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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)

Cover Photo

Stan Whitsitt, resident of Glendale California and member of SAVAC. Stan has an outstanding record in the world of film, which started back in 1951.

He is a nature lover, a seasoned traveller and has produced over **44 Award Winning Films since 1976**. See page 4.

Request for Articles

Over the years, in the history of the Society there have been valuable articles submitted by members of the SCCA. This is very important. It gives us a chance to come to know one another, to share expertise and reach out to those interested in the worlds of film and video.

If any of the members are interested in entering articles for publication in PANORAMA, we would be delighted to receive them.

Mail articles to PANORAMA Editor;
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The publication of the Society of Canadian Cine Amateurs an association of video and filmmakers devoted primarily to informing Canadian Movie/Video makers of the activities of the Society and developments in the realm of amateur motion picture making. It aims to provide information about the new equipment and methods, offers a forum for discussion of topics affecting the interests of amateur/video makers.

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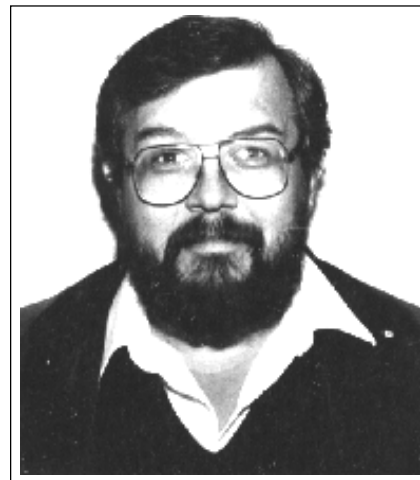
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PRESIDENT'S MESSAGE



Each September the various members of the numerous video clubs across Canada come out of their self-imposed hibernation and get set to amble forth to the monthly meetings. They fight heat (a late Indian summer), rain (no April or May would feel right without it), cold (January's gift to mankind), snow (because we are Canadians), and ice (because we invented and perfected hockey), just to get to the club to view or show the films that they took in the summer. To me this is very strange and I believe damaging to our good health.

Most people like to do their shooting when the weather is warm, the trees and grass are green and batteries last longer. Mother nature prances about in all its glory, the different species of fowl, mammals and, now in Ontario, mammals set forth to show their beauty. This is prime shooting time for anyone with a video or still camera.

THIS IS PRIME MEETING TIME!

I plead with all of the various executives in the video clubs to propose before their membership next September, that their club in the future shall continue to meet all year long. Argue that no excuses are acceptable for closing the meetings during the summer months. Not every body goes on holiday in June and July. As a matter of fact I know that several members of the Toronto club leave this country during the winter months, and spend the summers here.

In Hamilton we continue to meet

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CLUB NEWS

by Wallace Robertson

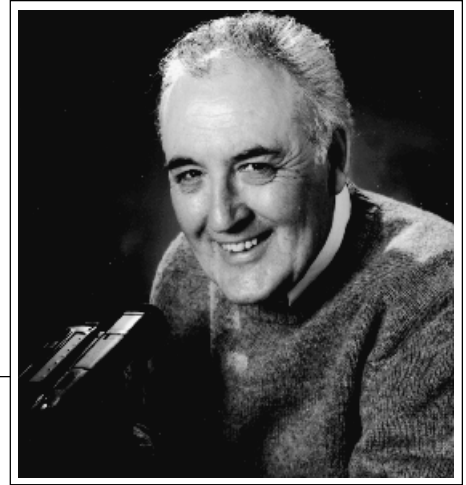


Photo "By Ross"

I would like to take this opportunity to thank everyone who offered comfort and support to those of us in southern Manitoba during the recent flood. The heart-warming response from all areas of our wonderful country has been most unexpected and overwhelming. In relation to Panorama, a big thank you to Jon Soyka and his co-hosts in Hamilton for stepping into the breach and printing the last issue. Your support is most appreciated. The flood of '97 has, in one way or another, touched everyone in our area and although many have experienced traumatic loss, all are proud of the way in which the human spirit has shone through. Much was lost to the flood; but then again much was gained by experiencing the basic goodness of friends and neighbours. As we distance ourselves from those hectic days we are once again able to take time to think about what we have experienced and what we have learned. One thing that became evident from the outset was the importance of volunteers. Those who came forward and offered their help with little thought of reward or acknowledgement. In most tasks there were no leaders or followers, only the resolve to do what had to be done. As I reflect upon it now, it is truly indicative of the attitude of many volunteers in any number of activities, including those in our own clubs and organizations. Without their unstinting devotion many of our groups might have done a "slow dissolve" into history. Reg Townsend, Chairman of Britain's Institute of Amateur Cinematographers, has also had experience with the volunteer effort and in the "Chairman's Chat" column of the June issue of "Film and Video Maker" eloquently suggests: "Too often volunteer's magnificent efforts are insufficiently recognized and, whilst

they do not actively seek appreciation and are happy when they achieve results which works so smoothly that their efforts go unnoticed, nevertheless they are entitled to our thanks and recognition. I would like to suggest each of us take a look to see who is contributing to the well-being of our organizations. It could be the person greeting members at the door; making coffee or tea at the back of the hall; setting up the projection equipment or arranging the programme. All these functions are important in making us feel comfortable and special. In going through the many newsletters each month my eye is constantly scanning names of such volunteers. People who are not only helping to keep their individual clubs operating but who are also working to support the S.C.C.A. To each of you I tip my hat and extend a hearty thank you! Usually a full compliment of newsletters or bulletins are received from groups across the country. This time there is a shortfall and that is probably because some clubs have ceased operation for the summer months. Nevertheless, the foreshortened version will have to suffice until we are once again on a regular schedule. The Victoria Video & Film Club mention in their May bulletin that the One Minute Contest deadline is June 24th. The top three winners in the club's Assigned Subject Contest were Jean Rawlings, Morris Aldersmith and Margret Chamberlain. Bulletin editor Sheila Perkins goes on to say that the Annual Club Picnic will be at Anna and Ernie Crockford's home on Sunday, August 17. Recently, the Vancouver Film & Video Production group under the capable guidance of Ron Chappell, began looking into the possibility of celebrating their 45th Anniversary with a party at the U.B.C. Golf Course. Club members are being requested to offer ideas and sugges-

tions for the affair. Sounds like they've got the makings of a great evening. Happy Birthday and Congratulations Vancouver! In their April edition of "Reel Talk" they go on to mention that Greg Caravan, Margret Hyslop, Jim Babichuk and Pat Sheridan were to meet with Karen Backmann of Rogers TV to the view of producing a one hour program which would combine videos and interviews with members of their group. An interesting project. I'm sure we would all like to hear more about it. Although we haven't heard from the Calgary Moviemakers for a while, I'm sure some of their members will be doing some shooting during the summer months. We will no doubt hear from them as groups reunite in the fall. These Calgarians have probably got some great footage of their recent 35cm snowstorm! At least they weren't bailing it!

