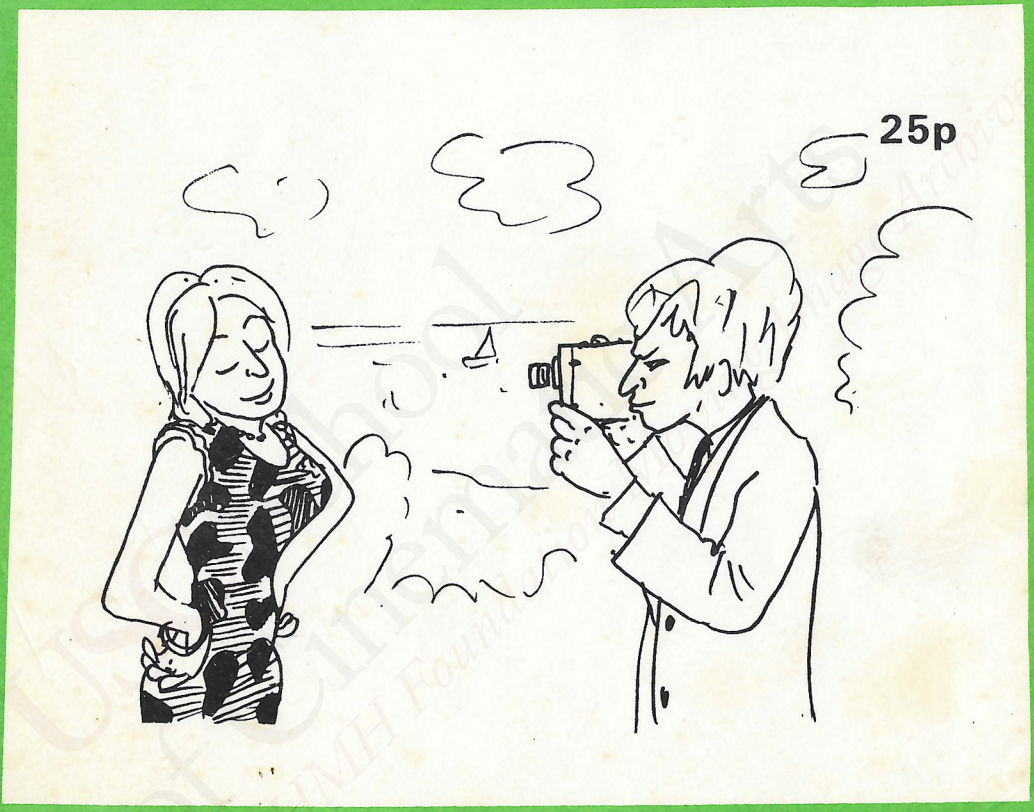
AUGUST 1978

Photoclub NineFive

THE **PRACTICAL** MAGAZINE

This new magazine for the NINEFIVER is edited by Ken Wordsworth



In this issue

7

SERVICES FOR THE 9.5 mm USER

USC School of Cinematic Arts
The HMH Foundation Moving Image Archive

EDITORIAL

Roy Salmons and his family have now settled into their new home at Llandudno. Roy wishes to emphasise that he will be carrying on his normal 9.5 service from there. He wishes to apologise to anyone whose processing has been delayed. This has been due to his father's recent illness. Now with his father making good progress towards recovery, the processing service is back to normal.

Roy tells me customers are highly pleased with the quality of the new Ektachrome films, which is said to be superb. The only complaint would appear to be in the processing delay. We have taken this up with Club 9.5 of France. The 7240 film is being processed by Hamelle labs of Paris, the Ektachrome 40 by another Franch lab. Both are Kodak appointed professional laboratories.

