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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



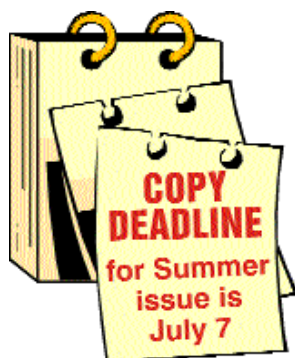
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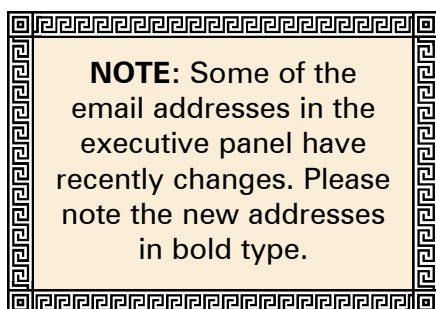
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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

"Soldiering On"

The last few months have been pretty hectic, with a mini-epidemic of medical problems hitting several members of your Executive. No, this wasn't SARS! As a matter of fact, all but a handful of the ailments are non-communicable. Nevertheless, the last three months definitely seemed like four or more, and that's why we're so late with this issue. Our apologies!

Still, there has been enough talent on the bench to get the job done, even if a little less quickly.

CONVENTION

We've worked as a group to put together an outstanding convention, found and confirmed some top notch guest speakers, and winnowed a plethora of superior tour sites down to the fabulous four. The results are announced starting in the next column.

CIAFF

A small committee has been formed to reduce the work load for Ben Andrews, the director of the CIAFF, and they have worked under the whole Executive to completely revamp the Rules and the Entry Forms, which have been posted on the CIAFF.org site for a couple of months now, and we have greatly reduced our promotional printing and mailing costs with a renewed

Continued on page 17

SCCA CONVENTION 2003

BRANTFORD, ONTARIO

The 2003 Convention of the Society of Canadian Cine Amateurs will be held July 25, 26, and 27, 2003, at Brantford Ontario, and you'll want to be there if you possibly can!

This convention promises something for everybody, with a good mix of fun, entertainment, and advancement of the hobby of film and video making. There will be tours on Friday afternoon and Sunday afternoon, with indoor lectures, demonstrations, and speakers, as well as the screening of films and videos, and our Annual General Meeting taking place from Friday evening to Sunday at noon. The SCCA and the Brant Video Makers, under the direction of Convention Chairman Keith Gloster, have made every effort to provide a first class program at bargain rates, with a great deal of flexibility built in so that you can decide which tours interest you, and how much you will spend for food and lodgings. And this time we have provided that freedom of choice while also greatly simplifying the Advance Registration.



This convention won't be held at a hotel, and you can make your own arrangement to stay wherever you wish. Our meetings will be held in the beautiful and historic Sanderson Centre for the Performing Arts, (at 88 Dalhousie Street, right downtown, just a few short blocks from the Brantford Charity Casino), where Michael Grit, the General Manager, will personally take us on a tour of this historic old building. Originally built in 1919 as a vaudeville house, the Temple Theatre

was renamed the Capitol Theatre in 1930 and entertained movie-goers for the next six decades before being purchased in 1985 by the City of Brantford. It was extensively restored to its original splendour in 1990. The Sanderson Centre is home to the Brantford Symphony Orchestra, the Telephone City Musical Society, Brantford Music Club, Brantford School of Instrumental Music, the Grand River Chorus, and Downtown Jazz, among others, and hosts a variety of other events. On the evening of July 25th, Robert Klein will open the Fourth Annual Comedy Festival in the Main Hall, and the Phil Hartman Comedy Gala will continue on the Saturday evening. Meanwhile, we will enjoy our own program in the smaller, but still spacious and ornate, Lower Lobby.

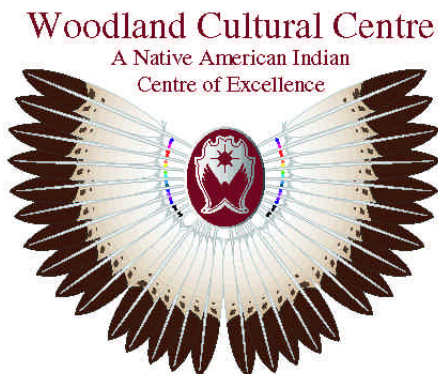


Those of us who will be taking the Friday afternoon tour will meet **outside the Sanderson Centre at one o'clock**. We may car pool, or we may have to make some other arrangements, depending on the number indicating their intention to attend. Our first stop will be the Bell Homestead, where Alexander Graham Bell invented the telephone on July 26th, 1874.



Built in 1858, this handsome mid-Victorian home served as the first

North American residence of the Bell family from 1870 - 1881. The site also includes Henderson Home, built in 1845, which served as Canada's first telephone business office from 1877 - 1880. We will take a guided tour of the houses.



Our second stop will be the Woodland Cultural Centre's Museum. This modern museum displays the history of the First Nation Peoples. While located in the heart of the former Six Nations Grand River Land Grant, near the place where Mohawk Chief Joseph Brant established a village where he forded the river, this is not purely a Six Nation undertaking. It is supported by the Mississaugas of the New Credit First Nation, the Wahtah Mohawks of Kanesatake and later the Bala area, and the Tyendinaga Mohawks of the Bay of Quinte, as well as the Six Nations Council of the Grand River, consisting of the Cayuga, Mohawk, Oneida, Onondaga, Seneca and Tuscarora Nations. The museum takes you on a journey through time, beginning with an exploration of the Iroquoian and Algonkian prehistoric past, from early Neutral-Iroquoian origins through the first contact with European nations and up to the present, showing the events and people which have impacted the First nations of the Eastern Woodlands. The museum has collected, since 1972, 25,000 artifacts, include archaeological specimens, historical material culture, documents, furniture, clothing, traditional and contemporary art in all media, prints, graphics, sculptures, photographs, and multimedia installations, as well as an extensive photograph and slide collection. While not everything is on display, of course, you will see the collection of Neutral Iroquoian pipes, the 19th century Cree and Ojibway ban-

dolier bags, and ceramic discoveries from across Southern Ontario, as well as many powerful paintings and photographs. This is an absolutely stunning display and not to be missed!

There will be admittance charges for the Woodland Cultural Centre Museum (\$5.00 for Adults, \$4.00 for Seniors over 65) and the Bell Homestead Tour (\$3.50 and \$3.25 for Seniors). In the effort to keep the Registration Form simple, and not have to collect your money weeks in advance, we have arranged no Group Tours or Group Rates. Please pay at the door at both locations.

We will have you back in downtown Brantford in time to get some supper and return to the Sanderson by 7:00 PM.

Our program on Friday evening will include a Welcome to Brantford mixer, speakers, demonstrations, and films.



The Saturday morning program will include the tour of the Sanderson Centre, and our Annual General Meeting. For lunch, we will be walking a short distance to Purdy's Restaurant and Pub, Brantford's Finest Irish Pub, at 89 Colborne Street, where you can order from the menu and have some control over the cost of your meal.

The afternoon program will feature demonstrations and speakers. And how does Paris for Supper sound? That's Paris, Ontario, or course, just a few miles up the Grand River. But we will be car pooling the short distance to a

collection of three restaurants very near to each other: The Trading Post, a typical small Chinese Restaurant, The White Horse, a Buffet Restaurant, with Seafood added Saturday night, and Camp 31, with Alabama's Finest Real Barbeque. Menus from the three restaurants will be available throughout the day so you can decide in advance where you would prefer to dine, or chow down, whichever fits! Again, it's your choice. Power to the People!

The evening program will include the Presentation of Awards and the screening of the winning SCCA Contest videos.

The Sunday morning program will feature more speakers, with their videos, and the program will close by noon, for those with a long trip home.

Those who wish to continue with the Sunday afternoon tour will start with a stop at the Sherwood Restaurant at 799 Colborne Street East. Those who prefer a light lunch can order from the regular restaurant menu, but the hungry among us may enter the large Buffet Room for the Brunch. In fact, even those not joining us on the afternoon tour might like to join us for Brunch on their way home!



We will then proceed to St. Paul's Anglican Church, better known as Her Majesty's Chapel of the Mohawks. This church is the oldest Protestant Church in Ontario, and the only Royal Chapel outside of the United Kingdom. It was built in 1785 in the reign of George III, but the bible and Communion Silver dates back to a gift from Queen Anne for the first Chapel of the Mohawks, built in the Mohawk Valley in 1712. This chapel was burned after the American Revolution, and the Bible and Silver were buried for safe-keeping, and recovered and returned to the Mohawk Chapel on its completion in 1785. At that time the silver was divided between the Grand River Mohawks

and the Bay of Quinte Mohawks, and the Communion Silver was used for regular Communion Services. Rather than continue with a poor retelling of the history, we will let the Chaplain tell it. This is not a museum, but an active Church and an important part of the lives of the Grand River Mohawks, and usually entry is restricted. We have made special arrangements for a tour, but please don't bring your camcorders into the Chapel, as photography is forbidden inside.

You may use your camcorders freely outside, however, and there is much of interest there. In 1850 the remains of Captain Joseph Brant were moved from the original burial site in Burlington to a tomb at the Mohawk Chapel, and the remains of his son, John Brant, also rest in the tomb.

Next to Brant's tomb there is a boulder bearing a memorial to the Indian poetess, E. Pauline Johnson, who was born at Chiefswood on the Six Nations Reserve, and who attended services in the Chapel. At the rear of the Chapel there is an observation deck that allows a view of the ox-bow in the Grand River, where the native people disembarked from their canoes when they came to the Chapel Services.

While there is no admittance charge at the Chapel, donations are expected.

From the chapel we will go on to the Grand River "Champion of Champions" Powwow at Chiefswood Park, where there will be a charge of \$10 per Adult, or \$8 for Seniors 65 and over. Please pay on entering.



Here's where you will really get a

chance to shoot some colourful and dynamic footage! Over 400 First Nation and Native American dancers from all over North America will be competing for honours! But please remember, they are here to practice their cultural pursuits for their own reasons. They are not here for your entertainment, or to put on a show for you. This isn't the Kodak Hula Show at Waikiki Beach or the Ballet Folklórico in Mexico City. While they charge admittance, you will be just tolerated, as long as you behave yourself. You won't have the freedom to move around for a better shot as you might like, and when the announcer asks you not to shoot something of a religious nature, please heed their wishes!

We know that some will happily shoot until dark, while others will have seen and heard enough in an hour. That's why we haven't provided a bus or car pool. Since this is the last point on the tour, and the end of our convention, you're free to head on home when it suits you. There won't be any need to return to Brantford to pick up your car, and this could be especially important if you're currently closer to home than you would be if you first returned to Brantford. And since it's not Waikiki or Mexico City, but the middle of summer in southern Ontario, we have absolutely no control over the weather. It could be pouring rain or blazing hot. Either way, your car is right there in the parking lot. Flexibility and freedom!

We've outlined the weekend and covered the tours. Now we turn our attention to the convention Speakers and Program.

We have arranged for three people with broad experience to pass on advice on "shooting the competition or other event that you can't control".

Jon Soyka is a veteran videographer with experience in shooting parades, golf tournaments, bicycle races, seminars, dance, theatre, etc., to name just a few, and with a great deal of practice shooting ice boating!

Harold Cosgrove, who formerly competed in motorcycle races on the Isle of Man, now just shoots them. "Just" indicates that he no longer races personally, but it doesn't mean that there is a limit to his experience! He has also shot mountain bike trials, dirt bike races, and even skate board competitions, not to mention hot air bal-

loon meets and kite flying competitions.

Paul Nopper is much newer to video making, but he is an experienced pilot who has recently made some beautiful video while flying over such varied places as Toronto and Montreal and Baffin Island and Labrador. As this is written he is preparing for an 8,600 km trans-Canada flight to trace the route of explorer Alexander McKenzie from Quebec City to Bella Coola, and will probably be freezing en route with his door off as you are reading this, ensconced in the lap of luxury.



While we can expect all three of these Speakers to impart good advice and inside tips about how to get better shots and make a better video, most will probably relate specifically to one or more of their successes, and it will be up to you to generalize from the specific, and then make the leap from the general to your own specific requirements or situation. And your first opportunity to internalize and apply their advice will be at the Pow-Wow!

Part Two of "The Quest For The Perfect Film to Video Transfer" (Part One was in Kinmount in 2001) will be presented by George Gerula, who has approached the problem from a completely different direction. George has been working long and hard on a series of experiments getting the bugs out, one by one, and will explain the theory

and the software, and demonstrate the innovative equipment he has built. George has been concentrating on Super8 Sound film, and hopes to be ready to show off the perfect transfer. And if it works, there's no reason why the principle shouldn't work for 8 mm., Super8, or 16 mm., shot at any speed!

Don "Tinker" Svob will be back! Don has been doing so much with so little for so long that he is now perfectly qualified to do anything, with nothing, immediately! We're all anxiously waiting to see what Don can come up with next!

Gregory Lowes of Virtual Training Company Canada will be coming from Toronto to demonstrate a few of their training courses. Please see the article elsewhere in this issue for more on VTC.

And finally, everybody is waiting impatiently for more information on HDTV. When will it be available in Canada, and when do we have to throw away our present equipment? Ron Graff, Sales and Marketing Manager of the Professional Division of JVC Canada will be demonstrating JVC's new HDTV consumer camcorder, and the even newer professional model.



