PhotoClub Ninefive

THE **PRACTICAL** MAGAZINE

This new magazine for the NINEFIVER is edited by Ken Wordsworth



PLUS:

NEWS - INFORMATION -
DISCOUNTS - SPECIAL OFFERS

No. 2
25p



EDITORIAL

We hope you enjoyed our first issue. It had quite an international distribution (still a few copies left). Copies were sent to ninefivers in France, Switzerland, Holland, Germany, Austria, Spain, U.S.A. and Australia.

This is our Jubilee Edition. The producers of the magazine would like to join with all ninefivers in sending Her Majesty Queen Elizabeth and H.R.H. Prince Philip their best wishes on this happy occasion, and to express the wish that their reign may continue in prosperity, good health and happiness.

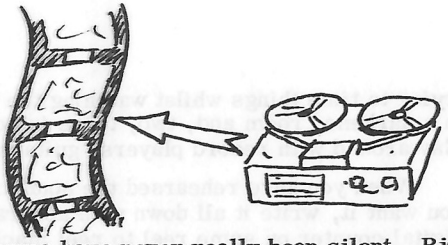
The Jubilee celebrations throughout the country have no doubt provided excellent material for filming. It may be relevant to mention that in Coronation Year (1953) a 9.5mm film 'A Year to Remember' won the Wallace Heaton award for the best photography in the I.A.C. Competition.

It was heartening to see that for this year's London Amateur Film Festival (organised by the I.A.C.) there were a larger number of 9.5 entries than for many years - taking a whole morning to project.

Some of our team are testing the new 9.5 films, such as Gevachrome 2, available in France, and we will be publishing their findings. In France SACOM have just released a new 9.5 colour film on trial. This has a speed of 40 ASA in artificial light and 25 ASA in daylight with conversion filter. We understand it to be an Ektachrome emulsion.

Ken Wordsworth

18 Langside Avenue, London SW15



A Simple Way to Sound

by Michael A. Readioff

Silent films in the professional cinema have never really been silent. Right from the start some form of accompaniment has been used – if only to drown out the click-ity-clack of the projector! It is only in recent times, however, that the amateur film maker has become sound conscious. The advent of sound cameras and the related publicity has undoubtedly played a major part in this. Unfortunately, the developments that have occurred in the field of 8mm have not yet filtered through to nine point five.

Does this mean that 9.5mm films must remain silent? Certainly not! There are stripe sound projectors, for those that can afford them, tape recorders, cassette recorders and record players. All are capable of replaying sound and, with a little ingenuity and patience, can provide an accompaniment to a silent film that is pleasing, informative or just there to drown out the projector.

All I intend to do, in this article, is to show how a simple soundtrack can be made for a film using a projector (preferably 9.5mm but any gauge will do), a reel to reel tape recorder (although a cassette recorder could probably be used just as well) and a record player (or, if you're a musician – why not use yourself?). No form of mechanical synchronisation is to be used, although far more accurate results can be obtained if you have this facility.

First and foremost it is necessary to decide whether the visuals are to be put to the soundtrack or the soundtrack to the visuals. Let us decide to put the soundtrack to the visuals. The actual content of the soundtrack will be considered later, but first let us concentrate on the mechanics of it all.

First of all mark one frame of the leader at the beginning of the film so that it is easily recognisable (for example – red felt tip pen on white leader). Sufficient leader should be left so as to enable the film to be threaded on to the take-up reel and allow the marked frame to be placed in front of the projector aperture. Similarily mark the tape and set this mark against the playback head. To do this accurately it may be necessary to remove the tape head dust cover – but if in doubt, find some other convenient point along the tape path against which to place the tape start mark. Start both the projector and tape recorder together (oh, I think I forgot to mention that you need two sets of arms! Never mind, try it once or twice and you will soon get the hang of it) and describe what is going on in the visuals on to the tape. If your wife considers you mad whilst performing this function – get her to join in. Then at least she cannot say anything about you!

