

VOL. 32 No. 1, WINTER, 1998

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)

Attention! SCCA MEMBERSHIP

The society is planning to circulate membership listings to be included in the March/April issue of PANORAMA.

If any member does not wish their address and phone numbers to appear, please notify:

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as soon as possible, or by the end of March.

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PANORAMA

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

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.

Subscriptions:

Free to members of the SCCA.

Membership Dues—

Individual **\$30.00** — Family **\$35.00**

Annually — Payable by May 31st.

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1996–1997
ISSN 1187-8207

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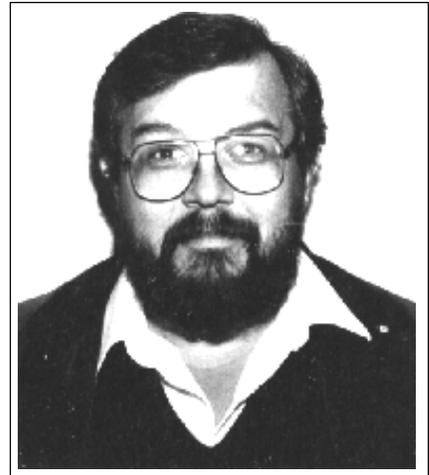
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PRESIDENT'S MESSAGE



Cabin fever is starting to set in with me and if I don't get out and about with my camera soon I may forget how to use it.

I have been looking forward to doing some serious "Ice Yacht" filming this winter but that internationally ignominious character "el Nino" has put quite a damper on everything. To date the members of this sport have spent more time dreaming about ice than speeding along on it.

On the plus side, those of you who moan about the bitter cold and eyeball deep snow have had nothing to complain about. That said, I do hope that you have been out there burning up yards, or make that metres of tape or film stock, recording for posterity and a future editing date the vagaries of a North American winter.

If you have not had the opportunity to film, then you should by now have most of the editing done on productions that you will be entering in the SCCA annual contest or maybe even the CIAFF contest. Of course you will be working hard on your production of "SCAMS", that 1998 theme for the SCCA Inter-cities trophy.

Make this the year that you learn about the use of cutaways and how well composed short shots win out over long rambling ego boosters. Watch the work of professionals and see how they compose and time their shots. Rent at least one movie per month to view, not only for entertainment content, but for the learning potential. Make this the year you are going to make a giant leap forward in your video production knowledge and use of. Don't "try" to do it, just do it.

Continued on page 7

CLUB NEWS

by Wallace Robertson
ASCCA

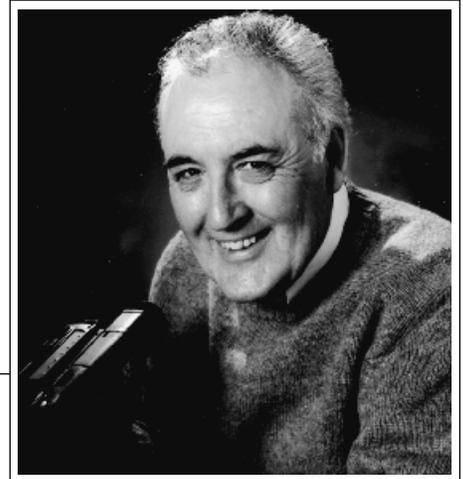


Photo "By Ross"

Our sympathy to those of you in eastern Canada who are living through the most severe winter on record. After losing power lines in storms last winter, then being inundated by flood waters of the Red River in the spring, we, in Manitoba, can well appreciate your situation.

Heavy snows and avalanches in British Columbia; prairie fires in Alberta; unseasonable warm weather across the prairies and the devastating ice-storms in Ontario, Quebec and the Maritimes have left the country reeling and confused with some of the most unusual weather of the century. Couple these conditions with the natural slowdown in transportation; the recent postal strike; and mix in the annual Christmas holidays and it is obvious that other problems must also surface. Whenever there is a particular action, there's usually a reaction.

Although our video groups may be small in the total scheme of things, we are also directly affected by these changes. Such is the problem in producing this issue's "Club News". When I started to collect the material for this article the mail was coming in sporadically, and sometime not at all. Therefore, excuse the writer if this article appears somewhat erratic and disjointed. Please blame it on Georges Clermont, El Nino or Santa Claus.

To start off, we would like to congratulate Margaret Chamberlain of the **Victoria Club** and Jim Town of Woodstock, Ontario for placing second and third respectively in the "Magic Moments" contest at the **SAVAC** Convention in San Diego. Margaret made the second place finish with her production, "Time Limits" while Jim followed close behind with, "Milk Made". Jim also went on to be one of the "Top Ten" award winners with "Maple Syrup Time in Oxford County" a 16 minute, Hi-8 documentary. Congratulations to both of you!

Greg Caravan, in the 'President's

Message' section of **Vancouver's** "Reel Talk" writes that a special monthly meeting will include two speakers. Don Baxter of Vancouver Alarm Service shall explain home security systems as they apply to video equipment, followed by Rick Tidder of United City Insurance, discussing the availability of insurance for that equipment. "The Workshop" meeting, hosted by David Cooperstone, had 14 entries from 12 members in the "Movement", Assigned Subject Contest. The assigned subject for February will be "Animal". David also announces that a guest speaker has been lined up for the next workshop. He is Frank Campbell, an audio-visual technician at Simon Fraser University. Frank has been in video production for 25 years and will be discussing multi camera shoots and other subjects.

We were hoping to have a letter from our friends in **Calgary**, on the present status of their club. Possibly, by the time the next Panorama goes to print, we will have something to report.

Winnipeg Amateur Moviemakers' December meeting highlighted Brent Driedger of FotoVideo who demonstrated the Amiga 4000 Toaster. His presentation included video testimonials, instructional tapes and popular commercials which were created on this piece of equipment. During his discussion, Brent said that a number of special effects produced in the current smash hit, "Titanic" were accomplished with the "4000". At their last meeting, the group practiced their hand at adjudicating a series of short features, using contemporary judging criteria. The exercise proved so successful, that several members requested it be repeated. They felt that the adjudication would benefit videographers to be more critical of their own work, and it provided insight as to what other judges see in a film.

Jim Town is a very busy man.

