

VOL. 37 No. 3, SUMMER 2003

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



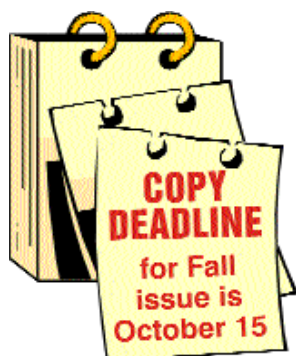
The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIÉTÉ DES CINE AMATEURS CANADIENS (Inc. 1969)

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Front Cover:

Photoshop Paste-up of Sanderson
Centre
from 2 photos by John Hanson



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1999 - 2000 ISSN 1187-8207

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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

"What a Summer"

I must apologize for the tardiness of this PANORAMA, as I sit here on Labour Day typing this message and putting the finishing touches on the Summer Issue! What a summer! We've been assailed by SARS, Mad Cow, and now West Nile! Some of us suffered long periods of rain resulting in floods. Prairies drought brought on a plague of locusts, crops were destroyed, and cattle are starving. Others experienced a prolonged heat wave, culminating in disastrous forest fires in our western provinces. A heat wave in Ontario was made more difficult by a huge power failure and a week of rolling blackouts. We take no solace in the knowledge that it has been even worse for others, with so many dying from the heat in India, and Europe. Our military are fighting fires, patrolling the Gulf, and back again in Afghanistan. At least we escaped getting sucked into the vortex of war in Iraq!

However, I personally can't use any of these disruptions as an excuse for not mailing the Summer issue during the summer! We planned to publish shortly after the Convention at the end of July, but the rush to the convention (earlier than normal), the audit of the books in time for the convention, last minute repairs to equipment that failed just days before it was needed, the gratifying attendance at the convention, most of it developing at the last minute, and health problems of some of the Executive, all

resulted in forcing into August so much that would have normally been accomplished in July. August seems to have been only a week of two long! I hope you read this before September is gone.

Yet progress is still being made. Since the convention we have initiated another service to our members, which you'll read about on page 21 under the title *A New SCCA Service*.

Unfortunately, Thom Speechley has found it necessary to submit his resignation as Secretary and Membership Chair at the past convention, because of his health and the long trip from his home to monthly Executive meetings. We'll greatly miss his input. Thom has been a real asset for many reasons, not the least of which is his sound reasoning and good sense.

He has been especially helpful with computer problems, devising ways to overcome several problems that have arisen. We're going to find it difficult to get along without him as we embark on a migration and rebuilding of the s-c-c-a.ca and ciaff.org web sites in the immediate future. (We hope that both will be finished by the next issue.)

We also hope that Thom will be able to continue his series on Free Stuff on the Internet. (I plan to add all his finds to the Links Page described below.)

Meanwhile, the SCCA is currently without a Secretary and a Membership Chair, and we are looking for a couple of volunteers to take over Thom's work. You?

The Secretary position requires attendance at all the Executive meetings, but the Membership job can be done from anywhere, and isn't very onerous because much of it, by necessity, is done by the Treasurer in Stoney Creek.

And as usual, I remind those who have not yet renewed their membership, to do so immediately.

Some time ago I explained what had happened to the Links Page on the SCCA web site, and I have been embarrassed about the omission for a long time. No more!

When we first lost the Links we quickly set up another Links Page on which our members were able to add new links themselves. In a couple of years it only attracted about three links! So it's gone! In its place I'm proud to announce that you will find a Links Page that currently has more than 1,350 distinct links, and is growing day by day!

Until recently, I had always planned to rebuild a links page from the book-marked links I had collected over the years on my own computer. Even though many were no longer operative, it was a good starting point. Then one day most of them disappeared from my hard

drive! Who knows how! There was no hard drive crash. They simply weren't there one day, while everything else was!

I searched the internet for a tool that would make my job easier and found a robot that works for me while I'm asleep or out of the house. First, I provided more than a hundred Key Words related to our interests (video, camcorder, non-linear editing, digital video, etc.) and gave each a ranking or weight. The robot then surfed the internet looking for sites on which those words appeared, scoring each site according to the number of occurrences of my keywords and the relative value of each. When a likely site was found all the links on it were extracted and added to the database, to be searched later. On a good night the robot might identify about a hundred potential sites, and of those it might select a dozen as good enough to show to me. Of those I view the following day, I might accept four or five (usually about 10%) as possibly of interest to you, and thus suitable for our Links Page. And every night (or day when I'm out), it finds more leads to be investigated later!

I started this process early in June, and now, three months later, it has identified more than 195,000 possible sites which may be of interest, and has visited all but about 6,000 of them so far. It hasn't shown me all of the 189,000 it has visited; only those sites which score high enough on the scale. I haven't kept track of that number because it isn't recorded in the database, but I reject far more than I accept (5 to 10 times as many), and I have accepted over 1,300 of them, and added another 50 or so manually.

I have to regularly correct the descriptive name of sites, provide a short description of the contents, and organize them all into categories to make it more useful to you to find something. The organization isn't perfect, I find many errors to correct, and I add new categories frequently and move sites from a broad category into a narrower classification. It may never be finalized because the number left to visit keeps growing! So don't wait till you hear that it's finished. Try it now!

Personally, I can't wait for this job to be done, not because of the work, but because I haven't had time to explore the sites thoroughly, and many of them are fascinating.

Because there are so many of them, and it will be easy to overlook something in all that data, I've decided to start a new column in which I'll point out one or two especially novel and interesting sites in each issue. The first edition can be found on page 23. ■

CLUB NEWS

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

The SCCA 2003 Convention was held at Brantford, Ont., about 30km. up river from Caledonia, where we live. Our home is on the bank of the Grand River, which passes through Brantford. The trip to the Telephone City takes us along a winding scenic drive beside the Grand River.

The Convention was very interesting and entertaining. There were programs which were instructional as well as programs which entertained us.

I found the entertaining part in viewing some of the 16mm films which were projected on a Bolex magnetic sound projector. Also entertaining was Paul Nopper, who showed us video of his trips, made with a camera mounted on a wing of his airplane. His travels took him to the barren wastes of Labrador with the icebergs on the east coast. Paul hand-holds a digital camcorder, which is connected to the camera on the wing.

The instructional part of the Convention included Don Svob (Tinker) demonstrating gadgets which he has built to enhance the use of the camcorder; Harold Cosgrove talking on video-taping motorcycle races as well as showing us a tape, made on the Isle of Man ; Dr. George Gerula demonstrating transferring film to video with the use of a computer; and Fred Briggs explaining Band in a Box.

The Convention tours were very enjoyable and relaxing. The first visit was to the Bell Homestead, home of the founder of the telephone, Alexander Graham Bell. Next was the Woodland Cultural Centre, where we saw many artifacts from the Indians, which were explained to us by an Indian guide. At Her Majesty's Chapel of the Mohawks, we were allowed to take video of the exterior of the chapel, but interior taping was forbidden. An Indian guide was most helpful in explaining the history of the chapel. From there we headed to the Indian Pow-wow, on the Six Nations Reserve before heading for

home.

All in all, the three days spent at Convention 2003 were very informative.

BRANT VIDEOMAKERS, BRANT CAMCORDER NEWS - Edited by Dan Kennaley.

Jim Harlow talked about the features of his Canon Ulura digital camcorder. He then showed a video of a trip which he and his wife, Joan, took to the south of France and south central Mediterranean. He showed us the Cather country. Jim edited this video on the Adobe Premiere program. It was a fascinating presentation.

Joe Bochsler showed us two magazines which he received from Australia titled *Pixel* and *Video Camera*. The Sydney Club will send a CD which Fairview Photo Lab will transpose from Pal for us. Joe has some old magazines which can be taken by the members. There was a Leisure Show in Cayuga which was a showcase for activities for Seniors. Joe and Joan set up a booth, complete with a T.V. Monitor and also a tripod-mounted camcorder connected to the T.V. monitor, which was used to show the Seniors as they passed by. This Monitor had VCR built in. One of the videos shown was of the Butterfly Conservatory at Niagara Falls. Joe used his new Cannon GL 2, 3 Chip camcorder, which he mounted on a shoulder bracket, as no tripods were allowed as the aisles were very narrow. Joan's version of the Conservatory was filmed with a Panasonic 3 chip PV-DV-951K camcorder. The butterflies were very elusive as they landed only a short time.

Don Bradley announced with sadness that his TRV99 Camcorder had been stolen. It had been put down for a minute and someone walked off with it. The Serial # is A1002527.

We viewed a video done by Dan Kennaley of a fishing trip to Pigeon Lake which he took with his sons. It was excellent considering he was shooting in a



Photo by Joseph Bochsler Jr.

small boat on the wavy water. We saw some wonderful shots of large fish, some of which had very sharp teeth. One of his sons can attest to that!

Dan Kennaley reported that he had the pleasure to work with Don Hagey, a professional videographer on a shoot for Greenbrier School. It is a great learning experience to work with a professional. He certainly knows how it should be done. He did his homework before the event, arranged for the co-operation of the people down to the smallest detail. Don had a four camera set-up. Two stationary and 2 mobile camcorders. Dan says that they were taping a school production of *Treasure Island* and the kids did a great job.

BUFFALO MOVIE VIDEO MAKERS, CAMERAMA, Edited by John P. Weiksnar.

Sam Terranova, Contest & Special Events Chairman writes: I took my Christmas and birthday money and bought the newest version of Electric Images' Amorphium Pro software. It has won 14 awards from various computer graphics and PC publications. It was used in the movie *Austin Powers in Goldmember*. This program can be used for a variety of 3D modeling, 3D graphics, painting sculpturing, etc.

The level of achievable project quality is unbelievable, but the company's emphasis is on making it accessible to anyone who likes a good challenge. The web site electricimage.com offers lots of information and fantastic galleries. Another mind blowing place to look at is stevesartgallery.bryce-alive.net (include the hyphen).

For me anyway-and I mean this in a positive sense-when I finish seeing what some of the people out there are doing

with their lives and time, I feel it should move us to all strive a lot harder.

