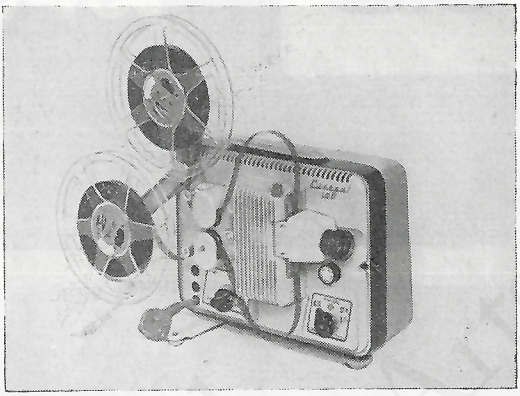
the 9,5 review



DECEMBER - JANUARY

1964-1965

Cinegel 9.5 Projectors



MODERN DESIGN . . .
EXCEPTIONAL PERFORMANCE !

The two Cinegel models are firmly established favourites and without doubt Britain's best selling 9·5 projectors. Both projectors now take the Synchrovox tape coupler which is available as an accessory. These machines are made to a high standard of quality, and the projected picture is of an exceptional degree of definition and brilliance. Other features include 400 ft. spool capacity, power rewind, speeds variable over a wide range, light alloy precision die-cast body, easy access of all mechanical components, built-in carrying case.

CINEGEL G/9·5: **£39 19s. 0d.** complete with lamp
or £4 deposit and balance over 12 months

CINEGEL GR/9·5: **£43 19s. 6d.** complete with lamp
or £4-8-0 deposit and balance over 12 months
(Model GR has the added advantage of reverse running.)

High trade-in allowance on your old equipment—ask for details

D. M. BENTLEY

78 COMMERCIAL STREET,
BRIGHOUSE, YORKSHIRE

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the 9·5 review

Published Bi-Monthly

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

Volume 3, No. 2 December 1964/January 1965

A Happy Christmas
and a
Prosperous New Year
to all our Readers

Editorial

"ON THE MOVE"

Twenty pages once more to include more articles, information and readers' letters.

It is with this issue that we launch our own group film library, and full details on how to join and hire films can be found inside. The London Nine-Five get-together at Kensington last month was a resounding success and a full report appears in this issue together with the Northern Meeting in October.

Our specialist dealers inform us that this year has broken all sales records for nine-five cameras, projectors and film stock.

The Hon. Secretary tells me that that there are several members who have not yet paid their subscriptions for the new season. These are probably our newer members who have joined in the early part of this year and have not yet been with us for a full twelve months. All I can say is if you can subscribe as soon as possible after Christmas it will help us a lot.

I hope that a lot of you are going in for our table top film and Script competitions that we announced last issue. Prizes will be awarded for the best results, which will be judged at our London meeting on March 20th. The final date for entries is February 28th.

Cover Picture: Frame enlargements from a film made by Larry Pierce showing D. M. Bentley, Roy Shuttleworth, Tony Rose, Ivan Watson, Ted Walker and P. Van Someren.

THE NINE-FIVE COLLECTOR

THE NEW RELEASES—I

by Maurice Trace

Over the past two years or so there has been a steady flow of printed film releases for the 9·5 showman. The majority of these have been the Film Office imports from France but in addition several firms have been offering 9·5 recuts of the 16 mm. sections of their catalogues.

First of all let us have a look at one of the Film Office issues. The bulk of these have been versions of the good old Hollywood slapstick farces, selling at 75/- for 300ft. and pro rata. The prints are definitely of an excellent quality and most of the very few French sub-titles can be easily cut-out without affecting the film at all.

One of the most infuriating things about the old Pathescope catalogue was the way the original titles of the films were changed when they came out on 9·5. This habit of course made it quite a difficult job to identify some of them. The confusion is also common to the Film Office titles — once you have managed to translate them!

A typical case is "Un hero d'Alaska" ("An Alaskan Hero"), a one-reel comedy with Stan Laurel. This comes from Stan's two-reeler "The Soilers," a 1920 production made in the days before he teamed up with Oliver Hardy. About this time Stan was making for Hal Roach parodies of famous films of the time. For example, the notable "Blood and Sand" with Rudolph Valentino became "Mud and Sand" with Stan appearing as the immortal lover, Rhubarb Vaselino, and a take-off of "Under Two Flags" came out as "Under Two Jags."

