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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



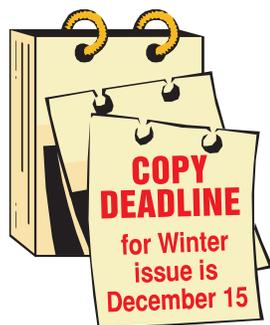
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PRESIDENT'S MESSAGE

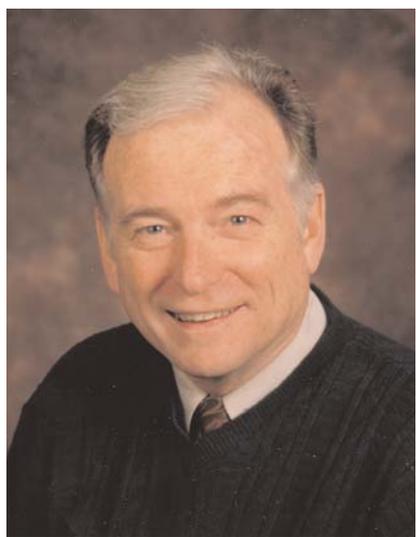


Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

Again we have to report the loss of two of our long time SCCA Members.

Last winter we reported in PANORAMA that **Jack Ruddell, FSCCA, FPSA**, had been admitted to a home because of his confusion, and his wife had asked that we remove him from the SCCA Membership List. Late in October we learned that Jack had passed away on October 19th, at the age of 91 years. Jack was survived by his wife Erma, three daughters and four grandchildren, and our sympathy goes out to his family and friends, as well as to the members of the Toronto Film and Video Club who knew him longer and better than many of his other friends in the SCCA. We will continue to screen some of his films when the opportunity arises, and remember Jack fondly.

We have just recently learned that we also lost another giant in our organization, **T. Vic Adams, FSCCA, Hon. Life Member**, back on August 19th, in his 90th year. Vic had a long and varied career that began as a teacher in North Vancouver and progressed to an instructor of meteorology to RCAF navigators in WWII. He joined the NFB back in 1947, and headed its European Office in London in the 1960's. In the '70's he instituted the Film Production course at Algonquin College, and then later started up Adam's Film Video Ltd., later to become Adams and Associates, in Ottawa, where many of us came to

know Vic for the first time.

Vic served the Ottawa Film Makers and the SCCA well, and was President of the SCCA from 1989 - '91. He will always be remembered, by all those who knew him and worked with him, as a true gentleman, and will be badly missed.

Vic's final years were marred by his blindness, but his wife, Eleanor, read him every issue of PANORAMA, and he was always interested in the people and activities of the SCCA. Eleanor tells me that he especially liked *The Last Word*.

Film Library

Yesterday afternoon I received, from the late Dr. Fred Attridge's son, Dr. John Attridge, over 30 16mm. films produced by Fred, whose passing was noted in the last issue. Needless to say, I haven't yet had an opportunity to review them, but I'm looking forward to the task. These films will go into the SCCA Film Library, along with many films from the CIAFF already there.

We had hoped to include an article, still in the planning stage, on the preservation of films such as these, with information about possible archives to which you might offer your old films, or direct your heirs to do so.

Those of us who have some experience with the search for old films are appalled at the regularity with which people send their parents' footage to the dump! Let's not let it happen to your work. We hope to run the article in the next issue.

2003 and 2004 CIAFF Screenings

We have recently received a phone call from Jeanette and Wally Robertson in Winnipeg inquiring about the conditions under which these screenings might be arranged, and informing us of efforts by the Winnipeg club to host such a show.

Meanwhile, Greg Caravan of the Vancouver club has just made arrangements for a screening. Greg wrote "One of our members has an Advanced Video Editing class that only runs during November, and it would be a good opportunity for us to promote CIAFF if we could invite all the class members to our Nov 25th meeting to have a special showing of one of these DVD's. We would also invite members of the Emily Carr School of Art (which has a film school) and the Vancouver Film School, as well as several other independent

and student producers we are affiliated with." The DVD Program is in the mail now. How about your club?

2005 Convention, etc.

This issue is heavy with coverage of the SCCA Convention and AGM, the SCCA Video Competition, and the CIAFF. Allow me to add a few things that went unsaid. Everyone who attended seemed to have a good time: we only wish there were more in attendance, and that all could have been present at every session. All of the Speakers were very good, entertaining and informing us all.

However, the first day, 3 of the 4 Speakers failed to appear! Two days before the convention we learned that our Stuntman had to be on a shoot all that weekend. On arrival at the theatre we received a message that our Band-in-a-Box musician had suddenly been taken very sick (he's OK now) and when we tried to bring in our Acting Director early, we learned that there was a misunderstanding about which day she was to appear and she couldn't possibly speak on the day on which she was scheduled! All were replaced seamlessly with CIAFF videos which wouldn't be shown at the CIAFF Screening, and that we were holding in reserve for just such an emergency. When things like that happen, I'm always amazed with all the compliments about the excellent organization!

Please Welcome ...

We also added 5 new SCCA members at the convention! Four of them, **Juliet Armstrong, Bill Dow, Robert Plumsteel** and **Robert Thorn**, were already members of the hosting **London Videography Club**. The fifth, **Ann Fisher**, discovered our s-c-c-a.ca website on the day before, drove about 80 kilometres from Ridgetown to Port Stanley and dropped in to have a look, and liked it enough to stay all day and return the next day! She then joined the SCCA by mail (actually, with her husband, Peter, on a Family Membership)!

You'll find all our new members on the New Membership Roster included with this issue.

SCCA Club Reps

We have had considerable success in finding club members willing to repre-

Continued on page 21

CLUB NEWS

By Joseph Bochsler, F.P.P.O., A.S.C.C.A.

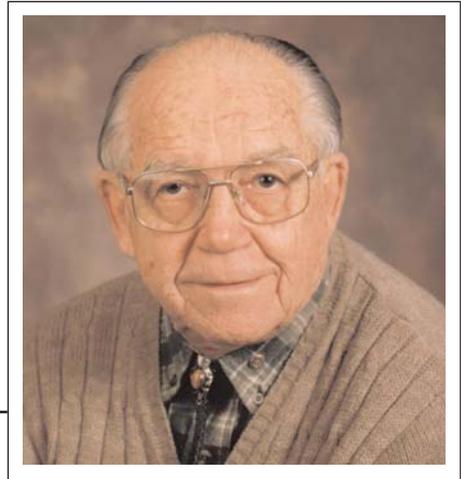


Photo by Joseph Bochsler Jr.

As official still photographer for the SCCA. Convention in the small resort town of Port Stanley, on the northern shore of Lake Erie, I found the time there different and interesting. Joan and I arrived on Friday at noon and proceeded to the small theatre where we were to hold our meetings and video showings, as well as a public showing of some of the CIAFF prize-winning videos.

We had reserved an apartment in a cottage, across the lift-bridge from the theatre. After we settled in, we proceeded back to the theatre to listen to a number of interesting speakers. Friday evening was taken up by prize-winning videos and the presentation of SCCA awards.

Saturday morning was taken up with speakers, as well as more speakers after lunch. At 4 o'clock my nephew, Mark Bochsler, arrived. He was written up in the Summer Panorama as one of the speaker for the convention, who, at a young age (38) has had much experience as a free-lancer for the CBC Television Network, having travelled in 25 countries on 4 continents, as well as a stint as photographer on a cruise-ship.

On his way back from the Convention, he took time to interview an aunt and an uncle, as well as myself, about our history in our earlier days in Switzerland and Canada.

Back home, I videotaped the "Golden Horseshoe City" on the Civic Holiday weekend, as well as the "Caledonia Fall Fair". The weather was excellent for both events. My camcorder was the Canon GL2 and my still camera was a Canon Power Shot Pro 1. Now comes the editing, which will be done on the computer. I will be using the Pinnacle 9 Plus, which is user friendly.

OTTAWA FILM AND VIDEO MAKERS,

Bulletin currently not published.

BRANT VIDEO MAKERS,

BRANT CAMCORDER NEWS,

Edited by Dan Kennaley

The focus of the next meeting will be—**Raw Video**. Remember you can bring **raw footage** as well as edited video. Find 2 to 10 minutes of video that you would like to show and we will endeavour to work all these great tapes into this meeting. Depending on the number of tapes that we have, we'll show some of the tapes in the critique format if desired. Members will be able to make comments on how well we used angles (to follow up on our September meeting). Also on other elements of good videography that may be present, because when we have our attention drawn to these points we remember to use them in our own productions. Negative comments will be allowed because these too have their place, but remember if it's negative we should be able to instruct on good ways to correct the problems. I have one video that I would offer under this format and I hope that everyone will have comments.

With elections coming up, I am sure that your help in all areas would be reason for a celebration! I feel we have an excellent Club and I know that new blood, so to speak, will ensure that we can continue to **entertain, educate, and widen** our enjoyment of our hobby. Please consider how we can all work together to accomplish this. Also it should be noted that we are very receptive to suggestions on ways to make the meetings more interesting, suggestions that will make the club more social, and ideas that you may have that will encourage more participation, particularly in the use of camcorders. *Dan Kennaley, President.*

Archiving / Preserving Memories

These two topics although different are linked in so many ways I feel that we

need to deal with them simultaneously. Let's first consider **preserving memories**. Are we putting enough emphasis on this very important subject? This will be the focus of the first part of the meeting. There is an excellent article in the summer edition of Panorama on this subject. We will need some videos about memories if you have them available. Edith Crow's interview by Joan Bochsler at a past meeting will be shown. A good discussion period should follow.

Archiving What we do with precious memories? This is a whole new ball-game and is changing as this is read. Old technology, is it good enough? How best to back it up, lots of questions. We want your opinion.

Joe Szaloky will give a presentation on DVD. He will talk about how they work, what we can expect and what changes are coming. Joe will sum up the best way to archive our memory videos.

There will be some demos on making DVD's, of labelling, and of creating chapters on our DVD's.

Frank Birch brought a video called *Successful Home Videos* by David Stringer. It was very informative.

Some points were:

- Tell a story or use a storyboard
- Have a beginning, middle, end
- Timing is very important
- Remember rules of etiquette
- In-camera editing
- Directing the shot

Joe Bochsler showed his CD of photos of the Hamilton Club's contest and award photos. He uses Pinnacle Studio 9 Plus to make a CD from his camera stills. He said that more clubs are moving to slide shows of Digital photos and adding music and narration

Another year has gone by for Frank

Birch, as he celebrated his 94th Birthday with the help of the members of the Brant Video Makers, who all signed a Birthday card and had him cut a Birthday cake, which all the members enjoyed.

