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# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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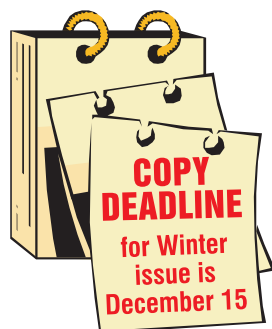
# CONTENTS

PRESIDENT'S MESSAGE .....	3	CIAFF REPORT .....	15
CLUB NEWS Joe Bochsler .....	4	BAND-IN-A-BOX Fred Briggs .....	17
REVIEWS OF TWO GRAPHICS PROGRAMS Trevelyan Beard .....	8	VICTORIA CONVENTION Margaret Chamberlain, Dicie Sizemore .....	19
PROFILE SERIES - JEANETTE AND WALLY ROBERTSON Al Ross .....	9	HOT LINKS - ART-SCAN, JETSOFT Fred Briggs .....	21
AGM - EASTERN REGIONAL MEETING Sandy Whitehouse .....	10	THE LAST WORD Joan Bochsler .....	24
SCCA ANNUAL COMPETITION Keith Gloster .....	11		

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## PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

***"Autumn seems to be the busiest time of the year!"***

Coming back from holidays, there is so much to do with many clubs starting up their season, an Annual General Meeting combined with an Eastern Regional Meeting (in place of a full convention), the presentation of the winning videos from the Annual SCCA Competition and the awards, and then ditto for the CIAFF. Meanwhile, we were struggling to get PANORAMA out on schedule!

You will find a report on the AGM and Meeting on page 10, followed by a report on the SCCA Competition and a full list of winning videos, and pictures. A pictorial report on the CIAFF event begins on page 14, but for all the winners, please go to the <http://CIAFF.org> site and click on **2004 CIAFF AWARDS**.

It's a shame that our western members weren't able to attend these activities in Ontario, but they were having their own fun, and we have a report on the big meeting in Victoria on page 16.

The attendance at the AGM and the CIAFF were both disappointing. While many members, and a few clubs, have still not renewed their memberships for the year, which began on June 1st, many members did send in their proxies. Many thanks to those of you who did!

Without those proxies we would not have had a quorum, and we wouldn't have been able to hold our legally required Annual General Meeting, and by now we would be contemplating the termination of the Society of Canadian Cine Amateurs, and all our activities, including the Canadian International Annual Film Festival!

While we haven't been inundated with submissions for PANORAMA, we have had an increase. After extolling the improved print quality for PANORAMA in the Summer issue, I received a note from someone who thought that it wasn't as good as it usually was! I agree. I was disappointed too. PANORAMA was to be the first publication on the new equipment, and as always happens, they had problems with it. They tried to move the job to the older equipment, but they had trouble with that, too! The service technicians replaced some parts on the new stuff and got it working, and the printer rushed it through because they had promised us the job by Friday night. In my opinion, the pictures looked a little darker than they should be, and I'm hoping that was a matter of calibration, and will be better on this issue.

We held up this issue until after the CIAFF Presentation so it could be included, and then we held it up some more until we could hold our regular monthly SCCA Executive Meeting, because we felt that we would have to explore new directions for the SCCA and the CIAFF in light of the poor turnout earlier in the week.

Everything was ready to go except this page, which I'm writing the day after that meeting, and we're trying to get the whole issue to the printer today. The mailman just brought me an envelope of pictures from the Victoria meeting, and I'm very pleased to receive them in light of my request for more input from you, our members. Unfortunately, the issue is on final deadline (twice removed), there is no more space in PANORAMA now, and these fine pictures don't seem to be significantly different from those we had tracked down earlier. I wish I had them sooner so we could choose from both sets, as there are always variations, and some pix are better than others because of a number of variables, including who is sitting at the table, each person's expression, etc. Nevertheless, we are pleased to get a response for our appeal for more submissions, and hope it continues, and grows.

Returning to the CIAFF, we have

repeatedly encountered resistance (or more properly, apathy) among the general public, the film students at colleges in the Toronto area, and even the majority of the winners from the Student and Independent divisions. It seems that there's just too much going on in the big cities! In the final analysis, the members of the SCCA and the SCCA affiliated clubs, are our loyal supporters.