After you have talked your way through the entire film, and had a cup of coffee (if you can afford such luxuries) you can put the projector to one side, rewind the tape and start on your soundtrack.

Play the tape back making rough notes of when music should start and finish, when commentary is used, etc. Then try it out. You can play the tape back along with the proposed content of the soundtrack and see how the proposals match up with the taped description of the film. I believe this is far better than

trying to time things whilst watching the film as, for one, you do not have to be in a darkened room and, two, there is no chance of damaging the film while you play around with record players, guitars, surplus Russian Tanks, etc.

When you have rehearsed the soundtrack and have the content just the way you want it, write it all down with accurate timings alongside each item. (The digital counter on some reel to reel machines can be used to great advantage here. For example:-

Opening Music	00001 to 00053
Traffic Noise	00054 to 00060
Holiday Atmosphere Music	00061 to 00123

Now, rewind the tape, set the startmark against the head (or other point if decided), the digital counter to zero (if used) and start recording.

When the soundtrack is complete replay it with the visuals. Without a synchroniser accurate synchronisation is, of course, not possible. But, provided that you always remember to warm up your equipment before use, the degree of synchronisation with the projector and tape recorder running wild should be such that mood music and a general commentary should remain in reasonable step with the visuals. A projector with a variable speed control can be an advantage in that the visuals can be speeded up or slowed down to bring them in step with the soundtrack.

The use of a synchroniser or stripe film means that tight synchronisation can be obtained. A good synchroniser may well keep the film in step with the soundtrack to within a second during a 400ft. reel of 9.5mm film. The film and tape still need start marks. Stripe sound gives the advantage of 100% synchronisation at all times.

There are many variations to the system described depending on personal choice and the equipment available. There are those who will say that the method described is laborious and much easier methods can be used. But do not forget, what is easy for one may be difficult for another. All I have tried to do is give some basic ideas. The rest is up to you.

O.K. So now you can add sound to your movies. But what sound should you add? The worst thing you can do is cram every available sound on to every second of the track and bombard your audience with something they would prefer not to be there. No. A soundtrack should add to the film. It should punctuate it, cross the "T's" and dot the "C's". But only to a point - remember that your audience is not stupid.

Music should reflect the mood of the visuals or enhance a dramatic situation. Try and avoid well known music. The "1812", for instance, will have too much significance to an audience to enable them to relate it fully to the visuals you are showing - unless, of course, you are using it to illustrate the life of Tchaikovsky or it is brought in to the story of the film for some other specific reason.

Copywrite exists on most records and suitable clearance should be obtained before a record is used. The I.A.C., who can be found at 63, Woodfield Lane,

Ashtead, Surrey, KT21 2BT can help obtain copyright clearance in certain cases and will supply details of their scheme if you send them a stamped, addressed envelope. Copyright clearance on certain "pop" records can be difficult to obtain, but these are rarely suitable as mood music for film and can, generally, be disregarded - unless you wish to make a film illustrating a song.

A commentary in a film should always be used to give background information or facts not apparent in the visuals. For example, if a scene shows a potter at his wheel it would be superfluous to say, on the soundtrack, "This is a potter at his wheel". The audience can see this for themselves. However, if you were to say, "It was Mr.X's habit to always start work at the wheel at 9.00 a.m. every morning, Monday to Saturday...." this would be acceptable. The additional information given is not apparent from the shot of the potter standing at his wheel.

Whether your audience is several hundred, or just yourself (if your family and friends run away when you bring out your projector), remember that a good soundtrack, not necessarily a complex and intricate one, can bring new meaning to your films and make them even more fun to watch. (Who knows, your family and friends may even come back and watch them with you!)

EDWIN HALL

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KEEP IT CLEAN

Some time ago I saw a collector's notched title film made in the late twenties, which was in first class condition. Over the years it must have been projected on a Pathé Baby more than a hundred times, but it showed little sign of wear. Obviously the film had been well looked after, and above all well stored in cans to keep out the dust. Do you keep your films in cans?

