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# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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**PRESIDENT'S  
MESSAGE**



Fred Briggs FSCCA

*"Have you done  
your insurance record yet?"*

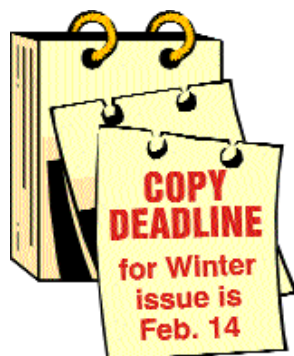
In the last two years this column has dealt with the happenings within the SCCA. We may return to that in the future when I'm in a different mood, but lately some things have occurred which make me want to write about some more personal thoughts. I hope you find them interesting and useful.

Recently I was asked by a young man to transfer some material from a MiniDV tape to VHS. His Digital Camera had been stolen, along with everything else of value in his apartment, but the thief left behind the tape which he had made at the suggestion of his Insurance Agent. As I copied the tape I noticed that his apartment was tastefully but sparsely furnished and his possessions were relatively few but expensive and of high quality. Having meant to do the same thing for many years now, I excused my own failure with the

*Continued on page 10*

**Front Cover:**

photo by Joseph Bochsler



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**PANORAMA**

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**PANORAMA** is devoted primarily to informing Canadian movie and video makers of the activities of society and developments in the realm of amateur motion picture making. It aims to provide information about new equipment and methods, and offers a forum for discussion of topics affecting the interests of amateur and video makers.

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# CLUB NEWS

By Wallace Robertson, ASCCA

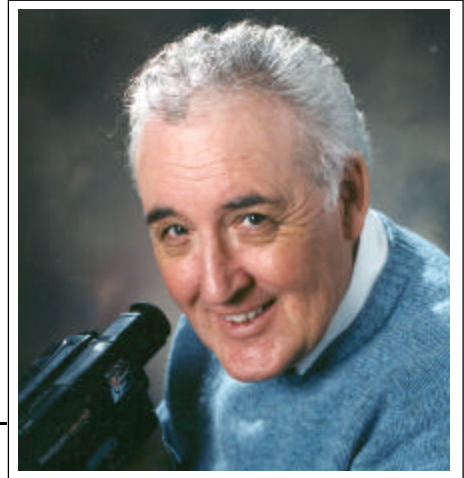


Photo by Ross

A few weeks ago I had my 65th birthday party. A number of so-called friends, neighbours and relatives conspired to meet at my home under the guise of celebrating this dubious milestone.

With the direction of my devious, covert partner, Jeanette, they proceeded, for several hours, to embarrass, belittle and humiliate me. A myriad of gifts purchased surreptitiously painfully reminded me not only of my dwindling mental capacity, but also of my personal hygiene. If that were not enough, there were a number of disgusting articles which were purposefully meant to attack my manhood and sexual prowess. Over and above this, there were even remarks about being the youngest OAS recipient and some gifts designed to 'medically' help me through my old age.

But, along with all the clever gadgets, gizmos and reminders of my upcoming mental and physical disasters, there was, tucked away in a parcel from my niece in Kitchener, a book entitled "Chicken Soup For The Golden Soul"

By now I assume everyone has read one or more of this series of books. If you haven't, they are basically a compilation of uplifting short stories, which are to be read sparingly (and savoured) on a daily basis. Stories of pleasant thoughts and reminiscences, stories which will cheer the soul and lift the spirit.

Reading through a few of these chapters got me to thinking. Most of our groups are made up of older members. Our films are primarily about our travels, trips, flower gardens, the exploits of our grandchildren or special events taking place around our community. While all these are enjoyable and nice to watch, we may be missing the boat on recording things that are a little closer to our heart and spirit.

We can all remember our youth and those traumatic times that we went through in learning how to grow up and

deal with life. I believe the term they use today is "Coming of Age".

Who can forget our first kiss, an unresolved argument with a dear friend, or the time our first love broke up with us? What about the time our best friend deserted us to go with a more popular group, leaving us alone and bewildered? Our world came crashing down upon us.

Today we can look back on those events through different eyes. Those devastating days of long ago have become the bitter-sweet memories of our youth.

Each month I have the opportunity of reading newsletters from all over the country, and a constant complaint is that we are not attracting young people to our groups. I have a feeling that if we were to take some of these stories from the time of our youth, put them on film and exhibit them, many of the kids today would relate more closely to us. We, because of our age and experience, have the innate ability and knowledge to speak the same language as the young. Not in the same words, but in the same feelings. Universal feelings!

I feel that, as senior filmmakers, if we are ever to capture the imagination of the youth, we must let them know that we have gone through the same things that they are going through. They are experiencing the same things that we experienced.

Presenting these would not have to be all that difficult if we were to prepare the presentation in such a way that whatever acting was needed would not require dialogue, but could be conveyed through voice-overs, music, poetry and the delicate perception of character and mood.

The wonderful thing about videography is that we have the technology at our fingertips to accomplish all these things with a little imagination and time. Go, give it a try!

One person who is constantly coming up with great new ideas, is Frank Birch of

the BRANT VIDEOMAKERS. Not only does Frank win a number of trophies each year in his own club, but annually he takes home awards from the SCCA competition. If this were not enough, he spends considerable time promoting the Brantford club in and around his community. I notice in the latest BRANT CAMCORDER NEWS that Frank is presently cheering on the four teams participating in the Millennium Project filming all 300 km of the Grand River. He also encouraged members to go out and tape the three-day Waterford Pumpkin Festival.

At their last meeting the Brantford group featured films by Joe and Joan Bochsler, Lois Sanderson, and Dan Kennaley. The Bochslers initially presented a commercial about how second hand smoke can affect children's health. The video starred Joan's granddaughter Olivia, and was entitled "Thanks, Mom and Dad". It seemed it was an evening for grandchildren because Lois Sanderson followed with a video which featured her grandchildren playing hockey. Dan Kennaley then presented his film, "Emily at Webster's Falls" to end the evening the Bochslers showed their video of the SCCA tour of City TV in Toronto.

In going through the September edition of Vancouver's "REEL TALK" I was indeed pleased to see the handsome, smiling face of Panorama's former lay-out artist, and good friend, George McLachlan toting what has to be one of the world's biggest trophies. In the photo, presenting the hardware is the Vancouver club President, Pat Sheridan. The trophy was presented to George for taking First Place in the June 2000 Open Competition for his production, "Galway". On a separate page in the same issue, is another picture of George

being flanked by Second Place winner Greg Caravan, and the judges for the competition: Sonja Bakker, Ron Tucker and Roy Frattinger. Congratulations to both George and Greg!

