

# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR

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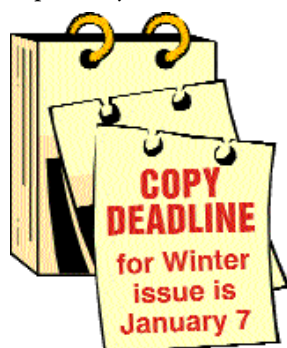


# CONTENTS

PRESIDENT'S MESSAGE .....	3	ALIVE AND WELL SERIES - THE SASKATCHEWAN FILMPOOL COOPERATIVE Christie Saas .....	16
CLUB NEWS Joe Bochsler .....	4	PROFILE SERIES - FRED ATTRIDGE John Attridge, John J. Carey .....	18
ANNUAL GENERAL MEETING - MINUTES Thom Speechley .....	8	FREEPLAY MUSIC LIBRARY Fred Briggs .....	19
SCCA ANNUAL CONTEST - REPORT Keith Gloster .....	9	ORGANIZATION Earl W. Sutton .....	20
SCCA VIDEO AWARDS .....	10	DIY - LCD SCREEN HOOD .....	20
MORE NEAT STUFF FROM THE INTERNET Thom Speechley .....	13	JUDGING - A VIEWPOINT Trevelyan Beard .....	23
TINKER'S TIPS Don Svob .....	14	CREATIVITY, CONNECTIONS, THE LAST WORD .....	24
A SCRIPT Trevelyan Beard .....	15		

## Front Cover:

**Top:** Stella Magic, **Middle:** Harvey Hackland & Keith Gloster **Bottom:** L. to R. Thom Speechley, Keith Gloster, Harvey Hackland.  
Photos (and Page 9 photos) by Joe Bochsler. Trophy photos and titles by Thom Speechley.



## Editorial Board

Joseph and Joan Bochsler, Fred Briggs  
**Layout, Design and Typesetting**  
Athens Printing - Tel: 1-888-549-6719

## Executive Panel

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## Honorary President

Christopher Chapman, C.M.

## President

Fred Briggs, FSCCA  
3 Wardrobe Ave. S.  
Stoney Creek, Ontario L8G 1R9  
(905) 662-4406 scca@canada.com

## Past President

Jon Soyka  
P.O. Box 60554 Mountain Plaza Outlet  
Hamilton, Ontario L9C 7N7  
(905) 388-5840 Fax (905) 388-5840

## Eastern Vice-President

Jan Bekooy FSCCA  
274 Alexandre Rache Blvd.  
Hull, Quebec J9A 1L7  
(819) 777-5078

## Western Vice-President

### Please Note Change of Address

Margaret Chamberlain ASCCA  
29-901 Kentwood Lane  
Victoria, British Columbia V8Y 2Y7  
(250) 658-0439

## Secretary

Thom Speechley  
19-295 Wilkins Street  
London, Ontario N6C 5C1  
(519) 685-6197  
sccasecy@canada.com

## Treasurer

Carolyn Briggs FSCCA  
3 Wardrobe Ave. S.  
Stoney Creek, Ontario L8G 1R9  
(905) 662-4406  
scca@canada.com

## Festival Director

Ben Andrews Hon FSCCA  
Box 1010 Main Station  
Barrie, Ontario L4M 5E1  
(705) 733-8232  
ciaff@canada.com

## Contest Chairman

Keith Gloster  
10 Seneca Cres.

Brantford, Ontario N3R 1K2  
(519) 752-5745  
sccacompetition@canada.com

## Membership

Thom Speechley  
#19-295 Wilkins St.  
London, Ontario N6C 5C1  
(519) 685-6197  
sccamembership@canada.com

## Publicity Officer

Fred Briggs FSCCA  
3 Wardrobe Ave. S.  
Stoney Creek, Ontario L8G 1R9  
(905) 662-4406 scca@canada.com

## Film Library

Fred Briggs FSCCA  
3 Wardrobe Ave. S.  
Stoney Creek, Ontario L8G 1R9  
(905) 662-4406 scca@canada.com

## Honours Chairman

John J. Carey FRPS FSCCA  
632 Ellengale Rd.  
Burlington, Ontario L7T 3N8  
(905) 637-3025  
sccahonours@canada.com

## PANORAMA Editor

Joan Bochsler  
475 Caithness St. E.  
Caledonia, Ontario N3W 1E3  
(905) 765-5408  
panorama@canada.com

## Video Librarian

Stella Magic  
189 Park Home Avenue  
Willowdale, Ontario M2R 1A1  
(416) 221-0577  
sccalibrary@canada.com



## PRESIDENT'S MESSAGE



*Photo by Joseph Bochsler Jr.*

Fred Briggs, FSCCA

### *Pushing Strings and Pulling Together*

Well, we're back to the two steps forward and one step backward again. At least we're still moving!

In the last issue, I was pretty upbeat, Memberships and proxies were coming in earlier than usual, the AGM was all set, the Music Library was looking better with every issue, we were well into the planning for the 2003 Convention, we had introduced a new series of articles about active film makers to inspire our old film makers who were feeling worn out, compliments about PANORAMA were flying through the air, and we were publishing possibly our best issue ever!

Then things started going bad. Membership renewals slowed to a trickle. Many members who had renewed misunderstood the new system we were testing and used the Membership Form intended for the recruitment of new members, ignoring the "personalized" yellow forms and the proxy on the back. By the time the AGM rolled around, it was clear that very few Life and Honourary Members had returned their proxies and verified their mailing information. In fact, few of those who aren't required to pay Membership Fees have been in touch

with anyone on the Executive in recent years. We're beginning to wonder if some of you are still alive and well, at the same old addresses, able to read and enjoy PANORAMA, and pick up a telephone or a pen to write to someone to let them know that you are still interested in receiving PANORAMA. (This is the pushing strings part.) This sounds like a minor point, until you consider the disaster that was our AGM. While the meeting went well, and we think everyone who attended enjoyed the meeting, attendance was dangerously low, and the proxies left little cushion over the required 40% of Membership! It must get better. If it gets worse, we're history!

### CIAFF

Ben Andrews, who has run the CIAFF so well for so long, ran into a number of complications this summer that interfered with the normal CIAFF Judging in June. Some of these difficulties were of a personal nature, but others, like the slow but steady shrinkage of the judging pool by the ravages of time, simply worsen year by year. Ben has done a remarkable job over the years of finding new blood and replacements for judges who have passed away, are no longer strong enough to endure six days of judging, can't find that much time to donate to the cause, or have simply lost interest and gone on to other things.

It was time to pull together. The judging duties were split, with the Amateur and the Feature Length Divisions judged in Hamilton by two teams of five judges. Ben put together another team in Barrie that screened the Film Student and the Independent Professional Divisions. Of course, Ben alone had to receive all the entries, prepare all the judging materials, and finally collate all the results, which will be mailed out to the entrants within a few days, delayed even further because of another problem described below. Ben has done such a good job that we failed to realize that it's too big a job for one man! The CIAFF desperately needs more help. Can you give it? Contact Ben or me to volunteer for the future!

For six years now, Kevin Harrison has organized a team of eager high school students and volunteers to host the CIAFF GALA in Campbell River.

While I've never been able to attend, a few from southern Ontario have, and they report a competent and enthusiastic organization which enlisted the entire town in what evolved into a festival spanning several days, and including lectures, seminars, workshops, and numerous screenings, attracting several of the winners for the Award Ceremonies. (However, last year many of the winners from the U.S., who had already booked for Campbell River, suddenly cancelled their plans after September 11th.)

Over the years, Kevin had built up strong interest within Campbell River, with growing financial support first from local business, then adding provincial business, and finally, the B.C. government. But over the past year Campbell River and British Columbia have been hard hit by the American import tax on softwood lumber, with the shutdown of mills affecting many other businesses, and there has been a change in the provincial government. Funding suddenly dried up!

This past summer Ben Andrews informed the SCCA Executive that Campbell River had withdrawn from presenting the CIAFF Festival, and the Executive decided that we would try to hold the Screening and Awards Presentation in a Toronto area university. However, nothing could be done until September, and definitive plans were dependent on approval from several people at our chosen locale.

As a result, printing of this issue has been held up waiting for a confirmed date. Today, November 5th, we finally have the final approvals! The CIAFF Awards Presentation and Screening will be held on **Wednesday evening, November 27th**, at the **Trafalgar Road Campus of Sheridan College**, in **Oakville**, Ontario, in the ultra-high-tech **Sheridan Auditorium** in the new **Sheridan Centre for Animation and Emerging Technologies** (known on campus as **SCAET**, pronounced *Skate*). Those who can attend the event should meet in the lobby at the front door of the SCAET building, the building nearest the visitors' parking lot off Ceremonial Drive, before **7:00 PM**.

But that's not all! You can't visit Sheridan College without seeing the

*Continued on page 15*

# CLUB NEWS

By Joseph Bochsler, F.P.P.O.

A fellow amateur videographer suggested that I should install the "Pinnacle Studio 7" editing program. He said it would be a breeze to use, since he already had a couple of his friends use it with good results. I agreed to try it. I already have the "Pinnacle 500 Plus" in my computer, so it will have to wait, as I haven't tried it yet. As of this date, I'm still looking at the tutorial which comes with the Studio 7. It sure looks easy.

I spent a full day documenting the annual July 1st festivities in Caledonia, starting with the breakfast, put on by the Knights of Columbus, then on to the parade, which lasted about 1 hour. I had the Panasonic PV-DV951-K mounted on a bracket suspended from my shoulders. (It sure makes it easier on the arms.) The rest of the day was spent in the area besides the Grand River taping the various events, such as a candy floss booth manned by the local Rotarians and entertainment by local musicians. The Canada Day Celebration was climaxed by a fireworks display. During the day I remembered to get plenty of close-ups of local people as this edited tape was going into the local library.

