

VOL. 37 No. 1, WINTER 2003

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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

CONTENTS

PRESIDENT'S MESSAGE	3	SCCA HONOURS	16
2003 SCCA CONVENTION	3	PROPOSER'S APPLICATION	17
CLUB NEWS Joe Bochsler	4	ENDORSER'S FORM	18
BACK TO THE INTERNET Thom Speechley	8	CIAFF MONTAGE Joe Bochsler	19
IN CAMERA Thom Speechley	9	DIY OPTICAL REMOTE PROJECT Alex Blokhine	20
HOW A POEM WAS FILMED Alan Moorhouse	10	TINKER'S TIPS Don Svob	22
SCCA MUSIC LIBRARY - SIGNATURE MIX COLLECTION	12	CONNECTIONS, MEMBERSHIP	23
ALIVE AND WELL Cathie LeBlanc	14	THE LAST WORD, SCCA COMPETITION	24

Front Cover:

Winter In Ontario
Corel Photo



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1999 - 2000 ISSN 1187-8207

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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

“Come Into My Parlour”

For my New Year's Resolution I have resolved not to grouse so much in this column.

I'm pleased to report that more of our Members in Arrears have caught up with their Membership Fees (and two have even paid their fees for the 2003-2004 year at the same time!), and the Suburban Philadelphia Video Club has announced their intention of renewing their lapsed membership. Welcome back to all of you!

After having missed for a couple of years, I did finally post all this year's Award Winners and recipients of Star Ratings on the CIAFF website (<http://ciaff.org>) and there has been some progress in updating the SCCA site (<http://s-c-c-a.ca>). Much remains to be done there, but hopefully more will be done by the time you read this.

I'm particularly proud of a new search engine (DAYPOP) near the bottom of the home page. This search engine lets you search for the latest (the last 5 days!) video articles in the press and on the web, on each, or any, of 4 of the hottest topics these days: Digital Video, Camcorder, Video Editing, and DVD. Some of these search targets will find some articles that are of no interest to you, but you're sure to find many which are right up

your alley. As I write this, the search produced 3,072 pages with the acronym DVD, 1,751 pages about Digital Video, 242 pages about Video Editing, but only 62 for the word camcorder, all first announced, published or put on the web within the past 5 days. All the search words used as targets are English, and seem to return only articles written in English. The acronym DVD, however, does return articles written in other languages. If you go into the *Advanced Search* at the top of the results page, and then click off *All Languages* and click on *English*, and then repeat the search, the 3,072 DVD pages will be reduced to 1,877 pages! An easier way to do the same thing is to use the little box on the right side of the results page, *Narrow by Language*, and click *English*, and the new search will be made immediately. Try this search feature: I'm sure you'll love the results. It's a great way to search the news for test reports, new equipment announcements, business news, trends and future predictions, etc., or whatever floats your boat. If you would like another category added to the search, email me and I'll see what I can do.

The *Club Contacts* page has needed updating for some time now, and I plan to do that soon. One problem is that clubs don't often inform me when they change personnel, people change their addresses, phone numbers, email, etc., or even when the club change their meeting night and place. Please check the listing for your club for accuracy, and notify me if changes are required.

The biggest challenge with the website is a new Links Page. At one time we had a wonderful service that maintained the Links Page for us, and constantly checked for dead links, hid them from the user, and notified the SCCA webmaster (me) that the link wasn't working. It was easy to add or remove links, and eventually all the old Links Pages were deleted. Then the company which maintained the links dropped the service and sold the company, leaving us not only with no Links Page, but no links to put up a new page!

The challenge now is to take all the old links I can still find on my computer, check each and every one (many have died, moved, been replaced, or carry obsolete information), find

newer, more modern links, and make up a new Links Page or Pages from scratch. So far, I haven't found a big enough block of time to devote to this project, but I did, in the meantime, add a *Post-Your-Own-Links* page, which allows you and others to add links you find on your own. When links are added, I'm notified and must either approve or reject the new link on our page. As of this moment, there are only 6 links on this page (and right now 2 of them don't work - it could be temporary - if not, I'll remove them later).

If you find any video (or film) related links that you think might interest some of our members, please post it in the applicable category. And after you have read Thom Speechley's article on Neat Stuff from the Internet, and followed up the links to streaming video, come back to the S-C-C-A.ca site and check out the latest and last link, under Web Video, to the homepage of Toon Withagen. ■

2003 SCCA Convention

This year the SCCA will hold its conference in the historic location of Brantford, Ontario. Scheduled for July 26 and 27, we will centre our activities in the beautiful Sanderson Centre in the downtown, where we will hold our meetings and show the winning contest videos of 2003.

Two days of fascinating photographic side trips are planned within the county, including a backstage tour of the recently renovated and design-award-winning Sanderson Centre, the Six Nations Reserve on their National Pow Wow Weekend, a trip to the Alexander Bell Homestead (birthplace of the telephone) and a visit to the site of the world's first long distance phone call.

Complete information will be available in the Spring Issue. Please mark the dates on your calendar now and plan to register early!



CLUB NEWS

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

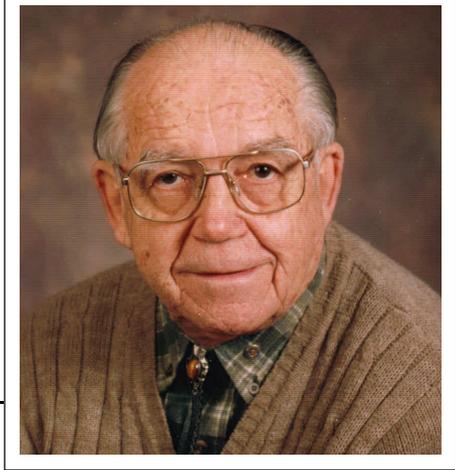


Photo by Joseph Bochsler Jr.

As the official still photographer and archivist for the Hamilton Video/Film Makers Club, I had been using a Nikon F 35mm film camera until I purchased a Hewitt-Packard 315 digital still camera, as my Panasonic PV-DV-951-K digital camcorder with the built-in still camera feature didn't have a flash, and the 315 does. I now own a Fuji S602 zoom 6x optical FinePix digital camera, with pop-up flash, also a dedicated flash shoe.

The digital still camera is great for the pictures I send along to the Reel News, our club newsletter. Our editor, Dave Picco, uses these photos on the cover page as well as on the inside pages. <http://www.hvfm.ca> is the website. I also send the photos to my local photofinisher by Email or CD for 4 x 6 colour prints for our club album.

I taped the annual Santa Claus parade, in our small town, Caledonia. The parade was made up of floats promoting many facets of our community. There were floats with drum bands as well as marching bands including our own Highland Pipe Band and a six-horse team pulling a large farm wagon.

I tried to vary my camera angles with low shots and showing audience reaction along the side of the streets, especially close-ups of the children scrambling for the wrapped candy tossed from the floats. I was able to finish the video for showing at our December meeting. I'm still using linear editing, as time constraints haven't allowed me time to learn nonlinear editing yet, which I feel very unhappy about, especially when I have a good program in my computer waiting to be used.

BRANT VIDEOMAKERS,

BRANT CAMCORDER NEWS - Edited by Dan Kennaley.

"I want to thank everyone for showing so much support for our project at the November meeting. It was so successful that we will repeat it at the February meeting. Certainly you can bring out 'raw video' to show at any meeting, and yes, we encourage everyone to edit their video, be it just simple cuts to clarify a point or more elaborate editing with titles and music. The point is that we don't always have time to prepare something elaborate for every meeting. Choose another that you will work on for an edited project. This can be on-going work that you can complete over a couple of months. We had a good turn-out of members for the November meeting. It is a pleasure to be associated with such great people."

Dan Kennaley, President.

"To you who do not have editing or titling machines, we who have them will be willing to help you put the finishing touches on your videos and add music and narration." In the meantime, keep shooting. You already know that there is a need to get plenty of footage so that there is room for editing. Try to get a beginning, middle and a good ending to your videos. It would be a very, very good video to hold attention for 20 minutes, or even 10 minutes. If you have a lot to show, it might be best to split it into Part One and Part Two, so we see more of your videos..."

Frank Birch.

BUFFALO MOVIE-VIDEO MAKERS, CAMERAMA - Edited by John P. Weiksnaar.

Local Feature Premieres. "The locally produced movie 'Ross and

Gwen', starring Ross T. Runfela and Gweniviere Kiersz, has made its premier. The brainchild of local public access celebrity Greg Sterlace, this feature-length picture was shot on Hi8 video and edited digitally, showcasing local settings with a backdrop of music by area bands. BM-VM member, John Weiksnaar made props and held the microphone for a few of the scenes one day.

"The plot: Ross and Gwen are a happily married couple - on the surface anyway. When the façade starts to unravel, Gwen tries everything to keep the marriage together. Was she the problem? Or was Ross the problem? Was there anything that could make the marriage perfect? An experimental medical treatment produces the most unexpected result.

"The Gwen & Ross production team is also in the process of making DVD's and VHS copies of the movie available for \$US 24.95 each, as well as a soundtrack compilation CD. www.RossandGwen.com."

Holiday Party Recap

"Loyal members gathered for our annual party at our December meeting. Member Sam Terranova captivated the audience with a VCD (Video Compact Disk) presentation of a kinetic display at the Museum of Science, then fielded questions about the technology behind the video. The educational spirit of the group was evident and those members who were absent truly missed out.

"Fred Zasowski was present as usual to direct caroling this year in

sync with a vintage videotape of our 1991 party in the old Knox Church basement."