The GR-HD1 can record in three video formats: 720 horizontal line resolution at 30 frames progressive, 480 horizontal line resolution at 60 fields progressive or 480 horizontal line resolution at 60 fields interlaced. The video is recorded to MiniDV tape via MPEG2 compression. The large, 1/3 in. 1.18 million pixel CCD is not the normal 4:3 aspect ratio, but the widescreen 16:9 ration. This allows the camcorder to record true 16:9 video, instead of stretching or letterboxing as other camcorders have in the past.



These camcorders are compatible with a new JVC Standard called D-Theatre (a system for the release of HDTV compatible movies) which includes the HM-DH30000U digital VHS (D-VHS) recorder which will record HDTV from the television (please see page 10 in the Summer 2002 PANORAMA). This system records in MPEG2 (like DVD's) and JVC will bundle it with third-party editing software.

Ron will be bringing HDTV projection equipment to show off the above components, so this is your chance to be among the first in your club to see and evaluate the future of our hobby.

For the past two years we have screened some of the past winners in the CIAFF, and these films were greatly appreciated by those who attended. This year we will be able to screen some of the winning 16 mm. films made by amateurs, and particularly by amateur clubs, thanks to Vic Adams' generous donation to the SCCA of a Bolex 421 16 mm. magnetic sound projector.

Also on the program, as time allows, will be a short presentation on Band-in-a-Box (please see the article on this product elsewhere in this issue) and a chance to hear some samples of the music in the SCCA Music Library.

By now I hope you are thinking "I've got to get there!" and expect you're also wondering "How much will all this cost?"

More GOOD NEWS

The Registration for the 2003 SCCA Convention in whole or for any part, will only be \$20. That is to defray the cost of the Room Rentals, Equipment Rentals, and the many incidental expenses associated with holding a Convention.

Attendance on the Friday afternoon tour will cost you \$8.50 (\$7.25 for Seniors) at the entrances to the Bell Homestead and the Woodlands

Cultural Centre Museum.

Attendance at the Sunday afternoon tour will cost you \$10 (\$8 for Seniors) plus parking charges at Chiefwood Park, and a donation at Her Majesty's Chapel of the Mohawks.

The cost of food is up to you, and depends on when you arrive and leave, how far you have to travel, and how much you choose to spend. We have built in no banquets, breakfast, etc., and while we have chosen where we will all eat two meals Saturday, and perhaps one on Sunday, all allow you discretion as to how much you spend.

You also have control of the cost of lodgings. We hope everyone can attend all three days, for some that will mean lodgings for two night's (or more). You can find information about the many establishments available (hotels, motels, bed and breakfast, and campgrounds) at <http://city.brantford.on.ca/tourism>, as well as a clear map showing how to reach Brantford from London, Toronto, and Niagara Falls. (Click on "Maps" for great maps of the city. E4 is the downtown area where you will find the Sanderson Centre, and the landmark Casino). Those who are able to commute will put their money into the gas tank.

We make no recommendations about where you stay. However, the Holiday Inn - Brantford, 664 Colborne St., has offered us a Commercial Discount for a Rate of \$89 per night, plus taxes, and there is no requirement that we book any number of rooms. To receive this rate, please book ahead (519-758-9999) and tell them that you are attending the SCCA Convention. They are holding a block of 10 rooms for us until June 25th. After that you may find no room at the Inn, or anywhere else, with the Pow-Wow and the Phil Hartman Comedy Festival that weekend. The Holiday Inn is already (May 9th) completely booked for that weekend, except for our small block of rooms!

More discounts may be negotiated with other Brantford hotels. Before making your reservations you might want to check with Keith Gloster by email (keithgloster1@rogers.com)

We will post more information, links, etc., at <http://s-c-c-a.ca> as it becomes available. Meanwhile, how about sending in that Registration now, before you forget! ■

CLUB NEWS

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

We have sunshine today, after many dull, dreary, stormy days with up to 10cm of snow. This is very unusual for the first week of April. But time passes. Looking out of our den window where I'm typing this, I see the Grand River sparkling in the afternoon sun and the ducks and geese moving up and down the stream, the ducks diving for food and a few geese coming ashore to nibble on grass.

Joan and I both have digital video camcorders now, she has my Panasonic PV-DV-951K and I have a Canon GL2 Camcorder. I find the Canon camcorder a larger unit and it has many more features; among them, an audio-meter and many manual as well as auto programs. I had occasion to use the memory card for still pictures at an excursion to the Butterfly Conservatory in Niagara Falls, ON. It was very simple to switch from video to stills. I had mounted my Canon on a chest bracket- no tripods were allowed because of pedestrian traffic and one had to be very mobile because the butterflies moved about very quickly.

I have been in touch with a video club in Australia. (Joan was born in Sydney). I was very surprised that there are 36 video clubs listed on their Website. The Sydney club is sending me a DVD featuring their club. They can be found at <http://www.ncc.asn.au>. With over 100 members it is one of the largest video clubs in Australia.

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

"The club thanks Joe and Joan Bochsler for sponsoring the Laurie Ross Award and providing the inscribed plaque and very handsome briefcase for the recipient of the Award. I was the person selected this year and am grateful to them and to the club for this honour... Dan Kennaley

"Don Bradley, Peter Janssen and Martin VanEerd also require our thanks for their excellent presentations. Don and Peter for doing such a great job on transitions. Both had prepared easy to follow instructions on videos that made it so interesting and informative. Martin showed us a good video of an 8mm transfer of some flowers with some interesting special effects that he had done on the 8mm movies showing beautiful flowers opening and closing. He also talked about some problems you can encounter when doing transfers from movies to video.

"Since the SCCA Convention is being held in Brantford, this year the Brant Videomakers are the hosts and will arrange for entertainment for the guests of the other club members of SCCA. Some of the events planned for the guests to visit are the Pow-Wow at Oshweken and tours to various locations in and around the city, which will make for good video. The Club is hoping for a good number of video entries in for the SCCA Contest. Keith Gloster gave us an initial exposure on the convention and how the Club can help.



Photo by Joseph Bochsler Jr.

"Tony Rouby sent an Email from Montevideo, Uruguay, touching base with us. He is taking video to show us when he gets back."

BUFFALO MOVIE-VIDEO MAKERS, CAMERAMA - Edited by John P. Weiksner. jpw@adelphia.net

"A blast from the past! Wed. April 24, 1963, the 29th Annual Banquet Tickets for the banquet were \$3.00. The meal consisted of roast beef with all the trimmings. For entertainment the members were treated to a thrilling adventure film by the many time prize winners, Tim and Delores Lawler entitled, 'Colter's Hell'. Time permitting, the first prize winners will be presented on the screen. The presentation of trophies and certificates will be in our usual Academy Award style. Door prizes donated by many of their friends were also taken home by many of the lucky winners.

"The 69th Anniversary 'Banquet' was held at the BM-VM regular meeting on Sunday April 13, 2003, this year the members relaxed a bit with more of a party, consisting of pizza and wings. A donation of only \$5.00 at the door was asked for. Some members brought salads and cheese plates, also pastries. All this took place at the Club's regular meeting place, the Screening Room Café.

"A lively program with special

guest speaker, Paul Calandra of Communiquip.com followed, covering the latest in gear that could be rented to produce video/film. The evening concluded with the screening of the winning annual contest entry and their traditional presentations of club awards."

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

"Eckhard Kries and Jim Small documented a trip to northern Manitoba for the annual polar bear migration. Apparently Fred Briggs was also urged to go along, but freezing his buns was not high enough up on his to-do list. In the end Jim and Eckhard fared well, creating a very entertaining and educational video, entitled 'Lord of the Arctic'. We saw how they flew to Churchill, got a quickie tour of the town's main street, and were immediately taken aboard the Tundra Buggy. Well I'm sure they must have stopped off at the hotel first! It was a delight to see the arctic hare, the baby huskies and arctic fox, but those were just bit parts. The big stars were really the bears. They sniffed at the Tundra Buggy's windows, then frolicked and sparred and danced to the Blue Danube waltz like true performers. Eck and Jim did a great job of capturing all this for us, while keeping their equipment- and fingers-from freezing. The production was created on a traditional editing suite. Eckhard is now learning to edit digitally on an iMac, so we will be seeing some digital productions from Eck in the near future."

"An Email from 'Trevelyan' <trev@pathcom.com>, to 'HVFM' <info@hvfm.ca>. Subject: Just what is it about Hamilton? Date: Wed. 5 Feb.2003, 13:20:10 -0500. To the Hamilton Club:

"In Markham, the roads were icy and further along there were white-outs. I'd started out at 4.10 pm and by 6.10 still hadn't reached Mississauga. Twice I considered turning back but didn't. But sud-

denly the roads were dry and by 7.10 I reached Stoney Creek and dropped in at Wendy's to gobble down a hamburger. Finally reached the Club on time, what was I subjected to?... A remarkable show of videos that took my breath away, particularly the one on the Vegas water fountain display - worth the price of admission alone. and then being subjected to the 'Hellos' and 'Good to see you' comments of the members, was the last straw. There and then I made the firm resolve never to miss a meeting regardless what God sends down from the sky. Thank you Hamilton! Trevelyan Beard.

"From: 'Jon Soyka' <jonsoyka@mountaincable.net> To: Trev Beard, Subject: Re: Just what is it about Hamilton?

"Good Evening Trev; Your Hamilton Experience is due to five factors; **1/** The water is better in Hamilton. **2/** the people are genuine and remarkable for their ages, many of them are still alive. **3/** We don't have a Mel Lastman to worry about. Our Mayor has been asleep since he got elected. **4/** We have a sizable group of people who know what they are doing. **5/** Hamilton has lots of Tim Hortons, not that expensive Krisby Kreme junk. (Did you know that the Timmy's right next door to the Club is now open? A soup and a sandwich would have been better than Wendy's hamburger.) See you at the next meeting. Regards, Jon Soyka. *[Editor Dave Picco: Some of the above is in the spirit of humour only and does not reflect any official views of Reel News or HVFM.]*"

LONDON VIDEOGRAPHY CLUB, Submitted by Bill Henderson.

"The March meeting of the London Club turned into a discussion session at the home of one of the members. The weather was not the best and it was the March school break so very few members showed and the meeting facility was not open. It turned into a bull

session about video in general.

"The April meeting was very informative. Hugh Pitts talked about what to look for in editing systems and had some interesting points. Then Walt Robson demonstrated Apple's I Movie on the Apple iMac Pod.

"After the presentation Hugh went around the room and asked everyone what they were editing with. There was everything from in-camera to Adobe Premiere and Final Cut Pro 3.

"In order to keep abreast of the current developments in CDV and DVD, the club recently purchased a new DVD player. This is the second one, as the first one purchased would not play all the formats and was returned. This is an on-going problem in the realm of video as what format is playable on what equipment cd-r, cd-rw, cd+r, and the same with DVD-r, DVD-rom etc.

"The club has been divided into two groups to put together entries into SCCA competition and also the member entries must be turned in at the May meeting for judging in the club's yearly competition."

OTTAWA FILM & VIDEO MAKERS. THE GAZETTE, is currently not published, for information: Email christinemcgregor@sympatico.ca

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

"At a recent meeting we previewed 'Union Station' a production of **Good Earth Production**. This is a made for TV documentary with a nostalgic look at Toronto's Union Station and including footage of film shot of the Queen's visit in the 1930's by the Toronto Film Club

"We then moved on to the main presentations for the evening: a mini-seminar with presentations by Jack Carey, Bill Williams and Trev Beard.

"Jack gave tips on making docu-

mentaries such as: learn as much as you can about the subject even before shooting, make contact with people who can aid in the production, don't bore people, know when to stop. Jack also gave a brief history of the making of one of his earliest documentaries 'The Honey Bee'

"Trev spoke about preparing to make a group movie. Important points to consider were: What resources do you have? Don't make a space movie if you don't have a rocket. What about actors? Do you have any? Most club members are more comfortable behind the camera, not in front. Music selection is critical to match the mood. Try to be entertaining. He then showed 'The Agency', a group movie written by Trev and shot by the Hamilton Club.

"Bill gave some tips on travelogues. Do your research and develop a concept. Make notes of 'must see' places on the trip. Should always stripe the tape to get continuous time code. Get someone with a clear voice to do the narration, use local signs to establish location. Don't skip on running extra footage. May not be able to return to get additional shots. Important to get (ambient) local sounds. At the editing stage, make a shot list. This can be a lot of trouble, it would seem, but well worth it. Decent titles and credits are very important. Try and make an archival copy of all your projects on DVD."

VICTORIA VIDEO CLUB,

Edited by Sheila Perkins.

"Exchange Video from Devon. Comments on Victoria Video Club's Compilation....."

Press to be Depressed: The idea was good, short and interesting. Quick, relevant, witty. Who has not been depressed in this way? Music a little too loud. Witty, different... Voice-music balance a bit off. What was the Kodak about? Excellent Video. Love storyboard videos.

"Gems of the Field: Well put together. Good record of harvesting and storage. Informative. Music was disappointing. Good close ups. The humble spud. Could have been longer and still interesting. Interesting video, but too often the music drowned out the commentary. Needs improved audio-mixing. Good framing of shots. Well covered visually. Well thought out. Sound track definitely needs improvement through better balance between music and commentary. Audio too uneven.

