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PANORAMIA

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SUR LE FILM ET VIDEO AMATEUR



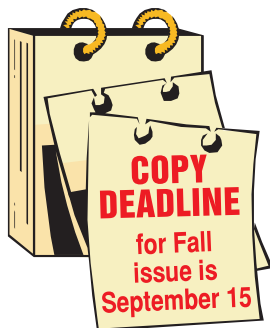
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CONTENTS

PRESIDENT'S MESSAGE	3	HALLELUJAH! BAND-IN-A-BOX 2005 BREAKTHROUGH! Fred Briggs	14
CLUB NEWS Joe Bochsler	4	WHAT'S NEW FROM SONY? Bryan Belfont	16
WHY DOCUMENTING AND PRESERVING OUR LIFE STORIES MATTERS Dan Curtis	9	THE LAST WORD Joan Bochsler	20
SCCA 2005 CONVENTION Fred Briggs	11		

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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

I often have the privilege of being the first to bring you good news, but unfortunately, I also have the unpleasant duty to be the bearer of sad news. There seems to have been a lot of the latter lately, and over the past few issues a minor tradition has developed, so here again I must open with news of the passing of another of our members. **Dr. Ernest Frederick Attridge**, known to many of us simply as Fred, passed out of this life on June 2, 2005.

Fred was in his 97th year, and we are clearly recognizing a long life, successful on many levels. We won't eulogize Fred here, but instead, we ask you to take a few moments to reread the Profile of Fred Attridge, written by his son John, that we published in the Fall 2002 Issue of PANORAMA. It seems like only a few months ago, rather than almost three years, that we published that page, but that illustrates again how quickly life flows.

Fred will be dearly missed by his wife Marjorie, his daughter Lynda and son John, and his two grandchildren and his great-grandson, as well as by his many friends in the Toronto Film and Video Club and the SCCA.

We often don't recognize the contribution we make to the life of others, but this was brought home just today with an announcement in the Hamilton newspaper of the passing of **Gordon Jamieson** of Brantford, in his 76th

year. In addition to a long list of surviving family members, from his wife Joan to his siblings, many children, grandchildren and great-grandchildren, his obituary suggested that "Gordie" be remembered with donations to the Society of Canadian Cine Amateurs, the Hamilton Video/Film Makers, and the Brantford Movie Makers. It does make you think of the many ways in which we all touch the lives of others, doesn't it! Often this is without any thought at all, so we need to remember it, and try to be sure that it's always positive.

2003 and 2004 CIAFF DVD's

Turning now to happier announcements, I'm please to bring you the news that many of the 2003 CIAFF and 2004 CIAFF winning videos will be made available on DVD's to SCCA member clubs for a special screening in your town. For the past two years, Jon Soyka has put the entire CIAFF GALA show on DVD's for the screening at the National Film Board Theatre in Toronto, and these DVD's are now being offered for loan to the clubs for showings.

These DVD's do not hold all the winning videos, but there were 18 videos shown in 2003, and 26 in 2004, and each program is on two DVD's. We would love to be able to make these DVD's available to every SCCA club for their library, to show a few at each meeting, and/or to lend to their members, but unfortunately, that just isn't possible. Every video entered in the CIAFF is copyrighted, whether the maker registered it or not, and many of the producers are adamant that their videos may not be copied, and have so instructed us in writing!!!

However, the rules of entry allow us to make a copy for projection at the GALA, and further to allow the videos to be used to "promote the CIAFF", and that is exactly how we can make them available for a showing by your club! Each of the two sets is a selection of the most interesting and most entertaining of the winning videos. Because the screening was aimed at the public, the selections were more representative of the Student and Independent Professional Divisions than of the Amateur Division, and preference was given to shorter videos over longer videos, in order to include more variety in the shows. This makes both these shows very presentable to a general

audience.

We hope that your club members will all get an opportunity to see these shows in their entirety, and that your club will plan a screening for the coming year, to "promote the CIAFF". To best promote the CIAFF, we hope you will go after a larger audience, but whether you run a special evening and sell tickets to the public as a fund raiser, or invite other organizations (camera club, film co-ops, theatre groups, etc.,) to join you at an open house, or just set aside one entire club meeting to screen these films and make an effort to increase your attendance with friends and family, is up to your club. We aren't trying to tell you how to run your own club, but we do hope that you will find a way to see these two shows (especially in the west, where, unlike the southern Ontario clubs, they haven't had an opportunity to attend the NFB Screenings) by promoting the CIAFF, as the Rules allow.

We'll be able to mail the DVD's to your club a few weeks in advance so a committee can preview them in case they want to omit any from the screening, or have to reduce the running time of the show. Then after the public or club screening they should be returned by mail. However, please do not make copies over the objections of many of the producers. Do not distribute them to others, either groups or individuals. **Do not copy!** (Besides the wishes and legal rights of the producers, the CIAFF has a copyright on the compilation.)

Please let us know when you would like to have your screening, and we will try to arrange dates so that everyone can have their turn, with the DVD's in advance for vetting. We will give preference to the Vancouver, Victoria, and Winnipeg Clubs, as those members of the Toronto, Hamilton, Brantford, and London Clubs who wanted to see them, were able to travel to the GALA Screening at the NFB in Toronto, and many did!

Please contact me with any questions, or to set up a date for a show, as the CIAFF Director, Jon Soyka, is very busy right now with the 2005 Judging, preparing Awards, and getting the show ready for September 24th. Additionally, Jon will be in Europe throughout September, and will therefore be very busy when he returns.

Continued on page 15

CLUB NEWS

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

Another Canada Day has gone by. There were plenty of opportunities to use the camcorder to capture the many events that took place that day. On my part I videotaped the events that took place in our town of Caledonia, starting with the "Black Top Hop" that took place on the night before July 1st. The local citizens started the celebrations with refreshments and dancing on the pavement in front of the fire-station, The street was closed and the fire-trucks were parked at either end of the fenced off part of it.

Next day started with a pancake and sausage breakfast in the park, provided by the Knights of Columbus for the small sum of \$3. Here I taped the customers enjoying the meal in the fresh outdoors with their families, including many close-ups of the children eating the pancakes smothered in syrup.

Then came time for the Annual Canada Day Parade. I started with video taping the crowd on the side of the road anticipating the parade. It started with the Grand Marshal in a convertible. It was followed by a shiny new fire-truck along with the local volunteer firemen. Then came the Caledonia Pipes and Drums band. The local dignitaries, County and Provincial, along with Federal Ministers, were also in the parade. I shot from a low angle, getting down on one knee, when videotaping marching bands and gymnastic groups doing their thing. One of the favourites of the crowds was the clowns.

I found that the water guns were often used to spray the crowds, so I had to be very careful that the spray did not hit my camcorder. Since the parade is quite fast moving at times

and taking the time to clean the lens of water would cause me to miss a good shot of a moving vehicle. Quite often passing floats loaded with Boy Scouts etc. would throw candies to the children along the parade route. This would also make for good taping.

There weren't very many people using camcorders, but there were many with digital still cameras. Were they taking photos for a slide show, or for prints for their photo album? Perhaps it is easier, with less effort to put together a "slide show" than it would be to edit a video?

After the parade, the people walked along the path beside the Grand River. I tried to make a documentary, which included the many craft and food booths as well as some representations of the many activities happening on that special day. At the end of the park the food booths were prevalent with folks buying their supper and drinks. There was also a beer garden for the more thirsty. Then it was time to relax with your food and drink, either picnic style or sitting on a lawn chair, watching one of numerous bands playing the favourite tunes, especially Canadian music.

The final program for Canada Day was the singing of "O Canada" by the hundreds of people waiting for the count down for the start of the fireworks. And the crowd was not disappointed.

I set my G12 Canon camcorder on a Sony tripod with the remote on the handle and set the camcorder on manual focus and I was ready for the show.

A great day for the videographer!

BRANT VIDEO MAKERS,
BRANT CAMCORDER NEWS,

Edited by Dan Kennaley,

March Meeting- Dan Kennaley,

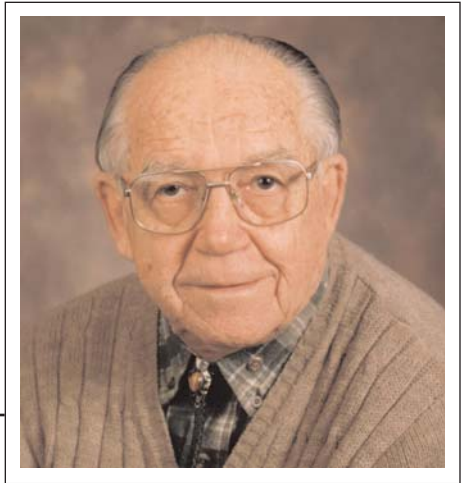


Photo by Joseph Bochsler Jr.

Junior was the guest speaker. Dan is one of Ontario's premiere fly fishermen.

Dan Senior showed a video of Dan fishing in his favourite spot. It gave a very good idea for the uninitiated, of this particular type of fishing.

Dan Junior showed a slide presentation of the kinds of flies, which are fishes' source of food. It was a very informative biology lesson.

This was a very good lead into Dan's demonstration of fly tying. The intent is to closely imitate the fly which fish find delectable to eat. Among other things, he uses deer and rabbit fur and fine filament for his creations. The results are remarkably like the real thing.

Joan Jacquemain and Frank Birch captured his interesting talk on video. A third camera was used to show a close-up of the fly tying on the monitor.

Rose Bailey from Kamloops, B.C., was the official still photographer for this meeting. She got some great shots for us.

April Meeting-The Club's activities in connection with the **Antique Roads Show** videotaping began at 2.00 pm. Many members came at 2.00 pm to set up for the evening's taping of our version of the Show.

