

**THE NINEFIVE SOCIETY**

***NINEFIVE***

***NEWS***

***SERVICE***

**FOR NINEFIVERS EVERYWHERE**

WE ARE TIRED OF THIS BARRACKING !

Derek Thompson, writing in Journal, of SOGAT, referred to 9,5 in these words: ". . . the gauge. is slowly running down, and must some day become obsolete. I would not recommend it."

"A fair enough assessment of the 9,5 situation I think," said Mr Thompson, "But Mr M.A. Pickering of Kent, disagrees. He is a ninefiver, and with all the impartiality, coolness and levelheadedness of a man in love, he explodes into print!"

Malcolm had written in this vein: "I couldn't disagree with you more; and I advise you to mind what you say about 9,5, otherwise a few people are going to get annoyed. 8mm is fairly popular with a few people. I certainly would not recommend this gauge to anyone who is very fussy. Super 8, I cannot see it ever lasting for very long at all."

Ninefivers got annoyed when 8mm Magazine printed an article entitled 'First Steps in Cine'. This had odd statements, such as: "Very few cameras of the past compare with modern versions", "By far the best place to look at equipment is at a large dealers" and "There is very little rubbish about".

The funniest remark was: "16mm and 9,5mm are not suitable for family filming. . . The cost and general technical difficulties involved in using 16mm make it quite unsuitable for the average amateur!"

When the mag. gets on to 9,5 it really betrays a lack of research. It says: "Don't buy 9,5 equipment, either new or secondhand. It has no resale value".

## LET'S HAVE REPRESENTATION !

I quite see Malcolm's viewpoint. He does not want to plough through anti-9,5 matter in what masquerades as a fair article on cine. Similarly, any amateur who buys 8mm magazine expecting useful reading about 16mm, 9,5, or standard eight, will find material actively decrying these three gauges.

No doubt many other ninefivers will explode into print in the correspondence columns of (super)8mm magazine, but it won't have any effect on the publishers. They'll pursue their chosen policy, which will appeal to a limited section of the amateur field. Let us hope that they will say nothing more about 16mm, 9,5, or standard eight in the future, if they have no interest in these gauges.

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Good films. . . family films included . . . can be made on any gauge. If you are a beginner you want practical help, with the equipment which you have bought. You don't need telling that 16 costs more than the others; that you could not master the use of 16mm, or that standard eight has been a bad buy. You don't want to be assured that the mag has abandoned you, the faithful customer who has built up their circulation!

And a ninefiver certainly doesn't enjoy reading material which seems suspiciously like a continuation of the super eight advertisements!

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In NINEFIVE NEWS SERVICE we shall try to be strictly impartial, giving credit to the merits of any gauge wherever due, but concentrating on news of 9,5mm. A narrow, parochial outlook will be avoided; because we are convinced that we, the ninefivers, are part of the amateur cine world - or should we say, the Amateur Cine World?

### FILMS NEEDED FOR INTERNATIONAL SHOW

Please send your film contributions either to Gordon Clarke, or M. David, 5, Rue des Capucines 92, Chaville, Hauts-de-Seine, France. These are needed before the end of May, for the big show at the Ile de France.

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### DO YOU NEED THIS MACHINE ?

A British firm is developing a revolutionary new 9,5 film cleaning machine. The provisional price is just 59/11.

Mounted on an ordinary rewind, it will enable you to clean your films more thoroughly than ever before, at a cost of a few pence per 1,000 ft. The manufacturers would like an indication of support for the project.

All we are asking you to do is to write on a slip of paper: "I am interested in the new cleaning machine for 9,5 films" and post it to Gordon Clarke, 10, Greystones Lodge, Hanger Lane London, W.5. You do not commit yourselves, and there is no need to add your name and address if you do not wish to do so.

As Ken Finch says, the gauge has lost much in the past by leaving it to the other fellow - so don't miss this opportunity - why not get it in the post now?

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ANNUAL GET-TOGETHER of Group 9,5 will be held on November 16th, 1968. More details later.

GROUP 9,5 Open Film Award entries must be received before September 1st, accompanied by an entry form, obtainable from the Hon. Secretary, Gus Phipps.