This year's contest was once again a success thanks to those who entered a video, and of course to those who voted in favour of your favourite videos! Congratulations to new members Marie Tripp and John Emilianowicz. (First Place for "Sam Gone Wild"), and distinguished member Jay C. Ruof, (Second Place for "Ten Months Today"), Each winning entry will receive a handsome framed certificate at the next meeting.

All of the videos entered are a testament to our consistently growing, improving, devoted and diversified group of movie makers. Keep on shootingThe October Shorty Contest is right around the corner!

As you may or may not know, our organization keeps running for two essential reasons:

1. Its great members, and
2. Its management.

That management is in the form of volunteer effort by board members, or officers. These are members who have decided to spend a few extra hours to chart the course for Buffalo Movie-Video Makers, making the club its best since 1934.

HAMILTON VIDEO / FILM MAKERS, REEL NEWS, Edited by Dave Picco.

Our Program Chairman for the April 1st meeting was Dave Picco, but just as the meeting was to get underway, he left the building. It wasn't due to stage fright, nor the fear of contracting SARS (Severe Acute Respiratory Syndrome) but the discovery that a very necessary cable was missing. While Dave was fetching it, Jon Soyka got the meeting started.

Jon welcomed the sizeable group of more than 50, and made some announcements. Jon mentioned an article about Bill Read, the remarkable movie buff from Detroit, who purportedly sees 5 movies a day, and has viewed 14,000 so far. He turned 75 in April. Some of his peculiarities: On Friday he plots his week, along with the show time, location and film length, which he clocks with his stopwatch. He also keeps all his stubs. To conclude, Jon delivered his punch line (in that dry, wry tone we've all come to appreciate). "He needs to get a life".

Jon also announced the **Burritt-Thompson Award**, a competitive award available to a resident or volunteer organization in Canada, who in the opin-

ion of the trustees promotes "the development of film appreciation in Canada". Information can be found on the internet at <http://www3.sympatico.ca/arnelj/BTA-Info.html>.

The floor was then given to Dave to continue the program. He announced that we have received the book, "Final Pro 3 Editing Workshop", a \$77.95 value, courtesy of Jaguar Book Group and Jacqueline Gross. The book will be added to the Club's library along with some catalogs sent to us by Jackie Gross. For information see <http://jacquelinegross.com>.

Dave introduced the two topics for the evening: "gadgets" and "serendipity". Dave thanked Fred Briggs for coming up with the term "serendipity", which is defined as the "knack of stumbling upon interesting discoveries in a casual manner". Dave asked if anyone had examples of serendipitous moments in video-making to relate. Vera Raiser came up with an excellent example. Some of you may recall a video shown at our club a few years ago by Jim Town. While videotaping his family at Canada's Wonderland, Jim happened to catch a wedding that was just getting underway which was all a surprise for the bride! Jim did a remarkable job, followed the whole event, complete with candid shots and people's comments. Jim persuaded the newlyweds to visit our club one night. As Fred Briggs related, to further add to the bride's surprise, she did not realize that a video had even been produced. Vera has commented at the time how the whole thing was serendipitous.

Evelyn Rosa introduced her experimental DVD video, "Nadine and Jason", a wedding short, set to the music of Rock-n-Roll legend Aerosmith's "I Don't Want to Miss a Thing". This was done almost in the tradition of the "Music Video" genre, with lots of video effects and transitions, and lasting only the length of the musical track. It seems reasonable to produce a short version of a wedding story as a music video, for those times when you can't show "the feature length" story. Some of our crowd didn't seem to understand the Music Video genre, but the bouquet goes to Evelyn for pulling it off quite well.

LONDON VIDEOGRAPHY CLUB, "IT'S A WRAP", Edited by Robert Thorn.

We only had 5 entries in the SCCA contest this year and every member who entered won in their category. It was a bad year for the club due to the fact that

most of the members were away for the meetings. The annual outing was also lacking in member participation.

At the June meeting Robert Thorn gave a demonstration on his new video projector, the Model X1 manufactured by *In Focus* Corporation. For the dealer near you, check the *In Focus* website, www.infocus.com. Bob prepared a Power Point presentation on the projector and ran it from his laptop at our June meeting. He covered it well and it was enough to help one decide what features in a projector might be important to you. Bob has offered to demonstrate the projector to other video clubs. Since then Thom Speechley and Jim Town have also acquired the same make of video projector for \$1,480.00, plus taxes. During the meeting Robert used his new projector to show the members' winning videos. He has offered the use of the projector by the club in future meetings. The balance of the June meeting was taken up with a discussion about plans for upcoming meetings. The next meeting will be September 10, 2003 at 7pm.

The Agenda for the 2003-4 year has been finalized and is posted on the London Videography Club web site: <http://members.rogers.com/speechley8505> and at <http://www3.sympatica.ca/robert.thorn/page1.html>

THE TORONTO FILM AND VIDEO CLUB, SHOTS AND ANGLES, Edited by Sam Spence.

The North Toronto Memorial Community Centre celebrated its 10th anniversary by hosting a community special event. Representatives from the Toronto Film and Video Club were invited to record the event on videotape. This was a repeat performance since the Club was also at the opening of the Centre to record the event. A TV located in a corner was playing the video recorded at that time. The centre is also the home of the Toronto Film and Video Club.

During the taping of the event, high level discussions were also being held by our members about the plans to edit the footage shot. With a four-camera shoot it doesn't take very long to rack up major footage. So much footage, so many decisions, and many hours ahead of editing them down to a reasonable length!

Will everyone be happy with the results? No, far from it, but hopefully, it will capture the essence of the event, and the Club team will do us proud once more.

Josephine Black was the Producer and Frank Corrigan, Arnold Meyers, Bill Williams and Richard Vielrose were the videographers.

Serving on the Executive

A well-run club needs assistance from every member to operate with any degree of efficiency. Please give it your sincere consideration and then be prepared to volunteer for some office, or duty. While you may not be on the executive, there are other duties like:

- Making coffee and tea
- Putting out the treats
- Helping to clean up
- Putting away equipment
- Talking to guests and making them feel welcome
- Contributing to Shots & Angles

This submitted by Stella Magic

Every thing is farther away now that it used to be, it is twice as far to the corner, and they added a hill, I've noticed.

I have given up running to the bus, it leaves faster than it used to. They are making stairs steeper than in the old days.

And did you notice the small print they are using in the newspaper?

There is no sense in asking anyone to read aloud - everyone speaks in such a low voice that I can hardly hear them.

The material in blue jeans is so skimpy now, especially around the waist and hips.

Even shoelaces are shorter now. It is all but impossible to reach my shoelaces.

Even people are changing. They are so much younger than they used to be when I was their age.

On the other hand, people my own age are so much older than I am.

I ran into an old classmate the other day, and she had aged so much that she didn't recognize me. I got to thinking about the poor dear as I was combing my hair this morning and in so doing I glanced at my reflection.

Confound it...they don't even make good mirrors like they used to either!

THE VANCOUVER VIDEO PRODUCTION CLUB, REEL TALK, Edited by Cathy Caravan.

Setting it Straight. By Pat Sheridan, President. Well, I bit the bullet and bought a DVD-burner recently. Up until this point I've been advising my students to refrain from buying DVD burners because of their price and because of compatibility issues. However, prices have been falling rapidly and I decided to

take the plunge. I bought a Toshiba SD-R5002 burner for under \$300, which is \$100 less than I paid for my first CD-burner two or three years ago! It uses DVD-R/RW disks and can burn the R disks at 2x speed and the RW disks at 1x speed. At 2x speed the entire disk can be burned in half an hour. The RW are great for experimenting because they can be rewritten up to 1,000 times. They cost about \$7 While the R disks can be found for as little \$2 if you shop around. Depending on the amount of compression used, up to 2.5 hours can be transferred onto a disk. At the highest quality, one hour can be recorded and you'd be hard pressed to tell the difference between it and the original DV tape. Even at the lowest setting, the quality can be outstanding.

At club meetings I've demonstrated the procedure of putting video onto CD using a CD-burner. When done with care the results can look pretty good. However, if the same amount of care is used when creating a DVD, the results can be quite stunning. In some situations the footage can even look better than it did on the original tape. This is because the captured video needs to be converted to a different format while in the computer, and it's during this process that the video signal can be massaged somewhat. For instance, I was experimenting with the video that Randy Oates and I collaborated on two years ago. Although I had captured and edited it on my computer, it had originally been shot with an analog Hi8 camcorder. I "tweaked" the video before burning it to DVD and I'm rather amazed at the image quality. I find that Hi8 footage tends to have a lot of "grain" in it, especially when compared to footage shot with digital camcorders. I was able to remove the graininess from this Hi8 footage, while at the same time retaining the rich, warm, analog colors. I'm really pleased with the results.

I mentioned earlier that I had some concern regarding compatibility issues with DVD-burners and the disks that they produce. Older DVD decks sometimes will not play burned disks that newer players have no problem with. Keep in mind that DVD players of any vintage have few problems with "pressed" disks. These are the DVD's you buy or rent which have Hollywood movies on them. The process for making pressed disks is completely different from that which we use with our home computers. There's still a bit of voodoo

science involved with the successful transfer of video to disk, that's why Bryan and I are offering an advanced video editing course in the fall. Among other things we will be going in depth into encoding, authoring and burning of DVD's. This will be a four evening course which can only be taken by people who've taken the basic course from us previously. This will not be a course for the uninitiated.

Yes, I believe storing videos on disks will catch on tremendously this year. Don't be left behind in a twisted tangle of tape!

VICTORIA VIDEO CLUB, Edited by Sheila Perkins.

A club "SHOOT". Dave Fuller has written for us a script for a 1-minute movie, an exercise in compression. Members are all welcome to participate as actors, camerapersons, directors, editors, crew, advisors, etc. The more the merrier. We can make more than one version. Objective? Having fun together!

The Short Story. We video makers sometimes receive a "divine inspiration" for making a movie. "Getting it all together nicely" is the next step as the embryonic masterpiece begins to take shape. You know, "brain-racking", that time, when even before you shoot and before you put a finger on the editor, can often become a journey over troubled waters.

Wouldn't it be nice if there were a chef's "recipe" to guide you through this "beginning", this period of the "shuffling mind"?

What's helping me significantly, is to be aware of ways a Short Story can, by analogy, apply to the making of our movies.