Consequently, your Executive, after brainstorming for several hours, has come to a consensus. While we are a long way from settling all the details, we have decided that the CIAFF "show" will be held as part of SCCA Conventions in the future, so that the CIAFF and Convention can augment or reinforce each other. In addition, we will work on ways to bring the Award Winning CIAFF videos to the members of the Vancouver, Victoria, and Winnipeg Clubs, and perhaps to the local clubs in Ontario also.

In addition, for 2005, we will look for a site in a smaller centre in southern Ontario where we can hold a full convention in September or October, and include the CIAFF in the program. A committee of two has been formed to make a recommendation to the December meeting regarding a site. We will keep you posted!

Meanwhile, those of you who missed the recent CIAFF Presentation missed the opportunity to meet our special guest, Peter Rowe, and to have a sneak preview of his latest production, a feature documentary entitled **Popcorn with Maple Syrup - Film in Canada from Eh to Zed**.

The good news is that there should still be time after you receive PANORAMA, (if you read it promptly) to see the whole two-hour production on the CBC TV Program **Opening Night** on November 18th, at 8:00 PM. Right now, you can read about Peter Rowe, and the documentary, on the CIAFF website, <http://CIAFF.org>. Click on **2004 CIAFF SCREENING**, and then scroll down that page until you see the picture of Peter, and a short version of his bio. See also

<http://www.ottawastart.com/story/699>

One other thing: it will be shown without commercial interruptions, so be ready with a new 2-hour tape, and record it at Standard Play for repeat viewings, and to show other members of your group who don't get PANORAMA. That will hold you until the DVD is released!





# CLUB NEWS

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

The Fall Season has arrived, and frost is on the pumpkin. Looking from our balcony onto the Heritage Grand River, the Canada geese in large flocks are deciding whether to stay in southern Ontario or head south. The leaves are falling in our backyard, the better to see what's happening on the Grand.

The Caledonia Fall Fair has taken place, a very busy time for me. I attended all four days of the Fair. The Fair board again offered a top prize of one hundred dollars for the best video of the Fair, I will probably win the prize by default as none of the video club members entered the competition to win one of the three prizes offered. The entrants would be admitted to the Fair free at all times. There was no time limit on the video. My video will likely be about 60 minutes, as there was so much to cover. Some of the scenes that I taped with my Canon GL 2 camcorder were the cattle, sheep, goat, rabbit, horse, baby, and pet judging, as well as the pie eating contests. There were also tractor and horse pulls, as well as the one, two, three, four and six-horse wagon team judging. The six-horse wagons are spectacular. Of course the midway was always a big attraction for the younger set.

I'm often called upon to take still photographs of different events, mostly documentary for club albums. I supply the digital pictures and Joan puts the captions below them. I also supply the pictures for the newsletters for the Hamilton Reel News and the Brant Camcorder News. The digital camera I have been using was the Canon Rebel with 6.3 pixels and 18-55 Zoom lens. I also purchased an extra lens, a Canon 28-105 Zoom lens, which did an excellent job. After adding a base to the camera (which housed an extra battery and also an auxiliary flash) a Canon 420EX Speedlite, mounted on the camera-shoe, I found it on the heavy side. I was able to sell it to a member of my video

club, who was in the market for a Rebel at a reduced price. I went for a Canon PowerShot Pro 1, with 8 pixels and a 28-200 Zoom lens, which was half the weight of the Canon Rebel. The Pro 1 also has the shoe to mount the auxiliary Speedlite.

There is a new prosumer camcorder coming on the market this November, the Sony HDR FX 1, that has some very interesting features, including a three and a half inch screen.

It won't be long before we have the Light-up Night and the Santa Parade here in Caledonia. Always an exciting time and lots of opportunity to document the events and supply the local library with videos to be enjoyed by the townsfolk of Caledonia.

Try something new, be it new equipment or new angles, especially the close-up of the children's faces as they watch for Santa and his sleigh. Have a wonderful Christmas! JB.

