

VOL. 35 No. 3, SUMMER 2001

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIÉTÉ DES CINE AMATEURS CANADIENS (Inc. 1969)

Honorary President

Christopher Chapman, C.M.

President

Fred Briggs, FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406 scca@canada.com

Past President

Jon Soyka
P.O. Box 60554 Mountain Plaza Outlet
Hamilton, Ontario L9C 7N7
(905) 388-5840 Fax (905) 388-5840

Eastern Vice-President

Jan Bekooy FSCCA
274 Alexandre Rache Blvd.
Hull, Quebec J9A 1L7
(819) 777-5078

Western Vice-President

Margaret Chamberlain ASCCA
19-901 Kentwood Lane
Victoria, British Columbia V8Y 2Y6
(250) 658-0439

Secretary

Thom Speechley
19-295 Wilkins Street
London, Ontario N6C 5C1
(519) 685-6197
sccasecy@canada.com

Treasurer

Carolyn Briggs FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406
scca@canada.com

Festival Director

Please Note Change of Address

Ben Andrews Hon FSCCA
Box 1010 Main Station
Barrie, Ontario L4M 5E1
(705) 733-8232
ciaff@canada.com

Contest Chairman

Keith Gloster
10 Seneca Cres.
Brantford, Ontario N3R 1K2
(519) 752-5745
sccacompetition@canada.com

Membership

Thom Speechley
#19-295 Wilkins St.
London, Ontario N6C 5C1
(519) 685-6197
sccamembership@canada.com

Publicity Officer

Fred Briggs FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406 scca@canada.com

Film Library

Fred Briggs FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406 scca@canada.com

Honours Chairman

John J. Carey FRPS FSCCA
632 Ellengale Rd.
Burlington, Ontario L7T 3N8
(905) 637-3025
sccahonours@canada.com

PANORAMA Editor

Joan Bochsler
475 Caithness St. E.
Caledonia, Ontario N3W 1E3
(905) 765-5408
panorama@canada.com

Video Librarian

Stella Magic
189 Park Home Avenue
Willowdale, Ontario M2R 1A1
(416) 221-0577
sccalibrary@canada.com

**PRESIDENT'S
MESSAGE**



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

*Responsibility Goes
With Privilege*

We're sorry that this issue is so late arriving, but we needed more information on the Campbell River CIAFF Festival and << **REWIND '01** =, the Annual Convention in Orillia, Barrie, Kinmount, and Midland! The delay has left you very little time to book for these events, so please read both articles now, before putting this issue down, and book rooms for your choice very soon.

You'll find a combined Convention Registration Form and Proxy in this issue, along with a return envelope. It's imperative that you fill out one side or the other and return it to the Secretary. If you plan to attend the Annual General Meeting, we don't need the proxy, but the SCCA Constitution requires a quorum of 40% of the members, or their proxies, so if you won't be there,

Continued on page 15

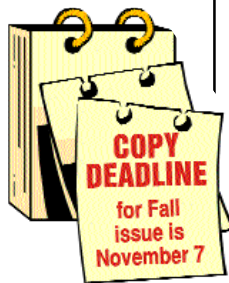
Front Cover:

Campbell River and District Art
Gallery - See Story Page 3

IMPORTANT DEADLINES:

Campbell River
October 8-13

**AGM
Convention**
September 15
for Hotel
in Orillia



Editorial Board

Joseph and Joan Bochsler, Fred Briggs
Layout, Design and Typesetting
Athens Printing - Tel: 1-888-549-6719

PANORAMA

is published four times a year by the Society of Canadian Cine Amateurs, an association of video and film makers. PANORAMA is devoted primarily to informing Canadian movie and video makers of the activities of society and developments in the realm of amateur motion picture making. It aims to provide information about new equipment and methods, and offers a forum for discussion of topics affecting the interests of amateur and video makers.

Subscriptions:

Free to members of the SCCA
Annual Membership Dues:
Individual \$30 — Family \$35
Annually — Payable by May 31

CIAFF GALA

CAMPBELL RIVER, B.C.

We are really looking forward to this year's CIAFF Festival. The energy about this place is growing day by day and we are anticipating the arrival of the results and the videos

here in Campbell River. Our team consists of the festival organizers, Holly LeFevre and Leila Hartford, and Kevin Harrison, the Assistant Director of the CIAFF. Joan Miller of the Campbell River Film and Broadcast Commission is also helping.

We have decided the shape we would like the festival to take and are in the process of getting the details settled and organizing workshops and special events. Our goal is to begin expanding the audience of the CIAFF, and to host workshops and activities that delegates will find useful and informative - and fun. Here are some of the events we have planned so far.

The Mayor of Campbell River has declared October 8th to the 13th International Film Week. This week will be busy with showings in various



to have as many people exposed to the films as possible.

We would like to provide venues for socializing and networking as well. The Festival will begin on Friday, October 12, with a Film Makers Dinner and an Evening of Wine Tasting.

Saturday, October 13 will be packed with activities designed to meet the needs of a broad spectrum of film professionals. The day will include a pitch session, a panel of trades people from the film and broadcast industry, and a talent workshop, followed by the Gala Awards Event that evening at the Tidemark Theatre.

We are trying to encourage as many of the filmmakers and winners to come to the festival as possible. The pitch session will give budding

filmmakers, writers and producers a chance to pitch their ideas and projects to cable stations from Vancouver Island and the Vancouver Area. The panel will be an opportunity for trades people (carpenters,

stylists, etc.) to learn how they can get into the film and broadcast industry. A talent agent will be

**October
8th - 13th,
2001**

presenting a workshop for those interested in acting professionally.

The Gala Event on Saturday at the Tidemark Theatre will be the highlight of the week. We

will be presenting awards to the filmmakers and showing clips of all of the winning films. This event has been a great success in the past and we expect to be hosting a sold out event again this year.



We are currently working on a hotel package for the festival. Connecting flights can be arranged from Vancouver with Air Canada or Pacific Coastal.

You might want to check out these web sites for more information about the venues and Campbell River: www.crcn.net (Campbell River general info, Accommodation and the Art Gallery), tidemark-theatre.com (Gala Event - Tidemark Theatre).

We are really looking forward to meeting you. If you have any questions, please don't hesitate to contact us. Our phone number is 250-923-9517.

