mm. conversion set for my 200 B dual projector, I would like to know if any member has a spare set, or failing that I am prepared to purchase another "Dual".

H. J. SMITH.

15 Eaton Avenue, Heston,
Hounslow, Middx.

In the December/January issue of the Review I expressed my disappointment at Microfilms' processing. Since then I understand that it has somewhat improved.

Readers may remember that I suggested using Kodachrome II if Ferraniacolor processing did not improve. This I have since done and have sent the film to France for processing. I am glad to say that the results have been excellent, the original colour being maintained as far as I remember it, and the films have been returned within a fortnight, on one occasion within a week!

I feel that the extra cost of Kodachrome II is worth it as the results are so much better, and I am now a happy Nine-Fiver again. However, if 3 M's produce the same service with Ferraniacolor as is now produced with Kodachrome II, it may be worth while changing back again.

JANICE EDMUNDS.

Lewisham, London, S.E.13.

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9-5 Goes

WIDESCREEN

At the recent Photo Cine Fair held in London a 9.5 mm. film was shown (alongside with 8 and 16 mm.) by the Widescreen Association on a Cinegel projector and the results were equal to that of 16 mm. and, of course, far superior to 8 mm. The Widescreen Association were very much impressed with our gauge and are very keen to get us to the fore as we have all the necessary potentialities for filming and projecting on larger screen formats.

They produce many different types of anamorphic lenses for both cameras and projectors and most of these will fit 9.5 mm. equipment. These would give a Cinemascope type picture with a ratio of 2.55 x 1 as against the standard 3 x 4 picture.

Anyone can belong to the Widescreen Association and they already have a very large following. Membership is £1 10s. per annum to which you would receive a quarterly magazine and a full list of members so there may be a free interchange of information, films, sound tracks and letters. Any member wishing to join or find out more about widescreen filming or projecting on 9.5 mm. should write to: Tony Shapps (Hon. Sec.), Widescreen Association, 41 Sycamore Road, Croxley Green, Rickmansworth, Hertfordshire.

The Group 9-5 Film Library

A PROGRESS REPORT

by K. J. Finch

You will have read in the last issue of the Review of some of the difficulties encountered by the librarians at the start of this venture.

Both sections of the library, I am pleased to say, have begun operations and this short article is to give a few facts about the progress made to date.

I am unable to give much information about the sound section but I do know that Mr. Brown has a list of some 17 films for hire, some of which are his own prints on temporary loan to the library.

As for the silent section we now have some 38 films available ranging in length from 100ft. shorts to 2 reelers. The content covers all interests and includes some re-cuts never before available on our gauge and even a few rare notched films on temporary loan from a member with the titles in French, Greek and Spanish!!! Most of the other films have been donated by no less than 11 members of Group 9.5, and the rest have been purchased with the money obtained by the No Limit Fund announced in the last issue of the Review and from hire fees.

The fund brought in £4 15s. 6d. including a £2 10s. voucher from L.G.P. Cine. I may add that 4 members of Group 9.5 contributed. Many thanks to the noble few. I believe that Mr. Brown raised a similar amount for the sound section of the Library. From now onwards we will be relying on the funds obtained from hire fees to expand and maintain the Library. At present I have only 3 members on my books!

In case there are still some Group members who would like to join the Library, remember it is never too late and all are welcome unless your projector is a mincing machine.

Please remember that we are relying on your support and on nothing else to build up the Library. You can give your support simply by hiring the films.

Our aim is to build up a really good archive of 9.5 mm. films available to all who may wish to see them. In this way prints which are now only preserved in inaccessible private collections will once more be able to be seen by Group 9.5 members. It is hoped that in time we will have available every worth while film issued on our gauge represented, provided the prints can be found and you provide us with the money to buy them by joining and using the Library. With careful use and good preservation techniques which we hope to use the films should last for many years But we are not only interested in old films, we will be constantly looking for good new films from various sources, modern films for both silent and sound sections but again we can only do it with your support.

One final note. I have observed that two more commercial 9.5 mm. libraries are selling up this month. If we had the money we could have bought up many good films quite cheaply, but alas, it is too late this time but what about the next opportunity? IT IS ENTIRELY UP TO YOU. . . .

Mail from France

by Ken Wordsworth

Some months back I sent a letter to Club 9.5's magazine asking for correspondence with Nine-Fivers in France. As a result I have received many interesting and friendly letters, about which I will write more later on.

For the moment I would like to mention the two most recent letters. The first was from J. C. Miquet, who is starting a circle of collectors with the object of releasing classics from the world's cinema in 9.5 mm. This he is doing in conjunction with Club 9.5 in France.

The price of these films will depend above all on the quantity ordered, but an opproximate price will be £3 per 400ft. reel. Three other films are in preparation in addition to the ones I mentioned in the February-March edition of the Review. In 9.5 silent "Verdun Vision D'Histoire", "Nosferati le Vampire" and in 9.5 sound the famous "La Grande Illusion".

Michel Chal lives in the

Parisian suburb of Meaux. He works for an insurance company. Before he settled down to married life he travelled extensively through the Continent and Great Britain on a motorised bicycle. Being a keen Nine-Fiver he has recorded his travels on film.

Recently I sent him a selection of cine magazines from the past five years. I think Nine-Fivers in this country will be interested in his observations after gleaning through them.

He says: "First I see that most amateurs in England used to use relatively simple equipment. Cameras with fixed focus, no rewind, no reflex viewing. It is what we call a box camera in photography. In France much more important apparatus was more commonly used, turrets, rewinds, reflex viewing. Secondly, optical sound was, and still is, more popular than it is in France, both in 9.5 and 16 mm. You have many film libraries. In France you will not find libraries except in very large cities.