## BRANT VIDEO MAKERS, BRANT CAMCORDER NEWS, Edited by Dan Kennaley

We are continuing to celebrate the birthday of Frank Birch. During our September meeting at the suggestion of our secretary, Joan Jacquemain, we set aside time at our break to wish Frank Birch a Happy "Ninety-Third" birthday. Joan made some delicious chocolate cupcakes, put a candle or two on, and had Frank blow them out. She had brought along a birthday card and had all the members sign and we all sang Happy Birthday. Joe Bochsler took some still pictures. Frank did a little dance as part of the celebration. We are fortunate to have someone as unique as he is for a friend and member of the club. Three cheers for a great videographer.

Frank has had a wonderful life, has won more awards than any other person that I know, and has done more for the club than any other member. Some



Photo by Joseph Bochsler Jr.

may not be aware that Frank resurrected the original Brantford Movie Club and breathed new life into it with the new format of video. That was early in 1990 and in fact may have been in 1986. He was awarded a plaque and a coffee table book on the Grand River as the most valuable club member in 2003. Frank, a widower, has a son who is a police inspector with the OPP.

We would like to invite new members. Members encourage each other by sharing ideas and solving problems. Videos shown at the club at the first meeting of the new season were:

*Horse Power Pull at the Golden Horseshoe Days in Caledonia* by Joe and Joan Bochsler. This is a competition in which teams of horses pull varying weights.

*Flying at the Paris Fair*, by Dan Kennaley. This was a motorcycle exhibition of jumps and tricks at the grandstand show.

*Lively Spuds and One Stormy Night* by Frank Birch. Both videos lived up to his imaginative creativity.

*Broken Diamond*, by Alex Szatmary. He uses a morphing program which gives some fascinating scenes.

Thanks to a very generous **Toronto Film and Video Club** and the efforts of some of our club members, Joe Bochsler and Keith Gloster, we have been able to obtain a video projector at a nominal fee. This will be a great addition to our meetings in that we will be able to watch our videos on a large screen. A special thanks goes out to their Co-President, Josephine Black, for helping with this project.

## BUFFALO MOVIE-VIDEO MAKERS, CAMERAMA, Edited by John Weiksner.

Get a Charge Out of This Film

**Concept.** BM-VM member, Emil J. Novak is looking for a few adventurous filmmakers to participate in his upcoming project, "The Accumulator." The story centers around the "father of Science Fiction," Mr. Nicola Tesla. Yes, Tesla! The production is a fiction/non fiction/documentary endeavour encompassing the Niagara frontier, Buffalo and its rich past. From the tapping of Niagara Falls to the Pan Am Expo, added elements of noir, mystery, and science fiction sharpen the story. Historic events will be recreated and shot along with period stills, post cards and other original source material.

The most important need is an additional 3-chip DV camera for multiple camera angles. That camera and DP will be part of a second unit. Film length is approximately one hour. Shooting began at the end of September, post production during the winter and additional photography to be shot during late winter/early spring, 2005. A website was up and running by September 24/04. For those interested, please call Emil at (716) 833-6220, Monday to Friday, 11am to 7 pm or Email: enovak3178@aol.com.

**Local Member Strikes It Big In Documentary.** I was fortunate enough to be a member of BM-VM and met Steve Brisco. In 2001 he invited me to document the behind-the-scenes for a movie he was producing, "The Falls." I accepted the challenge. The experience proved to be priceless. I learned so much and had such a memorable time with all the crew and cast.

The movie shot for thirty days and I managed to capture 14 hours of footage. Recently, Paul De Nigris (writer, producer and editor of the "Falls") sold the movie to Blockbuster. The DVD has a 27minute documentary which includes much of my footage. The movie will be released in November of this year. I will be sharing the finished documentary with all of you this month.

My membership in the BM-VM has blessed my life in fulfilling my passion and seeing my work come to fruition. The friends I have made and the support and guidance has given me the courage to do many projects. I look forward to seeing you at the next meeting.