"Spring: Beautiful shots in perfect time with the music, but needs longer shots on some of the flowers. Good content. Camera movement a bit too fast. Use a tripod, please. Good choice of music. Good end. Kept showing the same flowers, repetitive. Too unsteady; too busy. Beautiful flowers, well set to music. Many cuts too short. Better if only one piece of music was used. Needed some cut-aways,... birds? Beautiful, brilliant colours. Amusing and original title. Camera a bit restless. Powerful close-up colours. First half of the music was too strident. Camera shots, set to music phrases; fluid sequences - beautiful work

"Thank you Victoria Club, for such a wonderful night's entertainment at our club meeting. We'll be looking forward to seeing your comments after you've viewed our compilation. Best wishes.

"Note: All Devon Club members were invited to write comments on each of the Victoria Club videos . The above is a compilation of the comments. A 'quote' from Judges' sheets....*'remember that the object of this exercise is to encourage the video-maker and provide ideas which will help the videomaker produce better work.'*"

[Panorama Editor's Note: There were 14 videos judged, but due to space constraints, only 3 are shown here.]

WINNIPEG AMATEUR MOVIE MAKER, BULLETIN,

Edited by Wallace and Jeanette Robertson.

"The Club was invited to the home of Vivienne and Don Fonger for their March meeting. It was really great to view their films dating back to 1939 on that fantastic ten-foot screen. Don's association with film goes back many years and at one time, during the 1950's, he was president of our group.

"Don, an avid aviator, related his and his son's experiences during preparation for their two man, around the world flight in 1987.

"During the evening Don showed us a number of films he produced over the years, starting with 'Nightmare on Elm Street' (40 years before Wes Craven's production). This was shot in 1939 on a Univex, single 8. This heavy little camera, which can be held in the palm of your hand, provides an excellent picture and even with its conversion to video lost little of its original quality.

"The following films 'Darktown Poker Club' (1947, music of Phil Harris) and 'Reunion', a sort of 'horse opera' with a lone (lonely) cowboy wooing and courting a pretty young lady were lip-synced to a number of popular songs. A kind of a 1948 version of a music video. Don explained that these films were developed by planning in advance the type and placement of shots to be used, and then playing the song on a gramophone while the actors mouthed the words. Whenever there was a change of angle, they would stop the camera and gramophone. On the following shot the music would start a few seconds before the break and the actors and camera would start again on cue.

"Don and Vivienne have two sons and one daughter and have always included them in the films. Even as youngsters we see and hear them doing an 'Air Band' accompaniment to 'Ragtime Band', 'Dance Time 1964' and 'Beatle Mania 1964'.

"The final selection for the

evening was 'Challenging the Sky, Golden Boy Flies Again'. We get to view a six-foot, remote controlled, miniature version of the Comanche aircraft that Don and his son flew around the world. We see it being prepared for flight; its take-off; its flight and the landing.

"After the films Don gave us a tour of his studio, explaining his video processing equipment, including his four camcorders, his cine/sound video transfer unit and his editing computer.

"To top off the evening we were treated to a fancy table of sweets, dainty sandwiches and coffee.

"Thank you Vivienne and Don for a wonderful evening"

AMATEUR MOVIE MAKERS ASSOCIATION,

AMMA Monitor.

Edited by Mark Levy.

"Greetings! I am your new editor and I am bursting at the seams with ideas to help our organization fulfil its mission and to help YOU make more and better movies. **Bernie Wood**, my esteemed predecessor, has set up a high standard for me and I appreciate his confidence in me.

"I have a knack for remembering who told me useful things. I may not remember exactly when or where, but invariably remember who and what. That coupled with my great good fortune to know some of the world's best, most prolific amateur movie makers has left me with a reservoir of advice that would be the envy of any author of a movie making handbook.

"For instance my friend **Wally Shaw** tells me that even an experienced movie maker should always keep a printed checklist of actions to take before beginning to shoot a scene. Wally himself attaches his checklist to his camera and methodically reviews it before starting the first shoot of the day. It can be quite amazing - to say nothing of embarrassing or time-consuming - to find your focus was soft or your automatic exposure

was turned off, an hour into your production.

"By far the most insightful comment I've heard about movie making is one by my buddy, **Eph Horowitz**. He says that making movies is the closest thing to creating life. As an amateur movie maker, YOU are the script writer, the vocal coach, the sound person, the lighting person, the best boy, the gaffer, the editor. YOU are responsible for the location, the costumes, the props, the continuity, the special effects. YOU are the producer and, of course the director. You conceive a mere wisp of an idea and work with it to reach a finished product. You forgo the pain of childbirth (although often the pain can be worse), and give birth to your movie, which, it is hoped, will elicit admiration from your audience, much the way a baby gets his or her share of oohs and aahs.

"May your audiences share your joy of movie making for years to come. And of course, may you be fortunate enough to run into wonderful people who can give you excellent advice along the way.....Mark Levy."

I.A.C. THE FILM AND VIDEO INSTITUTE. FILM

AND VIDEO MAKER, Edited by Liz Donlan.

"CLUB GOSSIP, Northern Lights With Liz Donlan, F.A.C.I Kevin Waters proved an enthusiast in every way and showed how to burn or record a DVD. Carefully working through the process Kevin first showed how to choose and buy the correct disk. Soon it will be a matter of simply inserting the new disk into the DVD player, connecting it to the computer on which your video has been edited and the machines will work the miracle of transformation.

"Using a particular video he had specially produced with an emotive musical track Kevin was able to demonstrate how, at this time, the transfer could be accomplished. To

the delight and interest of the audience he concluded by showing the finished DVD at an excellent quality.

"Many enthusiasts use their computers to edit video films, watching their progress on the television monitors. Video specialists might well choose instead the Casablanca editing system from Hama. Such a machine provides an all-in-one editing solution for a videographer using sound and vision. One such specialist was Don Barnes of **Rushden Movie Makers** who demonstrated his working and hobby expertise making wedding videos. Don selected the Casablanca system for ease of editing and performance. Bringing his equipment to the club hall Don had loaded raw scenes into the machine, showed them on the monitor and then through Tony Futter's big screen projector for all to regard in comfort.

"The system allowed instant access to every recorded scene plus frame by frame acquisition without dropouts and pleasing mixes and fades to enhance the viewing. Don worked his skills wisely, well following his wedding extracts mental storyboard. He demonstrated the simplicity of strong titling, unlimited effects including slow motion and other facets.

"The audience was enthralled with the Casablanca's simplicity of operation, which even extended to the recording of a full three track sound system. Finally Don Barnes showed the enthusiastic members his finished video extract. Magic performed by just one clever machine and some practised skills of an enthusiastic operator.

"Doubtless members would have wished for ownership of such an item before their future video competitions?

"Many questions were answered and then members came up to examine the equipment and to admire with some envy its basic simplicity: especially in the hands of the practised Don Barnes."



THE SHORT STORY

by Dave Fuller

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

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

What's helped me significantly is to be aware of how a short story from literature is structured. Here are some features of a Short Story that can, by analogy, apply to the making of our movies:

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

Sooooo, my good friends, are you any closer to "getting started"? Please don't feel bamboozled over what a Short Story is supposed to be about, but instead allow me to guide you through each attribute listed above.

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

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

Theme: This feature is the most difficult "thing" for us to identify, and, even harder to "*stick*" to, till the end of the movie. You have to make the "theme" clear at the *beginning* of the

movie. The "theme-statement" is your "promise" of what will follow. Allowing yourself to dither or wander away from your "main point" is often "fatal". Protraction is equally disastrous.

Setting, etc: For a storyboard, a kitchen, a hall, a street, whatever. For a documentary/travel movie, first location, one that suggests its overall features, the movie's "promise". Viewers should be able to "guess" character traits (even if they are subsequently proved to be only distractions!). And the nature of the "conflict", "the battle", (however small or large) must be "spat out" pretty quickly.

Diction: Any writing for any purpose for any audience is usually a painful experience. Hints: Use as few words as possible, but make every word do double duty. Train yourself to replace commonly used words from ordinary conversation with "fresh" descriptors (not obviously clichéd), and "freshly applied" metaphors.

[Bad-mannered character: "Of course my clothes smell Like I've being run over by a trash truck!"]

["Colours in Smuggler's Inlet scintillate most brilliantly around the sleepy time of the afternoon." Support live information]

Use sentence fragments - *often* - instead of laboured, or protracted verbiage. Just a "suggestion" is enough.

Artistic Unit: *ALL* of the shots that *ALL* of us lovingly shoot and are so loathe to part with..... sometimes the ax cometh. An audience, and yes, the judges, will see your movie with fresh eyes. Before they do that, you'll have to do the same. Let "the project" sit for a few days, or even weeks. Then take that famous "second look"!

Dialogue: This is difficult to pull off, so that the actors, director and editor all end up on the same wavelength. In documentary/travel movies, you can't beat showing plenty of people's faces, hearing what they say, rather than viewing buildings, mountains, harbours... And you can't really write a commentary *after* you've made the movie. Write the commentary at the *same* time as you're making the movie.

Where are we now ? I guess most of my above "dissertation" will come over as "old hat." Maybe, if you haven't already done it, you might "revisit" the "analogous" comments at the start of my "piece" and consciously apply them next time, or, perhaps ask some other experienced videomaker or "lay" person to comment on your production. Don't be afraid to ask "lead" questions (derived from the analogy above) and find out, specifically, what you need to know.

Finally, remember that the Short Story is one of the most difficult-to-write genres in Literature. Perhaps, "short-video-production" is our challenge, also. ■

Dave Fuller... *Your Humble Scribe*

2013 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 entry forms must reach the contest officer not later than June 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 2003 the theme is "COMEDY"**

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 "shooting 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". (Note that commercially or professionally recorded music is not eligible for judging for this award, even when cleared to comply with Rule 3.)

"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.)

VIRTUAL TRAINING COMPANY

Adobe Photoshop 7 by Fred Briggs

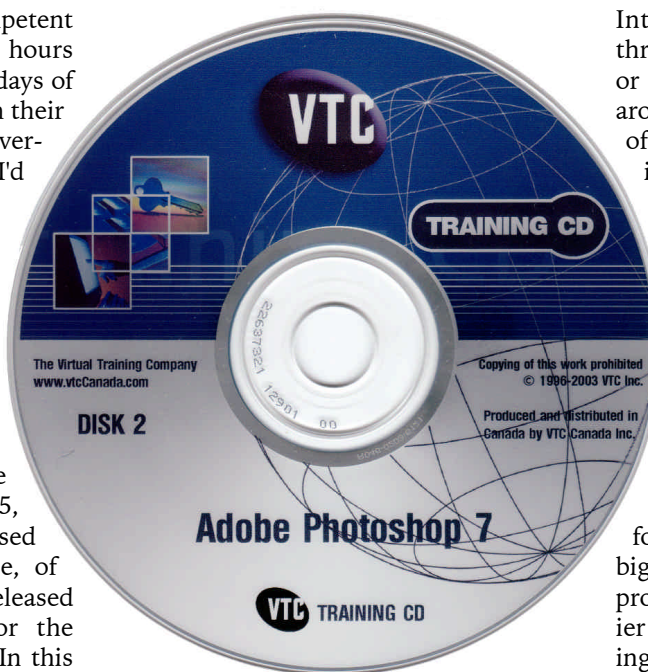
VIRTUAL TRAINING COMPANY has over 200 computer software training CDs, covering Graphics, animation and multimedia, internet and web design, operating systems, programming, databases and business applications. Each CD takes the user from the basics to a highly competent skill level with between 6 and 13 hours of tutorials, equivalent to 3 to 5 days of training." It's easier to quote from their own blurb than write my own version of the same thing, because I'd make it twice as long!

While some of you may be interested in their course on Macromedia Dreamweaver, or PowerPoint 2000, or QuarkXPress 5 (and we're sure somebody is), we don't plan to get into reviewing all 200 + titles. Instead, we will write a review of the latest version of the course for Adobe Premiere 6.5, (which is expected to be released sometime in May - the course, of course, as Adobe has already released the Premiere 6.5 program) for the Summer Issue of PANORAMA. In this issue we have a review of the VTC course for Adobe Photoshop 7.0, but first, we need a little more background.

Virtual Training Company sells their CD courses on the Internet, from eight different sites around the world, with each national or regional site listing all the courses they have, in various languages, and priced in the local currency. Thus on the United States site, every program is priced at US\$100.00, and on <http://vtccanada.com> every program is priced at CAN\$149.99. If you buy on the Hong Kong/China site the price is HK\$399.00, on the UK/Europe site the price is £79.97, and on the South African site it's R699.00. When it comes to the exchange rate, I think you'll agree that we're getting a fair deal, and every CD sold on that site is produced in Canada.

But it gets better. VTC has agreed to give a 20% discount to all members of the SCCA! They have allowed us a "corporate discount", which is usually han-

dled by giving a corporation a code that its employees use to receive the discount, but they have an easier way in our case. Virtual Training will demonstrate several of their training courses at the Annual SCCA



Convention in July in Brantford, and they will be distributing free samplers (that's samplers, not samples) to all who attend. In addition to the samples, the sampler CD's carry a link to their web site, and they will embed the code on the CD so the user will get the discount.