Officially, he is reported to live in Woodstock, Ontario, but it seem that every time I pick up a newsletter these days, he is showing one of his films in some other town. His latest sojourn is to Guy Lombardo's birthplace in London Ontario. In the January issue of "**It's a Wrap**" editor Thom Speechley announces that Jim will be presenting "The Nicaragua Project" a presentation describing difficulties and hazards he experienced while filming during recent trips to exotic southern climes. Thom goes on to mention that the December meeting had an excellent documentary from Producer, Chris Doty. Mr. Doty provided a number of clips from his film "Lost April: The London Flood of 1937" and some interesting anecdotes he collected during its production.

The Brantford Video and Movie Makers report in their latest issue of the "Brant Camcorder News" that they would be showing the entries for the monthly competition. The assignment: "People And Their Pets". The programme was to continue with selections from the CANUSA Circuit and to top off the evening Frank Birch would present his recent completed film entitled, "Port Dover". Sounds like a great evening!

The Start, Middle, End Video Club of St. Catharines (Fonthill) announced that a (record) twelve videos were entered in the recent assignment competition entitled, "Best Of Your Best". The winners were, First Place: Jim MacDonald, Second Place: Chester Bogdanski, and Third Place: Russell Miller. The January meeting of the group will feature a seminar on "Special Effects" and how to use them constructively to enhance your films.

"Reel News", Hamilton's monthly
Continued on page 12

UP CLOSE AND PERSONAL

by Stan Whitsitt

A local historical society recently invited me to present a program at their monthly meeting. That in itself was not surprising, as I have presented film programs for many kinds of organizations, from Sunday School classes to rifle and pistol clubs. What gave me pause for thought was their choice of films requested for the program. One film was about antique airplanes with lots of colorful and exciting flying activity, which was a natural. Their other choice, which surprised me, was a strictly personal film called "RETURN TO SCOTT COUNTY", a result of the 1988 return to the midwest to attend the 50th reunion of my high school graduating class. The resulting footage of that trip was a hundred or so feet of the fat, bald, wrinkled old poops that had been my classmates back in 1938.

At that time, with no films in progress, or interesting ideas for upcoming works, I started thinking in terms of the challenge of making a personal, family history, home movie type of film with a festival quality that the non-family, non-acquaintance audience would find appealing. Over the years I had seen attempts at such type films, and almost without exception, they were as boring as hell.

Going for the challenge, I decided to format the film as a retrospective by which through new footage and old photos I compared the "then and now" of my life over the past fifty years leading up to the reunion.

If my efforts were to be successful it seemed essential to strive for some universal quality which would enable any audience to connect with and put themselves into the story. To achieve this I created a device, which for lack of a better term I labelled "selective ambiguity". In the movie I never introduce, or identify myself by name, nor do I disclose where Scott County is located, and, my classmates are identified only by their first names. Family members shown are desig-

nated by relationship only (i.e. brother, sister, cousin, etc.).

This approach was influenced by the fact that a high percentage of the viewers of this film would be persons of my generation, and most of us are from some other locality originally, and harboring thoughts of returning to the "olde sod", the place of our childhood. By not identifying myself or the place, the viewer is enabled to insert himself more easily into the flow without the jarring reality of being reminded the story is about some other specific person that he must relate to as the narrative unfolds, ...or that it occurs at a specific location, different from his experience. The reasoning was that family members and close friends would know people and places, and could relate to them without introductions.

I established the theme of "elapsed fifty years", with the postman delivering the card of invitation from a former classmate. The invitation is shown in close-up with voice-over reading the details, stressing the fifty year aspect of the event. A rapid montage of dissolving photos taken at different periods of my life, from the 1938 class photo through retirement, represents the passage of time through the intervening fifty years.

For a light touch, to also portray the passage of time, I put in a shot of myself admiring a 1938 portrait in which I had a magnificent head of curly hair. It was an over the shoulder shot of the photo, with the top of my shiny, very bald head in the foreground.

With the introduction made, the theme established, and the decision to use the reunion footage as the culmination of the story, all that remained was to bridge the two segments with action that flowed smoothly.

For this part of the film I invented the 3 H's of film making,

...Humanity,...Humor,...and Humility, to characterize the personal or family film.

The personal/family oriented film should stress the Humanity of its subjects. With the discussion of my parents and grandparents, long deceased, I showed old photos of them living, and picturesque country cemeteries where they are buried. For brothers and sisters, old photos showed them fifty years ago, and live footage portrayed them now.

A bit of Humor thrown in occasionally creates a momentary change of pace, and keeps the overall production from being too deadly serious. What I would describe as "gentle humor" is more appropriate for this type of production than satiric, slapstick, or any hard-edged style. For example, I earlier mentioned the portrait with the curly hair contrasted with my bald head. In another instance, describing the statue of the local hero on the courthouse lawn, I noted that even the pigeons gave him a measure of respect. My ending title was burnt in over a fifty year old snapshot of myself and a classmate skinny-dipping in the local stone quarry pond. (strictly G-rated, no frontal nudity)

For the third "H" I recommend Humility. Too many of this type of film seems to come across as boastful or bragging. Components of the story the film maker is proud of, should be put across in a low key manner, or underplayed. The film maker who feels bound to tell or show what a great person he is, should be warned, this attitude turns off a lot of viewers. Here again, a bit of self-effacing humor can keep this characteristic from being irritating.

For the reunion footage and the final phase of the picture I showed frame-filling ECU's of faces from the 1938 class photo, followed by live footage of the persons as they look today. This was accompanied by brief, concise narration describing

them, or recounting some anecdotal memory of them, avoiding going into too extensive boring detail. For an arty touch I closed out this final phase with another rapidly dissolving montage of historical black and white photos.

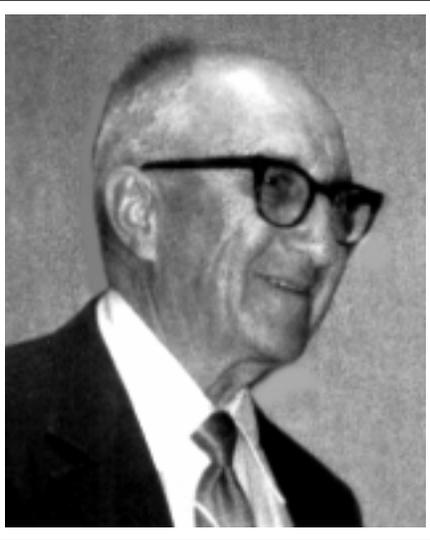
While making the film I remembered my father used to play the harmonica around home. I asked a friend who played the harmonica to tape a series of old time melodies to use on the sound track. The plaintive sound of those old tunes not only reminded me of Dad, they gave a perfect nostalgic touch and mood for the movie.