Cheers! Holly LeFevre, Leila Hartford



locations including the Museum, the Art Gallery, coffee shops, and restaurants around town. The goal is

<< REWIND '01 >>>

2001 ANNUAL CONVENTION

October 26th, 27th, and 28th

Your Executive is always trying to do something different in an attempt to attract a larger turnout to our conventions. In recent years we have had big conventions in hotels, less expensive conventions in universities and art galleries, and really cheap regional meetings in big and small halls. We have had a wide variety of guest speakers, including an IMAX pioneer, the inventor of the WESCAM, an Academy Award winner, and too many others to mention here. We have also offered optional trips to a Special Effects Studio, a pioneering television studio, a foley theatre, 3D IMAX, and a tour with the president of Immersion Studios, whose latest interactive production *Vital Space* at the Smithsonian Institution is wowing Washington.

Well, this year, we're doing it again - "it" being "Something entirely different"! This year we will completely eschew computers, nonlinear editing, and digital goobledook. Our theme will be *Looking Back*, and we're moving out of the big cities to the heart of "cottage country", where we will team up twice with the *Barrie Film Festival*, visit one of Canada's most historic places, and trek well off the beaten path to a most remarkable home theatre/movie museum.

We hope the autumn leaves are at their peak because we'll be spending a lot of time among them! Our home base will be Orillia, pop. 27,800, the home of

Stephen Leacock and the Mariposa Festival, nestled on the shores of Lake Simcoe and Lake Couchiching, and centrally situated between our three areas of operation, Barrie, Midland and Kinmount. Here we have found a lovely hotel at bargain prices (just after the end of the tourist season).

Those who arrive at the hotel early enough (1:00 PM., Friday, October 26th) can join us for a car trip to Midland and go back 500 years on a guided tour of the Huron/Ouendat Village (Canada's



first recreated Native Village), and the Huronia Museum, with artifacts dating back 10,000 years. We'll then tour nearby Sainte-Marie Among the Hurons, where the history of Ontario began (right across from the famous Martyr's'

Shrine which we will see but won't be able to enter because it will be closed for the season).

For those who don't know the history, the Sainte-Marie web site



describes it succinctly. "Sainte-Marie among the Hurons is an internationally significant historic site and a must-see national treasure! Sainte-Marie was the 17th century fortress and headquarters for the French Jesuit mission to the Huron nation and was Ontario's first European community. In 1639 the Jesuits, along with lay workers, began construction of this palisaded community that would include barracks, a church, workshops, residences, and a sheltered area for Native visitors. By 1648, Sainte-Marie was a wilderness home to 66 Frenchmen, representing one-fifth of the entire population of New France. Sainte-Marie's history culminated in 1649 when a dramatic turn of events forced the community to abandon and burn their home of 10 years. After extensive archaeological and historical research, Sainte-Marie



among the Hurons now stands recreated on the original site where its compelling story is brought to life once again."

And you'll kick yourself if you don't bring your camcorder along on this trip!

Those who can't arrive in Orillia early enough to join us in Midland can while away the afternoon touring Orillia on their own. Among the sites: Stephen Leacock's summer home and the magnificent bronze statue, one of the finest on the continent (in Couchiching Beach Park) of Samuel de Champlain, the first European to explore this region. Or, some may prefer to go directly to Casino Rama (not Las Vegas, but trying hard) just around the lake (Couchiching) on the Rama Reservation, to try their luck and



wait for the rest of us who will all meet there for supper at 5:00 PM.

After supper at the Casino we'll move on to Barrie, where we will join the Film Festival for the 7:00 PM screening at the downtown theatre. Following the film (which hasn't yet been chosen) we will

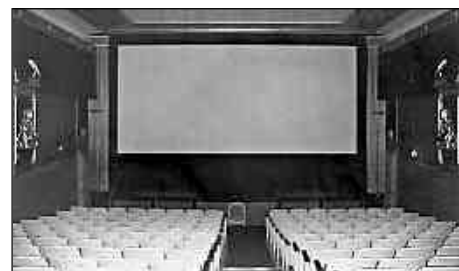
join everyone at a Barrie restaurant for the Festival Opening Gala (read party with food!). Eventually, we'll return to our beds in Orillia, so we can get an early start Saturday morning.

At 9:00 AM. Saturday, October 27th, we start out on an hour's drive east to Kinmount, on highway #49, north of Bobcageon but nearer to, and south of, Minden. "If the mountain won't come to Mohamad ..."

Admittedly, Kinmount seems like an unlikely destination for a convention of video makers, but the village is the site of a home theatre to beat them all, and a wonderful collection of motion picture equipment, all on display in the home of the owner, Keith Stata!

Quoting from *Minden and Area '98*: "Highlands Cinemas, a five-theatre miniplex and museum at the west-end of tiny Kinmount (pop. 300), is the product of 19 years of 'impoverished dedication,' according to Stata. It all began in 1975 when he was building a home, 'just up the hill from where I was born'. While laying out the plans for b a t h r o o m s , bedrooms, etc, he saved some room for a small 50-seat theatre. Now, there are those (save for Industry-types and the very wealthy) who would deem an in-home, 50-seat theatre as a little frivolous. For Stata, it was a natural extension of both his love for the movies and his skills as a contractor; a place to watch movies with friends...lots of them. Today, Stata's hobby has paid off. The one-time contractor/gift seller draws upwards of 40,000 movie fans a

year to his home/miniplex /museum at the top of a steep gravel hill just inside the Kinmount village limits. Viewer demand has forced Stata to continually expand his operation since the cinema took off in the



mid-1980s, growing from one to two to five theatres within a decade. "We were sending so many people away some nights that I just had to grow to accommodate everyone," he says. "When I built that first theatre, I had never envisioned that it would end up like this. Highlands Cinemas is a fluke really...it has no business thriving in a village so small."



Keith Stata, Highland Theatre Owner, Builder, Collector

Stata has something of a history when it comes to the movies. He began entertaining the masses at the age of six when he set up a small Super-8 theatre in the family woodshed in Kinmount. "I'd charge all the village kids two cents a head to watch whatever movies I

had," he said."

We will let Keith finish his fascinating story himself, and take us on a personal guided tour of his collection. Every single item has a story which he remembers well, and some have several stories because Keith has lovingly assembled them from parts he has found all over North America.

For several reasons, (our nostalgia theme, our limited time due to the hour trip to and from Kinmount and the desire to avoid travelling unfamiliar roads at night, and the distance between Kinmount and the places where experts usually congregate), we have decided against adding industry speakers to the program, and for a tight restriction on discussion of highly technical matters. The one exception will be a lecture or demonstration, by SCCA members, on methods, tips, and tricks to improve your film to video transfers.

