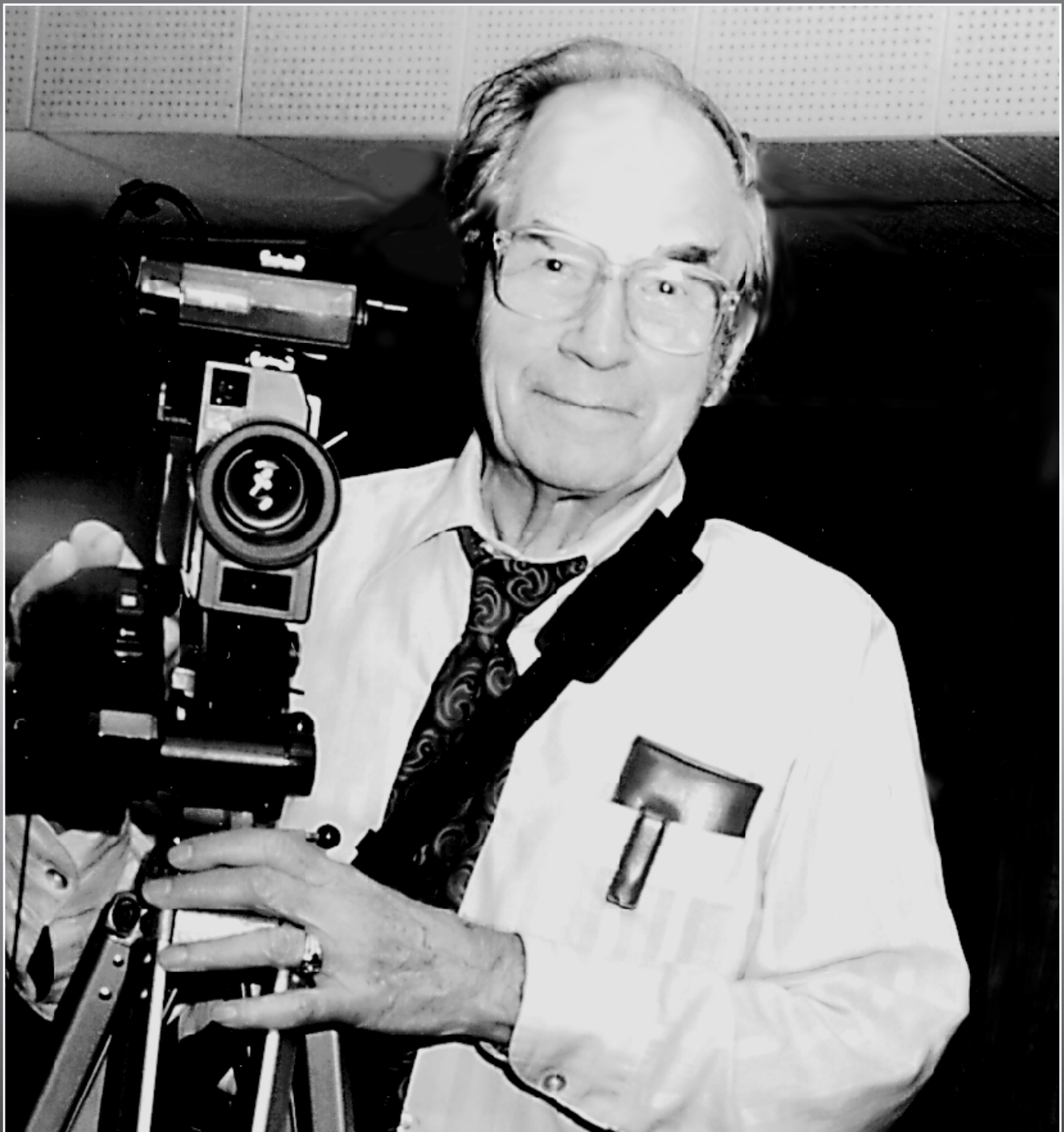


VOL. 31 No. 4, FALL 1997

# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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

## CIAFF

**This year's Canadian International Annual Film Festival is being held in Campbell River on Vancouver Island B.C. during November, Tuesday 27th, Friday 28th, Sat. 29th, 1997.**

For further information contact:  
Chairman **Kevin Harrison**, 641 Tern Place, Campbell River, B.C. V9W 6C6,  
Phone (604) 287-8198  
or:

**Ben Andrews** FSCCA, 25 Eugenia Street, Barrie, Ontario L4M 1P6,  
Phone (705) 737-2729

## WE SAY THANK YOU!

**A**t this time we especially remember those people who have submitted articles to PANORAMA, sharing their experiences and expertise in the world of Film and Video

It is a valuable incentive for beginners and others involved in this form of the arts.

In competitions the categories have expanded and there is a wide diversity of subject matter.

The 1997 CIAFF and SCCA Convention is proof of how the amateur is advancing. There were 238 entries, National and International.

In closing may we say "Thank You" for all your contributions.

### **Linda Smith**

PANORAMA Editor

### Cover Photo

Jack J. Carey ASCCA, FRPS

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Wallace Robertson

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### PANORAMA

...is published in Vancouver, B.C. Canada

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1996-1997  
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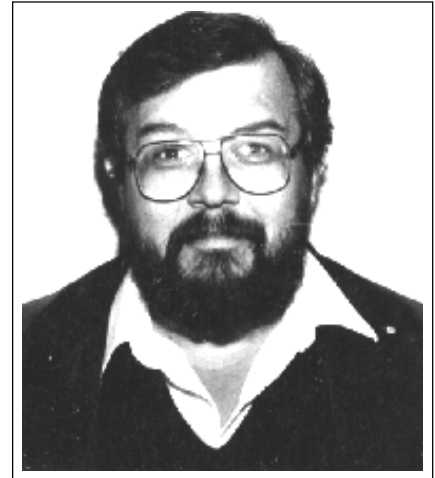
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## PRESIDENT'S MESSAGE



Veni, vidi, .....  
I came, I saw, .....where were you?

The 1997 SCCA Convention in Kitchener, Ontario is now a memory, and a good one at that. With a turnout of 60 warm bodies Fred Briggs was happy, as for myself I wanted to see at least 100 enthusiastic souls in attendance. So, what do we have to do to get the rest of you, and you know who you are, out to the 1998 convention.