John Weiksnar

HAMILTON VIDEO/FILM MAKERS, REEL NEWS - Edited by Dave Picco,

"At the November meeting we were happy to have a contingent of guests from Buffalo, namely Tony Vescio, Phil Utech and Joe Repman. As a special treat to the 45 members in attendance, Tony Vescio was given the floor to talk about the interesting experience he had producing a video in the *NYC Midnight Moviemaking Madness Filmmaking Competition*.

To put it succinctly, I will quote from the Competitions own website: "A very excited and energetic crowd of filmmakers arrived at the final round information session and subject and genre drawing NYC on Friday night. 16 teams and documentary camera crews packed the house at Flannery's Bar, and at the stroke of midnight were given their final challenge of the competition...**MAKING A MOVIE IN 24 HOURS!**

'Every team received the same genre and subject. **The genre: FAIRY TALE, the subject: A PATHOLOGICAL LIAR.** 13 of the 16 teams submitted their movies by midnight on Saturday and had a few celebratory drinks before crashing for the night. At the sold-out screening on Sunday at the Anthology Film Archives, an enthusiastic audience applauded and cheered throughout all of the films, and in the end along with the judges voted for their favourite.'

"We got to see Tony's winning entry, a very humorous mockumentary about a Jehova's Witness in training. As Tony related, the experience was both harrowing and rewarding. Adding to the pleasure was that a second crew shadowed them during the production, in order to make a documentary about them making a mockumentary. You follow?

"Apparently there are several such contests to choose from, and Tony seems tempted to enter a 48-hour contest in Philadelphia."

"Jon Soyka announced to a round of

good natured boos, at the December meeting, that this would be the last meeting he would be chairing. The new year will see the workload spread among several members. We've been very fortunate to have had Jon steer our meetings for so long, and it has been taken for granted. We owe him a great deal for all his past contributions to the club, and hope he continues to contribute his knowledge and insight. As far as facilitating the meetings, Jon asked that anyone interested in running a meeting during the upcoming year, to let the committee members know."

Dave Picco

LONDON VIDEOGRAPHY CLUB, It's A Wrap - Editor, Hugh Pitts.

December Meeting.

This was our traditional wine and cheese get-together. Several videos were shown, including a new effort by Walt Robson, taken last summer on the ice fields of Northern Alberta and British Columbia. Rael Wienberg received an invite from our local TV station to tape some of the annual Santa Claus parade from the vantage point of one of the floats. The commentator referred to it as the "float-cam". Rael's efforts earned a mention of the club during the actual broadcast. We watched a few clips from the show. Because several members are moving into disk format, the club executive has approved the purchase of both a new DVD player and an S-VHS VCR. The DVD player will be selected to handle all disk formats which members will be submitting. Our January meeting will feature a presentation by Kim Brown, demonstrating effective ways to add still pictures to video."

Thom Speechley.

OTTAWA FILM & VIDEO MAKERS, THE GAZETTE is currently not published. Their meetings now take place on the second Wednesday of the month at the home of Reinhard Bueling. There have been a number of inquiries for information on club activities from prospective members lately. For information, Email: christinemcgregor@sympatico.ca

TORONTO FILM AND VIDEO CLUB, SHOTS & ANGLES, Edited by Sam Spence.

"Stick to the Script,

"In the beginning, there was a story and plot. It's a simple rule of filmmaking: any production is only as good as the script it is based on. Great camera work, brilliant editing and jaw dropping special effects are still nothing more than eye-candy without a good script to tie it all together. It's no coincidence that the best loved and most quotable films are based on well-written scripts with great plots and characters.

"A good script doesn't just appear out of thin air. From award winning writers/directors down to first time writers, all have wrestled with that indefinable creative process.

"First time writer

"Have you ever tried to write a novel? You may have found that the words don't come easily but visualizing stories and having conversations in your head does. Combining the visuals with the avid interest in cinema, scriptwriting would seem to be the obvious progression.

"Getting on with it is never that simple, however. You tend to sit on the story fence not writing anything just in case what you finished wasn't good enough. In the end you have to stop judging yourself and go for it.

"Some advice to scriptwriters in the novice position is simple: 'Don't expect to get it right the first time. People often debate what is more important, characters or plot. You need both, and you need them up front. Interview your characters and find out what makes them tick.'"
Robert Porter

[There is a lot more, but space constraints allow for only part of this excellent articles at this time.] Editor.

"... one of our newer members, Larry Gaum, showed his 55 minute documentary on Al Jolson, billed quite rightly as the Greatest Entertainer in the World. Written, directed, narrated and produced by himself and dedicated to his father who presented him with his first Al Jolson record. The video was a stunning recreation of Jolson's life using seldom seen still pictures of the early years and excerpts from original

movies and the Jolson Story, and containing fascinating Hollywood information on the star and his times, all obtained from the International Al Jolson Fan Club.

"Mr. Gaum sent a copy of his movie to Al Jolson's widow who is 83 years, still living in Hollywood, and who responded with a hand written letter, (what a rarity these days in the computer age). Since Mr. Gaum graciously donated a copy to the club it is still available to club members."

Sam Spence

THE VANCOUVER VIDEO PRODUCTION CLUB,

REEL TALK -

Edited by Cathy Caravan.

"SHOOTING FOR ME...."

"Every year, a group of friends and I pick a long weekend and head up into the interior to play some golf. I take my camcorder with me with the intention of making some great vacation video that would be enjoyed by everyone and it might win me some VVPC competition prize money. But as is the case every year, certain obstacles prevented me from making a universally enjoyable video.

"Friends don't always make the best actors. I find there are few people who are comfortable in front of a camera and even fewer who are entertaining when the camera is pointed in their direction. After years of being the group's "camera guy", my friends have come to trust what I'm shooting. They know that I'm not out to embarrass them and I won't force them to be recorded if they don't want to be. Each year, more of my friends are willing to be formally interviewed. On camera commentary really help make a video more than just an image-over-music style of production, (not that there is anything wrong with that kind of production). But what my friends have to say is not always interesting to people who don't know them.

"My biggest problem with shooting video during a vacation is that it's hard to enjoy the vacation while looking through the viewfinder. I'd much rather be playing golf and watching. I'll never get as much good footage as I'd like.

"So once this Labour Day's weekend golf trip was done, I

reviewed the raw footage and as usual, I became discouraged as it became clear that my ability as an editor would not be able to create a prize-winning production.

"But than it occurred to me; does a vacation video have to be enjoyable to all? Of course it doesn't. Can't I just focus on a video for my friends benefit only? Of course I can.

"I changed my goal. I'd put together a video that my friends could watch, and keep, and hopefully, watch again. It should make us laugh at ourselves and remind us of good times. It should be no longer than twenty minutes.

"My new perspective on this project freed me from the pressures of trying to produce a blockbuster film. That was when I started to enjoy editing time spent in front of my computer. And isn't that the point?"

Vince Bando

VICTORIA VIDEO CLUB,

Edited by Sheila Perkins.

"A passing note to a Canadian triumph, IMAX.

"A Frenchman, just before WW 1, invented a 35mm projector that didn't use sprocket holes to claw the film down intermittently. In post-war WW11, Jones, in Brisbane, improved on it, and set up a cinema with his new projectors, showing films on the Gold Coast. Three Canadians persuaded Jones to sell his patents for a few thousand dollars,

"Then in Toronto they built a model using 70 mm Eastman film running horizontally with images approx. 2"x 3" each. The 70mm film in the prototype traveling at 8 feet per second was torn to shreds and christened "The Windmill"! Much later, with many added refinements to the transport system, IMAX was ready for its theatres.

"Today, home renovations seem to be popular and one feature gaining attention is a 'basement theatre'. A sixty-inch flat plasma screen on the wall, surround sound, comfortable chairs, a subdued fireplace...HDTV somewhere in the future perhaps?

"Well, happy campers, let's not worry about technology, *LET'S MAKE VIDEOS! (doing with what you've got, is what counts.)*"

Dave Fuller [?]

WINNIPEG AMATEUR MOVIE MAKER, BULLETIN, Edited by Wallace and Jeanette Robertson.

"THE DOCUMENTARY:

"As videographers we are constantly looking for new challenges, not only for our photographic eye but those who pique our intellectual and creative interests.

"One area that many of us overlook, or avoid, is producing documentaries. This is unfortunate because it is one area from which most of us can derive pleasure, and the good news is, that you don't have to be Oliver Stone to do it.

"Currently, I am attempting to compile a family documentary on the history of my most recent ancestors. Last year Jeanette and I visited the birthplaces of my grandparents in Scotland. We shot a lot of film and compiled quite a bit of research. Most of the film will end up in the cutting-room floor (figuratively), but I do hope there will be enough good stuff to make a presentable production.

"For me, this will probably be a fairly major project because I will be doing most of the work myself, but then, it will also be a labour of love. I mention this to point out that it is just one subject which can be developed.

"Logically, the first thing to be considered when preparing a documentary would be its content and shape, but even before this you should be aware of the audience you will be serving. Will it be aimed at the general public, or as in this case, a special interest group. Each group will have its own way of viewing your production.

"If your video is a recording of a happening or public event a lot of research may not be required, whereas a documentary directed at a public interest group will need more, because the viewers will expect comprehensive information to satisfy their interest.

"The first step in the actual production process will be to outline the material that will be needed to compile a rough outline of the documentary. It would be advisable at this point, to be fairly selective in the amount of material that you collect because too much can be

overwhelming. You might lose sight of the original concept. Quite often, in the initial stage, you will have a number of well intentioned associates offering so much information that it will make the project unwieldy and difficult to manage, and you could become frustrated trying to please everyone. Sometimes 'less is more.'

"If the documentary is more complex the amount and quality of research will have to be protracted to incorporate all facets of the subject. With such an ambitious project one would do well to consider obtaining some outside help, whether with the camera work, the research, or both. In this situation, being a member of an established video club makes it easier to recruit competent associates to help with the project."