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OBITUARY: CONRAD POIRIER, late Editor of 'Montreal Movie Reporter,' passed away in January. This is a great loss to the 9,5 movement. . .

There is great interest in the operating of early Pathoscope projectors: hence we print an article which will be found to be invaluable to all owners of Gem or Son projectors, by the Editor of The 9,5 Review

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### Your Projector: THE PATHESCOPE 'SON'.

The GEM, introduced in 1948, was Pathescope's first breakthrough to a really modern design, and the machine was issued in 8 and 16 as well as the 9,5mm version. One of the first projectors to use a 12 volt 100 watt lamp, the Gem was a smart and efficient machine. Soon after the Gem's introduction, optical sound attachments appeared on the market, such as the A.C.E. and the Cinesmith. These devices produced fairly good results, though they suffered from the fact that the Gem, as a silent projector, had no governed sound speed. But Pathescope stepped in and made a sound version of the Gem, the SON.

Priced at £78, the Son was inexpensive as sound machines go; today if your Son is a secondhand machine you may have paid as little as £20 for it - and there must be many Sons still in operation.

### LOADING THE PROJECTOR

The Son takes 1,000 ft spools, held by the spring clips which Pathescope favoured on their later models. The projector has only one sprocket, and the film must be threaded through the top part of the sprocket; in a loop around the lamphouse, and through the gate. Guide lines are marked around the diecasting to show the position of the loop as the film is laced around the sound-drum (immediately below the gate) and held in position by two spring rollers.

The film then travels to the take-up spool via the lower half of the same sprocket.

## PROJECTING OPTICAL SOUND FILMS

A sound mask in the gate aperture can be slid into position to obscure the optical track when showing sound films. This is moved out of the way to project the full width on silent films. It is well to ensure that the tiny screw which secures the mask is quite firm. A sound scanning control operated by a knurled disc is provided, below the scanning drum, to allow the user to direct the exciter beam to the best position on the track area. This will be found to vary according to the particular print on the machine.

The Son is operated by three switches, for the motor, lamp, and amplifier. The lamp and amplifier cannot be activated by their switches except when the motor is running - a useful safety device. The amplifier warms up quickly but is a good idea to make sure that you have a sufficient amount of leader to run through the projector at the start of each reel, until the amplifier comes into action. (I hope that your films will already have a generous amount of leader to protect them!)

Before setting the Son in motion, the threading can be checked by turning the inching knob protruding from the front housing. Once the projector is started, the scanning control can be adjusted and the tone and volume controlled by the two knobs below the control switches.

Framing the projected picture is by a small lever situated alongside the gate. Focusing is simple, by rotating the lens in its barrel.

There is a speed control on the front of the projector which allows one to set the speed manually for silent films running at speeds below 24 f.p.s. but for sound films this control should be set to maximum (which should be regulated at 24 f.p.s.) and left there.

The machine will not, if in normal adjustment run faster than 24 f.p.s. but the Son's motor does tend to 'hunt' around the true speed, so that the setting should be made as accurately as possible.

### DETAILS OF THE AMPLIFIER

The amplifier output of 4.5 watts is sufficient for home use and perhaps a small hall. In the latter case, it would be the lighting, rather than the sound, which would be a disadvantage. More of this later!

The sound is fed through a two pin plug which can only be inserted one way round, to the 10" speaker housed in the dual-purpose speaker cabinet and carrying case, into which your Son will pack very neatly after the show.

### STRAIGHT THROUGH AMPLIFICATION

A socket is provided to enable the Son's owner to connect a microphone, record player or tape recorder to the projector amplifier. A switch is positioned at the front of the machine to switch off the exciter lamp when required.

Unfortunately, owing to the wiring of the switches, the motor must be switched on before the amplifier will work. However, the wiring can be altered to eliminate this, but if it is only desired to use the amplifier alone very occasionally, the speed control can be pushed to a position where, in fact, it switches off the motor. The motor and amplifier switches can then be in the 'on' position without the motor turning.

