the 9.5 review

december 1967



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the 9,5 review

Editor: Gordon Clarke

Art Editor: Terence H. Bave

Published by Group 9,5

Volume 6, No. 1 December, 1967.

EDITORIAL

During the four years of the *Review's* existence, more than fifty people have contributed articles, letters or photographs. It is thanks to their interest and enthusiasm that the magazine has thrived and is now widely regarded as the smartest cine club publication in Great Britain. Contributions are the life-blood of our magazine. Whilst I have written articles for the *Review* myself, and shall continue to write them when necessary, I would vastly prefer to print material from other members.

All this boils down to the periodic request for more good material. If you can provide any, please send it to me (until December 15th) at 125, Darwin Road, London W.5., and after that to 10 Greystoke Lodge, Hanger Lane, W.5.

Subscriptions to the Group became payable on September 1st and unfortunately there are still a number outstanding. Nevertheless, this issue has been sent to everyone, but we ask if you have not yet paid, would you please send your 15/- cheque or postal order to our Hon. Secretary (address on page 7) together with your membership card and a s.a.e. as soon as possible. The Secretary and Treasurer have many administrative chores at this time of year and it simplifies matters immensely if subs. are paid on time.

Our sixth annual get-together was held on Saturday, November 4th —too late for a report to be published in this issue—but a full account will appear next time. Also in the next issue, a member reports on 9,5 activities in Eastern Europe and George Whitfield imagines a newcomer's impression of a Group 9,5 meeting. This edition will appear during March 1968 and the latest date for receipt of contributions and classified advertisements in January 1st 1968.

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

Cover photograph by Peter Urry. (See page 19).

GROUP 9,5 AMATEUR CINE FILM OPEN AWARD

The results . . .

Our first large-scale competition certainly met with a good response. In all, twenty-three films were entered—including one or two by non-members—and the standard and subject matter varied widely from very ordinary family holiday films to one entry of near professional standard.

A preliminary judging reduced the number of films to eleven and these were shown to our adjudicating panel of George H. Sewell, President of the I.A.C., Bert Wicks, retiring chairman of the I.A.C. South-East Region, and Eric Ford who had much to do with the original planning of the competition. A surprising number of silent films were entered, but only two of these reached the final. The other films used magnetic stripe, optical or tape tracks, the latter involving a selection of sync. systems which filled our operating box to capacity! Great care was taken to see that each film was projected in the best way possible, in fairness to all entrants.

☆

The first prize

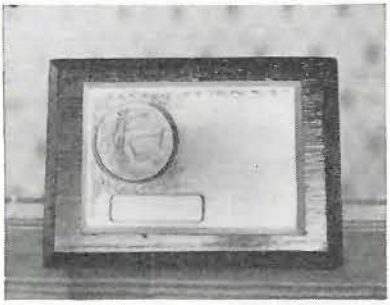
This was awarded to **INCIDENT AT BORLEY** by two Australians, Graham Grant and Evan Williams. The film is a dramatised documentary investigating the many ghost legends which abound in England. The sound was on stripe. The judges were unanimous in awarding the film first prize overall in the competition and also the award for the best black-and-white film. Summing up the judges' comments, George Sewell said: "The title of this film is entirely wrong, because you have to wade through a whole lot of other incidents before you come to the one at Borley. This is the most sophisticated entry. The photography is generally good, but the film is too long, there are too many incidents and it is repetitious.

"But the film is full of good ideas. It manages to create an atmosphere, but the acting of the young man in the close-up with a candle is quite hammy! The sound track is enterprising".

Second prize

BLUEBELL LINE, a film running for only two minutes, by Alan Bird of Wembley, carried off this award. It shows scenes of the Bluebell Railway, both on and off board, set to appropriate music. The judges commented:

"The colour in this film is quite adequate in most places, but not so good in some. There is a very nice selection of shots and the sense of progression builds up well in the film. The



The Second Prize

cutting on the whole is good, but there is no proper start or end to the film and there is one long-shot which does nothing and could come out with advantage.

"Two of the judges liked the music, but one of them was not so pleased with it and it does go on unchanged throughout. We are of the opinion that it would have been good to have had some live sound".

