the 9.5 review

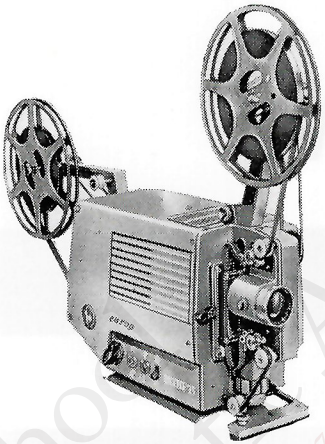
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the 9,5 review

Journal of Group 9,5
Editor: Gordon Clarke
Art Editor: Terence H. Bave
Art Associate: Ken Wilkins

No. 35 March 1971

GROUP 9,5 OFFICERS: 1970-71

President : George B. Whitfield, 82 Grange Crescent, Riddlesden, Keighley, Yorkshire. Chairman (also in charge of London meetings and magazine distribution): Hugh Hale, 25 Latchmere Road, Kingston-upon-Thames, Surrey. Vice-Chairman: Eric Millhouse, 103 Runnymede, Merton Abbey, London, S.W.19. Honorary Secretary: Frank Moon, 117 Ravensbourne Avenue, Bromley, Kent. Honorary Treasurer: Mrs. Janice Uphill, 4 Kenton Avenue, Harrow, Middlesex, HA1 2BN. Editor: Gordon Clarke, 84 Elm Avenue, Eastcote, Ruislip, Middlesex, HA4 8PB. Other committee members: Laurie White, 36 King's Drive, Surbiton, Surrey; Ted Smith, 142 St. Stephen's Road, Hounslow, Middlesex; Reg Uphill, 4 Kenton Avenue, Harrow, Middlesex, HA1 2BN; Larry Pearce, 1 Bowrons Avenue, Wembley, Middlesex; 'Ken' Valentine, c/o Valentine-Cook Ltd., 29 Highfield Road, Bushey, Herts. Film Librarian: Ken Finch, Little Mead, Willow Wood Road, Culverstone, Meopham, Kent. Editor, sound magazine tapes: Douglas Holden, 9 Crowhurst Way, St. Mary Cray, Orpington, Kent. Music Discs Librarian: Jim Coggins, Flat 1, 12 Colville Gardens, Notting Hill, London, W.11. Tape Circle Organiser: John Garner, 15 Norbury Avenue, Thornton Heath, Surrey, CR4 8AH. North American Representative: Charles F. Miller, 3000 18th Street, Boulder, Colorado 80302, U.S.A. General correspondence should be addressed to the Hon. Sec. Some of the above addresses now include Postcodes; please use these to help speed the mail.

Cover Picture : **Hugh Hale addresses the audience at our ninth annual get-together. Report on page 4.** (Photograph by Philip Jenkins)

CHANGE OF ADDRESS

Please note that material for publication should now be sent to the editor's new address at :

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NEWSREEL

1970 GET-TOGETHER

Despite our booking for Chiswick Town Hall being cancelled because of the "Dustbin Strike" the attendance was very good at St. Gabriel's Parish Hall, Pimlico (the usual fortnightly meeting place of the London Group) which we were very fortunate in obtaining at such short notice.

Not even at earlier get-togethers was such enthusiasm shown as during the afternoon display of equipment and accessories by organisations and people connected with 9.5. The problem was the small room in which we had to crowd everything and everybody, whereas at Chiswick even the smaller of the two halls which would have been used for the afternoon event would have afforded more space.

Some 200 people awaited the start of the evening film show which was delayed by some 45 minutes to enable those who might have travelled to Chiswick to get to St. Gabriel's by the Mini-Bus service which was provided. The programme had been arranged for flexibility this year and, in view of the sudden cancellation of Chiswick Town Hall, this was a fortunate policy allowing the organisers to show some of the best of the other films as well as the award winners in the shorter time.

The Dutch films were of excellent quality and received a good share of applause as did the Swiss films, but unfortunately the three Frenchmen who came over for the get-together failed to find St. Gabriel's and so the films they brought remained with them - somewhere in London!

Gremlins were prevalent: lost loops, splices breaking etc., but despite these setbacks the films were projected on to a well illuminated 8 foot screen with the improved light output of Larry Pearce's Pathé PM and Reg Uphill's Heurtier Monoson, both using a similar quartz halogen lamp of 24 volts 250 watts with diachroic reflector.