The executive will be meeting soon to thrash out a location and date for our next get together. Call us, write to us, E-Mail Fred... do whatever you have to, but let us know your feelings about where, when, how, why and what should be involved for the 1998 SCCA Convention.

We had seven people attend from the Kitchener area, who are not in any video club and as a result we will be working with them towards starting a club that will draw enthusiasts from the Kitchener, Waterloo, Cambridge and Guelph areas.

Enclosed with this issue of the PANORAMA is a list of all the clubs in Canada that are also part of the SCCA. Keep the list. If you find yourself travelling on business or holiday, check the timing and see if a local meeting is being held in the area you will be in. Visit another club and see how they run their meetings. It is a very good time to see and learn and maybe even take back some ideas to your organization. Now is the time to

*Continued on page 6*

# CLUB NEWS

by Wallace Robertson  
ASCCA

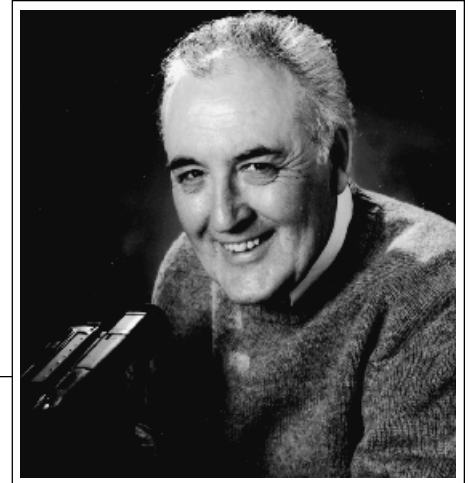


Photo "By Ross"

**I**s Fall. The evenings are beginning to grow cooler. Road contractors are madly rushing about, finishing off last minute work so we will have a fresh crop of potholes next spring. Window cleaners are busily washing and polishing so that we will clearly see that fresh crop of potholes next spring. Meanwhile, geese, who appear to be a lot smarter than we humans, are steadily winging south in search of the elusive sunshine. Fall is when television networks parade all their new programmes (with all the old plots), while across Canada, huddled beneath basement stairs the lonely editor frantically rushes to complete his summer videos before the first club meeting. And, from all indications it appears this year there will be a bumper crop of excellent films coming from all parts of the country.

For instance, the Victoria club starts it's fall season by announcing the winners of it's One Minute Contest. They are: First place - Margaret Chamberlain's, "Time Limit". Second - Jean Rawlings', "Surfs Up", and Third - "Arizona Memorial" by Morris Aldersmith. Their six minute, 'Song Title' contest deadline is set for the October 28th meeting.

The Vancouver Film and Video Production Club are well into their season. Linda Smith reports that their group recently conducted the Annual Club Competition. The winners, from the eleven entries, were "The Mortgage", by Barry Moffatt - First place, "Captain Cook", by Lou Hague - Second and "Chello", by Ted and Becky Mortensen - Third. Judges for the competition were Ron Tucker, Tony Gilbert, Joseph Winchrenski and Tom Konyves.

David Cooperstone has been arranging for the new "Workshop" season by lining up tours, informed speakers and formulating ideas on Assigned Subject Contests. Sounds like a full programme for the Vancouver club.

We haven't heard from our friends in Calgary but I'm sure they, like the rest of us, have been busy collecting memories over

the summer. We will probably be getting a letter from them before our next issue is published. During that great convention back in the early part of August I met two new SCCA members, Harold and Norma Jonasson of Brandon. Both seemed to be enjoying the conference and in our discussion Harold mentioned that he hopes to get a group started if he's able to generate some interest in the community. Good luck Harold.

Winnipeg Amateur Movie Makers will be starting their season when they have their first meeting on Thursday October 9th. Don Rodger's, Programme Co-ordinator is busily rounding up interesting guests and lecturers for the year and promises that there will still be time for members' films and those on the CANUSA circuit.

As their first speaker of the new year the London Videography Club has invited Mr. Marty Mullen of Multi Media Images, who will present a demonstration on the new Digital Versatile Disc Technology. The group hopes to confirm the availability of a number of other speakers for the year. Also on the agenda will be monthly video assignments

News Editor, Joe Blake, announces in the September issue of Brantford's Camcorder News that their group have been invited to an 'Open House' put on by the Hamilton Video/Film Makers on Tuesday October 7th at 7 P.M. The special guest for the evening will be stunt co-ordinator, actor, etc., Randy Butcher. I had the opportunity of hearing Randy speak at the recent SCCA convention. Those who attend are certainly in for a wonderfully entertaining and amusing evening.

Members of the Start, Middle, End Video group of St. Catharines (Fonthill) recently conducted an experiment by having members take their camcorders outside and record their meeting place and the surrounding grounds. As Bob Wiley, Editor, explains, "We all know that this type of footage at first would seem less than interesting and will be a challenge to the participants to turn this into an entertaining

video". This is rather an interesting project and is possibly something that other clubs could try their hand at.

Bob also included the names of the recent winners in the "Open Theme" Assigned Video contest. They are: First place - Herb Kenneford, Second - Clair Wiley, and Third - Ron and Dianne Hubbard. Sam Marchioni's, "The Falls and Niagara", and Tom Ingham's, "Wartime Memoirs" completed the evening.

Hamilton Video/Film Makers recently reported that they would be conducting a panel discussion on, "Choosing an Audio/Video Mixing Board". The group would probe the many questions about mixers and the special effects they offer. FotoVideo is supplying a number of mixers for display.

Editor, Tony Bifano, mentions that the Caldonia Fair is again offering a \$100 first prize for the best video about the fair and states that Joe Bochsler has more information on entering the competition.

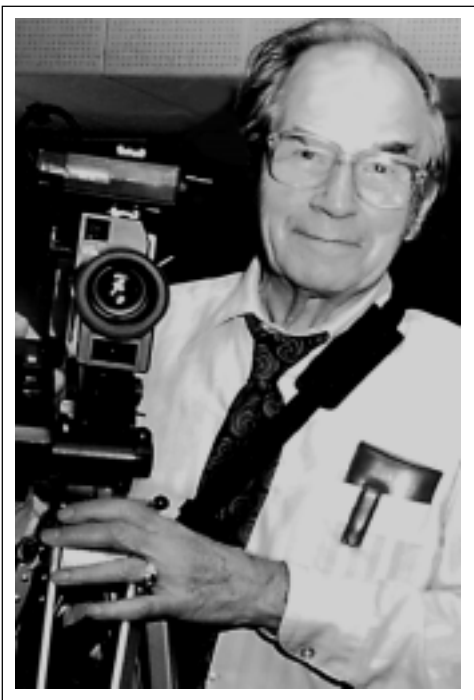
Robert Porter reports that the Toronto Film and Video Club's October 2nd meeting will present some prize winning short films from the CIAFF competition. On October 16th Walter Strickland's Super 8 movies will highlight the evening.