It is equally important to keep the projector clean, particularly the parts which come in direct contact with the film-gate, sprockets, film path. A gate brush should be a compulsory item with every projector.

There is 2.22 from Kanus Chemicals, 56 The Boulevard, Crawley, Sussex (112ml can for £1.63), which cleans, lubricates, eliminates static, prevents cracking, warping, hardening and stiffness. It claims to eliminate most scratches by alteration of light refraction.

Film Facilities of 3 Springbridge Mews, Springbridge Road, Ealing Broadway, London W5 provide a PermaFilm protection service and also ultrasonic cleaning. These help to lubricate the film and make it much tougher and able to stand up to constant use. There are also film waxing services offered by several companies.

Above all, remember that if you take care of your films and equipment there will be no scratches. Remember to clean the camera gate frequently - 99% of film damage is caused by the user, not the equipment. Even the much cheaper apparatus that was non-sprocket fed, like the Ace, did not damage film provided it was kept in good running order. Use plenty of leader film - if anything goes wrong you can always replace leader!

9.5

White Leader

Red Leader

Black Leader

25ft. Spool 55p

plus 9p postage

ROY SALMONS

45 CUMBERLAND AVENUE

SOUTHEND-ON-SEA

FREE reel ~ converters

Instructions

These **Spool Converters** are designed to enlarge the capacity of the small 50 ft. spools that you get with your processed film, to 200ft.

They are simply cemented very sparingly around the inner lip, and pressed home for a few seconds.

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Colour: One colour is normally available and this will be the same as that chosen at our discretion for the front cover. Advertisement printed wholly or partly in this colour: £1 extra if special position booked, otherwise £2 extra.

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DISPLAY ADVERTISEMENTS SHOULD BE SENT TO :

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An Open Letter to SACOM

(SACOM is the new company set up by Club 9.5 of France for the manufacture and distribution of 9.5 equipment).

Monsieurs,

Congratulations on your progress so far. The distribution of the Muray converted B&H cameras; your conversion of the Raynox projector; your distribution of Gevachrome 2 in 125, 250 and 500 ASA speeds.

I understand the possibility of conversions of other projectors is under constant review. May I suggest that there is a real need for a reasonably priced stripe projector; also for a reasonably priced silent projector in the upper quality range. To increase sales, might it be possible to supply a model which still cater for super 8 as well as 9.5?

On the subject of filmstock, is it possible to give us either Agfachrome or Orwochrome? Both these films have excellent colour and very good definition. Might it not also still be possible for SACOM to release the new Kodachrome 25 (cut from 16mm, bought non-process paid in the U.S.A and returned there to an independent lab. for processing).

Readers of this magazine will be very interested to hear of any future plans you may have.

Sincerely,

Ken Wordsworth.

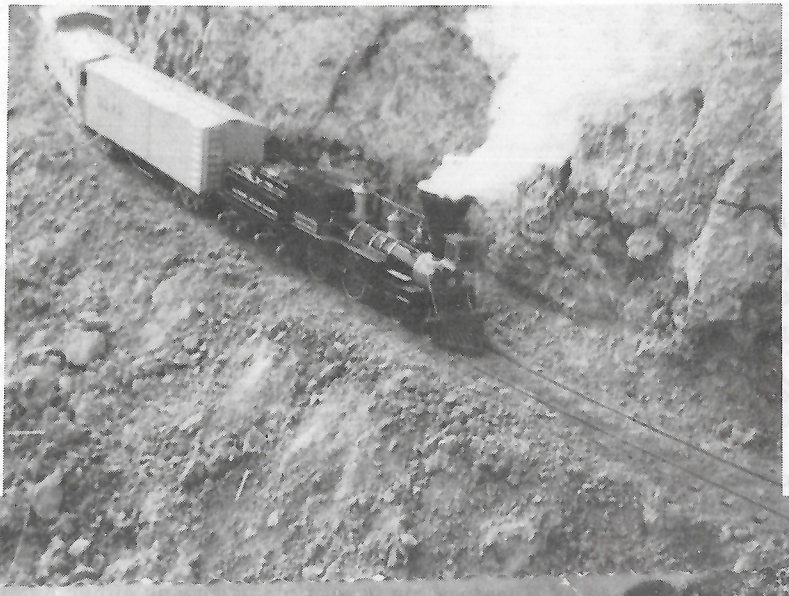
International Ninefive News

this month goes illustrated.