Frank Birch's *Were They Really The Good Old Days?* was a monologue by Frank about life in England when he was a young lad. He delivered it with great gusto.

BUFFALO MOVIE-VIDEO MAKERS,

CAMERAMA,

Edited by John P. Weiksnaar.

Reflections on Troma Films in Buffalo

I was happy to get in front of the director of the feature "Poultrygeist": Attack of the Chicken Zombies!" and be funny. It's what I do, right? However, they want funny at the ultimate price: free. With 20 years of touring as a comic, I saw it from a mile away. I don't need free exposure. Jay and Dave both saw my act and hated it.

Not only was I ever offered pay, I was told that I would have to get my own costumes, take off work, and do exactly what the free PA told me to do. One look around and I saw why: All of the principals, the choreographer, assistant directors, gaffers, etc., were working for precious exposure also. What a scam! If I were Lloyd Kaufman, I too could make very funny films for next to nothing, and own the rights for life! Sweet! Conscience – something I possess – makes me a little less ambitious.

I know I am funny because Lloyd wanted me to open and close this movie, yet it wasn't worth a dime to him. I had a singing role and they prepared a skinny "before" photo of me for the film, showing what the fast food industry did to my waist. It was hilarious but another fat guy did it for free in a nanosecond.

Perhaps I'll get a call from them at the last hour before it opens. We'll see. A friend and fellow comic, the Indian in "Airplane II: The Sequel" – the one who immolates himself – got paid for that laugh. Fellow comic Steve White – the tall, screwy kid horsing around in "Do The Right Thing" – also got paid for his time. I believe that a real funny bit deserves pay. That is why I'm not in "Poultrygeist."

–Bernice Rice, Membership Chair.

HAMILTON VIDEO/FILM MAKERS,

REEL NEWS, Edited by Liz Stewart

November --Holiday Film. Let's see your vacation. Make the complete film for you and your family and friends. Then edit a ten-minute version for showing at the Club. (Come on it's easy, just edit out every shot that's not perfect then shorten the remaining shots by 50% and you are down to under 10 minutes easily – don't worry about jump cutting the music, that's OK).

December -- Anything Film. Just enter a little (short) film on any subject you like. Each film will be judged on its own merits as to quality and theme awareness.

January - Fall / Christmas /New Years / Holiday Film. A film about Christmas or New Years or Fall. How about your Christmas vacation? *Jim Small, Contest Chairman.*

Batten down the hatches, the wet weather is here with opportunity to gather storm video, rough seas, pelting rains, wind whipped trees and much more if you want to add variety to your next video.

October meeting: Once again our Visitors night was a great success. We saw a few new faces, even from overseas, as well as visitors from other video clubs. The food was great. Jack Carey, brought his famous homemade chocolates. There was a screening of selected videos. Time to mingle with people we haven't seen for a while.

Many of our members were fortunate to win awards at the SCCA convention. Everyone that attended has said that they had a great time and that it was well run. Members Stella Magic, Ken Davy and Alex Szatmary all won multiple awards. Alex Blokhine, John Cook, George Montgomery and Jack Simpson all won awards. Great work and congratulations to you all.

With your help and hard work from others members who entered this year, the Hamilton Video/Film Makers Club was again awarded "**The Amateur Movie Capital of Canada**" honour once more!! Older members have stated that the club has only lost this title a couple of times in the time the award has been handed out. *Dave Stewart, President.*

Jon Soyka is a great friend of our Club Library. He took some of our VHS Video tapes of several of our titles and

made DVD's. Everyone must still be crazy about them. How do I know? Because they haven't come back! Check now before our next monthly Club meeting. The understanding is to return them at the following meeting, so we can share them with other club members. Isn't "sharing" the primary purpose of our Club? Bring the borrowed DVD's back to the next meeting, please. *Joan Bochsler, Club Librarian.*

LONDON VIDEOGRAPHY CLUB,

IT'S A WRAP, Edited by Robert Thorn

We have an interesting array of programming lined up for the months ahead, which are not etched in stone. Some programs could be changed – for a guest speaker or new developments in equipment or production techniques. If any member has a suggestion for a topic, or event or special that they think would be good for a club meeting please let me know.

Field trips, arranged by Kim Brown, have always been enjoyed by the members, and I would encourage many more. Should any member have an idea or suggestion for a trip, let Kim know, or bring your ideas to the next meeting. *Harvey Hackland, President.*

Dyes of CD-R's

There are three types of dye used to form the recording layer in CD-R:

Cyanine (used by Sony and other manufacturers) represents the majority of the CD-R marketplace. In fact, the initial specifications of CD-R were based on cyanide dye. It gives the discs a greenish tinge.

Phthalocyanine is second in total market share, and has a yellow tinge.

Azo is a distant third in market share, and gives discs a bluish tinge.

Advanced Phthalocyanine has a transparent-yellow tinge.

Formazan is a hybrid Cyanine/Phthalocyanine combination, developed by Kodak, it has a Light Green hue.

The dye of a CD-R is the organic layer, which records the actual data.

The different colours which show up when you look at the bottom of the CD-R are a combination of the reflection layer and the dye colour (e.g. Blue dye and a Gold reflection layer will generate a Green coloured bottom)

The colour of the CD-R disc is related to the colour of the specific dye that was used in the recording layer. This

base dye colour is modified when the reflective coating (gold or silver) is added. Some of the dye-reflective coating combinations appear green, some appear blue and others appear yellow/gold. Visual differences between various media types are irrelevant from the standpoint of their actual operation. At 780nm, where CD-R recorders and CD-ROM readers function, the media are, for all intents and purposes, indistinguishable from an optical recording standpoint. They all "look" the same to the devices.

The gold-coloured CD-R uses the PhtaloCyanine pigment and a gold reflection layer. As the pigment is transparent, the golden reflection layer shines through the bottom side giving the 'golden' look. Compared to the other coloured media, the reflection contrast of the golden medium is the highest and the durability of such CD-R's is said to be over 100 years. As the golden medium's reflective property is the highest, if your friends or customers have problems reading data from any other burnt media, try using the gold medium CD-R.

TORONTO FILM AND VIDEO CLUB,

SHOTS AND ANGLES,
Edited by Sam Spence.

Josephine Black, President, has passed on some information for the club.

"Sam Spence's wife, Sonja, telephoned me a few days ago to give me the unfortunate news that Sam suffered a heart attack and will be undergoing triple by-pass surgery on Sept. 6th. This is very bad news indeed. Sam not only holds so many important positions in the Club (Vice-President, Editor and Webmaster), but his cheerfulness and knowledge has been such a positive asset. A flower plant has been sent by the Club and we will be in touch later with some Get Well cards. In the meantime please join me in offering our thoughts and prayers for a speedy recovery."

VANCOUVER VIDEO PRODUCTION CLUB,

REEL TALK, Edited by Cathy Caravan.

Open Source (i.e. Free) Scriptwriting Software: By Vancouver Club Member, Dave Hardy.

Club members interested in writing scripts for their productions no longer

have to spend hundreds of dollars on a scriptwriting such as Final Draft or Movie Magic's scriptwriting software. A company based in Newfoundland is now providing open source freely, downloadable software called Celtx.

Not only can you write scripts with this software, but you can also do the breakdown sheets to organize your shoot as do a number of other functions in a database that is linked to your script.

A complete description & tour of the software is available at their website as well as a very good online forum for getting help & requesting new features in the software.

Visit their website at the address below, get your free software, collaborate with fellow club members and improve your video production skills. I am including a description from their web-page below. www.celtx.com

Celtx is a comprehensive software package designed for people who work in the Film, TV, Theatre and New Media industries. It combines full-feature scriptwriting with media rich pre-production support and enables online collaboration.

Features include:

- Write, import, edit and publish scripts using standard industry formatting
- Manage pre-production tasks like location and talent scouting
- Perform production breakdowns by adding media (sound files, video clips and digital pictures)
- Collaborate with team members over the Internet
- Celtx works on all major operating systems – Mac, Linux and Windows

A New Approach

Celtx is a new approach to creating films, TV shows and other media projects. Celtx provides full featured script writing, media rich production support and ability to collaborate all using one piece of software.

Until Celtx, script writers were subjected to bloated and bug ridden software and the pre-production team had been ignored altogether. With Celtx, script writers enjoy using a clean and stable application that includes all the features they need to write. The pre-production team, for the first time, can now perform their production breakdown using software designed for that purpose. In addition to providing media rich tools to annotate the script, Celtx

enables a project to be collaboratively shared with others.

Prior to Celtx, projects were completed using slip sheeted paper based scripts maintained in bulky three ring binders that included hundreds, sometimes thousands, of attached pictures and hand written notes. Project information, in other words could only be shared in paper form.

Scripts written or imported in to Celtx can be broken down digitally and, for the first time, easily shared with others to foster collaboration and creativity during the pre-production phases of film and TV making.

VICTORIA VIDEO CLUB,

BULLETIN, edited by Sheila Perkins.

David Fuller, "ran" a Club workshop on editing with Macro's Prestige. Dave set up three monitors in his home. He asked for members' input on "selecting", "trimming", "placement", "pacing" and "titling, etc. At the next Meeting, we will view the grand three minute long final production, "Herring Harvest."

One of the big features of the September Meeting was a "bag night". Michael Veronneau organized and ran the show until the closing bell for the evening sounded. Out of the bags of members at the meeting rolled the most amazing "gadgets and gismos" along with some of the most obvious aids, such as a road map – mighty handy when you're lost!

Our Club is working with the Pastor of the church where we meet, for us to produce a video, featuring a performance by the church.

Mark Green, a minister of the church met with Club members and had an exiting proposal. His vision is to tell a Christmas story, by matching the narrative of Luke 2:1-20 (the Birth of Jesus, and the Shepherds and the Angels-text from the New Revised Standard Version of the Bible) with footage of some children and adults re-creating the nativity scene. The actors would be in costume, and we would need to locate a farm, with sheep and a stable or manger preferably with hilly terrain, where we can film the production. There are no plans for dialogue, just narration. Mark Green, Minister and another church parishioner would also be providing (performing) the background music.

The Minister is tentatively scheduling this to occur on Sunday, November 13th, in the afternoon. The final movie

will be on DVD with an audience of about 500 viewing it in December.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB,

BULLETIN. Edited by Wallace and Jeanette Robertson.

Don Rogers popped by a few days ago and dropped off an article by Gail McDonald, which was published in the Globe and Mail. The article heralds the renewed interest in those films which families produced over 30 years ago.