Our guest appraiser was Joanne Vanderzanden. The articles which were evaluated are as listed:

- Frank Birch brought in his father's gold Waltham watch and a cream and sugar set.
- Randy Hincks brought in an old family Bible.
- Jim and Joan Harlow presented an old chest from England, which had

- belonged to the family.
- Dan Kennaley had an old heat lamp bulb.
 - Joe Nemeth brought a Brant-Ola victrola made in Brantford.
 - Keith Gloster showed a family picture album and an old book titled *Our Native Land*.
 - Don Bradley had an old vase from England
 - Ashton Wood, Glenhyrst Art Gallery, brought in a large vase seated on a large platter.
 - Joan Jacquemain showed an old mandolin in a leather case.

While we were setting up for the evening, Frank Birch took candid footage of the organizing.

The Producer and the creative person for our event was Dan Kennaley. In the evening, Vern Johnson was the director. Jim Harlow was the Close-up cameraperson and Terry Kittridge manned the background camera, while Joan Jacquemain was the mid-range cameraperson. Keith Gloster was the substitute camera operator. George Jacquemain helped to set up equipment in the afternoon. A thankyou to George.

Thanks to Joe Bochsler for providing us with his equipment to use. Joe is recovering from surgery and could not participate personally.

The project will be edited by Dan Kennaley with the titles and pricing inserts done by Alex Szatmary. The effort was a good learning experience and we are looking forward to viewing the outcome.

May Meeting-The rushes were shown to the members, of the **Antique Roads Show**, which was taped at the previous month's meeting. The members were looking forward to seeing how this project turned out. The video to be shown was not the final edit, but gave everyone a good idea of how the final project will look with further editing. The members were asked for their input on the final edit. The completely edited version would be shown at the next meeting.

The next subject was Frank Birch's overview of the **Antique Roads Show** taping, to the shoots at the antique store and the sewing machine videotaping at Joanne Vanderzanden's home etc. We will have further discussion of what was done and get opinions of what we missed and what we can learn from this project.

BUFFALO MOVIE-VIDEO MAKERS,

CAMERAMA,

edited by John P. Weiksna.

May Group Project : Camera

Mounting Techniques.

Following our group shooting exercise "Prop-o-Rama", this month we plan to shoot a repeated series of single-scene videos that use the **same actors** and **same set-up**, but **vary** in the method of supporting and moving the camera.

The resulting video will be shown in June when we plan to edit them on the spot into a cohesive comparison of the different camera mounting techniques.

Why do we use a specific camera mounting technique? How does it affect the story we are trying to tell? Does any one technique enhance, distract, or take away? This is also an exercise for all of us who work with one other person, or more often alone to work, communicate, and organize a short scene with a team or crew. Beauty out of chaos, and finding beauty from simplicity.

A. Five mounts: Tripod, Dolly, Steadicam, Crane, High Shot from a ladder.

B. Five groups (with four or five people per group) keep in mind the jobs that will need to be filled: 1, Director, 2,) Camera Operator, 3.) Audio, 4.) Producer/Supervisor/ Assistant/ Cheerleader/ Grip, 2nd A.D./ MMV, etc. As usual it is expected we'll all be wearing multiple hats! Each group will slate their scenes with a card identifying the team number or name, the scene and the technique being used. This is to clearly identify similar looking takes and scenes.

Remember that the scenes need to be repeatable for each set-up, to make this exercise work in timing and editing. Both *Emil Novak* and *Phil Utech* have been working on short scripts that we can use (with cue cards) among a set of actors from within the members present.

Here are the various camera mounting techniques to consider:

1. Tripod: Stationary, pan, tilt, high or low angles, Dutch tilt, Zoom in, Zoom out, (Use Zooms to compare the difference between a "Dolly in/out shot.")
2. Dolly (wheelchair, cart, scooter): In, out, left, right, "reveal."

3. Steadicam: Move the camera! Move the Actors! Why are you using a Steadicam shot?

4. Crane: Extreme high angles. "Shifting planes." Graceful, majestic, mysterious, dream-like, romantic, eerie, belittling. Moving the camera through a space in a way that we don't normally view the world automatically and literally changes our perspective.

5. High Shot from a ladder: Reach a unique, single point perspective from far above. Think about how using these various techniques affects the look of the look and performance of the actors as they read through the same lines during each take. How does it affect the background, the mood of the scenes, your time, your planning, framing and crew? Have someone keep track of time and make a note of what worked, what didn't and why.

Get ready to participate and, if you own one of particular pieces of equipment, plan to bring it to the next meeting. Even if you are not interested in performing a task with one of the teams, we can use extras to supplement the characters on the set. It should all be fun and rewarding. See you then!

HAMILTON VIDEO/FILM MAKERS,

REEL NEWS,

Edited by Liz Stewart.

Hamilton Club Contests

June:

Travel broadens the mind, watching long boring videos broadens the butt, so entertain us with a light educational, emotional, stimulating and stunning travel tome. Where did you go, why and most important... make us want to go there!.

July:

Nature is in its full glory so rather than watch it on the screen, we can just walk outside without any needed colour correction, therefore to-night on the big screen show us your interpretation of life in the city, town, village or farm where you live. *Why do you live where you do?*

August:

Experiments are the result of someone wanting to enter an unknown area in some subject and either failing to or succeeding in reaching the conclusion or result that they had hoped for. Experiment with

your video production equipment and show us the result. *Manipulate that camera*, play with the computer (but do not place the cat between two live power sources) and then see what happens.

Hasta la vista, baby: It's hard to imagine that a technology can go from groundbreaking and revolutionary to dead as a doornail so quickly, but the famous British electronics chain Dixon's has sounded the death knell for the VCR by removing them from its shelves. The retail outlet says the common VCR is simply too cheap and useless to be of interest to anyone in an age of DVDs and TiVos. The VCR – once the subject of a gigantic industry-changing fight between Sony's Betamax format and the winning VHS standard – has been around for more than 25 years, but didn't start making its way into the average household until the mid-1980s. Now no one wants them. Burglars are apparently even declining to steal them because they simply aren't worth anything anymore.

Update: Reader Ann from Portugal writes: "To think those of us nearing retirement are just learning to use ours and now they are obsolete!"

Permission given by Mathew Ingram, Globe and Mail.

LONDON VIDEOGRAPHY CLUB, IT'S A WRAP

Edited by Robert Thorn.

After some heated discussion about the rules and protocol for the judging of our contests, our newest member, Juliet Armstrong took us through the ropes of "Coagula" and "Gloodle" – Juliet, I have not been able to get that programme to work on my system. The Coagula programme is able to take the video from a single frame .bmp image from the timeline, or anywhere else, and interpret it into sound -- don't ask me how it does it ---it just does. Then you take that sound sample and alter its pitch, duration and whatever else it does with each of these parameters over time to save as a .wav form to use in whatever video (or audio) recording you wish.

Juliet showed us several examples of what the programme can do, from simulating a laser gun to "spacey", other world sounds. The questions that were asked of her were so numerous that they could take the

whole of this Newsletter to answer.

She brought with her several CD copies of that freeware software programme so that those of us interested in pursuing it further could experiment with it.

Showing of the "Sixty Second" videos was next on the programme. It was exciting to see that that were no less than nine of these "shorts" to watch (in alphabetical order of the artists, not necessarily in the order they appeared that night:): Juliet Armstrong entered two videos: the first was a video of the Thames River and the second was an interesting piece where she used a programme, which breaks down the pixels of a still frame and assigns different effects to the RGB and vertical signal to produce a musical background that is extrapolated from the picture of her video. I am not totally certain that if I have grasped the concept completely, but from the questions that followed, I gathered that I was not alone in this confused state.

David Belne tried to defy "Father Time" by suggesting that we might get younger, as he used his darkroom countdown clock to tick off time backwards.

Harvey Hackland took us on a wild sixty-second ride through the African Lion Safari.

Ron Jacob entered three: "A-bra-cada-bra", in which the actors did a switcheroo and then disappeared completely (he left us guessing if they were really abducted?)

Jim Town simply used a slide show method to document his growing up days.

Ron Jacobs used the Cool Edit software programme to apply pictures of his youth to the six sides of revolving, floating toy baby blocks, tumbling one after another unto the screen --a very interesting approach. Maybe we should have him show us all how to do it sometime!

TORONTO FILM AND VIDEO CLUB,

SHOTS AND ANGLES,

Edited by Josephine Black.

The showing of the award winning movies was held at the June meeting along with a Walter Strickland movie and the Club's 60th Anniversary Party.

The July meeting consisted of the Annual Business Meeting. The mem-

bers were asked to consider volunteering to become one of the Directors or an assistant. Nominations were taken from the floor. Especially needed was a transcriber for the executive minutes, assistant treasurer and someone to set up the refreshment table. Trev Beard does an able job of cleaning up at the end of the meeting, but is not always able to get to the meetings in time to set up. While Josephine Black does get the items out of storage, she frequently doesn't have time to set up. Any help would be much appreciated.

A motion was put forth for next season's schedule to hold meetings from September-December, with January off, and February-July, with August off -- a total of 10 meetings as at present. There may also be an announcement change of venue for next season. We are presently looking into moving to the Salvation Army North Toronto Church at Eglinton and Yonge. The Community Centre is moving our storage cabinet from the Seniors Room to the Kiln Room (next door to our meeting room), which may not be suitable for storage due to the extreme heat conditions at times.

The July meeting was also our Golden Oldies Film Nite.

Club News: It is a pleasure to welcome two new knowledgeable and enthusiastic members, Richard Ogner and Bill Simonsen. Both showed samples of their work at the club meeting.

Fred Attridge passed away, June 2nd at the age of 97 -- a sad loss for the family and the Club. We will be showing some of his movies later on, as a tribute.

VANCOUVER VIDEO PRODUCTION CLUB,

REEL TALK,

Edited by Cathy Caravan.

"The May meeting featured a presentation by the Sony Store, arranged by Dan Bennet and Paul Little. Thank you to Sony Store (Pacific Centre) for their well-planned presentation, which included several of the latest camcorders and DVD cams, plus an HDTV and DVD recorder. This is the second May meeting that Sony has made a presentation.

"The evening also featured Malcolm Hamilton from the CBC, who is out in Vancouver shooting 3

episodes for "On The Road Again" featuring Wayne Rostad. One of the episodes they are shooting is to feature our Club Founder Lou Lanser. The shoot involved a later interview with Lou at his home by Rostad, The crew also took some footage of our May meeting. We should see this episode air sometime around September. We will inform you as soon as we hear the exact date."