From time to time one hears people expressing their fears that the 9.5 gauge, if perhaps not dead, at least is floundering. From our knowledge of 9.5 abroad this certainly isn't the case. In the last year there have been at least two bulk orders of 90,000 metres of film from Kodak-Pathé. SACOM - the French 9.5 organisation set up by Club 9.5 of France and French dealers - have just brought out a new 9.5 film and we understand others are in the stage of being tested at two Paris labs, prior to release.

Ligonie has two models of the IM 250 (one silent, one megnetic sound). A new S.M. 9 mag/sound made by Microtechnica in Italy, which is also available in a silent version.

Also Ligonie has his own conversion of the S.8 Raynox (with increased I.Q. lighting to 12 volts 100 watts). Ligonie is distributing two 9.5 versions of the Beaulieu camera.

Muller, of Paris, are assembling Pathé Lido cameras and a hotted up version of the Pathé Baby 60' (now with 12 v 100 watt I.Q. lamp and 1,000 ft. spool arms).

Cine-Technique have in prototype form a series of 9.5 projectors which can be built up on from the basic silent model to mag/opt. sound with Marc Xemon 300 watt lamps.

SACOM have a manual version of the converted S.8 Raynox projector and three B.H. cameras converted from S.8.

In Germany a 9.5 version of the Eiki (we know it over here as the Elf) projector is available, both magnetic and silent models available.

Ted Smith (23, Melrose Avenue, Whitton, Twickenham, Middx.) has 1,000 ft. cans of Ferrania 80 asa neg/pos monochrome film. This can be given reversal processing (but not by Anne Whitfield labs as we mentioned last month). Ted also has some new Lido cameras for sale.

The latest 'Movie Maker' magazine has a small advert: "Now in production, High Performance 9.5 projector. Zoom lens. S.A.E. D.D.S., High Street, Much Wenlock, Salop." We assume this to be the Mervyn Richards conversion of the Raynox S.8 projector. The same firm are converting Bell-Howell cameras.

It will be seen from our list of 9.5 services available, that some firms are specialising in camera and projector repairs, others in secondhand films, others in copying services.

France, as the home of 9.5, is probably the country where 9.5 flourishes most; but very enthusiastic pockets are to be found in other European countries, notably Germany, Holland, Spain, Austria, Switzerland and Portugal.

Australia, New Zealand, Canada also have their 9.5 supporters. Even in U.S.A. 9.5'ers are still to be found, and not just collectors of vintage films either!

In fact, 9.5 is as alive as you, the user, make it!

Ken Wordsworth,

42 Taylor Close,
Twickenham, Middx.

READERS' LETTERS

Dear Ken,

I have just had some of the Ektachrome back from France, after an awful long wait, but it was worth waiting for as the colour is wonderful. It was worth waiting for.

Don Barnes,
15 Oakfield Drive, Kempsey, Worcester.

Dear Ken,

The film on the small yellow spool projects very well with a good steady frame line. (The mystery of this will be divulged in the next issue - Editor).

I thought the equipment guide was very good. It's a great pity it is not all available in this country. Could the manufacturers not be persuaded to export to England on a sale or return basis? This would avoid the English suppliers laying out vast sums of money and enable the makers to possibly increase their market.

Mike Readioff,
Liverpool.

Dear Ken,

I recently haven't had a moment to call my own. However, I am hoping to have next week off which will provide a welcome relief from all the rush.

Both my Vox's are now working O.K. except for the amplifiers. I don't know at this stage whether to have them rewired in the original state or to have new printed circuits put in instead. The Pax that I got which had been converted to 12 v 100 W I.Q. is a little better, however there is some motor noise audible above the sound which I am trying to fix.