The most recent documentary was of the Golden Horseshoe Days. This show features a village built on the fairgrounds for the Civic Holiday weekend, complete with a street of country stores, a Town-Hall, and a Church. There was a parade of antique cars and steam engines. I

began the documentary showing the assembling of the town, and ended with the dismantling of the buildings, which are being stored ready for next year. I feel it important to capture this event to show future generations how their forefathers lived. We are very lucky in our present day to have the means to document and preserve events by videotaping.

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

Glenhyrst Family Day. It was a fun day and a success from the point of view of our president, Dan Kennaley, as well as Glenhyrst's. I received a letter from Heather Vaugeois, the special events co-ordinator at Glenhyrst, thanking us for being part of the event. She said that over 5,800 people attended.

We had 8 camcorders working during the day and 2 others working as grips. Our set-up was impressive and functional, and the weather certainly cooperated. We have some great video to use to make an entertaining video that I'm sure we, Glenhyrst, and some other groups will enjoy. I have a number of requests for both material and copies. I have started the edit, titles and credits, and am currently working on the edit sheets. We should end up with 2 hours to work with, as I have an hour so far with half the tapes submitted. Lots of material will translate into an



Photo by Joseph Bochsler Jr.

excellent 20 minutes. It was great to have the support, and the entire club will benefit from this project.

**BUFFALO MOVIE-VIDEO MAKERS,** CAMERAMA, Edited by John P. Weiksar.

New Times Two We have the honour of welcoming a father and son duo as the latest members of Buffalo Movie-Video Makers. Stephen Saracino and his son David first attended in the spring of this year and have decided to sign up with us for a fun and informative season ahead.

While David, a high school student, makes animation utilizing a video camera with a still shot technique, Steve, a faculty member at Buffalo State College, takes video of scholarly endeavors when he travels. Their interest in how to edit video is something that some of our other members might share with them and the rest of the club. Their Email address is saracisf@buffalostate.edu .

Welcome New Old Member. No one could have predicted that BM-VM would still be around after all these years.... But now we have another reason to be glad that it is. We re-welcome Fred Calandrelli, a member who last attended in the '70's.

As a movie club "vet", Fred has

plenty of stories and practical knowledge to share. A writer, director, shooter and editor, he uses BetaSP, 16mm and Hi8, plus final cut Pro3. Fred says, "I would like to share the creative energy the club offers. His Email address is burstfazel@hotmail.com .

BM-VM's Five Minutes of Fame  
Our enterprising new member Fred Calandrelli has already used his professional affiliation with Adelpia to help promote us on local cable TV. Fred is happy to report his brief video about Buffalo Movie-Video Makers first "aired" on the evening of October 1st, 2002 on Adelpia Channel 13 on the Niagara show. The video ran 5 minutes screen time and included interviews and samples of productions by club members. He highlighted the social aspects of the club, including refreshments, hence the befitting title "Lights - Camera - Doughnuts!"

Fred says "thank you" to all involved for their patience and providing Adelpia with a fun and interesting segment for the "Niagara" show.

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

Nestor and Evelyn Rosa brought attention to some items and literature they brought back for us from the WEVA (Wedding and Event Videographers Association) convention in Las Vegas. Nestor said he especially liked the Adobe Premier 6 workshop. It was very informative. The entire convention was interesting. Sony demonstrated their new camcorder with ability to stream video directly to the internet. The only thing that disappointed Nestor was that the winning videos all seemed to have that off-focus film look and the ones that were crisp and well edited lost.

Evelyn spoke about a camera they

saw at the convention, which sported a seemingly magical ability. Have you ever fumbled for the camera's record button, frustrated in the knowledge that you've just missed the important first 3 seconds of a shot, or even the entire shot? Well this camera records the eight seconds before you even press the record button! The audience howled with laughter, but that was not a joke. It was then explained to us that the camera (as long as the power is on) is constantly recording eight seconds worth, in an endless loop. Thus, the last eight seconds before you engage the record button get automatically included in your video. Clever! Jon Soyka related how a friend of his couldn't figure out why the first sentence of every speech segment he recorded was missing. Friend, this camera is for you!

Beta be the end... Jon Soyka, who always spices our meeting with interesting pieces of information he gleans from the newspapers and magazines, brought to our attention that Sony has announced that they will finally stop producing Beta video recorders, after 27 years. While we thought VHS had come to totally dominate the VCR world, Beta still maintained a following in a couple of small corners of the globe; but even that will soon end.

*A birthday cake was presented at the October meeting to Jack Carey on his 90th. Congratulations Jack!*

**OTTAWA FILM & VIDEO MAKERS,** The GAZETTE is currently not published. Their meetings now take place on the second Wednesday of the month at the home of Reinhard Bueling. There have been a number of inquiries for information on club activities from prospective members lately. For information: email: christinemcgregor@sympatico.ca

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

A meeting not to be missed An exciting meeting will be held on November 26th - it will be a workshop that you will never forget. Here are the details.

We will be divided up into small groups of seven or so, which will then closet themselves in various cozy nooks around the room. Each group will appoint a scribe (someone who can write English) to write the proceedings, and a leader who can report them to the meeting later. Got that?

The topic for all groups is "pre-planning a wedding video". You will all make suggestions in your group on how to do this. As you can appreciate, when you set out to video a wedding, you should have an idea what you are going to shoot. It's an awesome responsibility. Just imagine - what if you forgot to video the bride coming down the aisle? You cannot go back. What if the bride's mother buys an expensive hat to wear and you fail to shoot it? Awesome!

You can discuss equipment if it adds to the topic but the main effort should be on the scenes you intend to shoot. Only twenty minutes will be apportioned for this group work: then we re-assemble and listen as each leader reports their findings.

Then... we discuss the findings - ask questions, make comments, laugh, shake heads and nod heads, being wise after the event. When this is over, if there is time, we will watch a short video on "How to make wedding videos." Then, we will have refreshments. Oh, Jeepers Creepers. What a night it will be!

Then... We go home completely prepared to video that wedding coming up in the family. Your evening will be organized by Sergeant Major Trev - watch out, he bites!

This year our videos were judged



by the Ottawa Video Club. The results were as follows. In Search Of Paradise by Stella Magic. Winner - Best Narrative - Best Documentary - Video of the year. The Wedding....The Battery by Hugh Dimaline. Runner up (to winner) - Best Humour. Other winners were, Hugh Demiline, David Warren, Trev Beard, Frank Corrigan, and Marianna Marjana. Member of the year: Josephine Black. Special Award: Sally Williams. Congratulations to all the winners.

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

Transferring Video to disk continues to be gaining popularity as technology advances and prices decline. However it's not quite as simple as "burning" a CD. Where do you plan on playing this disk? On your computer? On a stand-alone DVD player? It makes a difference.

If you're satisfied with only being able to view your video on a computer monitor, then all you need is a CD-writer. The newest ones can be bought for around \$100 and they'll burn the whole CD in about two minutes. That's quite an improvement over the original CD-writers that would've taken an hour to do the job! Special software is not required to produce the disk, but the video will have to be compressed before it's transferred. If you try to burn to disk using uncompressed DV footage you'll get about 3 minutes worth of video on it. That's hardly worth your while. Compressing the video reduces the file size, but it also sacrifices the quality. Depending on the compression scheme used, I'd say that an hour's worth of video on a CD is the limit. The resulting disk should be able to be played on most anyone's PC as long as the proper audio/video codecs (for free on the internet) have been installed.

If you wish to produce a disk that

can be played on a DVD deck to be viewed on a television, then it gets a little more complicated. DVD decks (for as little as \$100) will not only play DVD disks, but the newer decks will play VCD (and SVCD) disks. VCD disks are regular CD disks that have a different form of video burned to them. Although not able to store as much information as a DVD disk, VCD disks are a viable, less expensive option. The original video needs to be converted to an MPEG file. Most video editing programs, including Pinnacle Studio 7, have the ability to do this.

As I mentioned in the previous procedure, there is still a trade-off between video quality and duration with an hour being the limit. Authoring software (less than \$100) is required to take an MPEG file and burn it to disk using either a CD-writer or a DVD-writer. A CD-writer is used to create a VCD on a blank CD-R (\$1) or a CD-RW, (\$2). The resulting disk (if done properly) will play on a DVD deck, but interestingly enough, will not play on the CD-writer on which it was created. Nor will it play on the CD-ROM player in your computer. On the other hand, a DVD writer will produce a disk on blank DVD media (\$10) which will play on the writer it was created on and theoretically on any DVD deck. However, at this point in time, I believe that DVD writers (\$500 plus) are a poor investment because there is a good chance that the disks will not play back in Cousin Harold's DVD deck without glitching. Stick with inexpensive CD-writers and create VCD disks until the industry straightens out the various DVD formats.

### **VICTORIA VIDEO CLUB, Editor, Sheila Perkins**

Our "sister" Club in Hobart, Tasmania, has written to let us know that the members have thoroughly enjoyed their copy of

our compilation first presented at our 2002 Banquet last March.

Three Cheers for the Spit": What a wonderful day for the outing! Dave wasn't there, so how does he know? Well, Margaret sent him two videos of the event, one on Hi8 and the other on, a compilation she'd made on her Avio.

It was great to see how many Members rose to the occasion and said a few words, ready for if/when we may mail another "Compilation of Award Winners", 2002 to our sister club in Tasmania. Was it a little different being on the other end of the camera?

### **JVC's new model VCR**

Called D-VHS - D for digital. Will play and record all previous VHS modes. No generation loss is the "plug". Can use ordinary (inexpensive) VHS blanks, similarly to JVC's ET system, but the D version blanks are better, I'm told.