Bryan Belfont says that this is a good time to buy "last years models" at a great saving. This certainly applies to Cameras and Camcorders, so he couldn't resist buying a DST-T1 digital still camera for his wife, (the size of a credit card, weighs 6 ounces and has 5 mega pixels!). And he says he had to have DCR-PC55 Camcorder for himself (it has a 3" LCD, shoots in 4:3 and 16:9 and weighs 10 oz.) And the Sony Store managers kept their word and matched the lowest price in town. They also added some credit coupons to apply to some accessories, like memory sticks and batteries. Bryan says: "What a great deal! Thanks Sony."

VICTORIA VIDEO CLUB,

BULLETIN, edited by Sheila Perkins.

The recent workshop on DVD recorders led by Mike Veronneau at Margaret Chamberlain's home was received with applause and we note the strong continuing interest among members who are eager to deploy this advantageous means of storing videos.

As a follow up Dave Fuller is offering to conduct a workshop on the Casablanca Prestige DVD editor and DVD burner at his home in Nanaimo, at a time most suitable to interested members. A whole day at it!

Through Morris' gracious willingness to be the "subject", at the May meeting we put on a demonstration on how to video a person's orally delivered memoirs. Passing Along a Video Legacy to Family. Room light, on camera mike, interviewer behind the camera, ambient "noises" chiming in from down the Meeting Hall. What we caught proved acceptable and relatively easy to capture, but any of us could deal with the tasks of better lighting and "up-close" audio.

Possible Club "Shoots" include a reshoot of The Tramp and a more demanding shoot of a narrative script,

Gin and Tonic.

Celebration 2005, a DVD compilation of Club members' contest entries made over recent years and archived by Dave Fuller was completed for the May meeting. Copies were made available to guests as "samplers". (Vancouver Club proposes selling their first Club compilation – 2004-2005 for \$10 a copy, incidentally). Mike Veronneau produced DVD copies and composed excellently designed DVD cases... *Your humble scribe, Dave*

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB,

BULLETIN,

Edited by Wallace and Jeanette Robertson.

I think....we're really missing out on a lot of shared information, when it comes to the *craft* of our moviemaking avocation—don't you agree?

What I'm getting at here is that every time I attend a gathering of *any* sort and start looking around the room at various and all individuals, I'm just staggered when I start thinking about their *combined* knowledge and skill sets—and how infrequently we get to draw on this amazing resource!

I don't know what it is, but we just *never* seem to get around to tapping one another's grey matters for the info we (most often) don't even know we need! Agreed?

Then I get to thinking, how can we *expose* some of this valuable info, we (most often) don't even know we need! Agreed?

Then I get to thinking, how can we *expose* some of this valuable info, which would benefit us all tremendously?? It's not that any of us are "tight wads" in the sharing department; it just "never" seems to *happen*!

Then my (only) left brain kicks in and I start wondering --- how can we make this happen?

I recall some pretty nifty "workshops" of the almost informal variety that have been spawned from our members--- and remember just how much we enjoyed them and the huge benefit they were to those of us struggling in the areas presented. They were a real HOOT!!

I'm certainly far too bashful to recall the mini-workshop I did on "Lighting" —about a decade ago! But I

vividly recall Willard's workshop on "Wind-proofing Your Microphone"! There were others too, like soundstripping Super 8 film and other neat things like that, but we need more of those types of things to be disseminated amongst our kind. How do we do it?

I know a small voice at the back of my head (I think it's Wally's), asking if I have any articles for the Club Newsletter, Jeannette and he so lovingly put together for us every month. Our newsletter is the envy of many clubs like ours. But it doesn't just —"happen"—.

I wonder, would it be possible for all of us to just take a few minutes of introspection and just see if there isn't an "Article " in us somewhere - just waiting to get out?! If we heard it said many times, that *everyone* has a book in them! And the way I've been feeling lately ... well that's *another* story!"

An *article* just seems so much less onerous than a book, and Wally tells me they don't have to be very long!

What *could* you do a little writing about? Something you really enjoy and just happen to know a "little something" about? We'd *love* to see it in our newsletter(s)! It doesn't *have to be typed, as long as our Dynamic-Duo have your phone number!*

Or could you write a little synopsis/summary about a topic you may have read about, or a program or "movie" you saw? Or about some aspect of moviemaking you find you are particularly *passionate* about? Who makes the best tape for my "Video-8" anyway?!

And if you think I've fallen off the track, let me know how to get back on--- see you.

Al Ross, *President*.

AMATEUR MOVIE MAKERS ASSOCIATION,

AMMA Monitor,

Edited by Mark Levy

Save the Tapes! By Brenda Lantow

If you're like me, you have lots of your work and family memories on old format video tape – VHS, S-VHS, Regular 8, Hi-Band 8, and possibly even ¾. And – if you're like me – you've known that the estimated life time of these formats is approximately ten years; and you've known that you should be archiving these tapes

in some kind of digital format, and you've known that you could lose all our work; and you have done nothing about it. Right? Wrong. I knew better, but I thought because I kept my tapes cool, upright, and rewound that they would be okay. Not so.

You may be in for the same rude awakening I had when I got out some old tapes to turn into a DVD for my father-in-law's 90th Birthday this spring. The VHS and S-VHS tapes I wanted to use were about half Master Edits (i.e., 2nd Generation) and half raw footage (1st Generation). Alas, many of them were too stretchy or flaky or full of dropouts and signal loss to play. One had a cracked case which I didn't dare put into the player. One had a sprocket wheel that would no longer turn, and two had their leaders "eaten" by the VCR upon insertion. Sickening experience! Fortunately I had multiple copies of some of the tapes and I was able to combine a couple of tapes to get a whole program. What a sad experience!

Word to the wise: Tape formats just do not hold up. So what can you do to save years of camera tapes and master edits? If you have any VHS, 8mm or Hi-Band 8 tape, Betamax or-what-have-you that you value, you had better get it transferred to Mini DV or another digital format ASAP. Some of your camera tapes may have been edited into award winning videos and some may still be raw unedited footage; but, I repeat, if you have anything valuable on tapes that are pushing ten years, I urge you to get them into a digital format.

So will I have to do this again ten years from now? Probably. Even if there were no new formats, and we know that won't be the case, today's new transfer will at some later date be an old tape and will have to be transferred again to a new format. That's the bad news. The good news is that at least this time your tape will be in a digital format; and, as you'll be transferring to a digital format in the future, there will be no generation loss. So, look on the bright side. Maybe waiting for the digital revolution wasn't so bad. Just don't wait any longer.

After all, the urgency is due not just to the fragility of the tapes, but to the dying of the old format VCRs and camcorders. My two Sony SLR-5s

finally bit the dust. I now have only one S-VHS VCR and who knows how long it will last as it is seven years old. I know we all hate the costs associated with the format wars and the problems of replacing equipment all the time, but if your work is valuable to you, you are going have to bite the bullet and do something to save it. It's just the way it is. So cowboy or cow-girl up, as they say around here, and do it. *More to come, Club News Editor.*

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

FILM & VIDEO MAKER,

Edited by Garth Hope, LIC1.

Ken Wilson's TAKE ONE, Sound Effects.

We should now have all the shots edited together in the correct order. These will mostly retain the live sound which was recorded on the shoot. Now, we have to consider all the remaining missing elements which need to be added to combine together to produce the final soundtrack. To begin with, we should consider any missing sound effects which are needed to fill any blank spaces. A typical omission could be the sound of a 'phone ringing.

Supposing we have a scene where one of the actors responds to a telephone call. He walks to the 'phone, picks it up and begins a conversation with the caller. We have probably inter-cut this shot with the person at the other end of the telephone. What is usually missing is the sound of the 'phone ringing. Since the proliferation of mobile 'phones, usually you can expect an actor to suggest the novel idea of ringing the land 'phone line for real from a mobile. Unfortunately, this will usually cause interference which will be picked up by the camera microphone, so adding the effect in post-production is a better idea.

Another example could be the sound of a car-engine idling. For a scene in one of our films, *Demons (1995)*, we had a scene where a man has pulled up in his car and is talking to a woman standing by the roadside. We tried to shoot the scene with the car engine idling while the conversation was going on, but we encountered two problems. The first was there was a certain amount of interference from the engine, which was reproduced as a crackle on the sound; the second was that we were strug-

gling to hear all the dialogue above the engine noise. The solution was to turn the car-engine off and record a clean dialogue track. I then used the camera to record the car engine running which would only be used as a sound wild-track. At the editing stage, the engine noise was mixed in and also reduced to a lower level to maintain clear, audible speech. In such a way, you have the two elements of the sound separately and can then experiment to get the correct balance.

In additions to *missing* sounds, you may also want to add sounds which will create atmosphere. In a thriller, this may be a dog barking in the distance, a creaking door, squeaky floor-board or the sound of a window breaking.

There are also occasions when the sound has to be manipulated for other reasons. In 2004, we shot a film called *End Game*. This was largely filmed out in the countryside and as luck would have it, it was a very windy day. This not only caused problems with shielding the microphone but also we had trees overhead full of rustling leaves. The effect wasn't constant as the wind came in gusts and therefore had to be evened out on the computer. Some noise was reduced using the Adobe Audition program and some was added to the quiet section to smooth the track out. As the plot included a sinister caller who was menacing the "hero" on his mobile 'phone, the sound was manipulated throughout the film. The telephone voice was recorded at home at a later date using a minidisk recorder. The lines were spoken on set by production assistant Narelle Summers and these sections had to be removed and replaced with the voice of our actor, Richard Dipple, at the editing stage. Of course, not only did the gaps have to be adjusted as the two people involved spoke at a different rate, but also the wind noise had to be overlaid behind Richard's voice. I also made the decision that the voice would not be distorted. This was from an idea I picked up from a professional film, *Phone Booth*, which left the telephone voice undistorted. I suspect that it would be controversial with some of the competition judges, but I was wrong. ■

Why Documenting and Preserving Our Life Stories Matters

by Dan Curtis, M.Ed., CPCC
Personal Historian

Introduction

For over twenty years, I worked as an independent documentary film director and producer selling my programs to broadcasters around the world. Then last year I hung up my documentary hat and started a new career as a personal historian. Now I bring my experience and skills to recording the lives of ordinary people on DVD. I've gone from programs for public broadcast to programs that are seen by a few family members and friends.