Besides the normal agenda that the Toronto club is following, Robert also referred to two special group projects which will be presented later in the year. One focusing on the Council on Aging and the other on The Terry Fox Run. Two very ambitious assignments!

Ottawa's September meeting will feature Mike Cole, a Systems Consultant with Total Media Systems Inc., discussing suitable computer hardware and special software for video editing.

Contest Director, Doreen Higgs, has been busily scouting out videos for their "Show and Tell" segment. Jan Bekooy will top off the evening with a brief report on

*Continued on Page 12*



# John J. Carey

***ASCCA, FRPS***

I first got into still photography when I was very young. My sister gave me a Buster Brown camera (the poor man's version of a Brownie) when I was about eight years old. I still have one of the shots I took with that camera a country road with tree shadows across it, certainly not memorable to anyone but me! I followed this up with some attempts to photograph birds in a Hamilton field. I remember crawling through the grass in pursuit of my subjects, but I never got close enough to get any shots. In retrospect, this early experience was a harbinger of things to come in my photographic career.

Some years later I was visiting an adult leader of a boy's club that I belonged to, and while I was alone in his drawing room, I perused a photo album. On the first page was a photograph of a boy about four years of age. Succeeding pages showed the child in various activities, and then I turned another page and saw a picture of a small gravestone with the boy's name on it. I asked Mr. Dean what had happened, and he told me that his young son had fallen

off a dock at their summer home and drowned. This affected me so deeply that I thought of my own family, and resolved to get lots of pictures of them. The only problem was that this was during the Great Depression of the twenties, and money was very scarce. I innocently decided that I could make this come about by doing my own processing, a decision that cost me more than I ever imagined, but paid off in fostering a hobby and later an avocation that would be a dominating influence in my long life.

For several years my photographic activities were entirely in stills, but in 1938 I read about movies, and decided that this was something that I should get involved in. I was working then, as a metallurgist at the Steel Company of Canada, and bought a small single-eight Bell and Howell camera. I then joined the Hamilton Amateur Movie Makers and started getting deeply involved in a wonderful hobby, which would become an avocation that would absorb me for the rest of my life.

When I could afford the move, I switched from eight mm to sixteen. (This was before Super Eight became available.) My first ventures into professional motion picture photography were a series of films that I made for school use. These were "Hike" films in which I followed the adventures of children exploring the outdoors. These were bought by local school boards, and also were used for broadcast by CBC. in their children's programs. The financial returns were small, but the experience was excellent.

The wonderful thing about movie photography is that it complements any activity that one is interested in. My particular interest then, and throughout my life, has been nature, and I always have found this discipline a perfect companion for my activities in movies. In my research on nature subjects I came across a book by the naturalist Edwin Way Teale called "The Golden Throng." It opened my eyes to the possibilities of a movie on honeybees. Shortly after this I visited the Toronto Movie Club and saw an eight millimeter film by a veteran TMC member named Charlie Woodley. This inspired me to attempt a film on a fascinating subject, and I started work on it. At the same period, I had been shooting some footage at Stelco, and my friend Harold Griffith, then a Vice President, told our President Mr. Hugh Hilton about it. After Mr. Hilton saw the footage, he asked me if I could make a film about Stelco. They say "fools walk in

where angels fear to tread" and I can attest that this is true. I immediately told him I could do this, a decision I would be reluctant to make now, and started work on "Steel for Canadians", my first truly professional documentary film, in 1957. The lighting problems were enormous, and before it was half finished I had to enlist the support of Associated Screen News, a Montreal based professional producer, without whose aid I could never have done the job. The man from Associated Screen who worked with me, was a wonderful old trooper named Jack Chisholm, who took me under his wing. "Steel for Canadians", a forty-five minute documentary on Stelco was shown at the big Capitol Theatre in Hamilton and hundreds of Stelco people and others attended. It was a very heady experience for a young, inexperienced film maker.

While the Stelco film was in progress, I had been continuing my nature subjects and had become greatly interested in instinctive behaviour, a fascinating study, little understood, even by qualified biologists. It soon became apparent to me that the incredible behaviour of the honeybees were a marvellous example of these phenomena, and I resolved to put much of my energy in completing the bee film, which I would call "The Miracle of the Bees". To further this end, I got in touch with The Ontario Agricultural College, (now the University of Guelph) and met Dr. Gordon Townsend, who put me in touch with Mr. Maurice Smith, their top expert on bees. Maurice Smith helped me immeasurably in this project, and I soon had some very meaningful footage.

Feeling that I had material for a good documentary on honeybees, I was faced with the problem of finding about \$3500.00 to finance the final production costs. My personal budget wouldn't stand this, so I approached National Film Board in Ottawa to see if they would help me out by co-producing the film. They looked at the footage, patted me on the head and said "Pretty good work, Son, but we can't really see a film in it."

I was relating this sad story to my friend Jack Chisholm, and he said, "Why don't you try Carlings Brewery. They aren't allowed to advertise beer, but they have the Carling Conservation Club, where they show films to Sport Club groups." To make a long story short, I got in touch with Carlings, and they were happy to pay me \$3000.00 and pick up finishing costs for "The Miracle of the Bees". Carlings subsequently sent this film to an international contest in Rome, Italy,

and it was judged the world's best scientific film on the subject. In the meantime, NFB had made a bee film on their own, which was entered in the same contest. I was mean enough to be pleased that my film which they had turned down won first place while theirs wasn't among the winners. After the Rome win, I submitted the film to Encyclopaedia Britannica Educational Corporation and they offered to buy it. I asked Carlings if they would sell back the rights and they very kindly returned world rights to me for one dollar, allowing me to complete the deal with Britannica. If I were a beer drinker, I would drink nothing but Carlings! Throughout the years, my various bee films have paid for every foot of film or tape I have used, and for every piece of equipment I have ever purchased.