These "retro" films are now of interest to a new, younger and more knowledgeable viewing audience who are interested in seeing how things were in the "old days". When I say "knowledgeable", I mean under the present situation. As we get older we sometimes forget how things change over time. An example: recently Jeanette and I celebrated our wedding anniversary. As part of the reception we had a display with a number of pictures of our life together. A few of the younger nieces wondered why we had our wedding photos shot in black and white and not in colour. Boy did that make me feel old!

Anyway back to the subject, these old home movies taken on Standard 8, Super 8 and 16 mm are being dusted off and shown once again at film festivals around the world. Presently in its 3rd year there are 43 countries participating in International Home Movie Day. Canada hosted our showings at the National Film Board in Toronto.

Even the director of such prestigious films as "Taxi Driver" and "Raging Bull", Martin Scorsese, has been quoted as saying, "Imagine how different our view of history would be without these precious films?" These films, although sometimes admittedly dull, do give a personal and warm feeling to those bygone days of 40 or 50 years ago. Of personal interest to me was reference to Karen Shopsowitz who has been associated with both the Toronto and Hamilton video clubs over the years and who has since produced the professional documentaries, "My Father's Camera" and "Canada's War in Colour", both of which featured those old family films. If you would like to know more about International Home Movie Day you can look it up on homemovieday.com web page.

AMATEUR MOVIE MAKERS ASSOCIATION,

AMMA Monitor, Edited by Mark Levy
"Getting Out Of Fast Forward And Into Play Mode With Your Video Tapes" by Brenda Lantow.

A frequent question asked by movie clubs is, "Since there are hundreds of thousands of video cameras abroad in the nation, why is our movie club membership small and declining? A partial answer is that most of those camcorders shoot one, maybe two events, and are then left lying in drawers unused. Why? Because the "videographers" get tired of holding down the Fast Forward button when they show their movies. Who wants to hear, "Just a minute, somewhere here is the shot. Just let me find it. Oh, sorry, that's out of focus, lets just skip ahead." So, even though there are hundreds of thousands of camcorders out there, there aren't hundreds of thousand of cinematographers to go with them.

"Well, they just have to learn to edit," you say. True but some things can't be edited. When I teach video workshops, I always make my students show some of their video at the beginning of class, and I always make a positive statement about each one's work. I remember one woman who had a 30-minute tape of her son's Boy Scout activities. It was difficult to say something positive about her work as the camera had been placed on a tripod in the corner of the gym and had never moved! "Hmm, I said. Good that you used a tripod."

I could tell other tales of students who walk around with the camera always on, who never have a scene break, a close-up, anything focus even with point-and-shoot video cameras. They are always appalled to show their footage to the other students: They know bad when they see it: they just don't know how to make it good.

When I teach the video workshop, "Getting Out of Fast Forward And Into Play Mode With Your Video Tapes," I give students Ten Tips that will improve their videos 100%. I doubt these tips will be new to anyone reading this publication, but I know that I've caught myself forgetting them, so it probably won't hurt to remind all of us.

The first tip may be the most important. An apocryphal World War II story says that young soldiers were sent to war with cameras and told to shoot

wide, medium and close up shots of everything they saw. Guess what? When anyone does just that, the footage can be edited into something watchable. Here are the Ten Tips I hand out.

1) Shoot Wide, Medium and Close-up Shots. Establishing shots help orient viewers. (I know, Hitchcock sometimes didn't want to orient the viewer.)

2) Change the Angle, Image Size, Camera Position or Something. Get pick up shots: cutaways and cut-ins. People like faces: Get in close once in awhile.

3) Motivate Camera Movement. Pan or zoom to reveal something and only to make a statement and don't overdo it. Eliminate Terminal Zoom-itis and Camera-as-Paintbrush syndrome.

4) Know Your Equipment. Eliminate technical goofs. Learn to white balance, focus, set exposure, keep the control track clean, etc. Read your manual.

5) Stop Shaky Shots. Get a tripod, steady-cam or camera with OIS (Optical Image Stabilization), or shoot in wide angle standing up close.

6) Make Shots Just Long Enough. Remember the Rule of 5: The human eye looks away after about 5 seconds (Teenagers: 3 seconds, Seniors: 8 seconds). Video is about movement. Do not shoot boring static overly long shots. Naturally, panning a horse running across a field will be a longer shot that a man sitting on a bench.

7) Pay attention to Composition. Learn the Rule of Thirds and how to frame a shot.

8) Pay Attention to Continuity. Eliminate Crossing the 180 degree line, Mis-matched action cuts, and Jump Cuts (Hollywood director Quentin Tarantino uses them on purpose).

9) Pay Attention to Audio. Use earphones, and if you don't use earphones, at least don't point your microphone at a freeway unless that is the noise you want on your ambient track.

10) Think about what you are shooting. You don't have to script everything you do, but think "What is the story here?"

Artists often break rules, but they do it on purpose. Happy Shooting.

Continued on page 23

SCCA 2005 ANNUAL GENERAL MEETING

By Thom Speechley

Minutes of the Annual General Meeting of the Society of Canadian Cine Amateurs, held at the Port Stanley Festival Theatre, on Saturday September 24th 2005.

The meeting was called to order at 3:38 PM by the president, Fred Briggs.

PRESENT

Joan and Joe Bochsler, Fred and Carolyn Briggs, Keith Gloster, Thom Speechley, John and Karen Hanson, Adam and Agnes Houston, Jim Small, Ken Davy, Iris Weir, Joan Jaquemain, Frank Birch, Thom Speechley, Nestor and Evelyn Rosa, Trevelyan Beard. There were 19 paid up members in attendance and the President held proxies sufficient for a quorum under the constitution.

Fred Briggs, President, welcomed all members and guests present.

MINUTES of the 2004 AGM had been circulated. Acceptance of the minutes was moved by Adam Houston, seconded by Jim Small. Carried

SCCA CONTEST

Keith Gloster reported that a total of 32 videos from only 8 individual contestants were received. Most entries are now on DVD with a few on either VHS or MiniDV format. This year, members from Hamilton are the major winners.

Keith then made an appeal to contestants to try harder to avoid using copyright materials by taking advantage of materials in the SCCA library or available free on the Internet.

Fred then reminded us that contest entry fees are never sufficient to cover the actual cost of the competition and that we offer this event strictly as a service to members.

LIBRARY

There has been no recent library activity and therefore there will be no library report.



MA and feels they are more relevant than material in commercial publications such as "Videomaker".

Trev Beard added that "PANORAMA" is the main reason for his membership in SCCA but would appreciate the use of more illustrations.

FINANCIAL STATEMENT

Fred Briggs asked members to refer to the financial reports and open books that were displayed on an easel at the side of the stage. Fred also advised that this year's report was prepared by the same accountant (formerly with the accounting firm that has been auditing our books), but who, due to his recent retirement, is not certified in his own right. However, the procedures used for keeping the books, and the results, are considered valid since the same processes were followed as in previous years. Keith Gloster moved acceptance of the report and John Hanson seconded the motion. The motion was carried.

In answer to a question from the floor, Fred advised that the accountant's fee for the audit last year was \$150. An invoice for 2005 has not yet been received.

CIAFF REPORT:

The report on the 2005 CIAFF has not been completed but Fred Briggs reported that approximately 85 entries were received, down significantly from 2004.

PANORAMA

Joan Bochsler said she is very pleased with the ongoing high quality of articles received from members. Fred also commented that he would encourage all members to consider submitting articles or ideas for topics. From the floor, Adam Houston said that he is very impressed with the articles in PANORA-

MEMBERSHIP

Membership Chair Thom Speechley presented the statistics for this year's membership and compared it to October 7, 2004, showing an increase of 11 members.

Paid up membership to September 21, 2005 was:

Club Memberships -	8 (+3)
Patrons -	9 (+1)
Sustaining -	1 (+0)
Honorary Members -	10 (+2)
Life Members -	3 (-2)
Family Memberships -	8 (+1)
Individual members -	33 (+6)
Total -	72

Motion by Thom Speechley that the membership report be adopted as read. Seconded by Keith Gloster. Carried.

ELECTION OF OFFICERS

Fred stated that, with the exception of the Western VP, who at the moment cannot be reached for confirmation, the present slate of officers is prepared to stand again. He invited further nominations from the floor. There were no nominations.

Adam Houston moved that the present executive be elected by acclamation. John Hanson seconded the motion and it was carried.

MEETING CLOSED on a motion by Jim Small at 4:10 PM.

SCCA Convention and CIAFF Awards Show

By Adam Houston



Alexis Walsh and Dave Kernohan presented an outline of Imation products. The Disc Stakka, which catalogues and stores DVDs and CDs, was interesting. Let's hope that it catches on and demand brings the price down. In the fifty to a hundred dollar range I might buy one. Developments in electronics moves with such speed that no sooner have we got used to the idea of printable discs than Imation is into 'LightScribe' using no ink at all for CD and DVD Labeling.

One of the features that intrigued me quite a bit at this years SCCA Convention was the charm of the location. Port Stanley is a small resort and fishing port on Lake Erie. The fishing boats were still there and had not pulled out for the Winter. We stayed at the Inn on the Harbour, a small friendly place. The green of the Port Stanley Railway Train could be seen from our window on the other side of the lift bridge. The bridge opened frequently to allow boats to pass through.

The Port Stanley Festival Theatre on the 4th floor of the library building proved to be an excellent facility for our purpose with its excellent acoustics. Once again, as was the case in Campbell River BC, the smaller local community brought out a good attendance for the CIAFF Awards Show on Saturday Evening.; each paying a \$12.00 admission fee for the privilege. Smaller locations give us more support than big cities.



Carolyn Briggs, with some help from Agnes, handled the registration to get us under way. Although there were

last minute cancellations from presenters, Fred Briggs and the Convention Team made quick adjustments that allowed the program to proceed smoothly. For the next two and a half days we were engaged by excellent presentations.



Steve Peters MPP, Ontario Minister of Labour, dealt with the new Ontario Film Classification System. The legislation, although well intended, does inadvertently place restrictions on young amateurs becoming involved in movie making and video club attendance. Consultation with amateur moviemakers had been overlooked when drafting the legislation. Mr. Peters handled the lively discussion in an easy and friendly manner, so let's hope that he can make the adjustments necessary to give freedom to our young amateur moviemakers.