With the editing complete, and the sound track applied, I crossed my fingers and set up the screen to evaluate my efforts. I was quite pleased with the final results, ... (which is not surprising, as we "Artistes" always think our stuff is great, ... "Right, Guys?"). Of course the acid test was to be an entry in the TEN BEST OF THE WEST film competition. Much to my gratification, it was selected as one of the Ten Best at the convention. The following year it was entered in the CIAFF where it was awarded a Special Commendation Certificate for narration.

Those are the only competitions in which "RETURN TO SCOTT COUNTY" has been entered, but special requests for its showing, and the enthusiasm with which it has been received at such showings, confirms my belief it is a pretty good film, despite its personal nature.

"So", ...you ask, "Should I expend the time and effort to make a personal film?"

I say, "**go for it!!**"...If it doesn't win any trophies, at least you will have a treasured bit of family history, ...and your relatives and friends will think you are one helluva fine film maker. ■



Howard Lewis

AN EMPTY COT IN THE BUNKHOUSE

by Stan Whitsitt

Many years ago there was a popular country western song, "*THERE'S AN EMPTY COT IN THE BUNKHOUSE TONIGHT*". It was a sad tale lamenting the death of a well loved cowboy while doing his job riding the range.

We movie makers find ourselves in the same plight following the November 23 death of Howard Lewis in San Diego. Our bunkhouse is left with a hard-to-fill empty cot.

It was my good fortune to claim Howard as a friend for over twenty years. I think our initial meeting occurred when I attended my first TEN BEST OF THE WEST film convention in San Diego in 1973. Over the years his was usually the first friendly face to greet me at every TEN BEST or PSA convention.

Howard was characterized by a boundless enthusiasm for film making, a tremendous capacity for work, and what especially drew me to him was a fantastic sense of humor.

He joined the Photographic Society of America (PSA) in 1974. In 1981 he won the Motion Picture Division's Chairman's Award. In 1982 he was voted an Associate (APSA), and a Fellowship (FPSA) in 1986. Ever the workhorse, he served two stints as

Chairman of the Motion Picture Division, the first from 1982 to 1986, and from 1988 to 1990.

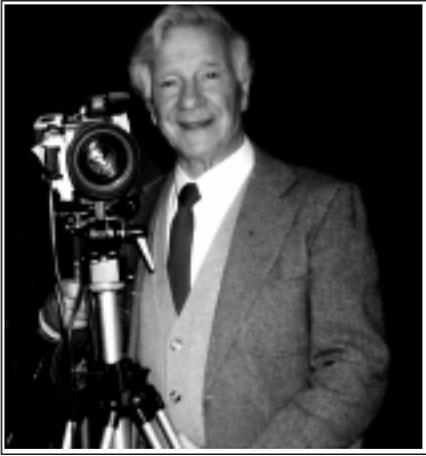
He served as Chairman of the TEN BEST OF THE WEST for numerous conventions, including the one in 1987, held on the island of Kauai in Hawaii.

When the Photographic Society of America (PSA) dropped the American Motion Picture Society (AMPS) film competition from its agenda, Howard joined George Cushman in resurrecting and keeping it alive. Since George's death Howard has been instrumental in keeping it afloat.

Probably the brightest jewel in the crown of his accomplishments, and of which he was most proud, was the 1987 TEN BEST OF THE WEST Convention held at the Coco Palms Hotel on the island of Kauai. In 1982 at the TEN BEST OF THE WEST Convention in San Diego, he had the dream of, and broached the subject of trying to hold a convention in Hawaii. With the seed planted, he worked assiduously on it during the ensuing years. After five years of work and planning the dream came to fruition at the Coco Palms Hotel. Judged one of the most successful conventions in TEN BEST history, it drew attendees from as far away as Australia and New Zealand.

One of Howard's greatest strengths was his ability to laugh, even when surrounded by the frustrations and petty aggravations engendered by the volume of work that went with serving as Chairman of a film convention. Ever ready with a new joke, he and I shared laughs when I visited him in the hospital in October. Just one month before his death, lying there with no joint in his hip, and every movement causing excruciating pain, he was still able to laugh as we remembered shared experiences and anecdotes of the past twenty years.

Howard Lewis, a treasured personal friend, has also been a friend to everyone in the amateur motion picture movement for many years. He will be sorely missed. ■



Jan Bekooy, ASSCA

VIDEO and AUDIO CABLES

by Jan Bekooy ASSCA
Member, Ottawa Film & Video Makers.

An important fact to remember is that any electrical current carried on metal wires creates a spark at the point where the wires are connected to another metal part. However small the spark may be over time the connection becomes eroded and the current becomes smaller and even stops flowing. Therefore when the performance of a video or audio signal becomes unacceptable the first action should be to inspect the connecting cables.

The visual inspection should include a test with an Ohm meter while the wires close to the connectors should be bent carefully a few times to detect a break. If no breakage is found clean the connecting parts with fine sandpaper. Clean also the connectors in the unit. For that I use a small piece of sandpaper tightly rolled-up so it fits inside the receiving connector.

A regular inspection will soon reveal the sad fact that good audio and video cables are expensive and hard to come by, and even some expensive cables, I have found, have a single strand that carries the signals. They often break right after the connector. It is easy to understand that a strand of wires would most likely be stronger than a single wire. A strand bends easier.

Another bad feature is that most cables are at least six feet long and are connecting two pieces of equipment not more than two feet apart. The result is that the middle part of the wire is hanging down. Thus the wires are bent at the connectors and the weight breaks

them in time.

After spending money for all kinds of cables with expensive descriptions printed on the packing (some of the cables were broken when I bought them) I finally have started to make my own cables. I now can make them to the exact length required. And where all cables have a "built-in" resistance factor I can limit this to the absolute minimum.

To make your own cables is not so difficult. The hardest part is to find the connectors and the cables in bulk. I could not find a video store which also sold connectors. But Radio Shack has gold Plated RCA phono Plugs No.274-2603. For a package of two I paid \$6.99. They come with a built-in spring on the end that helps keep the wire tension off the end of the connectors.

The RG59 coax cable 279-1339 they sell is a little too stiff for my taste but is well constructed with a metal shield between ground and signal carrier. The cost is 24 cents per foot. So there it is. Making your own cables is not so difficult. And if they breakdown you will know how to repair them.

By the way never pull the cables by the wires. But I guess you would not do that anyway.

LINEAR OR NON-LINEAR, DIGITAL OR ANALOG?

THESE ARE THE QUESTIONS.

