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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

Time flies when you're having fun, and have we been having fun!

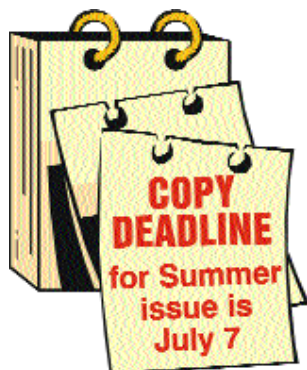
Among the many things on which your Executive has been working since the Winter issue, the Annual General Meeting (to be held concurrently with the Eastern Regional Meeting) is at the top of the list. As you must know by now (if you're reading this you probably read the previous issue too), the meeting has been moved up from autumn, or the end of summer, to the last weekend of June. As a result the closing date for the SCCA Annual Competition had to be moved up too, and we have been doing a lot of work on the promised revision of the Rules. You will find the revised SCCA Annual Competition Rules bound in this issue, so you can find them every time you want to refer to them. The Entry Form will be included among the slip-ins so you don't need to cut up your copy of PANORAMA.

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Cover Photos:

"Some SCCA Trophies"

Photo by Joseph Bochsler



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Joan Bochsler, Wallace Robertson

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PANORAMA

is published four times a year by the Society of Canadian Cine Amateurs, an association of video and film makers.

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

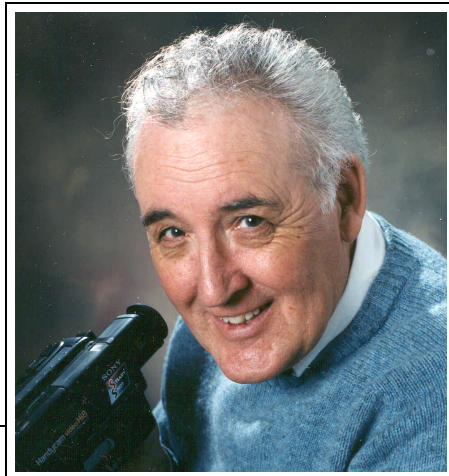


Photo by Ross

It's always sad when someone leaves. Oh, I don't mean when a person goes to the great beyond or when your mate decides to leave you after a lifetime together. No, I'm talking about those times when a friend or relative leaves to work in a different town or to move their life in another direction.

Such is the case with our good friend George McLachlan who has decided to pursue other interests and follow different horizons. Over the years it has been my good fortune to work with him as he prepared the design, layout and typesetting for *Panorama*. George has been the mainstay of the organization. He is a magician, who can prepare a black and white layout and make you believe that it was done in colour. He always made us look better than we really were.

Besides being an accomplished illustrator, in his spare time George has also produced a number of paintings which have attracted knowledgeable buyers in the West Coast market.

You may remember a few years ago he worked with his good friend Lou Lanser, to produce "Shadows of Yesterday", a one hour film about Holland during the final days of occupation in World War II. Each man brought his own individual skills to the production: Lou as producer/director and George on camera, sound and editing. The film won a number of awards and was even shown in the Netherlands to enthusiastic audiences.

If you watched the television show, "Millennium" you have probably seen his son's name in the credits, as cameraman for the series. Like they say, "The apple doesn't fall far from the tree". This is one highly talented family. George, all of us wish you well, and if you are ever in the area, we hope you will drop in for a chat

and coffee.

The VICTORIA VIDEO CLUB has announced that April 25th is the deadline for their "Assigned Subject" contest. These four minute productions will be on a "How To?" theme. Their "One Minute" contest deadline is set for May 30th. Contest Chairperson, Jean Rawlings, mentions that the winning entries in the Annual Contest will be seen on the big screen at their annual banquet.

In their latest newsletter they are asking all members to show up for the March meeting dressed in, "bright coloured clothing that might have been worn in the gold-rush days". They would like everyone to become actors, or at least be part of a crowd scene in their upcoming production, "Klondike Nightmare".

The VANCOUVER VIDEO PRODUCTION CLUB had their "One Minute Competition" on Friday, February 25th. We understand that there was to be an audience adjudication of the videos and that cash prizes of \$25, \$15 and \$10 were to be awarded. Dave Reynolds, in his Workshop Report, mentions that their troupe has been meeting regularly and has been working in digital, editing with the EVS 3000, an MX-1 and a monitor. He has also issued a challenge to Vancouver club members to videotape other members as they work on their favourite hobby. He is expecting to compile a tape which will show what everyone in the club was doing during the year 2000. Great idea, Dave!

In the past few months the WINNIPEG AMATEUR MOVIEMAKERS have had a "mixed bag" of projects and speakers. Willard Elliott, former C.B.C. sound technician, conducted an excellent demonstration and discussion on the new digital camcorders. A number of members participated in the assigned topic contest on

"Fossils". Al Ross entered a video which he shot at a local limestone quarry. Virginia Braun presented a film on the Drumheller Interpretive Centre and Jeanette Robertson made a movie showing the many fossils which grace the walls of the Manitoba Legislative Building. In the coming months the group will be honing their adjudicative skills on some short productions and doing workshops on basic editing.

The LONDON VIDEOGRAPHY CLUB membership split up into three groups at three separate locations for their March meeting. Kim Brown, Harvey Hackland and Jim Town each headed up a unit. The groups were to edit a portion of the videos which were shot at "Open Mike" night on February 10th. The evening in question featured eleven acts. Readings of poetry and prose, and music highlighted the performance. The London videographers employed four stationary DV camcorders and one audience "rover" to record the event. From all indications it was not only an ambitious project, but also a successful one.

The Brantford Club "BRANT VIDEO-MAKERS" are extremely proud of their dedicated member Frank Birch, for the amount of time and energy he devotes to the group. Not only does he talk to anyone he sees with a camcorder, but he also puts posters on prominent bulletin boards; notices on local television; and prepares articles for a number of newspapers in the Brantford area (and their own newsletter). Now, if only every club had a few more guys like Frank! (Frankly, I got tired just reading about all his energy and wish I had that type of get-up-and-go.) Good work, Frank!

Dan Kennaley, Programme Chairman,

Continued on page 12

TROPHIES

Trophies from front cover.