I suspect that this VCR creates a niche, waiting for the time when blue-laser DVD machines with industry standardized specifications come on stream in the near future, eventually making all VHS obsolete. Transferring PAL to NTSC or VHS/SVHS Dave has the equipment to do these transfers and he's willing to complete such transfers for Club members at no cost. The end product will be on the NTSC system or the PAL system, requested. VHS format only.

Maybe you'd like to swap videos with friends in Europe or Australia and New Zealand. Great way to share your gems and keep in touch with friends and family, and to view "incoming" videos from overseas.

### **AMATEUR MOVIE MAKERS ASSOCIATION, THE AMMA MONITOR, Edited by Bernard Wood.**

Focus on true goals. Recently there has been discussion concerning what constitutes

"amateur" status and concomitantly some discussion of the judging of our work. When you read material on script writing you find, as my great friend and mentor, Bill Field, says, "there are always true goals and false goals in a script"

Our true goal is to create a movie to the best of our ability. The false goal is to win a trophy or a plaque. Apply your best effort and use the technical tools available today to make the best movie possible! At least some of the judges are going to view it favorably. *Malcolm Colditz, President, AMMA.*

Why do people join video clubs?  
Reprinted from VideoVibes, South African Video Newsletter.

One must start with the question, "Why do people join video clubs?" 1. To learn the craft and skills of videography? 2. As an outlet for their creativity? 3. To be entertained? 4. To socialise?

In my experience, the vast majority of people join to learn the crafts and skills of videography. If this is true, than a video club must, first and foremost, be a learning institution. Therefore if a club is to have continuity, it needs feedback to measure its performance. Feedback can only be in the form of videos produced by every individual member.

Yet, if the collective experience of the Cradock Rendezvous is to be believed, members whose primary interests appear to be entertainment and socialising hamper clubs.

This may sound very harsh but Sports Clubs do sports and Bridge Clubs play bridge. If they didn't they would quickly cease to exist. So, from the very outset, existing and particularly new members should be fully advised that the function of the club is to produce good videos. Outlets for creativity, entertainment and socialising are the fringe benefits of the club. *Ken Stacey, Cradock Video Club of South*

*Africa.*

**I.A.C. THE FILM AND VIDEO INSTITUTE, FILM AND VIDEO MAKER**, Edited by Liz Donlan.

Friday nights are always special at Leeds Movie Makers, but sometimes they are more special than usual. For instance, Fred Wells (their president) recently took all his equipment to the club to give a demonstration of computer editing where members were able to follow his every move and ask as many questions as they liked.

Jean and Colin Kirby were on holiday in Fuengirola on the Costa Del Sol when, at 7 am one morning, they were almost blown out of bed by a loud explosion which blew out most of the windows. As most of the people ran for cover, Jean ran for her camera and captured all the devastation of a terrorist car bomb outside of the hotel opposite their apartment. On returning home they got in touch with the BBC, who sent a cameraman and reporter to their house. After seeing the footage Jean had shot, they were invited to the studio and were on Look North lunch time and evening news, plus they were interviewed by their local paper in Morley.

**STOKE CINE AND VIDEO SOCIETY, HIGHLIGHT.** Edited by Gerald Mee, Summer 2002 edition. This is the period of major festivals and following our own very successful IAC International - 2002 - in Chesterfield, three of our SCVS members were in a party of seven which attended the Portuguese Algarve Short Film Festival. This event takes place during the last week in May and occupies six days, well, not really "days" as the films are not screened until 9.30 each evening. This arrangement allows the whole day for enjoying Portugal's southern coastline and gives time for an evening meal

before being transported to the new cinema where the shows take place.

There is a problem with late night shows...after being in the sun all day and having an evening meal - with wine, eyelids begin to feel heavy and so parts of the programme become a little hazy!

Two Camera Technique It is more interesting to film a sequence from varying angles, and when using two video cameras, to be able to record from these two positions and cut or mix the visuals, live at the time.

We spent an evening in the clubroom demonstrating this technique, which we had tried previously under slightly different conditions.

This time Kenneth and Ray sat facing each other at a table discussing the merits of model railway systems, and Roy Gould and Phil Gorman used their cameras to pick up images from varying positions. The sound was relayed, only from Phil's camera, to a mixer (to control the level) and then to a VHS recorder. The video output from the two cameras was fed into a vision mixer (Panasonic Ave5) and each of these signals was monitored on small screens. Gerald sat at the "control desk" and cut and mixed the images at appropriate points. The output was also monitored on a third small screen together with a larger final image fed by the video projector on to the 5ft. wall screen - so the audience could see what was happening. This final signal, together with it's audio, was then recorded by the Panasonic VCR on to VHS tape.

The idea worked well and the final result was played back satisfactorily.

It is often better to use this technique when filming large events.

# AGM 2002

## THE SOCIETY OF CANADIAN CINE AMATEURS

*Minutes of the Annual General Meeting of the Society of Canadian Cine Amateurs held at the Royal Canadian Legion, Stoney Creek ON, October 2nd 2002.*

Meeting called to order 2:42 PM by the president, Fred Briggs.

### PRESENT

Ben Andrews, Trev Beard, Joan Bochsler Joe Bochsler, Fred Briggs, Carolyn Briggs, Jack Carey, Keith Gloster, Harvey Hackland, Stella Magic, Jim Small, Evelyn Rosa, Nestor Rosa, Thom Speechley  
There were 14 paid up members in attendance and the President held twenty-two proxies. This is sufficient for a quorum under the constitution.

### MINUTES of 2001 AGM

The Secretary, Thom Speechley, read the minutes of the 2001 AGM. Trev Beard moved that the minutes be adopted as read. Motion seconded by Keith Gloster. Carried

### SCCA COMPETITION

Competition Chairman Keith Gloster presented a report on the 2002 contest. There were slightly fewer entries in this year's contest compared with last year. Keith feels that this year's entries are of much better quality, in all respects. He pointed out the total absence of "youthful" entries and the need to find ways to encourage more entries in all categories. Keith then explained the new manner in which the actual trophies will be handled, with respect to their storage and updating.  
He then congratulated all of this year's winners. He also took this opportunity to tell the audience about the present condition of Frank Birch who had recently undergone cardiac bypass surgery.  
Carolyn Briggs moved acceptance of Keith's report and Joan Bochsler seconded the motion. The motion was carried.

### LIBRARY

SCCA Librarian Stella Magic reports that last year's contest videos have not yet been archived on DV tape. Trev Beard, who has undertaken this task, has been extremely busy and still awaits pictures of the trophies to be inserted at the beginning of the appropriate entry. Stella moved that this report be accepted and the motion was seconded by Harvey Hackland and carried.  
Question from the floor: Jim Small: "Will the winners' names continue to be attached to the actual trophies?" A brief discussion revealed that there is some uncertainty regarding this point which will be discussed at the next regular meeting of the board of directors. Following Stella's presentation, a CD-ROM containing files of the trophy pictures used during to-day's presentations, was given to Trev by Thom Speechley.

### PANORAMA

PANORAMA Editor Joan Bochsler reviewed each of this

year's issues of PANORAMA and pointed out what she considered the highlights, which resulted from efforts to improve the magazine. Joan advised that improvements of this kind would continue to be made.

Carolyn Briggs moved that Joan's report be accepted. Seconded by Stella Magic and carried.

### FINANCIAL STATEMENT

Instead of distributing a seventeen-page Financial Report which needs to be spread out for reading, the President announced that the Auditor's Statement, and printouts of all transactions, statements, etc., were posted on the back wall of the hall before the meeting, and would remain there until 5:00 PM when we were scheduled to vacate the hall. All present were invited to examine the books and statements, and address any questions they might have to Treasurer Carolyn Briggs, or to the President, for clarification before leaving.

### MEMBERSHIP

Membership Chair Thom Speechley reported the following:

Paid up membership to July 21 2002 was:

Club Memberships - 8	Patrons - 7
Honorary Members - 7	Life Members - 5
Family Memberships - 7	Individual members - 35
Total - 69	

Motion by Jim Small that the membership report be adopted as read. Seconded by Harvey Hackland. Carried.

### ELECTION OF OFFICERS

All current executives have indicated their willingness to stand for re-election. The floor was opened for nominations and as no nominations were received, the present board was therefore elected by acclamation. Carolyn moved that nominations be closed, seconded by Jim Small.

### CIAFF

The Festival Director Ben Andrews reported on cancellation of the annual festival in Campbell River BC. Local and provincial support for the event has evaporated. Alternative arrangements are not complete. Jon Soyka is looking at some possible cooperation from Sheridan College and plans, when finalized, will appear in PANORAMA and at our website.

### NEW BUSINESS

Stella Magic - Suggested that in addition to pictures of the trophies being added to the archive of the winning videos, that a picture of the contestant be included. There followed some discussion regarding the possible difficulties in getting such pictures either before or after the fact. This subject will be added to the agenda for an upcoming board meeting.





## S.C.C.A. ANNUAL VIDEO CONTEST

**October 1, 2002**

Another international amateur video contest has come and gone, with a total of 28 entries in all - down somewhat from the 2001 totals.

What we lacked in quantity however, was made up in quality this year - and the judges were treated to several unique presentations of video styles and video concepts.

It was a great year for humorous entries, and the travelogues are really showing a professional quality we have seldom seen before. Perhaps all that new digital gear is paying off. The video quality is certainly improving!

While I am discouraged that we saw only a small number of new entrants, our regular contributors outdid themselves again with special contributions.

A great effort has been made over the past year, to encourage newcomers from all SCCA video clubs, and also from other unrelated organizations, but it was our tried and true competitors who continued to lead the way.

For a second year running, we have received no applications from the "teen-age" sectors of the SCCA clubs - putting no one in line for the "Allan Wright Trophy".