In the Videomaker magazine of December '97 there is a report on the Linear Editing Panel during their EXPO. Here we will not repeat every word of the article on page 117. Most likely videographers in our Society read the magazine regularly. But for some of our members who did not have read it here are some of the Points of this excellent article.

The members of the Panel were:

Jim Stinson, Videomaker Contributing Editor. Stephen Godfrey, Vice-President FutureVideo. Mike Iampietro, Consumer Marketing Manager for Pinnacle Systems. Dave Hurley, Videonics Head of Consumer Marketing. As an introduction, each Panel member did give a short explanation about their company's area of operations. Some, talked about company operations never to be found in their advertisements.

Then the panel was asked to reply to the question: "What are the advantages

of the linear approach to video editing". One member's answer, in a nutshell, was rather simple: If there is a clear vision of what is to be produced and if there is a good take of every scene to be used, then there is really no need for the rearrangement of scenes. Another member said that a commonly used rule of thumb is that if one is working in anything up to 20 minutes of running time and the cost is not a problem, then the non-linear approach may be quite appealing. One panel member said about nonlinear editing that everybody seems to think that they want it because it is the newest technology. The thinking that it is easier to use and that it will free us of decision making is a fallacy. On the contrary, the non-linear approach demands more decisions to be made.

On the use of computers one panel member said that they are not only useful in non-linear editing but also ideal in the linear approach which requires only a very low powered computer which is quite able to act as an edit controller. The last but by far not the least question to the panel was how the consumer digital format will influence the evolution of editing products. The panel did agree that they all make products that are able to control today's DV machines. But when it comes to editing there is more to it than just control of the machines. There are required additional effects. But the data on the DV tapes are compressed and the manufacturers who own the specs maintain a very good grip on the required technology. Which brings us back to the fact that the bottom line is NTSC. The user of a DV camera has only one way to go: back to VHS. One Panel member sees it as a fallacy and misconception the thinking that the transports are going to wear out the tapes. That is why the urge to put it all on hard disk. We should realize that analog and digital tapes have the same problems because they are made of the same material. One Panel member said that most people know what they want but he thinks that they do not always know what they need. And another member remarked that no matter what one gives people, they will ask, "Well, can I do a page curl? But something like that will cost \$70,000. There is a lot more in the article and, in my opinion, well worth the cost of a few dollars for the magazine. ■

Jan Bekooy

USING VIDEO STOCK IMAGES

by Leo Niilo

Many years ago when I edited my films, I began to save leftover film clips for possible future use as cutaways and transitions. These were short clips of nonspecific images, such as close-ups of flowers, plants, animals, clouds, waves and other natural phenomena. They were collected, identified and catalogued. When footage being edited needed a cutaway to indicate passage of time or change of location that wasn't filmed in the production, a stored stock clipping came in handy for this purpose. I found that the same idea works as well in videography. Instead of saving leftover (unused) footage, which may be widely scattered on a long tape, it is better to videotape specific sequences as a collection. I keep short, 30-minute tapes of original takes, just for that purpose. Individual shots of nature close-ups, such as summer scenes with plants, flowers and cumulus clouds, winter scenes of falling snow, frosty trees and dripping icicles, general nature views like storms and sunsets, specifically videotaped and grouped by subject categories on separate cassettes, can form a basic collection from which to draw a cutaway image when needed to edit a video. Slides of close-up images transferred to video are another source for building a stock footage collection. I usually keep these shots about six seconds long and sometimes include both a fade-in and a fade-out. This gives sufficient choice for cutaway insertions — you can choose an image only a few seconds long or linger on for a longer time, depending on the purpose. The fades can be accepted for insertions whenever needed or left out. It is not necessary to record any audio along with the video clips. The final soundtrack will take care of that.

Similarly, still photographs can be videotaped and an appropriate subject matter collection built up. Even often-used titles can be stored in this manner. For an orderly storage and retrieval

of stock footage, this collection should be catalogued. I keep a list of stock images on each cassette by a brief description of the shot, its length in seconds, and the counter reading. Using the 30-minute tape cassettes (each containing about 100 shots), grouped by related subject matter, facilitates their handling and shortens retrieval times. Television stations use stock footage (file pictures) in their newscasts and public relations programs to supply background visual fill to verbal commentary. For an amateur videographer, building a collection of video stock images is time and effort well invested in achieving greater versatility when inserting cutaways and transitions in story editing. ■

President's Message cont. from page 2

Other than that, the only thing left is to make that club decision to carry on meeting all through the summer this year. You have nothing to lose and everything to gain. Do it.

On a personal note this will be my final term in the office of president. If you have an agenda that you would like to see the SCCA pursue then let Adam Houston know that you would like to run for the position of "head honcho" at the next annual general meeting. It's a fun job and now is the time for some new leadership and ideas.

Regards,

Jon Soyka *President, SCCA*

It's not how old you are... it's how old you feel, and everyone knows that Jack Carey (physically a member of the Hamilton Video / Film Makers and Toronto video clubs, but mentally with every club) feels very young.

Jack has just invested in some new digital video equipment (camera and VCR) so he will be set for the new millennium. He is not going to let the fact that his body has been hanging around this blue planet for some 86 years slow him down now that he has, once again, moved amongst the clan of international video producers.

Jack Carey has recently completed a major transaction with Encyclopaedia Britannica Educational Corporation, in which they have purchased his entire production of microscopic footage on fresh water invertebrates. So what! Mr. Carey is no stranger to Britannica (friends of the organization can use the short name as Jack has over the past forty years) since they have previously

Continued on page 12

The Guernsey Lily International Amateur Film and Video Festival

The Guernsey Lily International Amateur Film and Video Festival is one of the more prestigious amateur film events of the year.

There has been an annual increase in the number of films entered over the past six years. In 1997 one hundred and twenty eight entries were received from America; Australia; Canada; South Africa, numerous European countries and Great Britain.

Sixty visitors were welcomed to the Festival. A number from Europe and Great Britain. Many of these people had been before. What a compliment to the organisers.

The best six films are selected by the Judges, who then choose one of these as the overall winner of the Guernsey Lily Trophy, with a cash prize towards travel to the island. The remaining five also receive a trophy and a money prize.

There are in addition twelve trophies for various categories. Four of these are donated by Channel Television, the Independent T.V. Company.

Films must be on 16mm or Super/Single 8mm or Standard 8mm. and be capable of projection on standard equipment. Videos should be on VHS or S-VHS (PAL) systems only. All entries must not exceed 30 minutes and must have been completed since May 1996. The subject matter is open. All entries must have been made for pleasure not for financial gain.