Wally Robertson.

AMATEUR MOVIE MAKERS ASSOCIATION,

THE AMMA Monitor,
Edited by Bernard Wood.

"My sad saga began last summer when my twenty year-old Xerox Memory-writer died two-thirds through my newest book.

"No-problemo,' I thought, 'I'll just go out and buy a new word processor.' What a dreamer! They don't make word processors any more. If you want to do word processing, you must buy a computer. Being a computer illiterate, I found myself a lost ball in weeds.

In my quest, Apple's brochure on what they called the iMac surfaced. There it was in Black and white: 'EVERYTHING IS EASIER ON A MAC!' That did it! I had discovered the answer to my problems. As a bonus, the iMac has a built in video editing capability. My reasoning was that while finishing my book, I could make a movie for the The Best of the West Contest. The deadline was three weeks away. It would be a piece of cake with this new and wonderful invention.

"But then I learned that my Bolex would not work in the digital world. I had to go out and buy a new camera. WOW! A thousand bucks bought me a cute little plastic device that fit into the palm of my hand and looked like it came out of a box of Crackerjack.

Could this toy put me back in the film making business?

"I booted up my iMac (that's computer language for turning on the switch.) Now I was adrift in the 21st Century facing the need not only to cope with new technology, but even to learn a new language. The simple terminology that has served us so well for the last hundred years is no longer adequate.

"With three weeks until the TBW deadline it was a race against time. I had to 'capture images', 'import' into the computer, learn how to operate the computer, write the narration, create a sound track, and 'export' the finished product to a VHS tape. It would be a piece of cake.

"Editing went reasonably well for a trial and error operation. On one occasion I hit something that flung eight minutes of edited footage out into cyberspace where it must still be in orbit. If any of you computer geeks run across footage of a black widow spider and a hummingbird out there, grab it and Email it to me.

"Time out!...Reality check! My anticipated 'piece of cake' had begun to crumble. The computers built-in microphone refused to record the narration. I rushed to the store and bought an adapter for my microphone. Guess what! That also refused to perform. All my efforts to record the music track were rejected.

"Frustrated beyond belief, I had only a day left to meet the contest deadline. I spent most of a Sunday trying unsuccessfully to persuade my state-of-the-art digital equipment to record a sound track. I ended up 'exporting' the edited film to a VHS tape, put the tape into my eight year old Sharp Slimcam, and audio-dubbed the sound track.

"On Monday I mailed the tape, and it reached the contest chairman before the deadline....."

Stan Whitsitt

I.A.C. THE FILM AND VIDEO INSTITUTE.

FILM AND VIDEO MAKER, Edited by Liz Donlan.

YOUNG MOVIE-MAKER OF THE YEAR

"If you read my column in the last issue, Sept./Oct., of FVM, you will already know that I am suggesting

that we create a competition for young movie-makers. 'Why?' You may ask.

"WHAT'S IN IT FOR OUR CLUB?" There would be many advantages to such a competition. It would, I hope, create a bridge between the young movie-makers of to-day and the young movie-makers of yesterday by getting younger people to visit their local movie-making clubs.

"By holding the first heat around clubs they would get the first benefit. Advertising alone would make sure that your club would become better known locally. Any event involving young people should attract their parents and friends. By giving each entrant a number of complimentary tickets for screenings, this would, I hope, result in an adult interest in your club activities. It would also help the IAC which would also reap some benefits in a renewed interest by existing members and perhaps a few new members.

"THE FIRST HEAT" To attract entries to the club-based first heat I suggest that the clubs contact all their local schools, colleges and youth clubs. Advertise in all local public buildings, local radio and the local press.

"CATEGORIES" We will need to create at least two age groups. I am looking for feedback from you on how best to do this. The IAC ranges are under 18 for junior and 18-25 for youth. I don't like this split and I don't like the older age range to be referred to as "Youth". My own suggestion is under 16 for junior and 16 to 21 for the older group which we would call either Senior, Student, or Young Adult. If you have any other ideas I shall be pleased to consider them. Please let me have your ideas soon." Maurice Adcock. Email: msadcock@eadial.co.uk

Last issue we mentioned coming events in the U.K. For those who can be in England in spring remember the Festival Movie 2003 that takes place in Norwich on 4th to 6th April, 2003. For further information see the Fall issue of Panorama. [Ed.]

BACK TO THE INTERNET

By Thom Speechley



In this series on useful 'stuff' which videographers can find on the Internet, I have tried to concentrate on 'freebies'. Helpful software and plug-ins that can be tried out and kept, or used to provide a no-cost introduction to a new technique. If you have found any of the previous tips useful, you might wish to keep up-to-date with what else is being offered. There are several sites for freeware and shareware, which provide a subscription service to keep you advised of new entries coming onto the web. Many of the programs in 'beta' or 'open source' format may be updated frequently. These subscriptions help you spot important upgrades. Here are five services to which I subscribe.



[http://newsletter@simtel.net/](mailto:newsletter@simtel.net)
This is one of the more active sources. It sends me twice-weekly bulletins listing 20 to 30 new entries and updates, a mixture of free and shareware programs. From there you can access several hundred links in the archives. Go here to sign up.
<http://www.simtel.net/newfilelist.php>



<http://www.freedownloadcenter.com> This one arrives somewhat less frequently but usually has a few interesting new sources. Also a mix of free and shareware.



<http://www.amazing.com/> This is a *daily* mailing usually with a link to a single new piece of software or a helpful hint for computer users.



<http://sourceforge.net/> This site is primarily intended to serve the program developer by offering source code. However, many programs listed are well beyond the beta stage and ready to use. "VirtualDub", a program for manipulating several video formats is one well-known example and available here.



<http://www.thefreesite.com/> This is a "general purpose" site for a variety of free stuff. There are links to several types of free software and graphics useful to the videographer.

STREAMING VIDEO

The Internet also gives us an opportunity to exhibit our productions for all the world to see. Broadcasting or "streaming" of video on the Internet is becoming popular and available to every video producer. A problem for the casual Internet user is that you cannot stream video directly from your computer. If you have created your own webpage, you still have to send out your video from your Internet Service Provider's streaming server. There is usually a hefty extra charge for this service. You can place a small movie in your regular webspace but viewers would have to download it before they could watch it. That is time consuming and a waste of bandwidth. The usual alternative is to make a tape and send it via regular mail. But a number of enterprising sites are springing up, which offer you the chance to show off your video from their sites. Internet video is still fairly basic. Don't expect widescreen and high definition. A typical display is 320x240 pixels or smaller, in special streaming formats such as "RealNetworks" .RM, "Windows Media" .AVI or "Quick Time" .MOV. Fortunately, programs to play any of these formats are available free from their maker's websites. These players are becoming sufficiently standardized that any one of them will play all formats. Quality is improving but is still quite variable. There are specific rules for shooting and editing your video to obtain optimum results. But there are more versatile formats being introduced such as MPEG4 and "DivX". These promise to deliver fullscreen video in a quality closer to what we normally work with. For the moment, there are no sites which offer free streaming in these formats. Two of the more popular sites are described in the following.



<http://www.screenblast.com/> is owned by "Sony". The site gives you a cache of 50MB for your movies, music or pictures. In the usual format that's about 40 minutes of video. A home page is created for you at the "Screenblast" site so you simply e-mail a link to that page to friends or put the link on your club website. If your "Windows Media Player" is current, take a look at some samples made by Willi Peberl of the Long Island (NY) Film and Video Club. His page at "Screenblast" is:

<http://www.screenblast.com/travelfun>

Recently Harold Cosgrove pointed us to a new website called "TriggerStreet.com". This site works in a very different manner. You still have to join but you aren't simply assigned a piece of space. First you are required to *review* at least two selections already there, and if your reviews are accepted (for language etc.) you are then entitled to upload one of your own productions. The purpose is to create a genuine forum for people who want to be seen and appreciate the value of criticism. (Or are at least not afraid to be soundly criticized.) The site was created by Kevin Spacey and friends as a place for new filmmakers to demonstrate their capabilities. Several times a year, a "Short Film Festival" is held. There are no prizes awarded but all entries are judged by the likes of Bono, Mike Myers, Annette Bening, Cameron Crowe, and Danny Devito. Other key people in the motion picture business screen the winners in the hope that such exposure might reveal new talent. This site will accept both "RealNetworks"

.rm and Apple .mov "QuickTime" formats. Take a visit to this site and check out some of the shorter productions. You may also enjoy reading the critiques.



<http://www.triggerstreet.com/gbase/Trigger/Community>

Here is a list of other sites, each with its own rules and limitations.

SingleReel

Easy, free video clip hosting

<http://www.singlereel.com/producing/overview.php> 10 min. limit, "QuickTime" only



<http://atomfilms.shockwave.com/af/home/> Submit video in VHS and await approval



<http://www.reelmind.com/> Space for 35 min. Free webpage. Similar to "Screenblast"

We can expect other such sites to become available in the near future. For more on what's happening in this area, visit:



<http://www.streamingmediaworld.com/> ■

"In Camera...."

The SCCA Board did not hold formal meetings in October (because of the Annual General Meeting) or in December, due to proximity to the holiday period and activities associated with the Hamilton Club meeting. However, we certainly were not idle and each of us, in our respective responsibilities continued to carry out assignments to round out our year. Keith Gloster was occupied mailing out awards and returning videotapes entered in the SCCA contest. The relocation of the Canadian International Annual Film Festival (CIAFF) to Sheridan College in late November, required considerable effort in arrangements for facilities and publicity, selecting films to be shown, printing Programs for attendees and publicizing the event and the winners, at our website. Articles had to be written and screened for the Winter PANORAMA. Fred Briggs finished the almost monumental task of downloading, cataloguing and burning to disk, a 40 CD collection of royalty free music for use by SCCA members. That acquisition was described in the Fall issue of PANORAMA. Some members have already been able to take advantage of this new library. There has also been discussion and research to find opportunities for "streaming" video on the Internet so that the work of SCCA members can have a wider audience. These efforts will be described in an upcoming issue of PANORAMA.