The good doctor, Don Rodgers, (I would never call him that while he was still in practice), Programme Coordinator of the Winnipeg Amateur Moviemakers, has requested all members of the group who have shots of the recent flood to bring them to the meeting on June 12th. He said, although, he realizes that no one will have a complete film he's sure everyone is interested in what has gone on in other areas. Nothing official has been formulated yet, but discussions will take place at the meeting for the locations and dates of the Annual Picnic and Banquet. June 11th promises to be one of the big nights of the year for the London Videography Club because that will be their Annual Awards Night at the Forest City Gallery. There will be a Wine and Cheese

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The postman handed me the usual armful of fliers peddling real estate, used cars, pizza parlors, etc. Aha! There was one piece of real mail. The envelope had one of those gorgeous stamps depicting a beaver with a mouthful of maple leaves. As my wife scissored off the stamp to send to her sister I perused the epistle.

"Dear Stan,

The magazines (video) are full of technical articles, but what is of special interest to beginners and even those who have been in the film and video world for some time, is how the outstanding participants like yourself (underlining is mine) who have accomplished so much in our hobby, arrived at that stage.

It would be nice to include such articles in PANORAMA, ...and I would be delighted to receive one from you.

Sincerely,

Linda Smith, Editor

That is pretty heady stuff for a guy who operates with a second-hand 30 year old camera and \$29.95 worth of electronic gear from Radio Shack.... Linda has learned her craft well.

A bit of subtle flattery (blatant flattery works even better) will perform wonders in filling pesky editorial white space.

My only problem with this request evolves from the fact that that over the past few years I have "spilled my guts" so often in your publication it is difficult to come up with something that is new and different to say. Of course that has never deterred me in the past, so if some of my anecdotes, bon mots, sage observations, and yes, even some of my "damn lies", have a familiar ring, just chalk it up to my getting old and cruising through the prime of my senility.

Dear Linda,

In the unlikely event there is among your readers an unfortunate soul in such bad shape that he needs advice from me, I will try to honor your request.

In listing the ingredients for my success(????) I must put down for

No. 1 **A LOVE FOR THE MOVING IMAGE.** I was an enthusiastic still photographer for many years.

When that first roll of regular 8mm

A LETTER TO LINDA

by Stan Whitsitt

film came back with the antics of my six month old daughter I was hooked. There is still a top of the line 35mm that gathers dust in my library. In conversations I usually refer to stills as "dead pictures", much to the irritation of my slide and print making acquaintances.

THINK STORY has always been my guiding principle. We must remember that if there is no story, all you have is footage. Weak or non-existent story line is the most common weakness that eliminates films from competitions.

I have always **SET HIGH STANDARDS** for myself. I strive to match the professional quality that I see on television and in the theatres.

Of course in that respect I fail miserably, but one never goes wrong setting his sights high.

The **KISS (keep it simple Stupid) PRINCIPLE** has always helped.

Don't make it tough for yourself, Guys. Simple premises, simple sound (no exotic stereo sound tracks), and simple stories, all work to the advantage of the amateur.

NEVER STOP LEARNING (even though you know it all). I treat every film as though it was my first, and use it as a learning experience to try to make the next one better.

KEEP ON TRUCKIN'....I strive for volume. You can't develop quality if you only make one film every year or two. One forgets the fine points of film making if the productions are too far apart. I have always set a goal of three films a year. Some years I beat it and others I didn't. I guess there were more years when the goal was missed than years when I beat it. In 1997, the 25th year of making movies, my average of festival quality films calculates out to only 2.72 films per year.

DON'T BE AFRAID TO EXPERIMENT. Too many filmers turn out the

same type of film time after time for so long that if you have seen one of their movies you've seen them all. I have always enjoyed trying different ideas. Sometimes I've fallen flat on my face, but had the fun of making them and one can learn more from his failures than from many successes.

MOVIES SHOULD MOVE is an axiom I give almost as much weight as **THINK STORY.** We have this wonderful capability at our fingertips and it is a shame to waste it on inanimate objects. After all, ..why do you think they are called "movies"?

MACHINES DON'T MAKE FILMS! I have resisted the siren song of Madison Avenue, and ignored the constant flow of new and shinier gizmos that are supposed to make film making easy. Film making is not an easy process, and a new shiny gadget with more bells and whistles than last month's model, will not result in better movies, despite what those million dollar ad campaigns say. The only movement those guys are interested in is money moving from your pocket to their cash register. I am using the same basic equipment as when I started 25 years ago. I won't say that is the right way to go,but it works for me.

So, Linda,here you have it!Ol' Stan's list of keys to success. Just remind your readers that even if they latch on to ol' Stan's key ring, they are not guaranteed an easy row to hoe.

There are many unanticipated intangibles in the bushes, waiting to jump out and sink their teeth into the movie maker's backside.

I can sum up the uncertainty of it all in a bit of doggerel I wrote some years ago.

*A key to success would be mine,
I studied, I planned, I arranged,
At last then I got it, ...only to find,
The locks had already been changed.*

Finally, Linda, remind your readers that this movie business is supposed to be fun. If they are having fun, in my book that spells S-U-C-C-E-S-S. ■

**Cinecerely,
Stan**

VIDTIPS

Reprinted from "Shots and Angles the Toronto Film and Video Club Newsletter"

If you were to give the worlds best videographers a very basic camcorder, would they come back with extraordinary videos? Well the answer is probably a big yes!

It's usually not the technology that makes the great videos it is the creativity that is hiding in each and every one of you. So here are some ideas that may release the creativity that is in hiding.

The single most important factor is composition. The way that you arrange the elements of the video images in your viewfinder. A few extra seconds, before hitting the record button will help to capture more pleasing images.

Don't be shy about wandering around and close to your subject in search of the angle with the most impact.

When you have chosen your subject, eliminate the unnecessary or distracting detail. Ensure that you keep foreground detail that may frame or compliment your subject.

Place your subject a little off centre of the viewfinder to add more interest and to keep the shots from becoming rigid, boring and monotonous.

The brightest lighting is not necessarily the best, you can add to your video by simply shooting in the early morning or late afternoon when the light is the richest and the colours are the deepest.

A stormy day with sunlight can turn the most mundane subjects into spectacular visuals.