WINNIPEG AMATEUR MOVIEMAKERS have yet to start their regular season's operations, but after speaking to club President Al Ross, we understand that executives hope to formulate a full slate of events for the group beginning in October. THE VICTORIA VIDEO CLUB has selected their executive for the 2000-01 season. President will be Glen Downey; Vice President Margaret Chamberlain; Secretary Stan Coe; and the Treasurer will be Hugh Fraser. Gladys Knappett, Sheila Perkins and Len Thomas take on the responsibilities of Directors. Contest Chairperson is Jean Rawlings; Bulletin Editor is Sheila Perkins, while Door Hostess will be Donna Downey; while Neil and Phyllis Goodhand will co-ordinate the refreshments. The initial meeting of the season was to feature a potluck supper, followed by an evening of members' videos. The TORONTO FILM & VIDEO CLUB announced in their latest newsletter that their September meeting was to feature some of the winning entries from this year's SCCA and CIAFF competitions.

We are pleased to note that Stella Magic, who won some of those SCCA trophies showed that her award-winning video, "Canada's Best Kept Secret" to the members of the Toronto club. The film is about the Royal Canadian Air Cadets, and Stella was offered the highest compliment when the local squadron asked to use the film as an aid in attracting new recruits. Way to go, Stella!

HAMILTON VIDEO /FILM MAKERS had a full complement of members' films at the August meeting. Joe and Joan Bochsler started the evening by presenting "Under the Gooseberry Bush", followed by Don Svob's "Havasu Canyon" and Adam Houston's "Top Hat and Teen Tour".

Two entries were submitted in the Assigned Topic Contest. The topic, "Alcoholism", was to be in the form of a public service announcement and had to fit into a regular one minute time slot. Stella Magic presented "Alcoholism" and Trev Beard showed "Alcoholics Unite!"

After the videos were shown, Joe Bochsler explained the guidelines for the upcoming Caledonia Fair Video Contest. Following Joe, Jon Soyka spoke on the Theme Contest, and answered a number of questions about the Scriptwriting Contest. The evening came to an end with the showing of two instructional videos: "Advanced Broadcasting" and "Video

Shooting Made Easy". The LONDON VIDEO CLUB reports in the September issue of "It's a Wrap" that they were extremely pleased to have been able to acquire Dr. Ralph Adams as special guest speaker for the first meeting of the new season. Dr. Adams has had broad experience in the field of underwater photography and videography. He spoke to the Hamilton group earlier this year, and made a great impression, both with his extensive knowledge of underwater videography, and with the film shown.

Coming up in the new season will be a demonstration of video making by students from Fanshawe College. It will be a repeat show of the video "Remembrance Day", which was prepared as a group project and a discussion and demonstration by Thom Speechley on DV Editing.

The START, MIDDLE, END VIDEO CLUB of St. Catharines / Fonthill announced in their September Newsletter that they will be conducting two seminars that had been postponed from last season. The first would be a production under the fascinating title "Making of the Noah's Ark." The second part of the meeting would be devoted to those members who have problems with their camcorders. To top off the evening, Herb Kenneford will be showing a video which he took of his new home.

The BUFFALO MOVIE-VIDEO MAKERS are an extremely happy group these days. It seems that with the help of Mr. John Cappello they were able to retrieve the original film library compiled by Life Member Pat Capello, from his old home in Elma, New York. Pat, a lawyer by profession, produced an extensive collection of quality films during his years with the Buffalo Club. As reported in "Camerama": "Pat has been a prolific writer, producer, director and actor over the years, not to mention writing the hard-cover book "Life in a Movie Club". The "Camerama" writer continues "I particularly remember with fondness that Pat had a part as a newsman in "The Natural," one of my favourite baseball movies."

We understand that Pat is residing in a retirement complex and that he is still able to attend some of the club's functions. Congratulations to the Buffalo group, and our best wishes to Pat!

The Society of Amateur Videomakers and Cinematographers (SAVAC) reports in their publication for September/October that their Annual Convention was to be held at the Crown Plaza Hotel in San Jose, California from October 12th to 15th. 2000. Held in conjunction with the TEN BEST OF THE

WEST Convention, it will feature a great slate of knowledgeable and entertaining speakers.

The incomparable Stan Whatsitt will lead off the festivities with a presentation entitled "Outside the Box", which will explain a higher level of creativity, expanding a movie from "ordinary to extraordinary." Warren Hegg will explain the Digital Clubhouse Network, a new kind of community resource and learning centre, which operates out of Sunnyvale, California and which is expected to be the prototype of similar outreach programmes in the future.

Melinda Stone will be speaking on "Saving Our Movie Treasures" and will detail the organizations which are equipped to facilitate such archives. Tad Shelby, an Apple computer executive, will explain and demonstrate "Final Cut Pro" and "iMovie2" Editing software. Brenda Lantow, former President of SAVAC and a Casablanca dealer, will head up a demonstration and discussion on DraCo's newest product the Avio.

I am sorry to report that Val Ellis, Chairman of Britain's Institute of Amateur Cinematographers, will be stepping down when her current term comes to an end in October. It has been a treat to read her columns over the last couple of years. They have always been entertaining and enlightening. I have been impressed with her down to earth articles and hands-on approach to problems. An example of these abilities was demonstrated a while ago, when she personally grabbed a paintbrush, and along with other volunteers, painted the IAC office in Surrey. Along with all of her outstanding work on behalf of the Institute, she most recently took time to step to the other side of the camera, and made her acting debut in the film "Poor Reception." Val, we're sorry to see you go!

Last, but certainly not least, is my personal apology to Eleanor Adams. In the last Panorama

I mentioned that our friend Vic Adams of the Ottawa Club was having difficulty with his sight, and that his greatest support was coming from his devoted wife. Jeanette noticed that I hadn't included Eleanor's name. So, Eleanor, please accept my most humble apology.

Vic, I guess both of us can be thankful we each married the right woman.

Till next time, take care and remember all those dear and important things in life as the holidays approach. ■

# Backing Up Thoroughly Lets Me Sleep Nights

by Trevelyan Beard



In my pockets I find little notes, all with the same message - "Must improve the backing up system". And then one day I thought it would be easier

to simply do the job rather than write these notes. But backing up is not easy - you need some kind of method. If your method is complicated, then backing up is likely to languish or not get done at all.

Some people back up their data using software programs to do the work, some write batch files and others, many others don't back up at all.

Here's what I do. If you gain something from reading this, I shall be delighted.

Similar to most people, I have a database of names and addresses. This is Act! 4.0 and although more complex than I need, it does an excellent job. My word processor is askSam - a special free form program that is geared towards storing masses of information. I usually store a copy of a letter in both ask Sam and in Act!, in the latter instance with the record of the person involved.

I also run a special web page storage program called SurfSaver and it contains hundreds of what you'd call 'favourites'. Lastly, I run Tstocks, a stock display program. All these are regular type programs with no special quirks when it comes to backing up.