To all those who took part in the afternoon display we extend our grateful thanks: The Widescreen Centre, Valentine-Cook, E. M. Smith, Amateur Film Co., Novascope 9.5 Films, Vintage Film Circle, Group 9.5 Film and Record Libraries, whilst the efforts of those who helped with the refreshments, Joe and his wife from Leatherhead and Malcolm should not be forgotten. Finally, an appreciation to the Chairman and organising committee of Group 9.5 London section which includes those who projected the films and managed the sound during the evening and to Shirley, Jean and helpers for the excellent buffet provided.

We welcomed our new President G. B. Whitfield who travelled from Yorkshire to be with us and present the awards.

This year, 1971, will see our TENTH Get-Together so make it a bumper entry of films for the Annual Film Competition. Now make a note of the date and place - 23rd October, Chiswick Town Hall.

See you there. - *Laurie White.*

Unclaimed Prizes

There were two unclaimed prizes in the raffle held at the get-together. Claims should be made to Reg Uphill who is holding the prizes. The ticket numbers are: GREEN 547 and WHITE 282.

Novascope

In the last issue we expressed the hope that Novascope's first prints might reach the dealers by the time that magazine reached your letter

boxes. Owing to teething troubles with the triple printer, that did not happen and, as we go to press (January 15th), prints are still not being made. Novascope are confident, however, that they will be quite soon. The *Review* will keep you informed.

International 9.5 Festival

Following our report on the 9.5 festival to be held in Hildesheim, West Germany, in March, we have now heard that the French have organised an International 9.5 Film Festival to be held in Albi on the 2nd, 3rd, 4th and 5th August, 1971. This festival is open to all films shot on 9.5mm, whatever type they may be and whether they are monochrome or colour, sound or silent, long or short. Again, films are needed and visitors will be welcome. Further information on the festival from: Festival International du film 9.5mm, Syndicat d'Initiative, 19 place Sainte Cecile, 81 - ALBI - FRANCE.

Forty Years Ago

The Pathescope Monthly would insert small advertisements at 6d. per line. One advertiser was offering film No. 32 for exchange. Today, there is no record of the title of this film, this one advertisement being the sole record of its existence.

In January, 1931 appeared :

EXCHANGE : 1928 Dunnett motor cycle, dynamo lighting, splendid condition for Pathescope Moto-camera.

And in October, 1931 :

WANTED : Old Pathescope K.O.K. 28mm films, *Dog's Life, Champion Charlie, Shoulder Arms, Twenty One* etc., cheap for cash.

To see some 1971 classifieds, turn to page 19.

Film Library Additions

I am pleased to announce the addition of a number of new acquisitions to the library. These have been purchased as a result of catalogue sales and film bookings, which goes to show what can be done when support is forthcoming.

During the war years, Pathescope found it difficult to find new releases for the printed film side of the business but there were some excellent films released consisting of actual footage of aspects of the war. Some of these have been acquired for the Recent History section of the library and they should prove to be popular with members interested in the subject as a result of programmes shown on television in recent years. They may also prove useful to the younger generation studying for their school leaving examinations.

No. 144 *All Forces Raid on Dieppe.* 1 reel.
No. 145 *Dunkirk.* 1 reel.
No. 146 *Operation Mulberry.* 1 reel.

The following further purchases should also prove to be popular among our members as they include one of the "classics" and a number of westerns.

No. 147 *Cinderella.* 2 reels U.F.A. classic Archive Drama.
No. 148 *Southern Mail.* 2 reels Drama.
No. 149 *Trigger Law.* 1 reel Hopalong Cassidy western.
No. 150 *In Western Wilds.* 1 reel Western drama.
No. 151 *A Man's Size Pet.* reel Western comedy.
No.152 *The Two Fister.* 2 reels Western drama.

A full synopsis is published in a supplement to the main catalogue.

Ken Finch

Dates For Your Diary

FRIDAY, 1st OCTOBER — Competition closing date.
SATURDAY, 2nd OCTOBER — Annual General Meeting.
SATURDAY, 23rd OCTOBER — Annual get-together.

Please support all these events if you can. Further details will be published in subsequent issues of the magazine.

Kodak Withdraw Webo Magazines

We have received confirmation that Kodak-Pathe S.A. have discontinued the supply of Kodachrome II in Webo magazines. It appears that they will, however, be making Type D Kodachrome available in rolls for loading into magazines by dealers or users and will place quantities of empty magazines on the market.