"The Soilers" is a burlesque of the famous 1914 Western "The Spoilers." This starred William Farnum and Tom Santschi and was memorable mainly for a fantastic saloon fight between hero and villain. The film was so popular that it has been remade at least four times and with such stars as John Wayne, Gary Cooper, William Boyd and Randolph Scott.

Most of the Film Office adaptation of Laurel's version is taken up with the fight as Stan battles with the villain (none other than wicked old James Finlayson). They go through virtually the same routine as Farnum and Santschi — only this time the struggle is played for laughs. Although the result is the same, the virtual destruction of the saloon, the effect is entirely different!

Naturally nowadays all the element of parody has been lost except to the few who have seen

the original, but taken just as a farce the laughs are certainly there. Incidentally both Santschi and Farnum can be seen on 9·5, the former in "Prowlers Of The Prairie" (1 x 300), which also ends in a hefty fist fight, while the latter crops up in several sound releases such as "Eagles Brood," "Silver Bullet" and "Captain Kidd."

While we are talking about Stan Laurel there are other Film Office prints available in this country showing his early work, such as the 1923 "Roughest Africa" (300ft.) with Finlayson again and some 100ft. extracts from other films.

Laurel and Hardy enthusiasts should also take a careful look at the catalogue of Diamond Films (available from LGP Cine). Up till now no 9·5 film had been available here showing Oliver Hardy before his partnership with Laurel. However Diamond can now fill that gap with "Her Boy Friend" (one reel) in which Ollie supports the talented Larry Semon. But better still the catalogue contains "With Love and Kisses," "Sailors Beware," and "Love 'em and Weep." In these Stan and Ollie appear together as members of the Hal Roach Comedy All Stars and it is these pictures which were considered so funny that the boys were given star status. There are also several 100ft. extracts available, but a word of warning—watch those prices. They are on the expensive side, but some nine-fivers may consider it well worth it to help build up their Laurel and Hardy collection with some of their funniest comedies.



PROGRAMME FOR LONDON GROUP MEETINGS WINTER 1965

Jan. 9 Continuation by group members of Making a Movie (A Trip To Southend). Shooting of indoor scenes.

Jan. 23 "Consequences" — a novel way of film making with two teams of people.

Feb. 6 Completion by group members of Making a Movie (A Trip To Southend). Titling and editing arrangements.

Feb. 20 A film show, members' films and a printed sound film.

Mar. 6 "Lecture Forum." Invited speaker, also individual members to speak on various aspects of cine work.

Mar. 20 Judging of Table Top and Script Competitions.

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.

ADAPTING THE HEURTIER SUPERTRI — For Tape Sync.

By Denis East

It was on an occasion early this summer when I visited Larry Pearce of L.G.P. to discuss bringing some of my equipment up to date that I first saw the Heurtier Supertri in action. From articles in back numbers of Amateur Cine World I had gathered that this was a very fine machine, but I think it has to be seen to be fully appreciated. The problem for me, however, was the lack of sound coupling facilities, and could well have put me off even considering a purchase if I had not read previously an article in Amateur Cine World in which experiments had been carried out with the Tertason loop synchroniser, with a Pathescope Gem projector.

Larry Pearce had some of these Tertasons in stock, and together we studied the characteristics of the synchroniser and weighed these up alongside the design of the Supertri. Eventually I was sufficiently convinced that an adaptation could be carried out very simply, and both items were purchased.

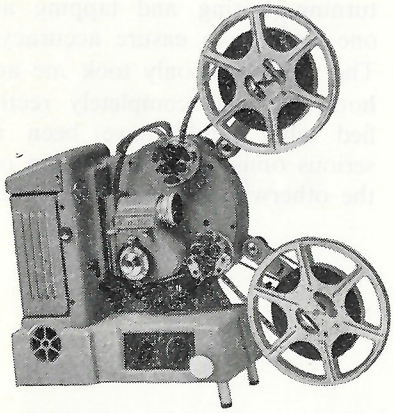
Briefly, what is required is to couple the shaft which carries the inching knob directly to the Tertason flexible cable, which makes the largest of the three capstans supplied suitable for a tape speed of $3\frac{3}{4}$ inches per second.

The simplest and best way would be to have the projector spindle drilled and tapped at the rear end which carries the rewind idler and drive pulleys, but as this would entail dismantling of the machine for a lathe set-up, I decided to manufacture a dural cap to fit right over the rewind pulley, the groove in this being utilised to hold the cap firmly in place. The cable is screwed into the centre of this cap, and forms a drive which entails no alteration to the projector whatsoever. It is, of course, necessary to interrupt the motor circuit for insertion of the variable resistance of the Tertason, but this is very simply carried out.