The Organisers are looking forward to another successful Festival, the seventh, which takes place from **Friday, 25th. September to Sunday 27th. September 1998.**

For further details,

*Rules and Entry Forms please write, telephone or fax: **Joan D. Ozanne, La Geniesse, Forest, Guernsey, GY8 OAQ Channel Islands, Telephone 01481 38147 Fax 01481 35989***

LINEAR and NONLINEAR EDITING... A SIMPLE GUIDE

by David Cooperstone

From my experience I have outlined my impressions of the advantages and disadvantages of both linear and non-linear editing. I have been producing videos for over twenty-five years. In the last five years I have edited half a dozen projects on various non-linear systems. However, I still edit on my own linear system ninety percent of my video productions. So I may be somewhat bias, but we all come to this subject I believe with our own preconceived opinions... Here are mine.

First, simple definitions. Linear Editing tape to tape in a sequential order. Non-Linear... Down loading (transferring) original video tape to hard drive to be saved and accessed at random and placed in sequential order in the hard drive by the computer, after which the edited version is downloaded directly to tape. (It's a tough one to put in words).

Equipment.... For linear editing (The list below would be for high end editing, that would allow you to produce results similar to the least expensive non linear systems ...) Source and Edit VCRs, controller, mixer for audio and video and titler. Total cost \$6000.

For non linear... A turn key system that includes all hard ware and soft ware with enough hard drive space for 60 minutes of high quality video would be \$10,000. Using a pentium chip computer with at least 9 gigabytes of hard drive space and the appropriate video capture card and non-linear software. Total cost would again be close to \$10,000. (additional Hard drive space (2GB for 15 minutes... cost \$1000) Note that the issue of hard drive space can be dealt with by saving

material at lower quality (higher compression rate) on the Hard Drive and then later resaving only what you need at a higher quality (lower compression rate).

The winner here has to be Linear... Although if you already have a powerful enough computer it could go either way.

Flexibility and ease of operation... Non linear is by nature a more flexible way to edit your video. Changes can easily be done. When having to produce a video for someone else, non-linear editing is ideal because if they request a change it can be made by going directly back into the hard drive and rearranging the edited sequence. Now all this flexibility does have a price (as we have seen this can be in terms of cash ...) but also it results in editing taking longer... Material has to be transferred to the hard drive (usually selectively) and then all those possible changes take time to render and out put onto tape. The learning curve is usually higher for Non-linear systems.

So in terms of flexibility Non-linear has it. For ease of operation and time linear wins.

Familiarity and acceptance ... Editing in a linear fashion appears to be still the most popular manner of editing today ... For the consumer and most pro-sumers it is the way to go. Professionals and those producing videos that are being done for a third party are using non-linear With the idea of creating "bins" of clips in your hard drive we actually approach a concept of editing that relates more to film editing then video. Non-linear is digital processing... Today digital is a great buzz word. Cameras record digitally on all kinds of formats, that are designed to go directly into your hard drive.

Non-linear acceptance is growing as the price and ease of operation become more acceptable. Linear still has a strong hold on most of us... It is very familiar and hands on. ■

CIAFF FESTIVAL REPORT

This year's Festival was held, for the second time, in Campbell River BC. on Nov. 26, 27 and 28th of November. The first two days were filled with interesting workshops which were well attended.

Filmmakers in attendance came from as far away as Scotland.

The big event was the Gala night which was held in the Tidemark Theatre, downtown Campbell River. Before the show we were entertained by the Timberline Jazz Combo in the spacious lobby, complete with Bar, at the Theatre.

The evening's programme opened with Danette's Academy Of Dance in a live performance called "A Tribute To Silent Film".

Ben Andrews, Director, and Kevin Harrison, Assistant Director, alternated as Master of Ceremonies, introducing the Award Winning Films and handing out the Awards ably assisted by local officials.

During the Intermission a special live performance by the well known guitarist Rodrigo Fiqueroa was a special treat.

Campbell River will host the Festival once more in 1998. It expressed the wish to become the permanent location for the Festival. This request will be considered by the Board of Directors of the SCCA.

We would like to hear from you as well about this matter. You can contact us by letter, Phone, Fax or Email.

Please note the new phone/fax number **(705) 733 8232**.

Our Email Address is—
ciaff@iname.com and the regular mailing address is still **25 Eugenia St., Barrie ON, L4M 1P6**.

In conclusion I was impressed with the cooperation of the Town of Campbell River. I made many new friends. I would have liked to see some members of the SCCA who live within a reasonable distance attend as well. You would have had a raving good time. Maybe this year I will see some of you there!

Ben Andrews,
Hon FSCCA, Director

COPYRIGHT IN CANADA

The Canadian Intellectual Property Office (CIPO), a branch of Industry Canada, has produced INTELLECTUS, a free interactive software package designed for easy reference to patents, trade-marks, copyrights, industrial designs and integrated circuit topographies. Anyone with a stake or interest in intellectual property - a group which certainly includes film and video makers - will find INTELLECTUS useful and fun! The program is distributed on a 3.5 inch floppy disc, and may be obtained by anyone with a computer (Recommended: 486 DX/33, Windows 3.1, 8 Megs RAM, 640 X 480 SVGA 256 Colours) by contacting: Ms. Chantal Touchette, Communications Officer, Canadian Intellectual Property Office (CIPO), Industry Canada, 50 Victoria Street, Place du Portage 1, 2nd Floor, C-27, Hull, Québec, K1A 0C9, Telephone: (819) 997-2332, Fax: (819) 953-6004, E-mail: touchette.chantal@ic.gc.ca.

Those with internet access can download INTELLECTUS at <http://xinfo.ic.gc.ca/ic-data/marketplace/cipo/learn/intellectus/intell-e.html>

For those without computer access, we are reproducing below a selection from A Guide to Copyrights which is part of INTELLECTUS. We hope to reproduce more information from this source in upcoming issues.

A GUIDE TO COPYRIGHTS - PART 1

The information in this booklet is to be considered solely as a guide and should not be Quoted as or considered to be a legal authority. It may become obsolete in whole or in part at any time without notice. Authority must be found in the Copyright Act, the Copyright Rules, and in decisions of the courts interpreting them.

TWENTY COMMON QUESTIONS ABOUT COPYRIGHT

Q1. What is a copyright?