Left to right, top row:

1. Betty Peterson Memorial Trophy
Winner Class A (Advanced)
SCCA Competition
2. Sponsored by Calgary Movie Makers,
Donated by Molson's Breweries
for the Most Original Movie
3. Society of Canadian Cine Amateurs,
Alan Wright Memorial Trophy,
Best Teen Production to encourage
Youth in the art of Video Production.

Left to right, bottom row.

4. Society of Canadian Cine Amateurs
Annual Film Competition,
The Ben Andrews Trophy -
Best Film of the Year.
5. Vancouver Film and Video Production
Club Award,
For Best Sound in the Annual
SCCA Competition.
6. Gerald F. Robinson Memorial Trophy -
Best Production by Senior 60 and over,
Presented by John J. Carey, FRPS
7. Garlick Film Trophy awarded annually
for the Canadian Society of Cine
Amateurs, Best Club Film of the Year.



Does this modification do anything for you? *Trophy a-go-go gone!*

by Keith Gloster, Contest Chairman

A number of changes have occurred over the past few years regarding the trophies which SCCA has acquired, sponsored, maintained, plated, delivered and presented to the winners of various categories during the annual film/video contest.

Thanks are due to the many past and present supporters of those magnificent icons -- a significant part of our rich SCCA history.

We have had travelling troubles with our trophies. People sometimes do not have room to display, for a year, a trophy that they have won. When winners are not present at the awards to receive their trophy, it is difficult to

arrange a way to deliver them, especially to Eastern or Western Canada. Cost of having them delivered would be prohibitive, and also somewhat risky.

This year winners will be given a picture of the trophy. (If the winner is present at the awards, he or she may have a photograph taken, including both the winner and the trophy.) The winner will receive a smaller "keeper trophy", along with a duly signed and authorized SCCA certificate. This will occur during the annual presentation ceremony.

The SCCA trophies, some of which are shown on the cover, will have a

permanent home. They will come out at the annual meeting for display, and will be plated each year when awarded. We hope this will stop the difficulties with our travelling trophies, and our magnificent icons will be preserved safely, for the future.

Note: We are still waiting for some trophies to be returned in time for this year's Eastern Conference, being held 24/25th. June 2000. Please contact Keith Gloster, Contest Chairman, if you have not yet returned "your" SCCA trophy. Ed.

SCCA ANNUAL COMPETITION

ENTRY RULES - CLASSES - AWARDS

1. Open to all Canadians. Open to non-Canadians who are members of the SCCA or of an SCCA-affiliated club.
2. Only amateur film/videos are eligible. A film/video is considered amateur when the producer has no financial or commercial object in making the film/video and when it has not been the subject of any sale or rental agreement prior to entering the competition. Also there must be no direct professional help except for the use of professional services which do not affect the creative values of the film/video such as copying, striping, processing.
3. Use of unauthorized copyright material for public performance is prohibited by law. The clearance for use of all submitted materials is the sole responsibility of the maker of an entry, and shall not be the responsibility of the Executive and/or Officers of the S.C.C.A., the Contest Chairperson, or the Judges.
4. Films/videos may not exceed 30 minutes in length.
5. Non-members shall pay an entry fee of \$10.00 for each film/video entered. Individual members and clubs shall pay a fee of \$6.00 per film. An individual may submit up to three films if the individual is the creator of each. The entry fee for the script contest shall be \$8.00 for non-members and \$5.00 for members, per script. Entrants who request that films be returned by special means shall provide sufficient additional funds.
6. Competition entries and forms must reach the contest officer not later than May 15th. The entry fee, made payable to "Society of Canadian Cine Amateurs", must accompany the entry form. If you wish to have your entry returned, include an additional \$5.00 to pay postage for each film/video.
7. Films/videos should be sent by registered or insured mail courier.
8. Each can, reel and box must show the following as appropriate:

A) Title	B) Name of entrant	C) Length in minutes
<u>VIDEO</u>		<u>FILM</u>
D) Video Format		F) Film Gauge and Frame Rate
E) Linear, (Longitudinal) or Hi-Fi		G) Sound or silent
		H) Magnetic or Optical, Mono or Stereo

9. It is a condition of entry that award winners will consent to have the film/video screened at the SCCA Annual Convention and other SCCA-sponsored screenings.
10. Script entries shall be typed single space on white bond. A two-inch (50 mm) margin shall be on the left side. It is a condition of entry that the SCCA may use the script for future contests.
11. The best possible care will be given by the Society to all entries. Clubs or Contest Officer bear no responsibility for the loss or damage to films or scripts, either during judging or subsequent showing. The films and scripts are entered entirely at the entrant's and/or owner's risk.

DIVISIONS OF THE COMPETITION:

Class "A" (Advanced) - The Betty Peterson Memorial Trophy is awarded for the best film/video submitted in the competition at the advanced level.

Rules 1 - 11 apply - there are no further restrictions in the competition

Class "B" (Intermediate) - The Toronto Film and Video Trophy - open to individuals or groups of individuals who have not won an award in a class higher than "Intermediate" in this or any other competition, and have won no more than two first place awards in an Intermediate class of a competition other than club contests. An award in a competition without class levels, such as the CIAFF, will be considered to be an award above the Intermediate level.

Class "C" (Novice) - The Eumig Trophy - open to individuals or groups of individuals who have not won first place in the Novice class of this competition or an award in a class higher than Novice in this or other competitions, other than club contests.

Class "D"- The Garlick Trophy - this competition represents the best SCCA Club film/video of the year. Each SCCA club may submit one film, preferably the winner of the club's annual contest or the best film/video shown at a club meeting during the year. An individual may not submit a film/video him/herself, but the film/video entered by the club may be an individual's film, a group film/video or a club film, provided it has been produced within the organization and completed within two years prior to the closing date of the competition. The film/video may be already entered in any of the other SCCA Competition classes.

Class "E" - The Intercity Trophy - open to individuals or groups. The theme or title selected for this competition is compulsory. Film/video length may not exceed 10 minutes. An entry in this class is not admissible in another SCCA class in the same year, with the exception of the Garlick Trophy, but will be eligible in another year. The themes are published each year in PANORAMA. For the year 2000, the theme is "MILLENNIUM"

Class "F" - The SCCA Award - Presented for the best script and should be an original simple single story. The treatment shall not exceed 1200 words. It should describe the story as it will unfold on the screen by giving the producer and production crew a clear picture of the writer's mental concept of the action transpiring. Locations should contain sufficient description to enable the director to establish time of day, mood, atmosphere and pace. Outline the story in terms of its major scenes. Keep narration to a minimum. Complete verbatim dialogue is not necessary. The idea is more important than the verbiage. However, a sample of a scene or sequence of dialogue will be expected. A "shoot-ing script" is not required. Simplicity should be its chief value.