Why the change? In my last two series for the National Film Board, **Caregivers** and **Bearing Witness**, I saw the benefits that documenting ordinary lives could have on families. **Caregivers** showed aged parents being cared for by adult children. The programs acknowledged their tireless efforts and gave the caregivers some degree of comfort after their loved ones died. Pat, who had looked after her bed-ridden mother for many years, said, "Thank you for the beautiful tape of our Mom and Grandma. It has been looked at so many times with just as many tears... but it's just like having that precious wee angel with us again."

Bearing Witness documented the lives of three individuals living with a terminal illness. My involvement with these people taught me that there is wisdom in the experience of those who are dying. By speaking from a place of knowing they make a valuable contribution to our knowledge of what it is to be human. By telling their stories they affirm their uniqueness and proclaim to the world, "I matter! I am more than my disease!" It is not uncommon for people at the end of life to feel that their lives lack purpose, that they are a burden and that they have little to contribute. Recording and preserving life stories can be a gentle and loving way to dispel those doubts.

Memories not recorded are soon forgotten

Our lives are as unique as our DNA. And unless we chronicle our personal histories, they will in time be forgotten. Think back to a favorite grandparent, parent or friend who is no longer alive. As each year passes, it becomes harder and harder to remember their stories. And with that a priceless legacy is lost.

Today, families often live far apart and coupled with the pressures of a fast-paced world have little opportunity or inclination to sit down and take the time to listen and record the stories of their parents or grandparents. Young people are growing up having little or no idea who they are or where they come from. We are rapidly becoming a society with little connection to or understanding of our heritage.

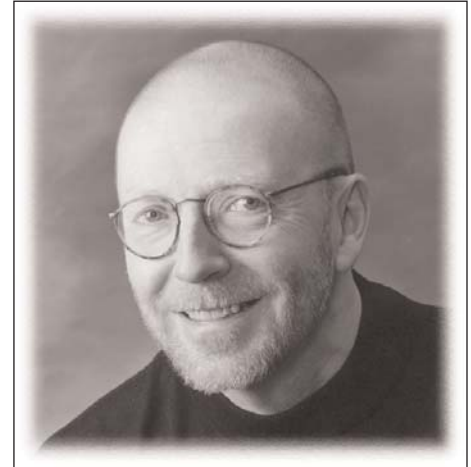
As Studs Terkel, the Pulitzer Prize-winning writer, says, "I think we're suffering from a national Alzheimer's disease, that there is no memory of yesterday. Kids, they've never been told...that there were young people who stuck their necks out, such people who represent what they themselves feel."

Life Stories as Oral History

Folklorist Tom Rankin has said, "Out of shared telling and remembering grow identity, connection and pride, binding people to a place and to one another."

Personal histories provide us with the unique perspective of people who lived through the great cultural and historical events of their time. Whether it is the poignant letters home from a soldier in the killing fields of World War One or the diary of a young Jewish girl, Anne Frank, it is in the accumulated intimate details of life stories that make history come alive.

For me, the Great Depression is not the stock market crash of 1929 or the soup kitchens or the prairie dust bowl. It is the stories my mother tells of her



widowed mother, brother and sister surviving the hardships of Winnipeg. It is her recollection of their journey west in 1932 seeking the promise of a better life homesteading in the wilds of the Nass River Valley in Northern British Columbia.

We are all too quick to jettison the past. As writer, Bronwyn Draine says, "Perhaps we are paying for it now in the collective aimlessness and discontent that seem to plague our public discourse, our education system and our seemingly indefinable culture. Sitting the older generation down in front of word processors [to tell their stories] won't keep the country from falling apart, but it could bring many families closer together. At least it's a start."

Life Stories as Healing

Poet and philosopher Mark Nepo discovered that the power of listening to the stories of others was the "shock of recognition". It is, he notes, witnessing a living model of human courage "and then finding comfort and healing in the surprise that our stories are really all the same." Life stories by their very example give us the strength to carry on.

Evidence points to the fact that there is a therapeutic value to people being able to tell their stories and review their lives. Dr. David Kuhl in his 10-year study of what dying people want says,

"...people simply wanted to tell their stories, to relate to someone about living with dying." And he found that one of the consistent themes of those he spoke with was the "natural process of reviewing one's life (looking back) once one understands that dying is a reality."

Documenting our life story can relieve some of our fears about death. "People are not so much afraid of dying," says Kenneth Doka, a professor of gerontology at the College of New Rochelle in New York, "as they are afraid of being forgotten." By leaving behind our life stories we ensure that future generations will know who we were.

Preserving Memories is an Act of Love

We all have stories to tell. In fact the author Thomas King has written, "the truth about stories is that's all we are." Without stories the world would go silent.

Dr. Sherry Ruth Anderson a psychologist in a Toronto chronic-care hospital started a poetry group called **I never told anybody**. She discovered the elderly patients eager for listeners. "I was really touched by what seemed to be these gold mines of experience in people's lives that had never been honoured as wisdom," she said. "When somebody is listened to with openness, it seems to unlock a treasure chest."

As video makers we have a wonderful opportunity to gather the memories and experiences of those close to us - our parents or older siblings or aunts and uncles. But how to start? Perhaps the most effective method is to talk to them about the importance of recording the wisdom and life lessons that they have accumulated over the years. It is a gift to younger generations to know what people have learned as they've navigated the ups and downs of a full life. A personal history is not just the significant dates and events of a life but more importantly it is the accumulated experience and knowledge that gives a life depth and meaning.

When to start? The sooner the better. But you might consider an important milestone such as an 80th birthday or 50th wedding anniversary or the arrival of a first grandchild as a good time to bring up the subject of a video memoir.

Over the years I've learned some

handy tips that might help you with your interviews. Some of these may be familiar to you.

1 Get the best lavalier (clip-on) microphone you can afford.

No matter how good your interview it will be ruined if the quality of the recording is poor. Avoid mikes that are built into the camcorder. And if possible use a headphone so that you can hear if you're capturing the sound you need.

2 Make your subject comfortable.

Ask them where they would like to sit for the interview. If possible try to avoid kitchens. They are surprisingly noisy with refrigerators going on and off.

3 Establish at the outset how long your subject can sit for the interview.

For most people, an hour is usually as long as they want to go before a break. For those who are frail, you might find that 30 minutes is really all that the person can manage.

4 Avoid having other people in the same room.

This can make your subject nervous and distracted. It could make you tense as well.

5 Make certain there isn't any background noise.

The playing of radios, stereos or TVs or the sound of people cleaning the house or washing dishes can be very distracting. And if you intend to edit and transfer the interview to a DVD as a gift, you don't want it ruined by all kinds of "racket" going on in the background.

6 Ask easy fact gathering questions at the beginning.

For example, "Where and when were you born?" and "How long did you live there?" This will allow your subject to become more relaxed with you and more comfortable with the interview process itself. Save more emotionally charged question like, "What was the most difficult challenge you've faced in your life?" for later in your interview.

7 Don't get locked into your list of questions.

It's more important to listen to your subject and follow up with questions that allow them to go deeper with their responses. Don't worry that you missed the next question on your list.

8 Three good follow-up questions:

"What do you mean by that?" "Can you

tell me more?" and "Can you give me some examples?"

9 Ask questions that begin with How, When, Where and What.

These will elicit fuller answers than questions that lead to a one word Yes or No response. For example: If you ask, "Did you like your work?" The answer will likely be "Yes" or "No". But if you asked, "What did you like most (or least) about your work?" the possible reply might be, "Well, I really liked the fact that I could work from my home and be my own boss."

10 Be engaged with your subject.

As much as possible make you interview a friendly conversation rather than an interrogation. Try to maintain some eye contact.

Conclusion

Imagine, for a moment, your great grandparents having at their disposal a DV camcorder. And there in your hand you have a DVD they made talking about their life and times. How wonderful that would be! We now have that technology and we have the ability to reach into the future and speak to future generations not yet born.

Ellen Goodman, writing in the **Boston Globe** had this to say, "This packrat has learned that what the next generation will value most is not what we owned but the evidence of who we were and the tales of how we loved. In the end, it's the family stories that are worth the storage."

Don't procrastinate. Find an aging relative and begin creating a video legacy. It's too important not to do so. ■

Dan Curtis is a personal historian with over twenty years experience as a documentary filmmaker, researcher, writer, life coach and interviewer. He helps people record and celebrate their life stories and offers workshops on the subject. For a complimentary consultation, Dan can be reached at: (250) 598-5887 or by email at cygnus@inforamp.net

SCCA 2005 CONVENTION

Port Stanley Festival Theatre

Port Stanley, Ontario
September 23rd - 25th

Some information about conventions can be announced early, and isn't subject to change, but some things are always in flux up to the last minute. There won't be another issue of PANORAMA before the Convention, so we won't be able to give you, here on these pages, all the latest information as it develops, but we will put this article (with more information) on the s-c-c-a.ca web site, and keep posting updates as changes and additions are available, right up to the weekend of the convention.

The Venue

As we have already described in the Spring Issue of PANORAMA, Port Stanley is a quiet little harbour and resort town on the shores of Lake Erie, in Elgin County. For more information we refer you to www.port-stanley.com. All convention activities will take place at the Port Stanley Festival Theatre, 300 Bridge Street, at the East end of the bridge.

Accommodations

If you happen to be a fan of Bed and Breakfasts, then you're in luck, and Port Stanley is an ideal town for you! Aside from the privately owned and rental cottages (www.port-stanley.com/cgi-bin/accommodations.cgi?searchstring=cottage), most visitors to Port Stanley (from this point on we'll follow the local custom – apparently of every place with Port in its name, and refer to it simply as "Port") make reservations at one of the many Bed and Breakfast establishments in and around town (www.port-stanley.com/cgi-bin/accommodations.cgi?searchstring=bb).