The paxoline base of the projector is removed and the small soldering tag which connects one side of the variable resistance to the wafer switch is removed. There is no problem in this, since it could not be more accessible. A suitable mains socket can be fitted to the side of the projector (there are convenient holes for this), and from this the two wires are taken, one to the rheostat, and the other to the wafer switch from whence the removed tag came. The plug from the Tertason I found convenient to change to one of British standard, and a second similar plug with the two pins shorted together can be left in the socket on the projector for use when the tape synchroniser is not required.

The screwed end of the Tertason cable is of metric standard, but I find that 3 B.A. is so near that there is not even any binding of the threads.

The Tertason was intended for anti-clockwise drive. Since the above arrangement gives clockwise rotation of the cable, a simple variation of tape threading is required.



THE FABULOUS HEURTIER

One of the finest projectors in the world is the Heurtier Supertri 58. Projects 8, 9·5, and 16 mm. films to perfection. Powerful 500w. lamp, 1000ft. spool capacity, stills, reverse, pre-heat device. The Heurtier outsells all other machines on quality alone. Complete with two lenses, of 20, 25, 35, 40, or 50 mm. to choice.

PRICE £84-10-0

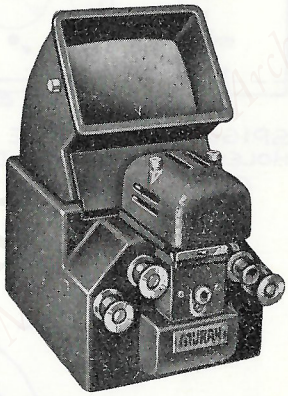
or £8-10-0 deposit, balance over 12 months. Highest allowance on your present equipment.

MURAY 'LUXE' 9·5 EDITOR

This viewer, of world-wide reputation, answers all exacting requirements of professionals and experienced amateurs.
Very large screen, retractable and extremely brilliant, 3" x 4". Pilot light automatically switches on when threading film. Frame marking by notching device. Two types of Muray rewinder are available, or can be used with any existing rewinder.

PRICE £17-17-0

or £1-16-0 deposit, balance over 12 months.





SPECIAL HOLDALL CASE FOR PATHE CAMERAS

This is a really beautifully made leather case in split cowhide, suitable for Pathé Prince, National II, and "H" cameras. It has an attractive grained finish; complete with filter receptacles and shoulder strap. Holds camera and spare charger of film.

PRICE £2-8-0

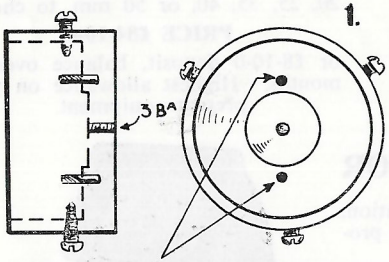
Send for our comprehensive lists giving details of hundreds more items of interest to the 9·5 enthusiast—including a good selection of printed films, and of course our BENTLEYFILM and BENTLEYCOLOR camera film stocks. We also carry a massive stock of general photographic goods and have the most modern showrooms in the North. Our private demonstration theatre in Hutchinson Lane, Brighouse, is now open and the whole range of 9·5 projectors can be inspected side by side.

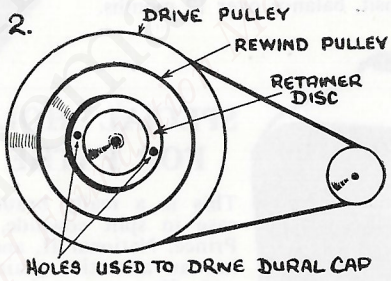
D. M. BENTLEY

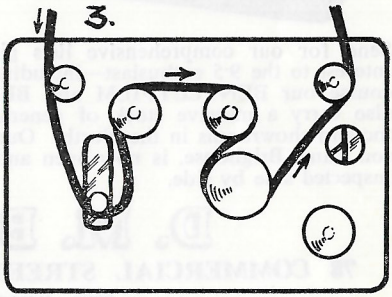
78 COMMERCIAL STREET, BRIGHOUSE, YORKSHIRE

TEL. BRIGHOUSE 1869

I find the above set-up works very satisfactorily. I had to make a second cap for the drive because there was a little eccentricity displayed in the first one which caused the cable to whip very slightly. The way to overcome this is to carry out all the turning, boring and tapping at one setting, to ensure accuracy. The whole job only took me an hour, and has completely rectified what could have been a serious omission in the design of the otherwise first class machine.