Jim Cox took us through a shooting and editing presentation. This kept my

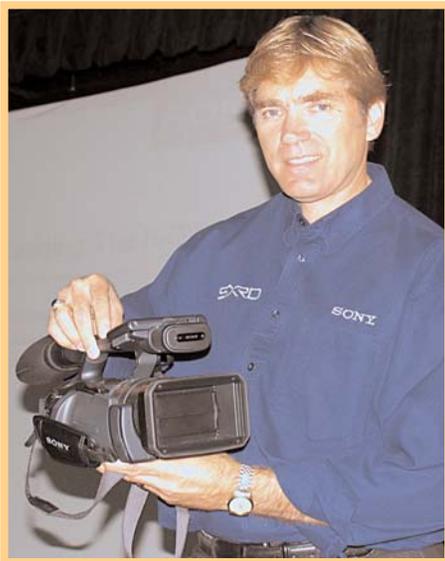
mind working overtime to try and keep up. I'm hoping that I can recall some of it when next I go movie making. Perhaps I should take his advice and revisit the work of Chaplin, Harold Lloyd and Buster Keaton, pioneers in the art of movie making.



David Findlay turned out to be an engaging and entertaining speaker; relating the trials and tribulations of writing movie themes. It was interesting that he declared what we old folks have felt for some time: melody has almost gone from movie music and the beat dominates.



Mark Bochsler, although billed as a cameraman, showed that he is an all round movie person. He moved easily back and forth from his presentation to answering questions from the audience. He was generous with his advice and hints on lighting, audio, and other practical aspects of movie making.



John Challinor made a presentation on Sony's new High Definition Camcorder. Doubtless it is leading edge technology. Can't remember the price but my feeling was that unless you have lots of spare money or you need it to make a living, it would be best to wait until features are added to lower end models or the price starts to come down on this one. So leading edge is this camcorder that a suitable projector costing many thousands of dollars was not available to let us see the high definition picture. 1080i seems to be the magic incantation so I leave it to you to scour the internet and find out what it all means. I think the latest models HDTV home set can handle the picture quality if you can find something to play back on. Prices will come down and it looks as though the difference in picture quality between professional and amateur movies will become even smaller.



Dr Peter Rist introduced us to the world of movie making education at the university level. Students appear to be encouraged to try new approaches to the art and surprisingly, some are working with super 8mm film. Apparently there is still a place for film in movie making; even with impressive advances in digital high definition movies.



The **SCCA** is always searching for more entries for our Movie Competitions. It would be good to receive more entries. **Keith Gloster** nevertheless, was again able to provide us with a good slate of winning videos. The presentation of trophies session was ably handled by Keith with assistance from Thom Speechley.

Fred Briggs conducted the **Annual General Meeting** with an easy effi-

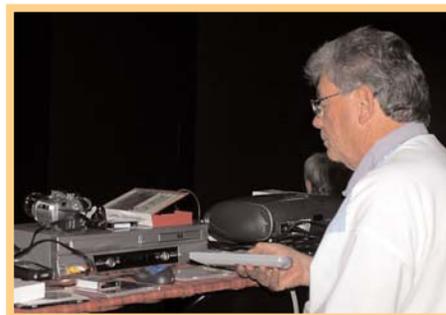
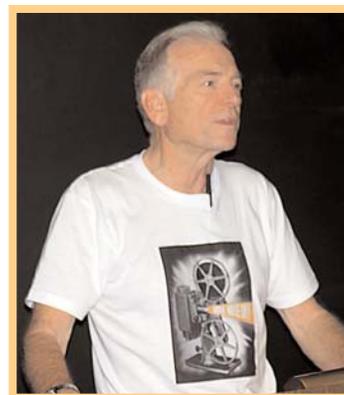


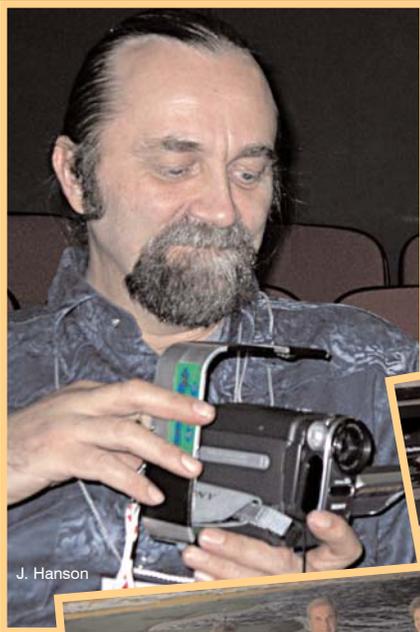
ciency. Membership and Panorama reports were received and approved. The accounts for the year were displayed on a notice board for all to review. As far as I could see, every penny of income and expenditure was itemized in fine detail. The financial report was approved.

The Office Holders of the Society had agreed to continue to serve if requested and all were elected to serve for another year.



The informal dinner at the Port Stanley Wharf went off well for those who attended, giving the members a chance to chat and relax over a good meal.

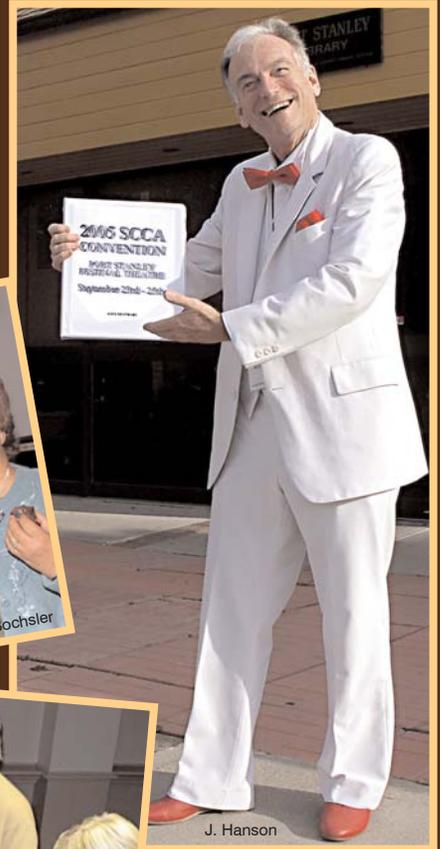




J. Hanson



J. Bochsler



J. Hanson



J. Bochsler



J. Bochsler



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J. Hanson

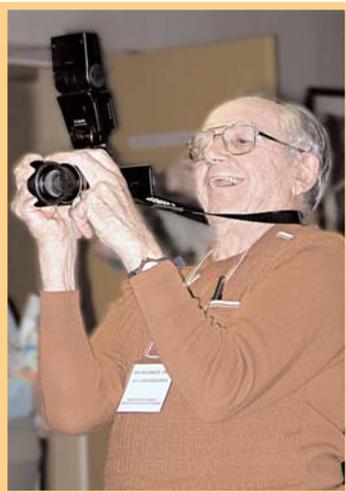
Canadian International Annual Film/Video Festival

As I mentioned at the beginning, the CIAFF Awards Show was well supported by the local community. The wine and finger food break was a nice touch. I'm sure the full program is listed elsewhere in Panorama.

One of the reasons that the CIAFF is still, world wide, a leading forum for amateurs and those striving to break into professional movie making is that, every entrant receives constructive feed-back. This is not accomplished without a lot of hard work so let me just quote **Jon Soyka, CIAFF Director.**

"Judging involves countless hours of viewing videos of productions that stretch one's patience; moral beliefs and ethical standards. None the less, we are grateful each year to those who donate their expertise and time to sit in darkened rooms for hours; if not days, and look at all of the submissions. I would point out that the CIAFF judges look at all of the entries that we receive. The CIAFF committee salutes and bows to those who judge."

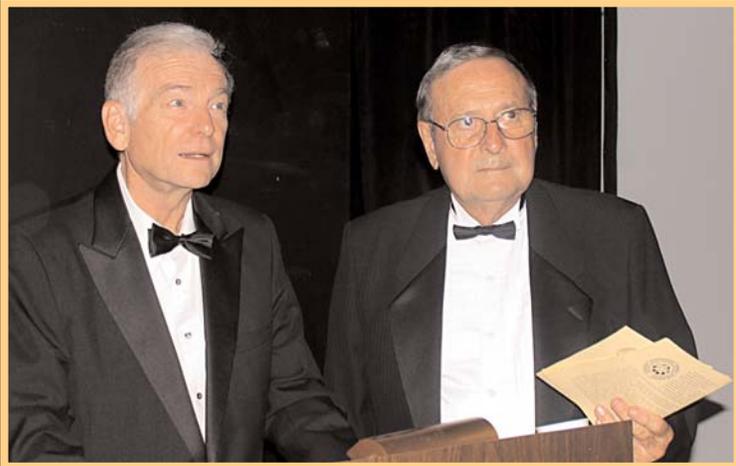
A few of us stayed on to enjoy the ride on the Port Stanley Railway on the Sunday afternoon. It was a pleasant little trip. The system is run entirely by dedicated volunteers.



It did not escape my attention that, as usual, Joe Bochsler was ever present with his camera taking professional level photographs for Panorama.

I have attended larger SCCA conventions, yet this time I left with the most satisfying feeling that I had taken part in something good. ■

Adam Houston



SCCA 2005 Annual Video Contest



With a last minute flurry in August - sufficient entries arrived from eight participants, to permit our annual contest.

We have moved steadily toward a group of contestants, which is primarily senior in 2005.

That observation of course, is NOT a negative comment at all, for with the entries came a wealth of experience, quality and care taken in the preparation of some very interesting videos.

The range of topics was wide, and we saw again improving use of the video media technologies which are progressing around us by leaps and bounds.

Computers for editing the video entries, are clearly in evidence, and the quality of the submissions this year, was quite high.

The primary source for submission materials is now DVD, and most entrants send copies of their work, (as all should), rather than a master, which they must pay to have returned.

The teenage entries are once again conspicuous by their absence, and this void, (related of course to club membership composition), will be an on-going focus of attention for your executive members.

Several contestants were on hand in Port Stanley to receive their awards in September, and a good response was given by those viewing the selected entries, which were shown to the gathered.

A new compulsory video theme will be soon selected, and this will be sent to you in the Panorama magazine.

Watch for it ! ■

Keith Gloster
SCCA Video Chairman

Assigned Theme
for 2006 Class E Intercities
Award

"It's In The Bag"
It's not too early to start working!