We have just concluded our first meeting of 2003 during which we attempted to lay out a blueprint for dealing with the major needs for this year. The Convention will obviously require much of our effort but we will also be taking a hard look at new approaches to membership and encouraging more member participation in Board positions. And incidentally, we unanimously agreed that the "Compulsory Subject" for this year's "InterCity Trophy" will be **"Comedy"**.

Thom Speechley
Secretary, SCCA
Membership Chair, SCCA

Being a collector of photographica, particularly that which is movie related, I recently purchased a couple of dozen old movie making magazines at the Fall Fair of the Photographic Historical Society of Canada. Leafing through the magazine at the top of the pile when I got home, I was surprised to see, and immediately recognize, an article on a film which I had seen many years ago, either in the collection of the Toronto Movie Club (now Toronto Film and Video Club) or of one of its members. We reprint the article here as nostalgia for the old timers, and inspiration to younger members so they can appreciate some of the pioneering work that went on before their time. Fred Briggs

Reprinted from Movie Makers - Magazine of the Amateur Cinema League, Inc., May 1938

How A Poem Was Filmed

Toronto group exemplified tale told by Alfred Noyes

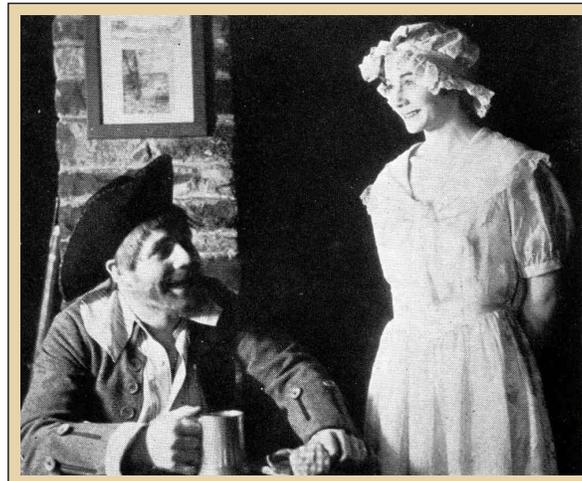
by ALAN MOORHOUSE, ACL

Our movie club had been in existence for over two years. In their individual camera work, our members were evincing increasing skill, and many a lovely scenic or thoughtful documentary study entertained us at our monthly screenings. Then, one day, a serpent entered our Garden of Eden! This snake in the grass arose one evening and expressed the opinion that (a) he was sick to death of scenics and documentaries and he found our programs deadly dull; (b) he had joined the club hoping to engage in some concrete activities with other members, and so what about a photoplay in which we all could join?

After the committee had recovered to some extent from the shock this heresy had given them, a meeting was called to select an appropriate scenario. And there the fun began! Having little money, we needed a story which called for scenery or settings readily available to us; being cameramen and not actors, the participants must not be called upon for any great histrionic ability; lacking the resources of dialog or sound, we needed lots of good robust action in our script, which would carry the story with a minimum of subtitles.

We must have examined a couple of hundred plots before we came upon Alfred Noyes's poem, *The Highwayman*. It is a story of Eighteenth Century England, and it tells of the robber who loves the innkeeper's daughter and keeps a rendezvous with her at midnight each night beneath her casement window. There is the villainous hostler who loves her, too, and who betrays the highwayman to King George's men. It tells how the soldiers march up to the inn and tie the landlord's

daughter to the foot of her bed, in sight of the road down which her lover will ride. For a drunken joke, they tie a musket by her side, as if she were a soldier standing at attention. But, using the musket, she shoots herself when she hears the highwayman approaching and thus warns him, although the warning kills her. Next morning, the highwayman rides back to avenge her, only to be shot down like a dog.



This somewhat gloomy tale is enlivened with an epilog, wherein we learn that, when the wind blows and "the moon is a ghostly galleon," the highwayman still comes riding up to the door of the inn, all of which seemed to be a setup for a spot of double exposure.

By great good fortune, we have in our city a road house which was built in the style of an old English tavern, complete with flagged courtyard and casement windows. The matter of costume, in the period of 1750, was solved by our local theatrical costumer, and, while this involved expense, we had planned to use color and we wanted the costumes right in every particular. Although costumes put a drain on our budget, we consoled ourselves with the thought that any deficiencies in acting would not be so noticeable in an Eighteenth Century story as in a modern play. To anybody who might question our antics, we could always say, "Vas you dere, Sharlie?"

So it was decided, and, one bright Sunday morning, we hied ourselves to the inn, complete with cast, cameras, uniforms, muskets of the period (roughly) and Bess, the landlord's daughter. We had decided to film, first, the indoor sequences where King George's men arrive at the

inn and make free with said landlord's daughter.

Although Mr. Noyes does not labor the point, it seemed to us that the soldiery of the period, arriving at this or any other inn, would certainly do a little roistering in the bar parlor before getting down to the serious business of the evening. So the director provided an adequate supply of ale and directed his men to roister.

They roistered to such good effect that the whole morning and part of the afternoon were spent on this sequence; indeed, the acting was so convincing that we wrote in two extra parts, a village idiot and a serving wench, to provide a little light relief. The village idiot, who was also, incidentally, the director, entered into the spirit of the thing so well that no more directing was done until the beer was finished. He claimed that it was local color, or something.

Finally, the landlord's daughter was apprehended and duly tied at the foot of the bed. Here, we got back in earnest to Mr. Noyes, whose script reads: "They tied a musket beside her, with the barrel beneath her breast. . ."

This sounds very plausible, but you should know that the muskets of the period were a good four feet long. Take a landlord's daughter, five feet long, bind a four foot gun to her side and note the results. We are still wondering how she contrived to stoop down to reach the trigger and keep the barrel beneath her breast. Try it sometime!

We finally got around the difficulty by shooting some of the scenes of Bess from the waist up, having lowered the muzzle of the gun, by placing it at an angle, so that it was in the required position. Then we hoisted the gun a couple of feet, so that Bess could reach the trigger, and we shot the other scenes from the waist down. Thus, when the trigger was shown, the business end of the gun was outside the frame and actually sticking up past Bess's head, while, when the muzzle was in place for a very effective suicide, the trigger was out of the scene and out of Bess's reach as well.

These wretched guns were a headache. Later in the film, we had to show the soldiery shooting the highwayman down. One of our mechanically minded members undertook to fix a gun so that it would give a convincing puff of smoke at the muzzle when it was fired. A bushing was inserted in the breech, to hold a modern blank cartridge, and a sizable chunk of cotton wool and talc powder were wadded down the barrel. When the cameras started to turn, nothing happened until, after the fourth abortive attempt, the soldiery gathered around to rectify matters. Unfortunately, they left the ramrod down the barrel, and, at the fifth attempt, the gun fired a tremendous cloud of powder, the ramrod flattened itself on the inn wall, and the soldier disappeared backward into an adjacent ditch—more shot against than shooting!

The story, as far as the exteriors were concerned, was played almost entirely in moonlight. Obviously, for color film, we had to shoot in daylight, which presented a problem. We found that Type A Kodachrome, slightly underexposed and used outdoors without any filter, gave us the required blue tone effect and still retained a trace of the true colors. Some scenes, representing the inside of the

inn at night, included a view through the casement window, which, of course, should reveal the blue tone of moonlight. We found that a covering of blue cellophane over the window did the trick. Inside the room, colors had their proper value; the outside, seen through the window, was blue toned.

The highwayman's horse, hired from a local livery stable, proved to be a somewhat recalcitrant actor. His heart was not in his work, and the change in his routine obviously bothered him. Promptly at midday, he set off for home, his nose bag calling him, and, while the highwayman "did his stuff" under the casement window, the property man held a carrot under Dobbin's nose, just out of the camera range!

Finally, after this and many other tribulations, the film was finished. We were fortunate in finding a complete musical score for the poem, which, with a little adaptation, we have synchronized with the movie. We have been pleasantly surprised to find that the acting of every member was adequate for the theme, and we have a concrete and permanent record of our labors. More than this, in making the film, we encountered and overcame more photographic problems than we should have met in a dozen documentary or scenic reels. It was well worth while!

Above, a scene from "The Highwayman"; below, cameramen filming the drama. Photographs by W. H. James.



SCCA Music Library

Mix Signature Collections

The SCCA has again increased the Royalty Free Music available to you for almost unlimited use, in a very substantial way.

First we negotiated the purchase of the **Turner Music Library**, with 15 CD's. Then we added the **Hollywood Sound Effects Library**, which consisted of Musical Effects on 5 CD's. Now we have added the **Mix Signature Collection** of 24 CD's, which more than doubles the size of our Music Library!

In this set there are 12 great music packages, of 2 CD's each. Rather than try to describe the music in this collection, we will opt for the copy writers' prose.

"Driven, punchy, kicking and cool - with just a dash of attitude. The Mix Signature Collection's **Rock Mix** delivers 33 themes (126 tracks) - a solid serving of electric guitar, percussion and saxophone tunes to gear up and drive your productions. Go the distance with this varied collection of heavy, Texas and southern rock, splashed with a dash of surf and blues. The Rock Mix - gutsy, energetic, rugged and rebellious.

A little bit hip - a little bit bold; a smattering of funk - a sprinkle of soul! The Mix Signature Collection's **Eazy Rock Mix** gives you 33 themes on 131 tracks to stroll, saunter, swing and roll positive energy throughout your productions. Featured instruments in this collection include acoustic & electric guitars, piano, organ, saxophone, flute and fiddle, and there's also a smattering of rap and soul to keep it cool. The Eazy Rock Mix - carefree, confident & laid back.