Looking at cine bargains I see adverts for 9.5 enthusiasts. The prices are very high. I saw the Cinegel at £44, the Heurtier Supertri at £90. In Paris you will find the Cinegel for £30 and the Heurtier Supertri for £55. In France the Supertri is very attractive for its quality and price.

Well, that's all my news, my friend. Now we are in the Easter holidays, but the weather is very bad today in Paris. It is raining. Although summer is approaching and the leaves are on the trees, the weather doesn't invite you to shoot any colour film.

NOTES AND NEWS . . .

The London section of the group have had two very enjoyable outings recently which has given excellent opportunity for individual filming. Battersea Funfair and Pleasure Gardens, and the privately owned Bluebell Railway which runs from "Horsted Keynes" to "Sheffield Park" in the heart of the Sussex countryside. The best shots taken on these trips will form the material for a group magazine film to be entitled "Out and About with Group 9.5", which will be shown at the annual 9.5 get-together in November.

*

Larry Pearce, who runs L.G.P. Cine, has just acquired a two-storey warehouse next to his existing premises, and the top floor is to be converted into a projection theatre, and a separate room built for use as a cine studio.

Answers to Last Times Quiz

1. "Crashing Thru'" 1939; "Sky Bandits" 1940.
2. Frank Phillips.
3. "Send for Paul Temple", "Paul Temple's Triumph" and "Calling Paul Temple".
4. Gary Marsh and Ellen Pollock Nettlefold Studios, Walton-on-Thames, Surrey.
5. "Beyond The Heights."
6. "Three On The Trail", "Doomed Caravan", "The Eagles Brood" and "In Old Colorado".

A Home Made Stripe Cutting Machine

by A. Richardson

Last March, having purchased a Supersound striping machine from Larry Pearce, and successfully striped some of my 9.5 films I found that the standard length of stripe was not sufficient to enable me to stripe a 990ft. reel without joins. As joining stripe is by no means easy to do successfully, I decided that if I could manage to split ordinary tape recorder tape, I could do two things at once. Obtain 990 lengths of stripe (perhaps) and also save on cost, as tape is considerably cheaper than a reel of stripe, although the cost of Supersound is reasonable enough.

Well, I rummaged amongst my junk boxes, and eventually found what I was looking for—8 circular steel blades, about $2\frac{1}{2}$in. diameter, the same thickness as Gillette ordinary razor blades (and just as sharp). These blades had originally been used in a machine for splitting Balsa wood for making model aircraft. The blades have a half-inch hole in the centre to enable them to be mounted on a spindle. I then bought a polishing head at a tool shop, and connected this by means of a belt to a $\frac{1}{4}$ h.p. electric motor. These are both rigidly mounted on a base board, with a very rigidly made cutting table above, with a groove the exact width of the recorder tape down one side. Then I made a slot to allow the blades to protrude, as in a circular saw. At first I didn't allow enough blade to come through, and did not get a clean cut. I spent much time and thought, and tried all sorts of ways before my wife eventually saw the fault and pointed it out to me. (Incidentally she has been a great help, and has put up with much inconvenience. The dining room table littered up, etc.) The blades revolve at about 3,000 revs per minute and therefore have to be very accurately spaced to cut stripe so narrow. This was a tricky problem, as I was unable to purchase any washers thin enough to give the correct width of stripe. I used cardboard, sheet metal and aluminium (all too thick) before I finally managed to get a few slim steel washers which gave me the proper thickness. That was the real start of success, as the blades were true and straight with not the slightest wobble, any slight sideplay is very disastrous, as the stripe is very soon cut or broken, and once started, there must be no interruption in either feeding, cutting and re-winding until the desired has been cut (assuming you are lucky enough not to have a break). Eyes must be kept on the blades every second of cutting time in order to regulate the speed of the tape. The problem of keeping the tape in close contact with the blades was a big one, and I tried all sorts, from my wife's clothes pegs (spring type) to motor cycle chain joining links, which I now use and find most successful. The problem of re-winding 6 almost hairlike strands of stripe simultaneously is a very big one, which up to now I haven't completely solved (any ideas?) I have tried

an ordinary 400ft. 9.5 reel, but unravelling all 6 stripes again afterwards is not easy, and results in broken stripe, as the coated side sticks to anything it touches (such as a tablecloth, cushion, cover, etc.) and the 6 stripes overlap one another considerably. I am working now on a method to solve this problem, and may possibly publish the results later.

It has been a most rewarding and fascinating side of our 9.5 hobby, and has taught me a lot about how Supersound must have studied the problem. If anyone is interested in having a go themselves, you must make sure the tape is acetate base, as polyester, nylon, etc., will not stick to film. The tape I use is Scotch III acetate.

The cost of making this machine has been around £5, including secondhand motor, polishing head, etc., plus, of course, the tape spoilt by experimenting (dozens of 'em). Incidentally, I find that as for striping film, my old Son projector is most useful for re-winding, having a variable speed motor which enables one to match re-winding speed with cutting speed.

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Group 9.5
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8 Endsleigh Gardens
Hersham, Walton-on-Thames
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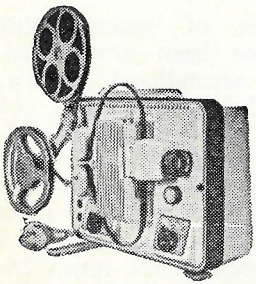
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