Third prize

This was taken by **NEWS-REEL '66,** the film made by Ken Wilkins, Bob Coombes, Gordon Clarke, George and Anne Whitfield, Larry Pearce and John Taylor for last year's annual show. A black-and-white film with stripe sound, it reported on 9,5 activities and went on to show local events filmed by the members concerned. Mr. Sewell made the following summary of the judges' criticisms:

"Although called a 'newsreel' this is really something different —more of a film magazine with a very heavy propaganda loading. The phrase 'nine-five' is repeated much too often in the commentary. The idea of the opening title sequence is good; but it has too many items, they are cut too slowly and, as a result, the bright idea starts to drag. The various items covered by members are fairly well covered. There is too much of the Keighley exteriors, most of which could be cut with advantage. In the interiors of this sequence, exposure varies widely from underexposure to a great deal of overexposure on most of the shots. The lighting quality at St. Gabriel's is good. The railway sequence is not news, but is interesting. The Winston Churchill sequence captures the spirit of a sad occasion. The transition from London to Keighley is good. The guide dogs item covers the subject well, but the middle could be trimmed quite drastically."

The Fiction Trophy

The judges felt unable to award the trophy since none of the fiction films entered was of high enough standard to merit a principal prize. We hope that the trophy can be carried forward to the next contest, when we trust that the standard may be higher.

The adjudicators were asked to make commendations of the four runners-up. These were:

Scramble by Maurice Trace, a film of a motor cycle scramble which the judges thought captured the flavour of the event,

Below: The Fiction Trophy



but was variable in photographic quality and needed editing. It lacked a start or end to the race and would have been better with sound added.

Glimpses of Ghana by Angus Tilston. The judges found the subject interesting, but there was too much 'flair' and overexposure which an efficient lens hood could have prevented.

$9\frac{1}{2}$ by G. Cox and I. Cartwright. The judges felt that whilst $9\frac{1}{2}$ was worthy of a commendation, it was "not so much a film as a lot of unco-ordinated, disconnected ideas that don't get anywhere".

Order Number 7,000 by Hugh Hale. The judges thought a very slender idea had been spread out too thinly and there was some underexposure which should be retaken.



Summing up

"If I may make a few final remarks on behalf of the three judges," said George Sewell, "I would like to point out that while our comments have been somewhat stringent and may, in some cases, be regarded as harsh by the makers of the films, we feel it is only honest to tell competitors exactly what we feel. Our opinion is that among these films there are many good ideas displayed, but in a number of cases the people are loneworkers and they have only a very limited opportunity of seeing other people making films and the films that are made to get some idea of what standards can be attained. In particular, I think the photographic standards of many of the workers could be improved to great advantage".

An individual criticism, taken verbatim from the judges' comments, has been sent to each entrant. We hope that none will be disheartened, but will be spurred on to produce more and better films so that our next contest will be an even greater success.

A respectable member of the community

Ted Vowles

Whatever the merits of Super-8 and Trad-8, the "Bootlace Revolution" WOULD APPEAR TO BE MAKING NINEFIVE RESPECTABLE AGAIN!

A couple of years ago I was regarded as being somewhat eccentric by fellow customers at my local dealers. This, of course, owing to my known centre sprocket leanings.

"Surely you are not really going on with that old fashioned 9,5 stuff," sneered one of them, waving his fully-fashioned automatic self-threading power-zoom expressively in my face. "No danger of obsolescence here, old boy. You really should get with it!"

Almost overnight came the revolution. Today one hears subdued whispers about continuation of supplies, coupled with a certain air of uncertainty. It is an unbelieveable fact that not one standard eight camera, apart from secondhand, is available for sale in that shop. And precious little hope of further supplies.

Being, at heart, a fairly decent sort of chap, I refrain from pointing out that quite a nice little range of NEW 9,5 equipment is available from OUR enthusiastic main dealers.

A neat little stack of 9,5 B & W colour film stands upon the shelf. "If THEY can still get it," says one, "I suppose we should be able to."

Suddenly I am no longer an object of pity and scorn, but one of them—a fellow traveller with a difference. They envy me because the indisputable fact is that ninefive GOES ON. There is no planned obsolescence, we have a future. Has standard-8? Well your guess is as good as mine!