The reason given for the move is that Webo magazines are expensive to maintain and this type of packing has been selling at a loss.

THE GREAT POTENTIAL

by
George Whitfield

You know the qualities of this gauge: that the frame area can resolve detail which would be quite impossible with a smaller frame. You know that the central perforation confers benefits of strength, and can ensure steady pictures on projection. You know that the fallacy of 9.5 films having vertical central damage **is** a fallacy, because only badly maintained projectors damage film. Well-made simple projectors, such as the Ace, were only sold because they were made down to a price, and never could be considered anything but products to capture beginners, who wanted an inexpensive start to an interesting hobby.

This potential, of big bright pictures, with plenty of detail, could never be achieved with such modest projectors. The only parallel is with pre-war 8mm projectors, which were also very well made, and gave hopelessly dim pictures, on a very small scale. Nobody, in those early days of amateur films, could have ever imagined that 8mm Cinemascope was going to be projected on 12ft. screens, to audiences of 400 persons - and leave those same audiences delighted with the result. (If any ninefiver does not believe this is possible, he may yet be surprised!) The 8mm gauges can give a good account of themselves, and this is the result of new projector lamps, as well as new film emulsions. We should be able to do better than this; we have a better gauge with more potential, which, as yet, is not fully realised!

Let's weigh up the opposition from super eight. All the new developments in this width of film will appear in super eight; the manufacturers have decided that no new advances will take place in Trad eight. The cameras will be more automated in super eight; the least technically-minded person will have no problems of exposure, or focusing and will be free to plan films, with fewer knobs to twiddle.

On the debit side is the high cost of repairs to the complex cameras, even when the repair is of a simple nature. These cameras **can** go wrong; there is more to go wrong!

With an old 16mm Kinecam, costing a few pounds, you can get better quality than with a hundred pound 8mm camera . . . providing you can focus, use a meter, and think for yourself.

This holds good with 9.5mm, too. You must be more adept, technically, with a simple 9.5 camera - it does not think for you. But, by golly, you have to set yourself high standards, and never allow a truly sub-standard shot to remain in a film. The stock is not cheap, and you must waste as little as possible - careless 'near enough is good enough' thinking is OUT.

Gone are the days when 9.5mm was screened to unsophisticated audiences in the local hall. Now you have customers who have seen the best of colour TV, and expect professional standards - equal to the best sponsored 16mm film, in editing, and an adult approach. Many of the audience **have** cine cameras, and can recognise edge fogging and bad splices, so you don't want their derision!

By the law of averages, there **must** be more good 8mm films in this country than there are good 9.5mm films. There are more 8 mm films taken, more rubbish, and therefore, you are more likely to see a first-rate 8mm film than a first-rate 9.5mm film.

Yet, as you are perhaps the only 9.5mm user in your cine club, or in your circle of friends, your films will be considered typical of 9.5mm quality. Why you should be cleverer, or a better scriptwriter, or a better editor, with this handicap of the greater number of 8mm enthusiasts, is not quite clear.

The fact is that you, and your gauge, are on trial, and you have to try twenty times harder, if you have the competition of twenty 8mm users against one nine-fiver! The others have an advantage; the cheapness of 8mm stock encourages experiment and ruthless cutting of the films.

Your solution is not to attempt to equal the 8mm output of your friends. A little bit of quality is superior to a lot of quantity. One short 9.5mm film per year, lasting a few minutes, will make as much impression as a thirty minute travelogue.

This film need only be ten minutes in length. Learn from the 8mm gauge. If a close-up is meaningful on 8mm, it is even more so on 9.5mm. Don't take so many mid shots; get in close. Tell 'em to look at **this;** then to have a closer look at **that.** Close shots do not use as much film; the audience take them in quickly. Don't linger on a beautiful scene if it holds up the flow of the film - as soon as it has registered sufficiently, get on with the story.

Every shot is a development from the preceding one; there must be a valid reason for the inclusion of every shot - to further the narrative.

Only our films will prove that 9.5mm is worth adoption as an amateur format. This is a considerable challenge, and it will not be met by chasing after expensive equipment; all that we need are well-maintained cameras and projectors - and something to say!