On time and on target. Moving up the ladder. The Mix Signature Collection's **Corporate Mix** delivers 120 tracks with 30 bold, dynamic and dominant themes that feature orchestral, brass and sampled sound arrangements. Up tempo, progressive and ready to work - this is music that means business.

Promote your productions with the Corporate Mix - it gets results.

Pumped, powerful and proud. The Mix Signature Collection **Sports Mix** - a winning combination of 34 themes on 136 tracks that breaks a sweat and counts the score. The Sports Mix offers driving, competitive and exhilarating compositions that feature brass, electric guitar and orchestral arrangements. Knock 'em out with the Mix Signature Sports Mix - an adrenaline rush that really delivers.

Something bright & fresh; something warm & gentle. The Mix Signature Collection's **Eazy Listening Mix** offers 124 tracks with 31 themes - reflective, warm and soothing arrangements designed to relax, revitalize and recharge your batteries. The Eazy Listening Mix features instruments like acoustic & electric guitars, alto, tenor & soprano saxophones, electric and traditional pianos and flutes - a soft set that lets you get mellow, release your cares & unwind.

Bright, flowing and carefree. The Mix Signature Collection's **Lite & Easy Mix** - a fresh selection of 30 themes - 99 tracks - designed to keep things light and breezy. This 2 CD set provides a soothing selection of reflective, mellow and gentle compositions, featuring solo and acoustic instrument arrangements. Drift into a daydream with the Lite & Easy Mix.

The Mix Signature Collection's **New Age Mix** - 2 CDs and 120 tracks of electronic style music that echos the rhythms of a modern age. Pulsing and abstract hypnotic and ethereal - the New Age Mix offers a varied sample of several electronic styles in this



selection of original synthesized music. Explore new territory with the New Age Mix - music for a new world.

Rugged, lively and down home - great country and new country selections to reflect today's tastes. The Mix Signature Collection's **Country Mix** serves up 34 satisfying themes on 136 tracks from the heartland, the rodeo, the badlands and the urban frontier. This selection of rustic, freewheeling, leisurely and wide open tunes provides dance, swing, open country and back porch flavours, and features a wide range of styles and instruments, including: steel, electric & acoustic guitars, fiddles, accordions, pianos, mandolins, dobros and harmonicas.

Smooth, spirited & carefree - with a casual & contented mood. The Mix Signature Collection's **Lite Jazz Mix** presents 131 tracks with 34 sophisticated, stylish, breezy and flirtatious themes - ready to sound notes of optimism and introspection. With instrumentation that includes acoustic & electric guitars, alto, tenor & soprano saxophones, pianos, flutes, clarinets, trumpets, brass & trombones, the Lite Jazz Mix has everything you need to accent the hours of early mornings, easy afternoons and late evenings.

Refine your productions with this varied

classical selection of 23 different public domain compositions on 92 tracks, offered in a full compliment of broadcast lengths. The Mix Signature Collection's **Classical Mix** graces your productions with popular classical music from Mozart, Bach, Vivaldi, Tchaikovsky, Beethoven, Brahms, Dvorak, Pachelbel and others. Add a little elegance and polish to your productions with the Classical Mix.

Celebrate Christmas, Hanukkah & the New Year with The Mix - a joyous gathering of 37 themes, both old and new. This selection of traditional and pop arrangements features many well-known holiday compositions and a small but satisfying feast of other seasonal music - perfect accompaniments to that special time of the year. The **Holiday Mix** offers different and intimate arrangements of flutes, winds, harps, strings, guitars, pianos and percussion, and also the grandeur of orchestras and big bands."

Oh, yes! We have also added a single CD, with the same Licence for your use, which is a little different from anything we have purchased previously.

Mzzz Muzic

There are 200 music tracks on this CD, each different, all short (the shortest is only 6 seconds, and 8 are 1 minute long). These include fanfares, stings, stabs, and a few bars that help to put across an idea. There are 3 pieces in the Alternative Rock category, 3 Children's pieces, 5 Christmas, 19 Classical, 26 Comedy, 9 Corporate, 17 Country, 10 Dance, 3 Drama, 13 Easy Listening, 3 Electronica, 4 Holiday, 15 Jazz, 8 Lite, 8 Military, 4 New Country, 11 Percussion, 10 Rock, 4 Romantic, 9 Sports, and 15 Travel.

The Travel category includes 15 snippets that say Africa, Caribbean, France, Hawaii, Ireland, Little Italy, Mexico and Spain, while the Jazz Tracks include Charleston, 30's Style, Big Band, Dixieland, Piano Riff, and Silent



Film, among others. These aren't background tracks: they are punctuations to open or close visual sequences or make a statement musically. If you've ever tried to locate and isolate these little bits from conventional music, you'll appreciate having these short but potent tracks available.

All the other CD's now in the SCCA Royalty Free Music Library, will play on any CD player (.cda files) and can be used that way for copying a track to your video in linear editing, or copying first to your computer and then to your video in nonlinear editing. This single Mzzz Muzic CD, however, consists of .wav files that can be played only on your computer, and can most easily be used in computer editing.

Like the two series purchased earlier, these new CD's were also purchased from Sound Ideas, and conditions for using, and borrowing, them are the same. These conditions were described in detail in the Winter 2002 PANORAMA on pages 10 to 14, with the amendment (the extension of the lending period from 14 days to 35 days) explained on page 18 of the Summer 2002 issue. If you haven't saved those copies you might be able to borrow them from another SCCA member, and those with internet access can find them on the SCCA web site, <http://s-c-c-a.ca>, by going to the PANORAMA page and clicking on the two issues to download them as .pdf files.

As a reminder, I will quote some of that information here, but you are urged to reread the entire article published with the original announcement of our first acquisition.

"Sound Ideas hereby licenses the Turner Music Library (consisting of 15 CDs) to Society of Canadian Cine Amateurs, for a period of 10 years, under the following conditions. ... Members of the Society are licensed for use for amateur, educational and not-for-profit productions. Any commercial use must be licensed separately. ... Your use of this work is limited and restricted

solely for the purpose of synchronizing recordings therefrom in timed relation with films, slide films, training or marketing presentations, radio and television presentations or commercials, and any other multimedia or audio-visual display or presentations. Neither you nor anyone else may make any copies of any of the music on this work except as may be synchronized with such audio-visual materials or equipment at your own facility."

"For "commercial use" a special license must be obtained, but don't let that disappoint you! They define "commercial use" to be the production of a video that sells more than 10,000 copies, or is presented on television nationwide, or receives wide distribution to commercial theatres!"

"To participate in the lending program, members will make a deposit of \$50 on account with the SCCA. ... "

"There will be no rental fee. The borrower will pay for shipping both ways."

"The Borrower may not lend the disk to others or copy the disks or any tracks in any way. ... The member may copy the music ... as part of the process of putting the selection on ... the edited video."

"Cue Sheets are required by Sound Ideas so that when a film or video is shown in a public place that pays an Annual Performance License Fee, a portion of that fee may be paid to the composers of the music. ... A copy of the cue sheet must be returned to the SCCA when the disk is returned, and the SCCA will submit a copy to Sound Ideas if and when required."

"At the end of the film or video, there must be a Credit which lists in order the Titles of the Themes used, followed by the line "Used under SCCA License from Sound Ideas. ..."

"The SCCA reserves the right to suspend or terminate the privilege of any member to use the music library, at the complete discretion of the SCCA, ..."

Unfortunately, these tracks are not included on the Music Audition Demo CD, but you can see all the track lists and hear samples representing the 2 CD's in each of the 12 Categories by visiting <http://sound-ideas/mssccombo.html>, and clicking on any of the 12 categories. You can view the track list and hear a demo for the Mzzz Muzic CD at <http://sound-ideas.com/mzzzmuzic.html>.

ALIVE AND WELL SERIES



New Brunswick Filmmakers' Co-op

by Cathie LeBlanc

The New Brunswick Filmmakers' Co-op is a non-profit, charitable organization involved in the production of 16mm and digital films. It is into its 23rd year of operation! (www.brunnet.net/nbfilm/)

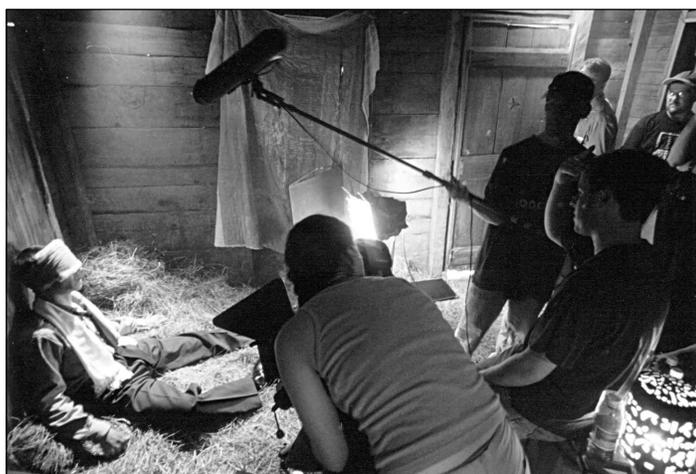
These are our objectives as an organization:

- To provide a facility & equipment pool to those seriously interested in 16mm film and digital production;
- To offer an environment in which members can learn skills needed to make a film or a video;
- To provide professional development workshops that teach new skills;
- To be an active voice in the promotion of independent film and video in New Brunswick.

On March 01, 1979, the New Brunswick Filmmakers' Co-operative became legally incorporated. The early years brought together a group of New Brunswick filmmakers, provided them with a pool of equipment, a working space and a sense of camaraderie. It also offered basic filmmaking workshops.