Almost all my professional work has been on nature subjects. Several films were made on various expeditions. One of them was made during three yearly trips to India when I led photographic expeditions to the various big game sanctuaries in that wonderful country. Travelling in India was like going back a thousand years in time. It was wonderful to see people in the fields winnowing grain by throwing it up in the air. Everywhere, we were greatly impressed by the gentle kindness of the people. Of course the poverty in the big cities like Calcutta and Bombay was very depressing, but the further you go from the cities, the less one is aware of the poverty. The people seem to be contented, and there is no juxtaposition of wealth to emphasize the difficult conditions which the lower caste or "untouchables" face.

After the third yearly trip to India, I finished a film called "Game Sanctuaries of India." This was accepted by Keg Productions of Toronto as part of their television series called "Audubon Wildlife Theatre" It was very rewarding to see one of my films on international television.

Spurred on by the success of the India film, I made a trip to Costa Rica and made a nature video on the wildlife of that interesting country. Once again, I was impressed with the friendliness of the people. I was also grateful that I got a great deal of help from The Organization for Tropical Studies in Florida were sufficiently impressed with my credentials to provide a vehicle and a young student driver who was fluent in Spanish to accompany me and my friend Jerry Quinney, another nature enthusiast who also had accompanied me on one of my trips to India

The Costa Rica film was also accepted by Keg for inclusion in the Audubon Wildlife theatre. For another Keg series entitled "Profiles of Nature, I produced a film called "They Live by Water", which featured macroscopic pond life. Much of this film was made up from stock footage I had taken locally.

Speaking of "stock footage", this is extremely important to anyone who wants to do nature work. I have never made a nature film where I didn't have to draw on footage which I had taken earlier, sometimes years earlier. Another thing is to be very careful to protect significant footage from physical damage. This is especially important in motion picture film, which never should be projected if it has potential future value. This Audubon series was made up from footage used by Audubon speakers. Mine was the only outside work included. The shows were remarkably successful, and were translated into several different languages and shown on international television to hundreds of millions of people throughout the world

With the objective of furthering my studies of instinctive behaviour, I catalogued all my stock footage related to this phenomenon, and plotted out sequences that would best illustrate it. I also found it necessary to shoot new sequences, which took the better part of a year. By the time that all this was finished, I was able to produce "Success Story", which, I must say, lived up to its name.

"Success story", a film based on the premise that the insects would "inherit the earth", was entered in the professional National International Film Festival in Oakland California in 1977 and won the International Award for best foreign entry. That same year, it also won the award for the Best Educational Film in the Greater Miami Film Festival in Florida. When I attended the presentation banquet in Miami, I was very discouraged before the presentation because I saw in the program that National Film Board of Canada had entered their Oscar-winning "I'll Find a Way" in the same category, and I was very surprised and gratified when "Success Story" took first place. No doubt my film was more fitted for the category, which probably accounted for the win, but I was happy anyway. It is these small successes that encourage one to continue.

Following up on the Miami award, I submitted "Success Story" to Encyclopaedia Britannica, and was gratified when they accepted it for world distribution. Spurred

on by this, I then made another bee film, this one called "The Life of the Honeybee" which Britannica also accepted. For many years, these two, and three of my others films, "Monarch Butterfly", "Everglades National Park" and "Life in a Freshwater Pond" have been sold by Britannica in many parts of the world. Success Story and The Life of the Honeybee also appeared on The CBC prime time show "The Nature of Things" with David Suzuki. The final result of these two films was that I submitted them to The Royal Photographic Society in Great Britain in 1979 to support an application for a motion picture Fellowship and was given that distinction which I had long coveted. My Associateship in Portraiture was earned in 1946

It is obvious to me that the only reason I had some success in doing professional film work was that I had specialized exclusively in nature subjects a genre that I have followed all my life. It would have been hopeless to try to compete with Hollywood; very few amateur film makers can jump that hurdle. I carried this conviction with me when I turned to Video, a change which I never regretted. Looking for new fields of endeavour, three or four years ago, I dusted off my biological microscope and started work on a video on fresh water invertebrates. Unfortunately, my three-chip Sony professional camera couldn't be used with the microscope because it couldn't be properly adapted, so it was necessary for me to procure another camera that would accept interchangeable lenses. I bought a JVC BY10 camera which did the job admirably. Having much earlier retired from Stelco, I was able to devote full time to this new venture, and for more than a full year, I visited neighbouring ponds collecting specimens. I also renewed contact with Boreal Laboratories Ltd., a fine Canadian biological lab which had helped me before. These people provided me with laboratory specimens of almost all the invertebrates that I needed for the project. It would have been quite impossible for me to do the job without this help, which I repaid by suitable credits in the finished videos. When it all ended, I made a trilogy for school use which is now being distributed in Canada by Educational film distributors and in U.S.A. by Churchill Films. The same footage was also made available to Keg Productions in Toronto who used it to make three videos for Television on their series "Canadian Wilderness Journal" which is appearing on international television throughout the world.

It might be of interest here to point out that if one is to try to achieve "broadcast

quality", it has worked for me when I shoot my original tapes on SVHS, using a three-chip professional camera, and having the results transferred to Betacam before final editing is done. It is possible to make satisfactory third generation Betacam masters from second generation edited SVHS material from my camera, but better results are achieved when it is copied directly to Betacam before editing. I have actually never sent material to be broadcast which was edited before transferring to Betacam, but such a Betacam master proved satisfactory for school use, where a fourth generation copy is sold to the schools. All this will be "water under the bridge" when digital editing becomes economical, which probably will be very soon.

One thing that I regretted in my club contacts was that I never felt that I could compete in any of the contests that were regularly run. Finally, just a few years ago, I found that virtually all clubs judged a film as amateur if it was not made for money. This allowed me to compete as long as I made films and videos strictly for fun, opening the door to scripted story and family films for competition. I've enjoyed this very much. I didn't feel guilty, because I always considered myself the quintessential amateur. I developed my own story ideas, did my own research, wrote my own scripts, shot all my own film, did all my own editing, and often did my own narration before old age made my voice reedy. The only help I received was sound work which was done by my brother Reg, and immeasurable encouragement from my wonderful sister and life's companion Dolly, whom I lost just a year ago. Since that tragic event, I have lost virtually all motivation, but I think it is gradually coming back. I certainly hope so!