Position the light behind the subject and create a halo effect with the subject.

Absolutely forget posing your subjects as it tends to look unnatural. Have them move and catch the moments instead. It can lead to extraordinary story lines.

Keep it simple. Don't load up a video with too many details the viewer will have trouble seeing the subject accurately

The moments are there, just waiting to be captured by your camcorder.■

PROFILE JAN BEKOOY

I retired in 1986 and that was the most difficult thing I ever did. After a very busy job, all of a sudden there was nothing. So, they told me, "Get yourself a hobby." Well, that is not something you can do overnight. In short the first year of doing nothing was very difficult, till one day a friend asked me if I was interested in his RCA Victor VHS camera. The one with the separate VCR. He just had bought one of the very first camcorders that came on the market. At first I was not interested. Finally, however, when I took the machine home for a tryout I was hooked as soon as I plugged it in. Since then I have never been bored again. Soon after I joined the Ottawa Film Club again of which I had been a member from 1952 to 1963, in the days of 8mm film.

The first video I made was of the Governor General Foot Guards, performing the "Changing of the Guards Ceremony" on Ottawa's Parliament Hill and I was back in the groove. At that time I also took some video courses at the Ottawa University. Not only the courses were great but some of the professors were professional film and video makers. Soon I went to classes in the morning, shooting in the afternoon and editing sessions at night.

Then one day, while I was showing a few videos to some friends one lady said: "Our patients would love to see them." She was a nurse in a large long-care hospital. For me, that was the beginning of a whole new life. Many patients in these places are in wheelchairs because their legs don't work so good any more. Often there is not much wrong with their thinking. What they love to see is something they are familiar with. For example, here in Ottawa we have a Tulip Festival in the spring. In the winter, the Winterlude, skating on the seven Km. long Rideau Canal, is a huge attraction. Beautiful subjects for a video. In the summer, the flower gardens at the Central Experimental Farm attract many visitors. These are just examples of events that happen almost everywhere around town. The patients remember that, but often they have not seen them for many years. So I show them. Most institutions have a large room with a good size TV. Some places I visit have a large overhead video projector showing

my videos on a six or eight foot wide screen.

Naturally it did not take long before I got requests from other places. Many are private or city-run retirement homes. But the need is the same; show us something other than the dreary TV movies.

As important as the video visual, is the sound, for example the tulip video carries the first part of Beethovens Sixth, the Pastoral. The flower made in the flower garden carries the "Waltz of the Flowers" from Tchaikovsky.

Another good subject for a video is a hobby. Woodworking, gardening, singing in a choir. They are all of great interest to people which may have been involved in the same activity. A long time ago I got into Hot Air-Ballooning because somebody asked me if I would make a video of a local Balloon Festival. I said yes and since then I bore all my friends with my ballooning videos.

On an average I have a video show three or four times a week. That seems like a lot of work and it is, I guess. There is also the problem that I could not show the same videos over and over again. That means going out with a camera and shooting something new. Some subjects are easy. For example, the Fall colours in the Gatineau Hills are rightly famous. For that I mounted the camera beside me in the Van. After cleaning the windshield I attached a cable to the camera input and drove at a regular speed of 30 Km. A bit of Mozart music went great with the video.

An important part of the type of videos I make is that they are never longer than five minutes. Often only between three and four because the attention span of older people tends to get a bit shorter over time,

Sometimes, I am asked why I am doing all the work. At my age I should take it a bit more easy. In reply I usually kind of smile a bit at this, because I find it difficult to explain that making videos is the only thing I want to do. It also keeps me out of a wheelchair.■

Jan Bekooy.

Mr. Bekooy has been active in the SCCA for many years. First as secretary From 1988 to 1993. He is one of the permanent judges for the CIAFF, and at the recent Victoria Convention he was re-elected to chair the SCCA Honours Committee. I asked him to tell us something about his volunteer work in showing his videos at hospitals and other places.

Linda Smith Editor

LAST CHANCE TO REGISTER!

In case you haven't read the convention articles in the last two issues of PANORAMA, **Wideangle '97, the SCCA Convention, will be held in downtown Kitchener (not Kingston!), Ontario, on August 7 and 8.** If you have any questions after reading this brief update, try re-reading those earlier articles, and then contact the Convention Chairman, Fred Briggs

Some Registrations have been coming in at the bare bones \$10 fee! If you wish to add any of the optional items, contact Fred or Carolyn Briggs immediately! **You cannot add banquet tickets when you arrive:** we have to submit the number to the catering department in advance. If you try to add an optional tour we'll try to accommodate you, IF we haven't already cancelled the bus reservations because of a lack of participation. And if you want to add Stratford tickets at the end, forget it! They're already in **SHORT SUPPLY!**

Moral: Do It Now!

Hotel

The site is the **Four Points Sheraton Hotel in Kitchener, at 105 King Street East**, easily found driving into town from the 401 Highway along Highway #8, (which turns into King Street) because it's attached to the Market Square Shopping Mall by a glass-enclosed skywalk over the street. Go under the skywalk and turn left. By the time you read this, the block of rooms the Hotel was holding for us will have been released, but you may still be able to get a room there if you hurry. We encourage you to stay at the **Four Points** because it's a fine hotel with very nice bedrooms, an indoor pool, and excellent facilities, including Free Covered Parking for Overnight Guests. The **Special Convention Rate** for your room is \$82



AUGUST 7&8 1997 KITCHENER, ONTARIO

Canadian (plus 5% P.S.T. and 7% G.S.T.) for one, two, three, or four people in a room! (Consider sharing a room with very good friends!). You **must** make your reservations through the Four Points Hotel — **1-800-483-7812**, and mention the SCCA Convention, Wideangle '97. This price is lower than their Corporate Rate (\$109 Can. + taxes). If you make your reservations through Sheraton's International 800 Reservation Number you will be charged the much higher Rack Rate (\$139 Can. + taxes)! After receiving your room reservation by phone they'll mail you a confirmation and hotel brochure.

Program

While the Program isn't yet finalized, we're mailing more of the Jello to the wall every day. Unfortunately, Jamie Saunders, Video Unit Manager of the Niagara Regional Police Service, had to cancel because of a Police training course to be held the same week. However, we have arranged for a pair of short videos made by the unit, and we're trying to get more.

Randy Butcher, a professional Stunt Performer, Stunt Coordinator, Actor, and Director who has worked in the professional television and film industries for more than fifteen

years (Rescue 911, Due South, The Santa Clause, and Johnny Mnemonic), is still a go. Randy recently formed Crystal Films Inc. and is now shooting an action-biker film currently titled "Heat Score". That film should be in the can by August, and Randy should have time for another of his loves - teaching - this time, us! We don't know whether he'll be telling us about stunting, writing, directing or producing, but odds are he'll hit all four, going wherever the questions

lead him.