There are also three very nice inns; Inn On The Harbour (519-782-7623 www.innontheharbour.ca), Kettle Creek Inn (1-866-414-0417 www.kettlecreekinn.com) and The Windjammer Inn

(519-782-4173 www.thewindjammerinn.com).

If B & B's aren't your cup of tea, and the inns are too rich for your blood, then you have a problem! There are no hotels and only one motel in town, Twin Peaks, (519-782-3226 www.thetwinpeaksmotel.com) with two rooms!

There are three modest motels, the New Elgin Motel (519-633-0580), the Cardinal Courts Motel (519-633-0740), and the St. Thomas Motel (519-631-7499), all about 17 kilometers (11 miles) from Port Stanley on the road between St. Thomas and Hwy 401. there's also a Best Western (1-888-471-2378) at Hwy 401, and three more, the Ramada Inn (1-877-257-1773), Glen Haven Motel & Restaurant (519-637-1562) and the Comfort Inn, in St. Thomas.

Of course, there are a large number of accommodations available along Hwy 401 and in London and its environs, but it does turn you into a commuter, and steals time from your leisurely vacation that was one of the main reasons for our picking Port at the end of the tourist season.

One final option is to rent a cottage, or share a cottage with someone else you know who will be coming to the convention. Have a look at www.beachsidecottagerentals.com. These cottages are all owned by one couple, and they've agreed to a special weekend rate for us for two or three nights, but please make your reservation soon, and be sure to tell them that you are attending the SCCA Convention.

Program

The Program will begin on Friday, at 1:00 PM, with the opening of the Registration Desk in the Harbourview Room with coffee as you check in, and be followed with the introduction of

the first Speaker at 1:30 in the Festival Theatre. The afternoon Program will adjourn at 5:00 PM, and Delegates will be at liberty for Supper. There are several convenient places to eat in the immediate vicinity of the Festival Theatre, including one, the Roxy Diner, right across the street.

At 7:00 PM we will reconvene for the Evening Program, which will consist of a Screening of the Winning Videos from the SCCA 2005 Annual Competition, and the Presentation of Awards to those winners who are present. We expect to conclude the evening program by approximately 9:00 PM.

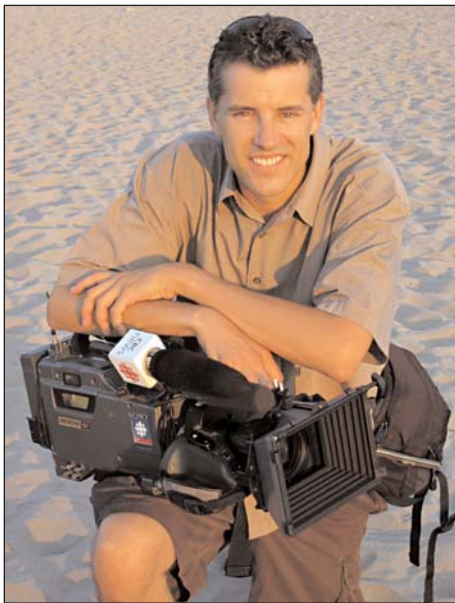
Saturday's Program will begin with coffee served on arrival at 9:30 and we will enter the theatre at 10:00 for a Program including Speakers and the Annual General Meeting. We'll adjourn at 11:30 for Lunch and reconvene at 1:00 PM for the afternoon Program. At 5:00 PM we'll break for Supper. Those who wish can meet at the Port Stanley Wharf overlooking the Harbour, right behind the Festival Theatre, for a Buffet Supper (\$25.94, including Taxes and Tip, paid at the restaurant). Those who choose otherwise can eat wherever they wish.

At 7:30 PM we'll return to the Festival Theatre for the Canadian International Annual Film Festival, for which we will also be selling tickets in advance to the local inhabitants of Port Stanley, St. Thomas, and London.

On Sunday morning we'll again open at 9:30 AM with coffee in the Harbourview Room, and 10:00 AM in the theatre for the remainder of the Program. We'll adjourn in time to allow everyone to get lunch on their own and still leave time for those of us who wish to board the Port Stanley Terminal Railway (\$11.00, www.pstr.on.ca) by 1:00 PM for the ride to Whytes and back to Port.

Speakers

Mark Bochsler



Mark Bochsler, 38, is a Toronto-based news and documentary cameraman. Born and raised in Hamilton, Ontario, he was introduced to image making at the age of 12 by his photographer father, himself part of a long family lineage of photographers. Photography acted as a creative outlet for an ADHD boy with a rabid imagination and he snapped away at family, friends and relatives developing an eye for composition, shape, texture, colour and action early on.

In junior high school, getting cut from football team try-outs turned out to be a fortunate event: coaches invited him to remain on the team as a cameraman shooting every game. Sony's new Betamax camera and shoulder VTR combo followed him through that season, then the hockey season, basketball and other school functions continuously for 5 years.

Bochsler pursued studies in Broadcast Journalism and Political Science and spent many years afterwards working diverse jobs and exploring 25 countries on four continents through the viewfinder of his Nikon. An outrageous stint as a cruise ship photographer/videographer (where he shot a documentary on the Panama Canal) signaled it was time to return to Canada to properly focus on a career in visual story-

telling.

A year as a producer/director at a community television station in Hamilton was enough to gain solid ground in broadcast television production before deciding to seek more specialized skills from the trenches of the Toronto film industry. Lighting, a compliment to camera and a weak area for many cameramen, seemed to be a natural place to start. Slugging sandbags and hauling cable on union feature films and TV series, he worked as a grip and electric on the sets of the *X-Men*, *Urban Legend*, *Death to Smoochie*, *K-19: The Widowmaker*, *Chicago*, *Earth: Final Conflict* and *La Femme Nikita* to name a few.

He discovered the independent film community; one of Canada's incubators for up and coming talent and within a few years had gained a strong reputation as a creative, resourceful and solution-minded Gaffer (chief lighting technician). He headed up a commercial and music video lighting crew and gained steady employment from Canada's largest commercial film house, The Partner's Film Company, lighting many award-winning spots and rap videos during the late part of the 1990's.

Maintaining a hand in documentaries, Bochsler continued to be drawn into the real human experience and shot and directed "*Metro Ticket or Change*" a short on a Montreal street junkie, and "*Squat*" a film on a group of free living Toronto squeegee kids and an abandoned grain storage complex that he cohabitated for 3 months.

The SARS epidemic marked a dramatic decline in the lucrative commercial film industry in Toronto and Bochsler returned to television after 8 years of working in film. A couple of members of his dispersed lighting crew were gaining popularity at CBC Television, Toronto, and before long *The Red Green Show*, *Air Farce* and *Rick Mercer's Monday Report* were ringing his phone. However, it was soon time to hang up the wrench and clothes pegs and return to shooting full time. He started shooting for CBC News (English & French networks) in the fall of 2003.

Bochsler has lensed 11 documen-

taries and is in current production on a feature-length independent that will take him to Europe and Mexico in Spring 2006. He is an "A-list" shooter for CBC Television's "The National", providing exclusive images of the recent Live 8 Concert in Barrie, and most recently CBC's in-depth coverage of the Air France flight 358 crash at Toronto Pearson Airport. He is the designated cameraman for CBC's upcoming coverage of the Toronto International Film Festival

Bochsler's journey in film and television has put him on stage beside his holiness The Dalai Lama, into Mick Jagger's bedroom, Loreena McKinnett's living room, novelist John Irving's cottage, Samuel L. Jackson's lunch table, dinner with the Barenaked Ladies as well as in the company of actors Liam Neeson, Bruce Willis, Dennis Hopper, Laurence Fishburne and Canadian filmmakers Norman Jewison, Atom Egoyan and David Cronenberg.

Randy Butcher



Randy Butcher is a screenwriter, producer, film director, stunt coordinator, stuntman and actor. Those who attended the 1997 SCCA Convention in Kitchener will remember him as a spellbinding Speaker, too. At that time Randy's wife Rhonda was also in the stunting business. Now they are joined in the company business, Reel Stunts Production, by their son Andrew and daughters Kristin and Randi-Lee!

Randy's personal credits as a stunt coordinator, as a stunt performer, and as an actor include so many films, television series, specials, and commercials that the list can't be printed here, but you can find it at www.reel-stuntsproductions.com. His career to date has spanned twenty-three years, so his wide experience in various aspects of film production coupled with his speaking ability make him an exceptional speaker.

John Challinor



John B. Challinor II APR is General Manager, Advertising & Corporate Communications, Sony of Canada Ltd. He also serves the Company as a member of its Operating Committee and is responsible for the day-to-day management of the Sony brand in Canada, including advertising, corporate sponsorships, corporate philanthropy and public affairs.

Mr. Challinor joined Sony in July 2003 in his current position, bringing 20 years of Canadian and worldwide consumer and commercial technology experience to the role. Prior to joining the Company, he had served in a number of senior marketing and public affairs roles with industry leaders such as Amdahl Canada Limited, Compaq Canada Corporation and IBM Canada Limited. He began his career as a newspaper and television reporter and editor in the Southern Ontario market.

John will present an overview of

High Definition Video products that are now available and coming soon for the videomaker, and he will be bringing two HDTV camcorders, the HDR-FX1 and the HDR-HC1.



John Conley



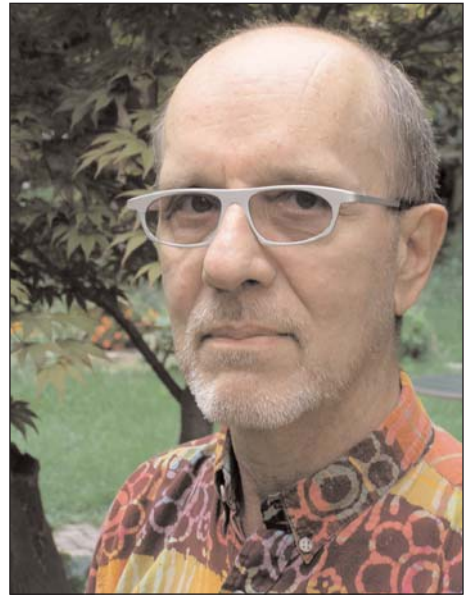
John Conley, Retired Assistant Director of Training for the London Fire Department, has studied at York University, the University of Cincinnati, St. Francis Xavier University, and the Ontario Fire College.