The rest of the program will include, of course, the Annual General Meeting and Election of Officers, a screening of some of the best of the old CIAFF films in the SCCA Film Library, and our only video program, the presentation of the winning videos from the Annual SCCA Film and Video Contest, and the awards to the makers.



Mark Starowicz, Producer of CBC's *Canada, A People's History*

On Sunday morning (11:00 A.M.) October 28th, we will attend the Directors' Brunch organized by the Barrie Film Festival, at the brand new MacLaren Arts Centre in downtown Barrie. After the brunch there will be a presentation by Mark Starowicz and Michael Sweeney CSC. Mark Starowicz was the Producer of, and driving force behind, the brilliant history series "Canada, A People's History", co-

produced by the CBC and Radio-Canada. Michael Sweeney was the Director of Cinematography for this remarkable series, so good it



Michael Sweeney CSC, Director of Cinematography

often brings tears to the eyes of Canadians who appreciate on-screen excellence. Together they will tell us about the making of the series, answer questions, and perhaps screen some footage.

At 3:30 PM., also in the new MacLaren Arts Centre, the SCCA



will present a public screening of some of the winning films or videos from the 2001 CIAFF, with the hope that some of the winners who may have been unable to attend the Campbell River Gala, will be able to reach Barrie to pick up their awards. This will be the only part of the convention at which we will not be *Looking Back*. Rather, we're looking ahead in hope that the organizers of the Barrie Film Festival will choose to incorporate a CIAFF Awards Show as a regular feature in their future Festivals, and an Eastern counterpart to Campbell River will develop. This CIAFF screening will

take place in the Sunday afternoon instead of evening in the hope that many of you will remain in Barrie and support this part of our program. While we know that some will need stay another night, more will be able to make it home after the afternoon CIAFF program than after an evening show.

Now we must turn to the hotel and the matter of costs.

The hotel we have chosen in Orillia is the Stone Gate Inn, an all-suites (48) hotel at 437 Lacie Street (1-877-674-5542). The Stone Gate, only a year old, has Luxury Suites (with Fireplace and Jacuzzi - \$169 - \$209), Executive Suites (with Sitting Room and Kitchenette - \$149 - \$179), and the less expensive Studio Suites - \$109 - \$139). We have been offered the following prices for Studio Suites: Senior Rate (50 and over) - \$99.00.

For any age: any night we occupy 8 - 15 rooms, - \$94.00 per night. For any night we occupy 16 or more rooms - \$84.00 per night. (All prices are plus tax.)

We would be surprised, and very pleased, to have 16 rooms booked for both Friday and Saturday nights, bringing the cost down to \$84.00. Realistically, we should count on \$109.00 per room, \$99 for seniors, with a very good chance that 8 rooms will be booked bringing the cost down to \$94 per night. It would be difficult to get rooms in a large chain hotel for less in Barrie, and these rooms have a king size bed or two double beds, 5-pc bathroom, wet bar with sink, small refrigerator, microwave, coffee maker and toaster, 27-inch television, iron and board, hairdryer, and bathrobes, work desk with



separate data lines for easy internet access, an extensive Continental breakfast, complimentary

Toronto Star delivered to your door, and Evening Turn Down Service. (Where's the chocolate?) Oh yes, they also have a small heated indoor pool.

We don't expect Ben Andrew, who lives in Barrie, to stay at the hotel! There may be others who can make special arrangements in the area. Others might be tempted to look for a small and cheaper hotel, and we are sure that they can be found. (I'm reminded of the sign I once saw in a garage: "I have no quarrel with the man who charges less than I do. He knows better than anyone what his work is worth!") If you take this direction, you won't be shunned, but we'd like to remind you that if your room is the one that would have dropped the price for others from \$99 to \$94, they'll suffer for your gain, and pity the poor fellow under 50 who has to pay \$109! Together, we'll all do better.

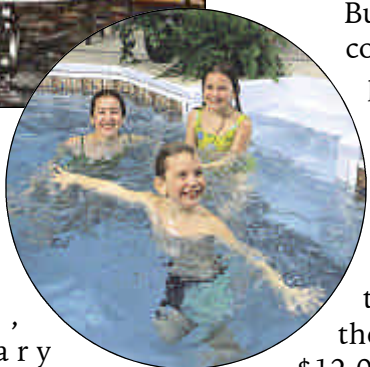
The Stone Gate will hold a block of rooms for us until September 15th and then they'll be released to anyone else who calls for a room. If

you miss the release date, there may still be a room available so try to book anyway. And please don't forget to tell them that you are with the SCCA, so you and others may get the reduction.

But lodging isn't the only cost. We have kept the price structure as flexible as possible and left as much to your discretion as we can.

For those arriving early enough on Friday to take the history tours there will be a cost of \$12.00 for both places. In addition, there will be a \$13.00 charge for the film at the Barrie Film Festival, but remember that that includes food in the evening. Supper will be at Casino Rama, at either the Couchiching Court, an All-You-Can-Eat buffet-style restaurant (\$19.50 including Taxes) or the Legends Food Court (sandwiches, hot dogs, pizza, etc.) where you can control how and what you order, and therefore your own bill.

On Saturday you can get your



Stone Gate Inn, 437 Laclie St., Orillia

breakfast at a local restaurant of your choice. (There is an inexpensive Hasty Tasty Diner within a five minute walk of the Stone Gate Inn.) There will be a

charge for the entire day of \$25.00 for the trip to Kinmount, and that will include a box lunch. We will take a supper break together at a local Chinese/Canadian restaurant in Kinmount (very little choice there), where you can control spending.

Sunday we suggest that you postpone breakfast until the Breakfast Buffet in Barrie. The cost for all the activities at the MacLaren Art Centre (buffet, lecture, CIAFF) will be \$15, but you probably won't want to eat again until supper after the CIAFF show, where you can go anywhere in Barrie, or on the road home.

That's \$25 Friday, \$25 Saturday, and \$15 Sunday, including food Friday evening, Saturday Lunch, and Sunday Morning, for a total of \$65. You will see on the Registration Form that for those whose Registration for the entire package is received with payment before October 12th, there will be a \$10 reduction.

So like we did in the old days, let's all get together in Orillia before the end of Daylight Saving Time, and you can be home for Halloween! And remember, by the time you get this PANORAMA the cut-off date for the set-aside rooms will be coming up quickly, so you better get on the horn (Toll Free 1-877-674-5542) very soon!