But many of our members live too far from Brantford to attend the convention! What about them? VTC has come up with another solution. They have set up an unadvertised "page" on their web site, just for us. Instead of going to

<http://vtccanada.com>,

our members will be able to go to

<http://vtccanada.com/scca>.

Once on the site, they can go anywhere on the whole VTC site just like anyone else, but when they buy online, the discount will be applied automatically, saving you more than \$30! Now you can buy these VTC courses online for \$120 plus taxes.

Once on the web site you can select any of their courses and view a short description of the course, a Table of Contents listing every lesson in the course, and even better, you can view online the first three Chapters in any course. You can start with the Introduction and continue straight through to the end of the third lesson, or you can pick and choose, jumping around from one component to another of those three lessons, at random, or as it suits you! This is a great way to try before you buy, and get a very good idea of what you will be getting. All of the courses by VTC consist of a large number of Quicktime Movies narrated by an expert in the program under study.

The big expensive programs on the market these days, i.e. the major programs from Microsoft, Adobe, Corel, etc., come without User Manuals. The companies have found that the users weren't using the big manuals, which were expensive to produce, heavy to ship, and even heavier to read. Instead, users were depending on the Help File, looking up a keyword to learn just enough to get over a hurdle and accomplish the task at hand. One of many problems with this approach is that if you don't even know about a feature or technique, you'll never look for it in a help file!

Adobe, for one, still includes manuals, but they are simply hardcopies (properly printed, of course) of their help files. At the same time, these bloated programs are so powerful, and provide so many facilities, that most users don't use all the features that are available, content to use only the ones that they have found they need. They also have a lot of redundancy, providing several ways to do almost anything, so when you visit a friend and watch him run a program you use, you find that you each do many things differently, with each doing things in ways the other didn't know were available. But you pay a lot of money for these programs. Isn't it time that you learned to use it properly, and get more out of it!

Some of us take a course, either in a class, or with a private tutor. That's very expensive (I throw out flyers for courses costing hundreds of dollars all the time!), and you're soon on your own and have forgotten much of what you thought you had learned. Some of us buy instruction manuals produced by third parties. I have shelves of them, usually bought at big reductions after I have replaced, with a later edition, the program version covered by the book. Some of us even buy courses on videotapes. They're the least convenient (except for the classes) for looking up a point when you are using the program on your computer and get stuck!

The CD training course that you use on your computer is by far the best tool to help you get your money's worth from your software investment. You use it first as a course you run yourself at your own convenience. Then you pop it in later, flipping back and forth between your running program and the instructional CD, when you need to check something, or look up something you remember, but forgot. It's like as Super Duper Help File!

But why are we reviewing the course on Adobe Photoshop? First, many of our members are editing on a computer, and are scanning pictures into the computer for inclusion in their videos, and they use graphic software to crop, retouch and enhance their photos. Secondly, many of us use a graphic program to make up our titles for our videos. And finally, as more of us switch to computer editing, many are developing an interest in digital still photography and replacing their trusty 35 mm. camera, and one impetus for this trend is the magic they can achieve with a good photo editing program.

Many of us are satisfied with a less expensive competitive photo program, and US\$609 is a little stiff for most amateurs paying with after-tax dollars! Some of us are using Adobe Photoshop Light Edition or Photoshop Elements (US\$99), which may have come bundled with a higher priced scanner, but those programs aren't eligible for the upgrade price. Those with legitimate copies (with Serial Numbers) of earlier versions of Photoshop can upgrade to version 7.0 for just (just!) US\$149.

I have no figures on which program is the most popular, especially among our members, but Adobe Photoshop is probably the standard against which all photo editing software is measured. While there are certainly more expensive programs that have special advantages needed by a few, the full version of Photoshop will suit the needs of the majority admirably.

OK, Photoshop! But why version 7.0? VTC produces fourteen different courses for Adobe Photoshop including versions for Photoshop 3.0, 4.0, 5/5.5, 6.0 and 7.0. In addition they have other courses for Photoshop 4 Techniques, 5 Techniques, 5 for Photographers, 6 Advanced Techniques, and 6 for Photographers. In addition, there is a course for the Photoshop 7/ImageReady 7 Bundle, Photoshop Elements, Photoshop for the Web, and Photoshop Special FX!

If you have, let us say, Photoshop 4.0, and are sure that you don't want to spend the money to upgrade to 7.0, you might feel that you only need the course for that program. (Lead me not into temptation!) That's fine, but the price of the course is the same for the old or the new!

On the other hand, if you think you may want to upgrade, but aren't sure

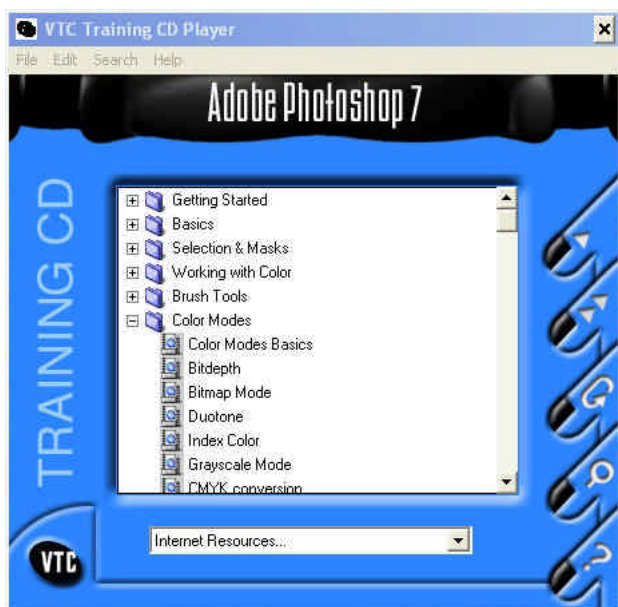
old version of Photoshop, many of the lessons will apply equally well to it, as the courses aren't just a guide to the new features.

Having said that, I'm writing the review! If I had an opportunity to test drive a Mercedes or Ferrari, and I had my choice of the 1995 model, the '98, the 2001, or the 2003, I would pick the 2003! Who's with me?

I'll try from here on in to avoid the name *Adobe* altogether and *Photoshop* as much as I can.

The course comes on two CD's in a tall plastic holder like those used for DVD's of Hollywood movies. While neither CD is full to capacity, there was certainly too much material for a single CD. The total viewing time for all the instruction is 11 hours, divided up into fifteen Chapters. The first CD contains the Chapters (with the number of included lessons in brackets) Getting Started (13), Basics (7), Selection & Masks (14), Working with Color (11), Brush Tools (14), and Color Modes (9). The second disk covers Color Adjustments (12), Productivity (10), Layers (14), Effects (4), Vector Tools (10), Type (6), Filters (5), Saving/Printing (9), and Snail (14). I won't take space here to list the subjects covered in those fifteen Chapters, but I urge you to go to the VTC web site (<http://vtccanada.ca/scca> - even if you aren't buying at this time, we might as well let them know that SCCA members are at least interested!), and read the complete list.

The Author and Narrator of this course is Andrew Hathaway, a professional photographer and imaging artist who has also recorded four other Photoshop tutorials, four for other Adobe programs (sorry, folks!), three Painter courses, and MetaCreations Painter 5.0. Mr. Hathaway's voice is clear, his words are easy to understand, and he explains everything simply. However, there is, at times, some "popping" or "bubbling", which may be from his microphone being too close to his mouth. Occasionally he does repeat himself, but it's usually for emphasis, or to bring to one lesson something from an earlier lesson. He doesn't ramble on without thought, or hum and haw. There has clearly been a lot of preproduction plan-



whether the latest version is worth the extra money, for you, then buying the course for version 7.0 might save you a lot of money, if you learn from VTC's course that the added benefits of the new version aren't justified by your needs. If in the end you stick with your

ning, so that everything seems to flow smoothly and logically within a design. I can't imagine that he gives these lessons publicly (in 11 hour chunks!) so I must suppose that he has rehearsed well before actually recording, or made several takes, perfecting each lesson before going on to the next. He mentions having students, and his experience as a teacher is shown by his lesson preparation.

The VTC Training CD Player is on each CD and doesn't have to be installed on your computer. Neither do the more than 150 QuickTime movies, which are played straight from the two CD's. The Player displays a list of the Chapters on the CD, and clicking on the box beside any chapter reveals a drop-down list of lessons in that chapter.

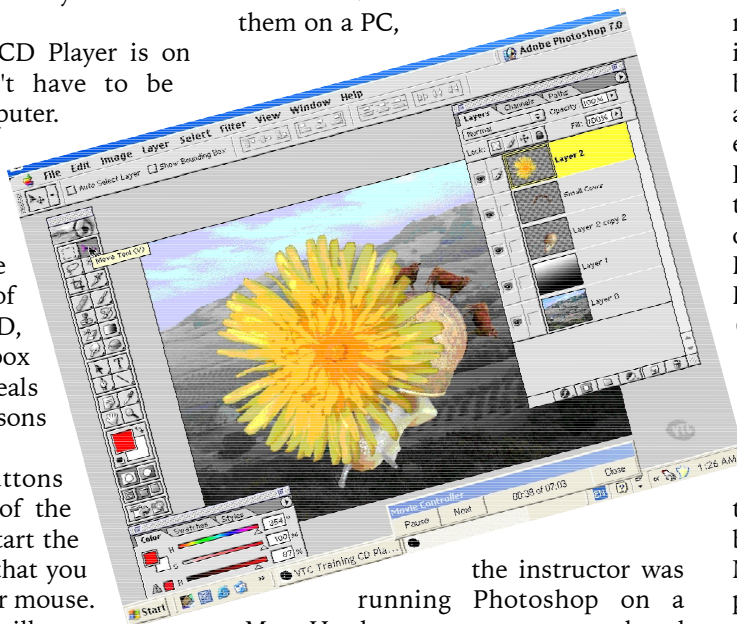
There are five buttons down the right side of the Player. The first will start the playing of any lesson that you have selected with your mouse. The second button will start playing from any point you've selected, and continue playing the subsequent lessons until you stop it. I found that the second button would also start playing if a Chapter Title has been selected, but the first button will create an error that will shut down the player if you have selected a Chapter Title instead of a lesson!

As each lesson is played, a check mark is set beside the lesson, to enable you to study from the course over a period of time, with interruptions. The third button will remove all those check marks. The fourth button will bring up a search window that lets you type the keyword for a search that will find all the lessons containing that keyword, and let you view a lesson you choose from the results. The fifth button (with the question mark) will start a short tutorial on how to use the Player. That tutorial is also the last on the list on each CD, and can be run easily at any time.

The player has a very simple Movie Controller near the bottom of the screen that can be dragged to any position. The controller has buttons for Play/Pause, Next (to skip to the next lesson), and Close. There is also a dis-

play of the total time for that lesson, and the lesson time that has already elapsed. There is also a slider bar at the bottom of the movie frame that you can use to move back and forth to any point in the lesson, or quickly repeat anything you missed and want to hear again.

The CD's will run on a PC or a Macintosh. While I ran them on a PC,



the instructor was running Photoshop on a Mac. He demonstrates every tool and operation with the mouse and also shows you how to accomplish many of the operations with keystrokes. These keystrokes vary sometimes, because the Mac has a Command and an Options key while the PC has Control and an Alt key respectively, and the instructor frequently reminds us of the equivalency.

Photoshop has a great number of "palettes", which make for a cluttered desktop, so it's recommended that you view the lessons with a minimum resolution of 800 X 600. However, if you use a higher resolution, and particularly if you have a nice, large screen, you could run the CD on top of your own copy of Photoshop. This would be particularly useful if you have an older version, or a light edition, of the program, so you can easily compare your desktop with his, or your version with 7.0.

VTC uses a unique method of compression and the reproduction of his program on your computer is very high quality and easy to read. (He moves his cursor around a lot, so leave yours alone or you'll confuse them! That is, you'll confuse yourself: the cursors don't get confused, and you can't affect the running of his program!) However, don't be alarmed at the quality of the

images with which he works, as the Quicktime movies don't utilize the full palette of colours, so the pictures are greatly inferior (blocky with few colours) to what you will see when running Photoshop on your own computer.

I found the effect that the reduced colour palette produced on his samples to be very annoying (especially in the lessons on brushes, where blending results in something like the "posterized" effects seen on a weather map!), but I was usually able to forgive that, and it didn't really detract from the effectiveness of most of the lessons. However, Chapter 6 consisted of a very thorough and informative explanation of "Color Modes", with lessons on Basics, Bitdepth, Bitmap Mode, Duotone, Index Color, Grayscale Mode, CMYK Conversion, Lab Color Space, and RGB Mode. There was a great deal to learn here, and he gave an excellent presentation. However, many of the colour differences he was demonstrating weren't visible because of the loss of subtle but important in-between colours in the display. Nevertheless, repeating some of his points, settings, changes, tricks, etc. for yourself in your own Photoshop made his tutorial perfectly clear, and this is a good example of the benefit of running the VTC tutorial over Photoshop 7.0 on your desktop, so you can tryout his demos for yourself immediately.

I was repeatedly, no, make that constantly, impressed with the depth of detail given for the various tools, with a systematic exploration of all the variations possible by using different settings. One glaring exception was the cursory treatment of the Healing Brush and the related Patch Tool. There wasn't much of an explanation of how they worked, and I was still mystified when I did my own experiments in Photoshop, but that program's Help File quickly straightened out my understanding! VTC's course, Photo's Help File, and a little testing with the program itself can do wonders in combination with each other.