In conclusion, I would like to impress on any young videographer-filmmers that you are embarking on a wonderful hobby, or avocation, which can stay with you for your entire life. It might even be profitable! During all the years that I had been working on nature films, I always was a member of the Hamilton Amateur Film Makers, and later of the Toronto Movie Club, and of course the prestigious Royal Photographic Society. These associations were very important to me. I've never forgotten the inspiration I got from seeing Charlie Woodley's 8mm bee film, and I've had enormous motivation from other films and general contacts at all these clubs, and also at the Buffalo Movie Club with which I now am also associated. I strongly suggest that anyone seriously interested in motion picture production of any kind join one of the many clubs. The

contacts and ideas obtained are a wonderful reward. It grieves me to see how so many clubs in Canada and the USA have lost members to attrition that have never been made up by new, younger members. If they only knew what great rewards were available, I'm sure the young producers would rush to join up. And of course support for the National Organizations, the SCCA in Canada and SAVAC in the USA, and the Royal Photographic Society in the U.K is essential for those who wish to preserve the benefits and survival of the video and film clubs, and all they represent. So join up and have fun. You'll never regret it!

### Postscript:

If the above looks like a self-promotion project, I remind readers that there is a little known law which permits anyone 85 years and over to brag a little. I have asked Linda Smith to hold this article back until September 22 when I'll qualify by reaching that milestone.

**John J. Carey**  
**ASCCA, FRPS**

### Presidents Message cont.

start convincing your executive and members that summer meetings are a good thing and hopefully by next spring we will be able to report that all of the clubs now meet all the year round.

I hope that you all have a good fall with lots of good shooting so that you will have a ton of tape to edit during the cold winter months.■

Regards

**Jon Soyka** President  
Society of Canadian  
Cine Amateurs.

### TuneBuilder Continued from Page 12

"consumer version", but the program does not seem to have been reduced in features at all in fact, it appears to have been made more powerful.) We will have to wait for the final price when the program is released.

System requirements are: a PC with a 80486 DX2-66 or faster processor, Windows 95, 8 Mb RAM, 2x CD-ROM (4x recommended), Sound Card. (Remember, you Macintosh and Amiga users don't need to wait it's available now!)

The company may be reached at AirWorks Media Inc., One Thornton Court, Suite 700, Edmonton, AB Canada, T5J 2E7, PH: (403) 424-9922, FX: (403) 424-9993, E-mail: 75124.3323@compuserve.com

AirWorks has a web site at <http://www.snazzy.com/airworks/MAIN>.

# TINKER'S WORK- BENCH



Reprinted from  
**Hamilton Video / Film Makers**  
**"REEL NEWS"**

### Eliminating Wind Noise

Use mics with built-in noise filter or a "fluffy cover" over the mic. If your sound track has wind noise, record through a graphic equalizer and filter out the 30Hz. Frequency range.

### Stop That Motor Noise

Have you ever been in a very quiet place recording something with no sound, but every time you zoom in and out you hear that @##\$% lens motors? Well, you have a good camcorder with AGC. What is AGC? Automatic Gain Control. What is that? It's what keeps the sound level the same at all times when you are recording. So? When there is a very loud sound it will turn the mic down, but if the sound is soft it will turn the mic up. Now with the lens motor sound the fastest way to stop it is to make some noise louder than the motor, say a radio in the background.

### Stop The Clatter

While video taping a dinner and the guests are drinking coffee I got clatter from the cups on saucers. What did I do? I asked everyone to put their paper napkin on their saucers and cups. It worked very well.

### What The Manual Forgot

Need better video? Buy S-VHS. Now make a copy of that tape from S-VHS to S-VHS with that special cord that came with it. Good picture but no sound! Why? S-VHS cable is for Super-Video, not Audio-Super video. You still need an Audio Cable to copy sound. Stereo needs two cables: one for left and one for right. So to copy S-VHS Stereo you will need three cables.

by Don "Tinker" Svob



AUGUST 7&8 1997 KITCHENER, ONTARIO

## S.C.C.A. CONVENTION "WIDE ANGLE '97" REPORT

by *Wallace Robertson* ASCCA

**T**he 1997 SCCA Convention is now history. What is left are a number of pleasant memories of renewing old friendships and the exciting experience of making new ones.

Fred Briggs, Convention Chairman, and his committee, comprised of: Carolyn Briggs, Ben Andrews, Jan Bekooy, Tony Bifano, Joan and Joe Bochsler, Jack Carey, Agnes and Adam Houston and John Soyka are to be congratulated and thanked for their dedication and hard work in providing delegates with an excellent conference. There was something for everyone. The speakers and presentations were eclectic in nature, covering just about every facet of film making.

From those first few moments, after entering the Four Points Hotel Grand Ballroom, we all realized that this had the makings of a very memorable experience. Across the end of the hall, on a raised stage, stood a huge, fifteen foot movie screen, flanked on either side by banks of VCR's, projection material and computer equipment. It was obviously a formidable task procuring, transporting (from Hamilton) and erecting this equipment. Not only were the physical trappings impressive but also the selection of topics and the array of knowledgeable guests.

Starting off the programme on the first morning was a demonstration tape by Inventor Eugene Dolgoff showing the potential capabilities of "Real Depth 3D". The tape produced by his company, "Floating Images Inc." explained how this equipment is able to produce, without glasses, but with the use of mirrors, prisms, and lasers, 3D effects for video production.

Fred Briggs then took the stage and with the help of his handy computer proceeded to explain the intricacies of the Pinnacle Video Director 200. This newest in the line of prosumer editors has generated much interest with both amateurs and professionals. Although it hasn't been completely developed to its full potential, as Fred commented, "There are immense possibilities for this equipment."

Throughout the conference there were a number of other programmes presented which served to provide information on products which would help reduce the operator's time and effort while enhancing the quality of productions.

The "Dubner Scene Stealer" is a computer programme which aids in the preparation of Edit Decision Lists, while "Cool Edit" allows for the manipulation of recorded music by contracting or expanding the music to a set time period while keeping the integrity of tone and quality of the original.

Also demonstrated was the "Corel Stock Music Library" which was developed by Leopold Music. This is a package of 10 music CDs which offer 352 minutes of Royalty-free music. This music may be used in films or videos. (NOTE: Royalty-free rights do not include public performance rights.)

On the original agenda Edcom Multimedia was to demonstrate an item called the Video Toolkit, a professional desktop video editor. Unfortunately, the company did not send the proper connecting cables so the demonstration was cancelled. On the other hand, Mark Lehman, President of Edcom Multimedia did exhibit "DV Pro Digital Editor" and explained its

benefits on such things as compiling family interviews and picture albums.