Group 9,5 Honorary Officers. President: Malcolm Cutmore. Chairman: Hugh Hale, 25 Latchmere Road, Kingston-upon-Thames, Surrey. Vice-Chairman: Eric Millhouse, 103 Runnymede, Merton Abbey, London, S.W.19. Secretary: A. Phipps, 105 Troughton Road, Charlton, S.E.7. Treasurer: Mrs. J. Uphill, 4 Kenton Avenue, Harrow, Middlesex. Publicity Officer: L. E. White, 36 Kings Drive, Surbiton, Surrey. Editor, *The 9,5 Review*: Gordon Clarke, 10 Greystoke Lodge, Hanger Lane, London, W.5. Committee Members: Larry Pearce, 1 Bowrons Avenue, Wembley, Middx; Reg. Uphill, 4 Kenton Avenue, Harrow, Middx.

WIDESCREEN **by Tony Shapps**

More light on the 9,5 widescreen!

Many times in the past I have stated both verbally and in print that I feel that 9,5mm is an ideal gauge for widescreen work, in fact I've even stated that it is 'the best'. However, recently I've been forced to reconsider my opinion.

Why is this? You may well ask. Well, the answer is that I've been very disapponted with the results that I've seen from 9,5 projectors. The fact is that none of them really have a good enough light output, in fact most of them don't seem to be as good as — dare I say it — 8mm machines!

Fortunately I've managed, or so I think, to diagnose the source of the trouble. Or I should say the multiple sources, because there is more than one. Let's consider theory and practice.

In theory the larger frame of 9,5 should give more light on the screen than either 8mm, Super 8 . . . . . or for that matter '½-16'. But what do we find when we actually put them to the test? Some 8mm projectors seem to give a brighter picture on the screen, and the ½-16 projector is brighter than ANY 9.5mm projector that I've ever seen! The core of the trouble lies, in my opinion, in the fact that projection lenses on 9,5 machines are so 'slow', usually being around the f/1.5 aperture, or even f/1.9. Now this was perfectly O.K. in the old days, but now 8mm is able to use f/1.0 you are really up against it. So what can you do? Well, once again the answer is comparatively easy, because a lens like the Bolex f/1.3 projection lens made for 8mm will, in fact, comfortably cover 9,5 frame size.

Secondly, you'll have to improve those light sources, and this is a fairly easy job. My own personal favourite is the 21.5V, 150 watt Truflector type lamp. Not only is this brighter than most other types, it also does away with all the paraphenalia of condenser lenses and reflectors. I think that they are better than the Q.I. lamps; what's more you can now get them up to 250 Watt ratings.

Altering a projector to this light source is easy, replacing the projection lamp is easy. And if you are going to re-convince me that 9.5mm is 'the best' gauge for widescreen work then someone should 'get cracking'!

Your Mail Box

(Condensed from an editorial in the Christchurch Moviemaker, journal of the Christchurch Movie Club, New Zealand)

Our mail box was attached to the fence we share with our neighbour and, owing to the ravages of time, it no longer presented a proud barrier for the neighbourhood's cats to scale. In its place a new fence arose and to its glory we attached the old mail box.

In the failing light of evening we applied a coat of paint that held the promise of another nine years of life for the box. The result looked good — a distinct improvement.

As the captions of the silent movies used to say, "Came the dawn". We really could not admit that it did look quite as good as we had hoped. In places the paint was a bit thin and in others it had missed altogether. If we stood right at the back of the garden and half closed our eyes it might get by, but the milkman and the postman — if he stopped — would not regard it very highly. They, after all, are the professional judges of mail boxes, so it was to please them that the paint and brush came out again. Now we began to learn something about the mail box, about the tricky little bits in the corners of its louvred sides, of the difficulties of painting the undersides of self-closing flaps and not one's hands, of the delights of getting spider's webs in the paint brush. Eventually it was finished, and we had to admit that it did look worth all the trouble. We even had to admit that we had enjoyed all the finicking and fussing about. Then we suddenly thought — here was an association with movie making.