OTHER AWARDS

"Most Humorous Film" - donated by the St. Catharines Photographic Club, Movie Division. known as the "ST. KITTS AWARD". The trophy will be awarded if, in the opinion of the judges, an entry in Class "A", "B", or "C" merits recognition for its amusing content.

"Best Visual Special Effects" - donated by Bob and Marion Dixon and to be known as the BOB DIXON TROPHY. It will be available to all classes, (except Class "F"). if the judges find that an entry merits this special recognition.

"Best Cinematography" - THE OTTAWA MOVIE MAKERS TROPHY, donated by the Ottawa Movie Makers club, is available to all classes, (except Class "F"), and it will only be awarded by the judges if an entry merits it because of its technical and artistic qualities.

"Best Use of Sound" - THE FAIRVIEW AWARD is presented by Fairview Photo Lab Limited for the entry which, in the opinion of the judges, has the quality and choice of sound which contributes the most to the success of an entry in classes "A", "B", or "C".

"Best Editing" - THE TELECINE TRANSFER TROPHY is awarded for editing in classes "A", "B", and "C" if, in the opinion of the judges, the editing makes a significant contribution to the interpretation of the theme.

"Best Teenage Production" - THE ALLAN WRIGHT MEMORIAL TROPHY is attainable by persons under twenty years of age. It will be awarded if, in the opinion of the judges, the entry demonstrates the film/video-making potential of the young entrant by its construction, originality, technical qualities, awareness and observance of recognized film-making rules. It should have a clear theme or message and hold the attention of the viewers.

"Best Video Production" - THE VANCOUVER FILM AND PRODUCTIONS AWARD is donated by the Vancouver Movie Club, for an entry which is originally made (produced) with a video camera (not transferred to video from film).

"Most Original Movie" - donated by the Calgary Movie Club, THE CALGARY MOVIE MAKERS TROPHY is for an entry which, in the opinion of the judges, has the most original treatment.

"Best Senior Production" - donated by John J. Carey FRPS and to be known as the GERALD ROBINSON MEMORIAL TROPHY, this award is for the best film/video, in the opinion of the judges, made by an individual or group of individuals sixty years of age or over.

Best Film/Video of the Contest - donated by Ben V.W. Andrews and to be known as the BEN ANDREWS TROPHY, this award is for the film/video which in the opinion of the judges is the most outstanding film/video in the contest. (Not applicable to the Script Contest.)

SCCA EASTERN REGIONAL MEETING

June 24 and 25, 2000

The Hamilton Video/Film Makers and the Society of Canadian Cine Amateurs will jointly host the SCCA Annual General Meeting and the Eastern Regional Meeting at the Spectator Auditorium, in Hamilton, Ontario at 44 Frid Street on June 24,



2000. There will also be a bus tour the following day to several sites of special interest to those interested in film or video.

Attendance at the Eastern Regional Meeting all day Saturday and Saturday Evening will be OPEN TO EVERYONE! (Subject, of course, to the capacity limitations of the auditorium!) There will be a LOW Registration Fee, no meals, and no hotel.

The Saturday Program will begin at 11:00 a.m. (coffee will be served at 10:30) and close at 10:00 p.m. There will be coffee breaks and adequate lunch and supper breaks to allow everyone time to get something to eat in one of the many modestly priced restaurants within easy walking distance of the auditorium.

The Program will include the SCCA AGM, several Guest Speakers, plus a screening of the winning films and videos from the Annual SCCA Competition and the Presentation of Video Awards and Honours.

The Annual General Meeting will be held in the morning, after the Opening and first speaker, just before lunch. All members of the SCCA are expected to attend the AGM, and non-members are invited to attend as non-voting observers. Those who choose not to sit-in, need not arrive till 1:30 p.m. Immediately after the meeting and tour there'll be a lunch break. There are several fast food outlets and a few family restaurants within a couple of blocks from the auditorium. The meeting will reconvene at 1:30 p.m. with a program of Speakers and Videos.

SPEAKERS



Don "Tinker" Svob, of Wellandport, Ontario, the Do-It-Yourself Guru of Amateur Video who has played most SCCA affiliated clubs in Canada, is the "poor man's Noxon Leavitt". From rigging a small tripod to mimic a steadicam, to building a simple device to smooth out wave

action when shooting from a canoe, "Tinker's" ingenuity seems boundless. Some devices rely on the principles of physics, some depend on electricity, and some seem to come out of a keen power of observation crossed with extreme parsimony. Don will present more of his hints, tips, and economical solutions to video makers' problems.



Chris Doty, London writer, researcher, and television producer, is a fortunate filmmaker. He has come to a point in his documentary career where he can be selective. He will only make a film if the subject is something he is really passionate about. "Whenever I decide to go out and make money, it always ends up a disaster", says Chris, who describes his film making as a hobby that threatens to become a career.

Chris graduated from the University of Western Ontario's journalism school in 1991 and has since worked in various freelance positions. He's done everything from producing corporate videos to writing spin-off pieces from his films for the London Free Press. He makes about one film per year, which is fine with him. "I don't know if I'd do it full-time. I'd probably do a lot of projects I didn't

like."

In eight years his hobby has produced eight documentaries, including "Lost April" about the 1937 flood of London. In 1998 Chris produced the first comprehensive historical documentary on London, "Vagabonds and Visionaries: The London Story", in conjunction with Rogers Community TV. His current project is a film on the history of the Grand Theatre, which will be released for the 100th anniversary in 2000.

Chris quickly admits that his films are very subjective. "There is no such thing as objectivity. What you are seeing on the screen is my vision. I want to do stuff that pleases me. If I get excited in the editing suite that is enough of a reward."



Susan Coverdale is the Development Officer for Film in the Hamilton Film Liaison Office. She has been a staff member of the Economic Development Department for the City of Hamilton/Regional Municipality of Hamilton-Wentworth since 1994. She describes her role in the HFLO as both rewarding and exciting because of the direct benefit to the community and the abundance of activity that surrounds the Film & Television Production Industry. In her presentation *When Hollywood Comes Knocking* Susan hopes to share some of her experiences and highlights from

the industry.