Steve Gray may not be a household name, but much of his work can be seen on your television sets almost every day. Steve is the owner and operator of the Toronto based "Flight Craft Model Co. Inc.". In Canadian and American movies and commercials, whenever you see a shot where the camera hovers over a speeding car, or follows along with a rider as he charges up hill-sides, or captures a famous rock group with close-ups from front, side and behind, you can be sure that it's Steve Gray's company that's doing the filming. All this work is done with remote controlled 16MM Beaulieu camera mounted beneath a remote controlled, 12 foot long, miniaturized helicopter. For our convention Steve not only brought along his helicopter but also a marketing video. He explained that although his primary interest is in perfecting miniature airplanes he has developed most of the rotating mechanism for the remote camera.

The most hotly debated segment of the two day programme was the panel discussion of copyright law pertaining to music.

David A. Baskin, a Toronto lawyer represented the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) while his counter part from the Society of Composers, Authors and Music Publishers of Canada (SOCAN) was Michael Shah. Margaret McGuffin from the Audio Video Licencing Agency (AVLA) was also to attend but unfortunately was called away at the last moment.

Most of the discussion was infor-

mal and educational but there were points in the programme when, because of a creeping adversarial tone, tempers grew short and moderator Jon Soyka would have to remind everyone that these fellows were just the messengers. All-in-all an informative discussion which was leading to a possible avenue of resolve and understanding by all parties.

As interesting as the Thursday programme proved to be we were in for even more surprises on Friday.

It started with Jon Soyka explaining the creative uses of "Spy Cameras". Jon said that on a recent trip from Chicago to Las Vegas he installed a miniature size, "creepy peepy" camera on the front of his car. It was camouflaged inside a darkened video cassette container. During his whole trip no-one questioned its existence.

The road level pictures he got from the camera were excellent, not only for their clarity but also for the picture quality obtained under low light conditions. His video went on to show a number of other situations where he was able to use the camera. As a final example of its versatility he roamed about the grand ballroom taking videos of the delegates while behind him on the huge screen were their reflected images.

Special effects are one of the most highly specialized areas in modern filmmaking and Rick Gajdecki of Gajdecki Visual Effects is one of Canada's finest special effects artists. Although there are wonderful technical effects used today; including blue (green) screen, animatronics and latex technology, Rick prefers to be involved in, what he calls, "the analogue projects", which he explains are the basic design and construction of miniatures.

His first job after leaving the Navy a few years ago was to reconstruct a model of one of Canada's warships, a project which peaked his interest and catapulted him into this new exciting career. He mentioned that with the ever expanding film industry in Canada the future looks good for people entering this area of moviemaking.

Randy Butcher's resume includes such skills as stuntman, stunt coordinator, actor, writer, producer and director. After our convention two more jobs he might want to include in his portfolio are those of entertainer and stand-up comic.

From the first moment, where he showed us a "fireball" scene in which

he sustained second degree burns, to his final statements, Randy kept us entertained and enthralled in his exploits, not only in front of the cameras but also behind the scenes. Although he started out as a stuntman, coming from a background as a karate expert and kick-boxer, he has steadily learned more about the craft of filmmaking to where, today, he has moved into the areas of producing and directing.

Two, of his "made for television" productions are in the writing stages and he has hopes of having them on the screen sometime next year. We'll certainly be watching for them.

At intervals throughout the convention, "Tinker" Don Svob amused and amazed us by exhibiting many of his creative, cost-saving "home-made" video accessories. I'm sure many of us left the convention with some new thoughts on how to construct equipment to help improve our hobby. I know, I for one, will be looking into making one of those PVC video periscopes. To top off these appearances Don changed hats and became "Auctioneer" for the sale of a number of pieces of audio and video equipment. A very versatile guy!

Another versatile guy was Fred Briggs who bounced back and with the help of his computer introduced us to a new software programme entitled "Band In A Box" Music Accompaniment.

An instructional video by the software's creator Peter Gannon served as a basic introduction to the programme. Fred elaborated on this programme by playing some well known melodies. Then by modulating and reconstructing the tone, tempo, and beat; plus interchanging different kinds of musical instruments, he was able to create a whole new musical presentation which could be used as video background music.

Although the morning and afternoon meetings were both educational and enlightening the evening sessions provided another side of the convention that was equally as important. The nightly film presentations highlighted pure entertainment, with the showing of the SCCA award winning films, and selections from the 1997 CIAFF competition.

So as not to give the wrong impression, not all activities took place within the confines of the hotel. On Wednesday some of the early delegates took in the African Lion Safari, which

is located near Hamilton, and in the evening satisfied their ethnic food craving by dining at Canada's number one rated German Restaurant and beer hall, Kitchener's famous Concordia Club. (Their roladen is fabulous!)

On Saturday, a number of us packed into a bus and were off on our way to the Fergus Scottish Festival and Highland Games where we viewed the gathering of the Clans and partook of haggis and ginger beer. First though, we visited St. Jacob's Farmers' Market with its many stalls of fresh vegetables, preserves, discount clothing, factory warehouses and just about anything you might want to purchase. On the return from Fergus, again we made a side trip, to Elora, a quaint village, whose buildings date back to the last century and whose famous Elora Gorge and Dam attract people from many areas of Southern Ontario. Another pleasant surprise at the Convention were the high quality, vinyl binders which were given out to the delegates at the registration table. The information and diagrams were invaluable when compiling a video record of the proceedings and the complimentary software discs dealing with script writing, cool edit and the mini programme are certainly a bonus for computer buffs.

Once again, a big thank you to the convention organizing committee and their excellent support group for the many hours of hard work in providing a lively and entertaining conference. ■



Fred Briggs





Tony Bifano



Jon Soyka



Adam Houston and Don Svob



Frank Birch, Jeanette and Wally Robertson

All Photos by:  
**Joe Bochsler**



Fred and Carolyn Briggs



Don Svob, Jim Town, Tony Bifano



Members examine Steve Gray's 12ft. long Helicopter with mounted remote controlled 16mm Beaulieu camera



"TINKER" Don Svob



Jim Town and Ben Andrews



Annual Meeting

# HONOURS AWARDS REPORT

Friday, August 8, 1997

by John Bekooy ASCCA

The Report was submitted to and accepted by the SCCA Annual General Meeting on August 8, 1997, the second day of the SCCA "Wideangle '97 Convention in Kitchener, Ontario.