We all take film that looks adequate when it is shown. In fact, it does the job of recording scenes and activities just as well as the mail box held its contents, but the cold, hard eye of the audience shows up the bits that "creak" a little. So we get cracking and do a bit of editing, cut out the shaky bits, change a few of the sequences, possibly add titles and sit back with a glow of pleasure at being a moviemaker — until . . .! Until the judges take a look at our efforts — or maybe it is our friends, or even ourselves — and we can see the places where the "paint" is a bit thin or where it has missed altogether. This is the time to get down to the job and polish up the film. You will learn more about the film, and its potential, this way than any other. It will be difficult and, at times, tricky, but you will end up with a film with a guaranteed extra nine years of life. It may have more, for it will have to be seen again and again before the full art in its making becomes apparent to your audiences. And when you come to look back on it you will find that you really enjoyed every minute of it — all the trouble was worth while.

You don't have to edit your films. We were under no compulsion to paint our mail box. It performed its primary function quite well without any paint, but we reckon that it looks much better for our efforts — if you don't believe us come around and see for yourselves. In retrospect we thoroughly enjoyed the job, particularly the finicky bits. You don't have to edit your films — but you miss a lot of enjoyment if you don't, and you can give a lot of people a lot of pleasure if you do. Why not try it today?

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IN THE 9,5 REVIEW

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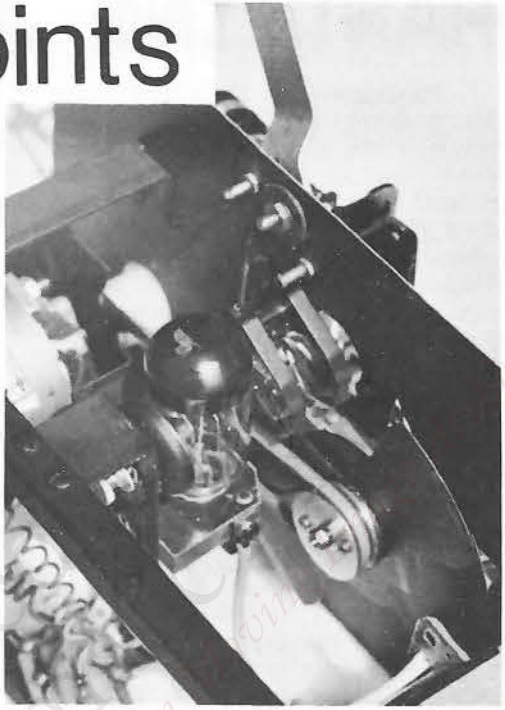
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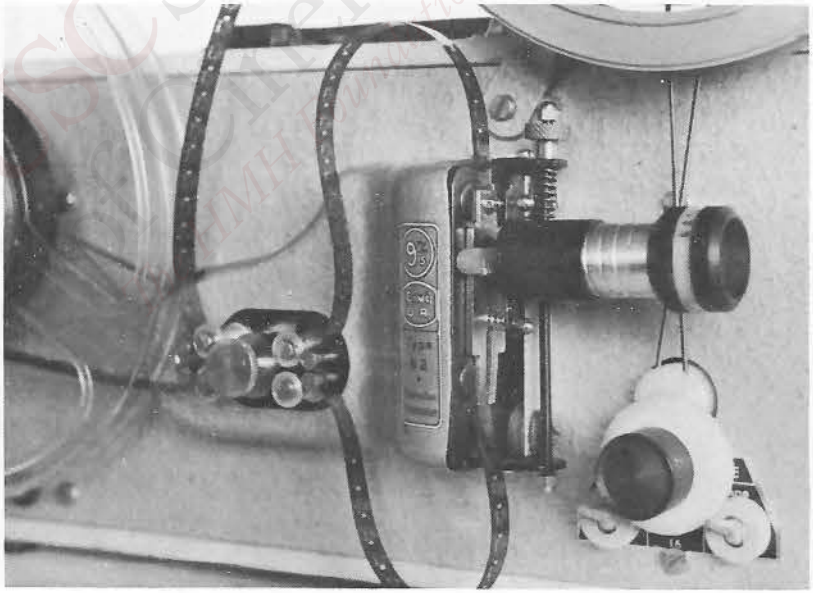
USC School of Cinematic Arts
The Hollywood Motion Picture Image Archive

viewpoints



Two close-ups of the Cine BR 9,5 projector, now proving very popular with newcomers. The top picture shows the 100 watt lamp and shutter mechanism and the lower one, the operating side of the machine.