Several Chapters were devoted to an in-depth coverage of features that are at the core of Photoshop. I have had considerable experience with Colour Adjustments, but I was astonished by the details I had not even suspected. The Chapter on Productivity provided a deeper understanding of the possibilities of some features I use often, and

revealed how to access several features that I had often wished in my ignorance would be added to the program. Layers are one of the most important features of Photoshop, and I have learned by trial and error to use them, but hadn't even dreamed of some of the options and applications that were demonstrated in great detail. The use of masks had always been a mystery to me, and now I know not only how and why to use them, but how they multiply the power of layers!

Less time was spent on a description of Effects and Styles, but it was enough to show me where they are to be found, how to use them, and some of the options common to most. The lessons left me eager to get into the program and experiment with all those strange and wonderful transformations. A similar treatment was given to filters. After divided them into two groups, Special Effects and Productivity Filters, he then went into detail with only a few of his favourites. One, the Unsharp Mask, I use regularly, and was chagrined to learn that I haven't been using it to its greatest effect. Another, Liquify, I had always thought was useless to me, but I was surprised to learn how powerful and useful it

this photo editing program, but they are, and Andrew shows us where they are and how, why, and when to use them in combination with other tools.

Similarly, the Chapter on Saving and Printing provides a pretty good explanation of several various formats and how, when and why to use each of them, as well as help with the concepts of compression and tips for printing.

If you read the list of the Tutorial Chapters on the web site, your curiosity may be peaked by "Snail Power Case Study". This turns out to be a thorough review of almost everything he has already covered, with the construction of one big and complex picture.

Overall, Mr. Hathaway does a wonderful job of telling you how to use the many tools and techniques in Photoshop 7.0, with an occasional comment on why, or his choice of the best way to accomplish something. He touches on some of the uses, with a little information and advice about producing pictures for the web, email, printing on your own printer, and sending to an offset printer. However, I was only a little disappointed that there was no mention of using the pictures in video production. Ah, well, I know that we are a small minority.

Finally, this is not a course on art, beauty, or good taste. He makes no distinction between a beautiful flower and a purple cow. That's not to say that Andrew Hathaway isn't artistic: it only says that this course isn't about how to become an artist.

There may be someone reading this who already know everything there is to know about Photoshop 7.0, but I doubt it, and I highly recommend this course to anyone and everyone who wants to get the

most out of this program. After you have mastered the fundamentals (for that's what the tutor considers that he has presented) you may want to go on to learn more. You may want to have a look at some of the "Advanced Techniques" tutorials offered (for older versions of Photoshop) or wait for an advanced course on version 7.0 to be released. Have a look at some of the les-

sons in the first three chapters of Adobe Photoshop Special FX, or Scanning and PrePress. They may be for older versions, but there's still lots of good information in them! You can view these lessons, and the first three chapters of the course I've been describing, at <http://vtc-canada.ca/scca>, and buy there with an SCCA 20% discount.

And come back in the Summer Issue for a review of the Adobe Premiere 6.5 Training Course, which will be a lot shorter now that I have all the background out of the way! ■

President's Message

Continued from page 3

emphasis on email. The entries are rolling in already!

PANORAMA

As always, we have continued our search for new ways to add value to your membership, and you'll see some results in a couple of articles in these pages.

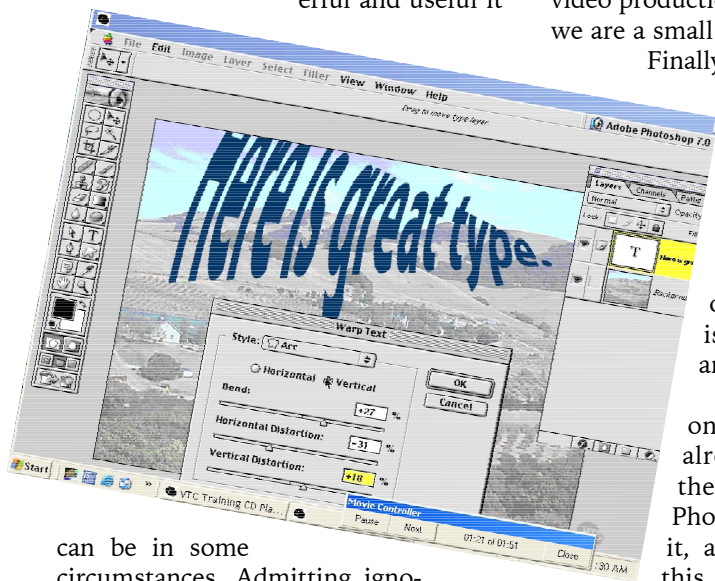
And for the first time in my memory, at least, we have just published twenty-eight pages in this issue. No signs of slacking off here! But before I sprain my back patting it, we must look after a little business.

MEMBERSHIP RENEWAL

It's now time to remind you that once again it's Membership Renewal Time for the 2003/2004 period. A small number of our members paid rather late this year, and included payment for next year. If that includes you, you won't need to include another Membership Fee this year. Please fill out and submit your Membership Renewal Form anyway, and mail it with your Proxy/Convention Registration to the Treasurer in the envelope provided.

PROXIES

And with the convention being held in July this year, there won't be another chance to solicit your proxy for the Annual General Meeting. Our status as a Federally Registered Charity demands that we adhere strictly to our Constitution, and that requires that we must hold that meeting annually, and we must have a quorum of a minimum of 40% of our Class A Voting Members (Group, Individual, Life, Sustaining, and Honourary Members). If you have



can be in some circumstances. Admitting ignorance is embarrassing, but not as embarrassing as denying it.

I had always taken Type (Text) for granted, and it had always satisfied my occasional need, but now I'm fully aware of the power of the many options in the treatment of Type in Photoshop. But I had always thought that Vector Tools were a feature of other programs, like Corel Draw and Adobe Illustrator. I didn't even know they were available in

Continued on page 28

ALIVE AND WELL SERIES

Calgary Society of Independent Filmmakers

by Melody Jacobson



It's April, which means another month of programming and production at the Calgary Society of Independent Filmmakers (CSIF). This month, the staff members are involved with seven other arts organizations in producing a city-wide performing art festival called *Mountain Standard Time 2*, while finalizing the details after March's film festival. The last film prints have been shipped back to the filmmakers after screening at last month's annual celebration of independent film, the 11th Annual \$100 Film Festival.

Held at The Uptown, a large downtown art house cinema from March 13-16, 2003, the four-day festival screened over 40 short Super 8 mm and 16 mm films from Canadian and American filmmakers and attracted an audience of nearly 1000 people.

The annual festival remains a film-only festival, and every year organizers debate the merits of screening film vs. video or digital media. Despite the



growing number of film festivals that allow other media to be screened, the \$100 Film Festival has chosen to remain a festival that celebrates film at its purest and finest. The mandate of the film festival hasn't changed much since its inception in 1992. It is a diverse showcase that encourages people to make films by celebrating the low-budget methods of filmmaking.

CSIF member James Morison came up with the idea while pondering how he could afford to make a film. He calculated that he could shoot and develop three rolls of Super 8 film for just under \$100. At a meeting of the CSIF members he tentatively introduced the idea as a way of promoting making film and a great idea was born. Mr. Morison produced the first festival on April 24, 1992 with the only rule being that entries had to be produced for under \$100.

This was the rule for the first two years and then, with the price of production increasing, the festival decided to allow low-budget independent films to enter. The audience for the festival continues to grow so the venues have grown larger, spilling out of the former CSIF location, the church basement's small auditorium and into larger theatres. And, as this year's line-up of films shows, there still is a large contingent of filmmakers who love film and can make enticing, interesting works for a relatively small amount of money. Films ranged from humorous to dramatic to disturbing, with a whole range in between of experimental, documentary and animation.

This year, with a theme of "Back to Our Roots", marked two significant changes. First was a move in dates from the fall to the spring, the original season for the festival, and one that would distinguish the \$100 Film Festival and CSIF from the fall's Calgary International Film Festival (CIFF). With an ever-



growing population, Calgary is fast becoming the city for film festivals, with nearly one every month, and it was necessary to lessen the public's confusion surrounding the two similarly named organizations as well as hopefully increase the audience for the \$100 Film Festival. The second change promoted the use of Super 8 filmmaking by actively promoting local filmmaking: the "Shoot Me" workshop and the "Super 8 Music Film Explosions".

The "Shoot Me" workshop was a one-day workshop which showed participants the basic use of a Super 8 camera, gave them a roll of film to shoot and develop. Organizers then selected three of the completed works to screen in the festival.

The "Super 8 Music Film Explosion" created more involvement in the arts community between musicians and film-

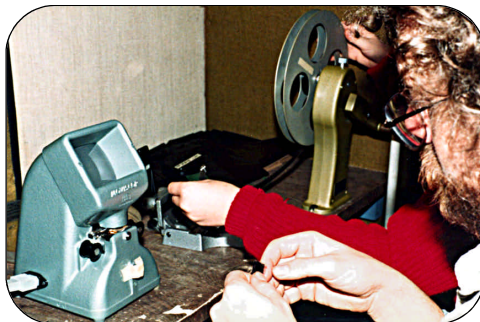
makers. The organizers put out a call for submissions to local musicians asking them to submit a film idea and music sample. Out of many entries, eight bands were chosen and paired with a filmmaker who shot their idea on Super 8. The bands then played live at the festival with their film screened behind them.

Both ideas were wildly successful, bringing new people to the world of filmmaking both as participants and audience members.

The \$100 Film Festival is one of two festivals the CSIF is involved in. In June, the 5th Annual *Fairy Tales International Gay and Lesbian Film Festival* will take place, in conjunction with Pride Week. *Fairy Tales* has been a huge success story, as the only gay and lesbian film festival in Alberta it continues to attract a large and diverse audience.

At the heart of each festival's planning is exhibition for filmmakers as well as CSIF's interest in facilitating the production of film. The co-operative has flourished since its beginnings in October 1978 when, funded by a special initiative of the Canada Council of the Arts, 12 local artists grouped together to form CSIF and provide a place where local filmmakers could have access to equipment.

While the types of film equipment haven't changed all that much since then, the CSIF continues to maintain and upgrade its equipment bank for its members' use: Super 8 and 16 mm cameras,



lenses, camera accessories, lighting, sound equipment as well as grip and gaffer equipment. The CSIF currently has 251 members. Membership costs \$35 for an Associate Membership and \$55 for a Production Membership.

The CSIF's move to a larger space in February 2002 allowed the cooperative to expand its editing facilities. The Steenbeck remains a useful editing machine but more of CSIF's members are utilizing digital software to edit their projects. The CSIF has two fully-equipped Final Cut Pro 3 editing suites including a state-of-the-art Nuendo audio suite.

Both the equipment and editing facilities are well utilized and, with two annual sessions of workshops in the Spring and Fall, many more filmmakers are being introduced to the tools of filmmaking.

The move also gave the CSIF a proper screening room, dubbed the "Sofa Cinema" for its collection of donated couches, loveseats and chairs. It's a comfortable, funky venue that is used for screenings of visiting and local filmmakers, as well as films from the collection of archival films. The Sofa Cinema was also the venue last fall for a series of documentaries "Off The Beaten Path" in conjunction with the *Calgary International Film Festival* in October 2002.

Used also for workshops, the Sofa Cinema is also utilized by filmmaking for shooting their productions. Over the past year it has doubled as a hotel room in Jennifer Yates' and Nina Staum's "Vacancy" and been the site of shooting a scene

in a 6 foot confessional for Rita and Smita Acharyya's "Second Com-ing in the 2nd Grade".

The CSIF is currently planning on celebrating its 25th anniversary this October. Its history is interwoven with the history of Calgary's



arts community in many ways, including the CSIF's participation in many of the new media and mixed media arts festivals that have taken place, including *Mountain Standard Time*, and *Media Blitz 1 & 2* in the late 80's, early 90's.

CSIF 25th

In October of 1978, twelve Calgary filmmakers and artists came together to form a co-operative in response to a growing interest in film production and need for equipment and resources. Thus the Calgary Society of Independent filmmakers was born.

Now leading up to this October we need you!

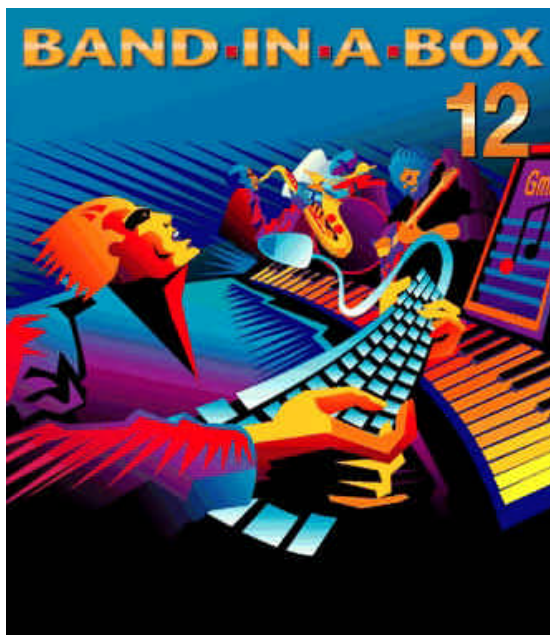
We are inviting all past and present filmmakers to come and share their stories and join in the celebration of the Calgary Society of Independent Filmmakers' 25th Anniversary.