S C C A C O M P E

CLASS "A" (ADVANCED)

THE BETTY PETERSON
MEMORIAL TROPHY

WINNER
*NATURE'S PALETTES
OF ROUND LAKE*
James D. Town

FIRST RUNNER-UP
KIZHI ISLAND
Stella Magic

SECOND RUNNER-UP
AN AFRICAN SLIDE SHOW
Stella Magic

THIRD RUNNER-UP
PATIENCE IS A VIRTUE
Margaret Chamberlain

HONOURABLE MENTION
*MY CANADA ***** EPISODE 1*
James D. Town

CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO CLUB
TROPHY

WINNER
MONET'S GARDEN
Ken Davy

FIRST RUNNER-UP
ST. LUCIA'S ADVENTURE
Alex Blokhine

SECOND RUNNER-UP
*THE GARDEN
OF THE GREAT SPIRIT*
Ken Davy

SPECIAL AWARDS

THE BEN V.W. ANDREWS
TROPHY
BEST ENTRY IN CONTEST
MONET'S GARDEN
Ken Davy

THE VANCOUVER CLUB
TROPHY
BEST VIDEO PRODUCTION
BROKEN DIAMOND
Alex Szatmary

THE DIXON TROPHY
BEST VISUAL SPECIAL
EFFECTS
SEEING IN SQUARES
Juliet Armstrong

THE ST. KITTS TROPHY
MOST HUMOUROUS ENTRY
LEAF LOVE
Alex Szatmary

THE GERALD F. ROBINSON
MEMORIAL TROPHY
BEST SENIOR PRODUCTION
MONET'S GARDEN
Ken Davy

THE FAIRVIEW TROPHY
BEST USE OF SOUND
AN AFRICAN SLIDE SHOW
Stella Magic

AMATEUR MOVIE CAPITAL OF CANADA

TITLION 2005

CLASS "C" (NOVICE)

THE EUMIG TROPHY

WINNER

EDITH

Alex Szatmary

FIRST RUNNER-UP

WATER LILIES

George Montgomery

SECOND RUNNER-UP

THE ISLAND OF SAMOS

Jack Simpson

THIRD RUNNER-UP

"IT'S A GUY THING"

John Cook

CLASS "D" (CLUBS' BEST VIDEO)

THE GARLICK TROPHY

WINNER

MONET'S GARDEN

Hamilton Video/Film Makers

FIRST RUNNER-UP

CUP DREAMS

London Videography Club

CLASS "E"

(COMPULSORY SUBJECT)

THE INTERCITIES TROPHY

WINNER

CUP DREAMS

London Videography Club

FIRST RUNNER-UP

AIN'T LIFE GRAND

London Videography Club

CLASS "F"

(SCRIPT)

THE INTERCITIES TROPHY

WINNER

LOOKING FOR SIGNS

Dave Fuller

THE OTTAWA CLUB TROPHY

BEST CINEMATOGRAPHY

PALACES OF RUSSIA

(ST. PETERSBURG)

Stella Magic

THE CALGARY CLUB

TROPHY

MOST ORIGINAL ENTRY

LOOKING FOR LOVE

Alex Szatmary

THE TELECINE TRANSFER

TROPHY

BEST EDITING

WE CALLED HIM HANK

Larry Gaum

THE LEN COBB TROPHY

BEST TRAVELOGUE

A DAY IN PARIS

Ken Davy

ADAM HOUSTON AWARD

BEST DIALOGUE

THE WEDNESDAY NIGHT

CARD GAME

Marilyn Reid

H a m i l t o n , O n t a r i o C a n a d a

Atmosphere (Revisited)

BY FRED BRIGGS

In the Summer 2003 Issue of PANORAMA, Thom Speechley, in his series Free Stuff From The Internet, introduced us to *Atmosphere Lite*, a free program that can produce "ambient" sounds for your videos. Thom apparently had some difficulty at that time with recording the sounds, so almost half of his article was devoted to a couple of programs that make it easier to record audio produced on your computer.

I, for one, didn't fully understand the potential for this program at the time, and didn't give it much thought, let alone a trial. Recently, however, I came across a demonstration CD Thom had made for me, and I was intrigued by the short samples on the disc.

I had just recently made inquiries with the producer of 13 "Environment" CD's, which I already had in my collection, to see whether I could get a blanket licence for the use of these CD's by our members for their use on amateur videos. If so, I would donate them to the SCCA Music Library. However, not surprisingly, the company refused to allow us to use this material, and wouldn't discuss licencing.

Too bad! Many years ago I made a film-to-video transfer for some fisherman who went on two fishing trips annually, and I used a record such as these to provide a constant background of suitable ambient sound. It worked beautifully.

Now that we are all (almost all) using video, and the sound is picked up without any attention or effort on our part, ambient sound shouldn't be a problem, but it still is! A friend returned from Costa Rica with video, much of it shot in the jungle (or maybe the hotel garden, photographed to make it look like a jungle?) that had surprisingly little ambient sound. He was forced to shoot a lot of visually unusable footage just to get the chatter of monkeys in the trees and other "natural" sounds.

Many of us travel globally these days, often with a tour group, but how do you keep the other members of the

group standing beside you from jabbering on about irrelevant matters all over your ambient soundtrack? Have you ever shot a public event and picked up the comments of the people standing next to you?

I shot some video on a schooner tour and got some wonderful shots of the sails, but the sound is useless because they played Frank Sinatra records over the intercom whenever the captain wasn't doing his act on the public address system! I paid for tickets on a steam train excursion just to record the audio (with my video camera) of the train interior ambience, and the clickety-click of the tracks, for a long sequence I had shot earlier (on a parked railway car) of a railway historian telling the saga of a railway line. That new background sound was useless because the conductor kept up a steady monolog over the train's PA!

In times like these, it might mean a return to the scene later just to get the audio track. I've made several trips on the Toronto ferry, on a day when there were few passengers, just to record the sound of the engine from different spots onboard, plus the whistle, water line, etc., for backgrounds for an interview with a maritime historian shot on the boat on a day when it wasn't running at all. I could go on and on (but you already know that!) about other times when my "natural" sound was ruined by conditions I couldn't control, like the wind!

Sometimes we can fall back on ambient tracks on a sound effects record, but they are never really long enough, and if the sequence goes on for some time, we have to loop the sound, and little varia-

tions are repeated incessantly, and become very noticeable. We need a better way!

Besides, it seems that at least some of our members don't like working with short audio clips (it's too much like work) and prefer to just grab a clip, the longer the better, and drop that onto the time line!

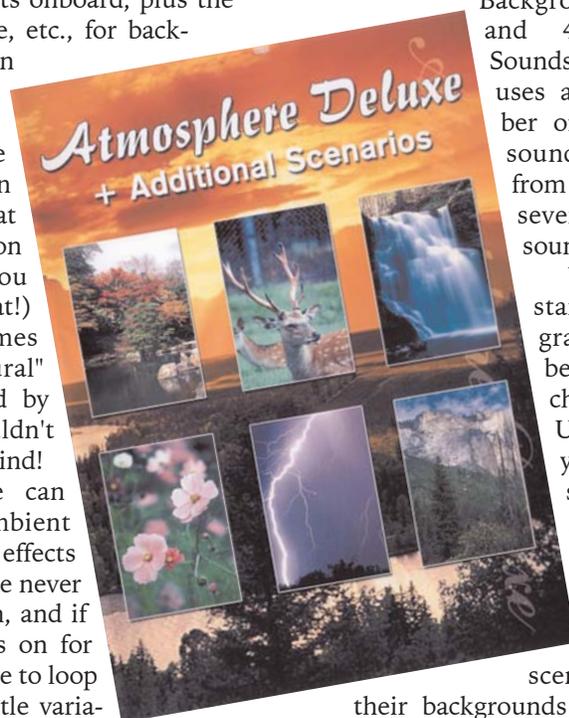
Enter *Atmosphere Lite* and *Atmosphere Deluxe* (by Vectormedia Software).

Lite is freeware, and can be downloaded from <http://www.relaxingsoftware.com>. (Earlier, Thom cited <http://www.simtel.net/welcome.php>. It may still be there, among 17,000 other programs!) You'll find it listed under Free Software on the panel on the left side of the page.

There are no limitations on the functionality of the program, time limits, etc. Give it a try! I think you'll be surprised, and pleased with the quality of the "atmospheres". The only problem is that there aren't enough "Scenarios"! You get 12 free with the program: Woodland, Country, Dawn, Coast, Storm, Tropical, Summer, Jungle, Stream, Downpour, Night, and Fireside. These scenarios come with 15

Background Sounds and 40 Random Sounds. A Scenario uses a small number of background sounds (usually from 1 to 3) and several random sounds.

When you start the program you will be offered a chance to pay US\$10 for a year's subscription to a *Lite Users' Page* where you can download additional scenarios (with their backgrounds and random



sounds), and an opportunity to preview them. Available on the *Lite Users Page* are 15 more scenarios: Snow Walk, Log Cabin, Morocco Market, Wolves, Night Pond, City, Docks, City Park, Autumn City, Train Ride, Autumn Walk, UK Suburbs, Rainy Day Driving, Tropical Day, and Galleon.

The *Deluxe* version can be downloaded for a free 21-day trial, and for US\$30 you will get a code that will unlock the program permanently. This version also has 12 Scenarios (a few of them are different selections), but 20 Backgrounds and 120 Random Sounds! In addition, there are several functions not provided in the *Lite* version: you can audition each of the sounds separately, on demand. Both versions allow you to adjust the frequency (ie. from often to never) of each random sound in the scenario individually. In the *Deluxe* program you can set the playback volume of each of the background sounds and random sounds individually in the mix, while in the *Lite* version you can set the volume of all the backgrounds, and, separately, all the random sounds together. The *Deluxe* also lets you set a minimum and maximum volume for all random sounds, and toggle a dynamic feature that will vary the random sounds' volumes between the limits.

The atmospheres are also "richer" in the *Deluxe* version. For example, *Jungle* is available in both programs, but in the *Lite* it consists of 1 background (jungle) and 2 random sounds (leaf borer and frog) while in the *Deluxe* version it contains 4 backgrounds (jungle, hot day, meadow, and birds2) and 44 random sounds (19 birds, 19 insects, 5 jungle creatures, and bird wings).

Furthermore, your US\$30 allows you access to the *Registered User' Area* on the web site, where you can download another 32 Scenarios! And you can have all this on your computer in just a few minutes, depending on your internet connection speed. Alternatively, you might prefer the CD version, which costs US\$45, plus US\$3 shipping anywhere in the world (and there was no GST or Provincial Taxes though it came from England, because it was marked "Gift" on the Customs Declaration!).

And what do you get for your US\$45, besides an additional 8 scenar-

ios for a total of 44 plus the original 12?