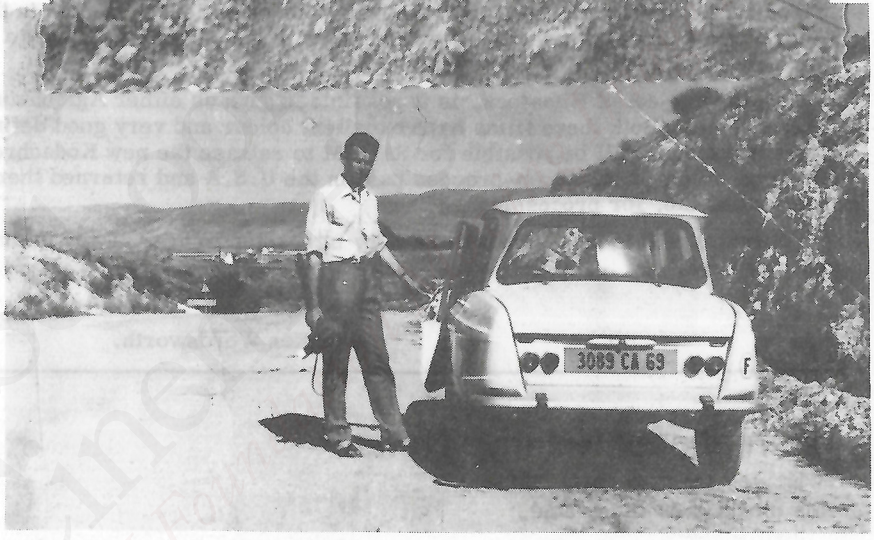
PICTURES 1-4 show Paul Dufour and scenes from his Western satire "Railway Rascals". Made in France with a locomotive specially constructed for the film from plans supplied by an American museum.

PICTURE 5 Rowland Gower giving 9.5 some excellent publicity on TV's 'Midlands Today'. Rowland was interviewed by Tom Coyne, and showed part of his 9.5 film of the Coronation.

PICTURE 6 Walter Leopold's Webo camera fixed to the roof of his car for tracking shots.



1



2



3



4



5



6

MY COMPETITION FILM

by DAVID LEONARD

The idea for "The hut on t'moor" came over several months. Ten reels of non-process paid Ferraniacolor were purchased several months previously and seemed an ideal amount of film to produce the epic I had in mind. Contrary to standard practice I made no script, making the story fit the scenery as it occurred!

The camera was a Prince with a Yashica timing device which came in handy the first filming day shot solo. Sunday, 2nd February 1975, a lovely day in Upper Wharfedale, North Yorkshire, the first scenes were filmed through the car window with one hand on the steering wheel. Three reels were expended on walking towards the hut and around it. Two weeks later the weather had changed to thick mist and snow. The story was changed to suit the weather and the transitional shot to a stranger alien landscape was filmed on five reels with the camera jamming occasionally in the cold and damp. As the light faded in mid-afternoon, the camera position was noted as carefully as possible for another transitional shot the following weekend when the weather obligingly changed to sunny as the lone actor ran madly into the distance filmed by a companion who had never handled a camera before! The final reel was exposed at one stop under starting with the final scene and then moving back to the hut to film the opening credits - the footage counter was noted very carefully for superimposing titles at a later hour. These were also one stop under using a 1d close up lens and Presgrip letters on a black background after the film had been rewound in a changing bag. The footage counter was watched carefully and titled faded in and out as appropriate resulting in a tidy finish. Sound was added on tape using an original Synchrodek and stereo tape deck to produce echo effects. Out of 300ft of film - home processed in two official 3M kits - about 70 feet was discarded due to faulty processing and out of context. The rest was considered good enough to win the first Audience Prize at the 9.5 Get Together. Filming is just one of my five major hobbies - this film was put together in three weeks, the sound track had to wait nearly six months for a spare evening. In such conditions are prize winning films produced..... !