When many of the pioneer filmmakers moved away, a new wave of filmmakers arrived. The Co-op's equipment resources grew to include an Eclair NPR camera, a Nagra tape recorder and a Steenbeck flat editing table.

Advanced workshops were offered with outside professionals such as: Bill MacGillivray, Don McBrearty, Jean-Pierre Lefebvre and Giles Walker.



Today the Co-op boasts a membership of 200 strong. Its equipment resource has also grown to include a Super 16 AATON XTR, Pro Tools non-linear sound editing suite, Media 100, Premiere and Final Cut Pro non-linear picture editing suites as well as digital cameras and other much needed film/video additions to the equipment pool.

The Film Co-op is a fully equipped film and video training centre open to anyone seriously interested in developing skills in film and video production. The Co-op has a database containing information on NB directors, producers, writers, filmmakers, technical people, actors, etc. We are a resource base for the provincial film and video community.

The Co-op is also a member of the Independent Film & Video Alliance of Canada. The IFVA currently represents 60 artist-run centres and co-ops, thus representing more than 8,000 artists and cultural workers in Canada.

The Co-op has a scriptwriting group called the 'Writer's Roost' that critiques workshop members' scripts and treatments at their request. The number limit for the group is 10 and most correspondence and feedback takes place through email. There are group meetings each month so that people can meet face to face.



The Reel Works Certificate Program in Film and Television is a program that the New Brunswick Filmmakers' Co-op created which is designed specifically for those who are interested in working in film and television. The program provides professional development opportunities for people just starting out or already working in the independent and commercial film/video sector in the province.

There are the introductory workshops coordinated and run by the New Brunswick Filmmakers' Co-operative every year (Winter/Spring/Summer/Fall) covering all aspects of film and video production. Specific workshops in the intro program are now traveling to other areas of the province. (www.brunnet.net/nbfilm/training.htm)

New are the Intermediate and advanced weekend seminars organized through the New Brunswick Filmmakers' Co-operative which will also take place throughout New Brunswick.

The New Brunswick Film Commission, NB Film, approached the New Brunswick Filmmakers' Co-operative about administering the Short Film Venture Program. It was felt that the Film Co-op was in an advantageous position to administer the program to emerging filmmakers in New Brunswick.

PURPOSE OF THE PROGRAM

To assist emerging New Brunswick Filmmakers who have a serious interest in establishing a career in film making to produce a "calling card" film.

WHY MAKE A SHORT FILM

If you're a writer, director or producer the best way to make a name for yourself in Canada is with a great short film. One that will showcase your talent, be seen and prove to people that you've got what it takes.

If you're selected, we'll give you a chance to train and mentor with the Film Co-op's trained professionals and professionals working in the industry.

WHO CAN APPLY

Applicants must be New Brunswick residents as defined by NB Film requirements.

Applicants must maintain creative control over the project and own all copyright to their project.

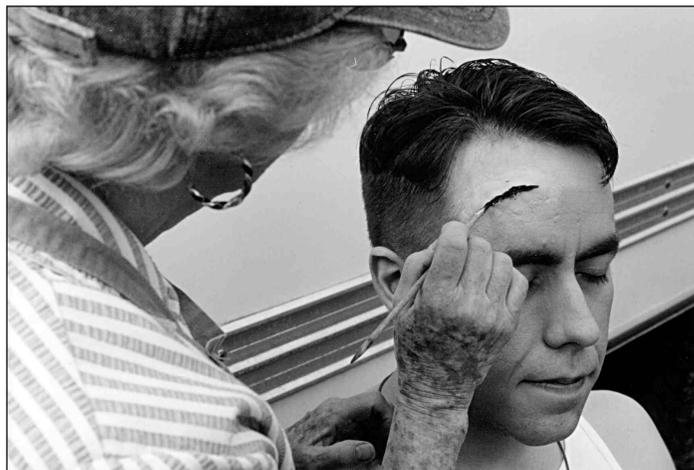
Previous recipients of an NB Film Short Film Venture Program Grant are ineligible to apply.



Applicants must have completed the introductory film workshops offered by the NB Film Co-op or demonstrate equivalent film experience. The Film Co-op exists to help NB people tell their stories!

The Film Co-op also puts on a Film Festival every year now in November. The NB Tidal Wave Film is a very important event in the growing Atlantic Canadian Independent film/video Community. The Festival will continue to grow every year and will offer outstanding

works to an increasing audience done by talented NB emerging and experienced filmmakers and video artists. As well, it will showcase well-known Canadian producers and directors and shine a spotlight on Canadian and International features. (www.tidalwavefilmfest.ca)



The Film Co-op hosts many socials and events throughout the year so that its members and friends from the film and video community in NB can network and talk to each other about what they are up to creatively. Without such events, the artistic community in the province would be isolated and out of the loop about what is happening. Our organization strives to keep its members and friends informed at all times through email, our website and our newsletter 'Focal Point' which we mail out and have online as well. The dissemination of information is extremely important to us. ■



SCCA HONOURS

The Society of Canadian Cine Amateurs is empowered by the Letters Patent issued by the Canadian Government to confer Honours. "For purposes of assuring proper recognition of outstanding talents in and contributions to the field of amateur motion picture photography this Society may, by procedure herein provided, create, establish, perpetuate and confer Honours." As a brief summary of those procedures, etc., Honours are awarded on recommendation by SCCA members. The Proposer must be an individual member of SCCA in good standing who knows the candidate personally. The Proposer must also obtain an Endorser who is a member in good standing. If you think you know somebody who would qualify, please photocopy the forms on the following two pages, or contact the Chairman of the Honours Committee, Jack Carey, who will mail you the forms for the Proposer and Endorser and a copy of the requirements.

The Honours Committee will consider your proposal and, if necessary, advise you how to strengthen it.

Honours Committee

The 2003 SCCA Honours Committee consists of the following SCCA Members:

Josephine Black	Edna Breckenridge, ASCCA,
John J. Carey, FRPS, Hon FSCCA	Harold Cosgrove, FSCCA
Robert Matthews,	Wallace Robertson, ASCCA,

SCCA HONOURS

The following is a list of the SCCA members who have in the past received recognition for their work and devotion to the principles of the SCCA. The SCCA Honours were awarded in accordance with the requirements which follow.

HONOUR LIST OF PRESENT SCCA MEMBERS

HonFSCCA

Ben Andrews

ASCCA

Edna Breckenridge	Margaret Chamberlain
Rose Dabbs	Jeanette Robertson
Wallace Robertson	Walter Strickland

FSCCA

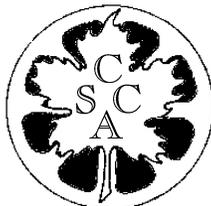
T. Victor Adams	Dr. E. Fred Attridge	Jan Bekooy
Armand Belanger	Carolyn Briggs	Fred Briggs
Margaret Conneely	Harold Cosgrove	John J. Carey
Lilian A. McKibbon	Jack Ruddell	Helen Welsh

If you have received Honours from the SCCA and are not on this list, please contact Jack Carey, Chairman of the Honours Committee, with information about when you received Honours.

Associateship (ASCCA) This award shall be made on the basis of substantial contributions to the advancement of the artistic or technical quality of motion pictures through such activities as teaching, lecturing, judging, writing, publication of articles, papers, etc., organizational or administrative work, and personal achievements in producing motion pictures. Both service and proficiency in film making or photographic knowledge are required. The award is available only to individual members of the Society of Canadian Cine Amateurs of not less than four consecutive years of membership. A two-thirds vote of the Honours Committee is required.

Fellowship (FSCCA) This award will be made on the basis of outstanding contributions to the advancement of the artistic or technical quality of motion pictures through such activities as teaching, lecturing, judging, writing, publication of articles, papers, etc., organizational or administrative work, and exceptional achievements in producing motion pictures either personally or in a group, or an exceptional degree of service to the Society as a whole entailing so many work hours that no time remains for personal film making. The award is available only to individual members of the Society of Canadian Cine Amateurs of not less than seven consecutive years of membership, and who already hold an Associateship in the Society. A two-thirds vote of the Honours Committee is required.

Honorary Fellowship (HonFSCCA) The Honorary Fellowship is the highest honour awarded by the Society. It is awarded only for unique or outstanding contributions of major importance to photography and to the SCCA. Seventy-five percent approval of the Honours Committee and majority approval of the Executive Committee is required. The number of living Honorary Fellows is limited to five. This award is available only to individual members of the Society of Canadian Cine Amateurs of not less than ten consecutive years of membership, and who already hold a Fellowship in the Society.



SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS
INC. 1969

SCCA HONOURS APPLICATION

(Please type or print legibly)

CANDIDATE _____ FOR _____ (Honour)

CANDIDATE'S ADDRESS _____

PREVIOUS HONOURS _____ NON-SCCA HONOURS _____

PROPOSER _____ ADDRESS _____

ENDORSER _____ ADDRESS _____

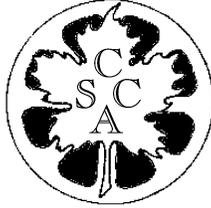
I have read all instructions regarding honours awards, and have made a thorough examination of all facts herein. I have known the candidate for _____ years and consider the candidate worthy of the honour proposed. I hereby affirm that all statements herein are facts to the best of my knowledge and belief. I have obtained endorsement of the candidates application, which is enclosed herewith.

I propose the candidate for the honour of _____ upon the basis of the record, a transcript of which is on the next page, and also because

SIGNATURE OF PROPOSER _____ DATE _____

(Mail this Application (or facsimile) to the Chairman of the SCCA Honours Committee for duplication and submission to each member of the Honours Committee.)