John Gajdecki Visual Effects produces many of those spectacular visual compositing effects you've seen in Road to Avonlea and Outer Limits. The company is especially well known in the industry as a model maker and **Rick Gajdecki** (with **David Axford?**) promises to bring some of their models and tell us how they're used.

We plan to pair Rick up with a demonstration of some of those tiny video "spy cameras" and the world's smallest video transmitter. To get the most out of that equipment you'll need some tips from **Steve Gray of Flite Craft Model Co. Inc.** of Kitchener, who builds and flies model helicopters equipped with both film and video cameras for productions like Forever Knight. Steve's helicopters can go where full size helicopters can't, like between downtown buildings.

Mark Lehman, the President of EDCOM MULTIMEDIA, is all set to tell us what his company has learned working with the new generation of Panasonic DVCPRO Digital Production and Editing Equipment (and show examples of their results).

For its first Canadian showing, we now have in our hands **Real Depth TM**, Floating Images Inc.'s revolutionary new 3D system which is viewed

without any kind of glasses, and the tapes of inventor **Eugene Dolgoff** explaining it all to the International Society of Optical Engineering at the Electronic Imaging Science and Technology Symposium at the San Jose Convention Center.

We're still working on a presentation on U.S. and Canadian Copyright, by people who really know the subject.

Richard Taylor, an owner and user of the product, will demonstrate Dubner's Scene Stealer, the unique hardware/software solution to the problems of cataloguing large quantities of raw footage, transcribing the spoken words to paper, making a quick-and-dirty rough edit (or paper edit), or even preparing a storyboard for a client we promised in the last issue.

We've also arranged demonstrations of two moderately priced and external, recently released products: **Pinnacle's VideoDirector Studio 200** is now in our hands and Videonics **Video Toolkit 3.0** has just been delivered to **Brian Siemens** of Edcom who will demo it. We also hope to add Videonics just announced **Python**.

Members of the Executive will present **Corel Stock Music Library**, a great buy on buy-out music (reproduction rights included), **Cool Edit**, a low-cost shareware computer program for editing prerecorded music, and **Band-In-A-Box**, the very reasonable and extremely efficient solution for the musically challenged who still want to produce quick and easy custom built professional-sounding music tracks. (Is that you?) And we're keeping our fingers crossed about getting the beta version of a consumer version (to be named **Sound Shop?**) of Edmonton's Air Works Media's **Tune Builder**, the professional program for manipulating the music from a large number of Stock Music Libraries.

For anybody with a PC and a Sound Card, we've found **Power Tracks**, a full-featured MIDI Sequencer the company's practically giving away. For those with an old or inexpensive Sound Card in a Pentium (or 586) computer, we have the Roland Virtual Sound Canvas (the dirt-cheap way to make it sound like the Cadillac of Sound Cards). And for anyone with Microsoft Word running under Windows, we'll give you ScriptRighter, an add-on program that

will format your script in the industry standard format.

And **Don "Tinker" Svob** of the **Start, Middle End Video Club** in Niagara is working right now on new ideas, one of them an inexpensive wireless mic.

For the aspiring nonlinear editors with beer budgets, we'll show **Ulead MediaStudio** and **Mystique / Rainbow Runner**, a new, very capable graphics/video capture card combination from Montreal's Matrox, which will match or beat the big boys at less than half their price. We'll also spotlight **Lumiere Suite**, bargain non-linear video editing software from Ottawa's **Corel**.

Checking In

Our Registration Desk will be open Tuesday Afternoon, (for those who arrive Tuesday to join one of the Wednesday Optional Tours), and all day Wednesday. Wednesday evening it will be closed because we're all going to the Concordia Club! On Thursday (and Friday) it will open sporadically (because the ladies will be on Spousal Tours), but we'll keep one eye peeled for late arrivals.

We're looking forward to greeting as many of you as possible at the Four Points Sheraton Hotel as early as Tuesday evening, August 5. Those who arrive on Tuesday are also invited to attend the regular meeting of the **Hamilton Video/Film Makers** in Hamilton about an hour away. For details and directions contact Fred Briggs. And those planning a vacation in the province in the days before or after the convention are advised to consider attending the thirtieth **Caribana** in Toronto. This Caribbean Community Festival attracts visitors from all over North America and the Caribbean, and the big colourful Aug.2 parade and the music and festivities at the Toronto Island Picnic Aug. 3 and 4 (a holiday Monday in Ontario) will make wonderful subjects for your camcorder!

Fred Briggs
(905-662-4406,
fbriggs@icom.ca).

Register Now!
Reserve Your Room
Immediately!

Presidents Message – Cont. from page 2

throughout the year, and we get as many, if not more, members showing up at the June, July and August meetings as we do in the winter months. It is also a good time to arrange a club picnic or an outdoor shoot at some venue. This is the time that the summer festivals occur and they generally seem to get good turnouts.

Think about it if you have to, but in the end just keep on meeting. The very worse that could happen is a couple fewer members turn up and you say you gave it a good try. My bet is that all the members will slap each other on the back and say "Why didn't we do this before?"

It gives me great pleasure to announce that a new video club has joined the SCCA fold, and on behalf of all the clubs I say, **WELCOME. The "QUINTE VIDEOGRAPHY CLUB"** is based in Belleville, Ontario and has been in operation for about six years now. They currently show a membership of 25 and will continue to grow. They meet on the first Wednesday of each month (except the summer) in room P24, Pioneer Building, Loyalist College. Communications and Newsletters from the clubs can be sent to William McCormick, 561 Victoria Avenue, Belleville, Ontario, K8N 2G6, (613) 966-4517.

William has said that he hopes to be at the convention in August and we can all get a chance to say hello and welcome.

This edition of PANORAMA is the last of the free issues being sent out. If you have not sent in your membership fee for 1997-98, please do so now. If you would like to run for a position on the executive and help run the SCCA, then please notify Adam Houston, the club secretary, ASAP. Nominations for the Honors awards should be sent to Jan Bekooy in Hull, Quebec. Articles, comments, letters and other stuff that you feel should be in **PANORAMA** should be sent to Linda Smith in Vancouver.

Be sure to book now for the **"WIDEANGLE '97"** convention in Kitchener, and if you need more information or order forms, call Fred Briggs in Hamilton.

See you in Kitchener (I've booked already).

