

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



SCCA Executive Meeting — June 1998

Front Row: Left to Right: Linda Smith, Jack Carey, Carolyn Briggs.

Back Row: Left to Right: Jon Soyka, Joseph Bochsler, Adam Houston, Fred Briggs.

**TEN BEST of the WEST
and
SOCIETY of AMATEUR
VIDEOMAKERS and
CINEMATOGRAPHERS**

**JOINT CONVENTION
Long Beach California,
OCTOBER 16-18, 1998**

**DON'T FORGET
TO RENEW
YOUR SCCA
MEMBERSHIP**

Cover Photo:
by Joseph Bochsler

EDITORIAL BOARD
Linda Smith
Wallace Robertson
**LAYOUT, DESIGN &
TYPESETTING**
George McLachlan

PANORAMA

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Canada.

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of amateur motion picture making. It
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the interests of amateur/video makers.*

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Executive Panel

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Honorary President

Christopher Chapman, C.M.

President

Jon Soyka
45 Highcliffe Avenue
Hamilton, Ontario, L9A 3L3
905-388-5840 Fax 905-388-5840

Past President

John J. Carey, FRPS, FSCCA
Eastern Vice-President
Fred Briggs, FSCCA,
3, Wardrope Avenue South,
Stoney Creek, Ontario L8G 1R9
905-662-4406 fbriggs@cgocable.net

Western Vice President

Margaret Chamberlain ASCCA
2701 Arbutus Road,
Victoria, B.C. V8N 1W8
250-477-5814

Secretary

Adam Houston
2047 Coral Crescent
Burlington, Ont. L7P 3K4
905-335-3534 ahouston@cgocable.net

Treasurer

Carolyn Briggs ASCCA
3, Wardrope Avenue South,
Stoney Creek, Ontario L8G 1R9
905-662-4406 fbriggs@cgocable.net

Festival Director

Ben Andrews, FSCCA,
25 Eugenia Street,
Barrie, Ontario, L4M 1P6
705-737-2729 ciaff@iname.com

Contest Director

Ben Andrews, FSCCA
Membership
Linda Smith, FSCCA,
302-859 Thurlow Street,
Vancouver, B.C. V6E 1W1
604-683-4985

Publicity Officer

Fred Briggs, FSCCA,
3, Wardrope Avenue South,
Stoney Creek, Ontario L8G 1R9
905-662-4406 fbriggs@cgocable.net

Librarian

Fred Briggs, FSCCA,
3 Wardrope Avenue South Stoney Creek,
Ontario L8G 1R9
905-662-4406 fbriggs@cgocable.net

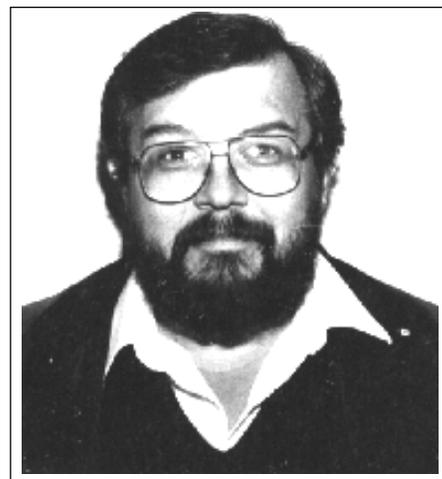
Honours Committee

Jan Bekooy ASSCA
274 Alexandre Tache Blvd.
Hull, Quebec J9A 1L7
819-777-5078

Video Librarian

Stella Magic
#200 - 1395 Wilson Avenue
North York, Ontario M3M 1H9
416 - 248-9389

**PRESIDENT'S
MESSAGE**



Now listen up. Today I have four main topics to discuss and I hope that you are paying attention.

The topics are as follows, but not necessarily in this order;

- Sex videos at club meetings.
- Membership.
- Letters of the written type.
- Summer meetings.

The SCCA executive had the honour of the presence and the privilege of entertaining your erudite PANORAMA editor during her recent trip to Hamilton. Linda was warned in advance that our executive meetings can get quite heated sometimes, especially when Fred Briggs is spending time trying to find a penny in his calculations and Jon Soyka only wants to know an expenditure or income to the nearest half-million dollars.

Amongst the many topics discussed with Linda was the question of written comments from the many avid followers of the PANORAMA magazine, or in plain Canadianese "LETTERS TO THE EDITOR". Alas, the room took on a dark pallor of depression as Linda burst our bubble and admitted that the response of our numerous requests for feedback from our devout followers was somewhat less than stellar and in fact was very close to non-existent.

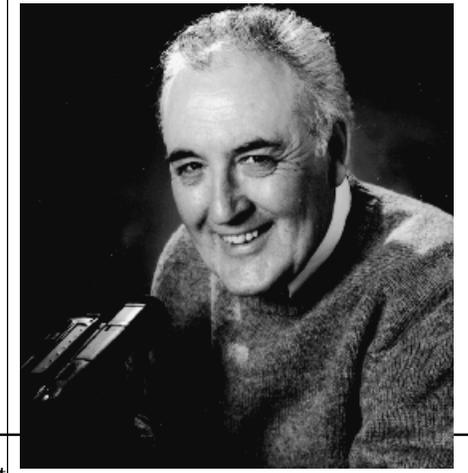
Where did we go wrong? Are you not reading the magazine? Has the world supply of paper and ink dried up? Will Candice and Harold get back together again and have 2.48 children? Is wrestling real?

Please write to us and let us know if the articles are teaching and entertaining you, are we too technical, not technical

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CLUB NEWS

by Wallace Robertson
ASCCA



Each morning I walk my neighbourhood. At one point on this four and a half mile jaunt the road intersects with a number of other streets and combines to provide a thoroughfare which enters the downtown area. This interchange covers about one and a half city blocks and because of its compact series of tight turns and compressed curves has received the distinction of being dubbed, "Confusion Corner". Many unsuspecting out-of-towners have sadly found themselves either parked in the bus lane or on a highway headed out of town. Because of this situation, most mornings when I go out I will find some hapless soul, parked, map-in-hand, trying to figure out where they are supposed to be going. Being, the "Good Samaritan" I stop and offer assistance. (Although, this may leave them more confused than they were before.)

The other morning, after another of these "Help" sessions, I got to thinking about how these situations are really a microcosm of how society works; how business operates; and to a lesser degree how we function within our own clubs and organizations. How little we would know if others did not share their knowledge with us.

The SCCA membership list contains the names of a number of people who were active filmmakers in the past, but who, for one reason or another do not participate as they once did. As I look at your names I am impressed with the vast pool of skills and knowledge that you have acquired and how readily you offered this information to those of us who have followed you, thereby, helping us to avoid "confusion corner". For this, let me extend a big thank you. Without your help and dedication this organization would not be as successful as it is today.

This spirit of sharing information is being exhibited in all clubs. Even the most recent group to gain membership in the SCCA express the desire to help new

members acquire more knowledge about our hobby. I received an informative letter from Nestor Rosa of the **Simcoe Video-Makers Club** the other day explaining the goals and objectives of this fledgling organization. In the letter Nestor explains that they have approximately fifteen active members, comprising amateur, semi-pro and professional videographers. Their interests cover a range of subjects from travel to wedding videos, individual projects and club productions. They also share and provide information and instruction for individual problems which members might encounter. Sounds like a very comprehensive, ambitious and helpful programme. Welcome aboard, Simcoe!

A few of the other clubs across the country are also extending "helping hands" by conducting workshop meetings in lieu of their regular meeting nights during the summer months. **Victoria Video Club** in their recent bulletin announce that they will be holding workshop meetings at the Fairfield Health Centre. (Sounds like a good place for us 'old crocks' to have our meetings.) Their first two topics will be, "Putting Sound on Video" and, "Composition".