However, one program with quirks that must be backed up is Outlook Express. Inside Outlook Express is my list of email addresses - If I lose these, I'm really in the soup. Also in Outlook Express are hundreds of email messages stored in special folders, not to mention the large accumulation of messages still in the INBOX. This program cannot be backed up in the normal way and for years has stayed unprotected. But more

on this later.

My experience has taught me to back up in more than one fashion as well as carrying duplicates of backed up files. The different methods are listed here - I suggest you give them a try.

Drag and Drop or Copy and Paste - Very reliable backing up but tedious

My storage media is an LS120 floppy capable of storing 120 MB of data. There are others of course such as the Zip drive, the Jaz drive, etc. A small removable hard drive would be dandy too.

With the mouse, I select (highlight) in the Explorer tree all the files to be copied and press Copy (Ctrl+C). Then bringing up the A:\ drive in explorer, I place the pointer on the A:\ icon and press Paste (Ctrl+V). You may have selected hundreds of files, but they will all be copied over to A:\. It may take time. When finished, I check to see if the work has been done.

It may be a slow process but the advantages are that the process is not compressed and is not a proprietary technique so you can always read those copied files. And it is completely reliable. If you wish, you can click on folders instead of files and follow the same steps. If it ever comes time to restore these files back to the hard drive, the procedure is to merely copy them back using the same technique. The downside of Copy & Paste or Drag & Drop (both being the same kind of thing) is the slowness and tedious nature of selecting all the folders or files each time you wish to back up. There are no short cuts.

Internal Backup Command - Some programs have this built in

Often a program will have its own backup system built in. This is the case with Act!. I use it because it's easy and I put the backed up files in a separate floppy. Don't forget however that you can't read these backed up files - the system uses its own code. And it's perfectly possible for the system to become corrupt and malfunction. You won't find out

until the day you try to restore.

MS BACKUP - Microsoft's answer to backing up

My second line of defense is to use Bill Gate's best hidden weapon. In Accessories, then System Tools, you will find BACKUP - a perfectly good program. Try it. After you have selected (highlighted) all your files to back up, you choose whether to use compression or not and you also have the option of saving the registry too. You then give this operation a job name so next time all you need to do is punch in the job name and avoid the tedious routine of selecting files again.

Now the next time you do a backup you have the chance to do an 'incremental' save which is lightning fast. But don't forget - this is proprietary code and files cannot be viewed afterwards. That's why it's the second line of defense.

Backing Up Outlook Express - Express Assist 2000

It's fortunate that a chap called Al Price has developed Express Assist 2000. This great program backs up the Address Book, all Folders (Inbox, etc.), Favourites, and the other files that make up Outlook Express. I tested it thoroughly and it works.

So that takes care of my backing up requirements. In summary, I use Drag and Drop, then the Internal Command for Act!, then MS Backup and finally Express Assist for the browser. Yes, all four systems. As a final comfort I do the trip to Control Panel/Add & Remove Programs/Startup Disk and make a rescue or startup disk. Now all bases are covered.

Whoops, what was that noise - a brick through the front window? Oh, well, you can't cover everything, can you?

Highly recommended, Express Assist 2000 is \$29.95 US from [www.ajsystems.com](http://www.ajsystems.com) (905 847-9106). Download and try. ■

# The Travelling Videographer

by James Town

**Editor's Note:** The author called this article "ENG and EFP shooting." However, he also said this applied to the videographer when working away from his safe home. And, despite his claim to "limited experience in travelling" we know of his two trips to one country devastated by storm and mud slides, and another trip to France, always with his videography equipment in tow.

For those who do not know, the acronyms of ENG and EFP stand for Electronic News Gathering and Electronic Field Production respectively. These are first cousins and what is said about the one can very well pertain to the other. Both of these methods of shooting take the videographer out of his or her comfortable "home" environment. That includes the "holiday" videographer as well as a professional shooting abroad, and in part to wedding videographers.

These are a few of the things I have discovered in the limited experience I have had in these fields (apart from shooting weddings).

## **AVOID "MURPHY"**

First of all, be very aware that "Murphy" lives and breathes around video producers.

\_he loves to get into computers  
\_he gets a real "high" at airports, any airport.

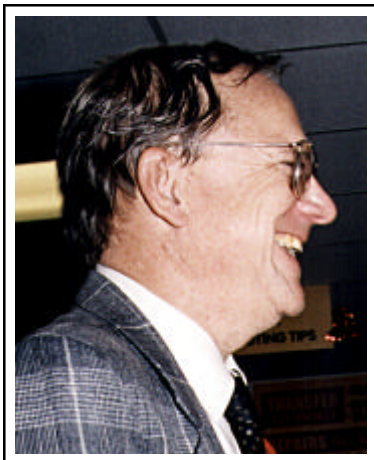
\_he loves to travel — ANYWHERE!  
\_he doesn't need a ticket.

Having said that, look into all the different areas that possibly can go wrong and try to prevent that from happening

## **SPARE CAMERA.**

If your travel involves crossing national borders, always go to your local Customs Office with all the equipment you plan to take with you. If your camera "packs it in" abroad, you are out of luck. Always get a spare camera even if you have to borrow one that is not quite as good as your primary camera. Shots on a Hi8 or even regular 8 are better than no shots at all.

Another thing you should consider is a good camera light, and ample battery supply. If you can get one with different lamp wattage and DC as well as AC operation so much the better. There will be times when you want to shoot at night or in dark places.



## **GREEN CARDS**

Make several copies of the "green card" the Customs people give you, and put one in each equipment case, your wallet or purse and your personal luggage

## **PRESS CARD**

Some countries, especially some of the Asian ones, may even try to prevent you from taking cameras into their country. In this case a "Press Card" and a letter from your MP on an official letterhead may help you get through.

## **EQUIPMENT**

If you are going to have more than your allotted luggage, either in number of pieces of baggage or in the total weight of that baggage, a telephone call to the airline carrier asking them for a letter or FAX to give you permission to take the equipment, will expedite your registration at the airport, and will help on the return trip where the agents are often very officious and at times speak limited English. Here as well make several copies. Some of the agents will want to keep a copy and if you offer them one before they ask, things seem to run more smoothly.

## **TAPE**

Take lots of tape with you. Take double the amount of tape you plan to shoot. If you have access to a SMPTE colour bar generator, lay down a minute of colour bars at the beginning of each tape, and then "black" the tape by recording with the lens cap on and "pack" the tape by fast rewinding it.

## **HAND CHECK TAPES**

The airport surveillance systems are generally safe for your recorded tapes, but I always give the guards a hard time by insisting that, since I am a "professional", ALL of my recorded tapes and camera are hand checked and not put under the x-ray scanner.