FOOTNOTE :

To start projector when using synchronised sound unit:—

1. Set motor speed to maximum.
2. Switch to run (do not switch lamp to full power).
3. Projector will now run when tape recorder is started. (This is automatic when loop on synchroniser is taut.
4. Switch on lamp to full power.

Odd Shots

By the Hon. Secretary

At the recent New York World Fair the accent has not only been on moving pictures but, Moving Audiences! Imagine a large grandstand containing 500 people being moved 53 feet up into the air at a 45° angle, into a huge loft to watch ten images being shown on one screen! To heighten this illusion one must realise that all ten images are contained in the one frame of film which is projected into a concave mirror thereby realising one image on to each part of the screen.

Other multiple screen techniques allow many views of a single subject to be shown simultaneously—speeding train on one screen—medium shot of driver in cab—close up of his face—view of the track ahead and the track below whizzing past. My own personal view would be to assimilate this as being trapped in a maze!

Now that home processing seems to have caught on again with the advent of the new tanks that are on the market, it has been asked whether chlorinated water is suitable for home processing. The general rule of thumb is that if the water is drinkable it is also safe to use for photographic work. More important of course is the correct working temperatures for the developing solutions, etc.

Obviously in an article of this nature one cannot expound on all the aspects of home processing for cine film, but an excellent little book " How To Process " by L. Wheeler, Focal Press—if not out of print—should help the average amateur who wishes to process his own film. Colour by the way is not dealt with, this being considered too highly a specialist technique for the amateur.

By the time this issue of the Review is printed and circulated the Annual Film Evening will be past, a host of memories, old friends met, equipment exhibited, truly a gathering for the dedicated! A short comment upon the new Cinegel Zoom camera

Introducing the NEW

Cinégel

9.5

SUPER HL 9.5

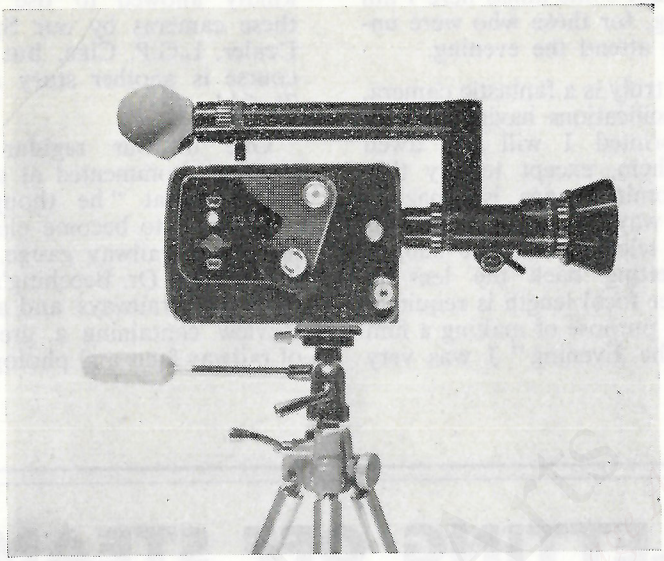
ZOOM Reflex Camera

in stock now

L.G.P. (Ciné)

1 Bowrons Avenue, Wembley, Middx.

Telephone: WEMbley 4437



SPECIFICATIONS:

50 ft. or 100 ft. SPOOL CAPACITY. Weight 5 lb 4ozs.

SOM BERTHIOT ZOOM LENS 17mm. to 85 mm.

REFLEX VIEWING. FOCUSSING BY SPLIT IMAGE

SPEEDS: 8/16/24/48 fps.

4 POSITION LOCK: NORMAL CINE/TIME EXPOSURE/SINGLE PICTURE/LOCK OFF

FRAME COUNTER ZERO TO 120 FRAMES

BACKWIND

SUPERIMPOSING EFFECTS, ETC.

SUPER JO-KE PISTOL GRIP WITH LAMP BAR ATTACHMENT — (not illustrated).

PRICE **£174 7s. 6d.** complete with zoom lens and pistol grip. Come and handle this new camera.

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

would not come amiss here I am thinking, for those who were unable to attend the evening.