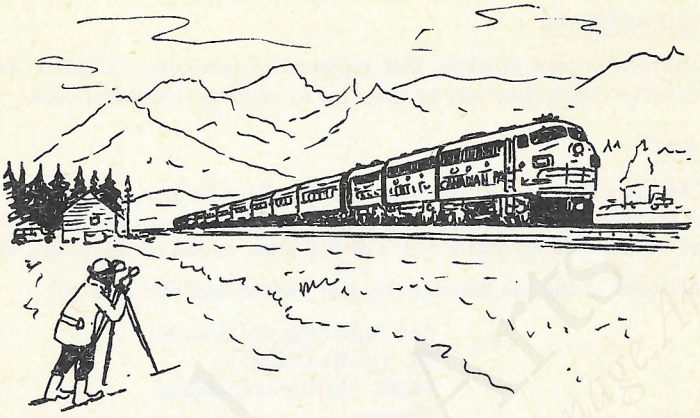
Good to see 9.5 still alive and well.

Best wishes,

Bill Avrell,
Sydney, Australia.

INTERNATIONAL 9.5 NEWS

CANADA



John Edwards of Ontario writes to say that the main problem he has had with using 9.5 film in Canada is the problem of film shipments being X-rayed by Customs in Canada and possibly the U.S.A. if shipped sea-mail. He has had a total of 400' ruined by X-ray exposure. He purchases stock in bulk - rolling his own 9.5 50' reels for use in his Lido De Lux camera. He now uses the following label (actual size 5" x 3") to overcome this problem. So far it has been successful.

9.5 mm MOVIE FILM

PLEASE DO NOT EXPOSE TO LIGHT OR X-RAYS

JOHN EDWARDS

32 FOSTER AVENUE

LEAMINGTON, ONTARIO, CANADA

He says that probably the highlight of his 9.5 career was completely developing Ferrania-color film stock using a 16mm - 110' Superreel Superior film processing drum attached to a barbecue spit motor which turns the drum one rotation every five seconds. This was done by actually compounding the solutions from a Ferrania handbook which he obtained from Milan, Italy, having sought the Ferrania Company's help in requesting the formula of their developers and reagents.

Two other active 9.5'ers in Canada are Jack Luccock of Vancouver and Keith Alan of Agincourt, Ontario. Jack corresponds with John every Christmas. He has probably the finest collection of 9.5 films in North America. He purchases his film stock directly from France, thus eliminating U.K. Customs charges.

COSTA RICA

Alvers Batalla Esquivel, Apartado 2904, San Jose, Costa Rica - requires information about obtaining good copies from his own 9.5 films and from Pathé-Baby notched films.

UNITED KINGDOM

Roy Salmons is now stocking both types of Ektachrome. Loaded Chargers, Webo Magazines and Schorter Cassettes can be supplied at slightly additional cost.

FRANCE

SACOM are releasing 9.5 Gevachrome 2. This is an artificial light stock of 125 asa speed. It can be used in daylight with 85B Wratten filter at a speed of 40 asa. It can also be given forced processing so that a speed of 500 asa, artificial light, can be obtained.

The address of the lab distributing and processing this film is :

Les Laboratoires S. C. F.,
26, rue du Château,
92200 Neuilly-sur-Seine,
France.

Walter Leopold, from Switzerland, is trying out this film and will be reporting on results. He has used it to film the 175th anniversary of the Circus Knie in Switzerland, when recently in the City of Zurich there was an important procession of clowns, musicians, all sorts of animals, including elephants, and camels, through the streets.

GERMANY

The address of the firm distributing the 9.5 version of the Eiki projector (known over here as the Elf) is :

KTV - Technische Vertriebs Geselleschaft M. B. H.,
Krifteler Strasse 32-34,
6000 Frankfurt aM - Germany.

Herr Schaefer is Ligonie's agent in Germany. 9.5'ers who have spent the last two years attempting to get new fan belts for Europ projectors from Ligonie (and without even a reply to their letters) have discovered that Herr Schaefer gives a return of post service.

HAPPY BIRTHDAY - MICKEY MOUSE!

This year Mickey Mouse will be 50. In a future issue we hope to publish lists of 16mm silent colour Mickey Mouse films released in America by Castle Films. These films could be slit and reperforated to 9.5.