Those with internet access should check the 2001 Convention Page at <http://S-C-C-A.ca> to see more pictures, check out the links, and keep updated with any last minute changes.

CLUB NEWS

By Joseph Bochsler, F.P.P.O.



Photo by Joseph Bochsler Jr.

I mentioned in the Spring Issue that I was going Digital. I have gone Digital, but in camera only. I tried the Sony Model 820, which has a built in printer and a card for capturing still pictures, but I found the controls on this video camera hard to operate and I found the printer not necessary. I would rather have the printer as a separate tool. I liked the idea of being able to use Hi8 tape because of the price compared to DV tape. They both run the same length of time.

I finally settled on a Panasonic *Digital* Model PV-DV951-K video camera. This is a 3-chip camera with a Leica lens. The Leica lenses have always been known for their quality and sharpness. This camera uses the DV tape which can cost up to \$5 dollars more for a tape over the price of a Hi8 tape. This video camera is also available without the extra chips at a lower price, but I believe that it's worth the extra money to invest in the 3-chip. I know of at least three people who have purchased this Panasonic camera. Like most of the video cameras it has many more features than one may ever use. It has a memory card for

still pictures. You can also put still pictures onto the DV tape. It even clicks like a still camera! After having used larger video cameras, I find this camera smaller than I would prefer, but it takes getting used to.

As for a computer, I still haven't decided which is best for me. I have looked at a number of the turnkey models and I don't feel comfortable with any of them, perhaps I'm just a bit scared. I'm sure I'll get over this feeling once I have firmly committed myself. My friends in the Hamilton and Brantford video clubs tell me their computer is the way to go. The iMac seems to be their favourite. But then there are those who like the Casablanca, etc.

In the meantime I have purchased a (demonstrator) JVC SR-VS10U Mini DV/S-VHS Video Cassette Recorder. This recorder will edit from Digital DV tape to Super VHS tape. You load the tapes, insert a S-VHS tape and a Mini DV tape, then select the DV deck to bring up an edit list to do Random Assemble Editing. There are 8 programs x 8 scenes. First select #1 program, then go to #1 scene, then press **play** and find

the start of your first scene and press **in**, locate the end of that scene and press **out**. If you wish you may add a fade or wipe, there are 18 fades and wipes in the menu. When you are finished collecting all the scenes, (there are up to a total of 64 scenes) you then go to the VHS deck and prepare it for recording. Next, you press **start** and the recorder switches to the Mini DV deck to start editing. When it's finished the VHS deck is turned on to record the edited scenes. Of course you still have an analog master, but if it's recorded on a Super VHS tape, I find that it's still possible to go to another S-VHS tape for titles, background music and narration. It is possible to add titles with a titler in the editing process. Starting with an original digital tape it is possible to go to four generations for your copies.

Winnipeg Amateur Moviemakers BULLETIN, Edited by Ron Braun. This year the club decided to have a monthly 'assigned subject' video with a 3-5 minute time frame.

The members responded well to this idea, and were rewarded with a number of innovative ideas and stories. The themes were "Lights", "Snow", "Child Activities", "Cooking", and "Zoo". Bill Preston, showed his film, "Insect Hunting in the Jungles of Ecuador". During the showing of the film Bill provided many facts on bugs, flora and fauna. Wally and Jeanette Robertson took some old photographs of a major train wreck at Scarth, Manitoba, during the early 30's and turned them into a short film, complete with a story-line. Summer Project: The Eaton's building is coming down to make way for a new arena. It has been proposed that we all get down-town with our cameras and video this historic event. Work in small groups or alone.

The Toronto Film And Video Club, SHOTS & ANGLES , Edited by Sam Spence. The Annual business meeting as well as the last meeting of the season (May 17th). In her usual efficient manner, Josephine Black had already petitioned those members who may be interested in running for office. A little arm twisting convinced all of the existing executive to serve for another term. A poll conducted by Josephine indicated that members were generally in favour of the present program outline, i.e. Members' videos with guest speakers occasionally. More group movies were also suggested but this is something that would be best arranged

between club members. Arnold Meyer's "Renaissance Village" this summer would be an excellent way to start. The general consensus was that shorter movies in the 3-5 minutes duration were preferred. Longer movies, depending on the agenda for that evening, may be cut short and continued at another meeting. If the movies are registered at the front desk on arrival along with their length, we can have a pretty good idea of how that evening's time will go. Movies will usually be shown in the order they are registered. The last movie registered will only be shown if time allows. The new schedule for the 2001-2 meetings will be the 2nd Tuesday of each month.

Victoria Video Club, Edited by Sheila Perkins. Review of "Assigned Subject" Entries: Margaret Chamberlain invited entrants to reveal to other members what the judges said on the judging sheets. Her purpose was to "get things out in the open" so we could deal with the matter of judging. Moments of candor. It seems that judges are asked to "judge"; that sometimes we perceive their judgements as misjudgements. Regardless, there is value in constructive comments that encourage us to improve our skills and enjoy our hobby more.

"My Tapes Play O'K On My VCR" When you play your tape on someone else's VCR, it isn't uncommon to experience difficulties, more so as your VCR or VCR's get older and a bit out of whack. "Flagging",

"Bent Verticals", shimmering images; rolling and flickering images; "puttering" audio (sync. track audible); audio static on one channel are often "alerts", indicating trouble, (as well as a worn out drum assembly - a major expense!) To add woes to misery, you can be unlucky and buy a "sticky" blank tape that "catches" in the VCR transport. And cheaper lines of TV sets don't have effective in-built stabilizers to deal with unsteady images. A Television costing around \$1000+ mark will likely incorporate stabilizers, filters and combs. Worse to come. With each generation copy, the errors and flaws are magnified. And you may never be aware of this happening as your using your own VCR(s) in your own home - until your tape plays weirdly or not at all in someone else's house. Some VCR transport mechanisms, too, are more sensitive to "sticky" tapes, catch and go on strike!

Brant Videomakers, BRANT CAMCORDER NEWS, Edited by Laurie Ross. David McKee, Brantford's Town Crier talked to the club about his experience being a Town Crier. A video was shown of him in action, videoed by Keith Gloster. Frank Birch gave suggestions as how to video the Town Crier during his subsequent demonstration outside on the tarmac. Several members of the club went through the act of being a town crier, borrowing the hat and bell from David McKee. The club members video taped the routine to show at the next

meeting. We have actors in the club as well as videographers. Don Svob came to demonstrate his unusual 12 ft. camera boom. Designed and built by Don himself it is a unique comment on his abilities as an inventor, engineer, machinist and videographer. He has also taken on a further role as a representative for Smart Sound, a great process that could benefit all of us when we need good music, free of copyright problems for our videos. Thanks to Keith Gloster and Don for adding a lot to the meeting.