Jon Soyka

Secrets To Producing Your Own Best-Selling Special Interest Videos For Fun and Profit.

By Barbara A. Besteni

Have you ever wished you could make money doing the things you love to do? How would you like to turn your hobby into a business? If you already own a business, how would you like to “clone” yourself and take your business and skills outside your immediate geographic area and attract customers from all over the world? Well, you can. And in this article I’m going to show you how.

You probably already know that the only way to make real money in any business is to stop working (and producing money) for someone else, and start producing money for yourself - and keeping it.

Now, whether you know it or not, you already possess skills and specialized knowledge that others want to learn. In this article I’ll show you how to use the information and knowledge you now take for granted to create a fun and lucrative business. You’ll then learn 10 steps to help you implement this system starting today.

Now, I don’t know about you, but I’m in business not only to make money, but to have fun doing it. Success is measured by how much you enjoy doing something. If you make lots of money, get elected to public office, are popular at clubs, and own more houses and cars than you know what to do with, what good is it unless you’re really enjoying yourself?

You are successful when you really enjoy your life. That’s why I chose to pursue a career in video. Video has the power to move people. And I really enjoy producing videos that move people, that make them think, make them laugh, make them cry, make them feel. But, when we first started our business in 1989, my partner and I didn’t have the money necessary to buy a lot of expensive equipment or attract the type of clients who would produce the kind of profits that larger production companies generate.

So, we started shooting weddings, commercials, low-budget corporate videos, and anything else we could get hired to shoot. After a few months we were totally burned out and underpaid.

That’s when we hit upon the idea that was to take our small, local video business

to a national level within six months. We began noticing that even when we told people that we no longer produced weddings, engaged couples still came to us with questions pertaining to their weddings.

For example, how would they know which videographer is best for them? How much should they expect to pay for a wedding video? And what could they do to make sure the video captured all the important moments of the day without appearing staged or phony? These were all questions we were more than happy to answer because they pertained to a subject with which we were very familiar. But the funny thing is that once the video questions were out of the way, they began asking about photographers, caterers, florists, and just about every other vendor they’d be dealing with during the planning stages of their wedding.

Since we had been a part of the wedding industry for so long, these couples considered us experts in this area. And they knew we would have the information they needed. Information we were taking for granted and giving away for free.

What did we do? We produced a “How-To” video to answer all these questions. We called it “The Inside Story on Wedding Survival.” But it was more than just a video about planning a wedding. It told of everything that could go wrong during the planning stages of a wedding, and on the actual wedding day itself. It then showed ways to prevent those things from happening, and how to bounce back from them if they did happen.

My partner and I interviewed a few newlywed couples, a caterer, a wedding coordinator, and a photographer - all of whom were more than flattered to have been asked to appear on our video as “experts.” With their expertise and our video experience, we were able to put together a video, which we marketed and distributed ourselves at bridal trade shows, through small magazine ads, and on consignment at wedding-related establishments.

That first video (which was shot in our 2-bedroom condo with prosumer video equipment) generated over \$150,000 in six months.

Needless to say, that “Wedding” video changed our lives. It opened us up to a whole

new world of untapped opportunities in business, using video as a training and educational tool instead of merely as an entertainment medium. And we were certainly not about to stop there.

Since then, we’ve produced several other videos and, although not all have been big money makers like that first tape, they’ve all contributed to our cash flow, financial bottom line, and enjoyment of our business.

Why are videos so popular? Why are Special Interest and “How-To” videos replacing books, and quickly becoming the single most popular information source for people today? Because in today’s busy society, people have trouble finding time to read books. But they’re always willing to make time to watch TV and videos (in fact, watching TV is the major past-time of most people around the world).

So, if you have a skill or hobby, or any other kind of specialized information that others may want to learn, you have at your disposal the most important tool necessary to create a profitable “How-To” or Special Interest Video.

Perhaps you love to build furniture for your kids during your spare time. Maybe you have a series of special recipes that people are always asking for. Do you love gardening so much that your yard is the envy of every one of your neighbors? Or perhaps you possess specialized business skills that you can share with other entrepreneurs. This is the stuff that Special Interest Videos are made of.

I guarantee that something you know... something you now take for granted... can become the subject of a Special Interest or “How-To” video and turn you into an information entrepreneur... also known as an infopreneur.

Now you might be thinking... “This all sounds great, but I don’t have the resources to produce a high-end, broadcast quality video.” That’s O.K.... you don’t have to. The first thing we learned after the success of our first video is that when producing Special Interest Videos, **INFORMATION is the key.**

You don’t need broadcast quality video equipment to produce Special Interest Vid-

eos for the home market. Remember, you're not competing with production companies with unlimited budgets. Your customers want well-researched, accurate information that isn't easily obtained elsewhere, not a fancy Hollywood production. People are always willing to pay good money for immediate information that's not easily obtainable elsewhere. As long as your video contains the benefits and information they're looking for, your customers won't mind that it's not a "Hollywood-Style" production.

Here's some more good news... The material cost in a one hour videotape is less than \$2.00. If you produce and sell just 300 tapes on a single topic, at a price of \$40.00 each, you'll take in \$12,000.00. That's right. To make \$12,000, all you have to do is produce a video on a topic that will interest just 300 people out of the total 250 million population. (That's assuming you're limiting your marketing to the U.S. If you market around the world via the internet, the world will be your oyster.)

And the good news doesn't stop there... Since information is what you're providing, you're not limited to producing only videos. Video, after all, is only the medium by which you distribute your information. You can also deliver it through books, audio tapes, pamphlets, or any other means you can think of. The points we've covered so far regarding special interest videos apply to whatever medium you choose to deliver your information.

The bottom line is, you can produce your own Special Interest Video or Information Product in as little as a few weeks and profit from it for the rest of your life. The possibilities for wealth and success in the information business are virtually endless - and most of all FUN!

But remember, wealth and success are not measured only in financial terms. "Do what you love and the money will follow" is a popular motto for our times. But even if money is not a motivating factor, doing what you love is the key to finding your purpose in life, and making your dreams come true.

You'll be wealthy and successful when you enjoy what you do and feel a certain sense of fulfillment doing it. Sharing what you know with others is one of the most rewarding and fulfilling things you'll ever do.

But please don't misunderstand... Producing Special Interest Videos is **NOT** a "Get-Rich-Quick Scheme." It's a legitimate income-producing opportunity that can generate resulting only a few months - if worked right.

That's the reason for this article. In it I've shared the concept of my business with you. With this information, you can immediately begin producing an information product of your own.