## **HAMILTON VIDEO/FILM MAKERS, REEL NEWS**

Edited by Dave and Liz Stewart

The Club held its annual open house at the October meeting. John Soyka

was the program manager. He entertained the visitors and members with a selection of films produced by members, shown at our club meetings since the last open-house. At intermission we all enjoyed food contributed by club members. Including a crockpot of meat balls brought by Jon Soyka. Jack Carey, who just celebrated his 93rd birthday, treated us to his famous homemade chocolates. It was unfortunate that more clubs were not represented at the open house.

**Hot Shots – Pulling Out All The F-Stops** by Impact Images Video Productions

A synopsis of creative composition reviewed by Joan Bochsler, club librarian.

The first reminder is to remove existing clutter so there are no background distractions. If this is not possible, try to use them as part of your display.

This is followed by reminders to prevent errors -no branches coming out of a person's head or fountains in the wrong place. If it is impossible to move, then find a way to use the distraction. .

A creative use of the foreground adds depth to the picture. An example is the picture of a castle with a tree branch framing the shot. This also applies to the typical wedding party shot. Windows can be used to frame a shot, or you can shoot through the window itself. Flowers, either growing or as bouquets, can give depth to a shot.

A following pan needs to keep space in front of the subject so there is room to move. A surveying pan goes to the subject; it does not just follow it. A pan can start in the sky and lower to an out-door bridal group with great effect. By tilting up you can pan up a building. People can walk in and out of a pan with great effect.

The rule of thirds is very important in static shots. A mental tic-tac-toe grid is needed over your picture. The subject's head should be in the square. If possible the eye should be on the line. There should be space ahead in the direction where the subject is looking.

Camera shots can be taken from several positions, starting from over your head (in a crowd scene, where you can't see) going from the hip, or even from on the ground, for the Worm's Eye View. Even experienced videographers can find encouragement in this video.

I highly recommend this video as a refresher course for all amateur filmmakers.

## **LONDON VIDEOGRAPHY CLUB, IT'S A WRAP,**

Edited by Robert Thorn.

We wish to report the passing over the summer of our "in camera" editor, Harry Ronson, who died July 7, 2004. Some of Harry's stuff was given to Thom Speechley, who offered it for sale to members at a steal. All proceeds went into the coffers of the Club. Subsequently our Board decided to honour him with a trophy or plaque on the subject of "Nature", one of Harry's pet passions. This competition will be open to members in good standing of the London Videography Club, closing date being the January meeting of the Club. Entries will be held until the time of the May judging and will be included with the rest, but in a separate category of their own.

Kim Brown, our state-of-the-art, retired, but still working teacher, treated us to a taste of what is already happening in High Definition TV and video. He described the difference between interlaced and progressive scan video and how the JVC single chip camera he has does a better job than the older 3-chip cameras.

**Some other companies involved in HD work.** Bluefish444, [www.bluefish444.com](http://www.bluefish444.com), .BlackMagic Design, [www.blackmagic-design.com](http://www.blackmagic-design.com). Avid Xpress Pro HD, [www.avid.com](http://www.avid.com). 1 Beyond, [www.1beyond.com](http://www.1beyond.com). Canopus HD, [www.canopus.com](http://www.canopus.com).

Kim brought all of his gear, camera, projector and player as well as his 8 mega-pixel digital still camera. The reproduction was stunning. However it will likely be some time before most of us will be able to afford the cost of converting to High Definition.

After the break, he showed us the slide-show still production he had edited from stills shot with his 8 mega-pixel digital camera while in Hawaii. Part of the success in making such a production is the ability of the shooter to frame the subject properly. Kim, having cut his teeth on still photography, is an expert at framing shots. That might be a good topic for another meeting. There was no one who even dared to venture to show any of our standard definition stuff after what we saw him show in High Definition.

Club members need to be assured that it will be many years before High Definition TV becomes the standard. The promoters claim it will be sooner. If the price of these units does not come down quickly, I am afraid that the

marketers of this format will be proven very wrong. Sooo don't despair folks. Most of us are in the same boat and will continue to shoot, edit, and produce our final copies in standard definition for the foreseeable future.

## **OTTAWA FILM AND VIDEO MAKERS BULLETIN,**

At the October meeting Wayne Schaler gave a tour of his business studio, which he runs in partnership with still photographer, Vlad Vrkhovsky. Wayne then gave a short talk on the future of formats, mentioning Blue Ray and HD DVD.