THE NINEFIVE COLLECTOR



by Maurice Trace

"Moscow Nights"

One of the best films on 9.5 Sound is **Moscow Nights.** With its tale of love and intrigue in the Russia of 1916 acted by a splendid cast it is gripping entertainment. Yet the story of what went on behind the camera is just as gripping and helps one understand some of the things which appear on the screen.

In the early 'thirties the British film industry was well and truly in the doldrums, struggling through many financial crises and showing little artistic flair. It is perhaps ironic that the person who more than any other became its saviour was a Hungarian who had worked in Paris, Berlin and Hollywood before settling in London in 1930.

Alexander Korda was born in Turkeye, Hungary, in 1893. He went to the University of Budapest and, after making some minor films in Europe, went to America. There he directed his then wife, Maria Korda, in **The Private Life of Helen of Troy,** one of the big films of 1927. After some mediocre pictures his company, Paramount, pushed off to Britain to work for their English off-shoot. Korda decided to settle in this country and formed his own production company, London Films, in 1932. A year later he made **The Private Life of Henry the Eighth** which reaped a fortune not only in this country but, more important, in overseas markets. It was the first British film to really break the international barrier and for ages it remained the most successful, financially.

Because of his triumph, Korda was able to raise money from the City of London to build his own studios at Denham. Meanwhile he produced **Catherine the Great, The Scarlet Pimpernel** and **Sanders of the River.** Long before the studio itself was finished, Korda used the grounds at Denham for exteriors in various pictures.

The first film to receive this treatment was **Moscow Nights** which was part of a co-productino deal Korda made with Alexis Granowsky. Two films (the other was **Rebel Son)** were made in France and then reshot in England. The French version of **Moscow Nights** was made in 1934 and its star, Harry Baur, was imported to repeat his leading role.

Baur was one of the most

celebrated French actors and one of the factors that made the film look, at least on paper, a sure success. Another was that the director was to be Anthony Asquith, an outstanding director with many hits behind him. To play a leading role Korda hired an up-and-coming young actor called Laurence Olivier and behind him put an excellent cast of such skilled players as Athene Seyler, Hay Petrie, Morton Selten and Charles Carson. The story itself looked sound and a great deal of money was spent in production values - what could possibly go wrong?

Alas, the answer was a great deal. One of the main problems was Baur himself, admittedly a brilliant actor, but one who regretably could not speak a word of English! He had to learn his part phonetically, syllable by syllable, and when the end result appeared on the screen most people could not understand a word he was saying.

Baur was cast as Brioukow, a former peasant who had become a leading arms supplier to the Russian army. Although in most eyes a war profiteer and not worthy of moving in high society, he courts Natasha, a well-bred young lady working as a nurse. Olivier plays Ignatoff, an officer wounded at the front and moved back to Moscow for treatment.

Madame Sabline, an old lady, visits wounded officers in their hospital and sends back the information she gleans to her German masters. Ignatoff becomes innocently involved with her and when it is discovered that she is a spy he is court-martialled. The only person who can clear him is Brioukow, but now the two men are deadly rivals for the hand of Natasha. By giving false witness the ageing peasant can eliminate his rival - but will he?

In an attempt to make the creaky old plot more believable Asquith made several changes from the French original. The most important was to change the female spy from an obvious vamp to a dear old lady busy with her knitting and hospital charities. In this role Athene Seyler gives a superb performance. The Natasha of Penelope Dudley-Ward is restrained and adequate, providing a contrast to Baur's colourful figure. But the revelation must have been the performance of Laurence Olivier. As the foolish officer he works miracles with a very ordinary part. Of course we now all know what a great actor he is, but to see him in earlier times playing as well as this is quite amazing.

But in the final analysis the film hinges on Harry Baur. **Moscow Nights** ran 76 minutes so the 6-reel 9.5 Sound version would appear to have over 20 minutes missing, with Baur's part being heavily cut. In spite of his language difficulties he creates an unforgetable portrait and if his diction is poor then his enthusiasm and emotional playing seem just right for the role. If this sounds strange then one must really see the film to feel its full effect.

Ninefivers may be in a false position judging **Moscow Nights** for it seems likely that the Pathescope cutting has improved the film by removing slow and probably poor scenes. What remains

moves at a fine pace with director Asquith doing an excellent job.

Alas Alexander Korda was not impressed with the final result - in fact he disowned the piece and had his name removed from the credits. The opening of the film at the Leicester Square theatre was announced as "the premiere of 1935" and a suitable gathering of stars assembled to see it. The critics gave it a mixed reception with praise for Olivier and Asquith and condemnation of a slow script. Baur's acting split them down the middle with one side saying he was unintelligible and the others shouting his merits.