A. A copyright is the exclusive right to copy a creative work or allow someone else to do so. It includes the sole right to publish, produce or reproduce, or to perform a work in public, translate a work, and in some cases, rent the work.

Q2. To what does copyright apply?

A. Copyright applies to all original literary, dramatic, musical and artistic works. These include books, other writings, music, sculptures, paintings, photographs, films, plays, television and radio programs, and computer programs. Copyright also applies to sound recordings such as records, cassettes,

and tapes.

Q3. What is not protected by copyright?

A. Themes, ideas, most titles, names, catch-phrases and other short-word combinations of no real substance.

Q4. Who owns the copyright?

A. Generally, the owner of the copyright is:
a) the creator of the work; or
b) the employer, if the work was created in the course of employment unless there is an agreement to the contrary;
c) the person who commissions a photograph, portrait, engraving or print for valuable consideration unless there is an agreement to the contrary; or
d) some other party, if the original owner has transferred his or her rights.

Q5. How do I obtain copyright?

A. You acquire copyright automatically when you create an original work.

Q6. Do I have to do anything to be protected?

A. No. Since you obtain copyright automatically, you are automatically protected by law. However, it is still a good idea to register your copyright and to indicate a notice of copyright on your works.

Q7. What are the benefits of copyright registration?

A. Registration gives you a certificate that states you are the copyright owner. You can use this certificate in court to establish ownership. (The onus is on your opponent to prove that you do not own the copyright.)

Q8. How do I register a copyright?

A. You file an application with the Copyright Office along with a prescribed fee. The application form and instructions for filling it out are available from the Copyright Office. The registration process normally takes six to eight weeks. The fee covers review of your application, registration and your official certificate.

Q9. Once I have registered, do I have to pay further fees to maintain my copyright?

A. No. The registration fee is a one-time expense.

Q10. How long does copyright last?

A. Generally, copyright in Canada exists for the life of the author plus 50 years following his or her death. There are some exceptions. Please refer to the section called "Duration" in the part "Copyright Protection" of this Guide, on page ---. **COPYRIGHT PROTECTION ALWAYS EXPIRES DECEMBER 31 OF THE LAST CALENDAR YEAR OF PROTECTION.**

Q11. Does the Copyright Office check to ensure that my claim of copyright is legitimate?

A. No, the Office does not verify ownership. Only the courts can do that.

Q12. Do I need to mark my work with a notice of copyright?

A. This isn't necessary to be protected in Canada, however, you must mark your work to be protected in some other countries. Even though it is not always required, marking is useful since it serves as a general reminder to everyone that the work is protected by copyright.

Q13. Is the copyright of a Canadian author valid in foreign countries?

A. Yes, as long as the country in question belongs to either the Berne Copyright Convention or the Universal Copyright Convention. These conventions include most countries in the world.

Q14. Is the copyright of a foreign author valid in Canada?

A. Yes. Please refer to the section entitled "Automatic Protection for Canadian and foreign works".

Q15. Should I send copies of my work with my application?

A. No, this isn't required.

Q16. What is the difference between an assignment and a licence?

A. An assignment is a transfer of ownership of the copyright from one party to another. A licence is a contract which, for specific purposes, allows someone to use a work temporarily.

Q17. What is copyright infringement?

A. Unlawful use of copyright material. Plagiarism -- passing off someone else's work as your own -- is a form of infringement.

Q18. What is "fair dealing?"

A. Use or reproduction of a work for private study, research, criticism, review or newspaper summary.

Q19. Will the Copyright Office prevent others from infringing my rights?

A. No. The responsibility for policing your copyright rests with you.

Q20. Can libraries or educational institutions make multiple copies of parts of books or articles for student use?

A. No. The making of multiple copies requires the consent of the copyright owner. This consent may be obtained through a licensing agreement with a photocopying collective. However, the Copyright Act does allow the copying by individuals of parts of works for private study or research. Such copying should be minimal. This exception falls within the "fair dealing" section of the Act. ■

Submitted by **Fred Briggs**

In order to determine the true stature of home video in the media, one needs to look at the differences, real and perceived, technical and psychological, between film and video. At first glance they are the same:- they both provide moving pictures in colour which a viewer can accept as being a 2-dimensional representation of a 3-dimensional reality that humans can witness every day (Armes 1988). But if the viewing context, production methods and everyday uses of the respective forms is analyzed, then the reasons why, in the professional world at least, they are considered separate, become clear.

Viewing Conditions

The difference between the viewing conditions of cinema films and television programmes, manifestly differentiate content. The home video maker needs to recognize this distinction in order to produce items that are considered "professional". Home video production is often referred to as "home movie" making and this is a misnomer that must be overcome for the amateur to have a chance of breaking into the professional market. It is accepted practice for cinema films to be eventually shown on broadcast television and indeed there is a flourishing market for the direct-to-video film. This though is on the whole a one-way process:- it is very rare for a television programme to go on and be shown at a cinema (certainly not in its original format though film re-makes e.g. The Flintstones, Mission Impossible, The Brady Bunch Movie, have started to appear, especially in the last 5 years). Occasions where television programmes are shown on cinema screens usually involve so-called cult series such as Star Trek and Twin Peaks where viewing marathons allow many fans of the programme to celebrate it by watching together.

Since barely any broadcast television programmes make it onto the big screen, the chances of a home video product to make it next to zero therefore home video makers should not attempt to make a cinema film. The main chance (apart from video festivals) that home video makers have of reaching a mass audience, both now and in the immediate future, is through broadcast television. To maximise their chances of delivering what will be considered a "professional product" they must embrace this rather than

falsely aim for the conventions laid out by cinema.

Are you paying attention out there?

The concentration of the viewer is very much something that must be fought for in broadcast television, rather than something that is automatically attained because you are viewing (as in cinema). According to Ellis (1982 p.128):-

"There is no surrounding darkness, no anonymity of fellow viewers, no large image, no lack of movement among the

site to cinema, where the image (helped because its size dominates the attention) tends to be most important with regard to delivering information.

Shaping the message to the medium

The second way that television programmes adapt to their typical viewing conditions regards the visual content. Relative to cinema, the televisual image lacks detail therefore the images that are put upon the screen must be fairly simple e.g. with only one main

subject, in order for the narrative to be effective. Packing the frame full of details, all important to the narrative flow, would mean a lot of information being missed due to a combination

AMATEURS: Should TV or the Cinema be their yardstick?

spectators, no rapt attention...TV is treated casually rather than concentratedly. It is something of a last resort rather than a special event".