Our 2002 theme of "Been There - Done That!" was interpreted in some special ways, and it's great fun to see how your creative minds do a "take" on these annual themes. We'll try to dream up another unique and unusual challenge for you in 2003.

(By the by, If YOU have any great theme suggestions, -email me please!)  
kgloster@bfree.on.ca

My special thanks to my terrific judges, and to Thom Speechley for assisting in the preparation of the trophy images, which replaced the actual trophies for the first time.

Congratulations to all our 2002 winners, and I sincerely look forward to your contributions in our next annual contest 2003 - in the Telephone City of Brantford Ontario.

**K. Gloster, Contest Chairman**

# S C C A C O M P E

## CLASS "A" (ADVANCED)

THE BETTY PETERSON MEMORIAL TROPHY  
CRUISING ON CARNIVAL PRIDE  
**Harold Cosgrove**

FIRST RUNNER-UP  
IN SEARCH OF PARADISE  
**Stella Magic**

SECOND RUNNER-UP  
HAPPY VALENTINE'S DAY  
**Stella Magic**

THIRD RUNNER-UP  
BYZANTINE WORKSHOP  
**Stella Magic**

HONOURABLE MENTION  
"WAR OF 1812" - THRU THE  
EYES OF A CHILD  
**Evelyn and Nestor Rosa**

HONOURABLE MENTION  
GOLD MINING IN NICARAGUA  
**James Town**

HONOURABLE MENTION  
METEORA  
**Stella Magic**

## CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO CLUB  
TROPHY  
THE NIGHTMARE  
**Trevelyan Beard**

FIRST RUNNER-UP  
THE VOYAGES OF DISCOVERY  
**Greg Caravan**

SECOND RUNNER-UP  
TORONTO SINFONIETTA  
**Trevelyan Beard**

THIRD RUNNER-UP  
THE PRACTICE  
**Trevelyan Beard**

## SPECIAL AWARDS

THE BEN V.W. ANDREWS  
TROPHY  
BEST ENTRY IN CONTEST  
CRUISING THE CARNIVAL  
PRIDE  
**Harold Cosgrove**

THE VANCOUVER CLUB  
TROPHY  
BEST VIDEO PRODUCTION  
THE VOYAGES OF  
DISCOVERY  
**Greg Caravan**

THE TELECINE TRANSFER  
TROPHY  
BEST EDITING  
THE VOYAGES OF  
DISCOVERY  
**Greg Caravan**

THE ST. KITTS TROPHY  
MOST HUMOUROUS ENTRY  
VALENTINE'S DAY  
**Stella Magic**

THE OTTAWA CLUB TROPHY  
BEST CINEMATOGRAPHY  
BYZANTINE WORKSHOP  
**Stella Magic**

THE FAIRVIEW TROPHY  
BEST USE OF SOUND  
IN SEARCH OF PARADISE  
**Stella Magic**

# AMATEUR VIDEO CAPITAL OF CANADA

# TITLION 2002

## CLASS "C" (NOVICE)

THE EUMIG TROPHY  
THERE IS NO ARIZONA  
**Onisia Recchia**

FIRST RUNNER-UP  
ALL ABOARD WITH JOE  
**Roy Pachkowski**

SECOND RUNNER-UP  
THE BECKONING SEA  
**Eleanor Haire**

## CLASS "D" (CLUB COMPETITION)

THE GARLICK TROPHY  
BALLOON FESTIVAL  
**Hamilton Video/Film Club**

FIRST RUNNER-UP  
BEEN THERE - DONE THAT 1 (A)  
**London Film and Video Club**

SECOND RUNNER-UP  
BEEN THERE - DONE THAT 1 (B)  
**London Film and Video Club**

## CLASS "E"

### (COMPULSORY SUBJECT)

THE INTERCITY TROPHY  
BEEN THERE - DONE THAT 1 (A)  
**London Film and Video Club**

FIRST RUNNER-UP  
BEEN THERE - DONE THAT ! (B)  
**London Film and Video Club**

SECOND RUNNER-UP  
THE GREAT BARRIER REEF  
**Joan and Joseph Bochsler**

THIRD RUNNER-UP  
FIJI  
**Joan and Joseph Bochsler**

## CLASS "F" (SCRIPT) THE SCCA AWARD

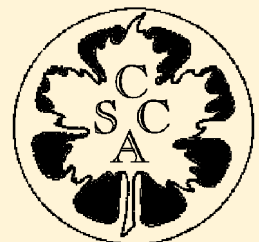
THE AGENCY - A SOAP OPERA  
**Trevelyan Beard**

THE GERALD F. ROBINSON  
MEMORIAL TROPHY  
BEST SENIOR PRODUCTION  
"ALONG THE GRAND RIVER" Pt. 1  
**Frank Birch**

THE CALGARY CLUB TROPHY  
MOST ORIGINAL ENTRY  
THE NIGHTMARE  
**Trevelyan Beard**

THE LEN COBB TROPHY  
BEST TRAVELOGUE  
IN SEARCH OF PARADISE  
**Stella Magic**

ADAM HOUSTON AWARD  
BEST DIALOGUE  
BEEN THERE - DONE THAT! (A)  
**London Film and Video Club**



**Winner — Hamilton, Ontario**



# Happy Winners



PHOTOS BY JOE BOCHSLER





## MORE NEAT STUFF From The Internet

By Thom Speechley

Last issue, I promised some additional transitions to try out for preparing multi page HTML titles.

There is a website where you can try out all twenty-three transition effects with a simple mouse click. When you find a transition you like, you then "cut and paste" the code from that website into the page you created last time. Remember however that these effects work only with "Internet Explorer" versions 4 and later.

Go to: [www.24fun.com/fast](http://www.24fun.com/fast) Scroll down to the item: **Transition animations between webpages: 23 different effects.** Last time I checked it was item #38. (At this point, after opening this page, you can also go up to "File", "Save as" and put the whole page, as an HTML file, somewhere on your hard drive so you can play with it 'offline'.)

Last time I also encouraged you to try out some "Java" effects which will enhance the results of your titling efforts. Keep in mind, that while Java was developed for web page creation, you now know how to convert these effects to video format. This opens the door to simple animations, slide shows and other effects that can be inserted in your video in addition to original and unique titles. Here is an updated list of Java sources, all of which show working demos of the script and have helpful instructions for copying and using their scripts and applets:

<http://javascript.internet.com>  
<http://javaboutique.internet.com>  
<http://www.jsworld.com>  
<http://www.javafile.com/index.php>

### Other Resources For Video Tools

Some Internet users may be a little bit squeamish about downloading software. Major concerns are regarding possible viruses and, for those with low band (i.e.: 56K phone connections) the time required and possibility of errors downloading large files. However, if you can overcome these hang-ups, there are wonderful opportunities for many useful programs free, or in demo or trial format. Here are a few things you can expect if you go looking.

**Freebies** - I have listed below, four popular sites for free downloads. While at least two of them offer only freeware, all sites have links to other sources where 'for purchase' programs are offered. Make sure of the status of any particular program you want to download. Don't expect "Premier" level performance for free but there are many very effective utilities out there for managing and working with your image and video files and, creation of HTML pages.

**Shareware** - The original concept for 'sharing' software on the early web was intended as much to share new programming techniques, as it was to offer useful software.

Today it is the main marketing method for many independent and large software companies, who do not sell their products through retail outlets. In the beginning, paying the author was the thoughtful thing to do but was optional. Today, expect to pay for the program or, try it out with one of the following limitations. "Cripple Ware" - The program allows you to use very limited features. A slide show for example may only let you show 10 pictures or a photo album will permit only two pages. "Water Marks" are automatically placed on each page or image you create and can only be removed after you pay for the program. A "Time Limit" can be programmed into the software so that it is unusable after a set period, usually 15 to 30 days.

**Commercial Software** - Many programs available at retailers may also be downloaded from the web in trial or "buy" versions. This is an excellent way to try out something you have read about but are not ready to commit to at the full price. Most are full programs but may have some of the other limitations noted for shareware. If you buy the program, there are usually several ways in which to pay, including ordering the boxed version. (Downloads are usually cheaper than "boxed" versions from a store or by e-mail purchase.) You do not have to give out credit card information if you have any reservations. If you do download and pay for a program be sure to save the entire download to a CD-R and record any password or registration code needed to install it. Also be sure to bookmark the manufacturer's site so you can go back there for future upgrades, normally free to registered users.

### Here are the freebie sites:

<http://www.completelyfreeware.com>  
<http://www.nonags.com>  
<http://www.jumbo.com>  
<http://www.freewarearena.com>

The best place to check current prices for downloads is still <http://www.tucows.com>

**Selected Site - "Xara3D"** Here is an opportunity to examine one very useful program for creating 3D graphics and animated titles and logos which can be exported as .avi files for your videos. From this site you can run a 'demo' video ("Windows Media Player" format). Go to: <http://www.xara.com/products/xara3d> and click on the "Demo Movie" link on the right hand side of the page just below the "Buy Now" button. You will see that the program is very powerful but user friendly. If you are impressed with the video you can then download a 'crippled' trial version of 'Xara3D' with all creative features intact but without the ability to export your finished product. A great way to get comfortable with it.

A word of warning to surfers, this can become addictive. To avoid overloading your hard drive (and possibly your registry) start a "Download Collection" on a CD-ROM. That way you can try out the programs at more appropriate times and always have them available if you suddenly find a permanent place for them with your other video software. ■



## Tinker's *Tips and Tricks*

I'm still here! I'm sorry I didn't get to put anything into the last PANORAMA.

We're coming into Autumn: what could be more fun in the Fall than SHOOTING? At this time of year, I shoot with a gun, a video camera and a still camera. One of the most important things you must learn is SAFETY. Gun safety is very important to everyone who comes near one, and knowledge of guns can never be underestimated. If you have never been trained in the proper way to pick up a gun, you might put your finger into the trigger hole! Then it's just a matter of time before something happens, if you don't have training!