In 1999 Hamilton experienced tremendous increases in filming activity and saw the development of the Greater Hamilton's "Reel Choices" Film Production Resource Guide. The Economic Development Department plans to develop additional tools to assist the industry throughout 2000, continuing to play a major role in this thriving growth sector.

Susan is currently enrolled at the University of Waterloo in the Economic Developers Association of Canada Certification Program to become a Certified Economic Developer.

SPECIAL GUEST SPEAKER Colin Chilvers

Colin Chilvers was a scheduled Guest Speaker for the 1999 SCCA Convention in London when he had to cancel on rather short notice because of the production schedule of a major film on which he was Director of Special Effects. Now, after almost a year of work which included 18 weeks of shooting (about 14 weeks in the Toronto area and another 4 weeks in Hamilton, mostly at the Canadian



National Railway Station on James Street) his job is done. X-Men will be released on July 14 so you will be hearing a lot about it at about the same time as Colin's appearance at the Regional Meeting.

London (England) born Colin Chilvers is a member of the British Academy, the American Academy of Film and Television Arts and Sciences (Visual Effects Selection Committee), and the Directors Guild of America.

Colin trained for his chosen career through Hornsey college of Art, and working first as a trainee animation director, he soon moved on to special effects as a junior in the special effects department of the movie "The Battle of Britain".

He worked on many movies as an assistant until given a chance to supervise the MGM movie *Inspector Clouseau* starring Alan Arkin. Colin supervised the effects on *Tommy*, *Lisztomania* and *The Rocky Horror Picture Show*, and many others.

He was then asked to direct the special effects for *Superman, The Movie*,



Superman II and *Superman III*. He was honored by both the British Academy and the American Academy with the Special

Achievement Award (an OSCAR), for Special Effects on *Superman, The Movie*.

At the beginning of 1986 Colin joined Michael Jackson to direct his next promotional video *Smooth Criminal*, which received many awards, including Best Video Of The Year from the British Music Awards.. From a video it soon developed into a full length feature film, and Colin and Michael worked together for two years

developing what became the movie *Moonwalker*.



Following completion of that project Colin was called to Toronto to direct the two-hour TV pilot of *War of the Worlds* and subsequently the *Walls of Jericho*. Then Colin went to Florida where he directed five episodes of the TV series *Superboy* for Viacom.

His wealth of special effects knowledge and his ability to communicate with actors, an eye for design and camera technique, plus his editing skills, coupled with his knowledge of budget and scheduling, make Colin a valuable asset to any production. Although recently he has devoted some of his time to highly technical and dramatic television shows and commercials as a director, his first love is Special Effects, whether on his own projects, advising his acclaimed nephews Chris Chilvers (three James Bond Movies) and Neil Corbould (*Fifth Element*, *Private Ryan*, *The Vertical Limit*), or working with his long time friend and associate Martin Malivoire.

Colin Chilvers will be on the program unless forced to cancel because of the vagaries of the top level motion picture business.

EVENING PROGRAM

We will break at 5:00 o'clock for supper and the evening program will begin at 7:30 p.m., (coffee at 7:00) and include the Presentation of SCCA

Honours, Presentation of SCCA Annual Contest Awards, and the Screening of the Winning Entries. We will adjourn at 10:00 p.m. to allow time for those who must make a long drive home that night, but we hope to see them again in the morning.

BUS TOUR Sunday, June 25

On Sunday we'll board a bus in the parking lot of the Hamilton Spectator.



(There's lots of free parking and by then everyone will know exactly where it is.) Leaving at 10:00 a.m., we should arrive at our first stop in Toronto by 11:00.

Chum Television consists of 27 radio stations, six local independent television stations led by Canada's largest independent television station, **Citytv**, and ten specialty channels across Canada which include MuchMusic, MuchMoreMusic, Bravo!, Space: The Imagination Station, Star, and CablePulse 24. Here at John and Queen they produce programming which is seen in over 130 countries worldwide. But we will be here on Sunday, when there is very little production, and certainly NO TOURS! HOWEVER ...,



Associated with Citytv is the **MZTV Museum of Television**



whose mission is to preserve the technological history of the TV receiver and to contribute to the understanding of the impact of television by collecting, displaying, documenting

and interpreting television sets and related ephemera. The museum presents educational programmes, makes its library and resources available to scholars and students, and intends to tell the story of television by involving the public in the MZTV oral history project and by using electronic kiosks and computer websites.

Founded by broadcaster and media innovator Moses Znaimer, the MZTV Museum has evolved from a personal



holding of late 1950s designer TVs, mainly Philco Predictas, to a collection of some 250 sets of outstanding historical significance. The museum is a non-profit organization open in its first year by appointment only. Thereafter it will open to the public year round.

And our Tour Guides will take us through the museum AND Citytv!



Michael Adams is Producer/Administrator of the MZTV Museum, and a Director of the MZTV Museum Foundation, became involved in television at a young age. His family started one of Toronto's first television sales, repair and antenna installation companies in the 1950s, where he landed his first job at the age of 6!

In 1992, for the 20th Anniversary of Toronto's radical and popular independent Television station, Citytv, Michael began coordinating an exhibition focusing on the evolution of television technology and design. The presentation featured Moses Znaimer's original collection and eventually grew into the MZTV Museum's "Watching TV", launched at the Royal Ontario Museum in 1995. Initially scheduled for a 2 ½ month run, the show was extended to a year because of its success with audiences and critics.



Monica Lin, Associate Producer, joined the MZTV Museum in February of 1998 as Associate

Producer. A graduate of the University of Waterloo, Monica has worked in media and television for InterActive Entertainment, Citytv/MuchMusic, and Bravo! At the MZTV Museum, Monica Lin is responsible for rights clearances, general administration and archives.



Our next call will be the **Paramount**, Famous Players' new Toronto flagship theatre and the first new cinema to be built in downtown Toronto south of Bloor St. in 13 years. Located in the Festival Hall retail-entertainment development, the Paramount Theatre features 13 screens plus an IMAX 3D Theatre, a beer and winery café and a wide range of concession items.