Photographs by George B. Whitfield

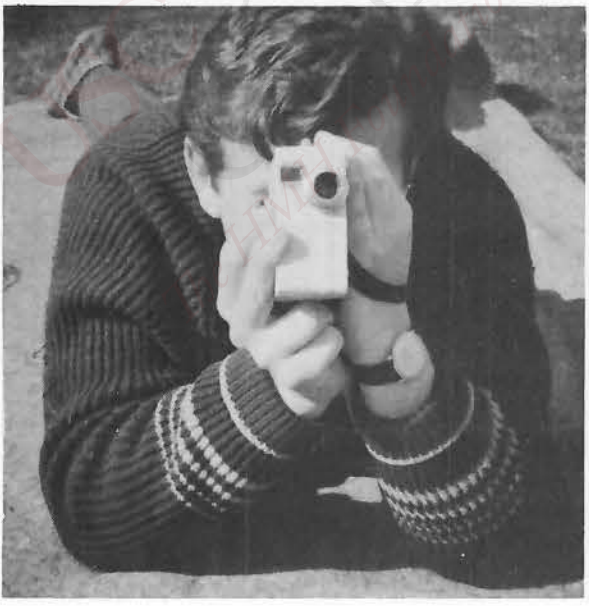


HANDLING A CINECAME

Having become the proud owner of a movie camera the first problem to be faced is how exactly to come to grips with this new acquisition. Frankly it is almost impossible to lay down hard and fast rules that will suit everybody, but a natural, comfortable grip should be adopted. The left hand must provide the main support whilst the right hand lends additional steadiness and operates the "button." As shown in fig. 1 the camera should be held against the face so that the eyepiece of the view-finder is close to the eye.



Remember that steadiness is the keynote and you cannot be steady if you are uncomfortable—so practice with the camera unloaded will enable the right grip to be found in each individual case. Another very important point to remember when filming with the camera held in the hand is to make certain that breathing is controlled. Steady even breathing ensures the minimum of camera movement.



2



3

ERA



A very high percentage of amateur films are completely ruined by that terrible disease "the jerks." The symptoms are easily diagnosed—the screened picture jumps, rocks and sways until the viewer feels he can stand it no longer. The cure is just as simple—use a tripod ! However the odds are that a beginner will not own this useful piece of equipment. This is no major disaster as fortunately there are other means of ensuring rock steady pictures. Figs. 2 and 3 show how to use the elbows as a means of support. By spacing the elbows apart and resting them on a suitable object, the camera may be held in such a way as to ensure good steady pictures.

1

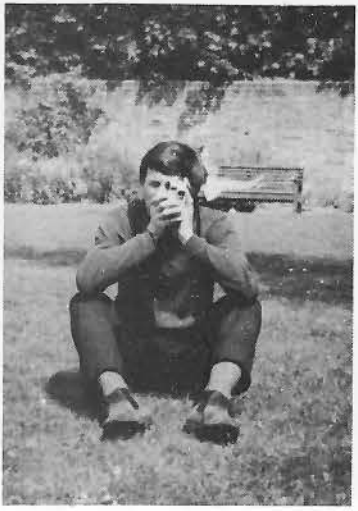


School of Cinematic Arts Moving Image Archive

4



The occasion will be very rare when some form of support for camera or operator cannot be found. If a low view point is no disadvantage then as a last resort sit on the ground and rest elbows on knees. This is as good as a tripod, but perhaps a little less comfortable. One final tip, if the camera is hand held and the body unsupported stand relaxed with the feet apart. With care completely steady pictures can be taken.



5

FRED WOOD'S

SOUND TIPS

MIXERS

FIG 1.