The Vancouver Video Production Club, REEL TALK, Edited by Greg/Cathy Caravan, Keep all those tapes by Dave Fuller. You're mad at yourself for "recycling" those tapes you took on your '99 vacation. Blank DV tapes are \$15 a piece, after all. Now you need an excerpt from the erased tapes for a current production. Moral: Don't recycle. Better make a carefully catalogued inventory of the vacation tape by time-code reference and file it - and the tape - electronically or in a card file folder or a 3-ringed binder.

The club President, Greg Caravan, wants the club members to start thinking about how to celebrate the 50th anniversary of the club in 2001.

London Videography Club, IT'S A WRAP, Edited by Thom Speechley. Our Editor, Thom Speechley is stepping down, after 5 years on the job. The club is presently looking

for someone to fill his capable shoes. Our April meeting was dedicated almost exclusively to the viewing of several selected tapes from the CANUSA circuit. They were 'selected' because usually the two hours of tape on each volume is a bit more than we can conveniently fit into an evening and still leave time for comments and criticism.

We noted that contributors are now making more elaborate "productions" using story telling techniques. One even came across as an "infomercial" for the solicitation of funds for some missionary group. In general the entries reflect an overall improvement in quality and the use of very up-to-date equipment and technique. We are confident that our own contributions to the circuit can stand proudly beside the best of the material we saw.

Buffalo Movie-Video Makers, CAMERAMA, Edited by John P. Weiksnar. A new video was shown by John Weiksnar. "Vintage Trolley/Bus" is a very convincing video that shows us the possibilities that a vintage train and bus could provide us. The video made use of interviews with local experts along with narration that is compelling and informative. The video took us along the prospective routes and showed us how they could add to our community. These machines could definitely add to our city! We are making a documentary video of our club. We have a story to tell. Since 1934 the club has met on a

regular basis, and its members have created hundreds of quality productions in as many styles as filmmakers. Now all of Western New York will have the opportunity to see and hear what we have accomplished in the past.

Magazine of the Society of Amateur Videomakers & Cinematographers. THE SAVAC MONITOR. Before you know it, September will roll on to the calendar. Cooler temperatures will flow, leaves will begin to blush in shades of yellow, orange and red as September bounces in with its shorter days and longer, cooler nights and - oops - it's Convention Time. It's time to go to the 2001 Convention of Amateur Moviemakers in Jackson Hole, Wyoming, October 11-14, 2001

Hamilton Video/Film Makers, REEL NEWS, Edited by Fred Briggs, Our Guest Speaker for the June meeting was Dr. Ralph Adams, the scuba-diving dentist and underwater videographer, who entertained and enlightened us in December 1999. Submarine videomaking has so many challenges that the production rate is typically low. Consequently, practitioners (diving, not dental) can't produce a new movie whenever their audience is ready to see it, but Dr. Adams has been busy, and he has new footage to share with us already!

Fred Briggs encouraged club members to start doing story films and discussed Dan Sherritt's invitation to

"Westfield Heritage Centre". Some of those who visited Westfield Heritage Centre will undoubtedly have stories to tell us at the upcoming meeting. Joan Bochsler, our librarian, got 6 tapes from Videomaker (Desktop Video, Basic Shooting, Video Editing, Lighting, Sound, Advanced Shooting), and encouraged members to view them and pass them on to others before the next meeting date in order to maximize their circulation.

We viewed the Super 8 Film "Melissa" made by Eckhard Kries and other club members, featuring Carolyn Briggs as an actress. This was an interesting "story" film, concerning a girl who dives into a pool and finds herself "back in time". It was shot on location at Westfield

Heritage Centre.

I.A.C The Film & Video Institute, FILM & VIDEO MAKER, Edited by Liz Donlan. FACI. When celebrating their Golden Jubilee last May, the members of Harrow Cine & Video Society were thumbing their way back through their own archives when they came upon the minutes of their first meeting on May 23rd, 1951! Apparently, a Mr. Titkin entertained the other founder members by showing them some 16mm Kodachrome footage that included *The Thames at Windsor*, *The Gardens at Pinewood* and some of his own shots of the Blitz in 1940. The searchers also found the inevitable Hon. Treasurer's report from those long forgotten days, which proudly

stated that the income from their 'Production activities' totaled £14-17s-6d. with cash in hand of £13-2s-6d after buying film stock worth £1-15s-0d.! Oh....how times have changed! [What about checking SCCA archives? Editor]

Notice to Club News Editors.

Please mail or email a copy of your Club Newsletter to Editor of Club News, Joseph Bochsler,

475 Caithness St. East,
Caledonia, On. N3W 1E3,
or
Email: river1@infinity.net

*Lens Behind The --- Digital Camera
continued from page 13*

they are helpful, too. Now don't misunderstand me. There were a couple of places where one or two tried to help, even if at times they tried to flannel their way through. I do appreciate a person who simply says "I don't know, but I'll find out!" As one gentleman said to me at the point of purchase, "I really don't know. I'm not a Tech man. We will ask -----." Now, there is an honest man.

Now please do not say I'm a "Grumpy" old man. Who made me grumpy? A system drowning in its own technology with communications merely a word and a faint memory, and people skills a dying art. Not to mention some who really feel superior in their own little world. Knowledge is only of value if it serves all.

Well friends, the sum total of this dissertation is simply this: if you are

considering entering the wonderful world of Digital, first find a Translator and Communicator who has empathy for those who are paying for the product and keeping the vendors in business!

Tell you what, friends: let's help each other and enjoy our Digits together. Please be patient because the idea of our own club is to help each other, to share the discoveries and skills, not just to ogle at someone's effort. We are not trying to outdo anyone. We just want to DO, something, anything, for the fun of it. At least now I know the difference between a Pixie and a Pixel, not to mention the IEEE. I read that and thought of the TV ad showing the tourist in the Louisiana swamps on a car tour. "Ieee!"

To be fair, the results so far are really great. I worried about the quality of the stills. Would they be worth having, or was this camera just

a movie/video camera with frills? Well I tell you, this fussy old fella was very surprised. All I have to do is read a lot and try a lot and get more results. It certainly helps to have a friend like Ian, who has the same camera, and to share our little triumphs and mysteries. Perhaps I should share with you our progress in the wonderful world of "Digitalitus".