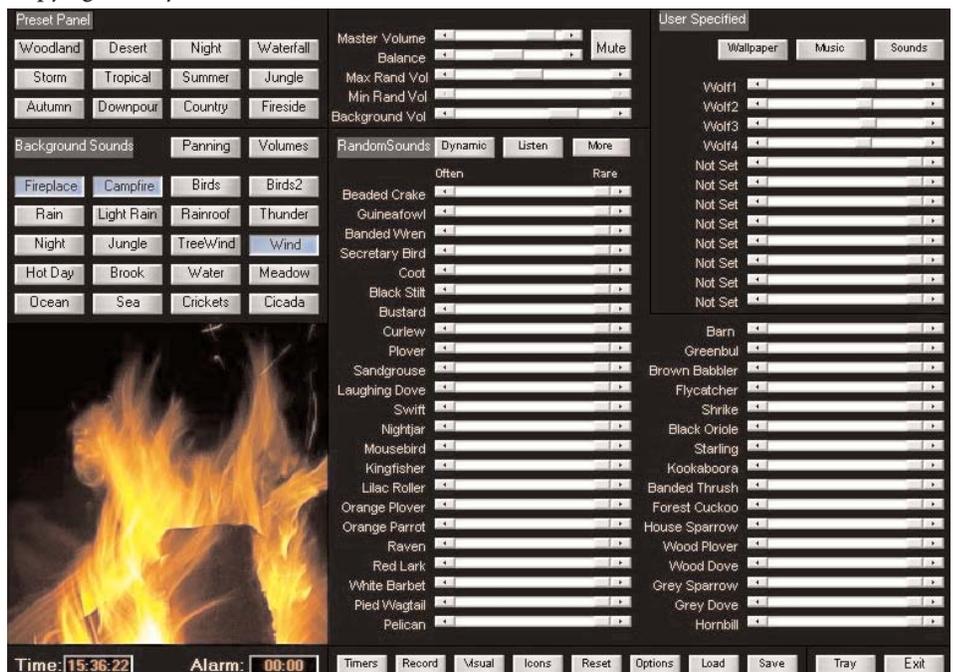
"The CD version of Atmosphere Deluxe comes with many extra add-on scenarios. Although most of these are available for download from the deluxe users area, the file sizes are quite large and will take some time if you are on a slower connection (There is currently over 200mb of additional scenarios). Also on the CD is a large collection of background and random sounds that were too large in file size due to their length and quality to provide in the deluxe users area or the program itself. These sounds are ready to load into Atmosphere Deluxe so you may mix them into the existing scenarios or use them to create your own custom scenarios."

Your own Custom Scenarios, the ability to adjust and tinker with those provided, and **no limit on length!** This program has many uses, including generating relaxing audio environments, and people want those to go on and on; not change every 3 minutes to another track! You can record them to your hard drive either as wav files, or as MP3 files. With this program you could construct an ambience track that reflects your visuals, bringing to the front a bird or animal shown on screen. This could be done dynamically, playing the individual volumes while you view the video, or after the fact, by recording spot effects from the program separately. And you own the copyright for your tracks, because each

one is unique due to the randomness, and you don't need any licencing to use it for your amateur films and videos.

However, for Commercial use, you need a Commercial Version, which still only allows you to use it on one computer, but you can sell your product. The product can be a video, or even a compilation of ambient soundtracks! The Commercial Version only costs US\$100, plus US\$3 shipping.

And here's the big news! The Society of Canadian Cine Amateurs has bought the Commercial Edition in their own name, and therefore has the right to make ambient sound tracks using the program, sell them to anyone, and grant them rights to use them on their commercial videos. And there isn't any prohibition against giving them away! So let us know what you need – how long, and some detail about what's in the scene, where it was shot, etc., and we'll see what we can do for you. You don't need to have a deposit down for the SCCA Music Library: we can treat this just like the Sound Effects Library. Just email scca@canada.com, let us know your wishes, and we'll try to custom make what you need! Small files, like short MP3's, could be sent by email, while longer wav files may have to be put on a CD and mailed. That would entail a small cost. Best would be to get the sample(s) by email and when you're happy with the files, arrange for the longer wav files. ■



AT THE BIJOU

by 

"I never go to the movies. I can't stand the smell of popcorn!"

"So you wait for them to come on TV?"

"No, I don't watch the boob tube much either. I'm too busy making my own films!"

"There's no use watching professional films. You can't learn anything from them."

"You mean they're so advanced that they're beyond us?"

"No! Amateur films are better!"

Hollywood forgot how to make good movies when sound came in!"

You know I didn't invent these lines (a little poetic license, maybe): you've heard the same kind of things yourself. If you believe them, you might as well stop reading right here because you're beyond hope!

Now I wouldn't suggest to a man busy at his editing bench that he should pack it up and go to a show: few of us spend enough time between the rewinds as it is! Nor am I begrudging the time we spend viewing the films of other amateurs. But can you imagine an aspiring author boasting "I never read modern authors. I have read a few classics, but now I spend most of my time either writing, or reading stuff written by amateurs, you know, students' term papers, memos, grocery lists, graffiti; anything not tainted by professionalism or commercialism."

Of course, it's ridiculous. *Reductio ad absurdum*. Writers do read. And keen amateur athletes watch pro sports both because it entertains them and because they learn from it. (I didn't say it should replace practice, though.)

But still I hear things like "Good technique is invisible"... "Art masks Artifice"... and "David Lean says that if you can

see how he made his film, he's failed."

Does this mean you can't learn from polished films? No, it just means you have to make a little effort. After all, a good book will turn the reader's attention away from the author's technique too, and exciting sport action tends to distract the student of strategy or execution! But a little reflection on the book you've just put down just might reveal some of how the author held you spellbound, and Monday morning quarterbacking can help your understanding of the game. (You want instant replay? Simple. If the movie's good, see it twice!)

So what I hope to do here (each issue that the editors can't find something more worthy to print) is share a few notes on some films I've seen -- not raves and pans to try to influence the films you choose to pay to see (they'll probably have left the local cinema long before you get your Panorama anyway), just some points I found interesting that you can compare with your own observations.

Even if you haven't seen these films on the big screen (the way they were designed to be shown), you'll soon get a crack at many of them on the little box in your living room. I say "many" because some will never get onto the public airwaves, even with cuts. By the time the censors cleaned up the language in **Blazing Saddles**, you'd either have a four-minute filler or a silent movie, depending on whether they used scissors or a blooping pen.

I much prefer to go to a movie house, both because I don't feel my morals need bureaucratic protection and because I like to experience in a film everything the producer and director worked so hard to present to me.

On the first point, I respect the sensitivities of those who don't feel as I do (and I don't want to be accused of pushing porn) so I'll include a caveat with any mention of a film I think may offend some readers, even though I know that the warning itself will be viewed by some as unseemly publicity pandering to the prurient.

I am prepared to argue the second point. If **Apocalypse Now** is ever downsized to 17 inches, the loss of that magnificent cinematography and super realistic Dolby stereo soundtrack will mean that you can only view a representation of a jungle instead of feeling

it close around you, and see a war instead of being trapped in one.

I do concede, however, that only in the security of my own home can I escape involvement in **Psycho** long enough to study it with any detachment. And those mood-shattering commercial breaks do give me a chance to mull over what I've seen so far, cogitate on the dramatic purpose of the scenes that have been shown, analyze what's been done cinematically, and how, and why, and consider what I'd do next if I were making the film. (I study commercials too, but not while I'm watching a movie.)

After all that long-winded rationale for this "column", there's barely space for an illustration of what I hope to do here in future, with a few comments on three films I don't expect we'll ever see on television.

THE STUNTMAN may attract your notice because of rumours that it reveals much of Hollywood's moving-making technique, but the revelation is illusional. The plot is basic boy-meets-girl. The boy is a fugitive given sanctuary by an omniscient director (Peter O'Toole) who needs to conceal the death of a stuntman until his crew finishes its location shooting. The fugitive substitutes for the dead stuntman, and the furtherance of the plot requires that he be frequently unable to distinguish between reality and movie magic. For purpose of empathy (and maybe just for fun) the real-life director has chosen to similarly confuse the audience, principally by employing a devious on-screen director (Peter O'Toole - am I confusing you?) who likes to shoot very long and complicated scenes, in one take, with many cameras.

In reality, one of his chase scenes would require a few hundred cameras and years of rehearsals, and a big battle scene would demand instant application of make-up that takes hours! But while it isn't credible, it is entertainment.

The camerawork steals the show with beautifully thought-out and executed maneuvers, starting a compelling visual sequence leading into the titles. The stylishness of the photography is characterized by the myriad of shots incorporating reflections (with subtle dramatic effect) that left me marveling over the precise control of the visuals, and wondering where the camera was

hidden. I also loved the whimsical symbolism of the everywhere-at-once on-screen director constantly dropping into the frame in his bucket-on-a-sky-hook to guide and chastise his players. You can get me one of those for Christmas!

But here's the hitch. The superfluous sex scenes could be excised for television, but the constant reiteration of a notorious four-letter word will be harder to deal with. (I hope they dub it with euphemisms; it'll be hilarious!) One solution would offend no one but the lip readers, and perhaps the dialogue writer: they could run whole scenes M.O.S. and not much would be lost, as many of O'Toole's lines, as usual, are unintelligible, and the story is well told visually. (A good reminder here: an important requirement when casting a sound film is that actors speak clearly!) I recommend that you see this film at a theatre, bring earplugs if your ears are sensitive, and wallow in some inspired cinematography.

ALL THAT JAZZ will present the censors with a different challenge: how do you sanitize an erotic dance sequence that includes nudity and obscene gestures? Cut one frame and you destroy the rhythm! (Another version may have been shot for T.V. distribution.)

The remaining offending bits could be clipped without contributing to the confusion, which I am about to mention.

First, let me emphasize that while I went to see a dance movie (and the dancing is first-rate), I discovered a filmmaker's film. However, it does demand a great deal of sophistication from the viewer. For about the first half hour, I couldn't make head nor tail of it, but slowly I began to learn, and I left the theatre raving about the genius of Bob Fosse, the author-director-editor. The brilliance of the editing (at first glance a weakness but really the film's greatest strength) was only possible if the film was conceived and directed with the final cutting clearly envisaged.

The subject of this vivacious film is death in general, and of a choreographer-director in particular. I've learned, as we all have, to comprehend cinematic flashbacks and even flashforwards, but this film uses many flashsideways, i.e. to alternate possibilities, or imagination, or fantasy -- no wipes, no fades, no dissolves; just cuts back and forth

between fantasy and reality. There are many replays of nearly identical scenes, and a glorious finale in which the dying man imagines himself directing several variations of his big finish.

In another ingenious scene, the hero presides over a script conference at which he secretly suffers an angina attack. His preoccupation and self-imposed isolation is dramatized by a sound track that omits every sound except those he himself makes; the movement of his chair, his striking of a match, etc., while the faces surrounding him silently roar with laughter at his script. What can an amateur learn from a film of this caliber? Mostly, I learned anew to take a fresh look at old rules. For example, how many times have we read or heard, "Don't use familiar music in your movies"? **ALL THAT JAZZ** gets a lot of mileage out of old standards, skillfully employing them to communicate through their familiarity. And while I haven't yet decided to adopt the new vogue of replacing dissolves with cuts, I am giving the question a lot more consideration now.