The speed control should only be placed in this position and returned to normal whilst the motor is switched OFF, otherwise the spark produced in the resistance can burn out the wiring at the edge of the coil.

### THE LAMPHOUSE

To change the picture lamp it is necessary to remove the lamphouse cover by removing three knurled screws. The plate then comes away with the lamphouse unit attached. A plug and socket can be parted, and the whole lamphouse unit is then completely removed from the projector. It is then a simple matter to take out the old lamp with its Pathoscope T base and replace it with a new one.

The lamphouse goes back into position as easily as it came away. To instal a new exciter lamp it is necessary to turn the projector on to its side and remove the cover plate from the base of the machine. The readily accessible lamp can then be eased from its holder.

### THE PROJECTOR'S BELTS

The Son uses four belts. The replacement of the take up and the external rewind belts is an obvious an simple matter, so I propose to deal here with the two internal belts.

To get at the motor (or drive) belt, it is necessary to remove the front plate (which also holds the gate) by unscrewing the retaining screws. The rubber belt will then be seen coupling the motor shaft with a pulley attached to the shutter which is connected by an arm to gears which drive the sprocket and rewind mechanism.

Fitting a new belt is simple: what is not so simple is replacing the front cover. This has to be placed so that the drive channel on the front plate which couples power to the claw, engages with a pin on the shutter - a tricky operation, but this becomes routine with time!

Incidentally, it is a good idea to check that the shutter pin is held firmly in the shutter casting, as it can come loose, and whilst shutters are obtainable as spares, the pins, oddly enough, are not stocked, and are a much rarer commodity.

#### THE INTERNAL REWIND BELT

To get at the internal rewind belt, one must remove the side plate bearing the sprocket. As this is taken off, the lamp should be unplugged. The front plate has to be taken off too, as the shutter (fastened to the motor with the drive belt) comes out with the side mechanism plate.

The small, stiff wire belt is placed around pulleys in an unjoined strip and then coupled when in position. All this is a lengthy and ticklish operation and not recommended for the impatient!

#### THE MOTOR

Removal of the side plate also gives access to the motor. Like all electric motors, this one requires periodic replacement of the commutator brushes. The carbon brushes are held in place by springs in metal tubes. When the wire holding the springs has been carefully withdrawn, they can be taken out quite easily and the brushes come out with them.

#### REGULATION OF SPEED

The Soj can develop faulty speed adjustment. If the projector is found to be running too fast or too slowly, it is only necessary to remove the small circular plate at the rear of the machine where the mains cable enters and rotate the motor with the inching knob until a small screw is seen, between two discs.

Turning this screw one way or the other with a fine screwdriver regulates the speed. A very fine adjustment will probably be all that is required.

The Son's amplifier has an unfortunate tendency to pick up motor noise, and I'm afraid that there's little to be done to cure it, once one has ensured that the projector is working properly.

### IMPROVED PERFORMANCE

The performance of the Son can be greatly improved by stepping up the intensity of the screen illumination. Articles have appeared in both ACW and AP on conversion to a brighter cold light lamp.

L.G.P.(Cine) are marketing a kit which enables you to fit a new lamp of the same voltage quite easily, so that no rewinding of the transformer is necessary.

It is possible to obtain higher definition lenses for the Son, and also a wide-angle lens giving a considerable increase in picture area from a normal throw. In conjunction with more efficient lighting, this should be worth thinking about.

Some of the Sons in use should be still capable of serving their owners for years to come, though, I feel with regret, that many of these older and much-used ones must be nearing the end of their working lives, and be ready for a graceful retirement. For the serviceable machines, many spares (but not all) are obtainable from Valentine-Cook, Ltd., Cine Engineers, 29, High field Road, Bushey, Herts.

GORDON CLARKE

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(Valentine-Cook, Ltd., will convert the Gem or the Son to a better light output, but not, as yet, the 'H', or the 'Vox'. As such modifications are offered, Ninefive-News Service will report all new services).

THE WAY TO QUALITY - Filming Technique; a series of articles exclusive to NINEFIVE NEWS SERVICE . . . . . REEL FOURTEEN

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### THE EXCITING PART

Now comes the exciting part. You know exactly what you want, and take it. Then, you add, not cutaways or cutins, as the textbooks say, but details which have escaped the literary eye.