PLEASE PHOTOCOPY AS NEEDED



SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS
INC. 1969

SCCA HONOURS ENDORSEMENT

(Please type or print legibly)

ENDORSER _____

ENDORSER'S ADDRESS _____

CANDIDATE FOR SCCA HONOUR OF _____

PROPOSED BY _____

INSTRUCTIONS TO ENDORSER: You have a responsibility to the candidate, but a greater one to SCCA. Please give all information fully, frankly, and honestly. Your opinion will be kept in confidence.

Do you know the candidate personally, and well enough to form an opinion of him or her? _____

How long have you known the candidate? _____

Do you sincerely recommend the honour proposed? _____

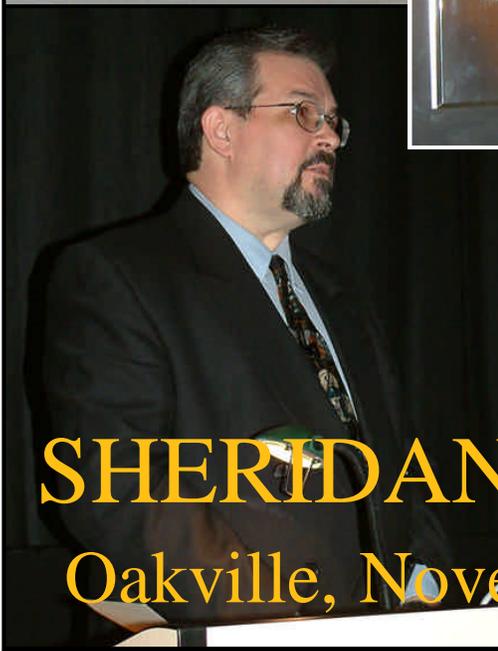
In the space below give the outstanding facts, but not in great detail, that in your opinion justify awarding the honour, and tell in your own words your opinion of the candidate.

SIGNATURE OF ENDORSER _____ DATE _____

(Return this form promptly to the proposer (for the candidate) who will forward it along with the Honours Application to the Honours Committee Chairman.)

PLEASE PHOTOCOPY AS NEEDED

CIAFF

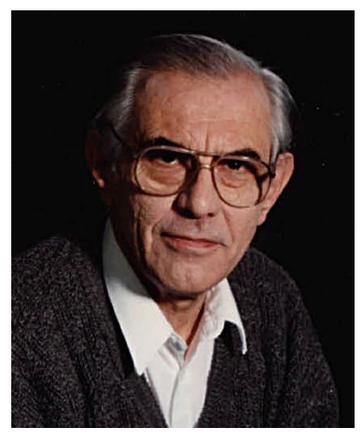


SHERIDAN COLLEGE

Oakville, November 27, 2002

DYI OPTICAL REMOTE PROJECT

by Alex Blokhine



Most new camcorders today are sold with an infrared remote control unit that allows you to start and stop recording, and on most models you also have control over the zoom of your camera. Some cameras have the infrared receptor at the back of the camera, while others have it in front of the camera, so you can start and stop the camera while "acting", or at least "appearing", in front of it. The latter arrangement is less than ideal when you want to work quietly while out of sight, and wherever the receiver is located, you can't get very far from the camera because of the limited range of the infrared remote system.

You might want to mount your camera in the branches of a tree to get those great shots of birds hatching in a nest, or at the top of a mast on a sailboat. Maybe you want to build a frame that will let you shoot from the front bumper of your car, or get a close-up of the wheel rolling along the road. How about shooting a parade from a camera positioned high up a pole? If you are looking for candid shots, or engaged in surveillance, there may be room to conceal the camera, but not you standing behind it. In all these cases, and many others, it will be difficult, if not impossible, to run your camera with an infrared beam, either because of the distance or the angle

restriction. And there's also the line-of-sight problem.

What you need here is a long cable. Most cameras also come with a Control L or LANC input for remote control by wire, but they don't supply the LANC control unit. If you have an old LANC unit from an older camera, or can buy a used one inexpensively, you might try it out to see what facilities it provides. If you have to buy a control unit new, you might find that you have to pay more than you want.

There is another way! I have assembled a cable that uses fibre optics to carry the infrared beam from the unit supplied with the camera to the sensor in the camera, and it works around corners and over a considerable distance, depending only on the length of the cable.



Material used in my project:

- Fibre Optic cable(s) such as used for recent telephone wiring, in 10 feet lengths. (Each ending is terminated with a locking spring assisted connector (bayonet mount) with a protruding white opaque side 10/1000 diameter pin.)
- Joining optical cable connectors (panel mounting), minimum 2 if extensions are not required
- One sheet metal (4/1000") bracket attached to the camcorder with a 1/4 -20 screw or bolt into the

tripod socket. It can also be held in place by the tripod screw when the camcorder is mounted as it usually will be.

- One sheet metal bracket for the remote IR module.
- One remote LCD video monitor (CasioVM-50B or better)
- Cables, video and audio, connecting the composite output from the camcorder to the video monitor.
- One tube of Automotive GOOP (Canadian Tire) or epoxy for optical cable connectors attachment to the metal brackets.

First, I wanted to determine if the concept could work. I got an optical cable from a friend for testing. To begin, I made a crude device out of cardboard, but it didn't seem to work. Realizing that the optical cable (the inside diameter of the glass) was very small, I knew that I had to find the exact place where the sensor was located behind the camcorder protective red window. I found it to be (on my camcorder), about in the centre of the window but it seemed to be intermittent, and I was not able to link up every time. By experimenting, I found that the cable ending had to be facing the sensor perpendicular to it. With some adjustment, it worked.

You can't buy a ready made bracket for this job at your video store, so I made my own from a sheet metal "L bracket" drilling a hole in the right position for the tripod mounting hole, and I also drilled out an aligning hole on the bracket. (I use a tripod quick release with an aligning pin.)

The bent portion of the bracket, facing the camcorder's sensor window about by 1/8 inch

Having transposed the marking from the IR sensor to the bracket drilling out to 28/1000 inch. Then I cut off one side off the

interconnecting adapter (used as panel mount, leaving enough space for insertion through the sheet metal and just a bit more to protrude but not touching the window. Then I used the GOOP glue to secure the adapter to the bracket. I find it's one of most useful glues: you really can glue anything to anything (except water) like sheet metal or rear view mirror to your windshield. The bayonet mounting and key slit on the adapter faces outward, and the cable ending secures to that. As I found that stray light was affecting the reliability of light transmission through the cable, I used 1/8 black foam strips at the sheet metal bracket's edges.



A similar method was used for the remote module, except that the metal cutout with the cable adapter was touching the face of the module. To prevent slippage, I used rubberized carpet mesh. Since I like to eat broccoli and the rubber bands that come with it when I buy it, they are useful to hold the metal plate in place, and are quickly mounted or removed.

I have three optical cables, interconnected with cable adapters, the whole affair extends to 28 feet, and it works!

My IR unit has a Start button and a zoom rocker switch, but only zooms at one speed unlike my camcorder rocker, which supports various speeds. Most camcorders can be set to output data on the video output (but it doesn't show up on the tape). This is important to monitor whether the camcorder is recording, or not.

If the camcorder is left on

STANDBY for more than four or five minutes, it will shut down to protect the tape from excessive wear, and the screen will go blank. This is very inconvenient if you have to climb back up the flag pole to shut it off and put it in STANDBY again every five minutes! This isn't a problem with the fibre optical cable, or even the infrared control system, as the same things happens when using Control L or LANC. That unit has a POWER switch separate from the START/STOP for Recording, but the POWER button only shuts off the camera: it won't start it again after you have shut it off, or the STANDBY has timed out!

The only solution is to press the RECORD or START/STOP button every three minutes, and then quickly press it again to stop the recording. If you forget for a few minutes, or are too slow, it's back up the pole!



I obtained my fibre optic cables in 10 foot lengths with connectors, and the other connectors needed, from a friend, and I've found them difficult to obtain retail. The Cable designation printed on my cable is Canstar 62.5.125 E116348 Type OFNR (UL) LL8269 CSA Type OINF14.

Whatever that means!

I have found "Optical Fiber Jacket 1000 micron x1 NT02-536 @ \$1.90 /foot, minimum 10 feet, and Fiber Optic Hybrid Adapter (female to female) NT55-758 @ \$6.55 US (This one to patch 2 cables together).

I went to Efston Science at 3350 Dufferin Street, Toronto, and they had a selection of Fiber optics

available, ranging in price from \$.40 to \$6.95 (Canadian) per metre, with the most expensive being a bundle of 48 filaments of 240 micron diameter. In single fibers the most expensive was 2000 microns in diameter at \$4.25 per metre, while the most cost effective was 1000 microns at \$1.25 per metre. For each size the minimum order was 5 metres. It must be understood that this was for bare fibres, with no sheathing or jacketing, and no terminators on the ends. However, the salesman maintained that the sheathing made no practical difference to the operation of the optical fibre and no terminators would be needed for our use. Don't cut it into pieces and you won't have to reconnect the pieces! They also sell a polishing kit to repair the damage done to the ends when it is cut, but that process can be avoided if you simply cut the fibre with a hot knife! (A hot knife is an Xacto-like knife blade mounted in a small soldering iron.) There was only one hitch: they were temporarily out of stock. I could order it, but it wouldn't be in for "a couple of weeks" - well beyond the deadline for this article.

If you have uses for this project and would like to try it, you can buy 10 metres (almost 33 feet) online for \$12.50 Canadian, plus shipping, from Efston Science (<http://efstonscience.com>), cut the tips off with a hot knife, make up brackets to hold the ends in place, drill a couple of holes, and glue the fibres in place with GOOP or epoxy. If you might want it longer, buy the fibre longer instead of messing with connectors!