- The story is *short*, compared to a novel it's *compressed*
- The setting, characters and "conflict" are introduced within the *first few paragraphs*
- The *diction*, (the "level" of language) is enriched with descriptors and metaphors
- There's a quickly identifiable *theme*, or main point, or other device for keeping the story together as one "*artistic unit*".
- Anything that *doesn't contribute* to the "main idea" is scrapped; only what's pertinent is used
- *Dialogue/commentary* is Spartan - just enough and no more

A Short Video: What's a good length for an amateur-produced video? Most award-winners usually run anywhere from one minute long to about ten minutes. It's tough to hold an audience longer with an amateur product, let's face it. ("I'm sure you've been there.")

Compression: "Cut the cackle" is the moral of the Short Story. By all means shoot your shots as long and as many as you like, but be ruthless at the editing bench. Just enough length for each shot, to ensure suitable "pacing". Inserts and transitions of appropriate duration help you to "compress".

Theme: This feature is the most difficult "thing" for us to identify, and, even harder to "stick" to, 'till the end of the movie. You have to make the "theme" clear at the beginning of the movie. The "theme statement" is your "promise" of what will follow. Allowing yourself to dither or wander away from your "main point" is often fatal. Protraction is equally disastrous.

Artistic Unit: ALL of the shots that ALL of us lovingly shoot and are so loathe to part with....sometimes the axe cometh. An audience, and yes, the judges, will see your movie with fresh eyes. Before they do that, You'll have to do the same. Let "the project" sit for a few days, or even weeks. Then take that famous "second look"...Dave Fuller. Panorama Editor's note *The Short Story features could not all be included here due to space constraints.*

AMATEUR MOVIE MAKERS ASSOCIATION, AMMA Monitor. Edited by Mark Levy.

President's Corner, by Malcolm Colditz.

In a recent edition of the Monitor we discussed the preparation of a personal or family history as a means of communicating some aspects of your life to your descendants and others that may have an interest. Allow me again to emphasize the importance of such a project. Remember, the largest deterrent to this undertaking is to attempt the entire project at once. Get started on one small portion of your life and proceed from there.

To help us in this project, Lois Daniel has recommended some "ground rules" in a good book on this subject entitled "How To Write Your Own Life Story." Let's review a few of her key points.

- Write the script as you would a letter to your closest friend, i.e., write the way you talk. This will come across much more genuinely

to your audience. I think a lot of Meryl Streep's dialogue in "Out Of Africa" accomplished this objective.

- Be honest. Don't tell a story the way you wish it had been - tell it the way it had occurred. Analyze your thoughts and feelings and try to present them accurately to the viewer. Use music to convey a mood or feeling.
- Whenever possible, relate things that happened in the distant past to things that have happened in the present or recent past. This will give more relevance to the past to the younger generation.
- Read some autobiographies to obtain a feel for various styles used to tell a life story. This also may remind you of things you want to write about.
- Describe the scenes in which the events you recount took place. As a small boy visiting my grandfather, I remember that the rural area had no electric power, but he had electric lights. A windmill-powered generator recharged a large bank of twelve-volt batteries to supply power to the lighting system. Cooking was on a wood-burning stove, bathroom out back, and water carried in from the well. Descriptions of this type will set the framework for your story.
- Include humor. Tell of funny things which now seem humorous but did not seem so at the time.

Setting forth your life's story on video is a unique opportunity to preserve some of your experiences and feelings. In years past (beginning with prehistoric times) people have presented their life story primarily by verbal "story telling" to younger generations. This lost a lot of accuracy in the retelling to subsequent generations and also made the expression of feelings more difficult without the technical aids that we now enjoy. Let's all get busy on our life's story!

I.A.C. THE FILM AND VIDEO INSTITUTE. FILM AND VIDEO MAKER, edited by Mrs. Liz Donlan, FACI.

POSITIVE IMAGE, Tom Hardwick takes a close-up look at lenses.

If it gets dark, shoot at wide-angle. It doesn't seem to be a case of global warming, more a case of global glooming. It wasn't until I bought the VX2000 that I really admitted how much footage I was

shooting under available darkness. So - are you shooting in the gloom too? Read on.

A little known fact - often well hidden by the camcorder manufacturers - is that the maximum aperture of your zoom lens reduces as you zoom towards telephoto. This loss of speed can be quite severe and is one reason that I advocate keeping to the wide-angle end of the zoom when the light levels drop. In the case of the Canon XM2 the lens goes from f1.6 to f2.9 meaning that you effectively lose just over one and a half f stops. To put it another way you could be filming at maximum aperture at the wide angle end but the camera will require a gain up of +9dB if you film in the same light at telephoto. +9dB is not to be recommended, especially if you plan to encode to DVD later. Much better to move forward if possible, dial out that telephoto and dial out that grain. If you want to film with no gain up at maximum telephoto you'd have to increase the light levels in the room by 150%. I repeat: if you want to film in the gloom and are running out of light, don't leave the wide-angle setting. If you want a close-up, move forward, but keep to wide-angle.

I don't know of a single camcorder that maintains its aperture throughout the whole zoom range. Zooms lose speed purely because the manufacturers believe that we won't pay for a 10x zoom that maintains its f1.4 aperture right throughout the range, yet such lenses are perfectly possible and have been manufactured in the past. Nikon with the R10 and Canon with the 1014E both had such lenses on Super 8 cameras back in the '70's. But to maintain this fixed aperture means the lenses have to be a lot bigger and heavier, and this is not a recognized way to win sales. Have we regressed? Not really. The Super 8 Canon 1014XL-S weighs twice as much as the Mini DV Sony VX2000 yet had a maximum recording time of 3 minutes 20 seconds before reloading - 2 minutes 30 seconds if you wanted to shoot at 24fps. Compare that with the one-hour of pictures and stereo sound available today.

Again I must ask that each club ensure that I receive their club news on a regular basis. My address, telephone, and email are the same as Joan's, on page 2. Thank you. Joe Bochsler.

SCCA COMPE

CLASS "A" (ADVANCED)

THE BETTY PETERSON MEMORIAL TROPHY

KITES

Harold Cosgrove

FIRST RUNNER-UP

CARD

Stella Magic

SECOND RUNNER-UP

THOSE MAGNIFICANT ELEPHANTS

Stella Magic

THIRD RUNNER-UP

CALEDONIA FALL FAIR 2002

Joseph Bochsler

HONOURABLE MENTION

AMAZING GRACE

Frank Birch

HONOURABLE MENTION

WINGED WHEELS

Stella Magic

HONOURABLE MENTION

THE ROYAL DANCERS

Stella Magic

HONOURABLE MENTION

CANOEES

Stella Magic

CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO CLUB

TROPHY

BABY HOUSE FINCHES

Peter Janssen

FIRST RUNNER-UP

LEICESTER-HEART OF THE HIGHLANDS

Margaret Chamberlain

SECOND RUNNER-UP

HOMECOMEING

Margaret Chamberlain

THIRD RUNNER-UP

PLOUGHING MATCH

Dan Kennaley

HONOURABLE MENTION

GOOSED MOOSE

Peter Janssen

HONOURABLE MENTION

LANDING A MUSKIE-THE HARD WAY

Dan Kennaley

HONOURABLE MENTION

A NUTTY HOBBY

Don Bradley

SPECIAL AWARDS

THE BEN V.W. ANDREWS
TROPHY

BEST ENTRY IN CONTEST

KITES

Harold Cosgrove

THE DIXON TROPHY
BEST VISUAL SPECIAL

EFFECTS

KITES

Harold Cosgrove

THE OTTAWA CLUB TROPHY
BEST CINEMATOGRAPHY

OFF-SHORE FARM

WORKERS IN ONTARIO

Hamilton Video/Film Makers

THE ST. KITTS TROPHY
MOST HUMOUROUS ENTRY

THE TICKET

London Videography Club

THE VANCOUVER CLUB
TROPHY

BEST VIDEO PRODUCTION

I TREMBLE WAITING

Carey Lewis

THE TELECINE TRANSFER
TROPHY

BEST EDITING

ASA - THE MINSTREL

Larry Gaum

AMATEUR MOVIE CAPITAL OF CANADA

T I T L E 2 0 0 3

CLASS "C" (NOVICE)

THE EUMIG TROPHY
AGAINST ALL ODDS

David Fuller

FIRST RUNNER-UP
PEARL OF THE PACIFIC

Eleanor Haire

SECOND RUNNER-UP
ART OF THE CARVER

Roy Pachkowski

HONOURABLE MENTION
CASTLE KRONBERG

Joan Jacquemain

HONOURABLE MENTION
GRANDPA'S BREADMAKERS

David Fuller

HONOURABLE MENTION
BOOGIE WOOGIE BABY

Joan Jacquemain

CLASS "D" (CLUB COMPETITION)

THE GARLICK TROPHY
OFF-SHORE FARM WORKERS IN
ONTARIO

Hamilton Video/Film Makers

FIRST RUNNER-UP
THE AGENCY

Hamilton Video/Film Makers

SECOND RUNNER-UP
BEST MEDICINE

London Videography Club

THIRD RUNNER-UP
LUMBERJACKS

Brant Videomakers

CLASS "E" (COMPULSORY SUBJECT)

THE INTERCITY TROPHY
THE TICKET

London Videography Club

FIRST RUNNER-UP
HOMECOMING

Margaret Chamberlain

SECOND RUNNER-UP
BEST MEDICINE

London Videography Club

THIRD RUNNER-UP
ONE OF THOSE DAYS

Lou Lanser

THE FAIRVIEW TROPHY
BEST USE OF SOUND
THE AGENCY
Hamilton Video/Film Makers

ADAM HOUSTON AWARD
BEST DIALOGUE
I TREMBLE WAITING
Carey Lewis

THE CALGARY CLUB
TROPHY
MOST ORIGINAL ENTRY
I TREMBLE WAITING
Carey Lewis

THE LEN COBB TROPHY
BEST TRAVELOGUE
VINTAGE
TRANSPORTATION
Harold Cosgrove

THE GERALD F. ROBINSON
MEMORIAL TROPHY
BEST SENIOR PRODUCTION
AMAZING GRACE
Frank Birch

THE ALLAN WRIGHT
MEMORIAL TROPHY
BEST TEENAGE ENTRY
Not awarded in 2003

H a m i l t o n V i d e o / F i l m M a k e r s

Annual SCCA Competition

Keith Gloster,
Contest Chairman

The 2003 contest enjoyed 31 submitted entries, and some very interesting contributed ideas.