I just hope we have time to learn it before the next advancements are upon us. No wonder those who sell this stuff or inform us of it hardly have time to assimilate all the information before a new wave of technology is upon all of us. It would be nice for us to have time to use the equipment for a while before being compelled to change. Or should we have sense to stay pat and keep our old gear? I saw an old brownie the other day in a friend's house. It looked like new, it can still take pictures, and it's a heck of a lot easier! ■

My Nikon Digital Still Camera

by Trevelyan Beard

At the moment, my newest toy is a digital camera (for snapshots rather than video). Having just \$600 available I wandered into Merkles and, after being shown the selection of new cameras around that price, the salesman (very helpful) suggested I think of buying a demo - the Nikon Coolpix 950. And that's what I ended up with. Before the warranty finishes I will be taking it in as the zoom is not quite right. Will let you know how Nikon handles the problem next time I write.

I've racked up taking over 250 shots in the short time I've had the camera and deleted 50 of them. Now I have 200 shots of many different themes, from computer meetings to Edward's Gardens, to a wedding, to my grandchildren's antics and more. As

they would say in Ireland "Tickled it is I am" with the Nikon - the shots are very sharp, the swivel head is a Godsend and the reputation of Nikon gives me that smugness that owners of a Jag must feel. With the camera come two disks - "Nikon View 2.1" for downloading the CompactFlash card to the computer and "Nikon Reference Manual".

What I really like is the ability to handle so many situations with manual controls as against automatic. Take focusing. In low light conditions or conditions of very little contrast, focusing automatically is no guarantee to sharpness. It's great to switch to manual, estimate the distance, plug in the number and take a flash picture knowing that the subject will be sharp. Or take aperture priority. With this I can take a close-up of a rose knowing that the subject will be sharp and the background suitably fuzzy or out-of-focus.

One's mindset



changes when using a digital fixed camera. You don't worry about wasting shots, or be concerned about the cost of prints. With my 32 MB Flashcard I can take 64 shots of good quality and not pay a cent in looking at the results. Because of that and the ease with which I can delete rubbishy shots, my creativity has surged. At the wedding, I often had the backs of heads in part of the shot, but sometimes the shot was priceless. Just go ahead and fire away! High angles, low angles, close ups, a slightly tilted shot, all bits of creativity that make using a digital camera loads of fun.

Best of all is that I can now plan on using stills in my video making. The video camera I use can also take stills but the quality is not nearly as good. It looks like my travels around are going to be with the video camera in hand and the digital still camera slung around my neck, like an American tourist abroad! ■

Managing Digital Stills

by Trevelyan Beard

Because digital stills don't cost a cent to view, the tendency is to be much more free and therefore creative in taking shots. After all, you can easily delete them, anytime, anyplace. It's so different, using a digital camera that the mind boggles.

But the mind boggles too when you realize that on your hard-drive you now have hundreds of shots. Hundreds of shots to organize or hundreds of shots to give you a nightmare of confusion.

What's needed is a database that handles images. What is not needed is one that is complex to learn even if it does offer the moon in features.

One database for images that I particularly like is called Portfolio by Extensis Products Group. Its full name is Portfolio 5.0.2 Desktop Edition. It's straight-forward and fast. It handles any format and requires only a 133 MHz or faster machine. Let's assume I've got 1000 images to take care of, of every conceivable topic. Let's see how it works.

What we might call 'Cabinets', are called Catalogs. I divide the images into one Catalog for weddings and another Catalog for flowers and still another Catalog for miscellaneous. That's three Catalogs that divide up 1,000 images. Each Catalog can be further divided into Galleries and it's these that form the backbone of the system.

Taking the 'miscellaneous' Catalog, I look at all the nature shots and decide a "Nature" Gallery is what is needed to help decide on what to use for a movie that is being planned.

All the images that I want can be dragged across to a 'view'. There are three 'views' - a Thumbnail view that shows all the thumbnails side by side with identifying text under each one, a List view that shows all the images in list form with one selected thumbnail underneath, and a Record view that shows one thumbnail and a whole lot of important information to do with that one shot. Each view has its useful points and can be used at any time in using the database.

To each image can be ascribed a Filename, a Path, Keywords and a Description in fields of that name. In fact, you can add many custom field names if you wish. Let's talk about Keywords which form the backbone of any database. It's imperative that you are consistent when making up Keywords, for example it's a hindrance if you use 'woman' one minute and 'lady' the next, you need to economize and simplify throughout. To help matters, Portfolio allows you to make a master list of Keywords that is visible all the time.

Galleries are really sub-directories or folders and you can make as many as you wish, for example : ships, ships in harbour, yachts, yachts moored, and so on each being a refinement of the previous Gallery.

To top it off, the program lets you make a 'slide show' of selected shots, making it almost like a movie show.

For more information, go to www.extensis.com and enjoy the experience. "Price?" you ask, nearly forgot. It's yours for \$99.95 US. ■



Tinker's *Tips and Tricks*

Five Basic Techniques for Video Taping.

- 1) Hold the camera steady (or use a tripod).
- 2) Keep your picture in focus.
- 3) Shoot in adequate lighting.
- 4) Get clear sound.
- 5) Use camera movements that have a purpose.

Proper Zoom Technique

Zoom in slowly and continuously to a medium shot and hold.

When you want to do a close-up, zoom in slowly and continuously to close-up and hold.

To have a well framed shot at the end of the zoom, you have to plan ahead. You don't want to re-adjust the shot after you've completed the zoom.

However whenever you re-adjust a shot, do it very slowly and smoothly so as not to distract the viewer from the action.

Cutting That DARN Equipment Packing Foam

The Problem: It took me a while to pick this one up. I've tried everything! The sharpest razor blade, the straightest straight edge, scissors, even hacksaws, but the edges of any sound foam always looked jagged.

Here's the solution: Just grab a (don't laugh) electric kitchen carving knife! You won't believe it! Cuts the stuff like butter, straight and smooth as can be. It's perfect for making those custom packing shapes inside cases.

Extra Tip: Wash the knife before cutting (so your foam doesn't smell like lunch!), and after cutting (so your lunch doesn't taste like foam).

