PhotoClub Ninefive

THE **PRACTICAL** MAGAZINE

This new magazine for the NINEFIVER is edited by Ken Wordsworth

In this issue



Mountains on 9·5

PLUS:

NEWS - INFORMATION -
DISCOUNTS - SPECIAL OFFERS

No. 1
25p

EDITORIAL



We hope you will enjoy this new monthly magazine. Please write in and tell us what you think of it. We will always be pleased to receive your ideas, news of 9.5 activities and especially details of films you are making (with stills).

We are in contact with ninefivers in a number of countries, who will be giving us their news, and telling us about new equipment and films.

Also, we would recommend readers who are not already members of Group 9.5 to join. The subscription is £1.50 per year (write to Ken Valentine, 65 Mora Road, Cricklewood, London NW2 6TB). You will receive their magazine and be eligible to hire films, records and books from their libraries. They hold fortnightly meetings at St. Gabriels, Pimlico, and an annual Get-together and film competition at Chiswick Town Hall. It is in no way the intention of this magazine to deflect members from Group 9.5 - rather our policy is, together with our friends from that Club, to help ninefivers and to expand the gauge.

Paul Dufour, from Villefranche, France, is our Art Editor, and with Michel Chal also reports from France. Walter Leopold keeps us posted from Switzerland; John Carrol from the U.S.A.; Franz Schurz and Fritz Steinle from Austria and Germany; and Bill Ansell from Australia.

KEN WORDSWORTH,
18 Langside Avenue, LONDON SW15

A NEW IDEA IN TITLES

from **ROY SALMONS**

Everyone agrees that a film isn't complete until it has titles. A few years back it just had to be a superimposed title. The upstart gauge (I refer of course to super 8) made all that out of date. Meaning that it couldn't be done! This set some of the technical wiz-kids at my cine club a problem which was overcome in a novel way. In case the idea appeals to nine-fivers I put it at your disposal below.

The basic idea is that you have a frame from your film as the background and put letters on it for the title and film away as required. Taking this a stage further a very high contrast black and white print was suggested as something a little different. So the "Soot and Whitewash" title was born.

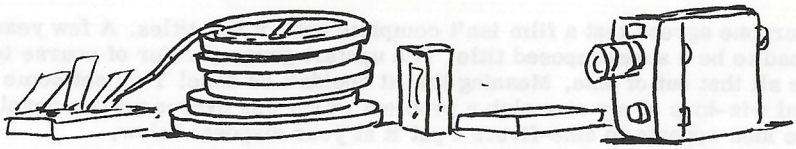
How do you go about it? First of all you need a black and white negative of your required film frame. This can be made in a variety of ways - with an ordinary enlarger or simply photographing the screen as the film is projected. Whichever way you go about it you end up with a monochrome negative of the particular frame you require. If you took some "production stills" while you were making the film then these will do just as well.

Take the negative and make a contact copy on to a piece of lith film. Process this in the necessary chemicals. This produces a high contrast positive. On another piece of lith film make a negative contact copy from the positive and process this likewise. You should now have a black and white negative which is precisely that - with no middle tones whatsoever. From this make an enlargement either on to lith paper or a hard grade bromide paper. This is the background picture to your title. For special effect you can dye the photo any colour to match the mood of your film. The dyes known as Dylon can be used quite successfully. Although these are meant for fabrics they seem to work equally well with photographic paper, and cost considerably less than tints or toners specially made for the purpose!

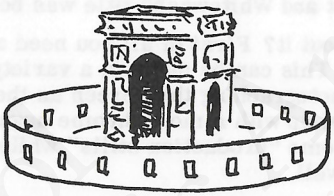
Using your ordinary title letters lay out the wording on the soot and whitewash picture and film it just like any other title. Again, to match the mood of your film you can choose a suitable style of Letraset lettering and actually stick the letters on to the background picture itself.

Whatever you decide on the results can be considerably effective. Where can you obtain the necessary chemicals and film etc.? If I may be allowed a mini commercial, a complete lith kit may be obtained from my shop (available to callers or through the mail) for £5. This contains lith film - 20 sheets 10 x 12½ cm. lith paper - 20 sheets 15 x 20 cm.; lith developer; stop bath fixer and hardening rinse. As an alternative you may of course prefer to scour the columns of the various photographic magazines for bargain offers (shame on you!). Best of luck with your new titles.