## JOHN J. CAREY FRPS, ASCCA

Starting making films in 1938 he was a founding member in that year of the Hamilton Film Makers. Since then, for almost sixty years, his activities in film, and later video making, have been legendary. Jack, as he is called by his many friends, is well known for his beautiful nature films, which have been widely shown on TV in Canada and many foreign countries. There always has been a high demand for his lectures and written articles on motion picture photography by clubs, both in Canada and the US. Jack is a regular at judging sessions for club competitions and our own CIAFF. He also is a consistent source for Films or Videos to be shown at club meetings. At present, still an active member on the SCCA Executive, Jack served our organization as President from 1991 to 1993. In honouring Jack with a Fellowship at the SCCA Convention in Kitchener, the SCCA is also honouring itself.

## WALLACE ROBERTSON ASCCA

A movie maker since 1967, he joined the Winnipeg Movie Club in 1970. Later in 1974, when the SCCA

convention was held in Winnipeg, he also joined the SCCA. A tireless worker, he and his wife Jeanette were the "glue" that held the Winnipeg Club together all these years. Always willing to lend a very capable helping hand. Wallace is one of the "silent pillars" every organization like ours depends on so much. A member of the PANORAMA Editorial Board. Wallace also assembles and mails out (with Jeanette) our PANORAMA. It is with great pleasure that I can report that the 1997 SCCA Honours Committee unanimously decided to honour Wallace Robertson with a SCCA Associateship

## JEANETTE ROBERTSON ASCCA

Jeanette Robertson is one of these very active persons in our SCCA who always have been willing and able to fill a position and doing it well. She was SCCA Western Vice-President for many years prior to 1991. In that year she accepted the SCCA Presidency, a difficult task which she performed extremely well until 1993. The difficult part was that she was in Winnipeg and the SCCA Treasurer and Secretary were meeting in Ottawa. In those days, the SCCA spent quite a bit of time on phone calls. She always has been very active in the Winnipeg Movie Club where she performed all tasks at one time or another from being President to washing the coffee cups". The Honours Committee had a bit of a problem with sorting out more precisely what task each of the

Robertsons performed in the Winnipeg Club and in the SCCA. The answer was rather simple: They do every thing as a team. And that is a concept most of us in the SCCA can understand rather well. Our organization has always been blessed with a large number of "man-and-wife teams." The 1997 SCCA Honours Committee is very pleased to honour Jeanette Robertson with a long overdue SCCA Associateship.

## MARGARET CHAMBERLAIN ASCCA

A dedicated film and video maker, Margaret has won 64 awards for her work since 1961 when her "TRIO" won Best Film Of The Year in the Victoria Video & Film Club. Other awards followed in SCCA, Six Best of the West, Ten Best of the West, SAVAC, American Motion Picture Society and the English I.A.C. for which she is a Canadian contact person. Margaret serves the SCCA as Western Vice President since 1991. Her most recent superb effort as Chair of the 1996 Victoria Convention is still vivid in the mind of all participants. As Margaret's proposer writes: "She is a tireless worker promoting film and video making. She offers help and encouragement to every guest or new-member in the Club". The SCCA Honour Committee full-heartily agreed to honour Margaret with a SCCA Associateship.



Jack Carey and Jan Bekooy



Jeanette Robertson and Jan Bekooy



Wallace Robertson and Jan Bekooy

# S.C.C.A. COMPETITION RESULTS 1997

## CLASSES

### CLASS "A" (ADVANCED)

THE BETTY PETERSON  
MEMORIAL TROPHY  
**ROYAL MAILSHIP SEGWUN**  
James D. Town

### FIRST RUNNER-UP

**THE WHITE STORKS OF EUROPE**  
Eckhard Kries

### SECOND RUNNER-UP

**SCARBOROUGH BLUFFS**  
W. L. R. Vielrose

### CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO  
CLUB TROPHY  
**LIFE ON TAP**  
Andre Dupuis

### FIRST RUNNER-UP

**PEEL OUT**  
Andre Dupuis

### HONOURABLE MENTION

**THE FRAMING DEN**  
Donovan Boden

### CLASS "C" (NOVICE)

THE EUMIG TROPHY  
**CIAFF '96 CAMPBELL RIVER**  
Adam Houston

### CLASS "D" (CLUB COMPETITION)

THE GARLICK TROPHY  
**REEL CRISIS**  
Hamilton Video/Film Makers

### CLASS "E" (COMPULSORY SUBJECT)

THE INTERCITY TROPHY  
**STRIKE OUT 1**  
Hamilton Video/Film Makers

### CLASS "F" (SCRIPT)

THE SCCA PLAQUE  
**THE SPY**  
Arnold Meyers

## SPECIAL AWARDS

THE BEN V.W. ANDREWS TROPHY  
BEST ENTRY IN CONTEST  
**LIFE ON TAP**  
Andre Dupuis

THE ST. KITT'S TROPHY  
MOST HUMOUROUS ENTRY  
**STRIKE OUT 1**  
Hamilton Video/Film Makers

THE DIXON TROPHY  
BEST VISUAL SPECIAL EFFECTS  
**REEL CRISIS**  
Hamilton Video/Film Makers

THE VANCOUVER CLUB TROPHY  
BEST SOUND  
**PEEL OUT**  
Andre Dupuis

THE HALMAR TROPHY  
BEST USE OF SOUND (NOVICE)  
**CIAFF '96 CAMPBELL RIVER**  
Adam Houston

THE OTTAWA CLUB TROPHY  
BEST CINEMATOGRAPHY  
**SCARBOROUGH BLUFFS**  
W. L. R. Vielrose

THE TELECINE TRANSFER  
TROPHY  
BEST EDITING  
**REEL CRISIS**  
Hamilton Video/Film Makers

THE CALGARY CLUB TROPHY  
MOST ORIGINAL ENTRY  
**ROADS**  
Don Bradley

THE ALLAN WRIGHT  
MEMORIAL TROPHY  
BEST TEENAGE ENTRY  
**LIFE ON TAP**  
Andre Dupuis

THE GERALD F. ROBINSON  
MEMORIAL TROPHY  
BEST SENIOR PRODUCTION  
**ROYAL MAILSHIP SEGWUN**  
James D. Town

THE LEN COBB TROPHY  
BEST TRAVELOGUE  
**FUNDY SHORES**  
Walter Strickland



Adam Houston



Erkhard Kries



Arnold Meyers

# TuneBuilder

A Review by **Fred Briggs**

**L**ast winter rumours were heard that AirWorks Media was planning to release a consumer version of TuneBuilder. AirWorks, an Edmonton-based publicly traded company, is a pioneer in the field of automated music editing, bridging the music, production and multimedia computer industries with sound tools, including TuneBuilder(tm), the world's first process for automatic music editing. The company licenses its software-based technologies to program developers, content providers, and music users for application in film, video, multimedia, and education. Until now TuneBuilder was available only in Macintosh, DOS, and Amiga versions and was not in harmony with the burgeoning numbers of hobbyists running Windows on a PC. And, oh yes, it was expensive.