The third film I want to talk about won't likely be seen on television either, but for an entirely different reason. The Disney people know they have a gold mine in those great animated features, and every few years each can be re-released to a new crop of wide-eyed kids. Your parents took you, then you take your children, and then you take your grandchildren. But there's one I catch every time it comes around -- after 40 years, **FANTASIA** is still going strong! This time it has stereo sound, and while the track is not nearly as high-fi as some of the new extravaganzas, it should give pause to those parrots who keep squawking "sound is secondary; the picture is primary!"

What can I say about **FANTASIA** that hasn't been said more eloquently by someone else?

Setting the superlatives aside, the most recent screening stimulated three thoughts new to my mind.

First, there was the sudden realization that the Disney team had to create a movement, an event, a visual counterpart for every cymbal crash or triangle tinkle in the score! That's a lot more arduous creatively than writing and filming a story and then asking a composer to dash off some incidental music.

Secondly, I was struck by the animat-

ed "camerawork": angle changes, trucks, dollies, and pans. I've often wondered if Griffith *et al* really invented the close-up and the cut, or if they just actualized the way mankind's visual imagination works. Are the "camera movements" seen in my dreams and imagination the product of my movie viewing experience, or did pre-cinema man visualize the same way? You may not care, but I lose a lot of sleep over puzzles like that!

Thirdly, I was shocked to catch an error: I'll buy trudging brooms and tutued hippopotami, but when the sorcerer's quarters are inundated, his apprentice (M. Mouse) rescues himself by clambering onboard an open book of incantations floating nearby. OK so far, but then, in a search for the magic words he needs, he flips through the pages while lying on them!

You can't do that!

OK! OK! I can hear you from here, but I don't believe I *am* nitpicking. Many times I've left a theatre with an uneasy feeling that something was wrong with a plot. The restlessness continued for days till suddenly, out of the blue, Bingo!, I put my finger right on a piece of false logic, or circular reasoning, or some other flaw that was central to the plot, finally identified by my subconscious. (Next time I see one I'll point it out to you.) In my own films, I'm not skilled enough to attain the plot perfection of **The Sting**, but I do try to ensure that everything I put on the screen will at least be accepted by the audience for the duration of its presentation. To that end, I make a practice, when script writing, of acting out the parts, preferably on location and with the props, to ascertain that the actions are not only possible, but natural.

Watching polished professional films will not magically provide you with the ability to produce them, but you can pick up a pointer here and there, and fresh ideas tend to stimulate your creativity. So, if you can catch any of these three films, I hope you'll test my observations. If not, see something else, and try to learn from it. Meanwhile, I've got an awful lot to learn, so I'm going to the show.

This article is reprinted from the Jan/Feb 1981 PANORAMA, with the permission of the author. ■

What's New From SONY? (Part 4) SONY DIGITAL VIDEO EQUIPMENT

TELEVISIONS

MODEL	SIZE	NAME	DISPLAY	FORMAT	RESOLUTION	INTERFACE	TUNER	PRICE
KF-E42A10	42"	Grand Wega	LCD Rear Proj	EDTV	1280 x 720	HDMI	NTSC	Nov.
KF-E50A10	50"	Grand Wega	LCD Rear Proj	EDTV	1280 x 720	HDMI	NTSC	Nov.
KDF-E42A10	42"	Grand Wega	LCD Rear Proj	HDTV	1280 x 720	HDMI	ATSC	\$2,599
KDF-E50A10	50"	Grand Wega	LCD Rear Proj	HDTV	1280 x 720	HDMI	ATSC	\$3,199
KLV-S40A10	40"	Bravia	LCD	EDTV	1366 x 768	HDMI	NTSC	Nov.
KDL-V40XBR	40"	Bravia	LCD	HDTV	1366 X 768	HDMI	ATSC	4,499
KDS-R50XBR	50"	SXRD	SXRD Rear Proj	HDTV	1920 x 1080	HDMI	ATSC	4,999

DIGITAL VIDEO RECORDERS

MODEL	DVD	DUAL LAYER	FIREWIRE	RESOLUTION	HARDDRIVE	INTERFACE	TUNER	PRICE
RDR-GX315	DVD/+/-	Yes	Yes	480p	No	Component	Yes	\$399
RDR-VX515	DVD/MHS	Yes	Yes	480p	No	Component	Yes	\$549
RDR-HX715	DVD/+/-	Yes	Yes	720p/1080i	160GB	HDMI	Yes	\$999

DIGITAL VIDEO PLAYERS

MODEL	DVD	SA-CD	FIREWIRE	RESOLUTION	UPSCALING	INTERFACE	TUNER	PRICE
DVP-NS70V	DVD/+/-	NO	NO	720p/1080i	Yes	HDMI	No	\$199

HIGH DEFINITION CAMCORDERS

MODEL	CHIP	LCD	FORMAT	RESOLUTION	RATIO	INTERFACE	WEIGHT	PRICE
HDR-FX1	3 Mega CCD	3.5"	Mini-DV	480i/1080i	4:3/16:9	Firewire	5 lbs	\$4,999
HDR-HC1	CMOS	2.7	Mini-DV	480i/1080i	4:3/16:9	Firewire	1.5 lbs	\$2,499

RECEIVERS

MODEL	CHANNELS	WATTS	FORMAT	DSP	UPSCALING	VIDEO	AUDIO	PRICE
STR-DE598	6.1	100W	HDTV	32-bit	No	Component	Optical/Coax	\$299
STR-DE698	7.1	100W	HDTV	32-bit	No	Component	Optical/Coax	\$399
STR-DA1000ES	5.1	100W	HDTV	32-bit	S-Video	Component	Optical/coax	\$799
STR-DA7100ES	7.1	170W	HDTV	32-bit	HDTV	HDMI	HDMI	\$2,699

WHAT'S *New* FROM SONY? (part 4)

By Bryan Belfont



I have received a number of emails over the summer asking me about HDTV displays, screen size and cost etc. So let's get started with Sony. I'll get to the rest of the manufactures in Part 5 of the series in the next issue.

But for those of you interested in Sony's gear we can cover everything now. The Fall/Winter 2005 SONY STYLE catalogue is now out and available at the Sony Stores. It's full of goodies and most of them are available now.

You may recall in my spring articles my main message was wait until this fall and you will buy better gear at far less money. Well that certainly is true now. For example the SONY 42" LCD rear projection TV was priced at \$3,500 and it only had an NTSC tuner and it was ugly. The new 42" model shown in the following chart sells for \$2,500 (street price) plus it has an ATSC tuner and HDMI interface and it 's beautiful!

The following chart shows all the 2005 televisions and Digital Video Recorders (DVRs) that are now available and have come down dramatically in price.

TVs

I have only listed the 42" and 50" TV models as these are the most popular sizes and I only have so much space. To avoid some of the confusion Sony has given a name to each of the different displays.

The "Grand Wega" is an LCD Rear Projection display. It is the least expensive and has the largest screen size. It is available from 42" (\$2,500) to 60" (\$4,500).

The "Bravia" is an LCD flat screen display. Here the size range is from 26" (\$2,600) to 40" (\$4,500).

The "SXRD" is a Silicon Crystal Reflective Rear Projection. It is available in 50" (\$5,000) and 60" (\$6,500)

All of the current Grand Wega models have ATSC tuners, a resolution of 1280 x 768, and an HDMI interface. The current Bravia models have ATSC tuners, 1366 x 768 resolution, and HDMI interface. The crème-de-la-crème is the SXRD models with a resolution of 1920 x 1080, the highest in the industry. These models are capable of

displaying 1080p! At present TV stations are only transmitting in 720p and 1080i but when they upgrade to 1080p you will be ready!

But be careful when you go shopping. For example, Sony has an "S" series of Bravia TV's that do not have an ATSC tuner so by the end of 2006 when the FCC orders that all analog signals cease in place of digital. You will have to buy a digital set-top box to receive any signal. Sony also plans to bring out a "KFE" series of Grand Wega TV's without an ATSC tuner. In addition some "High Definition Ready" TVs only have a native resolution of 852 x 480: great for watching DVDs but to view an HDTV program the TV would downgrade the signal to Standard TV.

As I mentioned in a previous article, SONY has discontinued PLASMA TV's and will concentrate on LCD and LCD Rear Projection displays in a joint venture with Samsung.

DVRs

There is also some good news on the Digital Video Recorder line. The RDR-HX715 at \$999 replaces the HX-900 at \$1,200 and bumps up the resolution from 480p to 720p/1080i and adds Dual Layer recording and HDMI interface. The VX-515 at \$549 replaces the VX500 at \$750 plus dual layer recording and the GX315 at \$400 replaces the GX300 at \$700 and adds firewire!

So there you have it for SONY. Next issue I will attempt to tackle the competition and take a look at the other manufactures plus the Plasma and DLP displays. If you have any experience with any of this gear please email me. ■

For feedback on this and other articles please contact Bryan Belfont at belfont@telus.net

This article adapted from REEL TALK of the Vancouver Video Production Club, with the permission of the author.

*President's Message
Continued from page 3*

sent the SCCA within their own club. **Jeanette Robertson**, along with husband Wally, the only SCCA members in the **Winnipeg Amateur Movie and Video Club**, have been doing that for years, but now we have made the appointment official. Ditto for **Thom Speechley** and the **London Videography Club**, and **Joe Bochsler** with the **Brant Video Makers**.

Similarly, **Dave Cortright**, of the **Suburban Philadelphia Video Club** will continue to carry the SCCA banner in Philadelphia, as will **Reinhard Bueling**, on behalf of the **Ottawa Film and Video Makers**.

Now **Sheila Perkins**, the Editor of the **Bulletin** for the **Victoria Video Club** has taken up the challenge in addition to her regular efforts on behalf of her club, and **Sam Terranova**, Contest Chairman for the **Buffalo Movie-Video Makers**, has volunteered to assume this responsibility, and is eager to get started.

This leaves us with only the **Vancouver Video Production Club**, whose already busy President, **Greg Caravan**, has agreed to increase his duties until another member comes forward, and the **Toronto Film and Video Club**, whose already overloaded Executive is still looking for someone to whom they can delegate this easy but important responsibility.