For more information contact Melody Jacobson at CSIF
by telephone: (403) 205-4747
or by e-mail: melody@csif.org
or check out our web site: www.csif.org

Design and layout by Keith Murray

Plans for the 25th Anniversary include screenings of past works, a commissioned film or book project which would be disseminated across Canada, workshops which compare past techniques of filmmaking with the future and at least one great party. With 25 years of filmmaking production and exhibition to examine, the discussion of where to go in the future is bound to be thought-provoking and inspiring. With many more years to come and appreciation for indigenous film growing, the future of film in Calgary is looking bright. ■

Melody Jacobson, Coordinator of Operations -- <http://csif.org>



BAND-IN-A-BOX

AN UPDATE

BY FRED BRIGGS

In the Winter 2000 Issue of PANORAMA we published an article about a remarkable music creation program, Band-in-a-Box produced by PG Music. That article gave a little background on MIDI in general and the Band-in-a-Box program (hereafter referred to as BB) specifically, describing the evolution of the program up to its then-current version (Version 9), and giving some suggestions on three very different ways that this program could be used to generate high quality original music for your videos.

Since that time, Peter Gannon, PG Music Founder and still the President and primary programmer, has continued with the perpetual improvement process, and it's now up to Version 12! Since each new version boasts "50 New Features and Improvements" (I asked the company representative how they managed to always find 50 improvements, and he answered "Actually, we round down!"), I'll try to describe here only the most significant changes (for our purposes), and a few new developments that have greatly improved the quality of the music it produces. Instead of repeating much of what has gone before, I urge you to read, or reread, the Article on Pages 8, 9, and 11 in the Winter 2000 PANORAMA. If you have lost or mislaid your copy, or never received it, you can find the entire article by going to the Winter issue on the PANORAMA page on our web site, <http://s-c-c-a.ca>, and then come back to this issue.

* * * * *

Now that you have absorbed anew the previous article, we can begin to update it.

Many of the program's improvements are mostly aimed at musicians, and aren't readily utilized by the musically challenged like me, so I'll quote directly from the company literature, putting the things that matter to me, and presumably most of you, in italics.

First, Version 10. "First off, you'll get '**guitar styles**' - styles that play and show strummed and picked guitar parts accurately on the guitar fretboard using your choice of Pop, Jazz, Country or Folk guitar chording. *These are the **best sounding guitar styles** ever.* Then there's the **Guitar Tutor**, which shows you real guitar chords on a fretboard along to any song, and in any style. Then there's the **cord substitution wizard** that can provide you with a choice of applicable substitutions for any chord progression.

"The **Live Harmonies feature** has been enhanced, so that when the program is stopped you can **play harmonies that follow the chords you play**. There's also a **Chord Preview Builder**. *This feature allows you to hear how a chord sounds before you select it from the popular chord types offered.* You'll also want to check out the new **Ear Training Window** that will provide you with endless hours of chord and interval recognition exercises.

"The **Digital Audio Recording feature has been enhanced**; *now you can harness the power of the popular **DirectX audio plug-in format with DirectX support**. There's also an **Audio Edit Window** to allow you to make easy edits and overdubs of your audio track ... and when you're ready to let others hear your composition, you can "**burn**" it directly to an audio-CD with your CD-R or CD-RW drive. You can even save your composition in **Windows Media Format**, leaving you with a file all ready to be uploaded to your Web site and played over the Internet - with great fidelity over a wide selection of stream-*

ing rates.

"Band-in-a-Box Version 10 also includes notation printout enhancements such as **Print-review**, **Print-to-JPG** (e.g. viewable on your web site) and a **Print Chords-only** fake-book-style leadsheet. And much more ... " And so it goes.

They also added that year: **Styles Disk 24** with 20 new Pop Jazz and Country styles, **Master Jazz Guitar Solos PAK (Vols. 1, 2 & 3)** with 150 tunes with jazz guitar solos in the style of legendary Jazz Guitarists, **Master Country Guitar Solos** with 55 country songs recorded in Nashville, **200 Folk Songs for Band-in-a-Box** - a huge collection of classic Irish, English, Scottish and Children's Folk Songs, with chords, melodies and lyrics, a new version of the Roland VSC-88 (Virtual Sound Canvas) software synthesizer, and **Slow Blast Version 1.1 - now with Wave file support**, a program which allows you to slow down an audio CD to half-speed (or more), for study. That "6-pak" software bundle, a \$299 value, was included FREE with your order for the Version 10.0 upgrade or First-Time Purchase, until the end of 2000.

Vol. 11 included another 50 new features, of which the following are of the most interest to those of us who can't play a real instrument: **MIDI File Chord Wizard** that reads any MIDI file and interprets the chords for you to be displayed in Band-in-a-Box, and **Direct-to-Disk Audio Rendering** which allows you to directly convert your Band-in-a-Box song to an audio WAV file in 5 - 10 seconds, without having to wait 3 - 4 minutes for the song to render in real time. Significant improvements in the quality of the music you hear came from a new **Melody Embellisher** that automatically adds life to existing Melodies by adding slurs, grace notes, vibrato, legato changes, extra notes and more, to simulate the way real musicians play. They also introduced the **Roland VSC3 MIDI Synthesizer** - "this

greatly improves the sounds that you hear from Band-in-a-Box. In our 'blind-fold' listening test (www.pgmusic.com/blindfold_compare.htm) our users rated the sounds from the VSC3 to be #1, better than Wavetable soundcards and even better than hardware sound modules! This synthesizer works with Band-in-a-Box and any other Windows MIDI programs to improve your sounds."

Now Version 12 is out. And guess what! There are 50 more new features!

Worthy of special note is "the amazing new **'MIDI-file to Style Wizard'**, that automatically converts a MIDI file (.MID) to a Band-in-a-Box Style (.STY). This wizard has plenty of options so you can quickly make your own simple to advanced styles from a MIDI file, without any knowledge of the StyleMaker required.

But here's the big news! **"Twice as many instruments!** We've added support for **General MIDI 2 Standard (GM2)**. This **GM2 support adds 128 new instruments to Band-in-a-Box styles and songs**, including ukulele, mandolin, 12-string guitar plus many new and improved piano, organ, guitar, brass and string sounds! We've made many new styles using the new instruments, and include updated versions of previous styles. You'll be hearing the new instruments with many of your new and existing styles. (Note: The included Roland VSC3 synth supports the new GM2 instruments, as do most newer modules/sound cards. If yours doesn't, a similar instrument from the existing General MIDI sounds will be substituted.)"

So how much does it cost, and what do you get? (I always like to know how much it will cost before I really get into wanting something!)

Amazingly, you would still pay \$88 U.S. (how many years have they held the line?) for the stripped-down version, which includes Styles Disks 0 - 3 (all reworked for GM2), Harmonies Set 1, Soloists Set 1, and Melodist Set 1. If you are upgrading from Version 11 it will cost \$49 to upgrade to Version 12, and Styles Set 30 is included. To upgrade from Version 10 or earlier, the cost is \$59, and includes Styles Set 30 and the revised Soloist Set 1 and the New Melodist Set 1.

The MegaPAK is still (!) \$249, and it

now includes all Styles Sets (0-33, 869 Styles!), all Soloists Sets (1-9, 251 Styles!), Melodists (1&2, 120 Styles), The MIDI Fakebook, PowerGuide instructional CD-ROM, and SlowBlast!, the program for playing audio disks at slow speed! When you consider that the price of each Style Set Disk, Soloist Sets 2 - 9, Melodist Set 2, and the 300 Song MIDI Fakebook, is \$29 each, you would have to be interested in only a very narrow range of music to save any money by buying just the basic program and a few extra disks!

So let's say you buy the MegaPAK. Will you be able to get some good music out of it for your videos? You can't miss!

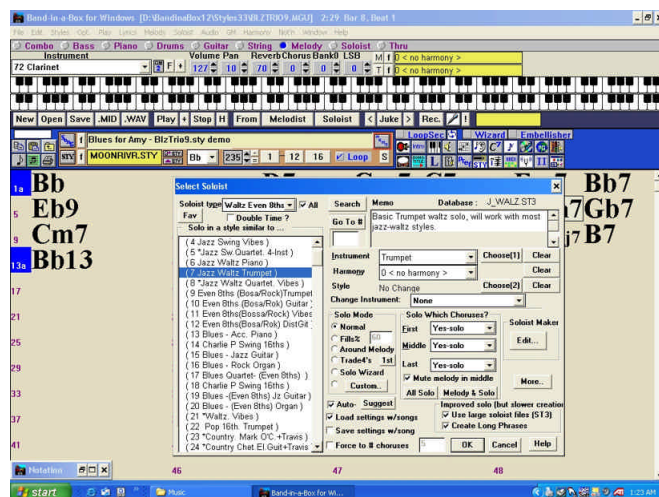
First, I counted 1,810 different songs, or pieces of music. In general, each song has six parts (occasionally fewer, depending on the style) - Bass, Piano, Drums, Guitar, String, and Melody or Soloist. Each song comes with its own style, but you can change the styles at will, and at any bar. Not every style will be suitable, of course, but with 869 styles, you should be able to find something you like! And if you wish, you can adjust the relative volume of each part separately, or mute any part. If, for example, you find the drum or Bass line unsuitable for your video, you can turn them off.

But if, instead, you'd like different drums, there are 9 Drum Kits from which you can choose, and room for you to setup 119 more custom kits, but I'm told this is a function of your sound generator. You also have lots of room for your own modified or custom Melodists and Styles, but not much left for Soloists. Watch for that to be changed in Version 13!

In fact, you're free to change the instruments for any and every part, as often as you like, at any bar. The melody may originally be played on a trumpet, but you can change to a guitar if you like, and wait till you hear the music that comes from the new Guitar Soloist! Or maybe you would like to play the melody on a clarinet and

replace the guitar with another. Which guitar? There are lots from which to choose. The old MIDI Standard provided 120 musical instruments and variations of instruments, plus 8 sound effects. The new GM2 adds another 98 instrument variations and 29 more sound effects. You now have at your finger tips Nylon String Guitar, Acoustic Guitar, Acoustic Guitar (nylon + key off), Acoustic Guitar (nylon 2), Jazz Electric Guitar, Clean Electric Guitar, Muted Electric Guitar, Overdrive Guitar, Distorted Rock Guitar, 12-Strings Guitar, Steel Guitar with Body Sound, Electric Guitar (pedal Steel), Electric Guitar (detuned clean), Electric Guitar (funky cutting), Electric Guitar (muted velo-sw - Don't ask me!), Mid Tone Guitar, Distortion Guitar w/feedback, Distorted Rhythm Guitar, Jazz Man, plus Guitar Harmonics, and Guitar Fret Noise, Guitar Pinch, and Guitar Feedback. Oh yes, don't forget Banjo, Mandolin and Ukulele! And all of these changes can be made at any preplanned bar in the piece.

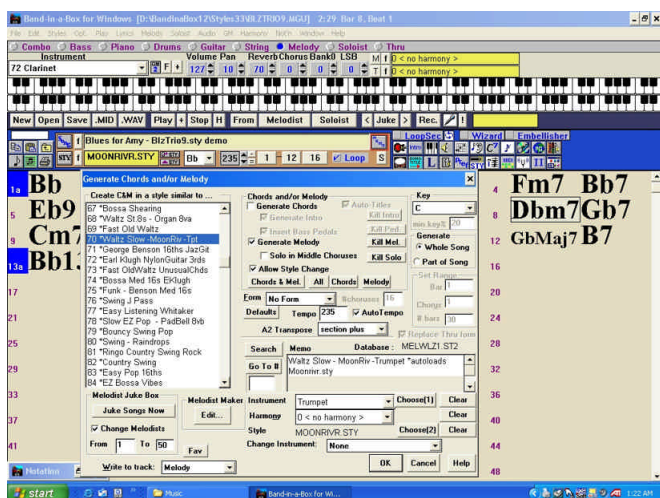
If you'd like a fuller sound than you get with a small 6 piece orchestra, there are 151 different harmonies from which you can choose, in 2, 3, or 4 part harmony, which will add as many as 5 more 'voices' or instruments to your sound. It's quite easy to have the melody played on the first and third chorus and have a soloist replace the melody on the second chorus, and you can use a different harmony for the melody and the soloist!



The soloist you select (from 251 of them) will generate a part based both on the style of the soloist and on the chords (which are based on the

melody), but doesn't adhere strictly to the melody, so by muting the melody you can generate a piece with the same general sound as the melody. This is one way to produce music in the same "genre" as some well known music, but avoid infringing copyright. The soloist track can be saved with the song (on a separate track from the melody) if you wish.

The Embellisher can add a great deal of sophistication to your composition, but like many of your options, it doesn't always suit the feel of every piece. You can embellish either the melody or soloist track, but Soloist tracks are usually already embellished, by the soloist (that's why he was chosen as a soloist!). So you are more likely to want to embellish the melody track to bring it up to the level of difficulty and sophistication of the soloist track. However, you might want to embellish the soloist track, if you are going to use that instead of the melody track, because of copyright.