Winnipeg Amateur Moviemakers are also conducting workshops during the summer. Their first session was devoted to compiling the initial shots for their CANUSA presentation. Their next meeting will be devoted to combining "8MM film and sound tracks onto video".

Vancouver Video Production Club announced the winners in their workshop competition for "One Minute Videos". First place winner of \$25 was Jim Babichuk's, "Super Boy Saves the Day". Second, \$15 "Double Trouble" by Pat Sheridan and Third place winner of \$10 was Ron Chappell with his production, "Recycle". President Greg Caravan in his article mentions the Annual Video Competition on June 26th. Winners will receive the princely sum of \$50 for First Place, \$30 to Second and \$20 for Third.

The London Videography Club recently entertained guest speaker Don "Tinker" Svob, who demonstrated some of his many interesting gadgets and gizmos. Don has built quite a reputation among videographers for his imaginative 'home-made' creations. The Vancouver group will have the honour of seeing some of this equipment at their June 26th meeting. "Its A Wrap", the club's monthly newsletter had some interesting material on member Rael Wienburg. The gist of the article centered on Rael's involvement in interviewing and recording Holocaust survivors in the London area. A very worthwhile historical project.

While we are on the topic of sharing and helping, who can forget our good friend Jan Bekooy of the **Ottawa Film and VideoMakers**, who gives so unstintingly of his time with community projects. Jan's personal project is to go around Ottawa and vicinity videotaping many of the community events. Jan captures everything from the blossoming tulips on the Parliament grounds to hot air balloon races. Jan takes the films around to the various seniors' homes in the area and entertains people who are frail or incapacitated, thus making their lives a little brighter. As Jan relates, many of these folks have lived in Ottawa their whole life and these videos open up the outside world to them. What a wonderful example of helping to enrich other people's lives.

"**Shots and Angles**", the monthly newsletter of the Toronto Film and Video Club reports that their twice monthly programmes are jam packed full of information and entertainment. They cover everything from members' videos, to "Golden Oldies", with a good variety of guest speakers and demonstrations. The recently formed Computer Assisted Video

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SETTING IT STRAIGHT!

by Pat Sheridan

Whether it's having a camcorder repaired or reviewing facts, Pat believes in setting it straight.

Greetings from Vancouver. Most of you are probably wondering who the heck I am. Well, I've actually had the opportunity to express myself in "Panorama" before. Back in the fall of '95, I wrote an article about my experiences with a youth group doing an environmental study of Burnaby Lake. The article chronicled the trials and tribulations of these kids shooting and editing a video of the project. Since that time, I've continued to write a column for the Vancouver Video Production Club's newsletter, "Reel Talk". The column is entitled, "The VPC" (Vice-President's Corner), and in it I'm usually berating someone or something. Sensitive types may not appreciate my column, but others seem to enjoy it. One of those who has stated that they do enjoy it is Panorama's own Wallace Robertson of the Winnipeg Amateur Moviemakers. Back in March of '95, Wallace sent me a letter containing some positive feedback on my columns. (Thanks Wallace!) Anyway, I guess Wallace has continued to read my diatribes, for in the last issue of Panorama, Wallace stated in his column, "Club News", that he was rather saddened that my usual article was not included in the February '98 edition of Reel Talk. It's with a certain measure of humility that I need to inform Wallace that my last column actually appeared in November of '97. However, it's something else that Wallace mentioned that helped inspire me to write this article.

Wallace stated in his column that my disappearance was due to illness. Well, yes it was Wallace. I was SICK of club member apathy!!! Let me explain.

As videographers, we can all empathize with the problem of having to get our equipment repaired when it malfunctions. I don't know what the rest of the country is like, but here in the Vancouver area, it's very difficult to find a reputable and/or competent shop. I suspect this problem is universal. The problem is tenfold when dealing with Hi8 equipment. Since I joined this club six years ago, I've listened to multitudes of disgruntled club members complain about the service they did or didn't receive. My columns have often dealt with this problem.

In October of '97, I wrote in Reel Talk that I had met Mr. Don Williams. Don is the Service Manager of Consumer Service, Service & Engineering Division, Sony of Canada Ltd. He operates out of the Sony Factory Service Centre just outside of Vancouver, but he oversees all Sony Service Dealers in B.C. The reason I met Don was because I had yet again been totally frustrated dealing with Sony, and had requested to speak to the person in charge. We sat down in his office and talked for over an hour. At no time was I made to feel like I was imposing on his time. I expressed both my own, and club member's, dissatisfaction with having servicing done by Sony. The fact that 90% of our club's seventy or so members own Sony equipment meant that this was an issue that needed to be resolved. I was pleasantly surprised when Don was so candid as to admit that there had been a problem in the past with Sony treating their customers rather arrogantly. With the change of ownership that occurred two years ago, Sony of Canada is now trying, with the help of new managers like Don, to rectify this situation. Don and I discussed at length, over several meetings, the problems faced by "prosumers" when it comes to maintaining their video equipment. The camcorders and editing decks we use are consumer units (usually), but the demands we put on them can sometimes approach what a professional would ask. I think the two operative words in that last sentence are "sometimes approach". Don has stated to me that maybe we expect too of this consumer gear. I disagree with Don on this point, but we do agree that something needs to be done to improve customer service.

One decision Don is trying to make for example, is who is best to service high-end consumer Hi8 camcorders. Does he take technicians who usually repair 8mm consumer camcorders and upgrade their training to include this Hi8 gear? Or does he upgrade (downgrade?) the training of technicians from the industrial/professional division who usually work on \$100,000 pieces of equipment?

Because of my affiliation with the club, we both thought that a sampling of feedback from club members would be beneficial for everyone involved. In that October '97 Reel Talk column I referred to earlier, I asked club members to contact me and describe any and all problems they had with Sony over the years. Remember, these people had informally been complaining to me for half a decade. I was then going to pass all this information on to Don. You know how many calls I got? Two. You read correctly. Two. I was flabbergasted. The following month, in the November '97 issue of Reel Talk, I desperately retained my composure and I again asked for the feedback that I knew was out there. I basically pleaded with the club members to contact me. I got no calls. Not one. I felt embarrassed and humiliated. Fortunately, there were a couple of knowledgeable members, who as it happened, needed to have their Sony gear repaired at that time. With their involvement, all was not lost. Don was understanding. He acknowledged that whether it's club members, or employees within a company, that there are people who just love to complain, and then there are people who may complain, but also have the initiative to do something about it when the opportunity arises.

So Wallace, that's the real reason why you haven't seen my column in Reel Talk. That and the fact that my 15 year old Sony "Typewriter" (an archaic stand-alone word processor) finally packed it in. Maybe by September my shattered ego will have recovered sufficiently to allow me to continue writing my column in Reel Talk. (On a new PC hopefully.)

In the mean time, anybody reading this in Canada or the States (or anywhere) is welcome to contact me about Sony, or Hi8, or whatever. I continue to discuss service issues with Don Williams of Sony Canada, so your feedback would be appreciated.

You can either Email me at prsheridan@yahoo.com or write me care of our hard working Panorama editor.■

Until next time...

Special Interest Group (CAVSIG) has been rolling right along. As mentioned, "Topics range from simple animation production, to several ways of transferring images from the computer to video tape, to non-linear video editing, to creating titles with Crystal Flying Fonts and Corel Draw!" A very impressive and ambitious programme.

The Brantford Video and Moviemakers are wrapping up another successful year and as Daniel Kennaley states in his year-end statement, "It was an interesting year with club growth and lots of improvement in our video. Good fellowship has been a strong influence both at the meetings and at other club activities." That fellowship was extended to two special guests at their May meeting when Thom Speechley and Kim Brown of the London Video Club visited them and presented a couple of their most recent productions. These inter-club exchanges foster goodwill and challenge members with new ideas and fresh perspectives.