It seems that there are now two standards for IMAX theatres and screens. The original format, now called "Grand Theatre", and a new,



smaller standard, called "Small Rotar" recently developed for the explosion of IMAX theatres going into the new multiplex complexes. The Paramount is a Grand Theatre! (58'X 80'). The extra screen real estate can be used for the sweeping IMAX vistas we've grown used to, but now with real depth, or scenes played out over the head of the person in front of you,

with no miniaturization.

The Paramount Theatre has introduced to Toronto a second major improvement. Stereoscopy depends on the presentation of different camera views to each eye. In the stereopticon and Viewmaster this is accomplished by a physical "wall" between the viewer's eyes and the stereo pair. For projected films it was originally accomplished with red and green filters but the invention of polaroid filters made it possible to show 3D films in full colour. However, the very best polarizing filters are only about 98% effective, so a little of the left eye image gets through to the right eye, and vice versa, resulting in "ghost images", especially on very contrasty scenes with a bright subject against a dark background.

The Paramount uses a new, high-tech method - liquid crystal "shutters" in the glass of the goggles, activated by an infrared beam and detected by an infrared eye on each person's goggles. The startling result is perfect 3D with no ghosting! By the way, the goggles look heavy and uncomfortable but are actually neither. After adjusting the size for a comfortable fit, they seem to just disappear on your head and cause no discomfort.



But technology isn't everything, and a system like this deserves the very best creative efforts. The film we will see promises that. Seen by an audience of more than 23 million worldwide, Cirque du Soleil has reinvented and revolutionized the circus arts. Now, these breathtaking international performers bring their spellbinding talents to IMAX® 3D in **Cirque du Soleil Journey of Man**, a mesmerizing motion picture experience filmed on location throughout the world. From the depths of the ocean and forest to Berlin's Brandenburg Gate, Cirque du Soleil Journey of Man is a celebration of the human spirit.

Our final stop will be **Harbourfront**, where you'll get an excellent opportunity to put your camcorders to good use. The more adventurous will (for an additional charge) board the **Kajama**, a 164' three-masted gaff-rigged schooner, for an hour-and-a-half cruise through the



harbour and out into the lake. Launched as the Wilfried in Germany in 1930, the Kajama traded under sail for nearly 70 years. She was a familiar ship in ports from Northwest Spain, through western Europe, and as far north as Norway and Russia. In 1999, the Kajama was delivered transatlantic by Great Lakes Schooner Company and restored to her original

profile.

Those not wanting to sail can remain with the others ashore who choose to explore the sights and soak up the atmosphere along the Harbourfront. We understand that some would actually prefer to poke around **Harbourfront Antique Market** than journey through time under sail. And if the weather is bad we might even be with them!



By 5:45 we should be headed home, with a slight detour to return to our first stop. People who live in Toronto won't need to come to Hamilton to join the bus tour: they can meet us at 11:00 a.m. at John and Queen Streets. Those people coming from other locales (such as Ottawa and the Quinte region) far enough east of Toronto to require spending Friday and Saturday night in Hamilton, should join us at the Spectator parking lot on Sunday morning, follow the bus in their own cars to Citytv, and join the tour there. By dropping the Torontonians at their cars in Toronto we'll save them an hour's drive to Hamilton in the morning and two hours getting home. Those spending Saturday night in Hamilton and going home Sunday evening will also be

spared the one-hour bus trip and a one-hour car trip returning to Toronto, so they can start home from John and Queen shortly about 6:00 p.m. instead of 8:00 p.m.

To encourage the largest attendance possible on Saturday there will be a low Registration Fee of only \$10 for either or both days. HOWEVER, the bus tour will require an additional payment of a \$20 (\$13.50 U.S.) Bus Tour Registration Fee. That will cover the charter of the bus and the entrance fees to the IMAX 3D Film and the Citytv/MZTV Museum tour, but no food. We need a minimum of people to make the tour feasible. Therefore, we are requiring advance registrations, with prepayment, for the bus tour.

If we don't have sufficient prepaid registrations by June 16, we'll have to cancel the tour and return the prepayments. On June 16 we'll confirm with the bus company and once we've passed that point-of-no-return, we'll accept additional bus reservations up to the capacity of the 48-passenger bus, and up to the moment of departure Sunday morning, on a FIRST COME, FIRST SERVED basis.

There will be an additional charge of \$16.95 (\$14.95 Seniors) for sailing on the Kajama, payable at boarding time. We understand people's reluctance to commit in advance when they can't predict the weather, so we will not book any number for the cruise. However, to ensure a place, we will have to phone ahead to make a reservation for a firm number on Sunday morning.

If you want to see it happen, send in your Registration Form immediately.

for the Brantford group mentions in their latest newsletter, that they are hoping to have some reciprocal visits with the newly formed Kitchener Club. He included an announcement that the next assigned video will be "Nature".

The START,MIDDLE and END CLUB (a.k.a. ST. CATHARINES) of the Niagara Region have started setting up for their March assignment at the Railroad Engineer's Clubhouse. In preparation for this project, their last meeting was devoted to discussions on close-up lenses, macro shooting, trolley shots and lighting. Don Svob is planning to mount a mini-spy camera on one of the model trains, so as to give a passenger's view of the miniature setting. They certainly seem to be on the right "track" for this project!

Meanwhile their April meeting is to include an "Assigned Subject" contest. The topic, "How I Spent Last Winter", should bring warm memories to any true Canadian! (My camcorder and I froze up for a good portion of January.)

A number of certificates were handed out to members at the February meeting of the HAMILTON VIDEO/FILM MAKERS. Jerry Apanasowicz received one for his film "Cat and Corn", while Trev Beard was honoured for "Double Trouble" and "Sunday Afternoon Critic" took an award for Jack Carey. A members' choice certificate was given to Eckhard Kries for "New Year's 1986". A one-minute anti-smoking commercial garnered a certificate for Jon Soyka.

The February "Assigned Subject" mini-contest winner was Jim Town for his video "Karen's Carol". Second place went to Joe and Joan Bochsler for "The Gathering" and Trev Beard took third with his production "The New Millennium". A number of club members' videos were viewed and the meeting was topped off with a discussion and presentation by their special guest speaker Gerald Hill.

The TORONTO FILM AND VIDEO CLUB recently celebrated their 65th Anniversary at the Mandarin Inn with a special evening of films, videos, food and a big birthday cake. Long-time member Charlie Woodley, entertained and enlightened everyone with his many reminiscences of the early days of the club and its past members. Happy Birthday, Toronto!