If you search the Efston site for the fibre optic materials, be aware that they use the American spelling, fiber. The tools and materials can be found at <http://www.e-sci.com/genSci/7/1034/1078/W1078.html>. (Note the move from efstonscience.com to e-sci.com.)

If you build one, please let me know how you made out with it. ■

Alex Blokhine
ablokhine@rogers.com



Tinker's *Tips and Tricks*

by Don Svob

Well, it's 2003.... what will this year bring? Each year new stuff comes out, and I mean Stuff, if you look at some camera bags. Do we use all of it? The answer is "No"! Not all the time, and some never worked as we think it should.

After years of playing around with film, and now video, I've come up with some stuff I can not travel without. First, the cameras (1-film, 1-video). Then a small bag, (film and tapes), spare battery, small light, folding reflector (solar blanket), mono pod, shot gun mic and lens cleaning stuff.

Now the hard part: "What will I be shooting, and for whom?" The answer to this will dictate what else you will need. I have a truck and those who know me will tell you that I have shown up at a shoot with the truck full. Why? Because I didn't know what was needed. Do I need a ladder, step stool, lens (long / super long / wide / super wide), light box with power cables, water proofed housing, tripod dolly, crane and truck with track, monitor, mics and cables, mixer and adapters, light stands, sand bags, steady-cam? The list goes on and on, but you see it's important to know what you're going to shoot and why.

We're going on a motor trip by car and staying for two days in motels at night. The good news is, it's a car with a trunk to hold the equipment, and we can take more than we can carry by hand. But the trip will be with friends, and they need the trunk for all of their stuff. Most of the time we will be driving and stopping to take in the sites. What do I take? First!! What will the shots be used for and who will see them?

A) Is it just to remind you and your friends of the time you spent together? Then shoot with FUN as the subject. Shoot fast, freehand and candid.

B) Say you're shooting to show the kids at home about the trip. Then it's a travelogue. Shoot with the camera supported for good shots, and mic for good sound. Take time to frame each shot and plan to shoot lots (bring more film and tape than you think you need). Think of the editing, and the sound that you want the kids to see and hear. Show signs of town and signs of sites you're shooting. All of this is to make your audience feel as if they were there with you.

Now, back at home, you look at the tapes and find that you missed an important shot! What do you do? Internet! You'll be surprised at the number of pictures on the net of most places to which you travel. Here is the bad part: you're going to use someone else's work -- but it's only for your kids, right? If you plan on showing the tape publicly, then do not use the work of others without their consent in writing. Travelogues are fun, if you shot with the finished tape in mind. Try to shoot and edit so that the people viewing your trip will want to go there themselves.

Kids! More fun and money is spent on things to make us feel like kids than on making us feel older. So shoot like a kid with excitement on that new day's sunrise and in the park at

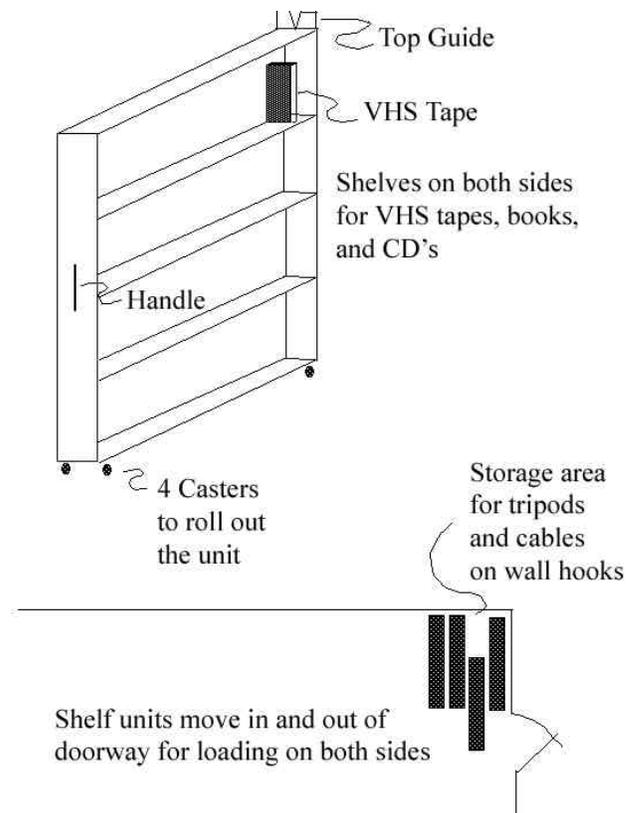
noon, looking upside down at a swing. Be a kid and have FUN! Your shots with thank you for it. Hey, never know. You may be young again, for a short time.

OH NO! It's WINTER! COLD! SNOW! SLIPPERY WALKS! Better stay inside!

Now, does that sound like you? You're not a kid now, are you? So you must be one of the many who are older, and know how to make things. Right? Lets make a storage room for all that video stuff.

Don't have a room? You don't need a lot of space to make a storage area for 300 video tapes, 3 tripods, two cameras and some books. The area needed is about 3'-0" X 6'-0" X 7'-0" high. More is better.

The accompanying drawing has no sizes on it because each house needs appropriate sizes for the space they have available. Put a back wall or centre wall in each unit to give support. I made my units out of 1/2" plywood (plywood doesn't bend like other materials). Glue and nail the joints for more strength. Top guides I've made different ways. I have used rollers on an angle iron top track rail, and I have used a wooden top rail with wood and plastic glides. The casters on the bottom can be the rolls used on stoves. I use "V" pulleys on axles with steel rails. Use whatever works for you. There is no right way.



Go, have fun making a rollout storage area. It's nice to sit back after, and see the work you've done. ■

Connections

It seems that people in need of photographs and old footage for historical documentaries become more sensitive to the needs of others in the same boat. Jon Soyka has been working for a long time on a video about the history of ice sailing, and Fred Briggs has been working on one about the history of Burlington Beach/Hamilton Beach where he spent his youth. When either stumbles across postcards, photographs, or old movie footage of interest to the other, they immediately buy it, grab it, or at least pass the lead on to the other.

Jack Carey had a piece of 16mm. film which he had inherited from Gerald Robinson (now long gone) that

showed the aftermath of an accident in 1952 in which a big laker took out half of the double bridge over the canal. Jack gave the film to Fred, who found several other items of local history also recorded on that film.

The Hamilton Spectator recently carried a story about a Regina company that was making a television series for the History Channel, and the producers were asking for anyone with pictures taken the day smoke from a forest fire in Alberta turning day into night in Hamilton. Fred remembered the incident and recalled it was on Gerald Robinson's film. With Jack's blessing, the film went to Regina and The Weather Untamed Series

(currently playing on the History Channel), used one of the shots in its recurring main title sequence. More of the shots will likely make it to the screen in the episode covering the incident. The first show's segment about a wind in Newfoundland blowing a train off the tracks in 1934 used footage of a 1949 train derailment in Hamilton that was on the same reel.

Thom Speechley answered a call passed on by Dave Picco, editor of the Hamilton club's newsletter, for amateur footage of the '70's. As a result, 25 seconds of Thom's Super8 film ended up in a commercial on television, and \$250 ended up in Thom's pocket!

MEMBERSHIP FEES; June 1st 2002 to May 31st, 2003

Class "A" (voting)

GROUP Membership (Clubs)	\$.075 per member -- Min. \$20	_____ members on April 30, 2002
INDIVIDUAL Membership . . . (Repeat)	\$ 30.00 per year	
	(First time ever) . . . \$ 20.00 first year only	
FAMILY Membership (Repeat)	\$ 35.00 per year	
	(First time ever) . . . \$ 25.00 first year only	
LIFE Membership	\$ 600.00	
SUSTAINING Membership . . . donation of	\$ 100.00 per year or more	(Tax receipts issued
PATRON of the SCCA donation of	\$ 500.00 per year or more	for all donations)

Class "B" (non-voting)

STUDENT Membership	\$ 15.00 per year	Age _____ School _____
ORGANIZATIONAL Membership	\$ 30.00 per year	
INDUSTRIAL Membership	\$ 50.00 per year	
<u>Special Donation to SCCA</u>	\$????.00	(Tax receipts issued for ALL donations)

The Last Word...

Today just happens to be the coldest day I can remember in this part of the world. Hope it's warmer where you are!



Brantford is on our minds this year. From Caledonia, where we live, we drive up the road by the Grand River to Brantford for the Brant Videomakers meeting each month. We have been to some events in Brantford as well, and have enjoyed the people and the activities.

We pass through the Six Nations Reserve on our way to Brantford, although most of the Reserve is on the other side of the river. We'll be going to Brantford later this week for the video club meeting. And those who drink coffee will have it supplied by a descendant of Joseph Brant. How's that for history?

This is the area where we are planning our Convention this year. It is a beautiful part of Canada, the people are friendly, and we hope you will all come. You will be most welcome! ■

Joan Bochsler, Editor.

P.S. Spring will also be most welcome!

2003 SCCA COMPETITION

The compulsory subject for the 2003 Intercities Trophy will be "COMEDY". We have turned away from expressing a theme such as Millennium, My Town, or Been There - Done That, because of the confusing duplication of titles we have been getting! Instead, we will try calling the theme a genre, so the judges can more easily compare "oranges to oranges". Please don't forget that the Intercities Class is only one of six, and the only one with a required theme.

Rules and Entry Forms will be available in the Spring Issue of PANORAMA.

MEMBERSHIP APPLICATION & RENEWAL

MEMBER INFORMATION *Please print clearly* SCCA: _____ Classification _____
 First Name: _____ Last Name: _____ Society Honours: _____
 Address 1: _____ City: _____ Prov./State _____
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 Member of Club: _____ E-mail: _____

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NO! | Do not give my name and address to Visual Convergence.

Fees: _____ *Signature* _____

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