WALT DISNEY ON 9.5mm

by MAURICE TRACE

Package film distributors will tell you that there are two people whose pictures are nearly always sure-fire hits with home showmen. One is Charlie Chaplin and the other is Walt Disney.

Nine-fivers have a multitude of Chaplin titles on our gauge and Novascope are still producing brand new 9.5 prints of the great comedian. Pathescope turned out nearly 200 Walt Disney titles, but they arrived in such a bundle that they need considerable sorting out.

Walter Elias Disney was born in Chicago in December 1901. After serving with the Red Cross in the First World War he took a job as an artist in an advertising agency. From there he moved to the Kansas Film Advertising Company where he first began to make animated films. Here he gained his love of this novel form of film and later broke away to found his own company.

It was a dismal failure and soon folded. Later with money borrowed from brother Roy, Walt produced a series of films called "Alice In Cartoonland" which blended live action with animated characters. The next star from the drawing-board was Oswald Rabbit, soon to be followed by a certain Mortimer Mouse.

Up to now all Disney films had been silent, but in 1928 he added sound to "Steamboat Willie" and Mortimer - now called Mickey Mouse won his creator a Columbia contract.

Walt also created a series called "Silly Symphony" in which animals took on human characteristics. One of these, "Skeleton Dance", was synchronised frame by frame with music. The result was a sensation and firmly established Disney as a leading film creator and technician.

In 1932 Disney's contract with Columbia expired and he began to release through R-K-O. Silly Symphonies were now made in colour, but Mickey continued in black-and-white. Later in the year Walt received a special Academy Award for the creation of that little mouse.

In 1933 came his third Academy Award (the first was for "Flowers And Trees") with "Three Little Pigs" which is on 9.5 as "The Big Bad Wolf". The following year saw, in a film called "Orphan's Benefit", the debut of an extremely bad tempered duck called Donald. There are several excerpts from this film released by Pathescope. In time Donald was to overtake Mickey in popularity, but at this stage the Mouse reigned supreme.

Pathescope released their first Disney cartoon to 9.5mm in August 1935 and in the decades that followed a host of titles appeared. Nearly all were black and white mute versions of sound b/w and colour originals, but there were some 100ft colour silents released and - wait for it - there is a rare 9.5 Sound copy of "Donald's Gold Mine" on some lucky collector's shelf.

Pathescope in true fashion changed the 9.5 titles in a bewildering way. Sometimes for their full 200ft and 300ft versions they left the original title well alone, but their old hapit of changing the credits was well in evidence. The Silents came out in a variety of forms ranging from full reels to plenty of 30ft

and 60ft extracts. These shorter lengths were among the most popular films Pathescope ever distributed.

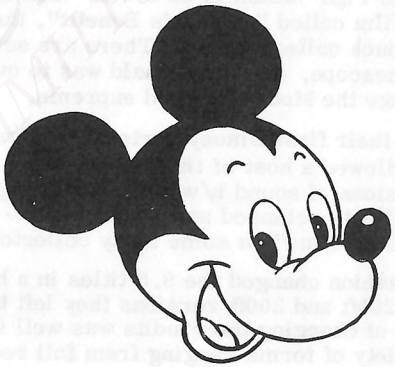
The first batch for 9.5 started in 1935 and lasted until the War years. They were a mixture of early (1929 - 33) Mickey Mouse and Silly Symphonies. The 1933 "Three Little Pigs" came out as "The Big Bad Wolf" and had the words of that popular song superimposed on the screen for everybody to sing along with.