INTERNATIONAL NINEFIVE NEWS



FRANCE



Club 9.5 of France has set up the organisation of S.A.C.O.M. for the supply and distribution of 9.5 equipment and films. They are releasing three emulsions of 'Professional Film' - 125, 250, 500 ASA Artificial Light films. In daylight with the appropriate filters the 125 ASA film becomes 64, 32 or even 16 ASA. This film is Gevachrome II emulsion, slit from 32mm on special machines, and processed by the Boyer Labs. at Redessan, where they have recently installed a new Agfa-Gevaert processing machine. Prices for the 125 ASA film: 9 metres reload 28.22 F; 30 metres 65 F SACOM are releasing also a new emulsion, which they have called Super 9.5. This is being released on a trial basis to see if it satisfies 9.5 users. The film is 40 ASA in artificial light - 25 ASA in daylight with a Wratten 85B filter. Those wishing to try the film should write to M. Clavey Rolles, 30 rue d'Arthelon a Meudon 92190. The price is 50 F for a 50 ft. spool and 35 F for a Schorter Cassette, processing included.

SACOM are distributing the Murray Bell Howell conversions from S8 - the 491 and 492 cameras, the 491 Filmsound which couples to B & H cassette tape recorder for a pulse sync sound system. They will shortly be releasing a more sophisticated camera (S8 to 9.5 conversion) the Bell Howell 1218, and are converting the Raynox S8 projector to 9.5 - other projectors are also being considered for conversion.

Cine-Technique have shown the prototype of the Comete 1200. This has 24v 250W lamp or Xenon 450 or 900W; either claws or Maltese cross movement; magnetic and optical sound; spool capacity 1200 metres. Available in 9.5 and 16mm.

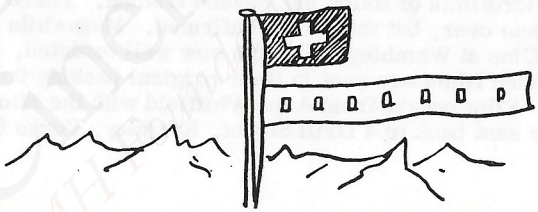
LIGONIE is distributing a cheaper 9.5 version of the all electric 16mm Beaulieu Camera: 100 ft spools, reflex vision, meter 10 to 400ASA, speeds 2 - 64 fps. Price with Canon f2 zoom lens 11.5mm to 90mm is 6820 F.

GERMANY



In the past, much 9.5 equipment has been made in Germany and Austria. Cameras and Projectors from Eumig, Ditmar, Siemens, Cine Nizo and Alef. Film from Mimosa, Rerutz, Orwo and others, and printers from Arriflex. It is good to see 9.5 gaining ground there again. The German 9.5 Festival held in Birkenfeld last October attracted 44 films from Germany, France, England, Holland, Switzerland, Spain, Denmark and Luxembourg. Subjects varied enormously and included an impression of India, contrasting the splendour of the temples with the poverty of the people; an impression of London by H. Werthof; a remarkable film showing the magnificence of Swiss mountains; a study of the Chateau at Versailles; and a cleverly filmed Arabian Nights type of story, 'A Tale of Two Bottles' by Angus Tilston. German TV paid a visit, watched the films and filmed the exhibition of equipment in the hall. The German 9.5 Association publishes a very good magazine Neun Funf Report. Herr Otte is a specialist dealer in Hildesheim, selling Ektachrome film, Ferraniacolor, Kodak and Ferrania monochrome film; the Pathe Webo BTL Duolight Electronic and BTL Cameras. Herr Ottehas his own 16-9.5 slitter/perforator. The Austrian 9.5 Club holds its own International Festival at Bodensdorf and also publishes its own magazine.

SWITZERLAND



Walter Leopold reports that Agfa, Switzerland, will apply 1.2mm stripe to 9.5 films. The quality is superb. Also a new Swiss Lab for 9.5 film is expected to open shortly to process Ferraniacolor and the new Gevachrome II. The photograph shows Walter Leopold beside his Pathe P.M. projector, which has recently been modernised with IQ lighting and a new sound unit for optical as well as magnetic sound. This conversion was done by an electronics engineer working for Siemens. Details will be given in a future issue.

SPAIN

The first two issues of the Spanish NOU-CINQ magazine are excellent. The 4th International 9.5 Film Festival was held in Calella on 25-26 March. Those wishing to receive Groupo Nou-Cinq magazine should write to Sr Santiago Marre, P.O. Box 35, Calella, Barcelona, Spain.

DENMARK

Denmark nine-fivers will be holding their first International Competition on 19-22 May this year. Application forms and details are available from Ted Smith, 23 Melrose Avenue, Whitton, Twickenham, Middlesex.

In a future issue we hope to publish a report of a Group of ninefive users discovered in Brazil! Who said 9.5 was finished?

UNITED KINGDOM

Latest news is that Mervyn Richards' company NineFive Products has closed down. Roy Salmons has taken over the supply and conversion of the Bell Howell cameras and Raynox projectors, together with the supply of Ektachrome film. Any unfulfilled orders from Mervyn should not be sent to him, but Roy has acquired his stocks etc.