In a previous article, I mentioned that our good friend Jan Bekooy, of the OTTAWA FILM & VIDEOMAKERS CLUB, spends much of his time recording local events. During the month he takes

these short videos to various senior and nursing homes for the entertainment of the residents. Most of these folks are from the Ottawa/ Hull region and although they are now unable to participate in the community, this allows them the opportunity to still feel they are in touch with the outside world.

As part of his presentations Jan likes to include shots of the activities which take place, in and around the Parliament buildings. One colourful event is the popular "Changing of the Guard". At one home, a few years ago, he was approached at the end of his show by an elderly lady who was very excited and animated. She spoke at length about the "Guard", explaining that her son had at one time been a member of this illustrious group. She then showed him a number of photographs of her son and the regiment. Although he was quite tired after spending a full day carting his equipment around the city, he listened patiently.

Eventually she excused herself and went on her way. Jan resumed packing his gear. As he was finishing, an attendant inquired "Mr. Bekooy, how were you able to do it?" "Do what?" asked Jan. "Well," said the nurse, " She has been here for almost three months, and has never spoken a word to anyone. You came in today and she hasn't stopped talking!"

I think we all realize the lady just needed the right stimulus to give her a reason for being. This is a wonderful story and I am pleased that he shared it with us. We're always looking for new projects and what better way to serve your community, your club and especially yourself.

Thanks to the special efforts of vice president and programme co-chairman Greg Paolini, the BUFFALO MOVIE - VIDEO MAKERS are now on the web, effective immediately. You can reach their web page at the following location: <http://members.aol.com/buffalomovie/>

Fred Zasowski, Special Activities Chairman, has announced that April 29th is the date for Buffalo's 66th. Anniversary Banquet. A full course dinner is planned along with the screening of award winning films and a guest speaker. Filmmakers in the area certainly won't want to miss this event. Congratulations Buffalo on your 66th. Anniversary!

There is a lot of great material in the March/April issue of the SAVAC "Monitor". Malcolm Colditz suggests in his column "President's Corner" a number of ways we can improve our films starting with: plan the shoot, prepare a shot list

and do a storyboard. After the film is compiled, review it. Check the shot selection, the story, the sound, the camera technique and all other parts of the production. Finally, ask your wife or relatives or co-workers to critique (constructively) your efforts.

Bernard Wood also has an interesting article about a new kind of community resource and learning centre. It originated in Sunnyvale, California, and is called the Digital Clubhouse. It combines a cross generational group of people making three to five minute films, using camcorders and computers as the preferred medium. Although they are producing short videos, the group also has ongoing subjects as "Storytelling as a Living History" and "Storytelling as Healing". If you would like to learn more about this project you can contact Tim Harrington on their website at <http://digiclub.org/>

Great Britain's slick and glossy " Film and Video Maker" magazine is also including email addresses and a number of websites in their latest edition. In fact, it looks like they have just about every member and club in U.K. in the directory.

Paul Humphrey writes articles for young film makers, and his column "Guerillas of the 3rd. Millennium", he proposes a number of websites that they might find interesting. One I particularly enjoyed was www.channel.7.org.uk. It certainly opens your eyes as to how seriously youngsters in the old country take their film making.

Also, in her column, "Welcome from the Editor", Liz Donlan is reminding everyone that the International Film and Video Competition is on the horizon, and they had better sign up quickly if they want to be part of it. This year "The Festival-Movie 2000" will take place on March 24th at the Palace Hotel, in Buxton, Derbyshire.

For one reason or another, I am short on information about some clubs this time around. Perhaps it has to do with club meeting dates, or the newsletter didn't get posted, or even worse, Canada Post lost it. If you have any anecdotes, or stories about present or past members, or events that you think others would like to read about, please contact me. I would certainly like to hear from you. My address is: 811 Fleet Avenue, Winnipeg, Manitoba, R3M 1K2, Canada. Phone: A/C 204 453 6907. Until next time remember Joy is not in things: it is in us! ■

The Things I Look For When Judging Movies

by Jan Bekooy



1. COLOUR

It is quite disturbing when the colours in a movie are not all at the same intensity. If movies have been shot over a period of time then this is often the case. However using a light meter will help to match the light from a beautiful day outside to the light required for the shots on a duller day or for the inside shots. To make sure of good results keep a light meter record of each shot.

2. MOVEMENT

A movie should MOVE. Often there is a tendency to keep a beautiful shot longer than necessary. If nothing moves in a shot, except the leaves on a tree, then five seconds is more than enough before moving to the next shot. Also important is the variation in shot-lengths. Shots of 2.5 to 3.5 are, in the right place very effective. This is true especially in landscape masterpieces. And when you feel the urge to show a beautiful wide shot in a 150 degree camera turn, then shoot from left to right. And to make it really good, take your time until a bird flies in the same direction. This way the shot has meaning.

3. THE SHOOTING POSITION OF A CAMERA

This has become a bit of a problem since we started shooting video instead of film. In the days of the film cameras, which had to be wound and re-wound, and where the medium, film, was expensive, we took time to lower the camera on a tripod once in awhile. Now with tape, that is so much cheaper, we often just keep shooting without any change in camera heights. Next time try to lower or raise the camera and/or move it to a different angle. The result will amaze you.

4. THE ZOOM LENS

Zooming - that amazing feature which cripples more movies than anything else. This is a pity because it gives us the ability to enjoy a close-up of a flower, an animal or your wife. Just start with the lens in the normal position. Then, after 3 or 4 seconds, move the lens slowly to the tele-position. This will bring the beauty of the subject to the attention of the viewer.

5. THE DIRECTION OF MOVEMENT

The most used direction, I think, is from left to right. Shooting a race of High-School built electric cars that way recently, I started the shots as far left as possible. Later in editing I then used only parts of the take I liked best. The big rule of direction shooting is, we all know I hope, not to cross the imaginary middle line. But we are all human and sometimes in our excitement, we do forget. Well all is not then lost. Because during the after-shooting edit we can put between the two directions another related shot. For example in the case of the car races, I used a shot of supporting spectators to separate the two directions.

6. PANNING

To move the camera from left to right or from right to left without changing position. Panning can be very effectively used, for

example, to introduce a countryside or a mountain range before going into the details of the landscape.