Television programmes have therefore adapted to this in two ways with regard to its sound and vision. Partially because of the size of the screen and its positioning within a room (usually in a corner and at quite a low height) the visual content is less obtrusive than the audio which can be heard whether looking at the screen or not.

Therefore the sound tends to be what carries the crucial information for the programme (Ellis 1982). An example of this would be to look at an edition of the Six O'Clock News. It would be possible to gain all the vital information about events just by listening to the sound:- as the newscaster introduces each story, the only visual information is the person speaking and a still graphic. Then as the taped report plays giving the viewer on-the-spot details, a continuous voiceover drives the pictures and determines the length of the piece (the pictures tend to be merely illustrations of what the words are saying). This way, it is possible for the casual viewer to follow the story just by listening, but learn extra details if they hear anything interesting, by watching the pictures as well. This leaning towards sound being the driving force spans across most genres on television and yet is the oppo-

of low definition, small physical size and an audience who may not be paying attention (unless more time is spent on each shot, slowing the pace of the programme.)

Close-ups of human faces are used far more frequently in television than in cinema partially because their respective physical sizes change their meaning:- in cinema the spectacle of a human face considerably bigger than normal creates an air of unease; in television, because the physical size in close-up is actually close to the natural size, fear is replaced by familiarity and intimacy. However because of the idea that only one central image can be seen at a time, combined with the school of thought that says that you should change a shot when it becomes boring, television programmes cut between shots far more quickly than in cinema, where an audience can "soak up" information from a detailed screen, to retain their attention.

Here and Now

But perhaps the biggest difference between the cinema and television concerns the subject of immediacy. Television programmes are (virtually) always available when a television set is switched on. The programmes continue when a household's set is switched off, but when you are watching programmes the impression is created that the viewer is looking at a window on the world and that the things that are be-

ing shown are happening at that moment. Of course a lot of the output is pre-recorded, but television does have the ability to broadcast events live:- sports, news stories; in a way that cinema can't. Television maintains a continuity of time far more than cinema:- e.g. chat shows, though they may not actually be broadcast live will be shown in the original time frame, using multi-cameras and live mixing to cover several angles. Segments within dramas often take place in "real-time", with the time frame moving only when a scene has been completed (Ellis 1982).

Other devices are used to encourage this feeling of immediacy which can engage the viewer in a previously unseen way. Direct address means not only acknowledging the viewer but appealing to them so that there is a feeling of involvement (Ellis 1982). The common convention of news programmes is that the newscaster looks straight at the camera when delivering their speeches. Personal touches ("I hope you will join us again tomorrow") plus close-up shots (nearly life-size) plus direct eye-contact (as in normal conversation) are added so that the viewer feels compelled to view (though because this is an established convention, its effect has become diluted). This recognition of the viewer runs throughout television programmes:- chat shows ask questions and receive answers that the "viewers sitting at home" will be interested in, with the questioner acting as the voice of the people. Interviews both inside and outside of the studio environment have the convention that the people don't look straight into the camera, but slightly off-screen, for the main duration. However it's not uncommon (e.g. when interviewing sports personalities at events) when the interviewee wants to talk directly to the public, to look right into the camera:- the maintains the idea that the camera is roving eye of the viewer.

Comfort of the familiar

Another way of involving the viewer is to provide images and situations that are familiar. In a social context in Britain, this means the focus on the nuclear family of a man (the money earner), his wife (house-keeper) and two children of school age (Ellis 1982). This is seen to be the most common incarnation of the domestic situation that most television viewers have experience of, so that is what is represented (although only approximately one fifth of British people actually fall into this category (Strinati 1995)). As society changes so does this

reliance on the nuclear family, so that representations of other social set-ups are included (one-parent families, homosexual couples, foster families, houses where grandparents live in etc.) yet they remain the exception rather than the rule. The nuclear family is still seen as the situation that most people identify with or aspire to, thus bringing to the viewer a sense that television deals with people and issues that could apply to them.

Above is a comparison of video against the cinema-based film. But what happens when the impact of the projected cinema image is reduced when it is shown on television, side by side with video produced programmes? The answer is that the gap between the two narrows considerably until it comes down to the aesthetics of images recorded on film and on tape, which is only really apparent to the keen viewer.

Boys from the Blackstuff

The 1982 BBC drama series *Boys From the Blackstuff* broke new ground for British television and showed that video was a viable format for serious drama.

Up until then, the conventional BBC method for shooting dramas was to have interiors recorded in an electronic studio, interspersed with filmed exteriors. Examples of this method include *The Likely Lads*, *Some Mothers Do 'Ave 'Em* and *Dr. Who*. However, the writer Alan Bleasdale and the producer Michael Wearing wanted the series to be shot on location to utilise the city of Liverpool which was as much a part of the story as the actors. Until then, location shooting meant using film, permitted for single dramas (such as *The Black Stuff* the original play that pre-empted the series) but because of budget restrictions, film wasn't an option for a series of 5 or 6 programmes. Instead it was decided to use an outside broadcast video unit (such as those used at a football match), but with the intention of using film production techniques. Instead of the drama being mixed live on location, the footage from the video cameras would be recorded to be edited at a later date. Because of faster practices, 3 times as much footage could be recorded each day as oppose to a film unit (Millington and Nelson 1986).

The success of *Boys From the Blackstuff* was phenomenal, being repeated on BBC1 months after its original BBC2 showing and cemented the use of video as a serious dramatic medium. Ironically one of the 5 episodes was shot on film (because of BBC2's drama funding structure) but was indistinguishable from video, to the general public at the time.

Nowadays, the majority of quick turnover drama series on terrestrial television are

shot on video (e.g. *The Bill*, *Neighbours*, *Home and Away*, *Casualty*, *EastEnders*, *Coronation Street*) as well as all news inserts and sports coverage.

However some television dramas continue to be shot on film (e.g. *Pride and Prejudice*, *Inspector Morse*, *Prime Suspect*). It has to be said that aesthetically, film is better than video:- the range of hues and tones that can be achieved with film is far more subtle than the rather precise lines of video. The practicality of using video, as mentioned above, mean that using film is far more expensive and the broadcast companies tend to save it for their prestige projects.

Is that camcorder for real?