Harry Baur never made another British film but appeared in some memorable French ones such as **Un Carnet De Bal** and **Volpone** before he died in 1942. Of Olivier's future triumphs little need be said. Asquith spent another 30 years as one of the leading British directors with such films as **The Way to the Stars, Orders to Kill, The Millionairess** and **The V.I.P.'s** ... ...

Korda's greatest years lay just ahead with **Things to Come, The Ghost Goes West** and **Rembrandt** to name just three. He weathered many storms and still came bouncing back with fresh hope and good films such as **The Fallen Idol** (1948) and **The Sound Barrier** (1951). One of the last films he was connected with before his death in 1956 was **Richard the Third,** a brilliant production starring and directed by one of the world's greatest actors - Laurence Olivier. I wonder if either of them cast their minds back over 20 years to **Moscow Nights?**

So there we are: three great men of the British film industry - Korda, Olivier and Asquith, together with an artist from France, made together a film which is hardly known today. Biographers of these people give little space to **Moscow Nights,** but one of the reasons may well be that they are unable to see the film to assess it for apart from 9.5 I know of no other source where one can now view it. In their last catalogue The Wallace Heaton Film Library still had a copy for hire and every so often a print will turn up on the second-hand market. If you get the chance, then don't miss this curiously under-rated film.

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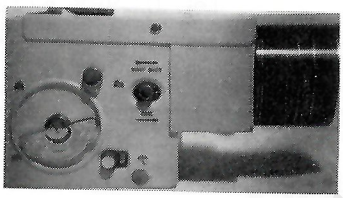
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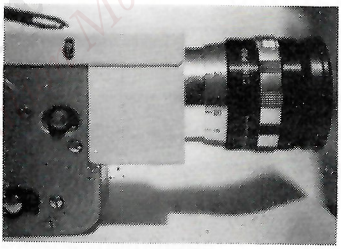
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Group 9.5 London Meetings

February 27	—Club Forum.
March 13	—Chairman's evening.
March 27	—Auction. Bring your unwanted equipment along to sell.
April 10	—No meeting.
April 24	—An Evening with Novascope.
May 8	—Filming.
May 22	—Filming.

All the above meetings are on Saturday evenings, beginning at 7.30 p.m., and are held at St. Gabriel's Parish House, Churchill Gardens, Pimlico, London, S.W.1. A map showing the route from Victoria main line and underground stations to St. Gabriel's was printed in the December, 1970 issue. Further details of London meetings from Hugh Hale, 25 Latchmere Road, Kingston-upon-Thames, Surrey.

For news of quality printed films from :

NOVASCOPE

watch this journal for further announcements.

NOVASCOPE

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WIDESCREEN

by Tony Shapps

Only once in the past seven years - that's how long I've been involved in this widescreen business - have I actually seen any public demonstration of widescreen shot on 9.5mm. Why this is so I am at a loss to tell.

The Ninefiver has all the advantages before he even presses the button (or should I say 'pulls the trigger' these days?), yet this side of the art of filming has been slow to penetrate into the bastions of the dedicated few who really make films. Goodness knows, I've tried to encourage my Ninefive friends to 'have a go', and I know that some of them have even bought anamorphic units, but where are the films? The competition entries? Not one in sight.

Admittedly I've seen a couple in the International Widescreen Competition, but really they have been few and far between, in fact so rare that they stand out whenever they do come in.

Now why is this?

I could suggest reasons but I would prefer to hear from you. I would like to know why you don't use widescreen, why you stick to the old-fashioned 4 x 3 - or even narrower sometimes?

I would have thought that this would have been your ideal opportunity of showing just how much better the format is. After all not only would you be making the fullest possible use of the frame area but you should be able to get that extra light on the screen.

So, let's hear from you via the editor. I'd love to show 9.5 in the many widescreen demonstrations that I carry out around the cine clubs in this country. The only way to convince the uncommitted that 9.5 is THE amateur gauge is to show it to them time and time again . . . but only show it at its best and that means making a special film for widescreen demo purposes. Given this I am perfectly willing to give 9.5 the boost it deserves at each and every one of my shows. Who is going to take me up on this challenge? The time has come for action and demonstration, your fellow cine enthusiasts are fed up hearing you talk about the advantages of your chosen gauge, they either want to see convincing evidence that it is materially better or they would prefer it if you just shut up and said nothing.