This truly is a fantastic camera, the specifications having already been printed I will not dwell upon them, except to say that the zooming range is amazing, by the way one focuses the lens at full telephoto on the subject then setting back the lens to whatever focal length is required. For the purpose of making a film for "The Evening" I was very kindly allowed to use one of these cameras by our Specialist Dealer, L.G.P. Cine, but that of course is another story at £174 7s. 6d.!

One of our regular group members commented at a recent meeting that "he thought 9·5 might tend to become classed as an extinct railway gauge," bearing in mind Dr. Beeching's policy of closing railways and a recent Review containing a great deal of railway facts and photography!

"LETTING OFF STEAM"

Perhaps Messrs. Microfilms Ltd. would care to submit their explanations as to why after one year of colour processing for the N.F.A. they still cannot obtain consistent results with Ferraniacolour film stock, apart from the long delays experienced in the latter half of this year.

During recent enquiries with Messrs. J. Fallowfield Ltd. over the long delays now experienced with the return of processed 9·5 Kodachrome II, it has come to our knowledge that these delays rest mainly upon their shoulders.

(1) Why do they take such elaborate precautions entering all films received and despatched in ledgers thereby causing unnecessary wasted time when this could be spent more easily spooling films and returning them and would not result in having to answer telephone enquiries from irate customers?

(2) The above described system although perhaps infallible to the firm, is not in keeping with present-day standards. Surely a quick despatch and return of processed films are vitally necessary to maintain a thriving business and satisfied customers?

(3) It could be respectfully suggested that more staff be employed during the seasonal rush of processing colour films as is done in other trades during their busy periods **or,** arranged with Messrs. Kodak Ltd. to allow the unprocessed film in original carton to be sent direct to them for processing and returned by them as is usual practice with other film gauges.

ANNOUNCING THE FORMATION OF THE GROUP 9.5 FILM LIBRARY

This will commence on 1st February, 1965. Film Donations should be forwarded immediately to the respective Librarians:—

SILENT :

Mr. K. Finch,
" Little Mead,"
Willow Wood Road,
Culverstone,
Meopham, Kent.

SOUND :

Mr. G. H. Brown,
146 Hawkes Mill Lane,
Allesley,
Coventry,
Warwickshire.

We hope that this library will be a success. This will, of course, depend on you the group members. For obvious reasons we cannot run this as a free service so certain charges have had to be enforced, and any profits arising out of this will be put aside for the purchasing of new films for the library.

CONDITIONS OF HIRE

£1 Deposit on joining—Refundable.

Hire fee covers period of two days and nights.

Each additional two day period will be charged for at original hire fee, to be deducted from initial deposit unless otherwise reimbursed to library.

Librarian has the right to terminate any borrower who fails to conform to the laid down schedule.
All damage charged for at the Librarian's discretion.

Films to be returned in original cans, cartons, etc., and on spools of same size in good condition. (Do not rewind films).
Postage to be paid both ways by hirer. Please add outward postage to hiring fee when remitting.

A Certificate of Posting should be obtained from the Post Office (in respect of parcels—free) or other proof of posting which must be produced in respect of dispute or claim.

Any member wishing to appeal under the Conditions of Hire as laid down should do so to the Hon. Secretary Group 9·5, whose decision shall be final.

HIRING FEES

SILENT 1/- per reel. SOUND 2/- per reel. (For purpose of calculating—One reel will consist of up to 400ft.).

POSTAGE (subject to alteration of current rates in force)
Two Reels 2/-. Four Reels 2/6. Six Reels 3/-. Eight Reels 3/6. In excess of above 4/-.

ON THE SPOT REPORTS:

NORTHERN NINE-FIVE MEETING

Sunday, 18th October

Ninefivers, with their families, converged upon Keighley from as far afield as the Yorkshire coast, Cheshire, Derbyshire, Lancashire, Nottingham and Wolverhampton.

By reason of the distance involved, many lone workers of Group 9·5 find it impossible to attend the London Meeting. Colin Ashby had suggested earlier in a message in the Group 9·5 Tape Circle, that such a provincial meeting might be a good idea. He had proposed Keighley as a likely place, because of the large number of N.F.A. members in the West Riding, the nearness to Brighouse, and the fact that Keighley is not difficult to reach from Leeds or from Lancashire.

Obviously, this could still cater for only a limited area, but it could well be the precursor of other regional meetings.