Next was a discussion of the group videos to be made. It was agreed to divide into two groups. The West End comprising of Rasid Ali and his wife, Peter Holoubek and Bob Bayne. The Centre Town group, comprising of Wayne Schaler, Susan McConnell and Doreen Higgs. Christine McGregor's choice of being available to either group, applies equally to the rest of the members. The script was distributed and members were told that judging was to be on the editing only. Finally, Wayne had Christine and Doreen do a small skit, which Wayne edited to demonstrate what he was looking for.

While on the subject of editing, this from Citizen columnist George Jones, he said : "I used to produce TV shows and it was part of my job to look at editing notes, one evening I was given two sets of them, both describing the same footage, one came from a male and the other from a female:

Note 1 – Dodge Charger hits pedestrian.  
Note 2: Women in red dress hit by black car.

I doubt if anyone would have any trouble guessing which description came from which source."

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

We had the pleasure of a presentation by Richard Grunburg. Richard is passionate about what he does and it comes through in the way he talks about his craft even after 20 years in the film/video field.

During his career, he has worn many shoes. He was the photographer for Pierre Elliot Trudeau and the Liberal Party for over two years. He formed his own company and did documentaries, Ads, and even Ben Johnson's Life story. He is now a Professor at Ryerson University.

Richard passed on some of his vast experience to us in a very casual style. It was hard to keep taking notes because I got so caught up in his presentation, I sometimes forgot to write anything in my notebook.

Some of the tips etc., I did manage to note were as follows: Video can look as good as film, but we have to work harder at it. Video has a contrast range of about 40:1 whereas film is about 50-70:1. Our eyes are about 125:1. We should be using light to fill in the details, which will help in reducing the contrast.

Keep your subject away from walls etc. where shadows can spoil the effect. Try to keep the background simple to avoid detracting from the subject. Manipulate the depth of field and iris to help separate the subject from the background.

It's important to control the environment we are filming in. For e.g. substitute your own light for sunlight. This way you can get the effects you want and not be controlled by clouds, harsh lights, time of day, etc. Turn bland backgrounds into interesting ones by adding a curtain, try adding some texture. Can even use foamcore to create shapes etc. and as reflectors. Get to know your viewfinder. Use F-stops to control depth of field. Actors know their faces and will pick up on what the lights are doing to them. They may make suggestions to improve their "screen presence".

Manipulate your subjects. Ask them to repeat actions for you to get numerous angles. You can usually control about 50% of the actors' actions. Always build a visual sequence in your head of what the finished product should look like. Good directors should know all aspects of the movie making business. They should be able to have a working knowledge of the camera, the lights, the functions of the various technicians and of course what the actors are supposed to do.

Applications for the Film Course at Ryerson are about 1600 per year. Of these, only 120 are accepted. 80 to 90% of the graduates get jobs in the film industry.

Thanks again to Richard. Now if you would only encourage some of these students to drop by and maybe even to join the club! *Sam Spence.*

## **VANCOUVER VIDEO PRODUCTION CLUB**

REEL TALK Edited by Cathy Caravan

Workshop Review 2003/2004 by Romeo Bruni, Workshop Chairman.

I feel we had a good year with two entries in the Club Competition and fun social get-togethers. We started with our first meeting with a round-table discussion and pitch session. It seemed no one had a prepared pitch except Sue Young, she arrived with storyboard and visions for a short five minute comedy. What we started with and what we ended with were two different videos. That's the magic of shooting video and going with improvisation and suggestions from the crew. We called it "The Creative Process" which is basically what we went through to complete it. We were generally happy with the finished production except for a few audio glitches. I would like to thank Sue for her idea and Robert for acting in it; actors are hard to come by.

Our second production "The Romanos" came about with my fondness for hit HBO series "The Sopranos". It started with my wanting to recreate the opening theme/credits which start each episode. Once having completed the opening, the workshop got together and came up with a spoof of the Sopranos episode. We shot it over four nights and again what we started with and what we ended up with were two different videos. It was entered in the June competition. We had a lot of fun doing it. That's the bottom line with the Workshop, we don't take things too seriously yet try to improve with each production.