We also hope to research to discover what additional films were released in France by Pathé and Film Office.

OPINIONS ON FILM STOCKS

9.5 FUSICOLOR

Colour and definition up to K.2 standards - Walter Leopold (Zurich).

Beautiful colour - good definition. - John Burgoyne Johnson (professional 35mm cameraman).

EKTACHROME MS 40 (now replaced by Ektachrome 7240)

I preferred the Ektachrome to the Gevachrome 2 (this was on a film made by Paul Dufour, comparing the two emulsions) - the processing was cleaner on the Ektachrome.
- John Burgoyne Johnson.

The Ektachrome was better than the G.2, which appeared rather grainy. Wondered if the G.2 was slightly underexposed.
- Roy Salmons.

The Ektachrome was very good indeed. Good colour and definition. I didn't like the Gevachrome as much. It seemed a little more grainy and had warmer colour tones. I think had I seen the G.2 on its own the warmer tones would not have been so noticeable and my reaction would have been - Excellent, fantastic, must use it myself! - but after just seeing the Ektachrome which has colour tones more to my liking, my reaction was not quite as enthusiastic. I am, of course, being extremely critical and can truthfully say that I would be very happy to use either of these films myself. My immediate reaction when they were projected on the Super Europ was - Wow, this is good!
- Mike Readioff (Liverpool).

I thought the definition on both films was very poor (the definition of the 7240 is much improved on the MS 40 - Ciné Club of France Revue) and wasn't a patch on Kodachrome 2. The colours of the Gevachrome 2 were unpleasant (there has been processing trouble with this film and now SACOM have arranged for Gavaert Labs to process, with excellent results - Ciné Club 9.5 of France Revue).
- Paul Dufour (France).

Prizewinners at the 1977 Albi Festival

FIRST PRIZE : "Nos Enfants d' Paris" by Gérard Claireau.

SECOND PRIZE : "Honi Soit Qui Mal Y Pense" by A. Pailhous.

COLOUR PRIZE (given by Kodak) : "Ta Gueule, Paris" by Francis Saux.

CINE CLUB 9.5 OF FRANCE PRIZE : "Un Enfant Ecrit" by Maurice Vigouroux.

PRIZE OF SAINT GAUDENS CAMERA CLUB : "Menschen in Jeans" by Heinz Westhoff. *

AUDIENCE PRIZE : "L'Affreux Gaston" by Jacques Barbier.

CHARLES PATHÉ CUP (given by Société Pathé) : "Cinq Sous Par Jour, de l'Eau et du Pain" by Daniel Carrière.

* Heinz Westhoff produced the most impressive film "Winter" shown at the 1976 Chiswick Show. After seeing this film people were heard to talk about "35mm quality".

Looking Back . . .

BY KEN WORDSWORTH

I hope my article will be the first of many on the subject of how one came to take up 9.5 and one's experiences with the gauge.

My first 9.5 projector was a 'Ray', made from pressed tin, shutterless, and selling for the present day equivalent of 40 pence. The 12 volt lamp (about 6 watts) worked either from a car battery or a bell battery. The machine accepted 15 and 30 ft. spools (of the enclosed Pathé type). The 15 ft. films could be bought at Woolworths. A Japanese 9.5 projector was sold by Woolworths pre-war for 1/6d. It could be bought in three parts, as officially Woolworths sold nothing over sixpence. It was 1/11d. if you included the battery and bulb.

Later, I was given a Pathéscope 'Ace' projector for a birthday. In those days they sold for thirty-seven shillings and sixpence. A super reel attachment to show 300 ft. films cost ten shillings and sixpence. The Ace must have introduced many to cine and many of those are now working in the professional cinema (i.e. Kevin Brownlow). A local ciné library at Bournemouth had a wonderful selection of the German U.F.A. films - White Hell of Pitz Palu; Metropolis; Faust; Blue Light - which have remained favourites with me even since.