So why would it be any different with a video camera? How do you handle it without putting fingerprints on the lens or LCD screen, breaking the LCD screen off, or start shooting without knowing? Knowledge is the difference. Make sure your target is a good clean shot -- no shaky video, no hand print on the lens, and never scaring away the subject.

The sound of the wind in the trees, the sight of the falling leaves, the sound of the game walking in the leaves, the colour of the ever-changing sky and the joy of being alive, are what drive hunters into the woods.

Safety is in the color - "HUNTER ORANGE"! If it's good for a hunter, isn't it good for all of us in the woods at this time of year?

Safety in footwear is important for short and long walks in the woods and long grass. To keep you protected from deer mites, mosquito bites (West Nile Virus is a mosquito-borne virus) or injury, good hard-rubber-soled footwear with gortex sides is comfortable for long hours in the wood or on hikes.

Insect repellent is good to keep bugs away for a short time, but many of the game (wolf, raccoon, fox) can smell the repellent, and they stay away, too. You're better to wear clothes that will keep the biting insects away. High-cut rubber boots keep bugs out as long as you put your pant cuffs into the boots. Storm cuffs on long coats keep bugs away. For your face, nothing works better than a bug net, over a wide brim hat, tied under you shirt collar. Don't forget gloves. Simple rule: if a bug can't get to you, you're safe!

Seeing your target before you shoot is important. This is the time to be comfortable with your eyeglass in hand -- field glass (binoculars), that is. That's the best way to enjoy your target as it feeds and walks into view. Your video camera should be on a tripod, and when you see your target coming into view, you should power up you camera so that it's already running when that shot of a lifetime comes along. Take the waiting time to frame the target with the sky, background and foreground, so that your friends and club members will also enjoy the time you have spent in the woods.

Light is the fundamental to vision, photography and video. Be safe! Wear eye glasses or sun glasses to protect your eyes from tree limbs and pollen or dust. Put a UV filter on that valuable camera lens to protect it from the same damage.

Have a lens cleaning cloth dry in your pocket. You never know when you will have to remove dust or moisture from your lens.

The sound of the wild can best be enjoyed in person. Next best is a good mic with a wind sock (a wool sports sock will work) to capture the sound without wind noise. A long shotgun mic will aid in getting that clean sound of your game eating. Just look out for that blade of grass that may be touching the mic! Good headphones are a must for recording sound -- if you can't hear it, how do you know what you're recording?

Every hunter knows he must respect private property, so always ask the land owner for permission, and you will be very surprised at how many will point you to the best place and time for that once in a lifetime shot.

For transporting their game home, hunters often use an ATV (All Terrain Vehicle). We all know that equipment must be kept safe and dry, so use a good bag or backpack to carry every thing back to your safely parked vehicle.

Hunters know that game doesn't go home in the rain, so stay out and enjoy the rain and snow. Bad weather, with the less contrasty light, is the best time to view game. But please keep your equipment dry. Keep it under cover (Umbrella, rain coat, plastic cover) - anything that will let you work the camera and keep it dry.

Teamwork is the best way to hunt for game, so go out with a partner and you will be very happy with the results. Take aim! Hold your breath. Let it out. Now slowly squeeze that trigger finger to start your camera. YOU GOT IT!

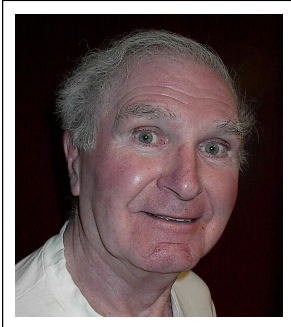
See you in the next Panorama. Bye for now. "Tinker" Don



# Ascript

by Trevelyan Beard

At the last meeting of The Hamilton Film and Video Makers, it occurred to me that a script could in fact be built around a meeting of a club. Here is one idea; maybe you'd like to give it a try. Prior to writing a script, it could be barn stormed in a circle and then written up as needed.



## The Intruder

Players: Four or more people make up The Board of the Club at this particular Board Meeting.

One person, not a Board member, is the Intruder - a member known to be a busy body.

Setting: The scene takes place in the Meeting Room - a community hall for example.

The Plot: The Board is having a private special meeting prior to the General Meeting. The Chairman voices the fact that they only have half an hour to decide some delicate items of business before the general membership arrives in droves.

All the action takes place among these Board members who are seated in one far corner of the room.

The Board members are kicking around various bits of business. Delicate subjects such as so and so who never helps to carry the chairs back, so and so who only chips in a quarter for coffee, so and so who laughs at showings when there is nothing to laugh about, so and so who brings in videos obviously copied from the public library, so and

so who insists on sitting in the front row and wearing a large hat, so and so who talks to his neighbour during showings, so and so who is always complaining about the low quality showings but who never brings any of his own, and so on. Room here for a spiteful person, or for a sanctimonious person, or for an idiotic person, etc. These thumbnails can be acted out or not.

Then, in walks the Intruder who has mistakenly or otherwise arrived early for the main meeting. He innocently looks around to join a group to engage in a chat.

One Board member says to another, "We daren't have him sit in on this meeting."

However, he quietly joins the group.

Business talk abruptly stops and members look at each other 'what to do?' They are much too polite to ask the Intruder to go elsewhere and start to talk in neutral fashion, avoiding the issue. (This could make for some funny bits of exaggerated stilted conversation; the audience can empathize with the awkward situation). The Intruder tries to join in but the bits of invented chit chat makes this hilarious. For example ...

"I've just bought a bread machine - they're marvelous."

"The back bedroom is leaking again."

"Emily wants to take up Spanish, how ridiculous, don't you think?"

"I heard them discussing on TV a new cure for warts."

"Harry wants to get rid of the dog and get a ferret, what would you do?"

They keep giving each other guarded looks and raising their eyes, what to do?

After a little bit or surreptitious whispering among themselves, but out of the line of sight of the Intruder, the Chairman faces them squarely and says quietly to all of them, "I happen to know that the Board of this Club is having trouble finding someone to take on the job of Membership Chairman. Any ideas?"

He then looks pointedly at the Intruder. The other Board members, taking up the queue cease chatting and turn pointedly to also look at the Intruder.

The Intruder, realizing the danger he is in suddenly snaps his fingers, "By Golly, I've just realized that I've left my car lights blazing." He makes a hurried departure.

Says the Chairman, "Phew, I wonder who is most relieved."

END

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## *President's Message*

*Continued from page 2*

film, video, and animation facilities, so we have arranged a **one-hour guided tour**. This is the tour taken by the Queen on October 10th, without the red carpet but with the addition of the classical animation studio, because we know you'll want to see the students working in this world-renowned facility. The tour will begin at **4:00 PM**, at the same meeting place, the SCAET lobby.

We understand that several members from BC were planning to attend the Campbell River Festival this year, and we're sorry it wasn't possible. But now, after several years, members in Southern Ontario have a chance. Don't miss it!

The theatre can accommodate only 140 people, and we expect many students will attend the evening performance, so get there early. The tour can handle only 30 people, and while students won't join that, we ask that you contact me in advance ([scca@canada.com](mailto:scca@canada.com)) so we can reserve a place for you on a first-come, first-served basis.

There will be no charge for either the tour or the evening show, and there is no charge for parking. For a map, driving directions, and more information, please go to <http://ciaff.org> and look for 2002 Screening.

Things are looking up again! We even have 24 pages in this issue of PANORAMA. We hope you enjoy it.

*Fred Briggs FSCCA*

# ALIVE AND WELL SERIES

## THE SASKATCHEWAN FILMPOOL COOPERATIVE

by Christie Saas



First established in March 1977 by six young filmmakers, the FilmPool is one of the oldest film cooperatives in Canada and held in high regard in the independent filmmaking community. Now with 165+ members and an active role in the Saskatchewan film industry, the FilmPool thrives as a non-profit, artist-run centre, which supports, encourages and assists independent visionary filmmaking in Saskatchewan. Offering screenings, workshops, production funding and partnership programs, the FilmPool is committed to developing an awareness and appreciation of independent film that reflects the collective cultural expression of Saskatchewan people.

Membership functions as the heart and soul of our organization. Our Member Services Program encourages and facilitates participation, communication and interaction between FilmPool members, staff and colleagues by presenting special events where members can meet and discuss the art of filmmaking. This year the Membership Committee will host the first annual *In-The-Round Discussion Group*, an evening where members can debate the aspects of successful independent filmmaking.

Our Member Travel Program supports and encourages interaction, critical discussion and exhibition opportunities for Saskatchewan filmmakers by providing financial assistance with relation to travel costs, per diems and accommodations for members, staff and board members wishing to attend meetings and events. During the last year we provided assistance to over 15 members to attend special events, including sending two representatives to the Independent Media Arts Alliance annual conference in Quebec City.

The FilmPool's Production Program facilitates the creation of 8 mm, 16 mm and 35 mm independent film

production through the allocation of production funding and equipment and facilities access. Offering funding for first-time (up to \$800) and established (up to \$2500) filmmakers the FilmPool also provides a mentoring program and assistance for visiting artists. We currently have 36 films in various stages of production. These films range from short (less than 5 minutes) to feature length (80 minutes and over). From April 2001 to September 2002 the FilmPool allocated a total of over \$27800 in cash support and NFB processing funding, along with equipment and facility deferrals, to member films. Equipment is purchased with grants from the Canada Council, SaskCulture (through Saskatchewan Motion Picture Association), the Saskatchewan Arts Board as well as with self-generated revenue. The FilmPool is proud to be the only Canadian film cooperative to provide free equipment access for members.