Here are 10 Success Secrets that will help

you get started producing Special Interest Videos for fun and profit. Keep in mind that everything that applies to video also applies to audio tapes, books, reports, pamphlets, or any other other medium you choose to distribute your information.

1- Produce a video or information product for an audience that's already waiting to buy it. This will guarantee your greatest chance for success. Don't produce a video first, and then go out and look for buyers. It's the other way around if you want to make money.

2- Clearly identify your target market and direct all your promotional materials towards them. When promoting and marketing your video, you must first identify the video's purpose. Then find a target market that will benefit from it. Once you've done that, find ways to bring them your message. Speak to them in ways they can relate both to your video and to you. The rapport this builds between you and your prospective buyers will ultimately lead to sales.

3- Always test the market before producing anything. This will save you time and money if, by chance, you're not on the right track. If test marketing indicates your target market has no interest in the information your video provides, simply redirect your focus, find another topic, and start again with enthusiasm. Or stick with the same topic but find another market which may be interested in what you have to say.

4- Keep your videos simple, yet highly informational. Remember the concept is not to compete with Hollywood, but to offer valuable information to specific groups of people who share the same interest. A simple production will go a long way towards making sure your video delivers what your marketing promises.

5- Never stop searching for effective ways to promote your videos and reach your target market. Marketing is everything. The major studios may spend ten million dollars to produce a movie, and then spend thirty million to promote it.

6- Produce additional videos and create a series surrounding the same topic.

7- Create ancillary products such as special reports, audio tapes, and books to complement your videos.

8- Seek out others in your industry who might be willing to joint venture with you on a video project.

9- Find an independent video producer in your area and offer to joint venture with him or her. You contribute the topic if they contribute the video skills necessary to complete the production. You may also want to ask if that producer would be willing to subsidize the video in exchange for a percentage of sales.

10- Establish an effective order taking sys-

tem. Keeping track of your sales, your customers, advertising responses, and your shipping is critical if you plan on being a successful Special Interest Video Producer.

If you're excited about the concept of producing a Special Interest Video or information product and want to get started right away as an Independent Producer, following the guidelines in this article will serve as your road map to success.

To expand on the information I've already given you visit The Profit Producer Cafe Web Site at... <http://www.profitproducer.com> or e-mail me at barb@profitproducer.com. I'll be happy to help you in any way I can.

I hope the information in this article brings you much success, prosperity, and happiness. And I look forward to helping you along the road to Special Interest Video success.

To expand on the information in this article, I recommend studying a video entitled: How To Produce Your Own Special Interest Videos For Fun & Profit! (\$49.94 + \$4 S/H) This video covers every single angle of the Special Interest Video business in detail- from coming up with a money-making topic (and attention-getting title) straight through to duplicating your video and shipping it properly to your anxiously awaiting customer. And it places special emphasis on marketing. Not generic marketing, but powerful, sure-fire marketing that sells thousands of videos at a time - with maximum profits.

To order by credit card, please call our toll free order line at 1/800-360-877. Or you can fax your order to 954/430-7541. If you prefer, you can mail your check or money order for \$53.95 to: Special EFX Productions, 15155 SW 44th Street, Miramar, FL 33027. All orders received before 4 p.m. eastern time will be shipped the same day. ■

Barbara A. Besteni is an award winning video producer, writer, consultant, and nationally recognized speaker for the video entrepreneur market. Her articles have appeared in dozens of publications, including Camcorder, Video Review, Business Startups, Income Opportunities, and she's been published extensively via the internet. Ms. Besteni is a member of The National Association of Women Business Owners, The National Business Guild, the American Women's Business Association, The Writer's Guild, and the National Association of Broadcast Engineers & Technicians.

EXPO 67

by Walter Strickland

If anyone were to ask me, "what was the most exciting year you ever had filmmaking, my answer would be immediate. The year was 1967, when Expo 67 opened to the public. That was 30 years ago, but I remember it as if it was yesterday. Talk about an endless, carefree, stimulating summer.

I was very fortunate in that the company where I worked was able to get me a press and photo accreditation. This enabled me to go past the RCMP and film the heads of States and Royal visitors from as close as ten feet. With my little 8 mm Elmo movie camera, I filmed every head of state except Charles De Gaul (I wasn't interested) and every Royal visitor. Altogether I shot 3000 feet of regular 8mm film, enough to make five 20 minute films.

I remember the opening ceremony very well. It was a brilliant sunny day with many fireworks. How do you shoot fireworks on such a sunny day? I closed down my f stop to F22. This blackened the sky under exposing it as if it were night time and the fireworks shots turned out very well. Among 5000 invited quests were General Roland Mitchner, Prime Minister Lester B. Pearson and Justice Minister Pierre Elliot Trudeau. I couldn't get over the fact that I was able to walk up so close to these dignitaries and film them with my little Mickey Mouse 8mm camera. Here were all these other photographers with their large 16mm cameras and I felt certain that a security guard or an RCMP Officer would question my right to be there.

One of the most attractive persons to visit Expo 67 was Mrs. Jacqueline Kennedy. Thousands of visitors, pushed, elbowed, or fought to get a glimpse of the one time United States first lady. As she entered the U.S. pavilion I positioned myself above her on the escalator as it was going up, thus enabling me to get excellent close-ups of her. Mrs. Kennedy's visit took on the aspect of a wild scramble as the Secret Service and the combat hardened Marines proceeded

to clear a path through the dense crowd. All through this ordeal, Mrs. Kennedy continued to flash a radiant smile.

On May-25th it was United States day at Expo and 5000 people welcomed President Johnson. At the last moment, just before the President arrived the U.S. Secret Service made all the photographers move back. Instead of photographing him at a distance of ten feet we were told to move to a balcony over one hundred feet away. Due to the President accelerating the Vietnam War, he was getting many threats. As a matter of fact, just as Mrs. Johnson rose to speak, 3 demonstrators yelled, "Johnson Assassin." One of the demonstrators, Donna Tarlo, was carried out by a city policeman, who kept a hand over her mouth. Because I was so far away from the President, I had to rest my camera on the railing of the balcony in order to obtain steady shots with my telephoto lens.

On July third, Queen Elizabeth and

afternoon, the sun came out and the Royal couple took a surprise monorail ride. The combination of the sun and the availability of everyone at Expo being able to see the Queen and Prince so well changed the atmosphere on the Expo sight.

Princess Margaret and Lord Snowdon's visit could be described in six words, "no pomp, no splendour, just crowds." I had a difficult time filming this couple. First of all, they are very short in stature and with the crowds bumping me from all sides it was hard getting a clear shot and even holding on to my camera. But being as stubborn as I am, I persevered and finally got some excellent shots.