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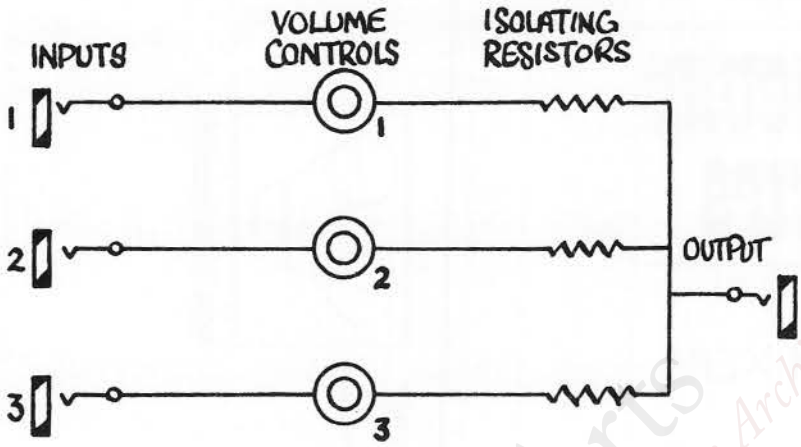

INPUTS
VOLUME CONTROLS
ISOLATING RESISTORS
1
2
3
OUTPUT

FIG 2.

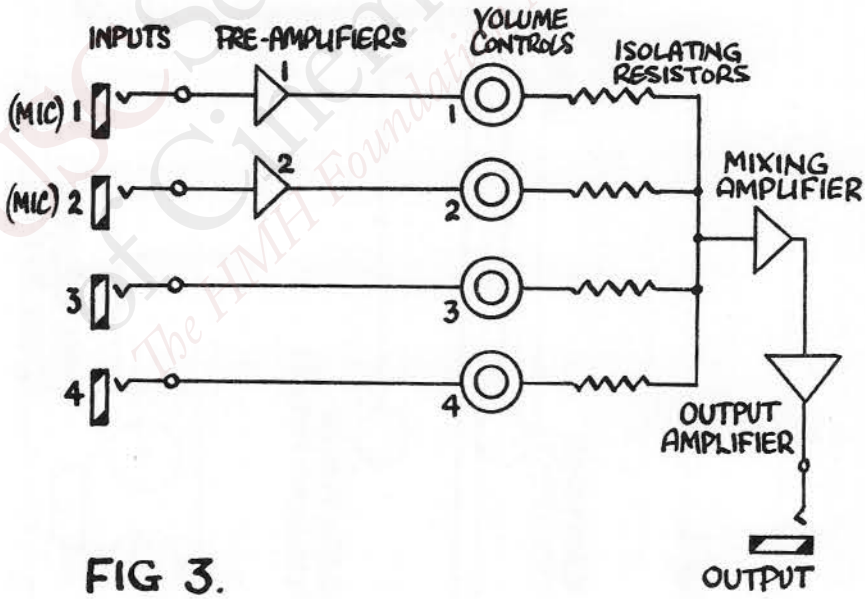

INPUTS
PRE-AMPLIFIERS
VOLUME CONTROLS
ISOLATING RESISTORS
(MIC) 1
(MIC) 2
3
4
MIXING AMPLIFIER
OUTPUT AMPLIFIER
OUTPUT

FIG 3.

Mixers

The mixer is an electronic device which enables the user to vary the relative volume levels from several sound sources. It has many applications in the field of sound recording and a typical one is in the recording of a film sound track. In this case the relative volume levels of commentary, background music and sound effects may be adjusted as required.

The mixing unit usually consists of a small box with the input volume controls on the front and jack sockets on the rear; these permit the mixer to be connected between the various sound sources and the tape recorder or stripe projector. A typical arrangement of connections is shown in figure 1.

There are many types of mixing unit available and prices range between £1 and over £100 depending on the complexity. Three basic types will now be considered.

The resistive mixer

This is the simplest and cheapest type, several makes are available at prices between £1 and £3. An explanatory drawing of a three channel type is shown in figure 2. (Each input connection to a mixer is known as a channel).

Each input terminates in its own volume control; an isolating resistor is connected between each volume control and the common output socket. The isolating resistors reduce the effect of interaction between the volume controls. For example, if input 1 is being faded down, we would not want this action to affect the volume levels of the other inputs. The isolating resistors also introduce a reduction in the volume of the output signal from the mixer. This effect is a great disadvantage when low output devices such as microphones are connected to this type of mixer.