From 3 p.m. to 4.30 p.m. there was a club meeting with guest speakers. Afternoon tea was from 4.30 p.m. until 6 p.m. A film show was planned for the evening, to conclude at about 9 p.m. Alan Pugh Jones presided, and introduced the first speaker, who was Colin Ashley. Colin mentioned the difficulties the users had experienced with the 9·5 services this year.

J. Garnett Jones then gave a short account of the origins and development of Amateur Cinematograph Operators. The volume of appreciative letters which have been received after Mr. Jones' forthright statements is very considerable indeed. He had pointed out, amidst applause, that the N.F.A. was stagnant, and that little attempt had been made to guarantee perfect processing for the N.F.A. members. This, he considered, in conjunction with poor service during the holiday period, a price increase, and delayed processing, was hardly prestige-building for the N.F.A.

Mr. D. M. Bentley spoke of the new processing plant which was due to serve the customers after exhaustive tests had been made to guarantee satisfactory results. He then reviewed the 9·5 mm. equipment which was available to the public at the present time. He announced a Muray Animated Viewer, which was adaptable for all three gauges.

Terry Narey spoke of the advantages of being in a cine club, and described the way that club meetings keep enthusiasm alive. Angus Tilston's subject was "Filming upon a limited budget" and he illustrated how scripting reduces film waste, enabling one to plan shorter films with impact, making every shot count.

Grateful thanks must be given to those who sent films for the evening show, including Angus Tilston, A. E. Vowles, Ken Wraige, and Ken Wordsworth.

A very extensive display of equipment was provided by Messrs. D. M. Bentley, including all the principal 9·5 cameras and projectors.

" Renfrew of the Mounties," a 9·5 mm. optical sound film of the thirties, was chosen to demonstrate the capabilities of the HSM Universal projector, which is, of course, of the sixties.

Those who attended have said that they would like this to be only the first of similar meetings in other counties.

G.W.

London Nine Five Get-Together

KENSINGTON—Saturday, 7th November

The third annual London Get-Together was again a great success with all tickets sold. Members came with their families and friends from London and the Home Counties and several members came down from the Midlands and the North and stayed the night in London. Several celebrities in the cine and 9·5 world also came including Ivan Watson and Phillip Jenkins both of " Amateur Cine World," the popular weekly magazine. Also present was Walter Leopold who had flown all the way over from Zurich in Switzerland especially to be with us.

The evening commenced at 6.30 p.m. with 25 minutes of vintage films from the 1920 era, presented by Ted Walker, president of the Vintage Film Circle. This was followed by approximately sixty minutes of members' films both colour and black and white from drama to holiday and travel documentary. Appropriate tape sound had been added to all these films by Hugh Hale and Laurie White. Then followed a special film made by Larry Pierce showing the new Cinegel zoom camera and the Cinegel projector.

Before the interval at 8.15 p.m. Peter Lawson and Gerrald Smyth both directors of Films in Miniature, showed a demonstration film with magnetic stripe lip sync. sound on the Heurtier H.S.M. projector, which they had made themselves to illustrate to the amateur what can be done with magnetic stripe with no professional resources.

The interval which lasted for 45 minutes gave everybody a good opportunity to meet new colleagues and generally have a good chin-wag. There was a good display of equipment to view, including a 16 mm. sound projector which had just been converted to 9·5 mm. and is capable

of showing 9·5 mm. optical sound prints. This machine is available from L.G.P. Cine.

Following the interval Ivan Watson and George Whitfield both gave a short but interesting talk on the 9·5 position as it is today. The evening concluded with a short message from nine-fivers in Switzerland read to us by Walter Leopold, then a magazine film which Walter had made in Zurich showing us the nine-five scene as it is out there.

M.C.

Readers Write

I feel that I must write and congratulate your committee on the splendid evening's entertainment which was provided for we nine-fivers on Saturday, November 7th, at Kensington, London. Both the film presentation and refreshments were excellent. I know that quite a lot of hard work was involved in this event. I thought that the standard of the members' films was very high and the print quality on the large screen equal to 16 mm.

Judging from the new equipment on show there would appear to be a big revival in 9·5 mm. Unfortunately I had to leave just before the end to catch my train, so I missed Mr. Leopold's film from Switzerland which I am certain was also of very high standard. Once again, many thanks for an excellent evening's entertainment.

N. K. M. DREWE.
Hemel Hempstead,
Herts.

I am disgusted that the 9·5 evening classes at Woolwich have now finished, due to appalling attendances.