Warren Bergen of AirWorks confirmed that such a project was in the works and just might produce results in time for presentation at the Kitchener convention. However, it was too early to predict which features might be included in the program, or to announce a price.

Subsequently, AirWorks suspended the project because of the workload associated with the growing number of software companies who wanted to incorporate the TuneBuilder technology into their new video editing programs, and we began to lose hope of demonstrating the program in Kitchener. However, the company, contacted regularly for updates, finally told us that a beta version for Windows 95 was finished and would be released on CD for beta testing by a few selected companies and individuals. We were in line for a copy, but with eight CD's produced each day, and those ahead of us representing companies who wanted to license the technology, it would be nip and tuck whether or not we could get a copy for the convention.

Because of the uncertainty, we couldn't

publicize the program or even include it in our printed program, but we arranged to have a copy couriered to the Four Points Hotel if ready, and upon arrival at the front desk I received the package.

I first decided to present the demonstration cold, without any pre-testing, so everyone could share the excitement of beta testing a program for the first time! However, there were several computer demonstrations on the program and a couple of them weren't successful because of hardware problems, and several other items took more time than allotted, so I finally chose not to use up time and risk failure with an untried presentation.

I needn't have worried. Returning home, I set up my computer and popped the CD into the coffee holder. The program ran flawlessly. Using the familiar InstallShield, TuneBuilder 2.0 set up a directory, extracted and copied files to my hard disk (2.15 MB), and did whatever else was needed too quickly for me to see what was happening. The program ran easily and intuitively. Three song files were included on the beta/demo disc. Clicking on the first loaded the 2 minute and 43 second song into the program and the "Play" Button played the wave file through my soundcard. (The other two were 3:22 and 3:49, typical of full length production music.)

Clicking in the "Generate" Box and typing in the length I wanted (either longer or shorter than the original), pressing "Enter" (the only tricky part) and then clicking on the adjacent icon generated a number of versions almost instantly, none more than three seconds less or longer than the length entered. The number of versions varied depending on the song chosen and the length requested. On one song the program could only make one version between 7 and 10 seconds, but another song, with a different time request, produced fifty-seven variations! Take your pick!

All of this occurred almost instantaneously. No more tediously looking for, and marking, possible cut points with a wave form editor, dragging pieces around, dropping some segments, repeating others, all to find that it just

doesn't sound musical. (You could quickly and easily rearrange the new versions manually by dragging and dropping the marked segments around, without affecting the length.)

The trick, and the catch, is that this program only works on production music which has been prepared in advance. All the cut points that make musical sense have been pre-selected by the company publishing the music. It doesn't work with standard CD's you buy in your local record shop or with production music which wasn't prepared for use with TuneBuilder. Until very recently, AirWorks had arrangements with some fifteen production music houses, from Abaco to Valentino, averaging about forty CD's each and varying from three CD's of TuneBuilder-enabled production music to ninety, for a total of about 600, with the numbers climbing continuously with new releases. In August AirWorks announced the addition of KPM Music, the leading source of production music for use in the film and television industries, with forty new CD releases per year. Now more than 50% of North American production music will be TuneBuilder-enabled!

Intended for professional producers, many of these CD's sell for more than a hundred dollars, others are around sixty, and some are only twenty dollars U.S. This is certainly more expensive than using copyrighted music, but then, stealing is always cheaper than buying, until you get caught! Remember, in about half these CD's, you're also buying the right to copy, synchronize, alter, and perform the music, though prices are usually higher for broadcast rights. (The other half use "needle drop" and blanket licenses.)

The program will likely sell for around \$200 when released, and will probably be available from AirWorks and from some (or all) of the participating music publishers, often as part of collections or libraries. (Not really the big price reduction we expected with the introduction of a

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*Club News continued from page 3*

the SCCA convention.

Camerama, the monthly publication from the Buffalo Movie-Video Makers, reports the recent passing of distinguished member Dr. Johannes G. Goerner. The programme for September 6th was to present a film tribute to Dr. Goerner by featuring his most noted documentary, "Look Ma, No Hands!"

Also, that evening, members were to view "The Riviera Today", by George Trautman and Bill Kothe's, "Adam, Butch and Candy". Congratulations go out to Robert Rohrer who recently won a video production grant.

SAVAC President Brenda Lantow's column in the SAVAC Newsletter is entitled "Looking Forward" and that appears to be what our American cousins are doing as they prepare for their annual

convention in San Diego in October.

Some new proposals to be presented to the membership at the convention are: (a) the changing of the name "Amateur" to "American", (b) the selection of location for the next convention, (c) the reducing of dues to \$15, and (d) the possibilities of future joint conventions with the S.C.C.A.

As she mentions in her article, if members have other ideas for improving SAVAC they can be passed on to herself, Wally Shaw or Mark Levy for presentation at the conference.

Our friends across the 'Pond' are well into their activities for the Fall season. "Film and Video Maker" the official organ of Britain's I.A.C. are actively encouraging members to attend the Annual General Meeting. This year it is entitled "The Big One, Southport 97", and is complete with

a full complement of interesting and exciting events, including, guided tours of Liverpool, excellent speakers and the best of the IAC North West Movie Show. Also in the October issue there is a write-up on the Guernsey Lily International Amateur Film and Video Festival. One particular winner, to catch my eye, in this year's competition was The Vancouver Film School, which collected a special award in the Best Documentary competition for their (Very Highly Commended), "La Cucaracha".

So it appears that our hobby is alive and well as we move into the fall season. What more can I possibly say than, "Lights, Camera, Action!!" Till next time... remember, think Orson Welles not...Bob Saget! ■