Disney releases continued after the War and right up to Pathescope's last days. Highlights from the later crop included the Academy-Award winning "Ugly Duckling", one of the surprisingly few Silly Symphonies put out on 9.5 in the fifties.

In the mid-fifties Pathescope produced four 100ft silent colour films (it might well have been more as we shall see). The idea was to boost the flagging printed-film market and the idea of colour Donald Duck cartoons was just great. Unfortunately the experiment was a disaster for several reasons. The colour was poor and looked distinctly jaded, the titles were available in black and white, and, worst of all, Pathescope gave these colour reels absolutely no publicity. No adverts or announcements were made to the public so surprisingly not many were sold. In view of this lack of publicity there may well have been more than the four titles I have listed. Copies still turn up occassionaly on the second hand market.

Finally Pathescope printed a test-band on 9.5 Sound of "Donald's Gold Mine". Perhaps they hoped that Disney would allow them to issue sound cartoons but alas permission was not forthcoming. Copies from the test-band did get out (unofficially) so keep a good look-out for any.

Walt Disney of course went on to feature films and live action spectaculars - a very long way from the early days of "Alice". It would be foolish to pretend that there is a comprehensive selection of all Disney films on 9.5 but there is a good range of the short cartoons - albeit in black and white. These films are extremely interesting to study (particularly in the development of the characters and the drawing techniques) but above all they are still wonderful entertainment. A Directory of 9.5 Walt Disney Films will appear in a future issue.



COLLECTABLE ITEMS

by JOHN BURGOYNE-JOHNSON

I have been a user of 9.5 for many years. Only in the last six years have I become a collector, not only of 9.5 films and equipment, but of anything in any way connected with Pathé, whatever the gauge - 9.5mm., 17.5mm., or 28mm.

As the collection grows I am fascinated by the complexity of the small items that turn up. The many different makes of projector reels and the countless variations even in the old Pathé closed type of spool; I have noted seven slightly altered 30 ft. size and, so far, six of the 60 ft. size. Once you start collecting these smaller pieces, you find yourself looking for the differences in just the same way as in stamp collecting.

One of my most treasured collections is of the "Pathescope Monthly" magazine. Although there are a few gaps still to be filled there are oddities even here. One month in 1939 they altered the illustrations at some stage during the printing, thereby creating a collectable item.

Often, when buying some piece of equipment or box of assorted films, I have enquired as to whether there might be any old catalogues or books about Pathescope, only to be told that the owner never thought they would be of interest to anyone, and had already put them out for the dustman! Some years ago even I burnt all the old letters from Pathescope I had received over the years - how I regret it now.

What I now like to call my museum is, so some people are kind enough to tell me, that much more interesting because of the many small items that fill the spaces between projectors and cameras. It is surprising how many visitors while looking round, say, "I have a such-and-such somewhere at home. Would you like it?" In this way such once commonplace item as an empty 9.5 Selo or Dufaycolor box is added, so that the next visitors can say, "Oh, that does bring back memories. I remember in nineteen thirty-something when I first bought one of those."

If readers of PhotoClub Ninefive would be interested to see my collection, I would be more than pleased to show you around, and revive many happy memories of the days when home movies allowed one to think for oneself; when it was fun to thread a projector and calculate the lens aperture. Today, the super 8 automated amateur is missing a lot of the fun of those days when the majority of home movie users were ninefivers

EQUIPMENT REVIEWED

New and secondhand equipment still in use

The Paillard-Bolex range in 9.5mm

The Bolex H9 camera first appeared in about 1935, alongside its companion models in 8mm and 16mm. This camera took 100ft. spools, had a three lens turret and a host of refinements. Bolex did not continue to make the 9.5mm version after the war, but many of the pre-war models are still in use today, and will still command quite a high price on the secondhand market. A useful accessory was the Octometer, which was a multifocus viewfinder. The Switar lenses were first class.