John has also studied Piano and Accordion, and plays horns as well as keyboards. For over 10 years he has used a computer to produce background music, and has played as an amateur in a number of groups, playing everything from country music to jazz.

John was instrumental in proposing and purchasing a video production system for the Fire Department in an effort to increase training efficiency and reduce costs. He has a strong background in Adult Education, and has given presentations and lectures to hundreds of diverse groups. He is familiar with Avid DV and produced a

number of interactive video training programs prior to his retirement in 2002. He is currently working on a number of video and musical projects, especially those involving nature and the northern parts of Ontario. John is interested in using Band in a Box to provide background music for videos.

Jim Cox



Jim Cox is a founding professor in the Media Arts program of Sheridan College, Oakville. He has a B.S. in Communications (Film) from Boston University, and an M.B.A. from York University in Arts & Media Management. At Sheridan he taught courses in film production, history and theory, and was responsible for the Media Arts audio and sound design curriculum. After 32 years of teaching he retired in 2003. He is currently working on a microphone patent and projects in mini-DV.

Jim's Subject - Continuity: what they didn't teach you in Film 101.

If you understand principles of master scene and triple-take continuity you can shoot footage that almost edits itself. We'll look at classic mise-en-scene, elements of action, camera positioning, and physical, spatial and temporal continuity. Whether you do drama or documentary, shooting with continuity in mind will give you the most options for dynamic sequences in editing.

Continued on page 16

HALLELUJAH!

BAND-IN-A-BOX 2005 BREAKTHROUGH!

BY FRED BRIGGS

Several months ago the good folks at PG Music provided me with an update of Band-in-a-Box, Version 2005 for Windows. There were *Over 50 New or Improved Features*, as well as several new Styles.

I immediately installed the new software and began to work with it in preparation for an update article for PANORAMA, but finally decided that the new features were of little interest to most of us, and didn't warrant another article on BiaB so soon after our most recent article.

We originally demonstrated Band-in-a-Box (Version 7) in 1997, at the Convention in Kitchener, and showed Version 8's improved features at the London Convention in 1999.

We introduced BiaB (Vers. 9) to PANORAMA readers in the Winter 2000 Issue on Page 8, and printed an update (Vers. 12) in the Spring 2003 Issue on Page 20. The most recent report (on the then new 2004 version) appeared in the Fall 2004 issue on Page 17, after a demo of the program at the October 2004 Regional Meeting and AGM.

Why so much emphasis on this software? From the beginning the program had capabilities of producing music for your videos, both amateur and professional (or commercial), which could free you from the disreputable practice of stealing the work of others, in defiance of the copyright laws. And every version added to those capabilities, in a number of different ways. That's why I urge you to go to those pages to read again the capabilities and promise of Band-in-a-Box, and suggest you read them in chronological order. (They are all available on the <http://s-c-a.ca> web site if you are a

newer SCCA member, or your bound copies were destroyed in the flood!)

BiaB 2005 again added many new features for musicians, like "a new fully-featured Piano Roll Window, similar to the type found in many sequencer programs. This allows you to edit the Melody or Soloist tracks with greater ease and precision", "the Guitar window is enhanced, and now supports Alternate Guitar tunings, including DADGAD, Drop D, Double Drop D,

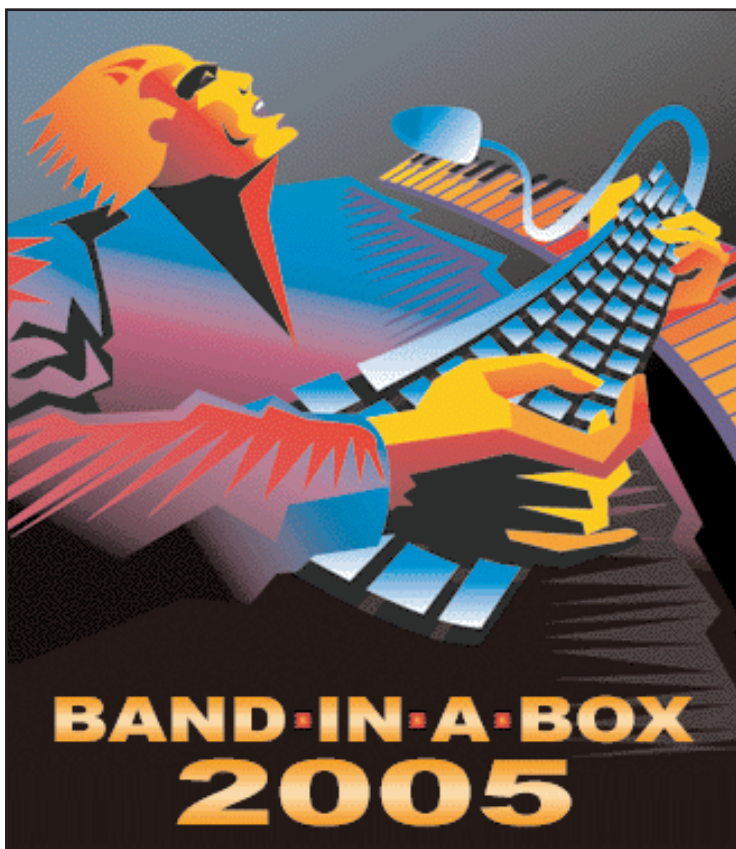
Helicon Audio Harmonies have been enhanced with Vocal Pitch-Styles (automatic 'Vibrato' and 'Scooping') that can be added to the vocal harmony parts", "Full Stereo or Mono support has been added for the Audio Track" and "There are now on-screen VU meters to monitor the Audio Track".

I don't care! And I don't think you do either!

Oh sure, the 2005 MegaPAK also added an additional 3 Styles Sets (raising if from 44 to 47 sets), another 2 Soloists Sets (to the 14 in 2004), and 2 more Melodist Sets to the previous 3. Now that's all very nice, and certainly increases its value to you and me, but where are the things for which I've been asking for so long: new styles for *background* music (as opposed to songs), more international music, and a way to specify the required length in seconds instead of having to convert that to bars, tempo and beats? I had requested these things from PG Music, and suggested to them that it could be the beginning of a new product line directed to multimedia workers, film and video makers, audio-visual fans, and webmasters, most of whom are musically challenged like the rest of the great, ignorant public.

I revisited their web site (<http://pgmusic.com>) this summer, and found that they

had just introduced a Plus PAK addition to BiaB 2005. This new add-on contains 5 new Styles Sets (#s 48 - 52), a new Melodist Set (#6), a new Soloist Set (#18), and a couple of new programs of little interest to us. But the BIG NEWS is that Styles Set #50 contains 21 styles for soundtrack music for films and videos, with 21 demo songs, and unlike all the other Style Demo Songs, you may use *these* for your project, without worrying about copyright! And there is also a Soundtrack MIDI Fakebook that



Open G and 11 others, including Nashville High Strung tunings!", "New 3, 4, and 5-part Jazz Harmonies are added with voicing in Fourths", "Jazz Chord-Symbol Graphics" (triangles for major, circles for diminished and a circle with a slash for half-diminished) are now supported. A new 'Vocal Wizard' displays and transposes to the best song keys for your vocal range", "Editing of the Audio Track is now non-destructive, so changes only become permanent if you save the file. The TC-

includes another 60 pieces of original music, that's 3 for each Style except that there are only 3 for the 2 Mystery styles together, also all Royalty Free!

The Soundtrack Styles include: BLGRASS1, BLUESY1, CITY1, CITY2, COUNTRY1, EXCITE1, EXOTIC1, FLOAT1, FUNNY1, HEALING1, JAZZY1, JOYOUS1, MAJESTY1, MYSTERY1, MYSTERY2, PNOMOOD1, PNOMOOD2, SPACE1, TROPICS1, UPLIFT1, and UPLIFT2.

But that isn't all! There's also the new Soloist Set #18, with 12 Soloists for Background music! And everything they write will be copyright free, like everything else from the other Soloists. The Soloists are New Age Soundtrack Piano, Nylon guitar Slow New Age, New Age Atmosphere, New Age Flute – Soundtrack, Corporate Soundtrack – Electric Piano, Flutes in 3rds – Corporate Soundtrack, Benson – Corporate Soundtrack, Corporate Soundtrack – Vibes, High Energy soundtrack – Rock Organ, Hi Energy Charang Soundtrack, Hi Energy Soundtrack, – Square Wave, and Hi Energy Overdrive Guitar – 3rds.

There's nothing new here this time about International Music for your travel/holiday videos except 20 new Endless Summer Styles, but the collection already includes 40 World Styles, plus many Latin, Ethnic, Celtic, etc. styles that might be useful for your video. It all depends where you went!

The only thing left on my wish list is a way to enter the desired length for the piece in seconds, and they have come through here, too! The Plus PAK includes some Tutorials on Video, and one of them shows you how to achieve the desired length - not exactly what I expected, but easy and effective. Rather than try to explain it here, I can tell you that we plan to play some of these tutorial videos at the September Convention, and that one will certainly be included.

Band-in-a-Box Pro 2005 cost only US\$88 (still, after all these years, and all that growth and improvement), but I don't recommend it, as you only get the 2005 program, Styles Sets 0-3, Soloist Set 1 and Melodist Set 1.

Purchasing the Band-in-a-Box MegaPAK 2005 for Windows - US\$249 - includes the 2005 version, Styles Sets 0-52, Soloist Sets 1-11 and 16-18, Melodist Sets 1-6, The Band-in-a-Box Video Tutorial PAK, and BONUS 10-

PAK and will add the special add-ons for soundtracks, and will not leave any holes in the complete collection.