## **HAND CHECK CAMERAS**

If you do get your cameras hand checked, make sure your battery is charged, and be prepared to turn on

your camera so that the security personnel can look down through the viewfinder.

### **CAMERAS IN THE PLANE**

Cameras are safe to run in airplanes. Some airline attendants will claim otherwise, but that is not so. Simply inform them that you have shot (film) on other airplanes - even in the cockpit- -with no adverse effects on the operation of the airplane. Use your "Press Card" to help convince them. They often will allow you to go into the cockpit to shoot in there. Some pilots are reluctant to have you shoot in their "space" mostly because of potential liability. Don't press the issue with them-that is their domain, but usually they are quite willing to even describe the instruments and their function. I even asked the co-pilot to turn my camera on me while I did a "closing" from the cockpit.

### **POWER SUPPLY**

Remember that other places in the world do not have the same power supply that we do here in Canada. You can get inexpensive power converters to change from 110 to 220 volts and vice versa. Spend a little more and get one that will be able to power/charge your cameras and batteries, run a small TV monitor and other things like shavers, electric toothbrushes, hair dryers etc. You may also need a power bar to distribute the converted power

### **CHECK FOOTAGE DAILY.**

You will likely not "be this way again" at least not for a long time, and checking your footage the evening after shooting will allow you to re-shoot, if "Murphy" messes around with your record button and turns it off (or on) when you want it to be the reverse. You may find a hair or spots on your lens that you need to remove. The TV system where you are travelling may very well be different from the NTSC system used here in North America. That is why you need to take a small monitor with you. You can use the view finder on the camera, but that gets tiresome.

### **EDIT AT HOME**

Avoid the temptation do any editing of your tapes while away. If you want something to do, log them! From past experience I know it is best to wait until you are relaxed and unhurried, back home to begin the editing process.

### **IDENTIFY TAPES AND LOCATIONS**

Clearly mark all of your tapes and record at the beginning of shooting at a new location Put something on the tape - a sign, or at least speak on the audio track where and what you are shooting. Then be quiet. Your

voice, as you know, being close to the camera mike will drown out almost everything else. You can always do your commentary back home, but if you miss the ambient sounds, you can never get them back.

### **ONE CHANCE TO SHOOT**

Camera technique is even more important when you are away from home. You just go out and re-shoot if you are sloppy. Tripods, almost a necessity when you have lots of time and not much else to carry, are often cumbersome and a detriment to EFP/ENG shooting. A monopod is a great substitute. But even they can interfere with this type of work. Learn to use stable objects like tables and telephone poles or even your elbows and chest as your tripod. Practise getting steady shots and making smooth pans in this way - Video is a close-up medium and once you have a wider angle establishing shot, take lots of shots of things like signs, striking buildings, statues and people's faces. Don't zoom in and out or pan back and forth. Remember the "rule of thirds" when filming faces, horizons, buildings etc.

Automatic features are always best removed when shooting. However, most cameras have an auto-over-ride of the manual focus. Get to know how to use this feature because there will be many occasions when you do not have much time to focus manually. Audio is usually a big problem for hobby videographers. We just do not have the personnel or equipment to get superb audio. Try to get close to the action as possible, and always take a wireless lavalier mike and headphones.

Above all, if you are going to come back with good footage, you have to have **nerve!**

If you approach an EFP/ENG situation with any sign of hesitancy, you will be quickly whisked away from the best spot to get your shots. It certainly helps to have a "Press Card" made up, with the name, address and phone number of your "company" and a picture of you the "President" of that "company".

That "Press Card" will also get you into many places free. Just tell the people at the gate that you are a free-lance video producer doing a public service shoot. I do it, and have never been seriously questioned or turned away. ■



## #1 Why Connections?

An explanation: Why do barnacles survive? Because they're connected very securely. How can Video Clubs survive? By connecting and interacting with other groups in the community. Check these examples. If you know of others, please share with us all! Editor.

# Conne

## #2 Bravissimo!

is the name of the publication by the Brant Regional Arts Council. The Brantford Videomakers Club is a member of the council. They have an article about Video (and their club) in Bravissimo! The club meets in the Coach House, where art classes are held in the daytime, in the gardens of Glenhyrst. There is interaction between the video club and other members of the council. Possible video opportunities are announced at the club meetings—sports, games, fairs, church services etc. A speaker from the council suggested that all members get together to set up a crafts store where members could sell and buy the results of their handiwork. They would consider being open half an hour before the Video club meetings for the convenience of out of town members. Thom Speechley told us that the London Videography Club resides in a community art gallery — The Forest City Gallery. They not only share space, but from time to time, tape some of the installations and performances for the resident artists.

## #3 Video Camera Suppliers

Back in 1993, John J. Carey, then President of S.C.C.A., suggested in his column that video clubs persuade local video suppliers to ask new camcorder owners to accept a year's free membership in the local video club. However, reaction to this suggestion was not overwhelming.

Now a Hamilton, Ontario, video equipment supplier has a different approach. There is a gap between a new camcorder owner and the members of most video clubs. The new owners need first to learn all about their camcorder, and then they need to know the basics of videography.

Louis Seguin, of FOTOVIDEO in Hamilton, is planning an introductory course to prepare new video camera owners for local video club membership. This could take six monthly meetings, starting after Christmas. The store would also demonstrate its own available accessories. This would result in a win-win situation for both supplier and video club members. (We will keep you posted as this develops. Ed.)

# ations



#### #4 Sssh! It's still under investigation ...

Thom Speechley and Keith Gloster have been working quietly during the Summer to have S.C.C.A. connect with Canadian recreational clubs which could use videography. Thom and Keith have been checking magazines and web sites, sending out letters and suggesting the possibility of an award for videos in their fields of interest. Some areas under consideration are Nature Clubs, Model Clubs, Underwater, Sailing, Boating, Diving, Canoes, Birding, Model Railroading, and Old Car Clubs. (More about this later)

#### #5 See also

This is an old library heading that suggests other (or connected) possibilities. In this issue there is an article called "Backing Up". It's not a motor vehicle, but is about computers. As time goes on more and more videographers are becoming connected to them. So, see also Trevelyan Beard's article on Page 5. Meanwhile the Bochler Pair are now enrolled in a Computer Course for Seniors, so we can use our computer to improve our videos. This might also help get rid of my occasional urge to throw the beast (the computer, not the Joe!) out of the window into the river.

#### #6 CANUSA Tapes

A decade ago Hamilton Video/Film Makers invited North American video clubs to exchange video tapes. Their aim was to keep in touch with video club members. Over the years some clubs have left, others have joined. At present, eight Canadian and eight American clubs continue the noncompetitive circuit.