The visuals - fog moving across the lake - water dripping from a bough - insect life - in short, the effects which spell out how the script's shots may have some reality.

The magic illusion of reality is within your grasp. Once set, the sequence must flow as easily as thick cream on to a sponge cake! Too much emphasis may mar the low.

Film is two deceptions - one, when the eye is filling the screen with the images each 32nd second, and the artistic, when the brain is led to believe that the shadows on the screen are reality.

A knowledge of Wilde's writings and those of Whistler would confirm this theory of art. However, such knowledge is not essential, so long as you capture the attention of both eye and the mind.

(To be continued...)

ERIC FORD

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### THE BEST NEWS FOR YEARS !!!

### 9,5 FILM IN TOP FILM AWARDS !!!!

In the London Film Festival, the 9,5 film which gained a Gold Star in The Ten Best, the Henri David's Metamorphoses du ver a Soie, will be screened as one of the WINNERS in this old-established annual competition of the Institute of Amateur Cinematographers. This is very good publicity for the 9,5mm gauge, and we want to congratulate M. David on his success!

### COMPLETE DISAGREEMENT ?

"It is not often that I find myself in complete disagreement with something you say in NINEFIVE NEWS SERVICE," writes Gordon Clarke, "But I was horrified to read this paragraph in the November issue:

".... we would have more entries next year, if everyone knows that 9,5 silent films are acceptable, and that the Group can be relied upon to provide an appropriate sound track...."

Gordon says that when 9,5 is making real progress, it is a retrogressive move to encourage people to make silent films. If a film is made completely silent, the best that we (Group 9,5) can do is to provide an appropriate sound track, by laying suitable background music.

"This will not make a sound film," continues Gordon, "But merely a silent film with background accompaniment. A sound film can only be produced by thinking in terms of picture complemented by sound throughout."

"My second objection is because I am not particularly looking for the job of adding sound tracks to member's films! Larry and I spent more hours than we care to count, putting sound tracks on to last year's films."

"Transferring tape tracks - synchronised with various systems - to stripe, and maintaining sync was difficult and laborious enough; but I shrink before the suggestion that any member should leave it to us to compile a sound track from scratch!"

"As far as the annual competition is concerned, any film submitted without a sound track will be screened completely silent at the judging session and will succeed or fail on its own merits. If a silent film is considered worth screening at the Get-Together, then it will be shown . . . but only with background music."

"I would prefer that encouragement be given to ninefivers to make more polished films with the embellishment of complementary sound, rather than be satisfied with the mediocre standards which I saw in the worst of last year's entries."

GORDON CLARKE  
George Whitfield says: Gordon's criticism is printed on the principle that this newsletter is for member's views, rather than a vehicle for Editorial comment - the latter is withheld, because it might be misconstrued as autocratic!

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#### CURRENT PRICES OF 9,5 KODACHROME

ReLoads for H or P chargers	21/10
Webb magazines	43/5
50 ft spools	39/4
100 ft spools	71/10

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#### NEW PRICES FOR CINEGEL PROJECTORS

The Cinegel G, which was reduced in price to £33 in January, reminds us that the Cinegel GR is also reduced in price, down to £39. (At this time we are receiving news of price increases in 9mm projectors, even the Eumig ones, some of which are up £10 in price, so the fact that Cinegels and Heurtiers remain reasonable in cost is very good news).

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NINEFIVE NEWS SERVICE is published for members of The Ninefive Society by George and Anne Whitfield, from 82, Grange Crescent, Riddlesden, Leighley, Yorkshire. Members are asked to supply 12 SAE's with 4d stamps (envelopes about 8 1/2" x 4 1/2") and the subscription still remains at 5/6 per year.

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#### THE VOICE OF THE NINEFIVER !

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Next month, details of splicers for 9,5mm, and reports of the Palamorphot, uses of the positive 9,5 stock, with other articles.....

**the little gauge  
with the big picture**



**often imitated —  
but never equalled !**