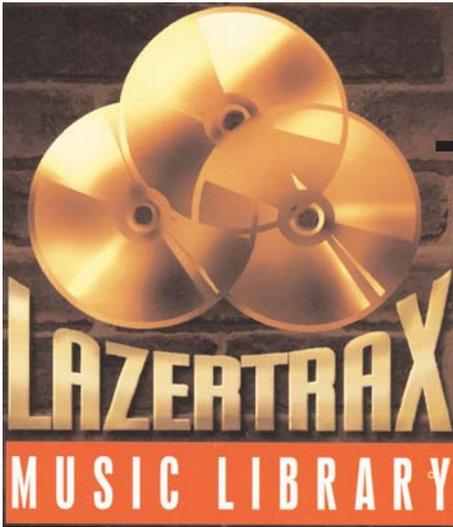
If you are a member of either of these latter two clubs, please give some consideration to helping out both your own club and the SCCA!

Out of the Past

One of the problems producing every issue of PANORAMA, is the number of pages. If we have the material, we like to fill 24 pages with the greatest content we can find. Because of the way PANORAMA is printed, if we don't have it, we have to cut back to 20 pages. What happens when we end up with 21 to 23 pages? We either have to cut something, or find something else to round out the issue!

This time we reached way back to 1981, to reprint an old article, *At The Bijou*, an opinion piece that we think is worth repeating. It's definitely dated, written even before the video age, or at least the age of home video, and that's

Continued on page 24



SCCA MUSIC LIBRARY

The SCCA has purchased another collection of Production Music for the use of our members. This one is a set of 14 CD's, and unlike those we have bought earlier from Sound Ideas, this music is *Buy Out*, instead of licenced. The music is copyrighted, of course, and you can't make copies of the CD's or make your own compilations, but it is sold as *Royalty Free* for use on your films or videos.

This means that the owner, (that's us – you and me) have the right to use it on any of our productions, and that includes commercial use, like weddings, event videos, documentaries, etc., which you may have made for a paying client, or for sale.

The Lazertrax Music Library is produced by Creative Digital, Inc. of Georgia, under the *Kwicksounds* Label. These selections can be purchased individually by downloading MP3 files online, at prices varying from US\$4.95 for each 30 second cut, US\$7.95 for each 1 minute cut, or US\$10.95 for each full version. Not all selections even have a full version, but those that do can vary from 1:25 to 4:14, with most around 2 minutes.

Alternatively, each CD can be purchased separately for US\$19.95 and the tracks on the CD are wav files (actually cda: they play on any CD player as well as your computer), not MP3!

At that rate, the entire collection of 14 CD's would cost you US\$279.30, but they offer a slightly better deal: US\$249.00 for the whole set, plus shipping, handling, GST, Provincial Tax, and the Government Fee for col-

lecting the taxes, of course.

But now we are offering you a much better deal! Family or Individual SCCA Members can borrow one or two of these CD's, to hold and use for as long as 35 days, for just the cost of shipping from and to Stoney Creek, Ontario. Any member, that is, with the prerequisite \$50 on deposit with the SCCA Library.

The titles of the CD's are Medium Trax, Fast Trax, Rock Lead Guitar Trax, Slow Trax, High Energy Trax, Soft Acoustic Trax, Suspense Trax, Country Trax, High Tech Trax, Medium Trax 2, Comedy/Jazz Trax, Miscellaneous Trax, Sad and Serious Trax, and Slow Trax 2. Except for a few instances, the CD titles don't give you much help in deciding which two CD's you want to borrow for your project!



Fortunately, there is a better way. If you go to <http://lazertrax.com> you will find (on the left side of the Welcome Page) a list of Links starting with "Orchestral" and ending with "New Tracks". Note that there are 24 links here, which don't exactly coincide with the 14 CD's. First, ignore the first five on the list (Orchestral to House, part of another set they also sell) and the last (New Trax). That leaves 18 Links. Now Medium and Corporate, while on two lines, is only one link. Ditto

for Rock Lead and Guitar, Medium and Corporate 2, and Sad and Serious, and those with the remainder comprise the 14 in the set.

Furthermore, when you click each of the Links you go to a page with the titles of the selections on that CD, a red loudspeaker icon for auditioning a short 128kb MP3 sample, a brief note or description which help you choose likely candidates, and a small drop-down menu for ordering the tracks online. Clicking on that menu will show you if there is a "full version", and if so, its length. When you go to a page, the name of the CD is printed immediately below the LAZERTRAX Logo, Ignore the line just to the left of the Logo which says "These tracks are from Lazertrax Volume 1" Perhaps they're planning a Volume 2 that will include the "New Tracks"!

Avoid clicking the *BUYNOW* button unless you are so desperate to get the piece that you can't wait for it to arrive from Stoney Creek by mail!

The Music Library doesn't get the use by our Members that we expected, but we are continuing to build it in our efforts to increase the value of your Membership, and to help provide alternatives to stealing music for your videos.

More acquisitions will be announced in future issues of PANORAMA, and we plan to add a Music Library Page, or set of pages, to our <http://s-c-c-a.ca> website in the near future, to make it easier for you to find the information you need about the Music Library and Special Effects Service. ■

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

FILM & VIDEO MAKER Edited by Garth Hope, LICl
Ken Wilson's **Take ONE. PHASE 4** Films.

TITLES

As we reach the final stages of our film, it's now time to add the titles and credits to our project. In my attempts to maintain some kind of chronology to the proceedings, I have left this section until the last stages of editing have been completed, though in reality, we will probably have decided what our film will be called back at the start when we conceived the idea.

I always decide on a title at the beginning, sometimes even before the plot is completely worked out, and this is rarely changed. I can in fact, only think of one occasion when a title was changed and this was due to the problem of finding a location. Our film, *Dropping Off* was to be called *Taking the Plunge*. The original idea had our two characters standing on a bridge over a river discussing the merits or otherwise, of committing suicide. When a suitable location couldn't be found, the script and title were slightly altered to fit the new location, a railway bridge. My thoughts were that the word 'plunge' better suited a plot that con-

cerned jumping into a river, rather than unto a railway track

The foregoing brings me to my 'rules' when choosing a title. The 'rules' have slowly evolved over the years but have now been adopted and used for many films.

Rule 1: The title should be short – a maximum length should be four words, three is better, two better still and the single word is the ultimate goal!

Rule 2: Choose a title with as many meanings as possible. A vague title gives nothing away and hopefully it will help to intrigue and entice an audience into wanting to see it.

Rule 3: At the end of the film, the meaning of the title should then be clear.

The above were not intentionally devised to create confusion among the audience. Like most things in the world of amateur film making, they came about by accident. My first film, a collection of 'comedy' sketches made back in 1971, ran for 25 minutes, had about three decent jokes and had a nonsense title that was 14 words long.. The end credits, written by hand on very long sheets of paper and stuck together with tape, listed every possible (and impossible) job function undertaken by a crew. One memorable credit was:

'Films posted for processing by...Ken Wilson'. That was supposed to be amusing...but it wasn't.

Such lessons learned the hard way no

doubt steered me in the direction of my 'self-imposed' three rules plus several others. Long titles were out as were silly end credits.

There are many well-known film makers who have distinctive style and their work could no doubt recognised by their titles and methods of constructing their movies. So in effect, your choices will personalise your films as you develop your own style. I don't say that a long title or a short title is best, only what is right for a *PHASE 4* film.

I would never use a title such as *Our 1985 Holiday to the Isle of Wight* Eight words are definitely too many, the title gives too much away (you know exactly what it's about) and my holiday films tend to end up on a shelf, unedited. Or at least, they have until now. (The Isle of Wight, though, is a favourite holiday destination.)

Sometimes a short title is impossible, especially with comedies. For some mysterious reason, thrillers seem to be better suited to a single word title. *Demons*, *Twilight* and *Watching* are three of our past works and all neatly fit my 'set of rules'.

In a practical sense, I would advise you to give some thought to the name of film rather than just giving it the first title you think of. Creativity should apply throughout your film and that includes the main title. ■

MEMBERSHIP FEES; June 1st 2005 to May 31st, 2006

Class "A" (voting)

GROUP Membership(Clubs)	\$.075 per member -- Min. \$20	_____ members on April 30, 2005
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 Membershipdonation of	\$ 100.00 per year or more	(Tax receipts issued
PATRON of the SCCAdonation 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	
<i>Special Donation to SCCA</i>	\$????.00	(Tax receipts issued for ALL donations)

Connections

In Chicago a young graduate student is working on his thesis. His topic is the History of Amateur Film Making, and as he is Canadian, he got approval to include the Canadian side of the story. His name is Charles Tepperman.

Tepperman interviewed Margaret Conneely, a Fellow of the SCCA, who lives in Chicago. She gave him more names, including Ben Andrews, who is now Eastern Vice President of the SCCA.

Tepperman was planning to visit his parents in Toronto, so he left his parents' phone number with Ben Andrews. Ben sent this on to Fred Briggs, who contacted the Toronto number and left a message for Charles. When Charles phoned from Chicago, Fred was able to give him several more names, and when he came back to Toronto he was able to connect with Josephine Black, Jack Carey and Fred Briggs himself.

Charles was able to interview all three, and see some of Jack Carey's earliest films, some of the oldest films of the Toronto Film and Video Club, and some old CIAFF winning films.

If you have information that might help Charles Tepperman in his quest, please contact Fred Briggs (scca@canada.com) so he can give Charles the information about connections in Canada. ■

Joan Bochsler

Coming home from the S. C. C. A. Convention didn't really take a long time -- just a couple of hours as we m e a n d e r e d through some of Ontario's quieter roads. But it was for us a complete change of life style. Usually we took the shortest road home, but this time we behaved like tourists.



We talked about the convention as we looked at the countryside. As we came inland away from the shore of Lake Erie we noticed the changes in the farm buildings. There were still those little drying sheds for the tobacco leaves, but there were other crops too. Some had protective covers; others were different again.

We could see that things were changing. We talked about the Convention. We felt it was organized, but not rushed. Where there could have been gaps, there were people waiting in the wings. It all came together like a puzzle we had been working on for some time.

Now the countryside became more familiar. We were beside our good old Grand River, leading us to Caledonia, and after a few more corners we were home. ■

Joan Bochsler, Editor.

President's Message
Continued from page 21

reflected in much of the piece. However, it isn't about equipment, but about movie making, and we think it's still relevant today, even if it is a little quaint. Let us know how you like it, as there was a Part 2 published a few months later, and we wonder if you

want to read that one too, or not!

There was no Part 3 because no one seemed interested! Remember the old joke "I never vote because it only encourages them!" It works the other way, too. A lack of feedback is very discouraging to candidates, film makers, writers, and publishers! ■

MEMBERSHIP APPLICATION & RENEWAL

MEMBER INFORMATION *Please print clearly* SCCA: _____ Classification _____

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