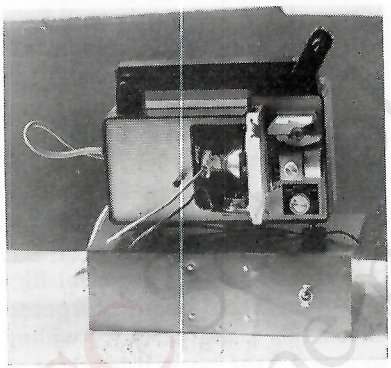
9.5 needs a boost just now, especially with a fair bit of new equipment coming on the market. It's up to you, because no one else is going to do it for you. Well? What is to be your answer?

Postbag | *A selection from readers letters*

More Light

I enclose a photograph which I think the readers of the **Review** might find of some interest.

It is a conversion kit that we are supplying for the older type of projector that has, at present, the 8-volt/50-watt lamp; I know there are many 9.5 machines like this.



You will see from the photograph that we are supplying a complete replacement outfit consisting of the following items:

1. Transformer, giving 21-volts/150-watts, complete in box on which you can sit the projector thus making a compact unit. The box is fitted with an ON/OFF switch and at least six feet of mains cable.

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This adaptor then accepts the now-famous 21-volt/150-watt Dichroic/Quartz-Halogen E J M lamp and we supply the socket that goes on to the back of this, complete with the wires to be taken out through the lamphouse to the new transformer.

3. EJM lamp which is the most efficient of all the new lamps that I have come across. It was this lamp that I was using at Nov. 7th's Group 9.5 meeting to cover the full width of 16mm for my PAN-16 machine. It is extremely efficient.

Each item can be bought separately as follows:- Lamp £4.7.0. Adaptor £4.4.0. and the complete transformer in case with switch etc. for £9.10.0.

This gives all those ninefivers a chance to increase the light from their projectors and really make use of the available emulsion area.

TONY SHAPPS
The Widescreen Centre,
BCM/Scope-68,
London, W.C.1

Colour Processes

Regarding the footnote on page 11 of the December issue, an element of error appears to have crept in, because Kodak colour film of any type is certainly NOT additive in character.

I happen to have been sales manager of the only additive colour film process put on this, and the American, market for the 16mm user and it has long since been dead. The process was Dufaycloor.

Dufaycolor, in common with the Lumière and other earlier processes is additive because it relies on a random or ordered pattern of filters of the colour-light primaries laid down **alongside** one another in such fashion that they do not overlay or interfere with one another. The amount of light passing through each is modulated by photographic densities, in such fashion that the light primaries are mixed together; their addition resulting in the ultimate colour effect.

In all integral tri-pack systems, of which both the Kodak and Ferrania processes are examples, there are three layers of filters of the counterprimary colours, red-green (yellow), blue-green (cyan) and red-blue (magenta) superimposed upon one another. The saturations of the dyes in the supermiposed layers act as filters which successively rob the original incident light passing through them of varying proportions of the colour-light primaries; hence the term subtractive. What is left at the end of that process constitutes the colour picture.

The main differences between the Kodachromes and Kodacolors, the Ferranias, the Gevacolors and so on, are the different methods adopted to generate the dyes within the layers during processing. They are, however, all subtractive processes.

GEORGE H. SEWELL

Hampton Hill,
Middlesex

Sorry about this mix-up - and my thanks to George Sewell for spotting it. - **Editor.**

Later closing date ?

I would like to thank all members of the committee of Group 9.5 for their efforts to make the get-together a success after the anti-climax at Chiswick. In particular I appreciated the trouble that was taken to contact me by post and let me know about the change of venue. I am sure that other members will support me, and say a big "THANK YOU" to all concerned. Under the circumstances it was a miracle that a show was put on at all.

The editor wonders why so few films were entered for the competition. Possibly the closing date for entries has something to do with it. In the case of my own contribution, the bulk of the filming was completed in May and had been processed by the end of June. So this gave me less than two months to produce the titles and edit the film. Also, some sort of sound track had to be recorded.

Even with the speedy service offered by Kodak-Pathé I found that I was fighting the clock. I should imagine that many nine-fivers do not even think about filming before July or August, and by the time they get their films back from the processing station, the question of entering the competition is definitely not on!