Formats continue to slowly edge toward Mini DV and this year the contest received the first submission on DVD. There have been no film submissions during my tenure.

The annual contest has a number of repeat entrants and many previous winners, and as a result heavy competition of numbers in the *Advanced* category. While this makes for a strong contest in *Advanced*, our *Intermediate* and *Novice* categories have limited numbers to judge, and we need to address increasing numbers here for 2004.

The new equipment used in the capturing and editing of video, and the ever increasing skills of the cameramen and women, are resulting in a growing level of quality in the submitted videos and I congratulate all the competitors for this growth in expertise.

The swing away from copyright protected sound is leading contestants towards the use of the new free material which the SCCA has promoted and supported as well as some innovative free material by others a good direction, and encouraging results.

It is a pleasure to observe that the talent exhibited in the contest tapes is ever increasing, and the judges and I hope that SCCA will continue to encourage and assist these developments and improvements through increased sound libraries, training ideas, and encouragement.

Here's to next year!



CONVENTION 2003

by SCCA Foreign Correspondent R. M. Matthews
From a Remote Station in the Colonies.

Another point of View

Two years ago at the last Convention, Fred Briggs, the amicable President of SCCA, through some sort of sorcery or other clandestine method, conned me into writing an article about the SCCA Convention. The manner in which Fred expressed it then was; he wanted a foreign point of view. This year, with the help of a couple of compatriots, Joe and Joan Bochsler, he did it again! I can understand Fred's reasoning, but I don't understand why Joan, an otherwise reasonably sensible woman, would subject herself to the torture and anguish of editing my rambling. I think I'll quit drinking wine with my meals. Anyway, here's another point of view from the States ... err, colonies.

The Convention was enormously successful, and it was pulled off without a hitch. Unfortunately, due to time constraints, we didn't get to hear Jon Soyka. I was looking forward to hearing him speak. Though, later on I did have an enlightening conversation with him, during one of the breaks. He was impressed with the Pinnacle Edition editor. So much so that I'm going to look into it myself. Thanks Jon.

Renewing old friendships; talking to acquaintances; is what a Convention is all about. We place great value on these personal encounters, because we know that in the coming years we will greet these people, not as casual acquaintances, but as old friends. The real value associated with a Convention is the cementing of lifelong friendships. A by-product of these Conventions is the knowledge we acquire while pursuing our hobby. We learn new techniques. We learn ways to improve our skills. We're introduced to new products, and many times provided with solutions to problems we've been stewing over, sometimes for years. The people who steadfastly and resolutely dedicated themselves to the task of organizing this splendid Convention like Fred and Carolyn Briggs, Keith Gloster, Joe and Joan Bochsler, Adam and Agnes Houston, Don Svob, Jon Soyka, Tom

Speechley, and many others realize the great impact this Convention has on the membership. I hope the membership appreciates and applauds the great effort expended by these people. They should be held in high esteem.

Enough of the accolades, before their heads swell up. Let's get on with the Convention. For the early arrivers a tour to the Bell homestead was arranged. I didn't go since I made the pilgrimage many years ago. The beautiful restored Sanderson Centre was chosen as the site for the 2003 Convention. The spell checker disgorged the word centre and said it was the British spelling. The festivities got off to a rousing start, when the Official Brantford Town Crier, David McKee, loudly clanged his bell. Then with the sound still resonating through the lobby, proclaimed Oyez, thrice. David, unbeknownst to me, was right behind me when he let loose with all the clanging and shouting and I nearly jumped out of my skin. David is one of the many Town Criers in North America. He told me that Holland, Michigan (my home State) has a Town Crier. He is one of the top ten criers in the world, and a three-time provincial champion. The Opening Ceremony was attended by a contingent of Brantford's dignitaries, City Council Members, a representative of the Mayor, and other notables. I had a long talk with a City Councilwoman, who was the friendliest, and the nicest politician I have ever had the pleasure of meeting.

After the reception Karen Shopsowitz who directed the Peabody Award winning film *My Father's Camera* gave a talk on amateur film makers' documentation of world events. Karen made a plea to the audience for amateur color films shot during the World War II years. She stated that many black and white films exist, but very few color films are around.

Saturday morning started out with a tour of the Sanderson Centre. It was very interesting. They spent quite a few million shekels to restore it. We have

similar restorations here in the colonies, namely the Opera House, and the Fox Theater in Detroit. The Sanderson Centre and the Opera House are both known for their superb acoustics, and the Fox for its beauty and size. At one time, I believe, it was the third largest motion picture theater. I don't know where it stands now. At the conclusion of the tour the members assembled on the lower level and convened the Annual General Meeting. The general consensus was that Fred Briggs and his Board did a magnificent job running SCCA. Therefore, Fred Briggs, by unanimous acclamation, was retained as President, and most of the Board members were reelected to their various posts. Afterwards the delegates retired to Purdy's Restaurant and Pub for their noon repast, and, perhaps, a little celebration.

Saturday afternoon was very eventful. First, Virtual Training Company representative Gregory Lowes demonstrated their product, which consisted of tutorials on many well-known application programs, such as Adobe Photoshop, After Effects 5/5.5, Acid Pro, and hundreds more. Ron Graff of JVC demonstrated the professional version of their new consumer HDTV camcorder, introduced us to their new standard, D-Theatre, which they hope will replace DVD for distribution and rentals of feature films, and projected everything with a very high resolution D-ILA projector.

Next came the part that many of the attendees had been waiting for. Sitting on pins and needles all afternoon, biting their nails, and wondering "did I win?" The announcement of the winners of the SCCA Annual Competition and the presenting of the awards was the next item on the agenda. Then the ones that did Win, Place, or Show, were screened along with some also-rans. I'd like to offer my congratulations to the winners, and better luck next year to the losers. The competition was exceed-

Continued on page 14

SCCA BRANTFORD



CONVENTION 2003



The SCCA Convention at Brantford.

A few comments

by Trevelyan Beard.

It was a holiday in every way - out of town, recreation laid on, overnight stay, surrounded by good friends. Even the drive I enjoyed, not having been to Brantford before. I rendezvoused at the Sanderson Centre at exactly 1:00 pm and immediately the excitement commenced - not a soul there. Oh Dear, I muttered, they've gone. Now I'll have to find this Bell Homestead on my own. Just then a snippy red sports car zoomed up and I prayed to God it was one of ours. It was! Apparently I was at the rear of this Sanderson Centre. Excitement and worry over!

We were immediately propelled into a couple of Brantford's tourist jewels, first the Bell Homestead -- pleasant and

different. Then a drive to Woodlands - the Mohawk museum. A good look around, a speech (very pro Indian), a chance to spend some money on hand-made items galore and back to the Sanderson Centre for dinner. Enjoyed the food and the company.

Now for the Big Show - the Meet and Greet. The politicians were easy to take and the Town Crier David McKee made for a good few minutes. Interesting chap, I had a good chat with him. Then we all tramped downstairs to the film part of the day. I believe this was CIAFF and like all the films - excellent and well chosen.

Throughout the whole weekend, the high point for me was the supply of free coffee on one of the tables.

Next day was Saturday with a tour of the Centre. It's a beautiful theatre. Then the AGM and more videos. All over to Purdy's Restaurant, then back for presentations and SCCA awards. All just to my liking - I love doing nothing and just watching.

Now came the Dining Adventure at

Brantford's swanky White Horse Restaurant (in Paris). Back to Sanderson for more presentations. And weary but happy to bed.

Sunday brought more presentations and videos and the ending to the weekend - a trip to Her Majesty's Chapel of the Mohawks and a drive out to see the Pow Wow. Imagine an arena with bleachers on all sides, Indians of all kinds in full dress meandering around, dancing in the centre, and noise! After two hours I made for home and a rest.

On the way back I thought of the small touches such as the binder with CDs in the back, the map of Brantford and the itinerary all prepared. I'd had a very satisfactory holiday and will leave it for others to comment on the individual videos, all of which were world class.

It's obvious that a mountain of planning goes into these conventions but the planners should be made aware that the work is very much appreciated. I wouldn't have missed this one for the world. ■

Convention 2003

Continued from page 11

ingly tough this year. The entries were exceptionally good. The best I've seen in many years.

I don't know whether Keith Gloster, and his hardy band of merry eaters are epicureans or just plain gluttons, but they sure know where the good restaurants are. That night we dined in Paris. I was looking all over for the Eiffel Tower when my wife elbowed me in the ribs and said "It's in France. Dummy!" I said "Oh." The buffet we annihilated at the White Horse Restaurant in Paris that night was not only sumptuous, but delectable. Later that night Don Svob expounded on the virtues of penny-pinching. He colorfully articulated the sanctity of frugality to heights never envisioned by mortal beings. Don is probably one of the most enjoyable speakers to honor us with his presence. I especially liked his four-wheel tripod. Nice job, Don! Fred Briggs did a fine job of presenting Honors to outstanding SCCA members who contributed their time and efforts to the organization. Congratulations to my good friend

Adam Houston, who tirelessly carried on in spite of medical problems. It was an honor well deserved.

Sunday morning resurrected visions of our visits to the zoo; watching the Gibbons jump to the wall, then spring to an adjacent wall. Back and forth they'd frolic at an amazing speed. It was always spell binding. Such was the actions of the sidecar riders in the Sidecar Race films shown and described by Harold Cosgrove. Their antics were unbelievable. As the driver navigates the cycle around the circuitous track, the sidecar person stabilizes the vehicle by constantly shifting his body from side to side. When the driver propels the motorcycle around a curve the sidecar man hangs over the side, acting as a counter weight. If it is an "S" curve he will instantaneously switch his weight to the other side literally hanging over the edge of the sidecar. On each maneuver the sidecar man jumps around to counteract the forces of acceleration. First he's hanging over the side, then with lightning swiftness he's hanging over the front. All these maneuvers take place while they are careening around the racetrack at speeds in excess of a hundred miles per hour. The Sidecar

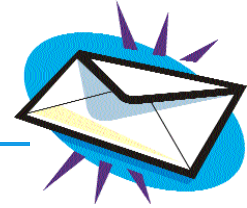
passenger is referred to as the Monkey. I doubt very much that you could get a real monkey to do it. Harold gave a lot of good tips during his talk on Event Shooting. Such as; don't rewind your tapes, be prepared for action, reconnoiter the area and get a spot on high ground to shoot from. These were some of the many tips which made Harold's talk informative and interesting.