I'm looking forward to another year of getting together with like-minded individuals who have an interest in movies, video-making and sharing knowledge.

## **VICTORIA VIDEO CLUB.**

BULLETIN Edited by Sheila Perkins.

In the "The Ten Best of the West 2004", Dave Fuller's video "The Easy Life", was one of the "Ten Best" and Edna Breckenridge's "Signpost Lund", received "Honorable Mention" Congratulations to you both!

Observations-TWB-2004. Documentary genre... still dominant. Storyboard... increasing each year. Travel....decreasing each year.

Every TBW entry 2004 was competently produced and interesting. Almost universal use of NLE.

Entry Lengths: Average length....5 minutes. Longest length...15 Minutes. ....Shortest length... 1minute



Other Comments: Significant use of mood music to support visual content, often "tailored". Again, NLE. This music support has been a rapidly-growing feature in recent years, world-wide. Its use represents a welcome addition to the amateur's arsenal of tools.

Several of the award winning TBW entries appeared, also, as winners in AMMA, AMPS, PSA and in overseas 2004 international contest.

Conclusions: Proof! High-caliber productions usually "rise to the top" even if the judges in some contests sometimes, need their glasses and ears cleaned.

Convention 2004 had our Club name solidly and proudly attached to it. To those of our members who were positive about its success right from the beginning, twelve months ago, and to those of us who contributed mightily since then, deserving accolades!

As, Mark Levy, editor of the AMMA Monitor, proudly stated: the 2004 Convention must be remembered as "the most smoothly-run show – ever." *Dave Fuller*

## **WINNIPEG AMATEUR MOVIE AND VIDEO CLUB. BULLETIN**

Edited by Wallace and Jeanette Robertson.

It's always nice to see all of you at our meetings, but I'm sure that some of you share my feelings as to the viability of our dear group.

Let me explain:

- I have been aware of the need for "succession-planning", as they call it in some organizations, as I watch the demographics of our organization play out with subtle reminders such as:
- Fewer hands leaping into the air when something needs to be done.
- Fewer truly group activities.
- Less "apparent" interest/enthusiasm in the things that "others" take on, or initiate, on behalf of the group. Seems like age does make us better stick-handlers.

None of this is new. Many other organizations are "up against" similar scenarios. And they usually just fade to black!

Is that going to be the fate of our 68 year old group? The very group we've nourished and coaxed along all these years? I hope NOT!

What I would like to ask of all of you, is that you take five minutes (right now, preferably), to jot down five things that will help ensure the

longevity of our group.

Some of the questions that keep rolling around in my mind are:

- Where has all the enthusiasm gone?
- Why are we so willing to sit back and let someone else do it?
- Where are the suggestions for meeting topics or speakers, or is that something that "someone else" should be coming up with?
- Why are there no new members showing up at our meetings?
- What have I done this month to promote our group?
- Why are we failing to attract younger members – someone to "pick up the torch"? What can we do to attract them?
- How should we "promote"? Where?
- Are there "partnerships" to investigate?

You get the idea. We need to become something more than a monthly-meeting social club. We MUST survive! Lots of questions, yes, but there are probably some workable answers to. All of us must commit! We would like to see all of you become *regular* members again.

I see the urgent need to bolster our numbers—unless we are able to come up with other options. I personally have extended an invitation to two other friends whom I hope to be able to introduce to our group. Do you know of someone who would benefit from belonging to our group? Why not pick up the 'phone and make it happen?

*Al Ross*

## **AMATEUR MOVIE MAKERS ASSOCIATION AMMA MONITOR**

Edited by Mark Levy

In the early days of the last century, going to the movies meant seeing a cartoon, a newsreel and a movie short, as well as the feature film. As amateur moviemakers, our ultimate ambition should be to create a good short film. Today let's explore some more ways in which to come up with basic ideas for the film, and also mention a few of the desirable features of a short film.