The boarding school I went to at Clevedon, Somerset, used to have a weekly film show on 9.5. I can remember "Q Ships" being a favourite.

A new dimension was added when I was given a Pathé B cinecamera for a birthday. This cost £2 secondhand from Wallace Heaton's. It was just after the war and film was difficult to obtain. However, my brother was a medical student at St. Mary's Hospital, London, at the time; and one of the other students was the son of one of the directors of Kodak (Gt. Britain) and was able to get me some 9.5 film. The British Kodak Company were supplying 9.5 film until the French Kodak factory were in a position to supply film again. Kodak still have their 35/9.5 slitter at Hemel Hempstead.

One of my first films was "A Journey to Mars" inspired by the stories of Jules Verne and H. G. Wells.

Later, when I worked at a boarding school for junior boys with asthma, I made a number of story and documentary films. One of the story films was an up to date version of "Tom Brown's Schooldays", following the theme of the original, but placing the story in the school at which I worked.

Later, I changed projectors from an Ace to a Paillard-Bolex P.A. My present equipment is a Pathé National II and a Paillard-Bolex G9/16 projector.

COLLECTORS FILMS SHOWN AT ALBI

On the first evening of the 1977 Albi Festival it was possible to watch some vintage 9.5 films. These included "Le Joueur d'Échecs" of Raymond Bernard (1927). "Le Mot de Cambronne" and a part of "Neuf Célibataires", recalling the 20th anniversary of the death of Sacha Guitry, a cine amateur himself. (the last two films on optical sound.) Also shown was "Titin des Martigues" (1938 French musical).

9.5 SERVICES

CINEPRINT FILM SERVICES (84 Elm Avenue, Ruislip, Middlesex, 01-868 2577) offer the following services :

9.5 COPIES FROM 9.5 ORIGINALS - Price in pence per ft. of copy - allow 25 feet more than length of original for printer lace up. Black & white or colour - 10 pence per ft.

NUMBERED PRINTED SYNCHRONISATION LEADERS - 9.5 - 28 pence per ft.

CINEPRINT FILM CLEANER - £2.10 for a big (500 ml) bottle (postage & packing 85p.) Minimum footage 100 ft., smaller lengths charged as 100 ft.

SPOOLS AND CANS

NEW 9.5mm POSSO 400 ft (120m) steel spool and can set . . .	£1.19 (pp 54p.)
NEW 9.5 POSSO 1,000 ft steel spool and can set	£2.69 (pp 86p.)
NEW 9.5 CECOL 400 ft high quality plastic	0.85 (pp 29p.)
NEW 9.5 CECOL 800 ft high quality plastic spool	£1.95 (pp 36p.)
NEW 9.5 CECOL 1,200 ft high quality plastic	£1.95 (pp 54p.)
NEW 400 ft stout cardboard box for 9.5/16 spool . . .	0.30 (pp 29p.)
SECONDHAND 9.5 metal 400 ft can	0.20 (pp 32p.)

REWIND ARMS - Our rewind arms are high quality professional units, geared 3:1 and supplied complete with screws for fixing to your own baseboard. For best results you need a pair of arms but an economy version can be made up with one right-hand unit and a home-made support pillar for the left-hand spool. Spool capacity is 2,000 ft. 16 & 9.5 rewind arm, geared (left or right hand) each £8.00. Postage & packing: one arm 50p. 2 arms 75p.

LEADERS - Plain leader (white/grey/yellow type)		per ft.	£1.32 p.
Opaque Black leader		per ft.	0.04
Clear leader		per ft.	0.04
Any of above with unrecorded magnetic stripe	Extra	per ft.	0.01
Numbered, printed synchronisation leaders (positive)		each	0.28

Leader may be ordered in any reasonable lengths. There is a flat-rate postage charge of 10p. per order.