Unfortunately all good things must come to an end, and so it was with the 2003 Convention. The Convention closed at noon, and we all withdrew to the Sherwood Restaurant to say our last farewells before embarking on our journey home. The Sherwood Restaurant was another memorable choice made by the host club, although we were disappointed that Robin Hood was nowhere in sight. The food was excellent, and plentiful. Keith Gloster, and my wife Shoko said the pièce de résistance was the artificial crab, smothered in shrimp sauce. The foreign point of view of the Convention is that it was impeccably run. Well thought out. Fred and Keith should be proud of themselves. Well done. ■

R. M. Matthews Remote
Station Correspondent

WE GOT MAIL!

(email received by Committee Members after the Convention)



Hi Keith:

You are probably exhausted today after the weekend. What a super show you executive put on. I think people were very pleased with the various activities and speakers.

Joan Jacquemain, Brantford, Ontario

Keith:

I heard Bob & Shoko enjoyed the convention and were looking forward to next year. We will be hard pressed to top this year's convention. I mentioned the Bell Homestead, Mohawk Chapel and Pow-Wow, that everyone I spoke to enjoyed SO MUCH. But the speakers were good, subjects interesting, the tours were great. Loved seeing the Bell Homestead and the Chapel of the Mohawks. My friend did too and she had never see a Pow-Wow so she enjoyed that. I understand Arnold Myers didn't want to leave the Pow-Wow so he must have enjoyed that too.

The gift from Brantford that I won at the convention was a T-shirt, and lovely mug, a telephone pin and some mints I think I haven't got into them yet. All in all very nice. Please forward thanks to who ever was responsible for the donation to the SCCA.

Stella Magic, Willowdale, Ontario

Keith:

Agnes and I send you a special thank you for all of your good work before and during the convention. For us, everything went very well. One valuable outcome of these conventions is meeting old friends and it was great to meet again with Bob Matthews, our most loyal supporter from the USA. Bob is a former Video teacher (from basic bits and bites on up to production). A five minute conversation with Bob filled in a lot of blanks in my video knowledge. We should be careful to listen when he speaks.

To you Keith many, many thanks.

Adam Houston, Burlington, Ontario

Carolyn and Fred,

Agnes and I send a great thank you for all your efforts in putting on an excel-

lent convention.

Adam Houston, Burlington, Ontario

Dear Keith:

The tumult and the shouting dies. The captains and the kings depart. So do members of various video making clubs to faraway places. The conference was a huge success and it will certainly leave a warm feeling for the Brantford Videomakers club I am glad that it was well supported. You will still be having to tie up the loose ends I am sure. You did a fine job and deserve a well earned rest I am sure. Please let us know when Rogers are going to show their video. It will have to be soon to be topical.

Best Wishes, Frank Birch

[sent to the Bochsers]

It was a great Convention and put the Brantford Club high in the esteem of out-of-towners who attended. I have written a letter of appreciation to Keith for the great job that he did. Of course there were (MANY) others who helped, but I think that Keith bore the greatest burden. There will be loose ends for him to complete before he can totally relax. He did a fine job. Summer runs downhill now. Where has it gone? Time for me to get busy and make some videos.

Best Wishes, Frank Birch

Fred,

thanks for the book info on Joseph Brant, etc., and thanks for all your efforts in running a great convention. I had a very enjoyable weekend!

Bob Makara, Michigan

Keith:

Thought you might like an advance look at some of the pix. You put on a great convention! Thanks. There are about 80 photos to look at.

Joe Bochsler, Caledonia, Ontario

Keith :

I put together my comments about the convention. If you think there is any merit in them, please pass them along. To you personally and to all that con-

tributed, I congratulate you for a fine job under which at times were trying circumstances.

Comments re 2003 SCCA

Convention - The following are my thoughts concerning the convention of this past week-end and I set them out only as constructive comments. First of all, in my opinion the presentation equipment was excellent. The size of the screen was appropriate to the room and the resolution of film and of VHS projection was as good as I've seen. I do have three suggestions:

1. A volunteer with a flashlight stationed at the door during total black-out in the room would facilitate late-comers finding a chair.
2. Where a speaker has something on a table that is not visible to all listeners, a camcorder, connected to the screen display equipment, would let the whole room see what is being discussed. I have seen this done most effectively at the Hamilton club, in a demo of cleaning a VCR (I think).
3. Mike every speaker!!!. Even an experienced speaker who is generally speaking to those at the back of the room, in an aside or when answering a question from the front couple of rows, will let his voice fall.

In connection with the program layout:

1. Speakers who have been promoted in the Convention Promotion should be assured of time for their presentation (unless they cancel). Some of those who registered and are in attendance may have done so because of a specific speaker or work shop.
2. Once a timetable has been announced (at the convention) let the speaker know when he is expected to finish, and signal him when his time is almost up. If there is still discussion going on, suggest that it be continued

in the hall or at break time.

3. Include a biographic sketch of each speaker in the convention hand-out. This would save time in the introduction.

Personally, I would like to see more of the current year entries in the video contests. Fred's comments preceding the old film entries make me think that a similar comment on each video shown, perhaps giving the judges' commentary as to what was good or bad about each would be helpful to prospective contestants.

Don Bradley,

Brantford, Ontario, July 28, 2003

Hello Fred,

I am just writing to say thank you for inviting me to the convention and the awards. It was a pleasure to meet you in person finally, after all the communicating over email. You and everyone else that I talked to were all very nice, kind, and very humorous. I know that I wasn't there for the whole convention, but the few people I did have the pleasure of meeting were very nice. I can not get over how beautiful Brantford is, and especially the Sanderson theatre. The whole city is definitely pleasing to the eye. My mother and I had a great time, and I just wanted to thank you again for your hospitality, patience, and kindness.

*Sincerely, Carey Lewis, St. Catharines,
Ontario [SCCA Contest Winner]*

Hi:

Just wanted to thank you for all the rides hither and yon. The Conference was a great success and hopefully I'll get the chance to go again.

Many thanks Marilyn Reid, Toronto, Ontario

Good Morning Joan.(Jaquemain)

We all enjoyed the Convention very much plus the sightseeing activities. Brant Club is to be commended for all the planning and work that went into making it such a success. Personally speaking, it was just so nice to attend a video event and not have to do any work, after a busy year at our club, although am sure you could have used every spare hand present.

*Josephine Black, Toronto, Ontario
[mailto:josbla@axxent.ca]*

SCCA AGM 2003

**Minutes of the Annual General
Meeting of the Society of Canadian
Cine Amateurs**

held at The Sanderson Centre for the
Performing Arts, Brantford ON,
July 26th 2003.

The Meeting was called to order at
11:05 AM by the president, Fred Briggs.

PRESENT

Trev Beard, Frank Birch, Josephine Black, Joan and Joe Bochsler, Don Bradley, Fred and Carolyn Briggs, Harold and Mary Cosgrove, Keith Gloster, George Gerula, John Hanson, Adam and Agnes Houston, Joan Jacquemain, Bob Makara, Stella Magic, Robert and Shoko Matthews, Arnold Myers, Karen Shopsowitz, Jim Small, Don Svob, Thom Speechley, Bill and Sally Williams.

There were 27 paid up members in attendance and the President held proxies sufficient for a quorum under the constitution.

Fred Briggs, President, described the contents of the binders given to each attendee and for the benefit of new members gave a brief outline of the purpose and operation of SCCA. He also provided a summary of the advantages of membership in SCCA.

MINUTES of the 2002 AGM

Stella Magic moved that the minutes be adopted as read. Motion seconded by Carolyn Briggs. Carried

LIBRARY

SCCA Librarian Stella Magic reports that interest in CIAFF tapes is growing among clubs and that requests for "loaner" VHS copies are increasing. The archive of the SCCA competitions is not sufficiently organized at this time to respond to requests for those tapes. Volunteers are needed to help transfer the various entries to DV format for storage and copying. Stella moved for acceptance of her report and the motion was seconded by Joan Bochsler and carried.

SCCA CONTEST

Keith Gloster reported that there were more than thirty entries this year. A major change is in the new variety of video formats submitted including DV and, for the first time, DVD. He also reports an obvious increase in the use of digital editing and subsequent improvement in overall quality. He made reference to the availability of royalty free music and noted the advantages to SCCA members. Keith advised that he is looking for ideas for next year's "compulso-

ry subject" for the "Inter-City" award and would welcome any suggestions. He then moved that his report be accepted. The motion was seconded by Harold Cosgrove and carried.

FINANCIAL STATEMENT

Fred Briggs asked members to refer to the extensive financial reports contained in their binders. He explained how to use the information and then focused on two subjects in the reports for further explanation: the GIC fund, originally set up to assist in financing the CIAFF and details of disposal of the equipment donated by Vic Adams. Carolyn Briggs moved for acceptance of the report and Stella Magic second the motion. The motion was carried.

MEMBERSHIP:

Membership Chair Thom Speechley reported the following:

Paid up membership to July 26 2003 was:

Club Memberships - 7

Patrons - 7

Honorary Members - 7

Life Members - 5

Family Memberships - 5

Individual members - 29

Total - 60

Motion by Thom Speechley that the membership report be adopted as read. Seconded by Keith Gloster. Carried.

Fred Briggs commented on this report and pointed out that these numbers compare favorably with figures reported in previous years for meetings held at a later calendar date. Harold Cosgrove asked how those numbers were distributed outside of Ontario and Fred then read from our database report, indicating more than 26 members from outside of Ontario and Canada.