Roy Salmons' range of ninefive film includes the latest 25ASA Ferraniacolor - known as M25. Many readers must by now have tried out Roy's Artificial Light emulsions from Fuji. The RT100 and RT400 are 100ASA and 400ASA respectively. They may also be used in daylight with the appropriate filter when speeds are approximately halved. There is the possibility that the Minolta XL400 camera may be available soon, converted from super 8 to 9.5mm. Roy estimates the cost to be around £250 for this mouthwatering model: f1.2 8.5 to 34mm power zoom lens, enabling filming by candlelight! Macro focussing down to the front element of the lens itself; fully auto through the lens viewing AND metering; complete manual override when required; 'flash' contact once per frame for sound pulse filming; continuous run to appear in your own films; single frame; time lapse facility built in to give exposures from every $\frac{1}{2}$ second to once per 60 seconds. If this comes on to the market it should be a winner. Microfilms of Ilkley has ceased trading. There is a rumour that George Whitfield has taken over, but this is unconfirmed. Meanwhile all film bought process paid from LGP Cine at Wembley, although now well outdated, should be sent to Roy Salmons. Provided films are sent in their original packing they will be processed without charge. Film bought from Anne Whitfield with the Microfilms address on the carton should be sent back to 4 Drill Street, Keighley, Yorks for processing.

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THE **PRACTICAL** MAGAZINE

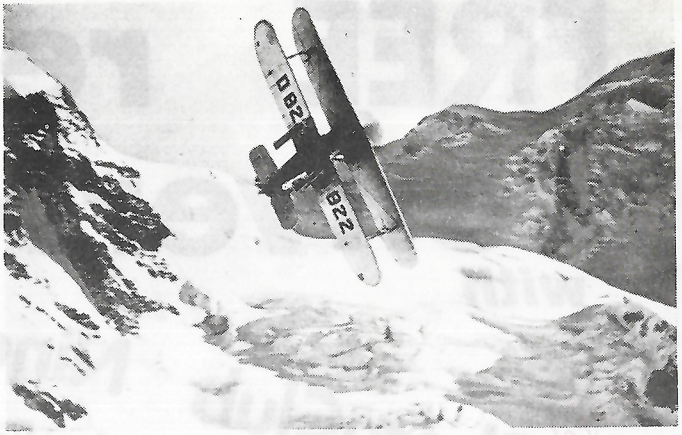
This new magazine for the NINEFIVER is edited by Ken Wordsworth

Don't wait — it may be too late!

PRINTED IN ENGLAND ©



Typical of the hazards undertaken by the cast in "The White Hell of Pitz Palu".



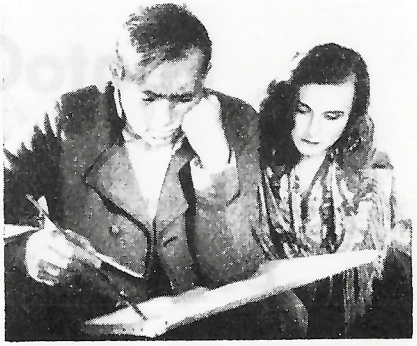
The splendour of snow covered mountains and stunt flying are in the dynamic **"White Hell of Pitz Palu"**



THE Blue Light



The White Flame



Vigo painting the portrait of Junta, played by Leni Riefenstahl.

For new films one should if possible I suppose use modern equipment to get the best results, although one of the joys of 9.5 is that one can get started quite cheaply using good secondhand equipment. But if you are a film collector, a modern high-powered projector can be a disaster except where the print quality is exceptional as in the case of "The White Hell of Pitz Palu". Also, some of the older films which are becoming brittle or have strained perforations need careful handling and a fairly straight film path through the projector with not too much take-up pressure.

For projecting my old films (not stop titles of course) I use a Home Movie with a Princess Motor and 22 volt Princess Lamp. The 22 volt lamp seems an adequate compromise between too little and too much light on a 36" to 48" wide screen. The film path of the Home Movie also seems particularly kind to old films with no take-up tension to speak of. I am talking here of the later two-claw model and not the earlier single-claw version, which did tear the film on occasions.

For preserving the films in my collection I use Perma Film which I apply myself by winding the films slowly through a pad held in one hand. It has been used by me for about ten years and is very successful. All my films are kept in tins. Some of the 3, 4 or 5 reel films fit very nicely into some of the round cake or biscuit tins available at Christmas time.

Don't throw away any spoilt film. Put it into a tank or container with undiluted liquid bleach (as used in washing machines). This will strip the film from its emulsion and provide clear leader strips which have many uses. From this I make repair patches (for repairing torn or strained centre sprocket holes) by using a small single hole punch for paper, which is available quite cheaply from most stationers.