Panning is also often used to shoot car or bike races. By using the panning method the moving object can be kept in the viewfinder. I like to try to keep the subject just touching an imaginary centre line. As mentioned in part 5, I would like to start the movement with the camera as far to the left as possible. In this way the centre part of the shot will most likely be quite good.

7. TRACKING

Use to "track" a moving object from a moving vehicle like a car. Maybe it would not often be required from an amateur videographer. However if done properly it can add greatly to the quality of the project. Where a try-out of the planned shots is always a good idea, here it is simply a requirement.

8. FRAMING

While framing a moving subject it is very important to keep that subject in the same area of the frame throughout the duration of the take. With the exception of a drunk who would be all over the place, your subject must keep to the same "track" of the road.

9. COMPOSITION

A very important part of any video is how the composition of the shots was handled. And while most videos show pictures that move, quite a few show a great deal of landscape. There a background in still photography, requiring a good knowledge of composition, is a major asset.

10. CONTINUITY

It happened, when you took part in a shoot that lasted more than one session. At the party to celebrate and show the completed video it is discovered that one page of the script has been lost and nobody had noticed it. So now the edited tape shows the family in the car enjoying the scenery and right after that they are at home finishing dinner. I guess it may even have happened to some of us. It is rumoured to even have happened in Hollywood. Numbering the pages of the script seems to be one way to prevent this type of error. Or, I have seen where one crew member had a copy of the script to record all of the individual shoots complete with details, like date, time of each shoot, clothing worn, make-ups etc. It takes time but it pays off in the end.

We have not found an Annual Convention justified by the attendance numbers recently, so we have been trying to alternate between Conventions and Regional Meetings. So far there have been no Western Regional Meetings, but we hope that will soon change. We're eagerly awaiting an offer from an SCCA club in the West who would like to organize such an event, and we will provide all the assistance possible from so far away. All that's really necessary is a one-day, or one-evening, or one day and evening, function. It doesn't have to be as big, elaborate, or expensive as a national convention, but we feel regional meetings would be a good training ground for the eventual hosting of a full-blown convention, and would help to build up the membership and potential attendance for such a convention. And while we once dreamed of holding concurrent Eastern and Western Meetings over the internet, there's no reason a Western Regional Meeting couldn't be held at some other time of the year.

Meanwhile, we're holding the AGM at the Eastern Regional Meeting because that's where the largest group of SCCA Members live, and most of the current Executive, whose attendance is required. However, this is not a regionally exclusionary event like the Best of the West and all our members will be warmly welcomed if they can find an opportunity to attend. (By the way, full information about the Eastern Regional Meeting is printed in this issue, and will be posted on our web site <http://S-C-C-A.ca>. Those with internet access can watch the web page for any changes which may occur between now and June 24.)

An early AGM requires an early distribution of Proxy Forms, so we're smoothing things for you by putting it on the back of the enclosed SCCA Membership Application/Renewal Form. When you pay your Membership Fees you can also return your Proxy, or vice versa! Membership Fees are due (yes, again!) on June 1, and we need those Proxies filled in and returned before the AGM, so please look after it immediately. In fact, for those who plan to come, why not include your Registration for the Eastern Regional Meeting in the same envelope, and send everything in the same enclosed envelope, for one stamp?

We hope you approve of the changes in the previous and this issue. The Executive is working hard at improving PANORAMA to make it even better. During some discussions with the Editor of Visual Convergence Magazine we have negotiated a free subscription for all our members. Visual Convergence is a Canadian trade magazine for video professionals who have qualified to receive it. The publishers don't charge for the magazine, but the advertisers pay a little higher advertising rate based on the number of readers, all qualified as being in the advertisers' target group. However, we are aware that some people don't want us to release their home addresses without their permission, so you'll find the permission question on the bottom of the Membership Application / Renewal Form. Please be sure to indicate clearly whether or not you are giving us permission to pass your name and address to Visual Convergence Magazine. And please remember to sign it!

I have received Visual Convergence

(and several other similar, American, magazines) for a few years, and haven't been inundated with unwanted junk mail. (I get a little but I don't know how or why: I do attend Trade Shows, and sometimes request information - its all part of this job!) The VC Editor assures me that he doesn't sell his subscription list, but in all fairness I should point out that when Video Production and Multimedia Magazine failed, he bought out the company, along with its subscriber list, and changed the name of the publication.

Before letting go of your lapel, I'd like to mention your hardworking Executive. For some time now we have met every month, and the same people drive in, time and time again. Ben Andrews comes the furthest, about 150 kilometers each way. Tom Speechley comes from another direction, about 125 kilometers from London. Stella Magic has a tough drive in perpetually heavy traffic from her Toronto home at least 75 and more likely 100 kilometers away. Don Bradley and Keith Gloster have about 50 kilometers to drive from Brantford, and then back. Joe and Joan Bochsler are a little closer in Caledonia, when the meeting is in Stoney Creek, but farther when it's in Burlington. Jon Soyka, Jack Carey, and Carolyn and Fred Briggs are closer together, about 20 to 30 minutes apart. I'm still in awe that they all come every month for a meeting which last about 4 hours, and continue working long hours at home between meetings for us all. I hope you appreciate them as much as I do!



Fred Briggs FSCCA

Other Contests

The Society of Amateur Videomakers and Cinematographers (a.k.a. SAVAC) has two contests. The first is for film or videos up to twenty minutes long. Type of movie includes story, comedy, tragedy, mystery, illustrated song or poem, drama, travel, documentary, instructional, nature, animation, experimental, event, movie, family or (gasp) other. Entries, including forms and payments, are to be sent in the same package, arriving between June 1 and August 15, 2000, to Bob Makara, 264 Hamilton Court, Grosse Pointe Farms, MI 48236. USA.

To enable nonmembers to enter the contest, SAVAC provides an "Instant Member" application, which gives SAVAC membership from now till August 31, 2001. This allows them to pay the reduced rate of \$10 for first entry, \$5 for additional entries. (American dollars!) The current SAVAC magazine "Monitor" has a copy of the entry form, with the rules on the back. Make a copy, or write to the above address.