A DARKROOM IN YOUR POCKET - Well, almost! This neat little changing bag makes easy work of loading your own 9.5 chargers, sorting out jammed magazines, retrieving the lost end on 35mm cassettes or putting film in reloadable super 8 cartridges - all without need of a darkroom. £4.99 (pp 15p.)

MAGNETIC STRIPING FOR 9.5 FILM (Agfa Hi Fi Stripe) - price per ft. £1.25 p. (includes cleaning, high quality striping, Thermofilm protective treatment and return postage and packing)

9.5 COLOUR FILMS

The first commercially available 9.5 colour film was Dufaycolor. This was an additive process (all present available filmstocks are subtractive). It consisted of monochrome film with a mosaic gauze printed on the base. Processing was similar to black and white film.

Advantages of Dufaycolor were the very natural colour rendering. Disadvantages were that the mosaic effect was visible on large projection. Also powerful light sources were needed for projection. This film made its appearance on 9.5 and 16mm in 1937. Production ceased at the outbreak of war.

Prior to this, a 9.5 colour film had been produced in Yugoslavia, using monochrome film and rotating colour filters in front of the camera and projector lenses. This system is described in D. M. Neale's "How to Use 9.5".

After the war, Kodachrome was the first colour film to appear on 9.5. The Agfa patents had been published and soon 9.5 Gevacolor was to appear. This was followed shortly afterwards by Ferraniacolor. (This was released in Britain by Pathéscope).

Later, the East German Agfa company released 9.5 Agfacolor. Shortly afterwards, Agfa (Wolfen) changed their name to Orwo, following a court action by the West German Agfa company.

Fusicolor, Eastmancolor, Ektachrome 125 have all been released in 9.5, cut from 16mm stock.

Turacolor (C.B. 9.5) was released, slit and reperforated from 35mm.

Stocks available at present are two speeds of Ektachrome, Gevachrome 2. Others are being tested or arrangements made for bulk orders.

CLOCHMERLE

One of the most impressive films I have seen with atmosphere was a short newsreel film made by Paul Dufour. This was filmed on monochrome film. There had been dispute among the villagers of two villages in the Beaujolais as to which was the one portrayed as Clochmerle in the book of the same name.

The author was invited to settle the dispute, and after a short stay in each village, he named which of the two he had used in his book. Later in the named village there was a special inauguration ceremony when the Mayor and Corporation opened the new toilets. This was the ceremony that Paul filmed.

Paul has drawn characters from the book which are displayed in one of the local wine cellars.

I. A. C. LIBRARY

The Institute of Amateur Cinematographers has some very interesting films in the 9.5 section of their library. They have copies of film classics such as "White Hell of Pitz Palu", "Blue Light", "St. Joan the Maid". Also some prizewinning amateur 9.5 films such as "The Browning Version" (Festival of Britain), "A Year to Remember" (1953), "All our Yesterdays".

The last mentioned is rather an unusual film. It is the story of a young man who takes a boy to a fairground. Later, it is discovered that the young man was a Battle of Britain pilot who had died in action some years earlier.

COLLECTOR'S TREASURES

Some of the more recent 9.5 films that are treasured by collectors are René Clair's "Le Million" (optical sound, released by Pathé, France); "Le Crin Blanc" (story of a fisher boy who tames a wild white stallion in the Carmargue), released in sound and silent versions by Film Office, Paris: "Les Enfants du Paradis" (Marcel Carne) a Film Office release; "Bicycle Thieves" - Pathé, France; some Fernandel films (Hefa Films, Paris); "Stagecoach" (Pathé, France).

Apart from Pathé releases, collectors also ought to seek Film Office, Hefa, Walton, Peak, Diamond films.

EKTACHROME 9·5 m.m. 'A'

NOW TWO SUPERB STOCKS —

7262 High Fidelity A

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125 OR 250 ASA PHOTOFLOOD OR

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Webo Reload 50ft. Spool	£5·50
100ft. Spool	£7·50

Filters 60p set

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