Our studio/theatre/meeting space is approximately 592 square feet, which features a small projection booth, screen and seating for up to 60 people. The remaining space (about 2400 square feet) includes an equipment storage room, two film edit rooms, a Final Cut Pro suite, Pro Tools sound edit suite, Oxbury animation stand and optical printer room, two administrative offices and a member resource centre with photocopier, fax, computer and library.

The FilmPool Communication Program facilitates the exchange of information between members, Board, staff and the general public through FilmPool publications. Published three times-a-year, *Splice Magazine* features information, articles, interviews, essays, updates and deadlines all related to the production and appreciation of independent filmmaking. This year with unsurpassed advertising sales we were able to release a special double size,

full colour cover, 25th Anniversary Edition of *Splice Magazine*. Designed entirely in-house, *Splice Magazine* is distributed by mail to all FilmPool members, funding agencies, supporters, fellow media arts centres across Canada, advertisers and free of charge to the general public through strategically placed magazine racks in local businesses. Monthly *Infoshot* newsletters and our new .mov weekly email bulletins help provide information to members between magazine publications. Our Member Services Coordinator collects information of importance to our members and sends out the most current, relevant and time sensitive information to a wide range of contacts.

For the last five years the Saskatchewan FilmPool has created its own in-house six-episode half-hour television production: *Splice TV*. Now entering production on season 6, *Splice TV* is a forum, much like our magazine, for presenting the work of independent filmmakers. Created with a dual purpose, *Splice TV* also functions as an educational tool through which members can learn first-hand the skills necessary when creating a television production. Broadcast on Saskatchewan Communications Network (SCN) and Access Communications, the success of *Splice TV* has meant an increased visibility for the FilmPool.

Our Workshop Program provides learning and skill development opportunities for members and non-members in various aspects of 16 mm film production. Basic and intermediate level workshops are conducted to ensure technical competency of members who wish to use FilmPool equipment and facilities. Advanced workshops provide more in-depth skill enhancement for senior members. The workshops committee, in conjunction with staff and member

suggestions, decides topics for workshops. The Production Coordinator, working with the chair of the committee, reviews selections, researches and hires instructors, monitors lesson plans and facilitates evaluations. Whenever possible topics for workshops are selected to meet the demands of membership and ensure coverage in areas of high interest.

Over the years specific workshops have become more successful with non-member groups interested in 16 mm film production. This year we will be offering our very popular Children's Animation Workshop through local elementary schools. At the request of our local Arts Education Coordinators, we will also be exploring the option of presenting a Basic Filmmaking Workshop to high school students throughout the city. Pending the results of these special projects we hope to be able to expand our audience to include students in other cities in the province.

The Filmpool Exhibition Program develops and promotes an awareness and appreciation of independent film through curated monthly screenings. From premiere nights to tour packages and films from other cooperatives, screenings provide an opportunity to showcase the work of our members who continue to win recognition locally and internationally.

This year the Filmpool celebrated its 25th Anniversary by hosting a five-day event filled with screenings, premieres, artist talks, discussions and gatherings. Our cooperative is growing and changing and we eagerly look forward to celebrating our next 25 years.

Membership with the Saskatchewan Filmpool is available at \$65 for full members, \$50 for basic members and \$25 for subscribers. For more information about the Saskatchewan Filmpool Cooperative, please visit our web site at [www.filmpool.ca](http://www.filmpool.ca) or call 306-757-8818. ■

Christie Saas  
General Manager  
Saskatchewan Filmpool Cooperative  
301-1822 Scarth Street  
Regina, SK, S4P 2G3



### FAMILY OUTING

Mark Bradley, 5:20 minutes, 16mm colour, 2001 - A quest for identity that attempts to negotiate a queer position within the traditional family structure.

In addition to his day job at a busy production company, Mark is currently working on a variety of projects including post-production on his first 16mm feature. Family Outing has been broadcast on television in New Zealand and has screened at festivals in Montreal, Victoria, New York and Calgary.

Family Outing received an honourable mention for Best 16mm Film at the CSIF \$100 Film Festival in Calgary.



### BLUEBERRY

Brett Bell, 13 minutes, 35mm b&w, 2000 - A dark comedy/drama with absurdist overtones about a woman grappling with the effect one man has had on her life.

Brett Bell is a creator of award-winning independent and alternative dramas, comedies and documentaries.

Blueberry won Saskatchewan Showcase Awards for Best Short Drama and Best Cinematography and was recently awarded the Visionary Spirit Award for Best Short Film at the 2002 Sacramento Festival of Cinema.



### SAND

Percy Fuentes, 13:00 minutes, 16mm b&w, 2001 - Memories given life through sand...

Percy Fuentes is a Filipino Canadian born in Regina. Somewhat of a personal diary, Fuentes' Sand is an exploration of memories and thoughts through the use of non-narrative techniques and disjointed presentation. Sand deals with themes of isolation, race and family taken from Fuentes' experience as a racial minority in a Caucasian dominated North America, and has won several awards at international festivals including Best Short Film: Cinemania International Film Festival and Best International Video: Images Festival of Independent Film and Video.



### STRANGE NEWS FROM ANOTHER STAR

Jason Nielsen, 8:30 minutes, 16mm colour, 2001 -

An experimental space odyssey that is a reflection on the paradoxical nature of desire.

Jason Nielsen is a filmmaker, picture editor and musician based in Saskatchewan. Strange News From Another Star, Jason's first project released on film, has screened at festivals across Canada and was selected for Queer City Cinema 4's 100% Tour- Homo Made on the Range tour.



# PROFILE Series

## Dr. Ernest Frederick Attridge

Selected from a biography written by his son, John



Ernest Frederick Attridge was born in the upstairs back bedroom of the family home in Highgate, on September 3rd, 1908. Although he grew up in the village his earliest memories are of life on the family farm. This must have been a short distance away, because he, the only child, had to take the cows to the farm in the morning before school started. and bring them back to the village in the late afternoon so they could be milked, and the milk supplied to the villagers.

School was not his main concern - he had too many other interests. He took part in the village's band, playing the cornet. Later he took lessons on the violin. He was involved in hockey and baseball, and also taught Sunday School. He was made director of the high school orchestra, and with his high school chums played a mean fiddle in a dance band. He was not able to complete Grade 13 because of illness.

Fred became a bookkeeper (he had done a business course) and while at Eaton's he met Art Stamp. Art was planning to enter a two-year course of Optometry in the fall of 1932. Fred decided to join him. They both graduated in 1934. He started working at Ostranders' Jewelers on Dundas St. West, Toronto. To supplement his income he became a demonstrator/instructor at the College of Optometry, which he did until

1944. He became a major figure in Canadian Optometry.

In the short space of forty years, the field of Optometry has developed into one of Canada's most highly respected professions, with Dr. Attridge a major figure. His practice in West Toronto lasted 55 years and he retired in April, 1989, at the age of 80. He was also an active member of the Kiwanis Club of Casa Loma for more than 55 years, and produced two full-length 16mm films telling the story of Casa Loma (Toronto's Castle). The second film won the Molson Trophy at The Canadian International Film Festival as the best Canadian Amateur Motion Picture of 1979.

In 1993 together with well-known Burlington photographer Jack Carey, they made a final video of Casa Loma, which was put on sale at the castle. With Robert Beale he produced a film entitled *Treasures of the Ukraine*, which depicted the various costumes and customs from the different regions of that country. Costumes and dancers were brought from all over North America to make the film. Fred also produced *Priceless Possession*, another full-length 16mm film to explain eyesight and vision. Dr. Attridge, to support Dentist Dr. George Hare, made a film demonstrating root canal therapy. He also produced a film for a local florist *Flowers From Frost*, which used time-lapse photography to show flowers opening.

Fred also made films for some schools. Several of his shorter films have been used by C.B.C. television. When he moved into video he used any revenue he could generate in support of better equipment for the seniors' Toronto Video Club. Travel videos he produced on scores of his trips were purchased in large numbers by fellow travellers. All the profits made from these were put back into the hands of the Toronto club.

In 1995 Fred produced a promotional video for Murray Dryden's *Sleeping Children Around The World* organization. This Kiwanis sponsored project provides bed kits to needy children throughout the world who would otherwise be sleeping

on the streets. The video is used to this day by speakers who tell their organization's story to prospective supporters at service clubs and churches all over North America.

Dr. Attridge is now 92. His son says his next goal is to live to be a hundred. He adds "At the rate he's going, he'll probably make it!"

### Comments from Jack Carey, FRPS

In the early days Fred was very interested in getting sophisticated analogue editing equipment for the Toronto club. He was good enough to house this in his home, despite the fact that this necessitated making it available to any club member who wanted to use it. Of course Fred was thoroughly familiar with the equipment himself, and he was able to help the several members who took advantage of this special opportunity.

He made many very interesting videos - mostly of the numerous trips that he made to various places around the world - -- and they were always enjoyed by club members and visitors. They also were much appreciated by fellow travellers to whom he made copies available.

His close association with the Kiwanis Club was very fortunate for the Toronto club because it led to the opportunity to make the very profitable video Casa Loma, which gave us originally our video projector, and subsequently several thousand dollars to help the club in later, less prosperous times.

Speaking personally, I have always found Fred to be a warm, friendly, outgoing person, over all the years that I have known him. As the senior member of the Toronto Film and Video Club, I'm sure all the other members share my opinion. Of course, he has been ably supported by his loyal and equally friendly wife, Marge. ■

# Freeplay Music Library

by Fred Briggs, Music Librarian

We have just discovered a fantastic new way for you to get Royalty Free Music to use in your videos and film. Harold Cosgrove brought to our attention a website, <http://freeplaymusic.com>, of a production music company with an unusual business plan.