The best way of keeping out of trouble with copyright is to let BB compose an original piece for you. Every piece is different, every time you run the Melodist, even when you leave all the settings the same. You can easily control the Key, and the Tempo. You can adjust the tempo as it plays, to suit the mood of the scene in which you want to use it. With a little work, you can make it just the right length by adjusting the tempo, the number of bars, the form, the number of choruses, and whether or not you use an intro and tag. Most music will be written in 4/4 time (4 beats per bar or measure and 4 quarter notes to the bar). At 120 beats per minute, 30 bars would play in one

minute, and each bar would take 2 seconds. If you wanted exactly one minute of music I would suggest that you set up the Melodist to write 28 bars with no form, and set up the song playback to generate a two-bar tag with the tag starting at bar 29 and finishing after bar 30. (The tag is important. Without it the backup instruments would complete a full 32 bar chorus, even though the melody has finished!) Then set the song to play the chorus once only, and end the chorus at bar 28.

A waltz is played in $\frac{3}{4}$ time, with only 3 beats to the bar or measure. Consequently, a waltz played as above would only last a minute and 45 seconds, so you would have to program the Melodist for 43 bars, with the two-bar tag starting after 43 bars.

While 120 beats per minute is easy to work with, you won't want all your music played at that tempo! Find the tempo that best suits the mood or tempo of the scene, and then try to work out the number of bars required.

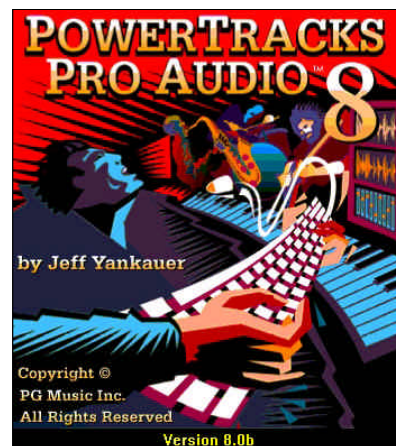
If necessary, you might want to adjust the tempo just a little (to a multiple of 20) to make the math work out more easily. (A small adjustment won't matter much, and who's to say that 110 or 125 was perfect, anyway!) Alternately, you might be content to just write the piece a little long and fade out near the end when putting it onto your video.

In any event, you do the math. My purpose here is to tell you what the program can do: it isn't up to me to give you complete directions on using it. PG Music provides an excellent 300-page manual and an outstanding help file. Both seem to cover everything (except Music For Beginners) and remarkably, while they seem to cover the same material, they aren't identical as is often the case with other programs. Which you will find more helpful in any situation probably depends on you and the situation, but it is nice to have a choice! Also included with the MegaPAK is the BB Power Guide Instructional CD. Unfortunately, mine seems to be the Guide for Version 7! We understand they are currently

working on a new version of the PowerGuide which will describe the current version in full.

More recent videos can be downloaded from the <http://pgmusic.com> web site, and two tutorial videos, Volume 1 and Volume 2, with almost 3 hours of instruction, can be purchased for \$19 with the purchase of any BB product.

In the previous article on this program, three different ways to construct music for your video were explained briefly, and you have just read some additional information on those. But now there is a marvelous new technique available. PG Music sells many other exceptional music products, and among them is Power Tracks Pro Audio 8, now with a new 32-bit engine, which has been going through the same perpetual improvement process as BB. While BB is a unique program that has no competition that I know of, Power Tracks is basically a Digital Audio/MIDI Sequencer, and there are several in the market place.

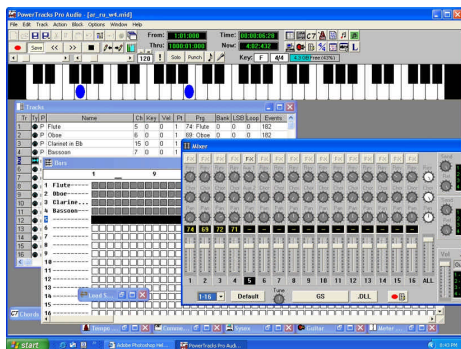


There are some similarities between BB and Power Tracks, besides their thick manuals, high value, and relatively low cost. (Power Tracks Pro Audio 8 costs \$49 with the Power Guide Training CD, \$69 when you include MultiTracks Volume 1, and \$79 when you include both Vol. 1 and Vol. 2 of MultiTracks and the SlowBlast! software. MultiTracks are professionally recorded 4-track recordings which keeps the tracks separate for practicing musicians.)

Both are MIDI programs at their core, and allow you to input MIDI data from an external synthesizer, as well as several other ways. But while BB can handle 16 channels of stereo data simultaneously, Power Tracks can uti-

lize 48 stereo tracks. BB allows the user to mix in one track of WAV sound, which could be recorded vocals or music from another source, like an Audio CD, or live playing into a microphone, or various sampled sounds like sound effects or snippets of music. Power Tracks can record audio or MIDI on each track. (Incidentally, MIDI is very, very efficient when it comes to file size, while audio, as you know, consumes huge portions on your hard drive when compared to MIDI, though still a lot less than video! "Each track-minute requires 5.3 Megs of disk space. With a 44.1k sampling rate, and a 16-bit resolution, a four minute song with 6 full tracks of Mono audio requires at least 126 megs for the song!" But don't let that scare you off Power Tracks. First, it does support 48kHz sound, in stereo, as required for miniDV video format. In fact - see that word "Pro"? - it also supports 96kHz audio! Second, if you use the WAV files sparingly, you can assemble together an awful lot of BB MIDI files into a complete sound track with those 48 tracks, for synchronizing them all together, adjusting pitch so they blend together, and easy editing of small changes in the MIDI files, like replacing one cymbal crash with another, or a honking goose, à la Spike Jones!

That's enough of an introduction to Power Tracks Pro Audio 8. The feature of interest here is Pitch to MIDI Conversion. It won't convert chords or mixes of music instruments to MIDI, but it will analyze a monophonic audio track and create an equivalent MIDI Track! If you (or someone else) can play it on the piano, or guitar, or flute, you can convert it to MIDI. Even better, for the musical idiots like me, you can



hum, or sing pure notes like Ooooh, or Aaaaah, and turn the melody into MIDI. It isn't perfect. It makes mistakes. But so do I! Once you have it

into MIDI format, you can import that file into BB where you can make corrections as easily as dragging notes around the music staff, and then put an accompaniment style onto it, and then embellish it, and play it back with the guitar soloist playing around the melody, or "trade fours" with any soloist to beat the band!

Now there's no limit to what you might do!

I hate ambiguity, so I have taken a very simple step to remove it wherever it occurs above. I asked! The following is a number of questions regarding copyright that I put to the company, and the answers I received.

Q. I assume that all the audio CD's of music are protected by copyright and can't be used in videos. Right?

A. Yes, you are correct. Any song that comes with Band-in-a-Box or PowerTracks Pro Audio is copyrighted and cannot be used for video or other purposes without permission.

Q. I know some of the original compositions are in the public domain, but what about the BB arrangements?

A. The arrangements for any song that comes with Band-in-a-Box is copyrighted as far as performance rights, so once again they cannot be used without permission. However, public domain songs can be used if the "performance" is changed within Band-in-a-Box.

Q. What about the songs written especially for BB, by Peter Gannon, or someone else at PG Music?

A. Any song that comes with Band-in-a-Box or PowerTracks Pro Audio is copyrighted and cannot be used for video or other purposes without permission.

Q. What about Fakebook versions of copyrighted songs?

A. PG Music owns the performance rights to these songs. So once again they cannot be used without permission. However, public domain songs can be used if the "performance" is changed within Band-in-a-Box.

As for The MIDI Fakebook, although some of the songs are public domain songs the performance of these songs is copyrighted by PG Music Inc. and cannot be used without permission. It is analogous to using a recorded version of Beethoven's 5th Symphony.

Although the song is public domain the performance will be owned by the publisher (or artist or someone) and cannot be used for anything without permission. The original compositions included with The MIDI Fakebook are completely owned by PG Music Inc. (including performance and compositional copyrights) and once again cannot be used without permission.

Chord progressions cannot be copyrighted (or else there would be very few Blues songs), the arrangements are also not copyrighted as Band-in-a-Box will alter them with each performance. The recorded melodies is the part that is "owned" by PG Music Inc. either for compositional copyright or simply performance copyright.

For public domain songs the user would have to re-record the melody (i.e. the performance) to rightfully use the file without permission.

Q. What about compositions written by The Melodist?

A. Compositions generated by The Melodist are owned by the person who pushed the OK button.

Q. Does each of the answers to each of the questions above remain the same for amateur videos, videos entered in contests and festivals, videos shown in public at festivals, meetings, etc., videos made for sale, and videos shown on cable, local, and national television. If there are any distinctions to be made, please elaborate.

A. YES!

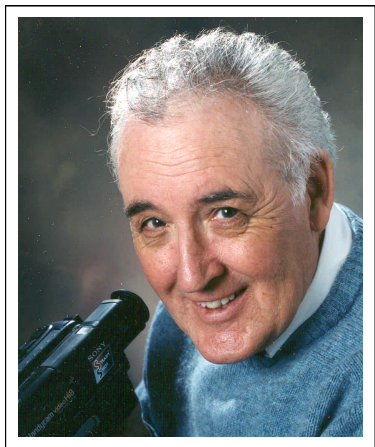
You can purchase BB and Power Tracks Pro Audio 8 at <http://www.pgmusic.com>. All the above prices are expressed in U.S. dollars, and all the products mentioned above are available for Windows

Band-in-a-Box Version 11 for Macintosh is the latest Mac version and should be run under OS9 as may be timing problems with Quicktime with OS X. The latest version of Roland VSC for Macintosh is VSC88H. Both are available at the same prices as for Windows products.

Power Tracks is not available for the Macintosh.

I'm really looking forward to hearing the soundtrack on your next video. As for me, don't hold your breath. I can't even carry a tune in a bucket!

Editing



by Wallace Robertson

I guess that we all would agree that video productions are getting better and better, although some productions do lack the sparkle that sets an exceptionally good one apart from the mediocre.

What is it that makes one video better than another? Is it the great camera work? Is it all the wonderful special effects? Is it the super sound work? Well, all of these things certainly do help a production, but possibly the most important thing that contributes to a good film is ... Editing.

Most of us do some kind of editing with our films, but here are a few suggestions in improving those skills.

When shooting an event, like a wedding, birthday party or retirement gathering try to record from different and varying camera positions. When someone is making a presentation to "Good old George" make sure you include some shots of those in attendance. Particularly capture that smiling, proud face of George's wife. (Of course, that's only if George hasn't had a little too much to drink and old Maude is a little miffed.) These scenes help to estab-

lish a feeling or mood.

Make sure you include a lot of close-ups of people in attendance. Although they are important in the continuity of the film you will find they also serve another purpose. When admiring friends and acquaintances see themselves on screen they can't help but feel they were an important part of the festivities.

Along with these on-site shooting techniques a number of cutting methods can be utilized in the actual editing.

Shots should be collected and incorporated in a logical order to tell the story. "Associated" cut-away shots help to make a smooth transition from one scene to the next.

I have found that "parallel" shots offer an interesting approach when tying two separate ideas into one main storyline. For example, when shooting the pre-wedding activities, I will often go to the bride's home to record her and her bridesmaids' preparations.

Meanwhile, my son operating a second camcorder tapes the action (or inaction) of the groom and his entourage at a separate location. Later, I will combine these two scenes by showing clocks at each home registering the exact same time. By synchronizing our watches we are able to record, every 15 minutes, what is going on at each residence.

Another shot that can be used very effectively is the "Contrast" cut, or as I have heard it called "the cut to the chase" effect. This can be used for example when showing a very happy gathering of the opulent celebrating over an expensive and sumptuous dinner. The following scene shows a sad and hopeless situation of a small, emaciated family living in abject poverty.

A shot that is always interesting on screen is the "Substitute" cut. If handled in the right way it not only enhances the film but can also produce an artistic empathy to the subject. These shots are normally used

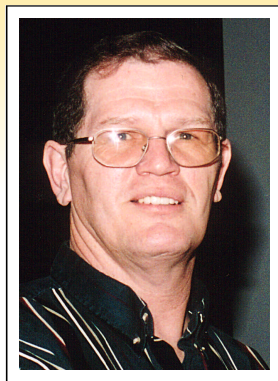
when an incident should not be shown and are seen in many films when, for example, there is a torrid love scene. The first shot may be that of a young couple locked in a fast embrace. As the scene becomes more "steamy" the camera suddenly cuts away to a teakettle boiling over.

"Cause and Effect" cuts are certainly one of the most popular effects used, especially in humorous amateur movies. The scene: A man is seen arguing with a policeman in a loud and bellicose manner. The following shot shows a close-up of the same man, looking sad and dejected from behind prison bars.

Another cut that I personally like using (attempting) is what is known as the "Formal" cut. You will often see this in Hollywood films where it is used to connect two separate scenes using colours, shapes, a movement or action. The camera zooms into the red blood of a gruesome crime scene, when it pulls back we see the petals of a red rose. In another shot we see what appears to be a big blue marble. As the camera comes closer we notice that it is really a shot of the planet earth.

There is one cut I have never even attempted. The "Dutch" cut! ! Why they call it a Dutch cut I will probably never know, but it is accomplished by finishing one shot, then without stopping the camera, very quickly rotate to produce a blur effect on the film. The shot immediately following begins by using the same type of blur shot and comes to settle on the subject. If this shot is executed well it can be very effective in changing time or location. If you are as old as I and can remember the Batman television series, you will know that it was used very successfully in many of their scene changes.