What this implies is that video is a cheap version of film and where possible, film is by far the desired option (regardless of the nature of shooting (e.g. Portable video cameras are far more suited to occasions where free movement of the camera operator is vital, like in a war zone)). This may well be because video is still the new kid on the block, with the first black and white Sony portapak arriving in 1965 and the first broadcastable colour U-matic systems being introduced in the early 70's (Armes 1988). Because of its financial cheapness and its slight aesthetic restrictions (which can be rectified by applying a digital 'film effect' in post-production) video is still very much seen as a poor relation to film. Home video, a cheaper version of the cheap version of film therefore, is seen as lower still. This attitude is a big barrier for anyone whose interest lies in home video to be taken seriously by media professionals. ■

Bibliography: Armes, Roy-On Video. London: Routledge. 1988 Ellis, John- Visible Fictions: Cinema, Television, Video. London: Routledge and Keegan. 1982. Millington, Bob and Nelson, Robin- Boys From the Blackstuff: making a TV drama. London: Comedia. 1986 Strinati, Dominic- An Introduction to Theories of Popular Culture.

Extract from a dissertation by Chris Sadler, a UK Film and Media Studies student.

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<http://www.rmplc.co.uk/eduweb/sites/terrymen/movie1.html#onestop>

Check this site for more information on Amateur Videomakers activities.

Club News continued from page 3

publication states that they have held a number of interesting meetings, covering a wide range of videos and special guests. One particular evening featured Brian Ferreira from DraCo Canada who demonstrated the new Casablanca Editing System. On the same programme Joan and Joe Bochsler presented their film "Caledonia Fall Fair". Following this was "Indian Summer" by Jon Soyka and (here's that name again) Jim Town. That same evening Nestor and Evelyn Rosa showed their film "International Program of Port Dover" a promotional video used to entice foreign students into coming to Canada for their Secondary School education. To top off their evening, Ben Andrews introduced a short video promo of the **Hamilton Video/Filmmakers** and the evening concluded with an instructional tape from the club's library. The following meeting which was attended by more than 30 persons, featured such films as "Yosemite National Park", "Peel Out" by Andre Dupuis and "Qualunaat on the Kuujuuaq. (White people on the Soper River)" by George Drought. Fred Briggs then addressed the group to explain the history and purpose of the CANUSA Circuit, and finally, an "Expert Panel" made up of Tony Bifano, Jim Town and Jon Soyka offered suggestions on "Shooting to Edit". Another excellent programme.

The Toronto Film and Video Club announces in the latest "Shots and Angles" newsletter that their February 5th meeting will include a short talk on copyright and the using of intellectual property. Speaker for the evening will be Christine Prudume, a Toronto lawyer. The meeting on February 5th will be devoted exclusively to the viewing of member's videos.

Christine McGregor, Editor of **Ottawa's "The Caszette"** writes in a recent newsletter that Mr. Pierre Landry, Regional Sales Manager for Panasonic Canada would be their featured speaker. His topic: "Current Developments in the Field of Consumer Camcorders". On the same programme Jan Bekooy was to discuss the transmission characteristics and qualities of audio and video cables. I believe that Jan will be presenting a copy of his findings either in this issue or in our Spring edition of Panorama.

John Weiksnaer mentions in "**Camerama**", **Buffalo Movie-Video**

Makers monthly newsletter, that the January meeting will spotlight a film (video transfer) by Ed McWatters. After which there will be a "State of the Club" address. This will be followed by, "A Twist on Nature Cinematography" by Jay Ruof and conclude with one of Hans Goerner's films entitled "The Tots Go To Disneyworld".

We, at Panorama, would like to congratulate and thank Bill Sedlacek, retiring Editor of the SAVAC Newsletter for his co operation over the past years and welcome on board his successor Bernard Wood. Should anyone require information from SAVAC, you can now contact them by E-mail at <savac@iname.com>.

Brenda Lantow, President of SAVAC is certainly trying to encourage an influx of new members. Here is the deal: if you can enlist five new members for their association, she will present you with a special 'Presidential Service Award'. Sounds like a pretty good idea.

Britain's "Film and Video Maker" magazine put out by the **Institute of Amateur Cinematographers (IAC)**, reports in their November/December issue, that they have acquired membership in the International Union of Non-Professional Cinematographers (UNICA) after a 34 year absence. Vice President, Gerald Mee and Overseas Officer Betty Jennings represented the IAC and Britain at the prestigious Congress which took place in Warsaw, Poland in August. Also, in the same issue, the IAC announces that the **International Film and Video Festival (Movie '98) will take place from April 17 - 19th at the Palace Hotel in Buxton, Derbyshire.**

Hopefully, by the next issue we will be able to present more current and relevant material about the various clubs. If there is anything you feel may be pertinent to this column, something other people or groups across the country may be interested in, please send it to us and we will attempt to include it in future issues.

With this issue Panorama officially rings out the old year and heralds in the new. To all our friends and associates, may we extend our best wishes for a most happy and successful 1998. ■

President's Message cont. from page 7

distributed six of his nature films internationally. These include "The Miracle of the Bees", "Monarch Butterfly", "Everglades National Park", "Freshwater Pond", "The Life of the Honey-bee" and "Success Story" - a film on insect behaviour.

Jack's love of small things probably started with his early experience with microscopy as a metallurgist at Stelco and he can still be found in his basement, sorry make that his lower level production studio, working with his biological phase-contrast microscope.

Jack's scientific footage will be used by Britannica in their "Encyclovideo Library", where special "Stuff" is put on CD ROM for distribution as stock shots throughout the world. This reporter has been informed, by a very happy and as far as we know a reliable source, that this is the first time Britannica have ever used material supplied by anyone outside their own staff.

Before making this transaction with Britannica, small amounts of the approximately fifty hours of material were used by Keg Productions to produce three episodes of "Canadian Wilderness Journal", a syndicated series being shown on international television. Jack himself also made a trilogy of educational videos for school use. Numerous copies of the work have been sold by Churchill films in the United States whereas only one copy has been sold in Canada by Visual Education Centre.

Jack believes that the purchase and endorsement, by Britannica, the most prestigious educational organization in the world, will suggest to Canadian educators that they may be overlooking some Canadian talent that would be useful to them. The series is entitled "Fresh Water Invertebrates", and is designed for use in high schools and universities.

Now the moral of this story.

To those dedicated videographers in our organization who want to do meaningful work, but fear that they have waited too long, it might be inspiring for them to know that Jack Carey was eighty years of age when this work was done, and eighty-five when the deal with Britannica was completed.

Once again, on behalf of all the SCCA members and club members across North America, we salute John J. Carey f.r.p.s., f.s.c.c.a. on another job well done. ■

Regards,

Jon Soyka *President, SCCA*