Generally speaking, production music companies use one or all of three strategies to earn money from their music and sound effects libraries. The first and best known model is the "needle drop" charge. While few of us are personally familiar with that process, most of us know of it. It used to involve a lengthy visit to the music library to listen to and select the music for your film, and you were charged a fee for each needle drop, however short the bit used, plus an additional charge based on length, for the music you actually used. If you used the same cut three times, you paid three times as much!

Now some libraries rent large collections (by the year) to film, video, and broadcasting production houses, and the users pay a licence fee to use the music, but this is far too expensive for small producers.

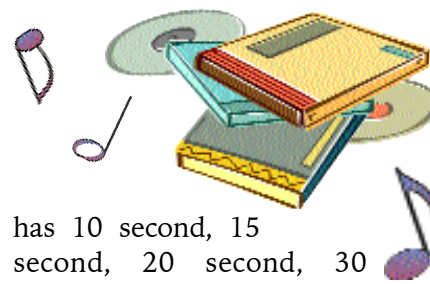
The solution, for the little guy, was "Buyout Music", which granted the purchaser the right to use the music in his film or video productions, but was more limited in the selections available. Sound Ideas Music Library uses both of these latter models, and the Turner Music Library and the Hollywood Sound Effects Library are both Buyout Music with a special licence to allow our SCCA members to use the SCCA libraries. In all business models the copyright remains with the production music company, and the user is prohibited from making

copies.

FreePlay Music Inc. has a new business model. They derive their revenues from the Performance Fees broadcasters must pay when they play the music on radio or television, either broadcast or cable. Consequently, they don't usually charge for the music! Instead, they make it all available on their website for anyone to download free! There is no charge for the use of the music if it is used on national or local television, because they will be paid by the television network or station. If you produce a video for sale in a non-broadcast situation, you *will* have to pay for a licence to use the music, and the cost of the licence will vary according to the project and the amount of music used. However, if you sell copies of the video after it has appeared on television, you won't need a licence, as FreePlay will be paid a performance fee by the television station.

And the best part -- no licence is required for noncommercial use! That includes family videos, amateur productions, entries in competitions and festivals, and screening of winners at the festival, and for most of us, that covers everything! But don't take my word for all this. If this catches your interest, **please read the Terms of Use and the FAQ on their website**, <http://freeplaymusic.com>.

But there's always a snag. Downloading is painfully slow, even for those who have high-speed internet access. It can easily take 12 hours to download one CD. And there are currently 38 CD's! Each CD has 10 themes, and each theme



has 10 second, 15 second, 20 second, 30 second, 60 second, and full versions, with the full versions running about 2 minutes on average. It can all be downloaded onto your hard drive, and burned onto CD's if you have a burner, at no cost except for the 38 blank CD's and labels.

Of course, you don't have to download them all. You can visit the site, <http://freeplaymusic.com>, **read all the information in the FAQs and Terms of Use**, listen to the MP3 version of various cuts, and download just the wav files of the tracks you want to use for your project. I won't give specific instructions for these operations here because they are explained on the website. *A warning here: Netscape 4.7 will produce an error message when you try to play the MP3 files, and will save only 1 k when you try to download the wav files to your hard drive. Use Netscape 5, 6, 7, or Internet Explorer.*

FreePlay have been most generous in their treatment of amateurs, so please don't abuse this privilege, or use the music in ways not allowed in the Terms of Use page and the FAQ on the FreePlay website, <http://freeplaymusic.com>.

Oh, by the way, the music is excellent! You may not appreciate Acid Jazz, or Hip Hop, but there is something in this huge collection for all tastes, and it is nicely performed. But the wav files, rather than the easier to download MP3 files, are recommended for use on your video! You may copy the files you are using onto your hard drive for nonlinear editing, or if you are editing with a linear setup, the music can be played from any CD player into your VCR. ■

# ORGANIZATION

by Earl W. Sutton

One of the questions that most often comes up in a general discussion of movie clubs is how to organize a club, and keep it functioning. The following observations are offered as a guide to those wishing to form a new club, or to those who may wonder how to reorganize their existing club for better functioning. What follows are not hard and fast rules, but a general pattern or plan, which will have to be altered to fit the particular set of circumstances of any particular club.

**1.** A movie club is not formed as a debating society, and the members will not sit through long, drawn-out business sessions, so keep the business part of a meeting as short and to the point as it can be made. If there must be much business, set the club up so that a board is empowered to handle most of the business, BUT see to it that the general membership can override the board if they do not like the decisions made by it. The final decision rests with the members.

The basic laws of the organization should be clear and to the point, with as little legal verbiage as possible, and once adopted, should be adhered to, unless properly altered.

**2.** The type of club should be decided upon. Is it to be a club for advanced movie makers? For rank amateurs? Or both? The type of club will determine the type of program you will have to provide. Also, to a large extent, the number of members you will have. And the larger the membership, the more precise will your basic laws have to be, and the more care will have to be exercised to live up to them. The

amount and type of instruction will depend upon the type of club

**3.** Meetings will have to be planned to please the members, not the club leaders. If the members are not pleased, soon there will be no members. Two types of meetings may be needed: entertainment and study. (Some clubs will need work sessions at which movies are planned or shot).

**4.** First in importance in the mind of some members will be the amount of the dues and the way those dues are handled. Misuse of club funds will ruin a club very quickly. See to it that all club funds are reported to the membership regularly, both as to collections and expenditures.

**5.** Use care in selecting a meeting place, and retain it as long as possible. Do NOT change around without just cause. If the meeting place is changed frequently, a good percentage of members will drop out. A permanent address is a great advantage, especially if any advertising is done

**6.** Select the meeting night with care, and then DON'T go changing it around to try to suit all members of the club. To do so is to court disaster. If your members are truly interested, they will come your regular meeting night. A change of meeting night should be made only when absolutely necessary, or if a great majority of club members wish it.

**7.** Make your programs as flexible as possible, and do not hesitate to change the type of the program frequently. Members tire of a steady diet of one type program and to keep them interested it's necessary to offer a

variety. The program chairman is a very important member of the club.

**8.** The club is a captive audience for your members, a place where they can show their fond efforts and see the reaction of the audience, and perhaps get criticism. Those presenting films should be helped and encouraged to better efforts, not driven from the club by harsh criticism.

**9.** The matter of refreshments must be determined by each club. But more often than not, the refreshment period after the formal meeting is more helpful to beginners than the meeting, even promoting exchange of ideas among the advanced members.

The officers should remember one thing, the club belongs to the members, and the members are final judges of the value of the club. If they come, and there is an influx of new members, the club is a success. If members stay away or drop out, the officers should change the policy and programs until the meetings are again attractive to members.

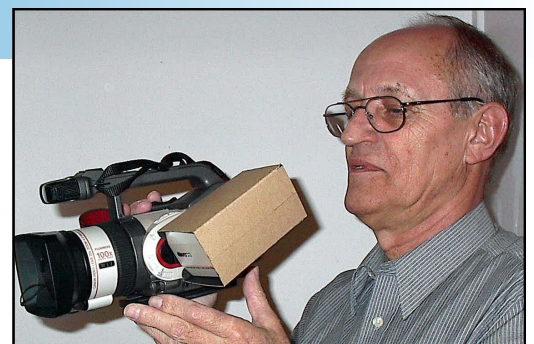
Well, that's it. If you can get any good out of it, fine. The editor is no "expert" at organization, but common sense rules applied in club organizations and in business pay off. And one last word, EVERY transaction and meeting should be open to all members who are interested. ■

**Reprinted from the Northwest Movie Reporter Sept. 1959. (Washington State Amateur Movie Council Quarterly Bulletin) Forwarded from the archives of the Winnipeg Amateur Moviemakers by Jeanette and Wallace Robertson.**

## LCD SCREEN HOOD

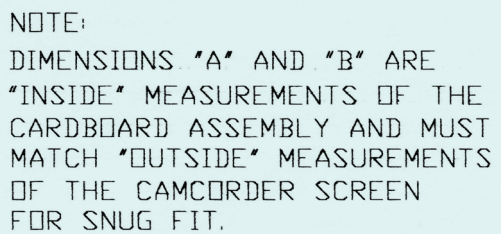
Fred Tharme has drawn these diagrams for the hood made by Peter Janssen (shown in photo demonstrating the hood).

Some camcorder screens may NOT have a "protruding rear outside rim" and these would therefore not allow the hood to slip over it the same way. However a vertical slot could be cut out of each side, at the front end of the hood. This would allow the hood to slip over the rim of the screen.