One of the main problems in using second-hand equipment is that some projection lamps are no longer available. I recently obtained a 9.5 Dekko projector made about 1949 which used a 110/115v 50 watt lamp. I found that a 240v 100 watt lamp as used in a slide projector fitted and operated perfectly, and it was quite simple to by-pass the lamp resistance in the base of the projector. Another lamp that would have fitted was the 12v 100 watt P8 Eumig lamp, but this would have required the use of a separate transformer and would have been much more expensive. My Bolex G916 was altered by me to take a 240v 400 watt lamp when I found a job lot at 50 cents each. If you are using old equipment it is a good idea to keep a good stock of lamps, as once existing stocks are used up many will not be replaced. I wish to stress that all equipment should be earthed, especially old equipment, and in many instances a complete rewiring should be carried out for safety reasons.

If you want to take titles or other close-ups with the "Prince" or "H" cameras, this can be done by unscrewing the lens slightly. With the camera open, charger removed and pressure plate swung back, I place a small piece of tracing paper against the gate in the camera (held in place with selo-tape or something similar) and focus on this. Then if you wish to title at say $1\frac{1}{2}$ feet, cut some washers from thin material which can be used to keep the lens at the correct distance. Why not prepare yourself a chart detailing the number or parts of turns you need to unscrew the lens for various distances? For titles it should be remembered that black on white photographed on the cheaper positive film develops into white on black with just a develop and fix operation. There are various ways to make title cards. A friend of mine uses Letraset transfers very successfully.

If you need to do repairs, don't forget Araldite. With it I have successfully repaired the porcelain lamp-holder on one of my projectors, the motor support of my "Imp" projector, and numerous other items. It has also been used to make electric plugs which are no longer available.

Whilst I am sure that 9.5 film has a good future and that the range of new equipment will increase, the past also has its attractions in the fantastic quantity of 9.5 printed films issued over the years. For the film collector and amateur film historian it is a remarkable source of material, and fortunately much is still available today at reasonable prices from people like Cecil Cramp of Horsham.

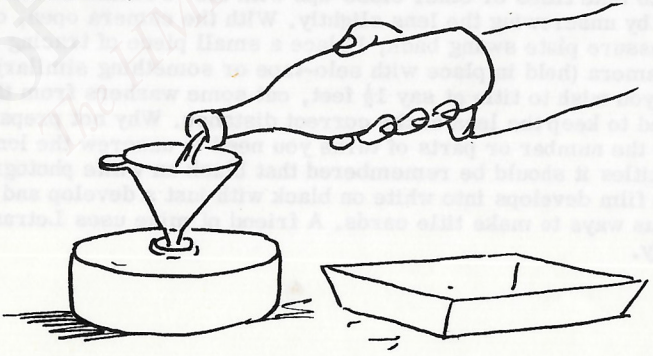
I am also a film collector, so I do appreciate the wide range available. One gets the delight of finding such interesting items in such odd places. Who would have thought that Pathescope's documentary film "The Horse" would have as its opening shot the chariot scene from the 1926 silent production of "Ben Hur"? And it also includes a brief scene from "Siegfried". A nature film "Battle of the Centuries" has superb close-ups of ants and termites waging their age-old battle.

There is appeal too in the romantic dramas such as "The Hungarian Rhapsody" with Lil Dagover, Dita Parlo and Willy Fritsch. Then we have comedy dramas such as "The Vagabond Queen" with Betty Balfour, and for real adventure see Ivan Mosjoukine in "Casanova" or Willy Fritsch in the forerunner of the James Bond epic "The Spy". Outstanding historical dramas such as "Cagliostro", "The Tournament", "Count of Monte Cristo" and "Michael Strogoff" also make excellent viewing.

When we view all these old films we are entering another age in which the various national moods and styles are evident. Who would make a film like "Tommy Atkins" except the English? The style of the French is evident in "Violets Imperial" and "Fishers of the Isles". Those other great film-makers of the twenties, the Germans, left their mark with such fine films as "Faust" with Emil Jannings, "The Sacred Mountain", "White Hell of Pitz Palu" and "Siegfried".

Then there are the numerous 30 ft. and 60 ft. natural-history subjects which seem to include everything from grafting plants to raising trout, and the handicraft films cover such diverse interests as comb-making and pearl culture.

I think one of the main reasons for the big success of 9.5 during the thirties was the high degree of personal involvement which was made possible by all the equipment available, and this is something which is missing from today's automated society. The purpose of my short article is to show that this joy and satisfaction is still open, and there is nothing complicated or highly technical standing in the way of achievement. And compared with other gauges it does not have to be very expensive, especially on a do-it-yourself basis.