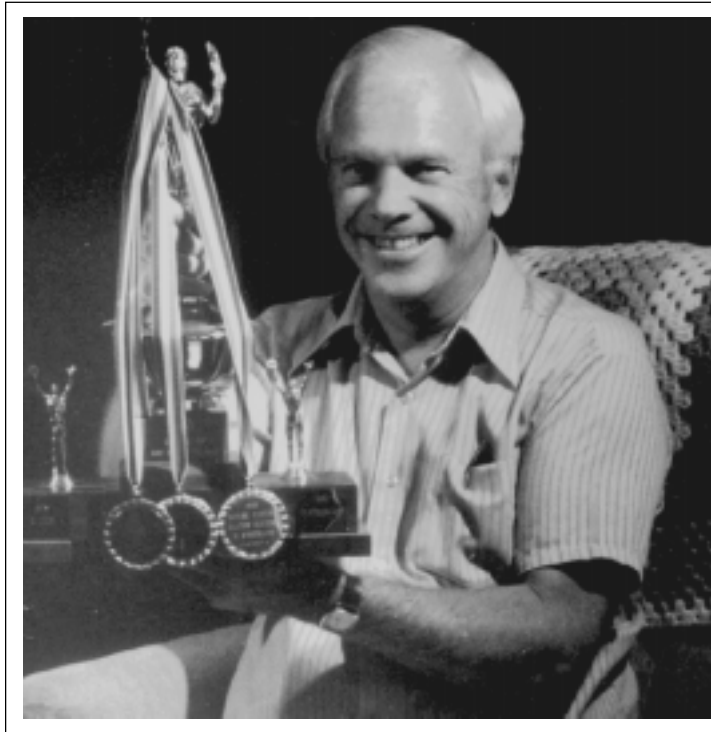
Princess Grace and Prince Rainier came, saw and conquered. By 11 A. M. on July 18th, the lure of Princess Grace had attracted 140,000 visitors to Expo, and Expo record. Each morning the photo photographers and journalists

would go to the press lounge and pick the accreditation for whatever pavilion the head of state or Royal Visitor would visit that day. I knew that Prince Rainier and Princess Grace were going to visit the Canadian and Quebec Pavilions, so I chose those two sites. However, I neglected to take a pass for the monorail. A big mistake on my part.

I shot close-ups of the Royal couple at both the Canada and Quebec Pavilions. Then they went up on the monorail and even though I did not have the proper accreditation I followed them and took a seat facing Princess Grace. What a photo opportunity! However, when another photographer noticed that I did not have an accreditation for the monorail, he called a security guard and

had me thrown off. I really blew it. Throughout the entire 6 months of Expo there was always tremendous competition among the photographers to obtain the best shooting advantage.

The Expo visit wasn't too pleasant



Prince Philip visited Expo. Unfortunately it rained in the morning making it rather gloomy for shooting. I remember Prince Philip walking up to one of the hostesses and saying to her, "What is your Specialty? Her reply was Scotch." In the

for Princess Grace. The temperature was 95 degrees Fahrenheit in the shade and the princess was three months pregnant. I recall her spending 45 minutes to an hour in both the Canadian and Quebec Pavilions sick to her stomach. Yet each time she emerged into the bright sunshine she still managed to flash her radiant smile. Unfortunately, that night she was rushed to the Royal Victoria Hospital where she had a miscarriage.

One day around the end of Expo 67 a friend and I spotted Gregory Peck and his wife, Veronique standing outside the press lounge so we went over and spoke to him. He couldn't have been more pleasant.

He told us that he had spent three days at Expo and had enjoyed it very much. I asked him if he would mind if I handed my movie camera to my friend and have him take some footage of us together. He replied, "Not at All" and removed his glasses. Without his glasses he was very recognizable. Meeting Gregory Peck, was for me one of the outstanding highlights of Expo 97.

Another celebrity I met was Danny Kaye. It was at the Children's Creative Center in the Canadian Pavilion. One of the statements I remember him saying was, "Don't tell me you Canadians have to be told how to create children," He was typical Danny Kaye, clowning with dozens of happy children the whole time he was there.

On October 29th, Governor General Roland Michener ceremoniously closed the most successful World Fair in history. During the six months it was open, organizers expected 35 million visitors. However, 50 million went through the turnstiles.

With all the activities it was a seven-day-a-week whirlpool of activity. There can be little doubt that Expo 67 was an exercise in imagination to honour Canada's Centennial. And now, thirty years later, millions of people can say, "Yes I was there."

Altogether I went to Expo 67, forty-three times and captured the many highlights on my 8mm movie camera. Surely, for me, it was a year to remember. ■

Walter Strickland

Walter is a member of the SCCA. He is a dedicated filmmaker and is always willing to share his expertise with us in PANORAMA.

Linda Smith

The SCCA HONOURS COMMITTEE

In the Spring 1997 issue of PANORAMA on Page 16 the attention was drawn to the purpose and the work of the 1997 SCCA Honours Committee. The Committee consists of the following members:

Mr. Walter Strickland,
390 Roy Avenue,
Dorval, QC.
H9S 3E1

Mrs. Lilian McKibbin, FSCCA
156 Hollywood Ave.,
Willowdale, Ont. M2N 3K5

Mr. Wallace Robertson,
911 Fleet Ave., Winnipeg, Man.
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Mr. Vic Adams, FSCCA
219 Cunningham Ave.,
Ottawa, Ont.
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Mrs. Carolyn Briggs, ASCCA
3 Wardrope Ave. South,
Stoney Creek, Ont.
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Linda Smith, FSCCA
302-959 Thurlow Street,
Vancouver, B.C.
V6E 1W1

At the club level there are many SCCA members who have made "substantial contributions to the advancement of the artistic or technical quality of cinematography through teaching, lecturing, judging, writing, organizational or administrative work and/or personal achievements in producing motion pictures /videos."

Each club has members of long standing who have been president, secretary, or treasurer many times. They have put out the club newsletter, made the coffee and washed the dishes afterward. Funny enough they also seem to make the best pictures in competitions. It is to them that visitors and new members turn with question. If you know such a person write down the reasons that person should be honored, maybe get together with some other club member(s). If you know any of the Honours Committee members ask them for advice or write me. I will be glad to help you. But don't put it off. Before we know it is time for Kitchener.

Jan Bekooy, ASCCA
Chairman, SCCA
Honours Committee
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DON'T FORGET!



AUGUST 7&8 1997 KITCHENER, ONTARIO

Equipment Overload

Reprinted from "Shots and Angles the Toronto Film and Video Club Newsletter"

It's very possible for the amateur videographer to become so involved in the mechanical end of video making that there is never any time to make a production.