Any club inserting a tape into the circuit will send an S-VHS copy of their tape to the next club on the list, which makes a copy of the tape for their club use, and ASAP mails the original on to the next club on the list. The circuit goes around clockwise from west to east in Canada, south into U.S.A., then east to west in U.S.A., and north to B.C. Eventually, the tape is returned to the point where it started.

Some clubs send the winning tapes from their annual competition. Club librarians always appreciate

when a list of titles and the length of each tape is included. Some clubs use tapes for Club discussions, some use them because of their topic (e.g. trains). It's a great way for videographers to keep connected.



### CONGRATULATIONS

Congratulations on your purchase of a new camcorder! We know you are anxious to start recording those important and memorable events in your life. The London Videography Club offers you an opportunity to meet a group of camcorder owners with similar interests who will help you to quickly learn how to get the very best results from your equipment. This certificate entitles you to attend THREE of our regular meetings without charge. You will have a chance to work with an enthusiastic group of amateurs and professionals, and even participate in the making and editing of short videos. We meet the second Wednesday of the month from September to June at the Forest City Gallery, Dundas at Rectory St., 7:30pm. For further details, please call: Ron Jacob - 472-3709 or Thom Speechley - 685-6197

Dealer - \_\_\_\_\_

thought that his task was so much easier than mine, with the accumulations of so many more years. Then I realized that he had just panned around his possessions, moving in close for details like names and serial numbers, and moving back to pan to the next item, and he had stopped only to move into the next room. Well, I could have done that! There is no need to make a big production out of it, changing angles, focal lengths, shot lengths, observing continuity and the Action Line, and editing it for a critical audience or competition. I just needed to get the camera out and start shooting. I don't have to organize and arrange my treasures for display. I don't have to wait till an item is back for repair, or until I receive something I have ordered. Those are just excuses! There is no reason I can't shoot one room at a time, or even just the contents of a cabinet, and continue days or even weeks later, like I do with any other big jobs. The purpose of the tape is to document (along with receipts, warranties, etc.) that I had the stuff, and to help me to remember everything I had before the robbery so I won't overlook things when filing a claim. It doesn't matter that I shot something on a table one week, and later on the tape I shot it again on a shelf. I'm not going to claim it twice!

If I'd picked away at the job a little at a time when I first decided to do it, it would have been done long ago. Procrastination was the real reason!

### **Have you done your insurance record yet?**

Almost three years ago I began working on a fascinating project which I originally thought would take a year. I'm now hoping to finish it a year from now, but the project, a video history of the unique community in

which I spent my boyhood, just keeps growing in all directions. It spans more than four hundred years, and while there is much less history in the first couple of hundred years than in the last two centuries, my research keeps expanding the scope, and there are so many subjects I have barely touched yet. This is a true labour of love so I work on it constantly, or so it seems to Carolyn, and I have shot many hours of interviews on some subjects even while I'm researching others. But the seasons change, and some shooting has to be rescheduled for next year, every year. Carnival people whose cooperation I needed were all in Florida during the winter, but in the spring, summer and fall, they were all on the road at fairs! And so it goes.

A very colourful direct descendant of one of the area's first settlers lived in a nursing home in which my father-in-law had spent his last days, just down the road from me. By all accounts, she was the family historian, and was still as sharp as a tack. I tried in vain for months to arrange through her son to interview her. Week after week, he was going to talk to her about it "next Sunday". Then the nursing home was closed to visitors for more than a month because of a flu epidemic! You can only push people so hard and so often before they tell you to get stuffed, but I persisted for more than six months. Then I read her obituary! I lost this one because of someone else's Procrastination for a change.

I've had elderly subjects cancel a taping because they aren't well, or even one who had fallen out of bed the night before. But death is final and you can't reschedule, so I don't put them off very long!

In 1994 Brian Gubler presented an excellent demonstration on "Producing Your Own Video Personal

History" at the SAVAC/SCCA/Ten-Best-of-the-West Convention at Park City, Utah. There were many extremely useful tips about all aspects of the subject, but the core idea was to tape someone recounting the family history while perusing the family photograph albums as a stimulus and memory aid. Then the pertinent photos can be inserted into the video later. This seemed to me to be a great idea - for the future!

A couple of years ago a cousin I never knew existed, from the British Columbia branch of my father's family, turned up, now living in Kingston, Ontario. He was working on a genealogy of our family and came looking for old pictures. He provided me with a lot of information about my grandparents who had died long before I was born, and I provided him (with help from my mother) with information about the family here. Using the internet I even traced a family member now living in Florida who was not heard from or of since my childhood in the dim and distant past. And it turns out that she summers at her cottage on Lake Huron! This was all fascinating stuff to me! Someday, I should do that family history on video!

A few months ago my mother passed away and it fell to me to clear out the house. I immediately salvaged the family photograph albums and framed pictures which were all the family history I knew existed. But as time went on I discovered much more - the notice of my mother's father's death at Vimy Ridge, his medals and death certificate, boxes of old pictures of people I don't know, boxes of postcards going back as far as 1905 from people I don't even know, and a Visitors' Book spanning decades with names and addresses all over the world of people I don't know. My mother could have told me so

# TITLES

By Wallace Robertson

A few days ago I was having morning coffee with a couple of cronies at the local Tim Horton's when our fourth member, Ron, came in. As he sat down he looked around the room and asked "Have you guys seen Beth Windsor?"

Ralph figured he was talking about one of the staff and said he thought she was on vacation. Mel didn't know who she was, but remarked he would certainly like to meet her. (He's widowed and says that about all the women.) I, in turn, didn't have a clue, which my wife says is quite normal.

Ron said he really wasn't too surprised that she wasn't there. "After all, how often does Queen Elizabeth show up at Tim Horton's for a cup of tea?"

Of course we all felt a little silly because we hadn't recognized this mysterious lady - the most photographed and well known woman in the world. But maybe we can be excused because Ron, "The Riddler" is notorious for his puns and puzzles.

Although he used a bit of misdirection to pose the question, I was a bit surprised that we didn't pick up on it. Yet, on the other hand, maybe it's understandable. There are people in the world who require a title, otherwise we would not know who they are.

This little incident prompted the idea for this article.

In our club, and in many others, wonderful films are being produced by some truly creative people. The problem is that a number of these are being shown without titles, and this is a shame, because without a title these videos lose part of their identity. The same as Elizabeth Windsor would lose part of her identity without her title.

Titles on your films do not have to be elaborate, or works of art. They can be simple and direct. They don't have to be made on fancy machines or expensive computers, although these are certainly a benefit when producing fast, colourful titles. Some of the most impressive titles can be the simplest to create. Who can forget the opening credits in "From Here To Eternity"? The lettering scratched in the sand, the waves crashing in, to wash them away. Simple, yet effective.

Titles can be hand printed on plain or ruled paper, but if you feel your lettering skills may not be up to snuff, ask a friend who is artistic. He or she would probably be thrilled to help in your project.