When this class first started, due to group members Walters and Mitchell, two evenings were spent rallying round members who promised they would join and never did. I would be interested to know why people who live in the outer London area never support the London group meetings at Pimlico. My journey is over twenty-five miles to the meeting place and all one sees is the usual dozen faces which is again disgusting, and I will conclude by saying that I have yet to go and find a dud evening as there is always something organised.

M. PICKERING.
Northfleet, Kent.

When I wrote my article for the last issue of "9·5 Review", I did not say much about photography in it. The reason for this was that when I wrote the article my Ferraniacolour film had not been returned from the processing laboratory (Microfilms of Yorkshire).

Since then I have received the film and I can only say that it was a waste of time taking it as the results have been so poor. the first 50 foot spool was Pathéscope P.C.F. film, and apart from the fact that I had underexposed it in a few places, the colours were perfect as far as I remember them. The rest of the film was

processed by Microfilms and the difference in quality was tremendous. The whole film has come back with a bluish tinge to it; I have seen film belonging to other people, which was processed at about the same time, and this has been ruined too by the bluish tinge, so I know it is not my photography.

I can only suggest to future buyers of colour film that if Microfilms do not improve their quality, they either turn to Kodachrome II which is processed well on the whole, or give up 9·5 mm. altogether, as this last batch of film I have had back is a waste of money.

JANICE EDMUNDS
London, S.E.13.

We felt we must write to you in reply to the letter from Mr. C. Bottoms, which was published in the August/September issue of your review.

As official service agents for Pathe equipment, we very much regret that there are now no belts available for the Princess and no drive belts available for the Gem and Son projectors. When the above machines were in current production, belts were made in thousands. Belts have now been out of production for several years and our stocks are exhausted. We have made many attempts to interest manufacturers in the production of more of these belts, but the order which we were able to place was not sufficiently large to interest anyone. No one, it seems, is keen on making small quantities of rubber belts!

The same attitude also applies to the manufacture of lamps for the following equipment:—

Vox 200w., Vox 400w. Pathe "H" projector.

Lux Old Type Ace 18v. 9w. round lamp.

No order for less than 200 will be accepted for these lamps.

D. J. VALENTINE.
Service Manager,
J. W. Foster & Sons Ltd.

A Second Chance By Gordon M. Clarke

Have you a film made some time ago which seemed wonderful then but which you never screen now?

It is not essential that every film should always reach that stage where it is definitely and finally completed. Take out a film which you have not seen recently and have a fresh look at it carefully. If the time since the last showing has been sufficient, the chances are that it will seem, in some way, new to you and you will begin to see how it might benefit by a little re-editing.

Perhaps there is some over-exposed shot which escaped the scissors at the first session on account of the special appeal of the contents. Now the inclusion of this shot may appear less vital and you can eliminate it, helping to improve the overall technical polish.

Again, you may find, quite by surprise, that you can change the film completely and provide it with new appeal by a drastic rearrangement of sequences. And why not?

Perhaps you can add a few shots which you have "in stock" or left over from another film, or maybe the film would benefit by the inclusion of some new shots specially taken for the purpose.

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Group 9.5
MALCOLM CUTMORE
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Hersham, Walton-on-Thames
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Group 9.5
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36 Kings Drive, Surbiton
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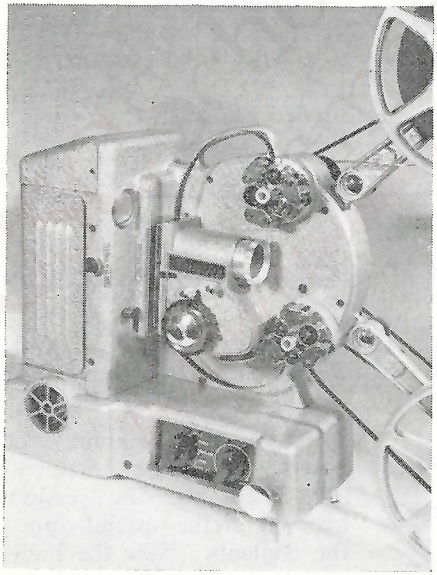


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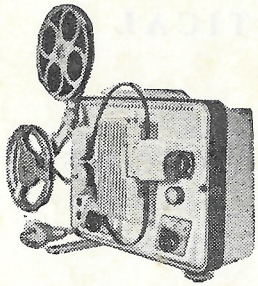
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