An excellent book on the subject is "Making a Winning Short" by Edmond Levy (those Levy boys are good moviemakers). One type of short film could be based on a fantasy in which an imagined world serves to resolve human pain. Levy cites a film untitled "End of the Rainbow" in which a depressed, untalented musician is playing his saxophone very badly on his fire escape in a inner city setting. When he is jeered by people in the street, he jumps to the street. He staggers to his

feet, brushes his coat and begins playing a terrific sax and all the people suddenly join in dancing and singing in a wild musical number. When the film returns to reality the street is deserted and the man lies dead on the cold pavement. Can you identify some fantasies which you may have had at some period of your life which would lend to a similar treatment

If you have ever been insulted in public (maybe at a football game) or lost a critical bout of verbal swordplay at a business meeting or in a court of law, this may be the basis of a story. After the occurrence did you completely rewrite the script to include how you should have handled the situation as opposed as how you did react?

A third type of short film you might consider would be a complete spoof. Just let your hair down and let your imagination run wild! "Day of the Painter", directed by Ezra Baker, is such a spoof on modern Art. A man sits on the front porch of his rustic cabin in a remote setting. Reading the newspaper, he suddenly realizes he must produce some work. He jumps up and floats a board under a bridge, pours, sprays and shoots paint randomly onto the board until it is covered with many layers. When the paint dries he saws the board into many separate pieces like a sausage link. A dealer arrives in a sea-plane, which lands on the remote river. He carefully considers the paintings with a critical eye, selects several for his gallery, and takes off.

Whatever the basis for your story, the ending is very important. One type of conclusion which, is always entertaining, is the surprise ending. I personally like Joyce Axelrod's short story entered in our contest a few years ago which depicted a man in a TB hospital waiting to get the best bed in the room. Maybe we can show this again, so I won't reveal the ending. Then it wouldn't be a surprise, would it?

These are just a few suggestions for creating a good short movie.

*Malcolm Colditz*

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

FILM AND VIDEO MAKER.

Edited by Garth Hope, LICl

Tom Hardwick's Positive Image

**Q.** I'm a bit nervous about approaching people directly to get close-ups, especially at weddings.

**A.** Event photography is a delicate balance between intermingling with the

people yet trying not to change the reality of what you're shooting by being there and recording the day. The quality of your finished work is the bottom line. As we speak, I am editing a piece that was shot by a good camera operator who I'm sure was wonderfully "unobtrusive". The footage is a train wreck, bad shots, blocked shots, back shots. It will be OK when I finish with it, but it is going to take 10 times as long to edit and it'll end up being just acceptable. The trouble is no one will smile and say, 'Bad video, but he was sure unobtrusive'. There's a fine line that separates the need for unobtrusiveness and the other alternative – the in-your-face type of photographer. Someone once asked me why was it that a lot of wedding videos seemed to show peoples' backs exclusively, and yes, this is often the case if the photographer hasn't been bold enough. Wedding videos are really a lot to do with moving portraiture and the only

real way to do this is aim the camera at people and shoot away. It's another reason I like using the side-screen rather than the viewfinder – this way you can be obviously smiling and friendly as you roam around picking off the faces. As the wedding-day draws on the guests will become so used to you 'being everywhere' that they'll get on with their lives and it's at this point where you begin to get your best shots.

Long focal lengths, Steadycam, handholding with the L bracket and wide apertures give me good portraiture results. Often I'll keep the camera running on a face and edit on the bench later I'll just keep the best of the smile, the response, the reaction. Every now and then when I feel I've intruded somewhat I'll rewind a bit of the footage to show a guest how good they look on the side screen and this often goes down well. It's lost shooting time and is a hassle, but it's part of the pay-back that people deserve, I feel.

Often clergy and officials aren't keen on you being there either. (Why? We're both paid professionals at this occasion.) One Saturday I was shown where I would stand – right at the back of the room. Real "unobtrusive footage" shots coming up, I thought – backs of heads and total dullness. I suggested I shoot from outside the room – setting up my tripod on the grass outside a window. Of course they wanted me to keep the window shut in case it 'ruffled the papers' but I kept smiling in face of this officialdom, and finally got my way. All the time minutes are ticking away, my kit needs setting up, microphones need placing, bride's car approaching, other things to do. Must keep smiling through clenched teeth. The results looked fine. Great shot of the bride's and groom's faces as they exchanged vows and rings, but it takes some determination to get what you want, rather than what other people feel you deserve. ■

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## Reviews Of Two Graphics Programs

by Trevelyan Beard

### Total Training for Adobe Photoshop 7

Photoshop, being the top image-managing program of all time, is a tough nut to crack. It's vast and it's deep. It's difficult to learn. Along has come this Total Training Series and I have been working steadily on TT for PS7 for several weeks now. As attractive as TT makes it, it's still hard work to grasp the fantastic detail in Photoshop. Without TT I'd never manage it. But what is TT and what is the program like?