MAKING 'THE JET BLACK NIGHT'

The idea occurred way back in 1965. Our younger daughter Ruth, then 7, trotted home from school with a little song by Robert L. Stephenson that, in the simplest of terms, expressed a child's fear of going to bed in the dark. The subject seemed ideal for a short film but for the following three years pressure of other matters resulted in the film getting no further than the idea stage.

Then in 1968 I at last got down to it and within a day or two the shooting script was ready. The way it worked out, the visual side of the film would depict a little girl in a nightdress moving nervously through a dark house on her way to bed. Illuminated only by her flickering candle the passages and stairs would now seem strange and eerie and, to the child, unseen presences would lurk in every dark corner, waiting to pounce.

Two things were clear: the child's fear would best be conveyed by getting the camera in tight to capture her facial reactions and, of course, the film would have to be in black and white.

At ten years of age, Ruth was now perhaps a shade too big for the part but as no one else was available I attempted to scale her down a bit by making an oversize candle for her to carry. I found out that candle-making isn't quite as simple as it might seem but, at the third attempt, succeeded in producing an impressive ten by one-and-a-half-inch monster that certainly seemed to satisfactorily reduce Ruth's dimensions.

Then the big problem - a single light source that would produce nice hard shadows, be bright enough to permit a reasonable depth of film in the photography and that would illuminate the scene in the manner of a flickering candle. I talked it over with my good friend Fred Gibbs and we decided to experiment. Despite the sometimes way-out ideas we tried, the most effective solution turned out to be the simplest - a single 275W photoflood held in the hand and moved gently from side to side during the exposure. It took a little practice to move the lamp in just the right way but Fred soon mastered the art and, with a stock of Orwo 125 laid on, the stage was set for the actual shooting.

Filming occupied only a couple of evenings - with Ruth being allowed special permission to stay up late for the purpose. Most of the big close-up shots of Ruth's face were done at the open french windows with the black exterior of the garden as a background. I remember it was raining during this bit of the filming and our photo flood spat and sizzled its defiance at the elements.

The sequences showing Ruth moving through the dark house were great fun to take with Fred manipulating his lamp and crawling along just outside the field of view and valiantly controlling miles of writhing electric cable.

We needed a sequence showing the child passing by a tall grandfather clock in the hallway and some neighbours kindly allowed us to film a shot or two of an ancient timepiece in their house.

As soon as the processed film was received it was edited into shape - the 300 feet that had passed through the camera being ruthlessly pruned down to 100 feet.

Then came the sound track. Our elder daughter Celia sang the song to the tape recorder and, with the addition of a sprinkling of eerie owl-hoots and tickings from the grandfather clock, our film was complete.

Ruth, Fred and I always enjoy watching our film on the screen but the pleasure of seeing it can surely never be as great as the fun we had in making it.



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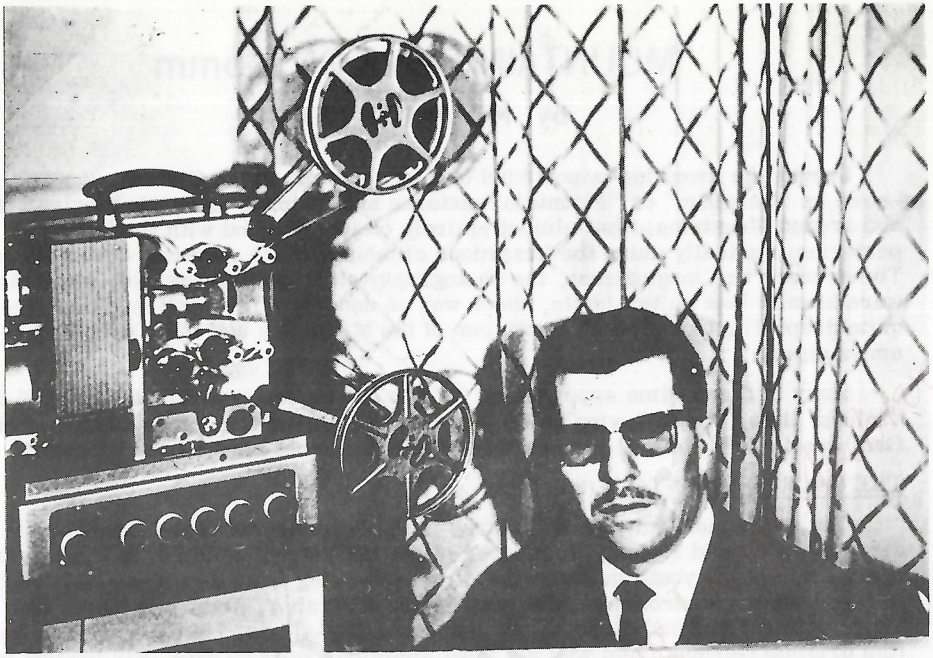
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Walter Leopold

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MOUNTAIN FILMS ON 9.5mm

by MAURICE TRACE

During the 'twenties' a new kind of film appeared in the Cinema. It was a genre known as "Bergfilm" or "Mountain" pictures and featured dramatic stories set on and around Mountains. Shot almost entirely on location and with the leading performers actually doing the hazardous climbing, these pictures were quite unique. The scenery was magnificent, the photography often outstanding and, while the stories were usually kept quite simple, there was an underlying symbolism which went quite deep. The legends and mysticism of the Mountains and their people were emphasised.