Printing with chalk on a blackboard or sidewalk can be effective, along with other simple ideas like writing in a layer of dust, talcum powder or flour; using the lettering from a child's (Fisher Price) play set; utilizing an office 'who's in' bulletin board; preparing credits with 'Letraset'; or stencils. Even today, if you should

enquire at some camera shops, flea markets or yard sales, you still may be able to pick up those popular lettering sets, which were available during the Super-8 film days.

A standard typewriter produces excellent titles if your camcorder has a macro lens. "Murder, She Wrote" would not be the same without it!

Although the type and style of titles are limitless, there are a few guidelines that should be followed when preparing your masterpiece. The first thing is don't overdo the number of credits. This is one case when less is more. You should have a main title to let the audience know what they are in for, and an ending to show completion.

Subtitles should only be used if they are really required, and then, keep them simple and easy to read. Also avoid too much artwork as it can make it difficult for the viewer's eye to follow.

If your camcorder is so equipped, it is always a good practice to use a fade-in when going into the main title, and a fade-out when going from the credits to the main action of the film. If you don't have the fade-in, fade-out feature on your camera, simple cuts can be used.

At this point it is my turn to fade-out with the following suggestion: "Remember, your degree of creativity is limited only by the extent of your imagination!" ■

much about things I never even suspected, but I never asked.

## **Have you taped your family history?**

If you have made it short and interesting enough to entertain a general audience, Great! But if you can make it long enough and detailed enough to satisfy yourself, and to thrill and amaze your kids in their later years,

that's even better. But you'd better put it away with a VCR and Television, and instructions for their use like you were sending it into space to be found by aliens, because after you've gone they might not be able to find the necessary equipment in working order (unless you put it on film - those old projectors will run forever!)

Procrastination is another word for tragedy. Without continued effort, everything runs down - video clubs, organizations, and our lives, all slip away. ■

*Fred Briggs FSCCA*

# WHAT'S *New* IN CAMCORDERS?

By Bryan Belfont



## THE FORMAT WARS CONTINUE

The year 2000 marks the biggest shake-up in the format wars since the days of Beta versus VHS. This year marks the beginning of the end of **analog** camcorders. The number of **8mm** models has **declined** from a total of 13 models available in 1999 to 8 models in 2000. The **decline** in **Hi8** models has been even more dramatic: from 12 to 5. **VHS-C** models have declined slightly from 10 to 7. There has been a surprising increase of **S-VHS-C** models from 2 to 5.

The big increase is in the **digital** models. The number of **DV** camcorders has doubled from 12 at the beginning of 1999 to 25 this year and the prices have been cut in half. The introduction of the **D8** format has made digital camcorders affordable. There are now 7 models to choose from.

**Sony** dropped a "bombshell" in January 1999 with the introduction of Digital8: a new format that has proven very popular and was the sales coup of the year. This format allows for a smooth and backward compatible transfer from analog to digital video. All models have Time Code, Fire-Wire, Electronic Image Stabilizers, Time Base Correctors, Laser Link, Night Shot, and Stereo! In addition to the 5 D8 models, Sony has 7 DV models plus one Discam. Sony would appear to be moving rapidly away from the analog formats of 8mm and Hi8. However, at the moment, Sony has a total of 17 models to choose from.

**Canon** too appears to be moving away from analog to digital. They now have 2 8mm and 1 Hi8 model available. However, none of these models has LANC, Optical Image Stabilization or Time Code. Canon seems to be putting all its efforts into DV with 5 models available. All of the DV models have LANC, Firewire, Time Code and OIS.

**Hitachi** has joined the digital market with 2 D8 camcorders plus 2 8mm models and 2 Hi8 models but no DV camcorder yet. Their innovation is the ability of some new models to playback NTSC tapes on PAL-60 TVs! Hitachi also makes the only full size VHS camcorder available in Canada. Rumour has it that Hitachi will introduce the first DVD camcorder this fall.

**JVC** has almost discontinued the VHS-C format with only

2 models available. Surprisingly, they now have 4 S-VHS-C models presumably to compete with the D8 format. JVC's major effort is in DV with 6 models listed.

**Panasonic** (a major shareholder in JVC) continues with 5 models in the VHS-C format but none in S-VHS-C. Panasonic does market a full size S-VHS camcorder via its Industrial Division. Currently, Panasonic has 5 DV models to choose from.

**Sharp** has 1 8mm and 1 Hi8 model plus 1 DV camcorder. All models are "Viewcams" as Sharp has discontinued "Slimcams".

**Samsung** (of Korea) no longer has camcorders on the shelves of Vancouver. Their main attraction was their low price but with the "big three" marketing camcorders starting at \$500, there seems to be little market left for Samsung.

## SUMMARY

It seems like a daunting task to choose between 8 different formats: 8mm/Hi8, VHS-C/S-VHS-C, VHS/S-VHS and D8/DV; but my advice is to forget the analog formats and concentrate on digital.

- If you have been using an 8mm or Hi8 camcorder, the choice is easy: go for the **D8**. It will play your 8mm/Hi8 analog tapes and then record digital over your old tapes and therefore you can buy the cheaper 8mm/Hi8 tapes.
- Or you can upgrade to **DV**. With DV, you have the choice of mini DV camcorders the size of a VHS cassette, a mid-size camcorder or a shoulder-mount if you want to look "professional". You can select your lens from Canon or Carl Zeiss and you can choose a one chip or a three-chip camcorder. With DV, there are about 30 models priced \$1,000 to \$7,000 to choose from.

I hope the following "Buyer's Guide" will help you decide.  
September 2000

Bryan Belfont, owner of VIDEO INSTRUCTIONS  
is the video instructor for Adult Education with the Vancouver School Board.  
e-mail:belfont@telus.net website:www3.telus.net/belfont

## BOLD models have LANC

NOTE: We have tried to be as accurate as possible in the Camcorders Buyer's Guide.  
Please contact the author if you are aware of any errors.