Another disadvantage of this type of mixer is that if two signal sources having widely different output levels are used, for instance a microphone and a record player, the settings of the two volume controls will be very critical. The microphone volume control will be most effective near its maximum setting, while the record player control will be most effective near its minimum setting. This will make fine adjustments to the relative volume levels rather difficult.

The input resistance of each channel on this type of mixer is usually high impedance. The output socket is normally connected to the high impedance microphone input of a tape recorder. The connecting cable between the mixing unit and the tape recorder should be less than two feet if loss of treble frequencies is to be avoided.

Before purchasing a mixer of this type, make sure that there is plenty of spare amplification available from your tape recorder, particularly when using the microphone. If you normally have the record volume control set near its maximum when recording with the microphone,

it will be to your advantage not to consider this type of mixer.

The transistor mixer

This type is similar in design to the resistive mixer, except that a transistor amplifier is used to increase the available output signal. So far only one model is available but it has appeared under several trade names. It has provision for four inputs and costs about 50/-.

The transistor amplifier reduces the interaction between the volume controls and also balances out the loss introduced by isolating resistors. The input impedance of each channel is usually high, but on one model which was examined, the input impedance was not high enough to prevent severe loss of bass frequencies when connecting a crystal microphone or crystal gramophone pick-up. This mixer will also exhibit critical adjustment of the volume controls when widely different signal levels are used.

The transistor amplifier in the model which was examined generated some background noise which could be heard on the recording as a continuous "hiss". If you are planning to use this type of mixer with good quality audio equipment it would be advisable to hear it demonstrated on equipment of similar quality to your own before purchasing.

Mixers with pre-amplification

The main disadvantage of the mixers which have been described so far is the critical adjustment required of the volume controls when sound sources having widely differing signal levels are connected. This can be overcome by introducing additional amplification (pre-amplification) before the volume controls on those channels which are intended to be used with low output devices such as microphones. A typical arrangement is shown in figure 3.

The pre-amplifier increases the low level signal from the microphone to a similar value to that obtained from a record player or tape recorder. Consequently, all of the channels will be operating at about the same signal level.

The mixing amplifier increases the effect of the isolating resistors and prevents interaction between volume controls. This amplifier also balances out the loss introduced by the isolating resistors.

The output amplifier provides a low impedance output which will permit the mixer unit to be located some distance away from the main tape recorder if required.

A four-channel mixer of this type would cost about £15. Both valve and transistor types are available. The transistor types operate from a battery costing about 4/- and having a life of approximately six months with average use.

SPLICED!

On Saturday, October 21st., Janice Edmunds married Reg Uphill at St. Mary's Liberal Catholic Church in the Caledonian Road, London. The bride wore a short white dress and coat, with a white hat and short veil and carried a bouquet of red roses.

The reception which followed was held at Finsbury Public Library.

Both bride and groom, of course, are very keen ninefivers. For the last two years, Janice has served as Honorary Treasurer for Group 9,5 with admirable efficiency, while Reg has recently taken over the organisation of our prestige shows to clubs in and around London and is proving very adept at the task. We are particularly pleased that both of them have decided to continue in office.

Appropriately, a film of their wedding was made on 9,5 Kodachrome II.

I am sure all members of the Group will want to join me in wishing Reg and Janice every happiness for the future.

—Gordon Clarke

Group 9,5 London Meetings

These are held at St. Gabriel's Parish House, Churchill Gardens, Pimlico, S.W.1., once a fortnight on Saturday evenings. Forthcoming meetings are:—

December 9th—A showing of members' holiday films.

December 23rd—(no meeting).

January 6th—Scoreboard. Bring your films along and see how they rate against those made by other members.

January 20th—How to compile tape sound tracks for your films.

February 3rd—Planning the Group film for 1968.

February 17th—Chairman's evening.

March 2nd—Programme to be arranged. Suggestions from members will be welcomed by the Chairman.

Mr. R. K. Adatia apologises for delays in servicing 9,5 equipment due to hold-ups with sub-contractors and pressure of work. He asks customers' indulgence and will complete all outstanding work as soon as possible.