Lens Behind The --- Digital Camera

By Len Cobb

Anyone entering the world of Digital 8 or Mini-DV is about to confront a whole new world - a whole new language and concept. Now that's bad enough, but when you add a few other factors or obstacles such as information written by engineers for engineers, you are flying blind! You will encounter people who cannot translate or communicate. The reasons? Possibly they don't know but won't admit it, or they can't be bothered with ignorant people. On the other hand they could be just bored, as "well informed people".

Considering I began my professional career in 1947 and progressed from large wooden cameras, (using glass plates - processed with chemicals you mixed yourself), all the way through 4x5 - 6x7 - 645 - 2 1/4 - 35mm, both Pos. & Neg., you would think I would be ready to jump to Digital. Well, I was

not! Even though I began 7 years ago to learn the Computer, and now I can Scan - print - E-Mail - Internet, etc., etc., etc., I was not ready for a whole new world of Technology, and in an ever changing field of ideas and concepts.

One begins with the desire to use what is propounded or purported to be the best, BUT which make and which model? How can you decide or judge when you don't understand the language? You can wander around looking at the new animal through glass cases or perched on stands, but little do you know what is inside or what has to be learned. What do you do?

Despite reading brochures on three products, downloading sheets galore on the chosen products, I was no better off. Even when the last sheet read "Call 1-800-YOU-FOOL". I did!....

" For English Press 1... (Consider, please, how many diverse languages there are in this Province and we only have two choices.) For this press 2- for that press 3, etc-etc-etc. What the h... do I press to get a human!?

Especially one who speaks my language, well translated from DD, "digital dialogue".

At last I did get a human. Almost apologetically I began with my list of questions. Often the explanation left me even more bewildered. Sort of like HELP on the computer which is NO HELP! Another attempt got me to a technician, Mmm? The stilted answers came with disdainful tones and attitude. The sentences were "peppered" with, "You know - like, sort of thing, you know", which I didn't. That is why I was asking!) "My Stars", I thought, "I did press 1 for English, did I not? What has happened to Tech-Service", thought I, "not to mention people skills, human relations and communications". Too bad I retired, having taught these skills for 25 years I could make a buck. Easy Leonard - do they really care? That's the trouble with being old fashioned. Ask the people I left.

Thank goodness we know at least one or two retail outlets where knowledgeable people reside, and

Continued on page 11

Some Thoughts on Editing

by
John J.Carey, f.r.p.s.

Perhaps the best place to start an editorial on editing is to consider the basic thing that makes motion pictures possible. This is persistence of vision. Were it not for persistence of vision, there is no way we could have been able to enjoy the wonderful technique that has brought so much pleasure and education to all of us. Persistence of vision is the phenomenon that retains an image on the retina of the eye for a brief period after the image source has disappeared. We are all familiar with the fact that we can see a bright object like a light for some little time before it disappears. The same thing, but to a lesser degree because the image is much less intense, we see a picture produced by a camera for a fleeting moment after that image has gone. Early experimenters tried following one image with another taken immediately after the preceding one. The result of this was that, when these were viewed in sequence, an illusion of motion was created. And that's what made it all possible. (I apologize to the many who will certainly be aware of this, but everyone has to learn it for the first time - so be tolerant.)

Creative editing is possible because we instinctively associate a shot on the screen with the preceding shot. That's why reviewing randomly shot material is so confusing. We keep looking for relationships that aren't there. Proper planning and editing changes all that. Suppose you are taking shots of two boys on a hike. You have several shots of them walking along a trail in the woods, having lunch, and poking about as kids do. Not many interesting things have happened, but you have planned

ahead. On a previous trip you shot a garter snake and a crested flycatcher, or anything that made itself available to you. (You kept these as "stock shots", which are an absolute necessity to any nature photographer.) When you come to editing, if you follow a long shot of the boys walking along, with a shot of one of the boys pointing up a tree (long shot) with a close up of the two boys looking up, you can now edit this into an interesting sequence by cutting the shot of the flycatcher after they look up. You have created something that never happened. No one will realize that you shot the crested flycatcher footage last year at a different location. These kids are really looking at this bird. And if you also cut in a shot of the kids whispering to one another, as one boy points to the ground and follow this with a shot or two of the garter snake, you will have an interesting start for a pleasant little nature video. In my pre-video days I used this technique to make several short "hike" films which I sold to schools, and which also were used by the Canadian Broadcasting Company's Children's Department.

Of course this can work in reverse. If you make a shot of your favourite pleasant but plump Aunt Martha enjoying a nice piece of birthday cake, don't follow this with a shot of an old sow at a trough, unless you want to lose your inheritance.

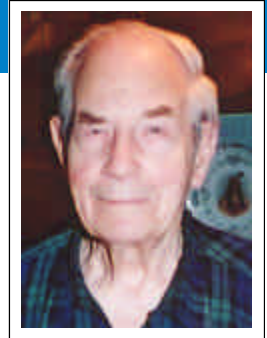
Used creatively, this association of ideas is a powerful tool. Simply by the manipulation of shots, you can totally change the perceived character of an individual. Consider this situation. You have a close-up of a man laughing at a Bob Hope special. He was in a jovial mood, laughing when the shot was made. Let's see how we can change his

character. You find a shot of children playing happily with a puppy,

and put this before the shot of the laughing man. Obviously he is a nice guy. He enjoys watching children playing. Now, if we go to our library and pull out a shot of a man beating a horse, (I don't have one of these, but use your imagination), now he's a sadist. He enjoys seeing horses beaten. Now let's find a shot of a grave in a cemetery and put this ahead of the laughing man. Now he's some kind of nut case, or possibly a psychopath. Who else would laugh at a grave? You could build up an interesting script leading up to the reason for the man laughing in the cemetery.

Some of the great Russian producers like Eisenstein carried this technique further. They used emotion-evoking sequences to suggest the thoughts of one of the principal characters. Shots of a man about to be released from jail were preceded by joyful images such as birds singing, clear streams wandering through the countryside, and a child playing with a puppy. These things that had been unavailable at prison, were meant to evoke the feelings of the prisoner about to be released. Obviously, if he were about to be hanged, the montage ahead would have been lugubrious. Shots in these sequences would best be connected by dissolves.

Newer and more sophisticated editing methods have created many advantages, but they have also introduced one fault that didn't exist before they came on the scene.