The PA Projector had indirect 250 or 400 watt lighting, fed from an external resistance. This projector would automatically stop on notched films. The model DA was similar (c. 1937) but took 16mm as well as 9.5mm.

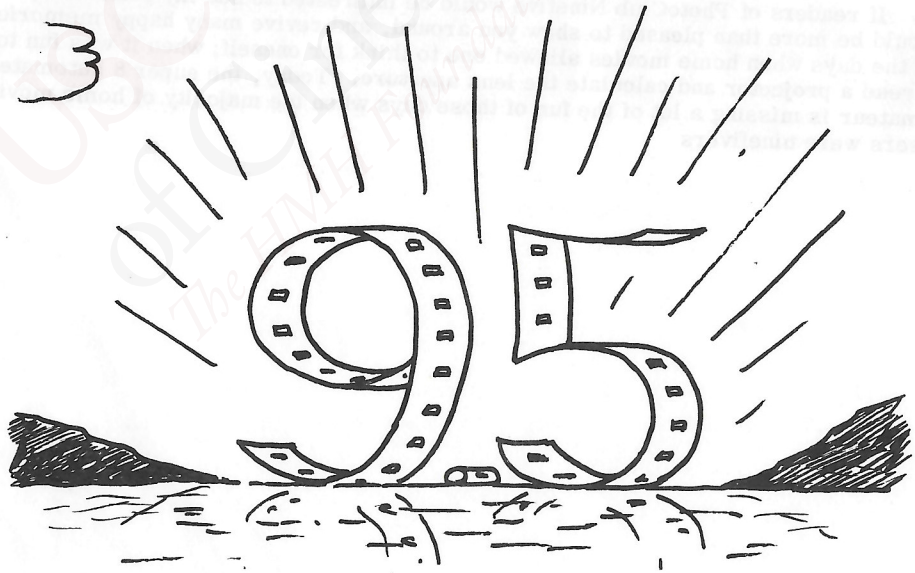
The G range of projectors appeared a few years before the war, available in mono, duo and tri gauges (G8; G9; G9/16; G8/16; G3). A 9.5 optical sound unit was available for these projectors.

The range was discontinued about 1955. If updated with QI lighting - the original models had either 500 or 750 watt lighting - this is still one of the finest projectors made. Built to standards rarely seen today, extremely kind to film, with a high quality lens (usually a Meyer) capable of an excellent performance. The G9/16 usually fetches between £30 - £40 now. Bolex also made a tri-gauge splicer and 9.5mm spools, and in the early thirties they had sound-on-disc films.

Repairs and lighting conversions by:

Ken Valentine of Valentine Cook Ltd., 29 Highfield Road, Bushey Herts. WD2 2HD and

City Camera Co., 4 Clerkenwell Road, London EC1



WHO WILL DO IT? **A short script for filming**

Shot 1	L.S.	Group around a table, all but one are seated.
Shot 2	M.S.	Man standing has knife in hand. He is talking and gesticulating.
Shot 3	C.U.	He points to one of the group....
Shot 4	C.U.	... and hands him the knife.
Shot 5	C.U.	Horrified reaction.
Shot 6	M.S.	Man with knife points to someone else...
Shot 7	C.U.	...who shakes his head vehemently.
Shot 8	L.S.	Man with knife moves to the table.
Shot 9	M.S.	Everybody leans forward to watch.
Shot 10	C.U.	Man puts knife on table indicating that he is going to spin it.
Shots 11,12,13		Separate shots of Intense Faces (C.U.)
Shot 14	M.S.	Man spins the knife.
Shots 15,16,17		Separate shots of intense faces (C.U.)
Shot 18	C.U.	Knife spinning.
Shot 19	M.S.	Men lean closer.
Shot 20	C.U.	Knife spinning, quick shot.
Shot 21	C.U.	Face, quick shot.
Shot 22	M.S.	Watchers lean closer, quick shot.
Shot 23	C.U.	The knife comes to rest. Track or zoom back to
Shot 24	M.S.	Group round table. All but one lean back relieved.
Shot 25	C.U.	Knife pointing to 'victim'.
Shot 26	M.S.	'Victim' slowly picks up knife.
Shot 27	M.S.	Horror registered on his face, he slowly moves away from the table to...
Shot 28	L.S.	Kitchen, where he starts to peel onions.
Shot 29	C.U.	The onions being peeled.
Shot 30	M.S.	Youth Hostel sign.