If the closing date for the competition could be made a couple of weeks later, it might give members a better chance to finish their entries. This in turn, of course, might set up the problem of getting the films judged in time for the get-together. So I supose that this is where we came in!

E. S. VOWLES

Bilton, Rugby,
Warwickshire

The committee would also like to thank all those who took the trouble to find us at Pimlico. We shall look into a later closing date for the competition, though this might mean a later date for the show. What do other members feel about the idea? Would a closing date of, say, November 1st induce you to enter a film? And how about a get-together in the following spring, instead of in the autumn—Editor.

Sound films

It's a very long time since I have written to you—but I am still, very much a user of 9.5, and the magazine is really terrific.

My letter concerns the article in the December **Review** by Maurice Trace introducing 'Novascope' and his suggestion to write to you regarding opinions on new releases.

I would strongly recommend a colour cartoon. This, I realize, would be expensive, but it would be a certain seller especially if 'Tom & Jerry' or 'Bugs Buny' were the subjects. But of course our greatest asset is optical sound, which in my opinion could be reproduced beautifully from the modern 35mm originals. The main trouble is the out-of-date machinery which will never encourage any film company to release on sound. Surely the time is overdue for some (or one) new optical sound projector(s) to be manufactured? For example E. M. Smith and the A.F.C. are proposing to design a new silent projector; why not an optical sound machine? . . . obviously too expensive to risk. But I wonder how many members would gladly contribute IN ADVANCE on a monthly payment scheme towards the production of a new sound projector. After all, 12 monthly payments of £10 would be £120, this I imagine would cover 75% of the total cost (at least) and would provide the manufacturer with capital in advance of production which would expedite design and assembly. It's only a suggestion, but one that may prove worthwhile . . . after all, this will automatically create the demand for new sound prints and encourage such companies as Novascope to release them.

One point I did mention in my last letter was the front cover photograph. In my opinion this page of the magazine should always be devoted to some item directly connected with 9.5 -new equipment, unusual views of cameras and projectors, frame enlargements of films or stills of new releases. One can imagine, for example, how the article by Maurice Trace on the film **Scrooge** would have been further enhanced by a well-chosen frame enlargement (complete with its old variable area sound track), reproduced across the front page and suitably captioned.

JOHN FERRARI

Denny, Stirlingshire

Classified Advertisements

Films Wanted

9.5 sound prints: **The Wizard's Apprentice, The Adventures of Popeye, Blow Me Down, I Yam What I Yam, Choose your Weppins, Be Kind to Animals, Pleased to Meet Cha, For Better or Worser.** - J. Ferrari, 176 Stirling Street, Denny, Stirlingshire.

Wanted : 9.5mm films - notched, unnotched, incomplete, complete, pre-1934 **Pathescope Monthlies** and catalogues; magic lantern slides of any type. - W. G. Kloet, 21 Marsden Square, Manchester M4 2HA.

Collector requires 9.5 silent: **Faust, Metropolis** and 9.5 sound: **Swiss Family Robinson, Glass Mountain, King Kong, Swiss Miss.** Very good condition essential. Write: Box (Middlesex) 002, c/o the editor, 9.5 Review.

Wanted: parts 4-6 **Cotton Queen** (T.9208); part 1 **Strike it Rich** (T. 9129). - J. M. Burgoyne-Johnson, Fairholme, Hawks Hill, Bourne End, Bucks., SL8 5JQ.

Cameras for Sale

9.5mm Dekko cinecamera, f1.9 focussing 'C' mount Ross lens; variable speeds, parallax adjustable viewfinder etc., £6 or exchange w.h.y'? - G. L. Newnham, 'Hestia', Plot 3/82, Windmill Copse Estate, Dibden Purlieu, Southampton.

Lido IV : 50ft. spools, 4 speeds, time exposure. Som Berthiot focussing f1.9 lens, lens hood, filters, conversion lenses: wide, tele: £50. Also to be sold: Delrama lens with adaptor that fits Lido camera and Cinegel projector. Price for camera and Delrama: £65. Delrama and adaptor only, price£17. H. Hale, 25 Latchmere Road, Kingston, Surrey.

Projectors for Sale

Projector: Heurtier Super-tri: 8/9.5 /16mm silent. Bought new 1968. Excellent condition. Complete with manual, spare lamp, 8mm adaptor lens, all accessories. £70. - G. Brooks, 7 Caledonia Road, Shotts, Lanarkshire.