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THE NINEFIVE COLLECTOR

TWO FRENCH SOUND FILMS by Maurice Trace

In April 1939 Pathescope announced that they were importing two French sound films for release in this country. They were called *Les Croix de Bois* and *Un Monastere* and appeared in their original versions with French dialogue and titles.

Pathescope considered that they would be of interest to language students but their attraction was much wider for both were remarkably fine pictures. It has always astonished me that ninefivers have paid so little attention to these two films. Perhaps it is because only a few copies were imported, but even so one rarely hears them mentioned. However, everybody now has a chance to screen them as that invaluable library, Meteor Film Services, has both titles available for hire.

Un Monastere is quite well known on our gauge in a shortened one-reel silent version called *A Monastery*. It is a very famous documentary made in 1933 by Robert Alexandre who was the first film-maker to be allowed inside the walls of any monastery.

Filming took place at the Abbey of La Trappe, at Soligny-la-Trappe, Orne, in North-West France. Here Alexandre, together with two cameramen and a sound engineer, was given complete freedom to record the everyday life of the monks.

The Trappist order of Cistercians, who founded the Abbey in 1140, are seen going about their daily routine of prayer and manual work. We see a young seminarist taking Holy Orders, the monks in communion, the funeral of one of the brethren and the carpentry, baking, building and wood-cutting which is carried on. This sincere film is extremely interesting and as there is no commentary (only incidental sound) and just a few French sub-titles it presents no difficulties to English audiences.

Alexandre himself can be seen briefly at the beginning of the picture when he rings the bell and enters through the gate. He was a renowned director who has two other films on 9.5 silent in *The Alhambra of Granada* (30ft notched) and *Shadows Over Europe* (original title *Ombres Sur l' Europe*) which, made in 1936, warned of the dangers of Hitler's growing power.

The other film *Les Croix de Bois* (*Wooden Crosses*) was made in 1932 and has been described as the French equivalent to *All Quiet on the Western Front*. Certainly there are similarities, but the French film is quite outstanding in its own right.

But first of all a word of warning. *Les Croix de Bois* is not a pleasant film and is definitely not for children. It is the story of

a raw recruit in the French Army during the first world war. After a quiet start in which he meets his comrades for the first time, the platoon moves to the Front. There the horrors of war are fully brought home in some battle scenes of shattering impact.

The film never treats its subject in a sensational manner and the audience does not have to watch a bravado display of heroics by a robust hero. This is obviously not the usual entertainment film but it should not be missed by those who look for something more. A knowledge of French is not vital as the story can be easily followed and after the first few reels the dialogue is cut to a minimum.

The director was one of the best in France, Raymond Bernard, while the leading actors were Pierre Blanchar, Charles Vanel and Gabriel Gabrio. Blanchar was a distinguished actor on both stage and screen but is probably best remembered for his brilliant performance as the ruined doctor in *Carnet du Bal*. Charles Vanel starred in the classic thrillers *The Fiends* (*Les Diaboliques*) and *The Wages of Fear* (*Le Salaire de la Peur*) for which he won the best actor award at the 1953 Cannes Festival. He can be seen on 9,5 silent in such films as *In the Name of the Law*, *Fishers of the Isle* and Rene Clair's *The Mystery of the Lone Castle*. Gabriel Gabrio also turns up on 9,5 silent in *True Gold* and *Jealousy in the Circus*.

As *Un Monastere* and *Les Croix de Bois* are easily among the best films on 9,5 it seems a great pity that so few have actually seen them. They do not make for easy enjoyment but presented together form an adult and probably rewarding evening. The address of Meteor Film Services is 12, Central Road, Worcester Park, Surrey, and their copies are in excellent condition.

A Widescreen Bargain!

Norman Hallett, supplier of the Palamorphot anamorphic lens featured in the September issue of the 'Review' is offering this lens (normal price £12.10.0) to Group members for only £11. The condition is that a minimum of six lenses be ordered.

If you are interested in this offer, please send a stamped addressed envelope to Gordon Clarke, 125 Darwin Road, South Ealing, London, W.5. stating that you would like to purchase the lens at this price, and marking the outer envelope "Widescreen Offer" in the top left-hand corner. When six members have expressed interest, you would then be asked to forward £11 to us and your lens would be despatched by Norman Hallett.

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