Of course, the way PG Music prices, you can expect that next year the deal will be even bigger and better, for the same money, so maybe you should just wait. If you've held off from buying a camcorder until the HD stuff comes out, and then comes down in price, you could just keep on using that old 8 mm camera as long as you can find film -- but look at all the fun you will have been missing! Recently I read something like "Progress has been great for a long time, but it's gone on much too long!" and someone earlier said "Stop the world! I want to get off!"

But if you could get off, it would just pass you by, and you wouldn't have changed anything! It's better to hang on for dear life and upgrade to Soundtracks2 and Soundtracks3, etc., as they come along!

Right now you can get a program on your own computer that can play music in well over 1,000 Styles (and you can modify styles and make your own new ones if there's something special you need!), has 179 Melodists (that can also be changed to incorporate new music forms and rules) to write unlimited original compositions never heard before, 334 virtuoso Soloists who can play just about any instrument in any style (also variable).

You also get the ability to embellish the melody line, or soloist, with sophisticated interpretations of the music, play the music with bands of up to 8 instruments playing simultaneously, with each of them having a choice of 256 instruments (well, not really - some of those are sound effects!), and if you want a fuller orchestra, you can choose from 220 different kinds of harmony, which add several more instruments to the mix.

Add to this the ability to control the volume of each and every instrument, play in any key, at any tempo, for any number of bars, changing any of these on the fly, start and end with intros and endings, or not, and make the music exactly the length you need without fading in or fading out.

You can add an audio track playing an instrument, humming, whistling, or singing, in your own voice or adjust it for male or female, auto correct the pitch, and add four part harmony – even singing your own doowop backup!

You can save the piece as a BiaB file, or export it as a MIDI file, WAV file, WMA file, or even an MP3 file. And you can import MIDI files (there are thousands of them on the internet) into BiaB and play them in any style, etc.

Don't forget the excellent manual, help files, and hours of tutorial videos that show you how to do absolutely everything!

You won't find better music for your videos anywhere (legally), short of hiring Quincy Jones.

Or you can just copy music off CD's. And you could get your video off television, too, but how creative is that?

What are you waiting for? ■

For Mac users, Band-in-a-Box 12 is the latest version for OSX and Band-in-a-Box 11 is for OS9. Not everything is the same in the Mac Versions as in the Windows version.

*President's Message
Continued from page 3*

Proxies, Please

You will find a Proxy for the Annual General Meeting (to be held in Port Stanley in conjunction with the Convention) included with this issue of PANORAMA. The AGM is required by law (the SCCA is a Charitable Corporation) and legally there must be a quorum to hold that meeting. We rarely have the required 40% of our Members in Good Standing in attendance, so your proxy is very important. The Proxy is printed on the back of the Convention Registration Form, but whether you plan to attend, or not, please fill out and mail the Proxy. This includes Life Members and Honourary Members, as well as Member Clubs! Each Club has a vote, so unless a club representative will be attending and voting on your behalf, please complete and mail one Proxy for each club.

Of course, if you are in arrears in your Membership Fees, your Proxy is worthless, so those whose fees have not yet paid will find a Membership Renewal Form included in this issue also, which should accompany the Proxy, along with the payment of the fee. *Please look after this immediately, before you forget, as the deadline is quickly closing in on us.* ■

Chris Doty



Chris Doty is a London, Ontario, Documentary maker, who wears so many hats – writer, historian, filmmaker, producer, playwright, theatre critic and reporter, movie reviewer, webmaster, and more, that we have decided to reprint the contents of his "About Us" Page of his web site, Doty Docs (www.dotydocs.com). We invite you to visit the site and follow the many links, including those about various projects, interests, and a bio on this powerhouse that appeared in the London Free Press.

Doty Docs was founded in 1995 by Christopher Doty, a London, Ontario - based documentary producer and casual (2001). They have earned Doty Docs a total of six provincial and national awards.

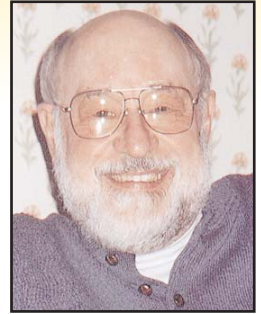
Chris' skills as a researcher can be seen in CBC Television's *Guy Lombardo: When We Danced* (1998) and in the commemorative book *Fifty Years of Music: The Story of EMI Music Canada* (1999). He has also been active in film restoration, bringing forgotten Canadian films and documentaries back to the public's attention. These have included *Here Will I Nest* (1942), *The Turkey Point Witch Project* (1962) and *Guy Lombardo: A Royal Canadian* (1977).

In addition to maintaining his own Web

Continued on page 18

WHAT'S *New* FROM SONY?

By Bryan Belfont



The Spring/Summer SONY STYLE catalogue is now out and available at the Sony Stores. It's full of goodies and some of them are available now. The rest will be available over the next few months. As you all know Paul Little, the manager of the Sony Store on Broadway, will be coming to our Video Club meeting on Friday May 27. So we expect a large turnout.

The following chart shows some 2004 televisions and Digital Video Recorders (DVRs) that are still available and have come down dramatically in price. For example the 42" LCD Rear Projection is available for \$1,000 less. But for my money I am going to wait for the new models to arrive.

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. You will note that the "A10" series has an ATSC tuner built in and an HDMI interface. My hope is that these improved models will be even lower in price than the current models. The rear projection models display a native resolution of 1280 x 720 while the LCD model displays 1366 x 768. But with 42" and 50" Televisions you probably won't see any difference. The larger 55" and 60" LCD Rear Projection models display 1386 x 768. Either way you will have no trouble viewing TV programs broadcast in 720P or 1080i.

As I warned in a previous article, 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 TVs and will concentrate on LCD and LCD Rear Projection displays in a joint venture with Samsung.

DVRs

As far as Digital Video Recorders (DVRs) are concerned you will recall that most models were a little pricey and one model (GX300) did not even have Firewire. All of the 2005 models that use DVDs have Firewire and will

record on Double Layer discs. There are also three models that record in High Definition in both 720p and 1080i. These HD models also have HDMI interface to allow a digital "One-Wire" connection from DVR to TV. They also have hard drives starting at 160GB up to 500GB!

CAMCORDERS

There are now two consumer High Definition Camcorders. The HDR-FX1 is a carry over from last year and is a very professional camcorder with three mega pixels and will record in Standard TV (STV) at 480i or High Definition (HDTV) at 1080i. Both models will record in 4:3 or 16:9 and the new model HDR-HC1 uses a CMOS chip and only weighs 1½ lbs.

RECEIVERS

We don't often mention Audio/Video Receivers in our discussion of video. However, the new models have component as well as composite and S-Video connections for video and digital optical and digital coaxial for audio. The top of the line SRT-DA7100ES even has the HDMI Interface.

So there you have it for SONY. Next month will be our last edition of Reel Talk for this year and I'll try to bring you all up to date and answer any questions that you ask me to research. I assume by our first meeting in September many of us will have been shopping and there will be lots of tales to swap from those of us who are happy with their purchase and those who are not. It might be hard to admit you have made a mistake but if it helps other Club members I hope we can all share our experiences, both good and bad. ■

For feedback on this and other articles please contact Bryan Belfont at belfont@telus.net
Reprinted, with permission, from Vancouver Video Production Club's REEL TALK

What's New From SONY? SONY DIGITAL VIDEO EQUIPMENT - JULY 2005

MODEL	SIZE	DISPLAY	FORMAT	RESOLUTION	INTERFACE	TUNER	US PRICE	CDN PRICE
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2004 - TELEVISIONS

KF-42WE620	42"	LCD Rear Proj.	HDTV	1386 x 768	DVI	NTSC	Disc	\$2,500
KF-50WE620	50"	LCD Rear Proj	HDTV	1386 x 768	DVI	NTSC	Disc	\$3,000

2005 - TELEVISIONS

KDF-E42A10	42"	LCD Rear Proj	HDTV	1280 x 720	HDMI	ATSC	\$2,000	Fall
KDF-E50A10	50"	LCD Rear Proj	HDTV	1280 x 720	HDMI	ATSC	\$2,500	Fall
KDL-V40A10	40"	LCD	HDTV	1366 X 768	HDMI	ATSC		Fall

2004 - DIGITAL VIDEO RECORDERS

MODEL	DVD	DUAL LAYER	FIREWIRE	RESOLUTION	INTERFACE	HARDDRIVE	PRICE	SALE
RDR-GX300	DVD/+/-	No	No	480p	Component	No	Disc	\$400
RDR-VX500	DVD/VHS	No	Yes	480p	Component	No	Disc	\$500
RDR-HX900	DVD/+/-	No	Yes	480p	Component	160GB	Disc	\$1,000

2005 - DIGITAL VIDEO RECORDERS

RDR-GX315	DVD/+/-	Yes	Yes	480p	Component	No	\$300	Fall
RDR-VX515	DVD/VHS	Yes	Yes	480p	Component	No	\$400	Fall
RDR-HX715	DVD/+/-	Yes	Yes	720p/1080i	HDMI	160GB	\$700	Fall
DHG-HDD250	No	No	No	720p/1080i	HDMI	250GB	\$800	Fall
DHG-HDD500	No	No	No	720p/1080i	HDMI	500GB	\$1,000	Fall

2005 HIGH DEFINITION CAMCORDERS

MODEL	CHIP	LCD	FORMAT	RESOLUTION	RATIO	WEIGHT	PRICE
HDR-FX1	3 Mega CCD	3.5"	Mini-DV	480i/1080i	4:3/16:9	5 lbs	\$3,700
HDR-HC1	CMOS	2.7	Mini-DV	480i/1080i	4:3/16:9	1.5 lbs	\$2,000

2005 - RECEIVERS

MODEL	CHANNELS	WATTS	FORMAT	DSP	VIDEO	AUDIO	PRICE
STR-DE598	6.1	100W	HDTV	32-bit	Component	Optical/Coaxial	\$200
STR-DE698	7.1	100W	HDTV	32-bit	Component	Optical/Coaxial	\$300
STR-DA7100ES	7.1	170W	HDTV	32-bit	HDMI	HDMI	\$2,000

site (www.dotydocs.com) Chris has recently produced a feature documentary on the history of CFPL Television. He has restored the only known print of Canada's first feature-length colour movie and has produced a series of historical minutes for both The New PL and Rogers Television. Other recent projects include The Jack Chambers Film Project, a lengthy series of historical minutes for Rogers Television and the production of video installations for Museum London, Banting House Historic Site and the City of London.