<b>BW</b> -	Black & White Viewfinder	<b>M</b> -	Mono
<b>CV</b> -	Color Viewfinder	<b>MPEG</b> -	Moving Picture Experts Group
<b>EIS</b> -	Electronic Image Stabilizer	<b>MC</b> -	Memory Card (still photos)
<b>ET</b> -	Expansion Technology (records S-VHS on VHS tape)	<b>NS</b> -	Night Shot
<b>FD</b> -	Floppy Disc (still photos)	<b>OIS</b> -	Optical Image Stabilizer
<b>FW</b> -	Firewire	<b>PAL</b> -	Playback on PAL60 system
<b>L</b> -	LANC Synchro Edit	<b>S</b> -	Stereo
<b>LCD</b> -	Liquid Crystal Display	<b>TBC</b> -	Time Base Corrector
<b>LL</b> -	Laser Link	<b>TC</b> -	Time Code
<b>LP</b> -	Long Play Mode	<b>VITC</b> -	Vertical Interval Time Code
		<b>XR</b> -	Extended Range

## CAMCORDER BUYER'S GUIDE - SEPTEMBER 2000

### 8mm

MAKE	MODEL	FEATURES	PRICE
CANON	ES-50	22x (500x) CV, M	499
	ES-55	22x (500x) CV, M, EIS	599
	ES-410V	22x (500x) 2.5" LCD, BW, M, EIS	699
HITACHI	VM-E565L	22x (500x) PAL, 2.5" LCD, BW, M, EIS	799
SHARP	VLA-10	16x (64x) 3" LCD, M, EIS	599
SONY	<b>TR-517</b>	20x (200x) CV, XR, NS, M	599
	<b>TRV-37</b>	20x (200x) 2.5" LCD, BW, XR, NS, M	699
	<b>TRV-57</b>	20x (360x) 2.5" LCD, BW, XR, NS, M, EIS	799

### Hi8

CANON	ES-8100V	22x (500x) 2.5" LCD, BW, M, EIS	799
HITACHI	VM-H665L	22x (500x) PAL, 2.5" LCD, BW, M, EIS	899
	VM-H765L	22x (500x) PAL, 2.5" LCD, BW, S, EIS	999
SHARP	VLA-H30	16x (64x) 3" LCD, S, EIS	999
SONY	<b>TRV-87</b>	20x (360x) 2.5" LCD, BW, XR, LL, NS, S, EIS	999

### DIGITAL 8

HITACHI	VM-D865L	22x (500x) 2.5" LCD, BW, TBC, TC, FW, S, EIS	1,249
	VM-D965L	22x (500x) 2.5" LCD, CV, TBC, TC, FW, S, EIS	1,499
SONY	<b>TRV-120</b>	25x (450x) 2.5" LCD, BW, LP, LL, NS, TC, FW, S, EIS	1,199
	<b>TRV-320</b>	25x (450x) 2.5" LCD, BW, MC, LP, LL, NS, TC, FW, S, EIS	1,399
	<b>TRV-525</b>	25x (450x) 3" LCD, CV, MC, LP, LL, NS, TC, FW, S, EIS	1,499
	<b>TRV-720</b>	25x (450x) 4" LCD, CV, MC, LP, LL, NS, TC, FW, S, EIS	1,599
	<b>TRV-820</b>	25x (450x) Printer, 4" LCD, CV, MC, LP, LL, NS, TC, FW, S, EIS	1,899

# CAMCORDER BUYER'S GUIDE - SEPTEMBER 2000

## DV

MAKE	MODEL	FEATURES	PRICE
CANON	<b>ZR-10 (mini)</b>	10x(200x) 2.5" LCD, CV, TC, FW, S, EIS	1,399
	<b>Elura 2 (mini)</b>	10x (40x) 2.5" LCD, CV, TC, FW, S, EIS	1,999
	<b>Elura 2MC (mini)</b>	10x (40x) 2.5" LCD, CV, MC, TC, FW, S, EIS	2,399
	<b>Optura Pi</b>	12x (48x) 3.5" LCD, CV, TC, FW, S, OIS	2,299
	<b>GL-1</b>	20x (100x) 3 CCDs, 2.5" LCD, CV, TC, FW, S, OIS	3,799
	<b>XL-1</b>	16x (32x) 3 CCDs, CV, TC, FW, S, OIS	5,999
JVC	GR-DVL300	10x (250x) 2.5" LCD, BW, TC, FW, S, EIS	1,199
	GR-DVL505	10x (250x) 3.0" LCD, BW, TC, FW, S, EIS	1,299
	GR-DVL805	10x (250x) 3.5" LCD, CV, TC, FW, S, EIS	1,499
	GR-DVM80 (mini)	10x(200x) 2.5" LCD, CV, TC, FW, S, EIS	1,999
	GR-DVM90 (mini)	10x(200x) 2.5" LCD, CV, MC, TC, FW, S, EIS	2,299
	GR-DVL9800	10x (200x) 3.5" LCD, JLIP, CV, TC, FW, S, EIS	2,499
PANASONIC	PV-DV100	18x (300x) 2.5" LCD, BW, TC, FW, S, EIS	1,199
	PV-DV200	18x (300x) 2.5" LCD, BW, MC, TC, FW, S, EIS	1,299
	PV-DV400	18x (300x) 3" LCD, CV, MC, TC, FW, S, EIS	1,499
	PV-DV600	18x (300x) 3" LCD, CV, MC, TC, FW, S, EIS	1,699
	PV-DV800	18x (300x) 3.5" LCD, CV, MC, TC, FW, S, EIS	1,999
SHARP	VL-SD20	10x (100x) 3" LCD, TC, FW, S, EIS	1,699
SONY	<b>DCR-TRV6</b>	10x (120x) 2.5" LCD, CV, LL, NS, TC, FW, S, EIS	1,699
	<b>DCR-TRV11</b>	10x (120x) 3.5" LCD, CV, MC, LL, NS, TC, FW, S, EIS	1,999
	<b>DCR-TRV20</b>	10x (120x) 3.5" LCD, CV, MC, LL, NS, TC, FW, S, EIS	2,799
	<b>DCR-PC5 (mini)</b>	10x (120x) 2.5" LCD, CV, MC, NS, TC, FW, S, EIS	2,499
	<b>DCR-PC100 (mini)</b>	10x (120x) 2.5" LCD, CV, MC, LL, NS, TC, FW, S, EIS	3,299
	<b>DCR-TRV900</b>	12x (48x) 3 CCDs, 3.5" LCD, CV, FD, LL, TC, FW, S, OIS	3,599
	<b>DCR-VX2000</b>	12x (48x) 3 CCDs, 2.5" LCD, CV, MC, TC, FW, S, OIS	4,999

## DISCAM-MD (Mini Disc)

SONY	<b>DCM-MI</b>	10x (40x) 3.5" LCD, MPEG-2, S, EIS	3,499
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# CAMCORDER BUYER'S GUIDE - SEPTEMBER 2000

## COMPACT VHS-C

MAKE	MODEL	FEATURES	PRICE
JVC	GR-AX750	16x (300x) BW, M, EIS	499
	GR-AXM225	16x (300x) 2.5" LCD, BW, M, EIS	599
PANASONIC	PV-D300	18x (150x) CV, M, EIS	549
	PV-L450	18x (150x) 2.5" LCD, BW, M, EIS	599
	PV-L650	18x (150x) 4.0" LCD, BW, M, EIS	799
	PV-L750	26x (300x) 4.0" LCD, BW, MC, M, EIS	899
	PV-L850	26x (300x) 4.0" LCD, BW, MC, M, EIS	999