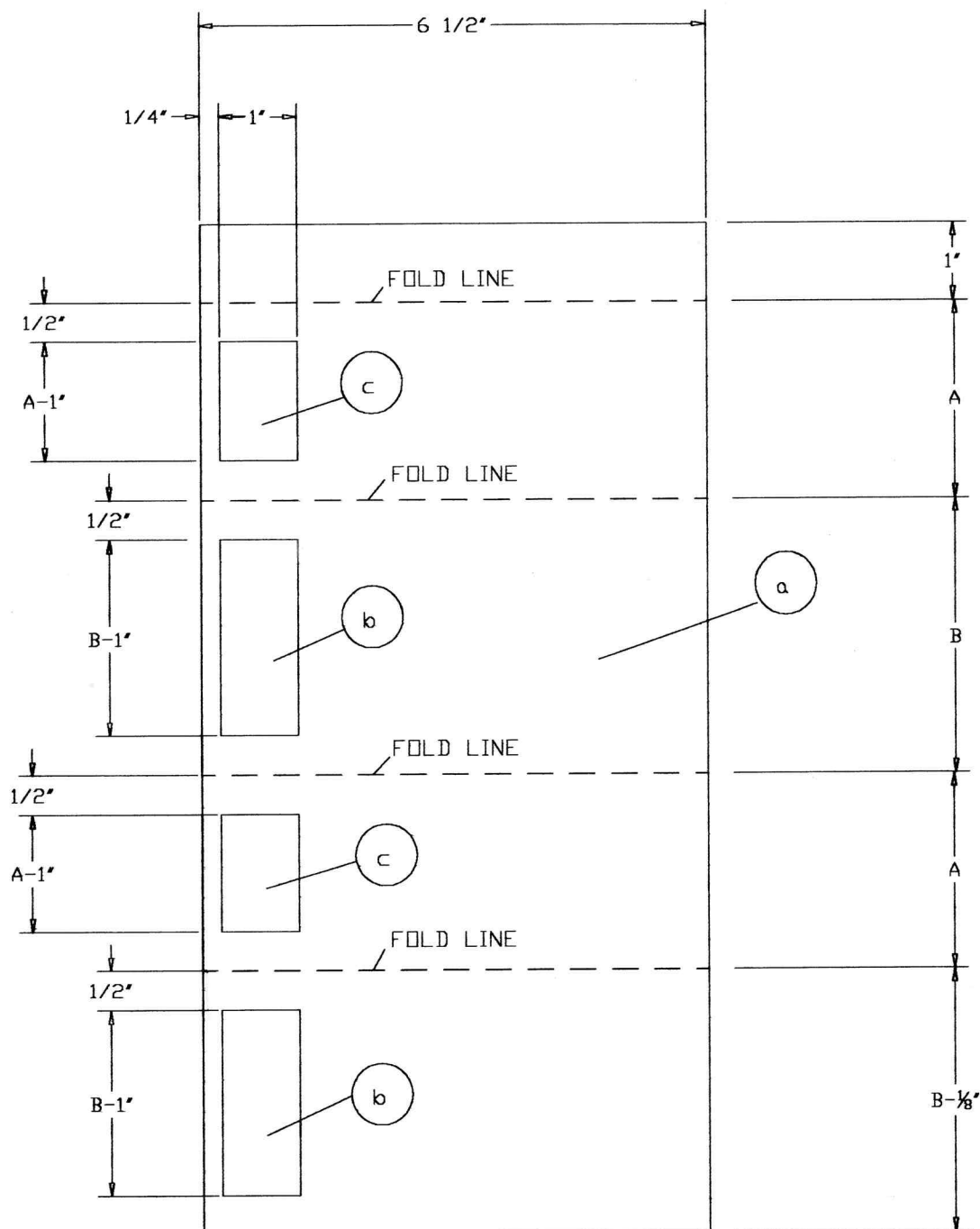




Orthographic projection showing the front view of a rectangular object. The object has a total width of  $B$  and a total height of  $A$ . The top edge features a raised section on the left with a width of  $1\frac{1}{2}''$  and a height of  $1\frac{1}{8}''$ . The bottom edge has a recessed section on the left with a width of  $1\frac{1}{2}''$ . The main body of the object has a width of  $B - 1''$  and a height of  $A - 1''$ . Callouts 'a', 'b', and 'c' identify specific features: 'a' points to the top right corner, 'b' points to the bottom center, and 'c' points to the left and right vertical edges of the main body.



CUT 1/16" THICK BLACK CARDBOARD ITEMS B (2) & C (2) AND GLUE TO ITEM A.  
SCRIBE FOLD LINES ON ITEM A AND FOLD TO FORM RECTANGULAR BOX ASSEMBLY WITH  
TABS B & C INSIDE. CHECK FIT TO CAMERA DISPLAY PRIOR TO GLUING FINAL ASSEMBLY.



CAMCORDER DISPLAY SCREEN LIGHTBOX - Sheet 2 OF 2

# Judging - a viewpoint

by Trevelyan Beard

Once in a while I get to thinking, and once in a while something worthwhile emerges from it. I was musing about the awesome responsibility that goes along with judging people's videos; especially publicly commenting on them with the videographers (awful word) themselves present. Being an engineer (not the train variety), I think sometimes in terms of formulas and I recalled some of the articles written in this paper about judging, using various criteria such as a: the story being worth so many points, b: treatment so many, c: lighting so many and so on. All very good but there must be other approaches too.

When I'm on my feet being forced to comment on a person's video, I think to myself "How do I feel about being critiqued?" The fact is I feel sensitive and

sometimes protective and sometimes just a little bit sore. If the judge is well experienced I don't mind what he says, deferring to a better mind, but if the judge is just a plain 'anybody' its easy to take his words differently and feel accordingly.

Now since I'm asked to comment once in a while and also being just an 'anybody' in this video business, I'm developing a policy. My tack will be to judge the 'input' and leave the 'output' to others. The input being this - how much work has gone into the video, how much effort to do well, how different are the camera angles (whether successful isn't the point), it's the intent that counts.

Let's take an example, a slow pan around a beautiful flower garden, a riot of colour. The result is a thing of beauty, agreed. But effort, creativity, skill, thought are all lacking. Any person with a camera and a working thumb could do this.

Now let the artist emerge and we

hear a crash of cymbals to introduce us to a landscape view, followed by a louder crash and a quick zoom to the garden, then a close up to an appreciative bee, then a flower shot, then a clump of flowers, then an upward shot of a petal's underside, then a captivated person, then the bee leaving. Noticeable because of their absence would be those boring transitions. The point is this - there's an attempt at creativity here.

If this were something that I'm expected to comment on, I would compliment the videographer on effort i.e. the work involved in thinking up a creative scene. If the focus is not sharp, if the shots are shaky, if the 'rule of thirds' is ignored, so be it, the person has really tried and that's more important. I remember videos I've seen that were 'God awful', or so I thought. But wait a minute, isn't he trying hard to 'say' something? Shouldn't I try to see what it is that he is attempting? ■

## MEMBERSHIP FEES; June 1st 2002 to May 31st, 2003

### Class "A" (voting)

GROUP Membership . . . . . (Clubs) . . . . \$ .075 per member -- Min. \$20 \_\_\_\_ members on April 30, 2002

INDIVIDUAL Membership . . (Repeat) . . . . . \$ 30.00 per year  
(First time ever) . . . \$ 20.00 first year only

FAMILY Membership . . . . . (Repeat) . . . . . \$ 35.00 per year  
(First time ever) . . . \$ 25.00 first year only

LIFE Membership . . . . . \$ 600.00

SUSTAINING Membership . . donation of . . . . . \$ 100.00 per year or more (Tax receipts issued

PATRON of the SCCA . . . . . donation of . . . . . \$ 500.00 per year or more for all donations)

### Class "B" (non-voting)

STUDENT Membership . . . . . \$ 15.00 per year Age \_\_\_\_ School \_\_\_\_\_

ORGANIZATIONAL Membership . . . . . \$ 30.00 per year

INDUSTRIAL Membership . . . . . \$ 50.00 per year

Special Donation to SCCA . . . . . \$ ??? .00 (Tax receipts issued for ALL donations)



## Creativity

Following through from last issue we have the directions for making the LCD Screen Hood. Be sure to put your name inside in case it gets lost. This happened to Joe Bochsler's one at the Caledonia Fair. Now he has to make another!

Make sure you read the article on Script by Trevelyan Beard. He gives the ingredients for a lively dialogue just begging to be written.

## Connections

The Victoria Club has connected with a video club in Tasmania. Can your club find another club to share videos and friendship? Let us know about it!

Coming events in the U.K.

IAC International Competition

The Festival takes place in Norwich on 4th. to 6th. April, 2003. Entry forms can be downloaded from the IAC web site -- <http://www.theiac.org.uk> Overseas entries will be accepted up to 15th. January 2003.

This information came from Brian Dunckley, Competition Officer. His email is [bryslot-films@talk21.com](mailto:bryslot-films@talk21.com)

## The Last Word...

What can you say about members' videos and films that you see at club meetings?

Do you be honest, or polite? Do you run the risk of scaring away members who feel so hurt that they never come back? I'm sure this has happened. How can this be avoided?

This was on my mind when I asked Trevelyan Beard to write about judging. You can read his piece in this issue.

It reminded me of a method I devised when I was teaching. I used to encourage creative writing. We handled criticism very carefully, in small groups. My rules were:

First say something good.

Next mention things that disappointed you.

Add suggestions to improve each of them

End on a positive note

I believe these courtesies are needed for adult amateur film makers and videographers as well as the little people of Grade Three whom I taught. What do you think?

I would like to receive other views on judging and criticism. You wouldn't let Trevelyan Beard have the Last Word, would you? ■

**Joan Bochsler, Editor.**



## MEMBERSHIP APPLICATION & RENEWAL

### MEMBER INFORMATION *Please print clearly*

SCCA:

Classification

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_ Society Honours: \_\_\_\_\_

Address 1: \_\_\_\_\_ City: \_\_\_\_\_ Prov./State: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Ctry: \_\_\_\_\_ Area Code#: \_\_\_\_\_ Home#: \_\_\_\_\_ Work#: \_\_\_\_\_ Fax#: \_\_\_\_\_

Member of Club: \_\_\_\_\_ E-mail: \_\_\_\_\_

**YES | Please give my address to Visual Convergence so that I may receive a free subscription**

**NO! | Do not give my name and address to Visual Convergence.**

Fees:

*Signature*

### OFFICE USE ONLY

Date Joined:

Address 2:

Other:

**Please return this application form with payment to;**

*Payment accepted in Canadian funds only;  
Personal or company cheque (Canadian only)  
International Money Order (outside of Canada)*

**Credit Card Payment**

**CAROLYN BRIGGS  
3 Wardrobe Avenue South  
Stoney Creek, Ontario, Canada L8G 1R9**

*Signature as on Credit Card*

VISA \_\_\_\_\_ MC \_\_\_\_\_ # \_\_\_\_\_ Exp \_\_\_\_\_