ELECTION OF OFFICERS

There are presently two positions open on the Board due to the resignation of Thom Speechley: Secretary and Membership Chair. The floor was opened for nominations for those positions. Thom Speechley nominated Don Svob for the position of Secretary. This was declined. There were no other nominations. All other current executives had indicated their willingness to stand for re-election and since there were no further nominations, the present board was re-elected by acclamation. Fred Briggs then advised that the nominations be closed.

MEETING CLOSED

The President closed the meeting at 11:40 AM.

Thom Speechley, Secretary

ALIVE AND WELL SERIES



World Home Movie Day

by Karen Shopsowitz

The National Film Board of Canada's Toronto Mediatheque was the proud host of the first ever World Home Movie Day, in which people got together to celebrate the home movie.



Home Movie Day was the brainchild of the Association of Moving Images Archivists (AMIA) small gauge interest group. Home Movie Days were held on August 16 -- 8/16 as in 8 mm and 16 mm -- across the United States, and in Mexico and Japan (in fact, two home movie days were held in Japan!). Toronto was the only official Canadian location, but this event was held on August 30 because of the power black out on August 16.

As one of the organizers, I was thrilled with the turn out in Toronto. We had more than 200 people attending, in spite of the schedule change.

Peggy Fothergill, manager of the NFB's Mediatheque, noted that "This was a truly public film festival, and we had a wonderful mix of the young and not-so-young, enjoying the romance of the home movie."

We were also thrilled to see that there were over 50 submissions, in the NFB's first ever home movie competition. Categories were: Sports, Family Moments, Celebrations, Historical Landmarks, World Events, and Travel. Winners received several different prizes, depending on the category; the grand prizewinner, Robert Riganelli, took home a Kodak digital camera with a docking station, for his family picnic film, which blended new video images with stunning home movies.

Toronto club member Michael Adamski took the prize in the Historical Landmarks category, for his

film, *Toronto Parks Rhapsody*. Stella Magic and Marilyn Reid, also from the Toronto club, were awarded honourable mentions for films entered in the Travel category.



Throughout the day, several panel discussions and information sessions were held, including one which spotlighted the Society of Canadian Cine Amateurs and two local clubs. Moderated by Jon Soyka of the SCCA and the Hamilton Film/Video Makers, panelists included Fred Briggs representing the SCCA and the Hamilton Club and Bill Williams and Trevelyan Beard of the Toronto Film and Video Club. After a discussion and question and answer period, highlights of both clubs' collections were screened.



Other sessions included "How To Shoot Like A Pro", in which Richard Grunberg, a cinematographer with over 20 years of experience, answered questions and offered tips. Grunberg is a professor at Ryerson University, and has shot for numerous documentaries as well as for TVOntario and other networks.

John Kneller, a professor at Sheridan College, Super 8 mm artist and home movie enthusiast, led a session entitled

"The Care and Feeding of Home Movies", and gave suggestions on transferring and storage, and how to care for all those tins and boxes of film and cassettes of tape.



A representative of the Archives of Ontario also screened several films from the collection, including some wonderful 16 mm footage of a VE parade in Toronto in 1945.



Throughout the day, all of the films and videos entered for the Home Movie contest were screened in the NFB Cinema. Then, at 5 p.m., my own documentary, the Peabody Award-winning *My Father's Camera*, was shown as a final wrap up to this special day devoted to amateur film-making. *My Father's Camera* deals with the history and context of home movies, as told through my father and other amateurs and includes members of the Toronto, Hamilton and London clubs.

All in all, the day was a great success. I had no idea how many people out there share this love for home movies--and would share their films with us. Keep making home movies and share those memories. ■

SCCA Honours

The SCCA was pleased to confer SCCA Honours on five of our members at Brantford. The Honours Chairman was not able to attend the Convention so the President enjoyed the privilege of finishing Jack Carey's work and making the presentations to the recipients.

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



Joseph Bochsler was a professional photographer with his own studio, and his studio even produced (for corporate and governmental clients) five 16mm films about Hamilton and the surrounding area in the 1950's through to 1970, with Joe himself as cinematographer.

In 1990 Joe joined the Hamilton Video/Film Makers as an amateur videographer. He was elected President in 1992 and 1993, and was Vice President from '94 through to '97, and has continued on the

Hamilton Executive in various capacities ever since. Joe greets and collects the names and contact information of all visitors, photographs the meetings for the club newsletter, REEL NEWS, collects donations for Door Prizes for Banquets and Visitors' Nights, publicizes the club meetings in the newspaper, and does everything else that no one else bothers to do. And in the meantime he manages to produce a new video every month!

He has been unflagging in his efforts to attract new members, ever since he almost single-handedly saved the club from dissolution due to falling membership.

Joe works just as hard at gaining members for the SCCA. He joined the SCCA in 1993, and was first elected to the SCCA Executive in 1998. He has been our Official Photographer ever since, photographing events like conventions and regional meetings, and most of the pictures needed for PANORAMA.

Joe has provided strong support to his wife, Joan Bochsler, in her capacity as Editor of PANORAMA, looking after all the computer work.

When Wally Robertson retired from writing his very popular Club News Column at the end of 2000, we wanted very much to keep the column alive, so Joe volunteered again, and has continued to put together that column since the Winter 2001 issue.

But how much less would you expect from a man who recently retired from the Rotary Club with a record of perfect attendance, every week, for 26 years?

Joe honours the SCCA by accepting the Honour of A.S.C.C.A.

Joan Bochsler A.S.C.C.A.



It isn't certain when Joan Bochsler (then as Joan Swain) originally joined the Hamilton Video/Film Makers, or the SCCA. At first she accompanied Joe Bochsler, and then, in both cases, at some time not recorded, he changed his membership to a Family Membership. SCCA Membership Records indicate that Joan was a Family Member as early as 1997, if not earlier.

Joan Swain was elected as Secretary of the Hamilton Video/Film Makers in 1995 and again in 1996. In 1997 Joan was made Librarian and put in charge of all of the club's growing collection of videos, books and magazines. As the lending library grew, and since Joan continued to lug most of it from Caledonia to the monthly meetings, husband Joe was soon added to her Committee!

Here again is outstanding example of how more two people works together can accomplish that they both could working alone. Together they produce videos at an astonishing rate, ensuring that each HV/FM and SCCA meeting will never run dry of product to show. They constantly open their "Riverbanks" home to club members and always have on a happy face.

When the Editor of PANORAMA, Linda Smith, passed away in January, 1999, a search for a new Editor began. We found the right person for a very difficult and heavy job right under our noses, when Joan volunteered. Joan began with the Spring '99 Issue, and has done a wonderful job of continuously improving the quality of PANORAMA.

There is no doubt that Joan Bochsler has earned the Honour of A.S.C.C.A.

Keith Gloster A.S.C.C.A.



Keith Gloster has been a member of the Brant Videomakers Club for eight years and Vice President of that club for three years. He operates his own professional videographer business, specializing in wedding videography, and has also produced many good nonprofessional videos. He has been a very active member of the Brant Videomakers where he has conducted several seminars and contributed on very many Club videography projects.

Keith's proposer stressed Keith's willingness to take on any task assigned to him, and the competent way in which it is always completed.

In August of 1997 Keith joined the SCCA and in 1998 Keith accepted an appointment to the SCCA Executive as Chairman of the SCCA Annual Competition, and began by serving an apprenticeship with Ben Andrews for the next competition to assist with the judging process and learn from Ben's vast experience.

Keith then performed an exhaustive reappraisal of the SCCA Annual Competition and proposed to the Executive many changes to the rules, entry forms, and practices, most of which were subsequently adopted either immediately or phased in gradually.

He also worked with Thom Speechley on a project to increase the SCCA Membership by identifying outside groups that might be introduced to the SCCA through special competitions. Though both worked long and hard on the project, it failed for reasons beyond their control.

Keith has also worked very hard at increasing entries and member participation in the Annual Competition, by repeatedly visiting several clubs to promote the Competition by screening past winning videos, calling for entries, etc. He has visited London and Buffalo several times, and has joined the Hamilton Club to increase the exposure of the SCCA Competition.

Keith has also been a major factor in the movement by the SCCA to provide our members with access to copyright free music for their videos.

In addition to his duties on behalf of the Annual Competition, he has also taken on the job of Convention Chairman and has been working for two years on the arrangements for the 2003 Convention in Brantford.

Keith Gloster is very worthy of the Honour of A.S.C.C.A.

Adam Houston A.S.C.C.A.



Adam Houston joined the Hamilton Video/Film Makers in 1993, and immediately joined the SCCA. Soon after, Adam also joined the Toronto Film and Video Club too, and still continues to attend most of their meetings when health and weather permit.

For annual occasions such as the Hamilton Annual Banquet and SCCA Conventions, Adam continues to design and build unique pieces of video related furniture, and donate them as door prizes, draw prizes, etc. Adam also has instituted an award for Best Dialogue for the Annual SCCA Competition, and crafts the Award himself.

He has also been very generous with his time, assisting others, who, often, he hardly knows, with projects such as film to video transfers, sound tracks, etc.

After the passing of the SCCA Secretary, Minnie Carter, in 1995, Adam accepted an appointment to the SCCA Executive as Secretary. He was re-elected to that position every year until his retirement at the 1999 Annual General Meeting.

Adam did a very competent job and we were sorry to lose his services. He was an important part of the early negotiations with Kevin Harrison in Campbell River in 1995, about the arrangements to hold the CIAFF Gala Festival there, and in 1996, with his wife, Agnes, visited the Campbell River CIAFF to report to the SCCA Executive. He also Chaired the AGM in Victoria, BC that year.

Since his retirement from the Executive we notice that Adam is always as ready as ever to help the Hamilton Club and the SCCA in any capacity he can, whenever the opportunity arises, sometimes even in spite of health problems.

In addition to the donation of his time and energy to support both organizations, we might also note that Adam has remained very generous as a Patron of the SCCA from the beginning, and Adam may be the only person to make a practice of donating back his tax rebate from his previous donations!

Adam Houston certainly deserves the Honour or A.S.C.C.A.

Thomas Speechley A.S.C.C.A.



Thom Speechley began moviemaking in 1948 with an 8 mm. camera, and progressed to Super8 in 1971. He was a member of the 3M Camera Club, but couldn't interest them in moviemaking.