Camcorder, tripods, special effects generators, and other video equipment are tools which make it easier for the videographer to tell a story, to put thoughts on video. They are a means to an end and should never become an end in themselves. One who is only interested in accumulating all the new video gadgets, however useful they may be, is a collector and not a videographer. It's vital not to confuse this costly hobby with creative activity.

It does not take much equipment to make a good video. Many classic films were made with equipment far more primitive than most amateur videographers use today. (The Birth of a Nation).

It is a cliché that "It's not the Camcorder but the videographer behind it." A very fine production can be made with a simple camcorder. The extra refinements will only make your tasks easier, if used correctly. **They will not do it for you. ■**

Welcome New Member
Helen St. Michel
1802-7241 Cambie Street
Vancouver, B.C.
V6P 3H3

Helen is a member of the Vancouver Film and Video Production Club

party topped off with the viewing of contest entries. In their latest edition of "Its' a Wrap", editor Thom Speechley announces the winner of the 1997 video competition who is Kim Brown with his video entitled "Vegas Light". Other entries were submitted by Jim Town, Harry Ronson, Harvey Hackland and Thom Speechley. It appears that the Brantford Video and MovieMakers will be carrying on operations for most of the summer. The May issue of "Brant Camcorder News" states that President Dan Kennaley is presently looking for member's tapes for their 1997 CANUSA video. Also, coming up shortly, will be an organized club visit to tape farm equipment antiques. At the last General Meeting three entries competed in the Assigned Subject Contest. The winner was Don Bradley's, "Magic Rock" Close runners-up were Orv Parson's, "Breakfast Cereal" and Dan Kennaley's, "BV & MM Promotion". In going through St Catharines' Start, Middle, End publication for June, I was very impressed with the following statistic. This group has the envious record of averaging between 50% to 75% entry per membership at meetings and as they state, on occasion almost one entry per member. Now, if only all our clubs could boast such a record. Bob Wiley goes on to mention that their "Music Videos" drew a good response with First Place going to Russell Miller for "Danny Boy", 2nd to Don Svob with "Anniversary Musical at Ball's Falls" and 3rd to Jim McDonald for "O Canada".

Hamilton Video/FilmMakers in the June issue of "Reel News", announce the winners of the 48th Annual Awards Banquet. There were no entries in the Novice Class and only one, "Montmartre" by Bill Traynor in the Intermediate section. In the Prosumer Class (non scenario) First Place was "Raptor Rehab, Birds of Prey" by James Kwiatlowski, Mark Jaster, Steven Balogh and Cheryl Nikolow. In the Prosumer Class (scenario) Mark Jaster, Steven Balogh and Chris Laskowski took first place with "Reel Crises". They also took home the silverware for Best Special Effects for this video. In the Professional Class (scenario) Tony Bifano's group took First Place with "Anton Hair Productions". The Professional (non-scenario) section and Best Audio Editing Award was won by Eckhard Kries for, "The White

Stork of Europe". The "Minnie Carter Award" for most improvement was won by Evelyn and Nestor Rosa and "The Bunny Upton Award" for extraordinary service to the club was presented to Peter Janssen. Editor Robert Porter, reports in the May edition of Toronto's "Shots & Angles" that the highlights of their April 18th and May 1st meetings were the showing of films from those two prolific filmmakers Jack Carey and Fred Attridge. Jack presented eight videos on the 18th which ranged from nature to experimental. Fred's selections on May 1st were videos of eight special voyages he had taken. Robert goes on to mention that Jim Scott is arranging the Annual Banquet in June. However, the group is still looking for (and here's the operative word again) 'volunteers' to arrange the Annual Picnic. Well, it appears that the Ottawa Film & VideoMakers have folded their tent for the year and are preparing to set it up in some beautiful location in the Gatineaus for the summer. It should be a relief to get away from all that hot air after the Federal Election. But, as Christine McGregor wrote in the "Caslette", the club had one last project to complete before the hiatus and that was to kick up their heels at their Annual Banquet in St. Thomas the Apostle Church. Have a nice summer, Ottawa! See you at the SCCA Convention in Kitchener!!

To top off their season the Buffalo Movie Club members are looking forward to a fine evening of food and festivities at their Annual Visitor's Night. As John Weiksnar states in the June edition of "Camerama", "You can anticipate something for everyone—from a hi-tech product video and a local documentary to an equipment demonstration and, courtesy J. C. Ruof, a vintage cartoon in 16MM." What a great evening! All this and food too! Our American counterparts in SAVAC (Society of Amateur VideoMakers and Cinematographers) are out to make some changes in the way their group operates. Most notably is the reduction in dues. Another is the deletion (or change) of the word "Amateur" from their name. In dealing with film competitions they have decided on using the CIAFF and AMPS format for entries. Settling on: (a) Amateur (b) Film Student, and (c) Professional/Commercial. Also, only video entries submitted in NTSC-VHS SP recording mode will be accepted. When a person has an interest in

Amateur filmmaking a lot of time is spent reading and learning about the hobby. When reading, there are always a few writers you classify as special. To me, one such person was John Wright, who wrote the "Club Commentary" column for Britain's Movie Maker magazine and, who recently passed away in England. It has been said, the things we say and do in our lifetime live after us. Hopefully, many times, it's our sense of humour. Tony Rose, in a tribute to this international film writer and enthusiast writes in the February issue of "Film & Video Maker" that one of John's favourite writing techniques was the use of the pun. I quote, as follows: "Of his many thousands of puns, I remember one in particular. In a prize giving ceremony at the National Film Theatre he was introducing a schoolboy called Scargill who played the youthful George Gershwin in "Cheesecake". "With a name like that", said John, "you should have been playing Cole Porter." This was typical of John Wright's humour and writing. He will certainly be missed by his many friends and also those of us who only knew him through his writing. While on the topic of tributes; and in reference to volunteers, I am reminded (mainly by my wife) of the following poem, which I pass on to all you 'unsung heroes' as my special tribute to you. ■

*Have you ever noticed the busiest folks
Are always the ones who come through
To tackle a project or take on a job
That others can't find time to do.*

*Perhaps you wonder what manner of folks
Add to their burdens each day
By donating hours of time and service
With never a penny of pay.*

*They're people who find it rewarding
enough
To know that because they came through
A project succeeded, a job was well done
Some lives were made happier, too.*

*Perhaps their example will help us to see
That the world would be better by far
If more of us shouldered our share of the
load
No matter how busy we are.*

Anonymous