A good portion of the June meeting of the **Quinte Videography Club** was taken up discussing the problems of purchasing and repairing camcorders and associated equipment. In reading the many bulletins from across the country, it seems that this is a common complaint. Possibly, in a future issue, we might cover this topic and solicit some expert opinions. Stay tuned! At the same meeting Bill McCormick presented his 'Year End Report' highlighting the many special events which took place over the past year and Bill Kitson offered to edit and produce a monthly newsletter. We'll be looking forward to receiving a copy, Bill!

The Start Middle End Video Club of St. Catharines, Fonthill finished off their last meeting of the season with their "Annual Show and Tell" programme. Members brought their favourite camcorders and discussed the pros and cons of the equipment. After reviewing each format, it was agreed that the standard 8MM seems to be superior to the VHS machine, while there is little difference between the Hi-8 and the S-VHS. This segment was followed by a discourse on home-made tote boxes and a demonstration of Cokin filter lenses. Winners of the "Commercial", Assigned Subject Contest went to Wayne Crumm, Jim McDonald and Tom Ingham. Reading through London's May edition of "It's A Wrap", I came across a short write-up on a special guest to their previous meeting. Her name is Karen Shopsowitz, a young filmmaker from Toronto who is documenting a history of home movies for the National Film Board.

Later, in reviewing Hamilton's "Reel News" I noticed that she had also been a visitor at their meeting. A week later I received a copy of "The SAVAC Monitor", the magazine of the Society of Amateur Videomakers and Cinematographers. In the issue was a letter from Melinda Stone a young graduate student from the University of California. Her letter to SAVAC mentioned that she was preparing a dissertation on the 'Communal Nature of Amateur Movie Clubs'. After mulling it over in my mind for a couple of days, I decided to call each of the ladies and, if they were agreeable, put them in touch with the other. Both ladies were extremely interested in such a discussion and said they would contact the other immediately. It ought to be interesting to see what comes out of this. You can never have too many friends.

Besides having Karen Shopsowitz as a special guest to their meeting, Hamilton also had guest speaker Paul Dunlop, a professional 'Director of Photography' who presented an informative and enriching talk on the various aspects of film production. To top-off the evening a number of member's videos were shown including, "Brother Love Ministries", Hamilton's entry in the "SCAMS" video competition and an exciting new film by Mark Jaster and Steve Balough. The film entitled, "Killing Man" was shot on 16MM film and will be their second year assignment at Sheridan College.

Shortly after their June meeting, members of the Hamilton Club will be jumping aboard a special bus and heading across the border to celebrate a season finale with their good friends in the Buffalo Movie-Video Makers Club. It should be an amusing and exciting evening. The theme for the show: "Comedy". The reciprocal visit to Hamilton will take place in October.

The "SAVAC Monitor", the publication of our sister organization in the United States, heralds the beginning of a new venture. SAVAC now has its own web page on the internet. If you should require information about their organization you can contact them at the following site: <http://www.w2.4dc.com.com/bmccullosavac.html> Also, from their last bulletin, we noticed that Roger Garretson will be the new Secretary/Treasurer of the American Motion Picture Society (AMPS), while Bob Makara has taken on the task of running the "American International Film and Video Festival".

Across the 'pond' our friends in Great Britain are preparing for the next major event in the IAC calendar. The 'National Annual General Meeting' will take place in Bournemouth between October 1st and

4th of this year. Amid the pleasant surroundings of the newly renovated East Cliff Court Hotel film enthusiasts will be entertained with gala dinners and the 'Annual Mermaid Competition'.

As you can tell from the number of clubs and organizations I highlight in this column, we have skilled and knowledgeable people who are prepared to offer help, and as long as we are all able to share our special gifts with others our hobby will certainly flourish. The next time it appears that one of your fellow members requires help, don't wait until you are asked, step forward and offer that helping hand. Reverting to those famous words by that great Canadian, Red Green, "Remember, keep your stick on the ice....we're all in this together... I'm pullin' for you". ■

SCCA ON THE WEB

The future is hurtling at us at an ever accelerating rate. Soon there will be six billion people on this earth, and most of them will be on the internet!

Those of us who use the internet are aware of the explosion of information available and the nearly instant communication of email. But perhaps those who haven't yet taken the plunge still think the internet is a fad or a flash-in-the-pan. It's not my purpose here to proselytize.

I don't recommend computers to everyone (though I do recommend the internet to everyone who already has a computer!). The SCCA is not a computer club. It's not even a video organization! Most of our movie makers have adopted video. Some have turned to nonlinear editing and a few are already using digital camcorders. The trend will continue but will never swallow the holdouts for film any more than the popularity of the motorboat has eliminated sail.

But we can't stop the world and get off! As a society we must reserve a place for the traditionalists who prefer film while we make the best use of the new communication technology. Consider the following facts: 51% of Canadians now have access to the Internet compared to 48% in September of 1997 and 37% in September of 1996; 26% or 6.3 million Canadian adults have "surfing the Net" in the past week; it took colour TV 13 years to reach 50 million households but it took just 4 years for the Internet to reach 50 million households; and well-known

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enough, ignoring the film buffs, stepping on the animators, failing to keep you happy or just not wearing enough deodorant. We have thick skins and we can take it. Of course if you are happy with everything... well we won't know unless you tell us so.

Give it a try. You'll feel much happier after you have written, trust me.

Summer meetings seem to have been ignored by most clubs again with the exception of the Winnipeg gang who have introduced monthly workshops. I spoke to Jeanette Robertson recently and she told me that five people turned up for the first workshop. The group started work on a new CANUSA tape and as Wallace said they will tough out the summer, hoping to draw more members out. Hamilton had thirty-two show up for the July meeting so we know it can be done.

It has come to my attention that none of the clubs in the SCCA fold have been showing sex videos at their monthly meetings, which I find to be a comforting thought. However, true to human form you did read this far to find out what I was going to say, didn't you? Keep reading.

As mentioned at the beginning we had a recent executive meeting and since the 1997-98 year has ended we got an interim accounting report from Carolyn Briggs via her love slave, Fred. The SCCA gets its income from three sources. The CIAFF receives income from its film entries and spends as much putting on the festival, judging, etc. Some of our staunchest fans donate a sum of money to the treasury and for this we are ever so grateful. The PANORAMA, convention and other planned activities expenses are largely met from the membership fees.

As of the beginning of July 1998 we have received renewals from about half of the membership and we are waiting with baited breath for the other half plus the new members that will join this illustrious organization. All of the executive work as volunteers (that means they do not get paid a penny for their time) and several donate their expenses to the organization. Our constitution does not allow us to make a profit and we have stuck very carefully to that concept. However, we do not want to lose money either or incur any long term debts. Therefore, I plead, beg, grovel and beseech those of you who have overlooked, forgotten or ignored the dues renewal date to take a moment and fill out the form enclosed along with your payment and send it to Carolyn Briggs, who will then love you forever.

Here endeth today's discourse. Tomorrow I head west to shoot some football players and stuff. Pay your membership and I will tell you all about it in the next issue.■

Jon Soyka
Present President

SCCA EASTERN REGIONAL MEETING

Most of our members are aware that at the Annual General Meeting at the 1997 SCCA Convention in Kitchener, the Executive recommended adoption of an agreement negotiated with the Society of Amateur Videomakers and Cinematographers for that Society and the Society of Canadian Cine Amateurs to hold joint conventions organized by a committee composed of representatives of the two societies. The proposal passed handily in Kitchener, but unfortunately, it was defeated at a later meeting of SAVAC at San Diego, where it was also reportedly decided to hold no joint conventions with any other body after the 1998 Joint Convention with Ten Best of the West at Long Beach, California.