When the London Videography Club was formed in 1992, Thom served on the first Executive as Program Chairman. He then progressed to the positions of Vice-President and Special Projects Chair, President for two years, Editor of the club newsletter from 1996 to 2001, and has continued to serve on the Executive as a Member at Large since 2001.

Thom developed the club's web site in April of 1998, and still maintains that site. His proposer provided an extensive list of eleven different seminars or lectures that Thom had presented at his club, and a long list of work promot-

ing the club to the public, motivating the club to participate in community events and good works, and his assistance to members.

Thom joined the SCCA in July of 1997, and was appointed to the Executive in 1998 as Membership Chairman. He still continues in that capacity.

In 1998 and 1999 Thom looked after all the local arrangements for the 1999 London convention, investigating potential sites, costs, facilities, etc., and the many, many details necessary for a successful convention.

When Don Bradley found the travel required to fulfill his duties as Secretary too difficult for health reasons, and resigned at the AGM in 2000, Thom accepted an appointment to that job, in addition to Membership, and still continues today as Secretary. I'm always amazed at Thom's willingness to travel from London to Stoney Creek every month for Executive Meetings, and at the quality of Thom's Minutes on the rare occasion when he is unable to attend because of health or winter storms and must construct the Minutes from notes supplied by others.

Thom worked very hard with Keith Gloster on an innovative project to increase SCCA Membership by introducing new groups to the SCCA through a series of new video competitions, and has proven indispensable to the Executive because of his computer and internet skills and knowledge, solving every problem we have presented to him.

Thom has also written a number of articles for PANORAMA, and we hope that we will continue to enjoy the benefits of Thom's acumen, ingenuity, and diligence for many more years.

Thom is very deserving of the Honour of A.S.C.C.A.



A NEW SCCA SERVICE

by Fred Briggs

In the last issue I introduced you to the Virtual Training Company in general, and reviewed one of their offerings - an Adobe Photoshop 7.0 tutorial. At that time I promised to review the Adobe Premiere 6.5 tutorial in this issue.

It ain't happening! At least, not yet.

For one thing, VTC decided that version 6.5 didn't have enough improvements to make it worthwhile producing another course, and decided to wait until Adobe releases version 7.0, and then cover that program. For another thing, we have just come off a successful (read "a lot of work") convention and this issue is overdue. But the best reason is that we want to use the space to make an important announcement!

Greg Lowe, President of VTC Canada, gave us an excellent demonstration of their product line at the convention, and everyone received three custom produced CD's Samplers containing the first three chapters of each of a total of eleven of their programs which might be of special interest to our members. He also sold some of our members a respectable number of the training CD's at the end of his allotted time, at a very special reduced price.

We were able to negotiate the same price for a limited time for the SCCA Library, and the Executive authorized a purchase at the next Executive meeting. We also negotiated the right to lend these CD's to our Individual, Family, Life, and Honourary Members, excluding those who are members only through their club membership.

We now have eight (8!) VTC Training CD Courses for the use of our members. They are:

Adobe Photoshop 7.0 (2 CD's - 11 hours)
Adobe Photoshop Special FX (2 CD's - 9.5 hours)
Adobe Premiere 6.0 (1 CD - 8.5 hours)
Adobe After Effects 5/5.5 (2 CD's - 9.5 hours)
Apple iMovie 2.0 (1 CD - 2 hours)
Final Cut Pro 3.0 (2 CD's - 11 hours)
Bryce 5.0 (2 CD's - 11.5 hours)
Acid Pro and Total Production Essentials (2 CD's - 7 hours)

The first two programs on the above list are graphics programs which are very useful to people doing advanced computer editing. Premiere, of course, is well known as an editing program, while After Effects has become a standard for 2D/3D compositing, special effects and animation for video.

All four above are useful for both Mac and PC users, (all the courses can be played on both PC's and Mac's) but we have also chosen two just for Mac users -- the entry level Apple iMovie, and the top of the pile, Final Cut Pro.

The final pair are a little out of the mainstream. Bryce is a Corel program (now), and is used to create "3D" landscapes, and animate a camera's path through them. (Have you seen the Lord of the Rings movies?) We don't expect it to be used as much as some of the other courses, but we want to serve all our members, and not just the majority. The program is affordable, and some may decide to buy the program after doing the course.

The last course listed focuses primarily on Sonic Foundry audio programs, but includes several others, including Vegas Video, an editing program.

Rather than go into more detail here, we plan to publish a full review of one of the courses in each upcoming issue of PANORAMA. That will take two years or more, and you may not want to wait that long! Borrow the one you want first right away!

First come, first served.

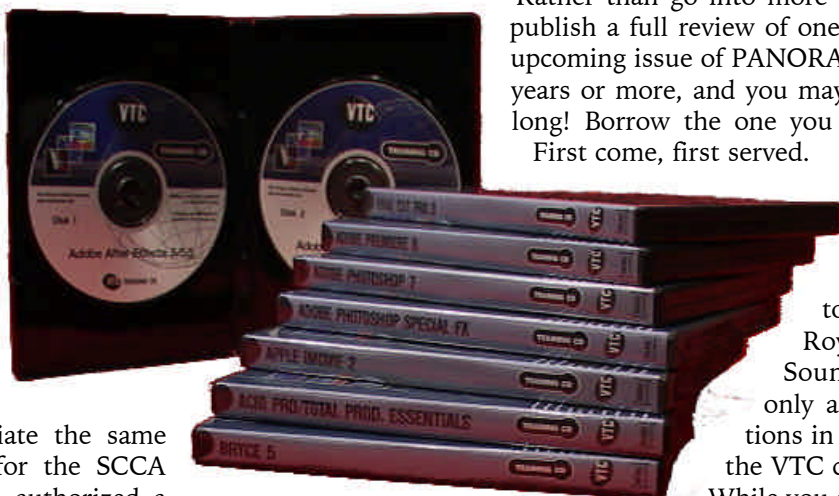
These VTC CD's are now part of the SCCA Lending Library, which has up to now consisted only of Royalty Free Music and Sound Effects. There are only a couple of small variations in the rules for borrowing the VTC courses.

While you are allowed to borrow 2 Music Disks at a time, you will only be able to borrow one Tutorial at a time. (There's so much material in these sets that you can't handle more than one! The eight tutorials comprise 14 CD's and 70 hours of instruction.)

The loan period will be 35 days as for the Music and Sound FX disks now, including travel time each way, and you will be allowed to borrow one course and two Music disks at the same time.

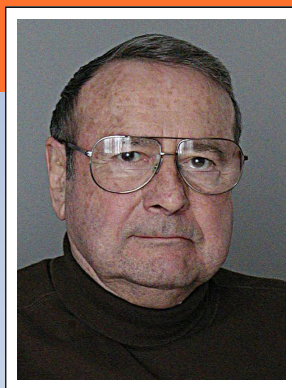
The required deposit will have to be raised to \$75 in order to borrow the training courses, but will remain at \$50 for the use of Music and Sound FX only. One \$75 deposit will enable you to borrow both Music and Sound FX CD's and the training tutorials.

The courses are copyright protected, of course, and VTC has been very good to us, providing free Samplers for our convention attendees, a special price for SCCA members, and a very generous deal on the purchase of these disks for our Lending Library. They hope to gain exposure to stimulate sales, of course, and it would be very unfair to them if our members made copies for friends, club members, etc. Please, don't do it ■



MORE INTERNET STUFF

By Thom Speechley



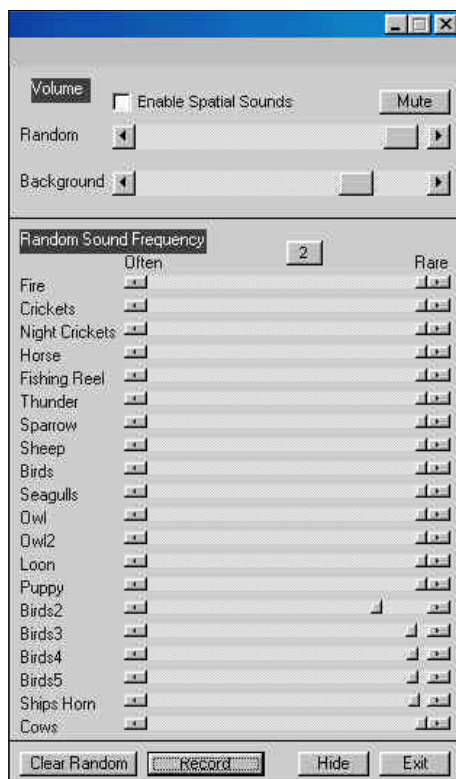
In an earlier article, I directed you to several sources for a variety of "free" downloadable sound effect files. One of the more popular sites is <http://www.wavcentral.com/> where you can access music and sound clips to add to your video productions.

More recently, I have discovered a unique program which allows you to compose your own background sound using a menu and pre-programmed .wav files. The software is called "Atmosphere Lite" and is available FREE! Here is a picture of part of the working interface.



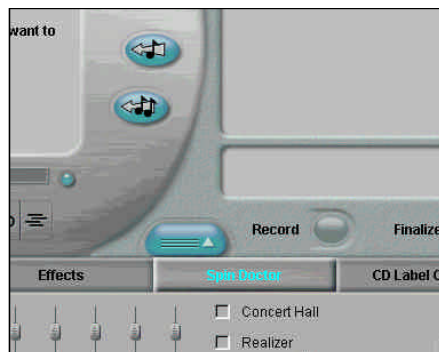
There are 12 preset sound schemes, which you can choose from if you simply want a quick selection. The addition or removal of sounds from the "background" menu below, can further modify these. On the other side of the screen is a set of 'sliders'.

The top pair of sliders is used to set the balance in loudness between the background you have created and additional random sounds. Immediately below those sliders are two pages of random sounds you can add, or minimize by moving the sliders to increase or decrease the fre-



quency with which the random sounds will occur. There is a reset (clear) button, which turns off all random sounds and allows you to start from scratch.