Chris is currently working on a feature documentary that will celebrate the 40th anniversary of the London Knights hockey club and a book on hangings in Ontario.

A child of the 1960s - he was born an hour before Star Trek premiered on television - Chris obtained a degree from the University of Western Ontario's journalism because, as he explained, "I'd rather write about other's people's stories than make up my own." However, the call of history proved too strong and Chris has stubbornly refused to move into the 21st century ever since.

In addition to his work in film and video, Chris is active in the London-area theatre scene, having written a script for a new play, The Donnelly Trial while researching another, Citizen Marc on political activist Marc Emery. Both will be performed during 2005. Chris is also a co-founder of the Brickenden Awards for theatrical excellence.

Chris lives in a charming bungalow in south London, Ontario which is filled to the gables with archival material and Doris Day records.

David Findlay



David Findlay is a producer and composer with an international career in film and television. David is currently in production on the feature film *The Order of One*, an action/martial arts film. Last year he was associate producer and composed the musical score for the feature *Recon 2020*, an action/science fiction film. He has scored many feature films, MOW's and television programs. In addition to composing the music for the independent film *The Artists* in 2005, he composed the score for *The Tunnel*, directed by Daniel Baldwin, and *Life in the Balance* with Bo Derek and Bruce Boxleitner. David was also music supervisor and co-composer for the Canada/Spain co-production *East of the Compass*. He scored the weekly television series *Student Bodies* (Telescene/Fox) and *Dark Dreamers* for Critical Mass Productions.

David has worked in Montreal, Toronto, Vancouver and England as a musician, composer, recording engineer and music producer for over twenty-five years. He holds Bachelor and Master of Music degrees from McGill University, and has played, recorded, written and arranged music for numerous recordings, jingles and live theatre productions.

Dave Kernohan,
Senior Technical Service Rep.,
Alexis Walsh,
Marketing Manager,
iMation Canada Inc.



3M Company introduced the first commercial magnetic recording tape in 1945. They continued to dominate the industry with the introduction of video tape in 1956. As a result of

restructuring in 1995, 3M announced it would launch its printing and publishing, data storage and imaging systems businesses as an independent, publicly owned company. Thus, "iMation" was created to sell and promote a new line of optical and magnetic storage products.

Alexis Walsh, who served in several marketing positions with 3M, is Marketing Manager of iMation Canada Inc. David Kernohan, who started with 3M in the "Magnetic Products Division", is now Senior Technical Service Representative for the complete line of "iMation" products. Together they will introduce several products of interest to video makers.

• Disc Stakka

The Disc Stakka™ unit is an automated carousel that stores, protects and retrieves your optical discs including data CDs, DVDs, music and game discs. Each Disc Stakka unit holds up to 100 discs and connects to your computer via USB for power and data. You can stack units up to five high to create a tower that holds up to 500 discs without requiring additional cabling or desk space.

• "ForceField" CD and DVD Media

iMation CD write-once discs with proprietary ForceField™ Protective Coating add a unique, thin polymer layer of protection on the recording side - guarding against most everyday wear and tear that can interrupt maximum enjoyment of music, photo and videos.

• LightScribe CD and DVD Media

LightScribe is a new technology that offers consumers and businesses a simple, hassle-free way to burn professional, silkscreen-quality labels for their CDs and DVDs. Using the same laser that burns data in your disc drive, with a LightScribe-enabled drive you can burn data as normal, turn the disc over, reinsert it into the drive and burn a label.

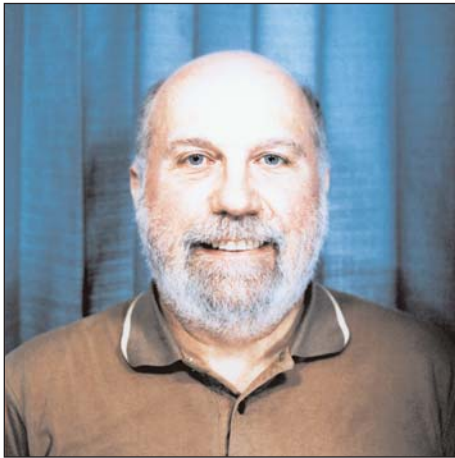
• iMation USB 2.0 Flash Devices

These unique lightweight drives can quickly and easily transfer, share and store almost any digital information,

including photos, video and audio clips, Web sites and business documents.

• **iMation Micro Hard Drive** MICRO on the outside! GIGA in the inside! Available in 2GB capacity, this incredibly portable drive makes transferring and sharing documents, presentations, photos or music easy and fast. Its unique design features a flexible USB 2.0 connector that locks back into the drive, forming a handy attachment clip for briefcases, backpacks or belt loops.

Peter Rist



Dr. Peter Rist is a Professor of Film Studies in the Mel Hoppenheim School of Cinema at Concordia

University in Montreal.

Born in Croydon, England in 1943, he later studied mechanical engineering with the Ford Motor Company, and in 1965 emigrated to Canada.

For four years in the 1970s, he worked with CUSO in the Leeward Islands at the St. Vincent Technical College, teaching mathematics. On his return he studied film at Concordia and in 1977 went to New York University, where he got his PhD. He got his "dream job" in Film Studies at Concordia when he was hired in 1989.

Peter Rist became seriously interested in African-based cultures during his stay in the Caribbean, and while at NYU, he studied Brazilian and Third World cinema. His other research interest at this time was American silent film and he used to collect 16mm films.

He loves teaching, and has developed curriculum in history areas, including Chinese, Cuban, Brazilian and Canadian film. Recently, his research interests have shifted to East Asian cinemas, and he has read papers on Asian cinema at conferences in North America and Asia.

Peter has edited books on Canadian and South American Cinema and written numerous articles on Asian

Cinema (including China, Hong Kong, Korea and Japan) for journals such as CINEACTION, CINEMAYA, ASIAN CINEMA, SEQUENCES, and 24 IMAGES, He recently contributed two essays on Korean films to the Japan/Korean volume in the British book series, *24 Frames*, and contributes regularly to the online journal, OffScreen (www.offscreen.com)

He has recently written a chapter for a book on landscape and film, and he will be delivering related papers at conferences in London (Ontario), Beijing/Shanghai and Tokyo this summer. He is currently co-authoring DVDs of two Canadian films from the 1960s, directed by Larry Kent, a project supported by Heritage Canada.

His major pre-occupation is with a history (or "histories") of film style, and, in line with his teaching a course on the "Moving Camera Aesthetic," he is planning to produce a DVD-Rom on camera movement that could plot the stylistic history of camera movement.

Peter Rist brings us an unusually wide perspective on film, and we can expect a unique presentation touching on a broad selection of topics.

We think we have another Speaker with something spe-

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 Membership . . .donation 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	

Special Donation to SCCA \$????.00 (Tax receipts issued for ALL donations)

cial to offer, but we can't announce it yet, so please check the 2005 Convention web page at s-c-c-a.ca for more information, changes, and late breaking information.

Registration

- Convention Registrations must be received by September 15th.
- You will find a Convention Registration Form, with a Proxy on the reverse side, and an addressed envelope included with this issue. If, and only if, your Membership Fees are in arrears, you will also find a Membership Renewal Form.
- If you will not be able to attend the Convention (and therefore the AGM), PLEASE fill in and mail the Proxy in the enclosed envelope immediately, and if you received a Membership Renewal Form, please included that form also, filled in, with your Membership Fee.
- If you do intend to attend the Convention, in whole or in part, please complete and mail your Convention Registration, along with the Convention Registration Fee, as soon as possible. IT WOULD BE WISE TO FILL IN THE PROXY even if you do plan to

attend, as sometimes things don't go as planned!

Convention Fees

- Ticket for the CIAFF Presentation on Saturday evening will be sold to the Public at \$12 each.
- The Convention Registration Fee will be \$30 per person, with a \$10 reduction for spouses, making it \$50 per couple.
- There will be a \$5 Deduction for Individual and Family Members of the SCCA, reducing the cost for an individual member to \$25, \$45 for a couple if one is an SCCA Individual Member, or \$40 for a couple who have an SCCA Family Membership.
- The Convention Registration Fee includes Admission to the Saturday evening CIAFF Presentation.
- There are no meals included with the Registration Fee, and there are no "daily" Registration Fees.
- The optional Saturday Evening Buffet will cost \$25.94, including Taxes and Tip, and be paid at the Port Stanley Wharf Banquet Hall. On Saturday we will telephone in a reservation for the number attending. ■

The Last Word...

There's lots of interesting reading in this issue of Panorama. Check the "personal histories" and consider making your own, or a family member's "video memoir" Dan Curtis is a personal historian, and gives some excellent pointers.



We hope you join us in Port Stanley for the Convention. For me it will be a chance to visit yet another place in our big backyard of Ontario. And there is the added appeal for Londoners that they could drive home each evening if they choose.

Coming at the end of the summer there should be a relaxed atmosphere at our annual meeting. Please join us if you can: the more the merrier.

We enjoyed the Horse Pull, which is an annual event at the Civic Holiday weekend, Golden Horseshoe City, in Caledonia.

Summer is still with us, with weather just right for recording our family and friends on film or video. Capture the sun and clouds, country and people, moving or still, on your equipment. Share it with club members. Let us all share the warmth of the season. ■

Joan Bochsler, Editor.

MEMBERSHIP APPLICATION & RENEWAL

MEMBER INFORMATION *Please print clearly*

SCCA:

Classification

First Name: _____ Last Name: _____ Society Honours: _____

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Postal Code: _____ Ctry: _____ Area Code#: _____ Home#: _____ Work#: _____ Fax#: _____

Member of Club: _____ E-mail: _____

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