In that light the SCCA Executive has been forced to reevaluate the feasibility of holding SCCA Conventions in the present circumstances. **After careful consideration of demographic and economic factors and an analysis of recent attendance at National SCCA Conventions, the Executive has come to the conclusion that National SCCA Conventions are not practicable at the present time. It was decided that the best course of action was to hold Regional Meetings for the foreseeable future, with the Annual General Meeting held at the Eastern Regional Meeting.**

A scheme was developed whereby Eastern and Western Regional Meetings would be held simultaneously with an audio/video link (video conferencing) established and maintained between the two groups for the AGM. Unfortunately, no one has yet been found in the Vancouver Film and Video Production Club (who was approached partly because Victoria recently held the 1996 Joint Convention) with the necessary computer hardware to test the procedure, and there are not yet any firm plans for a Western Regional Meeting.

The Executive will proceed with an

Eastern Regional Meeting on Saturday, October 24, hosted jointly with the Hamilton Video/Film Makers at the Spectator Auditorium, and has not yet given up hope that someone will volunteer to set up a Western Regional Meeting this autumn. Video conferencing is not mandatory, and therefore a different date could be chosen by the Western hosts. The Executive is prepared to provide copies of the winning SCCA Contest Films, and any Film Awards and Honours for Presentation to Western attendees at a Regional Meeting.

We still think the video conferencing for the AGM is a good idea and hope that someday Regional Meetings from the Pacific to the Atlantic can be linked that way. To that end we are prepared to work with any club west of Ontario which is willing to test this promising technology, even without hosting a Regional Meeting.

Any club interested in holding a one day Western Regional Meeting should contact Jon Soyka or Fred Briggs. Any club interested in developing a capability for Video Conferencing (a computer with a video capture board and an Internet connection are all that are really needed) should contact Fred Briggs at fbriggs@cgocable.net.

Attendance at the Eastern Regional Meeting will be open to **EVERYONE**. There will be no Registration Fee, no meals, and no hotel. Parking will also be free, and the auditorium is easily reached just off #403 Highway. To encourage participation from a broad surrounding area the Program will begin at 10:00 am and close at 10:00 pm. There will be coffee breaks and adequate lunch and supper breaks planned to allow everyone time to get something to eat in one of the many modestly priced restaurants within easy walking distance of the auditorium. The Program will include the AGM, a screening of the winning films and videos from the Annual SCCA Competition, and the Presentation of Awards and Honours, plus several Guest Speakers who will be announced in the next issue of PANORAMA. The Program will be planned to interest anyone with an interest in film or video; not just the most technically advanced computer nerds. (We listen!)

To attract people from greater distances, who will need to stay over Friday and Saturday night (at Hamilton prices much lower than Toronto's), there will be an Optional Bus Trip on Sunday to Toronto. This will not be a sight-seeing trip to the Metro Zoo and Toronto Island, but an organized tour of sites especially planned for a group of film makers and video makers. We expect to attract Toronto people too (one of the toughest audiences)

by taking them to places into which they normally wouldn't be able to get access. And so that they can spend Saturday night in their own beds avoiding a hotel bill, they can join the tour at the first stop in Toronto, and be returned to their cars at the end of the tour! The attractions on the Bus Tour will also be announced in the next issue.

We invite everybody to take the Friday trip to Kinmount with the Movie Machine Convention (see article elsewhere in this issue), making a three day "convention" out of it at a very low cost. So plan now to attend the only SCCA meeting currently scheduled, and certainly the only one in Ontario this year! ■

MOVIE MACHINE SOCIETY CONVENTION

The Movie Machine Society will be holding a convention in Toronto which should interest many SCCA members. The dates of the convention are Thursday, October 22 through Sunday, October 25.

The Convention Headquarters Hotel will be the Delta Chelsea Inn, 33 Gerrard Street W., in Toronto. (416- 595-1975) The room rate is \$119.00 Canadian. (Mention you are with the Movie Machine Society to get the Special Rate! You wouldn't want to miss it. This is Toronto we're talking about!)

The program so far is as follows:

Thursday evening: Registration, Wine and Cheese Mixer.

Friday: 8:00 am.: Board the chartered bus for a two-hour trip to Kinmount, a small town in Victoria County in the Kawartha Lakes Region

resort country, on Highway 121 between Burnt River and Minden. Kinmount is the home of the Highland Cinema Film Museum, a collection of six theatres under one roof, each seating from 20 to 60 persons, and each decorated in the style of movie theatres of a different era, with authentic furnishings from the bathroom fixtures to the seats and lights including costumes and advertising, rescued from old cinemas torn down around Ontario and across North America. The movie memorabilia, dating from 1899 to 1960, adorns the hallways and lobby, and normally the museum entrance fee is included with the price of admission to the

theatre, as this is a working theatre in a small town which recently showed Titanic in its first run!

Three Speakers are scheduled there on Friday: **Keith Strata**, the collector who has assembled the unique collection, curator of the museum, and movie theatre exhibitor; **Bob Gutteridge** from Whitby, Ontario, who has written a book about the old movie theatres of Toronto dating back as far as the 1920's; **Larry Boccioletti**, Past President and one of the founders of the Photographic Historical Society of Canada and member of the Board of Directors of the Movie Machine Society. Larry, who is organizing the convention, is a recently retired Industrial Photographer for DeHavilland Aircraft, who has collected photographic apparatus for some forty years. Larry's subject will be Archie Johnson who died two years ago in Toronto at the age of 101. Archie was a pioneer in 3D movies using a modified 1925 hand cranked Cine Kodak which operated by having reciprocating prisms put the image on the film consecutively from the left and right and a red and green loop of film in the gate with the film. The projected film was viewed with red and green filtered glasses and Larry will be projecting some of Archie's 3D film.

Saturday: There will be a tour of Toronto Deluxe, the huge film lab on Richmond Street in Toronto which makes prints for the major U. S. studios., hosted by the President, Stan Ford, and there will be five or six Speakers from the U.S. who have not yet confirmed. In the evening there will be a Banquet at the Delta Chelsea Inn.

Sunday: All Movie Machine Registrants will receive free passes to the Annual Photographic Historical Society of Canada Fall Fair (which is also being organized by Larry Boccioletti)

Registration Fees for the convention have not yet been established.

However, arrangements have been made for SCCA members who will be attending the Regional SCCA Meeting in Hamilton on Saturday, October 24, (see the article in this issue) to be allowed to take part in the Bus Trip to Kinmount without registering for the whole Movie Machine Society Convention, and it won't be necessary to stay at the Delta Chelsea Inn.

Ticket price for the day trip is expected to be approximately \$20 Canadian, and the two hour trip through the Ontario countryside at the end of October should appeal to all who enjoy spectacular autumn colour.

For more information, and to register for the Friday excursion (only 57 seats on the bus!) contact Larry Boccioletti, 1248 Jane Street, Toronto, ON M6M 4X8 ,

Phone / Fax 416 - 243 - 1439 ,
larbocci@interlog.com

And by-the-way, film loyalists shouldn't agonize about leaving Toronto for the Saturday Hamilton Meeting. The first stop on the SCCA Optional Tour on Sunday will be that Photographic Flea Market. ■

SCCA on the WEB continued from page 5

Internet service provider, America Online (AOL) has 12 million subscribers with as many as 600,000 online at any given time! The latest SCCA Membership List shows that about 25% of our members have email, and the number seems to grow weekly.

But it isn't just the "hooked-up" that are exploding! When President Clinton was first inaugurated the internet consisted of just 500 websites. Now 63,000 new web sites are added every month! The SCCA had to get onboard, and now we have.