NEW PRINTED FILMS from ROY SALMONS

GEOFF PRICE reports on a forthcoming release

Now that production of Roy's first film release "London In The Twenties" is in full swing I am able to report on "Farina's Fairground", one of several releases in the course of preparation.

At present Roy is using the Novascope Negatives so "Farina's Fairground", which was released by Novascope in 1973, will probably be familiar to Ninefivers. The film has already been reviewed by Maurice Trace in "9.5" but just to remind you this is a 100ft. "Our Gang" excerpt from "Boys Will Be Joys". It is an amusing little Pathe comedy made in 1925 in which the gang decide to organise a fair.

I am glad to report that print quality was excellent on the copy I viewed. Definition was good and the picture rock steady.

Roy is to be commended for his efforts in continuing the struggle to provide new 9.5mm printed films and I for one wish him every success in the venture, and look forward to forthcoming releases.

NOW IN 9.5

OUR GANG in

Farina's Fairground **£2**

CONVICT CHARLIE **£2**

The Tennis Wizard **£6**

from **Roy Salmons,**
45 Cumberland Avenue,
Southend-on-Sea, Essex.

A Tribute to Mervyn Richards

By now it will be generally known that Mervyn Richards has decided to retire. NineFive Products, the manufacture of the converted cameras and projectors and the Ektachrome agency have now been taken over by Roy Salmons.

Ninefivers will wish Mervyn the best of health and happiness in his retirement, as they remember with gratitude the great effort he put into his varied work for 9.5 users. This started with the formation of Nine Five Film Services way back in 1964. His first enterprise was to import some bulk supplies of Ferraniacolor from a French dealer, the film being returned to the Ferrania labs. in Paris for processing.

Later Mervyn was to set up his own processing laboratory at Truro, and over the years many 9.5 users, the editor included, can testify to the high standard of processing. Ivan Watson remarked in A.C.W., following 3M's failure to provide a processing service for 9.5 Ferraniacolor, that this was no cause to worry when such a high standard of colour processing was being supplied by Nine Five Film Services. About the same time Gordon Clarke wrote a letter in the Group 9.5 magazine saying that members of the group, when shown a 9.5 Ferraniacolor film processed by Mervyn, of the Trooping of the Colour, thought they were seeing Kodachrome II.

Mervyn Richards took over the Kodak agency in this country for 9.5 Kodachrome from Jonathan Fallowfield Ltd. He was also responsible for importing the Ligonie Super Europ projector into this country.

For the last couple of years or so, processing was contracted out to a firm in Cornwall, and Mervyn concentrated on the conversion of the super 8 Bell & Howell cameras and Raynox (Plus-O-Matic) projectors.

Best wishes go to him in his retirement from all ninefivers.

Cheaper by the dozen

A number of readers have suggested paying for a year's subscription to

PHOTOCLUB NINEFIVE

as a means of saving postage.

You can still pay monthly if you wish, or send 12 stamped, addressed envelopes and cash, postal order or cheque (made payable to Roy Salmons) for £3.00.

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THE **PRACTICAL** MAGAZINE

Dear Sir.

I enclose a Courtesy Copy of a new 9.5 monthly magazine.

Sincerely,

Ken Wordsworth

I bought my Prince Ciné Camera from you and it is still giving good service. In the next edition of the mag. we are doing a survey of current 9.5 equipment plus sources where it is possible to obtain Cameras & Projectors. Seeing your recent advert in Film Making I wondered if you would wish to advertise If so Contact Roy Salmons