Many of these films appeared on 9.5mm and copies are often to be found on dealers' lists. The following guide is a very simplified version on what the nine-fiver can find. To do full justice to the Bergfilm would need a book in itself!

THE SACRED MOUNTAIN (900 feet)

One of the most important pictures in the development of the Bergfilm. It was directed by Arnold Fanck, the pioneer of the movement. A doctor of Geology he had spent some of his youth in the Swiss Alps recovering from an illness and had fallen in love with the environment. He returned as a climber, skier and then a film maker. Starting in 1919 he had directed some spectacular efforts, but "Der Heilige Berg" (the original German title) was his most ambitious work to date. His leading man was Luis Trenker, a mountain guide who appeared with Fanck from the early days.

The heroine posed a problem. Fanck wanted a young woman who could climb, ski and display a great deal of acting ability. Not suprisingly he had great difficulty in casting the role until he met Leni Riefenstahl. She had never before appeared in front of the camera but proved to be a sensational success.

The story concerns a mature man (Trenker) and his young friend (Ernst Petersen) who are both in love with a dancer at the local hotel. The film ends with tragic results during a climb in a blizzard. There is an incredible sequence in which Trenker imagines he is searching for the Holy Grail - typical of the imagery latent in these films. Beautifully photographed "The Sacred Mountain" may well be doom laden with no light relief, but it embodies the very essence of the Bergfilm.

GITA THE GOAT GIRL (600 feet)

There were lighter moments in the Bergfilm cycle and "Der Grosse Sprung" was one of them. Fanck made it in 1927 as a very broad farce and it turned out to be rather a Keystone type of comedy. Camera tricks and visual jokes abound with Riefenstahl and Trenker in the leads. Heavy handed perhaps, but after most of Fanck's previous efforts it was quite a novelty.

THE WHITE HELL OF PITZ PALU (1200 feet)

Perhaps the outstanding Bergfilm of them all. Made in 1928 (as "Die Weisse Holle Vom Piz Palu") it is one of the very best films in the Pathescope catalogue. Although now over nearly 50 years old it comes up fresh on every screening. Fanck

was joined by G.W. Pabst, the great German director, who took the indoor and "dramatic" scenes while Fanck handled the climbing and location work. The collaboration was a great success. The avalanche scenes became stock footage in many sound films and were later used in such diverse productions as "Flash Gordon Conquers The Universe" and "Lost City Of The Jungle".

The plot concerns a honeymoon couple on the lower slopes of Pitz Palu. They meet Dr Johannes Kraft (Gustav Diessl) whose wife had been killed on the mountain years before. He now roams the mountain, planning his revenge on the peak that took her life. The three set out to climb Pitz Palu together, but in a storm become stranded on a ledge. Rescuers search for them, but they are finally located by Captain Ernst Udet, the real life flying-ace from the first World War. In an incredible breathtaking sequence he flies his small bi-plane through the peaks looking for the lost trio. But even when they are found tragedy still waits....

Leni Riefenstahl was the young girl and she gave an excellent performance under the tighter control of Pabst. If you have not seen this film, then beg or borrow a copy at any cost!

THE BLUE LIGHT (1200 feet)

In 1931 Leni branched out on her own. She wrote, directed and starred in "Das Blaue Licht" which was set in the Dolomites. Drawing on an old legend she made quite a beautiful picture with some great photography by Mans Schneeberger. It showed that she was more than capable of breaking away from her Svengali, Arnold Fanck. Later of course she went on to make "Triumph Of The Will", the film about the German Olympics which still arouses such strong passions even today.

THE WHITE FLAME (900 feet)

Another of the lighter films of Arnold Fanck, but much more sophisticated than "Gita The Goat Girl". This is the final three reels of "Der Weisse Rausch" from 1931 and shows a fox-and-hares ski-ing competition. Leni and Mannes Scheider are the foxes on skis who race over the Arlberg on the Austrian-Swiss border. Trying to catch them are a whole host of ski personnel and the humour and spectacle are rich indeed. This is a delightful production and a great feather in the Pathescope catalogue.