Cinegel GR, 10 volt 100 watt lighting, reverse running, provision for Synchrovox and Cinesound synchronisers, 35mm f1.5 Gelor lens. Good working order. Price: £30 o.n.o. - H. Hale, 25 Latchmere Road, Kingston, Surrey.

Accessories for Sale

Supersound striper, early model, complete with instruction book: good working order: £4 - A. Richardson, 5 Epney Road, Lower Tuffley, Gloucester, GL4 0LS.

Equipment Wanted

Pathescope Son projector in very good condition; Adsonic unit for Cinegel; focussing lens for Prince. - B. R. Rowe, 46 Bonney Road, N.P.E. Leicester.

Literature

Wanted: Pathescope Gazettes: June -July 1953, Dec-Jan 1954, Dec-Jan 1956, Aug-Sept 1958, Feb-March 1959, June-1959? to the end. Spare Pathescope Monthlies and Gazettes offered in part exchange: Monthly: Dec 1950, Apr-May 1952, June-July 1952, Aug-Sept 1952, Oct-Nov 1952, Dec-Jan 1953, Feb-March 1953, Apr-May 1953, June-July 1954, Oct-Nov 1954, Feb-March 1955. Gazettes: Oct-Nov 1957, Apr-May 1959, also Pathescope Film Catalogue, 1952. - J. M. Burgoyne-Johnson, Fairholme, Hawks Hill, Bourne End, Bucks. SL8 5JQ.

Wanted: instruction book for Specto 500 Dual, to buy or borow. - A. Telford, 14 Garden Close, Hollow Lane, Hayling Island, Hants., PO11 9AD.

Complete catalogue of Pathescope 9.5mm sound films (1938-1959). A detailed guide to 462 films and 1,188 reels. An invaluable work of reference for the collector. Price: 10/- (postage paid) from Maurice Trace, 29 Laxton Avenue, Worcester WR2 6EQ.

Miscellaneous

Disposing part collection of 9.5mm and 16mm sound films and equipment. Dual gauge 16 and 9.5mm optical sound projector, also Pathescope Son Mk. III, with complete new amplifier. All perfect working order. Wanted: 9.5mm sound films or P/E - P. Leverington, 3 Oak Road, Stowupland, Stowmarket, Suffolk.



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The new BDB Cinegraphica will allow you to superimpose titles on to your own films and transparencies.
The scene to be titled is projected on to the unit and is reflected by a half-silvered mirror, through a supplemmentary lens, into your camera.
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G R O U P 9,5

STATEMENT OF INCOME AND EXPENDITURE - 1.9.69 to 31.8.70.

Income		Expenditure	
*Subscriptions	317. 8. 6.		
Sale of tickets, etc. for 1969/70 Get Togethers	92. 2. 9.	1969/70 Get Togethers	127. 5. 0.
Saturday meetings at St. Gabriel's	51.11. 0.	Saturday meetings at St. Gabriel's	34. 6.11.
9,5 Review, advertisements, etc.	156.13. 2.	9,5 Review, postage, printing, etc. (Postage 5 Reviews was £41.10.6.)	442.15. 5.
Film competition	4.13. 0.	Film competition	11.19. 2.
+ Coach outing (15 people at £1.2.6.)	16.17. 6.	+ Coach outing hire	25. 7. 6.
Miscellaneous	14. 9. 2.	Miscellaneous	13.13.11.
		Stationery & printing	14. 8. 5.
		Postage & telephone (notReview)	16.18.10.
	653.15. 1.		686.15. 2.
CREDIT BALANCE brought forward from 1969: St.Gabriel's: 32.19.6. General: 51.15.11.	84.15. 5.	CREDIT BALANCE at 31.8.70. At bank: current: 18.2.0. deposit: 4.5.9. Cash: 29.7.7.	51.15. 4.
	£738.10. 6.		£738.10. 6.

*67 subscriptions are 1970/71

+Loss on coach £8.10.0.

Outstanding debts for 9,5 Review adverts: £41.0.0.

(Signed:) JANICE UPHILL,
Hon. Treasurer, Group 9,5,
1st September 1970.

(Signed:) FRANK MOON, ARICS,
Member, Group 9,5,
9th September 1970.

USC School of Cinematic Arts
The Film Foundation Moving Image Archive