There has been a CIAFF web site (<http://www.crcn.net/~timber/Canadian.html>) on line from Campbell River for a couple of years. By the time you read this the SCCA should have a new web site at <http://www.geocities.com/Hollywood/Theater/8133/> and a new CIAFF site at <http://geocities.com/Hollywood/Theater/6794/>. (Note the American spelling of Theater.) The SCCA site will have pages which include information about the aims and services of the SCCA, names and telephone numbers of the SCCA Executive, Information about each of the SCCA Affiliated Clubs and about starting a new club, a Membership Application, SCCA Contest Rules and Entry Form, a huge collection of active links to other sites of interest to video and film makers, and an active link to the CIAFF site. We also hope to include the most recent issues of PANORAMA and a collection of informative articles from past issues.

The CIAFF web site will have information about the history of the CIAFF, a report on the organization and judging of the 1997 Festival, a complete listing of all the 1997 winners, including all the Star Ratings, Competition Rules and Entry Form, a link to the Campbell River web site and a link back to the SCCA site.

All the information found at the two sites above will be "mirrored" at <http://members.xoom.com/SCCA/> and again at <http://members.tripod.com/~SCCA/>. The reasons for the mirror sites are twofold. First, the internet is very dy-

Continued on page 9

"Might be Worth Reading"

by Trevelyan Beard



The Toronto Film and Video Club have been successfully running a special once-a-month meeting for members interested in computer assisted video. In fact this special interest group is called just that, abbreviated to CAV. We number about eight or so who actually use a computer with one or two more who do not but are interested.

Although climbing up the learning curve is a lot of work, once there you can do things in editing that make the whole process of video making something of a renaissance. The ease of manipulating clips is one feature but even more so is the variety and wealth of effects that the computer allows you to enjoy.

Until recently, computer-assisted-video was expensive and difficult, but not any more. For \$3,000 you can be in the swim with the computer, monitor and the necessary software. And that is talking about good equipment. But care is needed in specifying just what to buy, just anything offered will not do. More on this in forthcoming articles, perhaps the next one. Meanwhile - a tidbit.

Perhaps the best bargain in recent history for CAV buffs is the "Corel Gallery Magic" Software for the PC Computer. I'd call it "The Mother of All

Value" for the year. From Corel comes this remarkable collection of 200,000 (yes, two hundred thousand) pieces of Clipart, Photos, Web Images, Fonts, Sound and Videos. The price is an astonishing \$70.00 Canadian (I don't know how they do it). The book that comes with it is around 800 pages of beautiful coloured shots on glossy paper, superbly indexed, a veritable bible of art work. You get 8 CDs which contain in detail 105,000 Vector Clipart Images, 80,000 Professional Photos, 15,000 Web Images, 1,000 Fonts, 200 Sounds and 100 Videos. All this together with a Capture program and a Powerful

Multimedia File Manager. All images are royalty free Ideal for Video making, Brochures, Newsletters, School Projects, Invitations, Multimedia Presentations, Menus and more. System requirements are Windows 3.1x or 95, a PC 486 DX33 or higher, 8 MB RAM, 256 VGA display or higher, double-speed CD-ROM drive or higher and a mouse or tablet.

To handle the fonts, there is a Font Navigator that helps you manage your True Type fonts effectively. The photos in the kit can be exported in .BMP or .JPEG format. JPEG files are much smaller than BMP format files and can be reduced even further by adjusting their quality.

There's a section called Letters being sets of alphabets, all upper case, in brilliant designs, there must be over 70 sets. These would make interesting and unique titles and headings. And this group is in addition to the Fonts mentioned earlier.

I remember in the old days when clip-art meant a collection of line art that you might use to jolly up a letter with, something that's neither here nor there. This clip-art is different, it's all in colour of high quality but the variety is just overwhelming. Take flowers for example, there are 1,000 images of them! I looked up "Roses" and there

were fifteen images - all quite different to each other.

For \$70 you will have fun and satisfaction for little more than a meal out for two! Don't walk, run to the nearest computer store and help yourself to this bargain, you'll never regret it.

"SmartSound" for Multimedia

Next time you attend a presentation or watch a documentary or industrial movie, listen carefully to the sound track. In order to really notice and pay attention put yourself in the position of being given the job of supplying the sound track. Ask yourself a few questions - is the sound track doing anything for the visual part? Is the sound track doing anything for you? You'll be surprised as you begin to realize just how important a good sound track is. For instance it can...

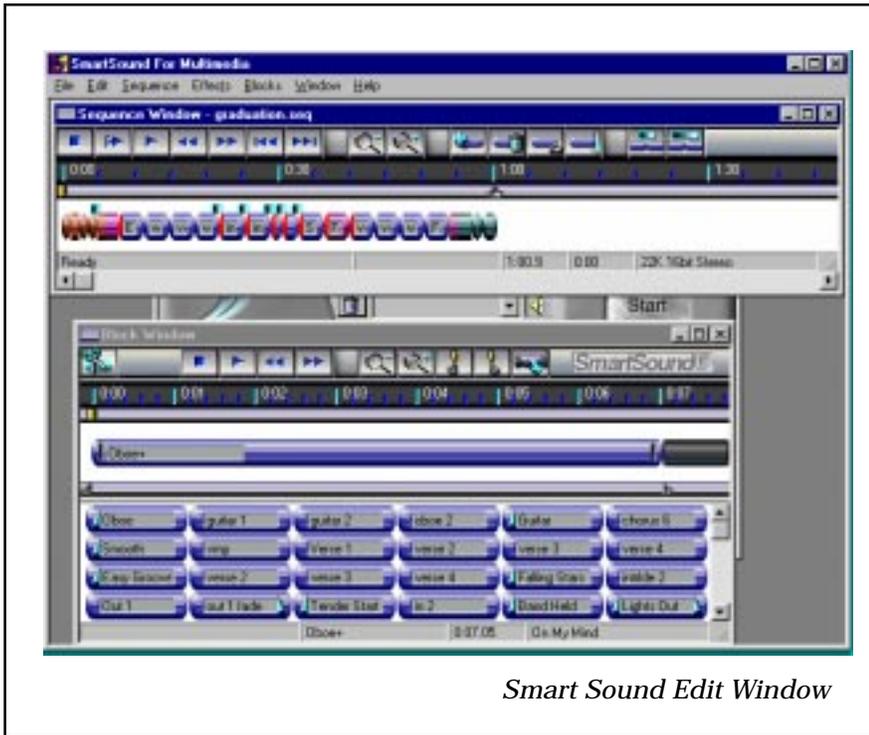
- Create an attention-getting opening or a strong closing.
- Make a comfortable background for the visual parts.
- Set a mood whether pensive, relaxed, angry or forgiving.
- Make smooth transitions between different segments of action.
- Create sound effects that make the visuals larger than life.

In fact, just that one subject of suitable sound effects could fill a book. Making a sound track is not an easy job. There are so many factors to bear in mind when making a sound track that the task can be daunting.

To start with, there is the choice of music. Should it be jazzy or classical? If you are not a musician, how will you choose it, where will you get it from? What about royalties?

Special effects can mean anything from the clicking of a typewriter, the ring of a telephone, the howl of the wind and all the way to shots and explosions. Hunting these down, although fascinating work, it's lengthy, very lengthy.

A major consideration in sound tracks is timing. That crash of symbols will sound ludicrous if late by a tenth of a second when he produces the rabbit



Smart Sound Edit Window

from the hat. The timing that is really difficult however is getting the right length in an audio clip. You can't just chop off the end of a piece of beautiful music just because the video dancing part has abruptly finished. You can't even delete a bit from the middle without it being painfully obvious.

Well, along has come a clever program that makes the making of a sound track a pleasant experience. It's an audio editor to start off with but it also contains a lot of music clips plus a lot of special effects. You can sit down with **SmartSound** and make an excellent sound track without searching through other material. But that's not all. **SmartSound** does not require any music expertise. Best of all - you will have the job done and exported as a WAV file in just a few minutes.