DRAMA ON THE MATTERHORN (900 feet).

In the late twenties Trenker broke away from Fanck after a rift over policy. He appeared in a series of Italian/German productions directed by Mario Bonnard. Although not a patch on the Fanck films they had their moments and "Der Kampf Ums Matterhorn" is an entertaining three reels for nine-fivers. The climbing sequences are interesting, but the dramatics down in the valley are poor. The British actor Cyril Mclaglen (Victor's brother) gives a good impression on how to play Demon Rat and the general hysterics in the studio sets contrast with the realism of the climbing. Trenker shines like a beacon.

POLAR TEMPEST (900 feet)

"Der Ruf Des Nordens", made in 1930 is not strictly a Bergfilm but follows very closely the conventions. Set in the polar wastes Trenker leads a rescue party looking for a marooned expedition. Not a particularly good film the going becomes very confusing with all the actors looking alike in their polar garb.

DOLORES (600 feet)

Originally titled "A Light Woman" this British film had a very similar plot to "The Sacred Mountain" plus sequences shot on a mountain (in the Sierra Nevada). There alas all similarity ends for it was filmed with little flair and the important climbing shots are very tame - perhaps because director Adrian Brunel was terrified of heights!

The Bergfilm really died about 1930. Now and then pictures are made with climbing sequences which are integral to the plot (such as the recent Clint Eastwood "Eiger Sanction"), but very few cover the true elements of the genre. One British film, made in 1935 was "The Challenge" and Trenker repeated the role of Antoine Carrel first essayed in "Drama On The Matterhorn". This was a more factual re-telling of the conquest of the Matterhorn than the absured pseudo-plot of the earlier picture.

With the fine range of silents available from the old Pathescope catalogue, nine fivers are in a good position to study and enjoy these films. They are not obviously to everybody's liking, but are well worth making an effort to see.

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AS I SEE IT

by BILL ANSELL

When my friend Ken Wordsworth asked me to write an article for this magazine it put me in a quandary, as after four years in Arnhem Land in the tropical Northern Territory of Australia all my worldly goods, including my 9.5 film collection, were in a shipping container waiting to make the trip back to Sydney. My wife and I were also packing for our first trip home to England in 18 years.

Not having my films to view, I did not feel competent to write about the German mountain films which I consider the highlight of my collection. I then started thinking about 9.5 in general and the joy and interest which it has given me over the past forty years, and decided to write this account of my continuing activities.

9.5 is the gauge for the person who really wants to get involved beyond the stage of just shooting off film and sending it to the laboratory for processing, and on a do-it-yourself basis costs are kept within bounds.

For filming I use a Prince camera in which I have replaced the original 2.8 Colotar lens with a 2.5 National Optical Co. lens from my old "H" camera. These items would still be available from Valentine-Cook of Bushey.

I do my own processing in a Russian Omo tank which takes 30ft of film quite comfortably and is very easy to load inside a decent sized changing bag, or you can load it under the bedclothes if you prefer a little more space and don't have a dark room. For preference I use black and white film.

From experience I find that the best results are obtained from the use of both negative and positive film, and apart from the improvement in quality (which one can obtain during the printing of the positive) processing is quite simple. I put off home processing for year but wish that I hadn't, as it isn't difficult at all and the results are far superior to today's commercial processing of reversal films.

The choice of chemicals is a personal one, but with a few experiments it should be possible to find a developer that gives the style of finish you prefer. I first started with a mono-bath (combined developed and fixer) from Johnson's, and when this was discontinued I transferred to a local product called Combinol. Mono-bath solutions are still manufactured in Germany so something similar should be available in Europe.

The great advantage of using a combined developing and fixing solution is that temperature and timing are not critical as the film cannot be overdeveloped. Particularly here in the tropics I found it most successful. All that is necessary is for the film to be immersed in the mono-bath solution for 5 to 6 minutes with agitation for the first 2 minutes and about every 30 seconds thereafter. Drain off the mono-bath solution into a receptacle for re-use (I find about 1 litre does ten to fifteen 30 ft. films, depending upon density), then wash in clear water for at least 20 minutes, commencing the wash with water about the same temperature as the processing solution. The film can be left in the spiral to dry or pegged out in a dust-free area.

When the negative is quite dry it should be handled carefully; the editing of spoilt shots at this stage will save on positive film later. However, it should be noted that shots that would not be acceptable in a reversal film can be improved during the printing of the positive by increasing or reducing the intensity of the printing light.

To facilitate the loading of the Omo tank spiral I put a piece of blank film into the centre, just long enough to be attached to the end of the exposed film from the charger. The two ends can be joined quite simply with tape once inside the changing bag and this saves attaching the exposed film to the centre of the spiral and assembling both sides of the spiral in the changing bag, which I always find difficult.