Finally, if you have used all of these different types of editing cuts in your films and no one acknowledges them you can then honestly say that you have experienced the most "unkind" cut of all. ■



Tinker's Tips and Tricks

by Don Svob



Spring Is On The Way

Today it's -11 C and it's January, so looking forward to spring can be fun. Spring is the start of a new year to me: the beginning of life. You know, birds? All winter long I feed birds to brighten up the yard. Those red cardinals do add color to the white snow. Anyway, I've played around with birdhouses and think this would be the right time to make a new birdhouse for the yard and your flying friends. But hey, we're into video! Why not make a birdhouse with a video camera in mind. What do we have to do to get video from a birdhouse? We could phone Jack Carey, or read about it in a bird book, or we could just go and make our own.

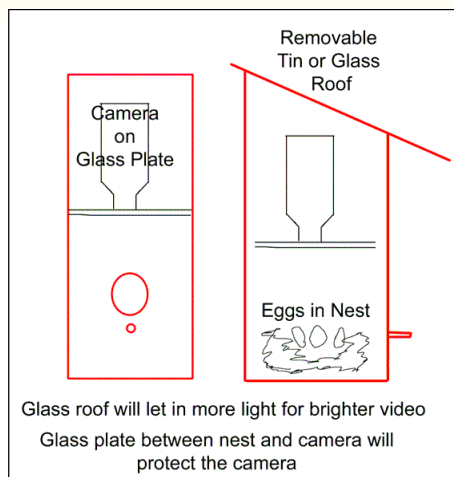
First I made a birdhouse with a roof on a hinge, to get into the birdhouse and take pictures. But will the birds be happy with you looking in on them when they're in their home? NO! So we have to do it without them knowing we are there. Once my roof is open, I put a glass cover for the video camera to point through. Then I covered the camera with a plastic bag to keep out the rain.

Now the fun! Run a video cable from the camera to a monitor in your house. Now you can see what is going on in the birdhouse in the comfort of your home. Connect the video to a VCR and record what you want when you want it.

Here are plans to make a birdhouse and camera box to put out in the weather. I used a glass floor to support the camera and keep the birds away from it. I also used a dark glass roof to let in some light.

Birdhouses can be made many ways, but the entrance hole must be the right size for the bird you want to use it.

I'll be looking forward to seeing your video of the birth of spring.



[Ed. Coming up with new ideas every issue can't be easy, so we are now inviting others to submit material for this column. Here are two items contributed by Peter Janssen.]

B+W 486

This UV/IR cut interference filter completely blocks the often unwanted UV and IR radiation. It is especially recommended for CCD applications where digital image sensors have not been fitted with an IR protection filter. Further applications: video films, digital and conventional b/w or color photography as well as technical applications.

This is no ordinary lens cloth

Schneider is pleased to offer two products from Photo-Clear to make lens cleaning easy: Photo-Clear Cloth and Photo-Clear Lens Treatment Fluid. Together, these products will help you keep your lenses and filters as clean as new.

Properly cleaning your lenses and filters is not merely a matter of protecting your equipment against damage. It is also your best assurance that you are getting the most out of the painstaking measures Schneider B+W builds into its products. The choice of cleaning cloths and fluids can make a critical difference.

Unfortunately, most cloths simply move foreign matter around the glass. If the cloth is not properly moistened with an effective fluid, the glass can be seriously marred in the process of trying to clean it.

Photo-Clear uses a laboratory designed and tested poly/nylon microfiber woven into a thick, durable fabric that performs like no other cloth when used in conjunction with the Photo-Clear Lens Treatment Fluid. The Photo-Clear cloth is available in two sizes; a 6x6 inch size and a larger, 12x15 inch size. Although silky smooth to the touch (and to the glass), the Photo-Clear cloth actually has a microscopic texture designed to cut through dirt and residue while lifting oil and moisture away from the surface via capillary action. Even after two thousand test abrasions, the Photo-Clear cloth performed like new with no deterioration of the fibers at all.

Simply put, this is the toughest, most effective lens cleaning cloth you can buy.

The Photo-Clear Lens Treatment Fluid enhances the performance of the Photo-Clear cloth in three ways: Adds cleaning power on heavier residue

- + Resists static and repels dust
- + Helps resist fogging on lenses during rapid temperature changes.

The Photo-Clear Fluid is packaged in a sleek, shatterproof one ounce bottle. Although not much bigger than a disposable lighter, each non-aerosol bottle is good for more than 300 applications.

Make the best of your photographs with the Photo-Clear Lens Cloth and Lens Treatment Fluid.

www.schneideroptics.com

[Here are a couple of tips from Harold Cosgrove]

1 - When you are out shooting in the field NEVER rewind a used video tape. In the "heat of battle" it is so easy to put your hand in your pocket or camera bag, pull out a tape you have already used and pop it into your camcorder. If you don't rewind there is no chance you can erase important footage you have already shot.

2 - If you are doing a multi-camera video shoot where you need to sync up each camera's tape, grab your still camera or flash gun. With all video cameras rolling, pop off your flash. The flash will only show up in one frame of video in your computer editor. Simply line up the flash frames on the time line and you have all tapes in sync. ■

[Please send your tips or hints to Don Svob at dsvob@becon.org or to the Editor at panorama@canada.com]

FINAL DRAFT A REVIEW

By Trevelyan Beard

If you make furniture, you use a lot of tools like chisels, plane, drill, saw and so on. You don't have to use these things but they make the job a lot easier. Even making cookies does a better job if you use a cookie cutter. In the same way, writing a script for TV, film or theatre becomes a whole lot easier if you use a special "tool".

FINAL DRAFT is such a tool. It isn't essential but it changes the nature of the work considerably in allowing the writer to concentrate on content instead of manipulating the word processor like a driver working the steering wheel, brakes, clutch and other paraphernalia.

Final Draft is good, not only for script writing but also for writing resumes, letters, treatments and other special writing tasks. It won't create the plot or make sound effects but it will make the writing effortless. Moreover, if you submit anything to the various authorities, what you submit must be in a recognized format and Final Draft complies with all formats, of course.

When I wrote "The Agency" for a Hamilton group, I used Final Draft. I must confess it took me longer to learn the program than to write the actual script, but next time around things ought to be faster. Writing any creative work is hard work and manipulating "the gears" not only adds to the work but also actually affects the quality. To any serious writer of scripts, Final Draft is a necessity.

The paragraphing bits and pieces that make up a script are principally as follows, using an example.

Scene Heading --- EXT. STUDIO PARKING LOT - DAY
Action--- A WRITER and an AGENT are walking from the parking lot towards an office.
Character --- AGENT
Parenthetical --- (whispers)
Dialogue --- Just follow my lead. I know you're ready to do this pitch.
Transition ---

DISSOLVE TO:

You've guessed it - Final Draft is riddled with macros and shortcuts and automatic formatting gimmicks that as you type the script, it automatically falls into the accepted format.

Here's a little trivia - all scripts must be typed in non-proportional font such as Courier. This goes back to the days of typewriter written scripts. The industry hangs on to this principle and it is considered unprofessional to use such proportional fonts such as Times New Roman and Arial. Final Draft uses a specially designed font called 12-point Courier Final Draft, which is better, thicker and spaced properly for screenplay use than the standard Courier or Courier New fonts.

Some of the extra features used to make the work go smoothly include pop-up lists, zoom, character lists and a Names database. One useful item is The Scene Navigator, which lets the writer jot down ideas at any time in little index cards on the screen. Now here's something you wouldn't expect - Final Draft allows a script to be read back to you by different characters (voices) if you install the proper software. And of course you can transfer files by e-mail.

From Final Draft. Tel: 818 995-8995. E-mail: info@finaldraft.com.

URL: www.finaldraft.com. Price: \$199.95 US.

Every Week Is Be Kind To Humans Week

Dear Joan:

I was quite touched by your "Last Word" article. What is on your mind has been on mine for many years. You are absolutely correct about scaring away members or at least subduing them.

You are a kind and feeling Lady, to be concerned about those who are beginners, shy and fearful of revealing their lack of knowledge and skills. Nothing can kill or wound a beginner quicker than Critics. Those who feel or even act superior can crush the nervous beginner, even drive them away. Those of us who love to chatter in technical terms or expound on achieved levels of expertise, often forget the nervous one.

It isn't that we always do it with malice or superior intent, but we should be more considerate. It is really more than kindness. It is our obligation to help others who are fledglings. I owe a lot of people in my early life, people who gave me experience and knowledge. When they gave it away, freely, it was not with a thought that they would lose

something, or that I may wind up doing better. I could only do it differently. To those people I am forever in debt, and I have tried to give back ever since.

You know, Joan, if each experienced member took a new or inexperienced member under their wing and shared with them, in understandable terms, they would grow, as so would the club. When you taught, Joan, you gave away to other learners. You shared, you built, and the more you gave away, you were never diminished. You grew with them to the person you are today.

Just three thoughts more. **Criticism** --- Some say Constructive Criticism - An Oxymoron, as to construct is to build up and to criticize is to tear down.

Judging --- For years I have been invited to judge films - Prints, B/W & Colour, et al. I managed to avoid many, but there were still others. Why? On what basis does one judge, at what level. Can one really officiate without bias or influence? The fact that someone has made a courageous effort to create, and then pres-

ent, is worth a trophy. I can think of several excellent stage shows I have seen which were "Panned" by a Critic who used his power to kill them. I don't want to be a Critic or a Judge, but I will discuss anyone's film or print and try to give an intelligent comment on the basis of the technical aspects, then say despite all that, I enjoyed it. I remember a portrait I did years ago. According to the critics I had broken all the rules. So what! The young lady loved it and paid for it!

After reading your piece I opened the PANORAMA to the double page - "SCCA **Competition** 2002, Page 10-11. It hit me, Competition! Is that what we are there for? We are not or should not be in competition. We are there to share, enjoy and learn by osmosis. Remember it? Perhaps we might consider "SCCA Revue of 2002/3/4/5".

Whatever else, Joan, you are on the right track! Let's build up, not tear down. ■

Leonard Cobb

MEMBERSHIP FEES; June 1st 2003 to May 31st, 2004

Class "A" (voting)

GROUP Membership(Clubs)\$.075 per member -- Min. \$20 ____ members on April 30, 2003

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 SCCAdonation of\$ 500.00 per year or more for all donations)

Class "B" (non-voting)

STUDENT Membership\$ 15.00 per year Age ____ School _____

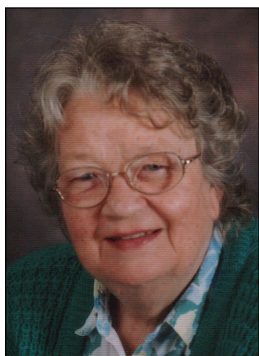
ORGANIZATIONAL Membership\$ 30.00 per year

INDUSTRIAL Membership\$ 50.00 per year

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

The Last Word...

This issue of PANORAMA has been put together entirely by Fred Briggs, our trusty leader and president, while I have been under the weather with bronchitis - twice. It has been a winter that stayed almost up to the beginning of May!



The SCCA Competition Rules are printed in this issue, and a loose Entry Form is included. However, you should also check out the new CIAFF Rules and Entry Form, as the Executive has been through them with a microscope making significant changes. Please go to the CIAFF web site at <http://ciaff.org>.

The SCCA makes a conscious effort to report on amateur filmmaking and videomaking throughout Canada. You'll notice the "Alive and Well" filmmaking piece comes

from Calgary this time, where we still have a few Life Members, but no longer any SCCA affiliated club. Notice also that Don Svob's "Tinker's Tips" page is looking for contributions from you, the readers. So please share your tips and/or tricks with us, by sending them either to me or to Don.

About the Annual General Meeting - please, everyone send in your proxy, and if you do get there, we'll tear it up! It helps us to handle the AGM properly.

At our May 6th Executive meeting, Keith Gloster reviewed all our July 25th - 27th weekend events in Brantford. It sounded really exciting! And we will be in the Telephone City on the Anniversary of Alexander Graham Bell's invention of the telephone on July 26, 1874, just 129 years earlier! Please, for your own sake, plan to come if possible! We would like to see you there.

*One last thing if you want to email any of the **executive** please note the changed email addresses on page 2 ■*

Joan Bochsler, Editor.

*President's Message
Continued from page 17*

any doubt that you will be attending the AGM at the Convention, please fill out the proxy and mail it to the Treasurer along with your Membership Renewal and payment.

CONVENTION REGISTRATION

You'll see that the proxy is on the same sheet of paper as the Convention Registration. Please fill out one or the other, and if there is a possibility that you might attend the Convention but not be able to attend the AGM, please fill out both forms. If you are present at the AGM you can revoke your proxy.

A Special Word to Life, Sustaining, and Honourary Members: We hope that you will be able to attend the Convention. If not, **PLEASE** send us your **PROXY** and the **MEMBERSHIP RENEWAL** so we know that you are still alive and cognizant, and to keep your address and contact information up-to-date!

SCCA Annual Competition

Finally, the Executive will soon be reevaluating the continuance of the SCCA Annual Competition. It will all come down to the support of our members, or lack of support. If you want this long-running tradition to live on into the future, you need to support it by putting in your entry! **The Deadline for Entries is June 15th! ■**

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 _____