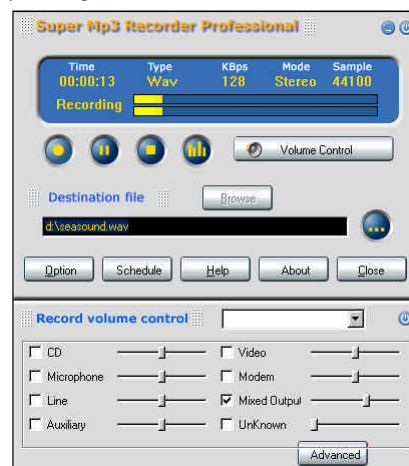
After you have created the desired overall 'atmosphere', you will want to save it for use in your video production. "Atmosphere Lite" comes with it's own recorder. Pressing the "Record" button at the bottom of the page opens a new dialogue box with a 'help' link. Read the help file carefully to understand what happens to the file you create. It may be necessary to open the file in "Windows Sound Recorder" and re-save it to make it usable in your video edit program.



However, there are a number of other audio programs, which will allow you to capture the sounds generated by "Atmosphere Lite" and you should use the one you are most comfortable with.

I have had success with "Spin Doctor" which is part of "SoundStream" which is included in the Roxio "Easy CD Creator 5" and later. It doesn't pop right out at you so you may have to look for it. Press the drop down menu button on the "SoundStream" screen.

Another useful program is "Super MP3Recorder Pro". It was designed primarily to capture "streaming" audio from the many internet broadcasters operating today. I prefer it for use with "Atmosphere Lite" because it provides more options and has a good audio editor feature if you want to 'normalize' or otherwise tweak the captured sound. This program is a \$29.95USD download and I recommend it because I'm sure you will find it useful for gathering sound from other sources. You might find a limited free trial location if you prefer to try things out first.



Here are the addresses for downloading:

"Atmosphere Lite"
<http://www.simtel.net/welcome.php>
(Type "Atmosphere" in search box)

"Super MP3 Recorder Professional"
<http://www.supermp3recorder.com/>

HOT LINKS

By Fred Briggs

THE CLASSICAL MUSIC ARCHIVES

Occurring under *Sound > Music Sources* on the <http://s-c-c-a.ca> links page you'll find the Classical Music Archives at <http://www.classicalarchives.com>.

It bills itself as the largest classical music site on the web, with more than 25,000 classical music files. Some of these files are MIDI, some are live recordings on WMA, and some are HiFiMP3. Most classical composers (1,600) are represented, and while the big draw here for most of us will be the music, there are also biographies and historical material.

Several people have expressed a dislike for the short segments of music available on the SCCA Royalty Free Music Library, and from other sources, and prefer the longer, often much longer, pieces of classical music. In some cases it may be because they really prefer classical music, but in other cases it may be simply because it's easier to drop a ten minute piece onto their video that struggle with editing a lot of short lengths.

In any event, classical music should be considered, especially since the compositions are in the public domain, and that means they aren't under copyright protection.

HOWEVER, the performances are copyrighted in almost every instance.

The live recordings which can be downloaded here in HiFi MP3, or streamed in Windows Media Audio, are protected by copyright. But there are also a lot of MIDI music files on this site, and while the MIDI files are protected by the copyright of the person who performed the MIDI Sequencing, in every case, the name of the person who owns that copyright is given, and many of them will give you permission to use their files. You may

not contact them en masse. You may use only 20 files for a commercial web site, CD-ROM, DVD, or film/video. There are currently 1,579 contributors of MIDI Sequences, and each is identified with his file, and his name appears on a list which can be clicked to select the person who sequenced the MIDI file. A form will pop up on which you enter your own email address, and the email address of the person in question will be emailed to you.

You can then explain your use and request permission, which may or may not be granted, to use the music.

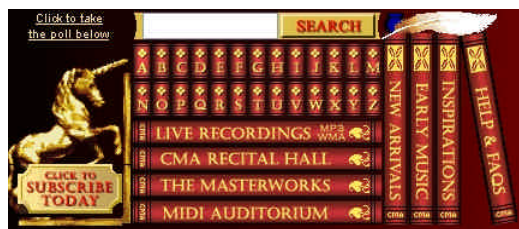
However, there are usually several different MIDI versions of the same piece, so if one sequencer won't give you permission to use his, another might! In addition, all files with an asterisk (*) have been sequenced by the Web master, and he will give you permission to use his work.

MIDI music may be downloaded free, but only five files per day, and some files are protected. Friends of the site (people who pay \$25 per year) can download 1000 files per month, and there are no restrictions on which files they can download.

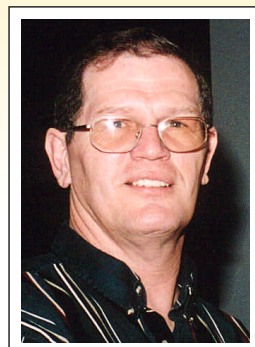
I found this to be such a wonderful site - all that music and at least a chance of getting permission to use it - that I immediately signed up and paid the \$25 (US).

That evening I downloaded 230 zip files (86.5 MB) of Bach, Beethoven, Brahms, Chopin, Debussy, Dvorak, Handel, Haydn, Liszt, Mendelssohn, Mozart, Scarlatti, Schubert, Shuman, Tchaikovsky, and Vivaldi. And those zip files will unzip to many hundred MIDI files!

Have I got your interest? Go see the site! ■



Tinker's Tips and Tricks



Here are some new Tips from my emails. They're not really video tips, but some are very good. Others ... you be the judge. It's comforting to see other people thinking off centre!

1. Stuff a miniature marshmallow in the bottom of a sugar cone to prevent ice cream drips.
2. Use a meat baster to "squeeze" your pancake batter onto the hot griddle and you'll get perfectly shaped pancakes every time.
3. To keep potatoes from budding, place an apple in the bag with the potatoes.
4. To prevent eggshells from cracking, add a pinch of salt to the water before hard-boiling.
5. Run your hands under cold water before pressing Rice Crispies treats into the pan and the marshmallow won't stick to your fingers.
6. To get the most juice out of fresh lemons, bring them to room temperature and roll them under your palm against the kitchen counter before squeezing.
7. To easily remove burnt-on food from your skillet, simply add a drop or two of dish soap and enough water to cover bottom of pan, and bring to a boil on the stovetop.
8. Spray your Tupperware with non-stick cooking spray before pouring in tomato-based sauces and there won't be any stains.
9. When a cake recipe calls for flouring the baking pan, use a bit of the dry cake mix instead and there won't be any white mess on the outside of the cake.

Connections

International Film Project.

We recently received information by email about an unusual project. Phillip Edward Johnson in the U.S.A. has dreamed up a plan for a number of individuals, in many countries, to submit video footage to be compiled into a coherent video. We'll let the organizer explain it in his own words.

"Hello. I'm starting work on a rather ambitious project and I'm looking for interested contributors.

The idea is to make an internationally produced film using the talents of unknown and amateur filmmakers from as many countries world wide as possible. The project is at its beginning stages and this message is simply to find interested parties, but the way it will work is that ... guidelines will be issued, specifying certain imagery and themes that will be compulsory in each film. The final film will edit together this footage to see the ways in which these ideas are interpreted, the similarities and differences in each contributor's vision.

"So far I have had expressions of interest from Brazil, Poland, America, New Zealand and Norway and I am now looking into funding possibilities. we are really just trying to make something collaboratively that would be something much larger than the sum of its parts. The way people have reacted to it so far has been very exciting, but there is a lot more needed and so any help you can offer me would be very much appreciated.

"Below are the guidelines for the project that I have been sending. If you could help this get about I would be extremely grateful.

Guidelines are:

- Film must have one character who is a male. He must wear black trousers, black shoes and a short-sleeved white shirt, and carry a black briefcase.
- Film must have one character who is female. She must wear a long white dress and a red flower in her hair. These must be the main characters.
- We must see what is in the briefcase, and watch the characters eat a meal.
- One of the characters must say "I love you" to someone.
- One of the characters must die.

This should be done in your own style. Email: phillipedwardjohnson@hotmail.com for more information.

Canada's War: The Lost Colour Archives



Made to coincide with the 60th anniversary of D-Day in June, 2004, "Canada's War: The Lost Colour Archives" is a three-part series telling the compelling story of Canada during World War II, through the exclusive use of colour footage of Canadians at war and at home. The program will air on CBC-Television and is being produced by YAP Films Inc., Toronto, Canada.

This important series details the unique Canadian experience of the Second World War through personal stories and footage.

Much of this footage has never been seen before, sitting for decades in the storage rooms of the world's great archives and in home movie collections of private Canadians across the country. Until now....

What's in your basement? Do you have colour home movie footage taken during the war years, either at home or abroad - images that capture what life was like in the 1930s and 1940s? Did you keep a diary or write a letter to a loved one overseas? Have you held onto letters and notes received during the war? ■

If you can answer yes to any of the above, please contact us ASAP!
Karen Shopsowitz, Series Director at
(416) 504-6662, ext. 227
1-866-927-3456
e-mail: kshopsowitz@yapfilms.com.

The Last Word...

We hope you decided that the waiting for this issue of Panorama was worthwhile. President Fred Briggs has just emailed me the Contents list. I am impressed!



I knew already about the Club News because my Better Half had been working on it for several days. The Alive and Well report on the 8/16 Celebration at the National Film Board in Toronto reminds us that Film is still with us.

We have two reports on the 2003 Convention - both light-hearted and personal, which we hope you enjoy reading. Of course, we would really like more of you to come to our convention. We would really enjoy your company and comments. The fifty or so people who came appeared to have a great time.

The SCCA honours list is impressive this year. I was startled to be included, along with Joe, who is more deserving of the recognition.

Thom Speechley has sent us "More Internet Stuff." Unfortunately Thom will not be able to continue as Secretary. He will be missed. He had a three hour drive to Stoney Creek for the meetings. We really appreciate his contribution to Panorama and the SCCA.

Karen Shopsowitz is searching for colour film taken in Canada during World War II. Not necessarily of the war itself, but something that showed what the rest of the world was doing. I was a child then. I do remember a lady who needed a wedding dress, but had no clothing coupons to buy material. She bought enough ribbon to make the dress, because it didn't need coupons in Australia. I used to wonder how it turned out.■

Joan Bochsler, Editor.