As a pre-requisite to full-scale processing it is necessary to carry out experiments. To economise on film and chemicals my experiments are carried out in a converted Johnson's universal developing tank. This black plastic tank takes 620, 120, 35 mm and 16 mm film, the adjustment being made by sliding the upper half of the spiral up or down until it clicks into a round groove in the centre column. To convert to 9.5 use all that is necessary is to get a round file and make a new groove just below the 16 mm one that allows the spiral to accept 9.5 mm film.

The converted universal tank will take any length up to about 40 inches just by pushing it into the slots provided. This is quite long enough for experiments or titles It should be noted, however, that the plastic spiral tends to be difficult to load when wet, so it may be advisable to get an additional spiral if you contemplate a series of experiments in a short time.

Printing does not present a problem either, and I use a Pathe Baby for this. An inexpensive printer can be made from any 9.5 mm projector (preferably one with a constant speed motor). An Ace or any other projector where the light is neatly trapped inside the projector will do. A friend of mine has made a printer from an "H" camera, so one could also be made from a Prince camera, which is similar. The advantage of using a converted camera is that the printing can be carried out in daylight. I find in practice that working with a red safe light whilst printing positive film is quite O.K.

Whatever printer you use it is important to have one that operates at a constant speed, then the only factor of concern is the strength of the light. Use a small amp meter in conjunction with a variable resistance. I use an old Home Movie resistance with a 6 volt 6 amp car bulb operating at about half an amp, but this will of course depend upon the speed of the printer. My printer works at the rate of 5 frames per second.

For the reproduction of old printed or family films a good duplicate negative can be made using positive film, which in turn can be used to print a new positive. There is no apparent loss of quality, in fact depending upon the density of the new print it can seem to be an improvement. The great advantage of negative/positive operations is the great deal of control one has at each stage of the operation. Also from the same negative one can produce a regular black and white print or a tinted positive.

Personally I prefer black and white film, but having watched a friend process his Ektachrome transparencies I can't wait until our 9.5 film providers put some through their slitters and perforators. This film is ideal for home processing as it is a chemical reversal process which does not need exposure to light, and most of the steps can be carried out in daylight.

TO GET YOU WRITING LETTERS

To produce a monthly magazine necessitates a good deal of forward planning. We would like the letter page to be very lively. With this in mind, perhaps we can start you off with one or two topics.

We would welcome ideas, of a constructive nature, that will help 9.5 in the future, and we would be particularly interested in what you consider is lacking in 9.5 at the present. We would be pleased to learn about any gadgets you have made - we may even start up an inventors' page !

Perhaps the burning issue at the moment is not the continuance of the gauge - with ten different camera film emulsions, eight cameras, eight different projectors, and a series of printed films, this is not in dispute. The burning issue must be to attract newcomers to the gauge, not just keep the present fraternity happy. Let's hear your practical ideas how best this can be done.

Next month we hope to print a catalogue of available apparatus. Much of this is very expensive, requires special importation from France and is not generally available in this country. But it can be obtained. We would suggest that the next issue the conversion boys must face is the need for a reasonably priced stripe projector. The promised Comete 1200 and the Heurtier will certainly meet an expensive quality market, but there is a great need for a stripe projector to sell in the under £200 class.

How can prices be kept down? One of the reasons 9.5 has done so well in latter years on the mainland of Europe has been that 9.5 Kodachrome 2, whilst giving nearly 16mm quality, has been appreciably cheaper. Another avenue that in the past used to bring in new users has been closed for many years. Many ninefivers often started as children with a birthday present of an ACE. Today, if a new projector is bought for a child, it is far cheaper to buy an 8mm one; and secondhand 9.5 projectors are becoming increasingly scarce.

We would also like to hear how you started on 9.5mm. Also any unusual 9.5 shows you may have given, or attended.

We don't guarantee to be able to print all letters sent to us, but we will certainly print extracts from the most interesting ones received.

It would be good to see a larger percentage of 9.5 films in the 'Best Ten'. More important still would be if the aesthetic quality of the 9.5 entries were of such a standard that people began to talk about a 'renaissance in 9.5 film making'.

ANNOUNCING:



9,5 Short Film Competition

Length not to exceed 200ft.

B&W, colour, silent or sound

Subjects:

(1) A Boy and His Dog
(2) An Outdoor Hobby
(3) A story film involving children
(4) On Holiday
(5) A table-top film

Closing date September 18th.

1st Prize — **£6 Photographic Goods from ROY SALMONS (Photo Shop)**

2nd — **50ft. Colour Film (9,5mm.)**

3rd — **100ft. Pan F (9,5mm.)**

Entries to:

KEN WORDSWORTH,
18 Langside Avenue, LONDON SW15