SmartSound builds up a sound track the way a railway assembler puts together a freight train in a rail yard - a variety of wagons of different length and purpose plus the engine to start with and the caboose to end up with. You know the mood you want, you know the total length of time for the assembled audio clip and you know the special effects you need and where to place them. All this you assemble on the screen from the SmartSound Library of 'blocks'. For example there are 28 pieces of music of various styles and about the same number of effects.

There are sounds of an audience, fanfares, jungle drums, wind and waves

and many others. And if this collection doesn't do the trick, there are additional CDs being produced all the time (six up to the present). The quality of the sounds is superb. You can choose the quality to work with, 44k for the best stereo sound but if disk space is a problem, then 22k or less.

There are two working windows - the Edit Window where the complete sound track is assembled and the Block Window where each block (read freight car) is massaged to length, volume, fade in or fade out and so on. If you liked Meccano you'll like SmartSound. Or to be more up to date - if you like Leggo you'll like **SmartSound**.

The whole process of producing a sound track is easy. The end result is to export as a WAV file and is very rewarding (there are several alternative formats to which to export). The program caters to both Windows and Mac. It will run on a 386 and up or System 7 and up. And - surprise! The music is royalty free.

I have found that using **SmartSound** is generally an end in itself but there is nothing to stop you using it as a starter and importing to Adobe Premiere for further embellishment.

The program is available directly from Sonic Desktop Software, Inc. at 800 454-1900 or 818 718-9999 in California. Price \$259 US (\$199 street). Have fun!

dynamic, growing rapidly, and changing constantly, and since we are using free web space, it isn't wise to put all our eggs in one basket. Services are offered free one day and then at a charge later, and vice versa. New organizations are starting everyday, and some fold. An earlier free web page we set up had technical or economic problems and disappeared! Later it was proffered again, with a new address. That site, <http://www.yellowpage.net/free/S/SCCA-CIAFF/>, still has technical problems so it will be used mainly as a "road sign" page to send people to our other sites.

The second reason for using three services, Geocities, Xoom, and Tripod, is that some hosts offer advantages or services not offered by others. We will probably experiment with a "bulletin board" on one, a "real-time chat room" on another, and live forms (delivered automatically) for membership applications, contest entries, and CIAFF entries on the third.

We hope the web sites will provide a useful service to our present members and all others with an interest in movie making who can access them. We also hope to reach many more people than we have ever been able to reach before and enroll many of them as new members. To that end, once the sites are up, we will vigorously promote them to the various search engines which people use to find things which interest them, and also by periodically posting announcements on internet bulletin boards frequented by people interested in film and video. As Publicity Chairman and Web Master I will be anxious to receive email from anyone, but especially members, who spot errors or have suggestions or ideas for improvements. All suggestions will be graciously received and seriously considered. ■

Fred Briggs



Copyright Information Continued from the Spring Issue

How to protect copyright outside Canada

Canadians are protected in most foreign countries. Most countries belong to one of the two international treaties - The Berne Copyright Convention or the Universal Copyright Convention. Citizens of these Convention countries enjoy the benefits of Canadian copyright law, and Canada also extends protection to certain non-member countries by way of a notice in the Canada Gazette. The other countries which are also members of these treaties do the same for Canadians. For example, a Canadian creator has the benefit of the United Kingdom copyright law in the United Kingdom and the French copyright law in France and so on. As most countries are members of these two treaties Canadians are protected by copyright for use of their creations all over the world. Sound recordings are not covered by the copyright treaties, but Canada does extend protection for sound recordings to citizens of member countries. Other countries do the same. The nature of protection afforded to sound recordings varies a great deal from one country to another.

Why register? You do not have to register your copyright to obtain copyright protection in Canada - it is automatic. But when you do register with the Copyright Office, you receive a certificate which can be used to your advantage in the event that your work is infringed. The certificate of registration is evidence that your work is protected by copyright and the person registered is the owner. In the event of a legal dispute, you do not have to prove ownership; the onus is on your opponent to disprove it. Registration is not a guarantee against infringement. You must take legal action on your behalf if you believe that your rights have been infringed. Registration is also not a guarantee that your claim of ownership will be recognized as legitimate. The Copyright Office does not check to see that your work is original. Verification of your claim of originality can only be done in a court of law.

What registration covers Normally, each song, book, recording and so on is considered a separate work and requires a separate application and fee. There is no blanket type registration for several works by one author. However, if you are registering a book of poems, songs, photographs etc., you may register the book as one work. Also, note that if the work is published in a series of parts, such as an encyclopedia, one registration covers all parts of the series.

How to register You register copyright by completing an application form and sending it to the Copyright Office with the appropriate fee. The application forms, detailed instructions for completing them as well as the current fee schedule are available from the Copyright Office. Do not send a copy of your

work along with the application. The Copyright Office does not review or assess works in any way, nor does the Copyright Office check to see whether the title of your work has already been used. Many works may appear with the same title, but if each work has been created independently, each will have its own copyright protection. You may, however, need to send copies of your work to the National Library of Canada. Under the National Library Act, two copies of every book published in Canada, and one copy of every sound recording manufactured in Canada that has some Canadian content, must be sent to the National Library within one week of publication. Your publisher may already have made these arrangements (see "Where To Get Help" for the address and phone number of the National Library). When your application form is received by the Copyright Office, it is reviewed to make sure you have filled it out properly. If necessary, suggestions for changes are made, the relevant information is entered into a computerized databank and a registration certificate is issued. Once a registration has been issued, the Copyright Office has the authority to make small corrections, such as the removal of clerical errors made in preparing an application or registration document. However, only the Federal Court of Canada can authorize substantial changes.

Naming the "Author" in an application.

An important information item in an application is the claim of authorship. Since duration of copyright is usually based on an author's lifetime. It is important for the Copyright Office to know the author's name.

If you are the creator of a work (e.g., writer, artist, composer or playwright) you are considered its author. In most cases, therefore, you should insert your name and address in the relevant section of the copyright application form. If the work was created by an employee of yours, the employee's name should appear on the form as author (even though you own the copyright). If there are two authors of the same work, give the names and addresses of both. If there are many contributing authors, all their names and addresses should be given. However, if the work was created by many people under the direction of an editor-in-chief, that person's name should be given as author.

The author of most types of works is the individual who created the work. For all works normally protected for the life of the author plus 50 years (i.e., literary works, musical works) the author must be an individual as opposed to a corporation. However, for three types of works (photographs, certain types of cinematographic works, and sound recordings) there are special rules defining who the author is. For these types of works, the author may be either an individual or a corporation.

The author of a photograph is the person who owned the negative or original photo-

graph (if there was no negative, as in Polaroid or electronic photography) at the time it was made. For cinematographic works made prior to January 1, 1994 which do not have an original arrangement, acting form or combination of incidents (i.e., most home videos) the author is the person who owned the original negative of original video tape at the time it was made. For cinematographic made on or after January 1, 1994, there is no special rule and the author is simply the person who created the work. For sound recordings made prior to January 1, 1994, the author of a sound recording is the person who owned the master tape or original recording at the time it was made. The author of a sound recording made after January 1, 1994 is the person by whom the arrangements necessary for the making of the sound recording were undertaken.

When deciding who the author of a work is, you must use the rule which applied at the time the work was created regardless of when the work is registered.

The persons authorized to sign the copyright application form are:

- you (the applicant) or your agent
- a partner, in the case of a firm
- a director, secretary or other principal officer in the case of a corporation, or your heirs or legal representatives. (An author's work is part of his or her estate, and the heirs or successors may register a copyright if this has not been done before the author's death.) Some authors prefer to use a nom-de-plume, or pen name, rather than their real names on their published works. You may indicate your nom-de-plume on your application for registration, but you must also give your full legal name. This is necessary, because without your full legal name, it would be difficult to determine the full duration of the copyright, i.e., your lifetime plus 50 years.