SAVAC Monitor also has an entry form for the "Magic Moments" contest. The length of production (including titles, music and credits) must not exceed one minute. It must be submitted in VHS format. Fees are \$5 per video. Canadians are reminded to send funds in USA funds, payable to SAVAC. The subject may be any topic or idea. Mail tapes, entry forms and cheques to arrive by September 1st, 2000 to: Bill Leeder, 2615 W. 97th St., Evergreen Park, IL 60805. Again entries are restricted to SAVAC members. See above for "Instant Member" application. Entry forms are in the SAVAC "Monitor". There will be a trophy and a \$25 prize for the winning entry.



Copyright and You

Keith Gloster

SCCA Contest Chairman

It seems that the word regarding copyright and amateur use, is beginning to circulate, and enter amateur videomaking discussions. A recent article in Videographer refers to the inherent problems with the use of copyright material, and urges the clearance of such material if implemented - a decision supported by your SCCA executive as well.

A story in a newspaper was brought to my attention regarding a school being charged with the unlawful use of copyright computer software, (not audio or video I know), and that these charges are still before a court.

And the web is referring recently in an article sent to me as a "tip", for videographers to get written clearance of the persons in "crowd" scenes, and inadvertent recording of prohibited material. Get a permit - do your homework was their recommendation.

These are problematical for the casual use of hobby videographers. Nevertheless, be sure to check out source material - better safe than - well you know!

Documentary of War

The chance discovery of a few old film cans in a Hollywood cellar has led to one of the greatest film coups of recent years.

There, in miraculously pristine condition, was an extraordinary collection of COLOUR film of some of the most important components and events of World War II - the D-Day armada, the liberation of Paris, the discovery of Dachau..

Originally transmitted on the 7th May 1985, this remarkable documentary not only tells the story of Hollywood film director George Stevens and his Special Coverage Unit, but also shows astonishing colour film of the historical events leading from D-Day.

WARNING - some scenes may be too graphic.

Joan Bochsler,
H. V/F.M Librarian

Newsletter Competition 2000

The SCCA is offering a Newsletter Competition for the second year.

To enter, send a copy of your video club newsletter to Joan and Joseph Bochsler, 475 Caithness Street East, Caledonia, ON N3W 1E3 Canada.

The newsletter should be dated within the last twelve month period, i.e. after March 31st, 1999. Make sure your newsletter arrives by May 31st, 2000. There is a limit of one newsletter per club. The Award will be made at the Eastern Regional Conference, June 24th, 2000. Last year there was a tie between the Toronto and the Hamilton Club. What will this year bring?

Request for WWII Related Movies from London, England

SCCA President Fred Briggs received this request from Kyla Thorogood of TWI. TWI and Carlton Television produce programs for ITV (I believe this means Independent Television, as opposed to BBC).

The request was too late for the Winter issue, but may be of interest to SCCA members.

Kyla Thorogood told Fred Briggs:

We are currently producing a programme for ITV about Britain during World War Two. This programme will be the follow up to the award winning series "The Second World War in Colour", which I believe will shortly be broadcast on the A&E network in Canada. (sic) Similar to its predecessor the new series will also exclusively feature colour footage from the World War Two era.

We are urgently seeking any colour home movies (8mm or 16mm) from this period of history. We are especially seeking any footage from the British home front, Allied soldiers stationed in Britain or British soldiers stationed overseas.

We are wondering whether any of your members (or their relatives) had any of these early home movies stored away at home somewhere. If so we would love to hear from them! Would it be possible for us to publicise our appeal on any noticeboard or newsletter you may have?

I look forward to hearing from you at your earliest convenience.

Yours sincerely,

Kyla Thorogood.
Tel: 011-44-181-233-5887
Fax: 011-44-181-233-5301

Fred Briggs reads from the Poster which was included.

URGENTLY SEEKING OLD HOME MOVIES

TWI and Carlton Television are producing a new series for ITV 'Britain at War in Colour'. We are urgently seeking ANY colour home movies from 1930 - 1950.

If you (or your relatives) have any colour movies stored away at home and which reflect any aspect of everyday British or overseas life during this time please contact:

Kyla Thorogood at TWI on
Tel: 011-44-181-233-5300
Fax: 011-44-181-233-5301
Email: kthorogood@imgworld.com

Thom Speechley of London ON reported that he passed the information on to a friend, who contacted the people in England. The friend, a R.A.F. Radar Technician in the war, was posted in Canada. When he was moved to B.C. he travelled by train through the Rockies and made a colour film of the trip. Although there were some scratches on the film the people in England were interested. A copy of the film has been sent.

DEADLINES

CIAFF - 15, June

SCCA - 1-15, May

Newsletter - 7, July

SAVAC - 15, August

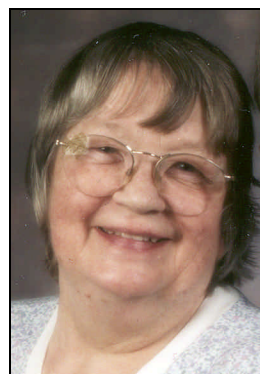
Magic

Moments - 1, September

The Last Word...

Watch for the extra insert pages in this issue. There's information on contests, membership renewal, the forms needed for the AGM and so on.

Fred Briggs has been chasing after speakers for the



Eastern Regional Conference 24/25 June 2000, and lining up places to visit on the Sunday trip. (I have my eye on the tall sailing ship ready to cruise for an hour or two out of Toronto on Lake Ontario). If I were the richest person in the world, I would still want Fred Briggs to organize any convention or conference that I needed. He works like a dynamo, hardly ever sleeps, and just keeps going till the job is done.

If it is within your reach to manage a trip this year, please include the fourth weekend in June in Hamilton, Ontario. This conference, and trip, will be memorable.

A few reminders: Newsletters Wallace Robertson reminds club newsletter editors to send them ASAP to Winnipeg, so they can be included in Panorama's Club News. And while you're doing that please send a newsletter dated after March 31, 1999, to me for entry in the second year of the SCCA Newsletter competition.

In the latest (March April) issue of the British "Film and Video Maker" there is mention of the AGM of the East Anglian Region of the IAC to be held from 5 - 8 October 2000 in Great Yarmouth. More details will be available in the next issue of that magazine. An interesting possibility for fall travellers.

Some articles had to be held out of this issue of Panorama, because of the extra information on the Conference. However, they are the good keeping kind, and are now slated for the next issue.

As we go to the printer, this part of southwestern Ontario is covered with April snow, but we know Spring is still coming, so let's get out and shoot -- film and video!

Until next time,

Joan Bochsler, Editor.