One of the worst of these is the encouragement manufacturers use to promote hand-holding of cameras. When I worked for the Steel Company of Canada, I often accompanied professional crews as they shot footage in the plant. They might bring lighting equipment that would deliver millions of candle-power to light the huge, dark mills, and the cost of keeping the highly trained camera operators and others waiting was very considerable, yet I never saw any of them taking the convenient way and hand-hold the cameras. Later, when I made a full length documentary of the plant, and was responsible for these same costs, it didn't occur to me to suggest short cuts. And yet most amateurs (not all of them beginners) will hand-hold a camera as they shoot a sequence in the Rocky Mountains. Just remember, when you hand-hold a shot of a mountain, it isn't the camera that moves in the picture - it's the mountain. And mountains rarely move very much. So don't listen to the people who have bought a "Handy-Cam" and think the name tells it all. Get a good, sturdy tripod, and use it everywhere, except perhaps, where you are shooting a sequence in a fast moving location, like a Mexican market, where the

camera motion is negated by the subject movement. In this kind of situation, the "cinema verité" technique - which the moving camera technique is frequently called, is probably best.

Another deplorable addition to the arsenal of the video buff is the availability of editing equipment that encourages videographers - and not only beginners- to use the plethora of transitions that are available. Go back to the beginning of this article and remember that the technique of editing film or video is only possible because we instinctively associate each shot with the preceding shot. This is simply achieved with a simple cut. Any departure from this should be for a specific purpose. If you are abruptly changing the scene, and you don't want the viewer to associate it with the last scene of the preceding sequence, you need something other than a straight cut. Remember Aunt Martha and the pig. The first transition of this kind was a simple fade to black, followed immediately by a fade to the subsequent picture. This is still regularly used for such a situation where a complete break in continuity is desired.

Another useful transition is the dissolve, in which one shot gradually merges into and blends with another

and gradually replaces it. This can be used to advantage, if we want a fast series of shots, all telling the same story, to be viewed as one and considered as one. This could have effectively been used by Eisenstein and his peers in the prison sequence referred to above.

Now we have a wide variety of different transitions which actually do nothing but disrupt the work of many beginners - and, unfortunately, of some more experienced producers as well - to the detriment of their productions. These corrupt the basic thing that made editing possible - the association of each shot with the preceding one. Virtually any transition other than cut, fade-in-fade-out and dissolve usually is ostentatious and distracting. I have occasionally seen a production where many different transitions were used without being distracting, and virtually all these were of the "rock video" type, where the whole production is so frenetic that anything goes. But generally, it is better to follow the rules.

To sum it all up, get a good tripod and learn how to use it, and be careful which transitions you use, and where you use them. ■

President's Message continued from page 2

please make sure your proxy will be!

Of course, voting in person or by proxy requires that you be a Member in Good Standing. Membership Fees were due on June 1st, and there are still 34 Individual and Family Memberships and 9 Club Memberships which have not yet paid for the current year, so those (and only those) in arrears will also find a Membership Renewal Form enclosed. Please complete and return that form with your payment and Proxy or Convention

Registration. We would very much like to get the Membership Fees in faster this year so we can provide an updated Membership Roster with the Winter Issue.

Please remember that Clubs also get a vote at the Annual General Meeting, so please see that your club's proxy is sent in (or bring it with you on their behalf, perhaps designating you as their representative, if you will be there).

Finally, a word to our Life Members and Honourary Members: we need your votes at the meeting too, as you count in defining the quorum! Since you

no longer pay Membership Fees, we don't receive your updated Renewal Forms. A tiny few are in occasional contact with us, but we haven't heard from others for years. Please let us know that you are still alive, receiving PANORAMA, and that the address and other contact information is still correct. And send in your Proxy too!

I hope to see many of you at our << **REWIND '01** = Convention, and also that those who can't attend will continue to enjoy our hobby wherever they are. ■

Fred Briggs FSCCA

Creativity CORNER

At the last SCCA Executive Meeting it was decided that that the next year's theme/topic for the Intercities Trophy in the SCCA Annual Contest will be "Been there ...Done That".

This leaves lots of room for imagination.

It could be a vacation travelogue, or something entirely different.

So let's see your creativity come into bloom.

Connections

Movie Club Membership

by John J. Carey, f.r.p.s.

As probably the longest-lasting member of any movie club in Canada, and possibly in the United States, I thought it might be appropriate to set down some of the things that I have appreciated from club membership. What other club can offer the following:

Introduction to perhaps the most stimulating multi-faceted hobby/avocation/profession available, which will appeal to anyone with the following interests:

A NEED to associate with congenial people with similar interests.

A DESIRE to participate in a creative activity involving script writing, play acting & motion picture photography.

HELP from top rated amateur and professional members -some with international reputations.

SUBJECT IDEAS from seeing work of other enthusiasts.

AVAILABILITY of workshops in creative analogue editing, creative digital computer editing.

FRIENDLY CRITIQUES of finished works, or works in progress.

OPPORTUNITY to enter productions in local club competitions.

OPPORTUNITY to enter works in national and international competitions.

OPPORTUNITY to share in field trips to stimulating field-shooting locations.

A CHANCE to receive inspiration from seeing works of other enthusiasts.

Besides such obvious advantages, these years with Hamilton Video/Film Makers, The Toronto Film and Video Club and the Buffalo Movie-Video Makers for a total of sixty-three years have afforded me a wealth of friendship that is beyond measure. And as I count my blessings, I wonder how many avocations would still offer the stimulus to keep me actively participating as I enter the ninetieth year of life on this very remarkable planet

The Last Word...

Here it is that finishing up time again, First some housekeeping from the last issue. The pretty young thing on the front cover is Lisa Adams,



daughter of videographer Keith Gloster. Recently married, Lisa is already conspiring to turn her Dad into a Grand Dad, much to his chagrin!

Now that Joe has left the computer long enough for me to do this part of the magazine, let me ask you, our readers, if you approve of the larger type for the Club News? So let us know if we should continue that way.

You may remember that FOTOVIDEO was running six workshops for customers who had just bought a camcorder from them. The successful series is now finished, and Dave FitzGibbon says they are planning to make some changes before offering the course again.

Space is a little tight this issue, and time is also short. There are three deadlines for you to watch:

The CIAFF celebration in Campbell River is in the week after Thanksgiving (Oct 8 to 13) So accommodation should be sought immediately.

The AGM and Convention needs your attention now for proxies, and before Sept. 15 if you are booking the hotel in Orillia, ON. This is going to be one wonderful nostalgic trip. All senior videographers shouldn't miss this one! You could all bring grandchildren so they can see what they missed. Apart from that Keith Gloster might feel better!

And the last deadline is Nov. 7 for copy for the next Panorama. Let's hear from YOU! ■

Joan Bochsler, Editor.