Stating the nature of the work in an application

You will have to indicate in the application which category your work falls into: literary, dramatic, musical, artistic, or a combination of these, or a mechanical contrivance. For more information on these categories, consult the instruction sheet provided with the application form by clicking on the "Application" icon on the Option Panel. [This last sentence is a reference to the Intellectus Program, from which this article has been extracted.]

You will also have to indicate whether your work is published or unpublished. A work is considered published when copies of it have been made available to the public. Also, the construction of an architectural work and the incorporation of an artistic work into an architectural work constitute publication.

The following do not constitute publication:

- the performance in public of a literary,

dramatic or musical work;

- the delivery in public of a lecture;
- the communication of a work to the public by telecommunication;
- or exhibition in public of an artistic work.

Length of registration process

The registration process takes 4 weeks if the Copyright Office reviews your application and accepts it without further questions. If amendments are required, the processing time may be longer. Registration occurs once any amendments have been made and the application is accepted. The Office then issues a certificate of registration.

Registration Fees

You must pay a prescribed fee when applying for registration of copyright. The fee covers the review of your application and, if it is acceptable, a registration certificate will be issued at no extra charge.

Send your payment with the completed application form. Payment may be by cheque or postal money order made out to the Receiver General of Canada. Foreign applicants should pay by money order payable in Canadian funds. Copies of the current fee schedule as well as the application forms are available from the Copyright Office at the address listed in the section "Where to Get Help".

Registration is valid for as long as the copyright for the work exists. Once you register your copyright, you do not pay any additional fees to maintain or renew it. If you register the copyright of an unpublished work, you do not have to register again after publication.

Copyright Fee Schedule (Effective October 15, 1997)

1. Accepting an application for registration of a copyright

(a) pursuant to section 55 of the Act \$65

(b) pursuant to section 56 of the Act \$65

1. Accepting for registration an assignment or licence of a copyright pursuant to section 57 of the Act \$65

1. Processing a request for accelerated action on an application for registration of a copyright or for registration of an assignment, licence or other document \$65

2. Correcting a clerical error in any instrument of record including, without further fee, issuing a corrected certificate of registration of copyright, pursuant to section 61 of the Act, or processing a request to include in the Register of Copyrights any other document affecting a copyright \$65

Certifying a copy of a document

(a) for the certificate \$35

(b) for each page \$0.50

1. Providing copies of or extracts from the Register of Copyrights, or copies of certificates, licences or other documents, for each page \$0.50

Marking Copyright

There is no requirement to mark your work under the Copyright Act. The Universal Copyright Convention provides for marking with a small "c" in a circle, the name of the copyright owner and the year of first publication, for example, ©Jane Doe, 1996. Although

not obligatory in Canada, such marking can serve as a reminder of copyright as well as providing the name of the owner. Some countries that are members of the Universal Copyright Convention require such marking. You may use this notice even if you have not registered your work.

Where to Get Help

Staff at the Copyright Office will be pleased to assist you with general questions about copyright and the registration process. Address your correspondence to: Copyright Office Canadian Intellectual Property Office (CIPO) Industry Canada 50 Victoria Street Place du Portage Phase 1 Hull, Quebec K1A 0C9 Tel: (819) 997-1936 Fax: (819) 953-6977

You may telephone for general information and application forms between 8:30 a.m. and 4:45 p.m. Eastern Time, Monday through Friday, except legal holidays.

Any correspondence sent to the Copyright Office through the Priority Courier of Canada Post Corporation will be considered received by the Office on the date stamped on the envelope by the priority courier service.

If you are calling about a particular application telephone at (819) 997-2334 and quote your file number. Please do not call the office to find out the status of a new application until at least eight weeks after sending it.

Useful Addresses, Telephone and Fax numbers:

For assistance with an unlocatable copyright owner contact: Copyright Board of Canada 56 Sparks Street Suite 800 Ottawa, Ontario K1A 0C9 Tel: (613) 952-8621 Fax: (613) 952-8630

For permission to photocopy (English) contact: CANCOPY 6 Adelaide Street East Suite 900 Toronto, Ontario M5C 1H6 Tel: (416) 868-1620 Fax: (416) 868-1621

For permission to photocopy in Quebec (French) contact: L'Union des écrivaines et écrivains québécois 3492, avenue Laval Montréal, Québec H2X 3C8 Tel: (514) 849-8540 Fax: (514) 849-6239

For information about legal deposit contact National Library of Canada 395 Wellington Street Ottawa, Ontario K1A 0N4 Tel: (819) 997-9565

Government publications are usually protected by Crown copyright. To obtain permission to use Crown works contact: Permissions Officer Canada Communications Group Publishing Division Ottawa, Ontario K1A 0S9 Tel: (819) 956-4679 Fax: (819) 997-8863

For more detailed information on various aspects of copyright you may wish to consult the following circulars which are available through the Copyright Office: Copyright protection for computer programs Musical works and mechanical contrivances Protection for games Performing right societies and other collectives Changes/corrections to the copyright register Authorship Describing the nature of a work Unprotected Items: Slogans/titles/short phrases/names Rental rights for sound

recordings and computer programs

Licensing and collecting bodies Literary Works

Canadian Copyright Licensing Agency (CANCOPY) 6 Adelaide Street East Suite 900 Toronto, Ontario M5C 1H6 Tel: (416) 868-1620 Fax: (416) 868-1621 1-800 893-5777

CANCOPY represents authors, other creators and publishers for the administration of copyright in all provinces except Quebec. The purpose of the collective is to provide easy access to copyright material by negotiating comprehensive licences with user groups, such as schools, colleges, universities, governments, corporations, etc.

CANCOPY has entered into agreements with provincial ministries of education in Alberta, Ontario, Saskatchewan and Manitoba to permit the photocopying of literary works in schools of those provinces.

CANCOPY has also signed comprehensive licences with the Federal Government, the Ontario Government, all universities outside of Quebec and numerous colleges and copyshops.

L'Union des écrivaines et écrivains québécois 3492, avenue Laval Montréal, Québec H2X 3C8 Tel: (514) 849-8540 Fax: (514) 849-6239

L'UNEQ represents over 959 writers: poets, novelists, playwrights, essayists and authors of scientific and instructional works. This union works towards the promotion and distribution of Quebec literature and also defends the socio-economic rights of writers. Furthermore, it is also responsible for the administration of royalties in Quebec, in order to grant authorizations to educational institutions for the photocopying of literary works.

Public Lending Right Commission (PLR) 350 Albert Street P.O. Box 1047 Ottawa, Ontario K1P 5V8 Tel: (613) 566-4378 Fax: (613) 566-4418

The Public Lending Right (PLR) Commission comprised of authors, librarians and publishers, was established in 1986 to administer a program of payments to Canadian authors for their eligible books catalogued in libraries across Canada.

Société civile des auteurs multimédias (SCAM) -La Société des gens de lettres (SGDL) 5186, chemin Côte-des-Nièges Bureau 3 Montréal, Québec H3T 1X8 Tel: (514) 738-8877 Fax: (514) 342-4615

S.C.A.M.-S.G.D.L. is an international society (Montreal - Paris - Brussels) devoted to defending the moral and economic interests of its members. The authors represented by S.C.A.M.-S.G.D.L. create works in the literary and audio-visual fields.

In the audio-visual sector, S.C.A.M.-S.G.D.L. negotiates the conditions for broadcasting with broadcasters for works contained in its repertoire (documentaries, literary). It also collects royalties on behalf of its members (collective administration). S.C.A.M.-S.G.D.L. also intervenes in all other areas affecting copyright to assure respect for its members' rights.

Musical Works

Audio Video Licensing Agency (AVLA)

1250 Bay Street, Suite 400 Toronto, Ontario M5R 2B1 Tel: (416) 922-8727 Fax: (416) 967-9415 1 800 668-8820

AVLA is a copyright collective which administers licensing in Canada for the owners of master audio and music video recordings. It licenses the exhibition and duplication of music videos as well as the duplication of audio recordings.