## COMPACT S VHS-C

JVC	GR-SX851	16x (300x) CV, ET, M, EIS	549
	GR-SXM320 (321)	16x (400x) 2.5" LCD, BW, ET, M, EIS	699
	GR-SXM720	16x (400x) 3.0" LCD, CV, ET, M, EIS	799
	GR-SXM920	16x (400x) DualCam, 3.0" LCD, CV, ET, M, EIS	899

## FULL SIZE VHS

HITACHI	VM-500L	16x (240x) 3" LCD, BW, M, EIS	899
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## FULL SIZE VHS

PANASONIC	AG-456	12x (industrial model) BW, Control-M, VITC, S	2,625
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## JUMP BACKS - BACKGROUND VIDEO CLIPS

It hasn't taken long for background music to be followed by background video. From Digital Juice, this is what has happened recently. They have produced a series of CD ROM's and VHS tapes that contain hundreds of short video clips designed to be used in your NLE (Non Linear Editing) system.

Just out are three volumes each containing 40 ready-to-use broadcast quality motion backgrounds. Each animation lasts from 15 to 30 seconds, looping seamlessly back to the beginning. There is no sound of course - you add your own.

A typical volume will have a mix-

ture of dozens of styles including broadcast, techno, elegant, grunge, retro, digital, industrial and surreal. Uses for these backgrounds challenge the imagination, for example a slide show of stills can be displayed on a montage of slowly moving cloud effects, a title can be set against a background of searchlights sweeping the sky, a person can be blue-screened and set against a slowly rotating globe of the earth.

Using Adobe Premiere for example, you can speed them up or slow them down to create further effects.

Between the CDs and the tape, you can import in any format, be it

AVI, Quicktime or other. They are available on S-VHS, miniDV, BetaSP and Digital Betacam tape.

The animators who created these Jump Backs used 3D Studio, Lightwave and After Effects and have succeeded in giving us a tremendous tool to use in making better and more professional looking videos.

Price is \$249 US per volume but if you buy two you get the third one free. From Digital Juice phone 1 800-525-2203, or have a look at [www.digitaljuice.com](http://www.digitaljuice.com) ■

**By Trevelyan Beard**

# But I'm Just Not CREATIVE

A Response by Thom Speechley

In the interest of encouraging greater participation in our competitions and other activities, I have been attempting to come up with a response to the cry "But I'm just not creative!" This is a frequent cop-out and is pure nonsense.

In all the studies I have researched, ALL start out by saying that EVERYONE is creative, the differences are of degree and substance. We can't all paint like a Vermeer, but we can, in varying degrees, put our idea on paper (or tape!).

One of my favourite sources begins with the statement:

"Being creative is seeing the same thing as everybody else---but thinking of something different."

It continues with this assessment of why people fail to develop their creativity:

"The main thing that hinders creative thinking is our BELIEF that we are NOT creative. Look at it this way: if you tell yourself "I am a creative person", then you have to have beliefs about yourself which support that identity. But if you tell yourself "I am just an ordinary human being" then you will have a different set of beliefs about yourself.

Once you have a particular identity and set of beliefs about yourself, you will become interested in seeking out the skills needed to express your (chosen) identity and beliefs. If you tell yourself that you are "uncreative" then there is no need to learn how to become creative.

The key point here is that we can learn

to develop and improve our creative abilities. First we have to accept that we have them, and then find out what our limitations are.

But where to start with video?

We all have interests other than shooting video. (I hope!) Pick out an interest you enjoy and can do reasonably well. Think of a way you can illustrate it with video. Think about the features of the subject that attract you. Visualize how these features might look on a TV screen. Are you into cooking? Enjoy preparing a special dish? Make a list of the important and interesting steps. Think about what would be involved in capturing these on a camcorder. Cheat a little! Go to a food channel on TV and see how the pros do it. There is nothing wrong in being a copycat in the interest of learning. Once you are set up, change the angle or lighting a bit to reflect how YOU see the subject. Don't take on too big a project at first. Make a two to three minute segment, and then view it critically. But don't be TOO critical. Remember you are going through a learning process. Make a note of how any particular shot may be improved, and try again. Eventually you will have something you can show an audience. Their reaction will tell you how close you got to the mark. But the important thing is, it is a product of YOUR creativity.

*(Reprinted from "It's a Wrap", Newsletter of the London Videography Club, Ontario)*

## CIAFF Festival in Campbell River

The CIAF Festival in Campbell River was a great success. This was the 31st year for the Festival, the 5th in Campbell River, B.C. The festival started on Wednesday with the showing of short films at the College Theatre, and was filled mostly with students at every show. On the Wednesday evening a feature film was shown at the Galaxy Theatre, and it was a sellout! There was standing room only. On the Friday there were several well-attended workshops.

The big night, of course, was the Saturday Gala at the TideMark Theatre, which was the original venue for the

Festival. Usually there were about five or six filmmakers, but this year there were 30. These came from California and from the local area. The attending filmmakers were driven from the hotel in vintage cars from the local antique car club. The High School Band entertained everyone before the show started. After the Gala a reception was provided by more than 30 caterers. Each one displayed one or more of their specialties. The varied smorgasbord was terrific!

The Festival is growing every year. A grant paid for several students to help in the presentation. More than 500 guests attended the Gala. The Festival does a great job of promoting film.

By Ben Andrews Hon. FSCCA  
Director CIAFF

## The Last Word...

Winter is fast approaching so we are rushing to get this issue out while it is still officially Fall. We had some hurdles to get over, but hope this Panorama has some features that interest you.



In James Town's story of "The Travelling Videographer" he mentions getting a card at Customs for your equipment. We have found that this is very easy to do at a small airport near Hamilton. It is quiet, quick and casual. No crowds, no parking meters. Hope you have a small airport nearby.

One story that we hesitated to print because of the strong colour, was "Buying the Best Blank Tape" on page 67 in Computer Videomaker, October 2000. We were just about to apply for permission to use it, but instead suggest you take a look at the magazine itself.

We have a creativity corner this issue, and expect another in the next issue. Your suggestions and ideas would be received with delight. An item of interest this year's theme for the Intercity Competition of the SCCA Annual Contest is "My Town" As we slide into December our little town has already had a Light Up Night when all the lights go on. Next is the Advent Walk when all kinds of people wrap up warm, bring a candle and walk around a long block visiting about six churches to sing, get warm and listen to a one sentence message. At the last Church there is a small feast, and it's all over in little more than an hour. It's a great feeling of community, and of being connected.

Merry Christmas to all, and Happy New Century! ■

**Joan Bochsler, Editor.**

*P.S. Didn't throw the computer into the river yet, partner Joe does the sending out of the words.*