AVLA does not license the duplication of music videos or sound recordings for sale. It licenses for lease only.

Canadian Musical Reproduction Rights Agency Limited (CMRRA) 56 Wellesley Street West Suite 320 Toronto, Ontario M5S 2S3 Electronic Mail: inquiries@cmrra.ca Tel: (416) 925-1966 Fax: (416) 926-7521 WWW: <http://www.cmrra.ca> CMRRA is a licensing and collecting agency for the reproduction rights of musical works in Canada. Licensing is done on a per use basis.

CMRRA represents the owners of music copyrights, both music publishers and individual composers who do not deal through a publisher, on a non-exclusive basis.

Christian Copyright Licensing Inc. (CCLI) 17201 NE Sacramento Street Portland, Oregon 97230-9908 U.S.A. Tel: 1 800 234-2446 Fax: (503) 257-2244 CCLI issues blanket licensing to churches for the reproduction of printed Christian songs for congregational use on behalf of song publishers.

Société du droit de reproduction des auteurs, compositeurs et éditeurs au Canada (SODRAC) 759 Carré Victoria Suite 420 Montréal, Québec H2Y 2J7 Tel: (514) 845-3268 Fax: (514) 845-3401

SODRAC represents authors, composers and editors of music in Canada and abroad. It is a licensing and collecting body for the reproduction rights of music on sound recordings and videos.

Society of Composers, Authors and Music Publishers of Canada (SOCAN) 41 Valleybrook Drive Don Mills, Ontario M3B 2S6 Tel: (416) 445-8700 Fax: (416) 445-7108 1 800 557-6226

Vancouver, B.C. Tel: (604) 669-5569 Fax: (604) 688-1142 1 800 937-6226

Dartmouth, N.S. Tel: (902) 464-7000 Fax: (902) 464-9696 1 800 707-6226

Montreal, Quebec Tel: (514) 844-8377 Fax: (514) 849-8446 1 800 797-6226

Edmonton, Alberta Tel: (403) 468-0905 Fax: (403) 468-1058 1 800 517-6226

SOCAN is a performing rights society which administers performing rights in musical works on behalf of Canadian composers, authors and publishers as well as affiliated societies representing foreign composers, authors and publishers. SOCAN also claims royalties for musical works forming part of the programming in retransmitted radio and television signals.

Artistic Works Vis*Art Copyright Inc. 3575 St.

Laurent Blvd. Suite 516 Montreal, Quebec H2X 2T7 Tel: (514) 845-6061 Fax: (514) 845-6240

Vis*Art Copyright Inc. is a copyright management agency for Canadian and International visual artists for works of visual art including paintings, engravings, photographs, designs and images that appear in all formats, including books, calendars, posters, record covers, catalogues, etc.

Dramatic Works

Criterion Pictures/Visual Education Centre 41 Horner Avenue, Unit 3 Toronto, Ontario M8Z 4X4 Tel: (416) 252-5907 Fax: (416) 251-3720 1 800 565-1996 Criterion 1 800 668-0749 Visual Education

Montreal, Quebec Tel: (514) 356-0050 Fax: (514) 356-1499 1 800 361-2788

Vancouver, B.C. Tel: (604) 940-9540 Fax: (604) 940-9541 1 800 663-0991

Criterion Pictures administers and manages the public performance of both educational and entertainment audiovisual works, including motion pictures distributed by Astral Films, Alliance Releasing, Cineplex Odeon, Columbia Pictures, Tri-Star, Warner Bros., Paramount Pictures, 20th Century Fox, and hundreds of independent producers. It grants licences to use works protected by copyright.

Multimedia Group of Canada 5225 Bern Street Montreal, Quebec, H2J 2S4 Tel: (514) 273-4251 / 273-4231 Fax: (514) 276-5130

The Multimedia Group of Canada is an established entertainment company involved in production, and domestic and international distribution. Genres in multi-formats ranging from comedy to drama to documentary allow the company to meet many broadcast programming schedules. The Multimedia Group is experienced in securing production presales, development financing and international co-production partners.

Playwrights Union of Canada (PUC) 54 Wolseley Street 2nd Floor Toronto, Ontario M5T 1A5 Tel: (416) 703-0201 Fax: (416) 703-0059 1 800 561-3318

Playwrights Union of Canada is the national service organization for professional playwrights. It acts as agent for the distribution of rights and the collection of royalties.

Société des auteurs et compositeurs dramatiques (SACD) 5186, chemin Côte-des-Nieges Bureau 3 Montréal, Québec H3T 1X8 Tel: (514) 738-8877 Fax: (514) 342-4615

SACD is an international society (Montreal - Paris - Brussels) devoted to defending the economic and moral interests of its members. The authors and composers represented by SACD create works in the areas of theatre, television, film and radio.

In the audio-visual sector, SACD negotiates the conditions for broadcasting with broadcasters for works contained in its repertoire (made for television films, full-length films, series, animated cartoons, etc.). SACD also collects and distributes royalties on behalf of its members (collective administration).

In the theatrical sector (plays, operas,

ballets, etc.) SACD establishes contracts defining the conditions for exploiting these works, collects royalties from users, and distributes them to authors and composers.

Retransmission Rights

Border Broadcasters' Collective (BBC) c/o WXYZ P.O. Box 789 20777 West 10 Mile Road Southfield, Michigan 48037 U.S.A. Tel: (313) 827-9391 (Voicebox only)

BBC represents US border broadcasters along the Canada-US border. The royalties collected are in respect to programs produced by the stations as opposed to the network or syndicated programming which is represented by other collectives.

Canadian Broadcasters Rights Agency Inc. (CBRA) 1000-280 Albert Street Ottawa, Ontario K1P 5G8 Tel: (613) 232-4370 Fax: (613) 236-9241

CBRA claims royalties for programming owned by commercial radio and television stations and networks in Canada, including, CTV, TVA, and Quatre-Saisons networks and their affiliates, the Global Television Network, independent stations and the privately-owned affiliates of the CBC and Radio-Canada.

Canadian Retransmission Collective (CRC) 175 Bloor Street East North Tower, Suite 806 Toronto, Ontario M4W 3R8 Tel: (416) 927-9348 Fax: (416) 927-8285

CRC represents claims to Canadian retransmission royalties on behalf of independently produced Canadian content programs, all programs carried on PBS signals and programs owned by non-North Americans and TV Ontario.

Canadian Retransmission Rights Association (CRRRA) 1500 Bronson Avenue Ottawa, Ontario K1G 3J5 Tel: (613) 738-6618 Fax: (613) 738-6688

CRRRA claims royalties for programming owned by the following five networks: CBC/Radio-Canada, Radio-Québec, ABC, CBS, and NBC. The CRRRA represents broadcasters as producers and therefore owners of copyright in television programs.

Copyright Collective of Canada (CCC) 22 St. Clair Avenue East Suite 1603 Toronto, Ontario M4T 2S4 Tel: (416) 961-1888 Fax: (416) 961-1016

CCC administers royalties for entertainment programming producers in the United States and for programming produced elsewhere in the world by U.S. residents or members of the Motion Picture Association of America, and their affiliates.

Broadcasting Right Pheonix Communication 3 Empire Blvd. South Hackensack, New Jersey 07606 U.S.A. Tel: (201) 807-0888 Fax: (201) 807-0272

Major League Baseball Collective of Canada Inc. 1 First Canadian Place Suite 770, P.O. Box 403 Toronto, Ontario M5X 1E3 Tel: (416) 363-6644 Fax: (416) 363-5115 MLB is the sole party entitled to claim for royalties arising out of the retransmission of Major League Baseball games in Canada. ■