There are 9 CDs, which cover an estimated 26 hours of listening-while-you-learn. There's a 'Quick Reference Guide' and the whole bundle comes in three snappy black plastic containers. The price is \$199 US, which is fair dinkum considering the effectiveness of the training you get.

In the old days it was Brian Maffitt who hosted these training courses. Now it's Deke McClelland, whose comic approach takes the dryness out of a very intense learning process. He does an excellent job.

After running through a couple of CDs briefly, I settled down to seriously learn Photoshop 7. The brief run

through taught me how I should learn, by going slowly and doggedly through Deke's teaching. After a bit of this, I started all over again, this time with pen and paper on the desk and my mouse at the 'pause' button. As Deke would explain a point and demonstrate on the screen I would 'pause' and scribble down the gospel. Although I cannot remember more than 20% of the content, I'm getting a thorough appreciation of the concept of PS7. I'm up to Disk 3 and already have acquired ten pages of carefully laid out notes. It's fun. You'll find this difficult to believe but I get up at 3:00 am, run through an hour of TT and then go back to bed and think about it. When I have finished the course this way, I will then use my other computer and screen to actually duplicate what Deke is doing. You know the pattern – watch, pause, practice, pause, and watch again.

The course contains 56 lessons averaging over 30 minutes each. It's a bit like learning the piano – tough initially because of the basics, then easier as you build on your current knowledge.

Deke spends 28 minutes on Image Resolution – a tough subject, then 26 minutes on Rotate and Crop. "Wait a minute," you say, "I could learn Rotate and Crop in exactly 2 minutes." Well, Sir or Madam, you are dealing with Photoshop, not 'Mickey Mouse Imaging' and the subject covers centering, matching angle, crop numerically, anchor options, perspective cropping, con-

straining proportions, measure tool, more image size options and so on. There's more to PS7 than meets the eye – it's a professional tool!

Deke spends 28 minutes on The History Brush and 30 minutes on Introducing Layers (just introducing!). My mind boggled at 31 minutes for Real World Masking and 32 for Advanced Blending. There's Basic Color Theory, Color Management, Printing and Packaging and finally, The Actions Palette.

The only way to know what Photoshop can 'do' and the only way for 'you' to know Photoshop is to work through this remarkable training process. Once you have completed this metamorphosis you'll never be the same person again. I can see you walking into the next club meeting with a broad smile creasing your face and muttering, "I know Photoshop, I know Photoshop." Look them up at [www.totaltraining.com](http://www.totaltraining.com).

### Image Managers PhotoBase 4 by Arcsoft

We all need an Image Manager or Image Editor or Image Controller or call it what you will, when handling the thousands of images you have put on the hard drive. There are many of these programs, some of them even given to you with your new purchase of a DV camera. The question you ask yourself is what are the features in the program

*Continued on page 23*



# PROFILE Series

## Jeanette and Wally Robertson

What a team! This amazing couple has done yeoman service for amateur moviemaking literally throughout North America! Wally and Jeanette are two of the most exemplary folk you could ever hope to find—"teaching by example", but they are such a hard act to "follow"—I know, I've (sort of) tried!

More years back than I care to remember, I was invited to a "Winnipeg Amateur Moviemakers" meeting held in a room in the basement of the Manitoba Museum of Man and Nature on Main Street, in the city of Winnipeg. Little did I know that I was to become "hooked" on a group I have grown to love now for some 30 years. Actually, I became hooked on the people rather than the art-form, as fascinating as I found that to be.

I remember President Wally's soft-spoken, yet serious (much too serious for the likes of me) approach to the "business" end of our meetings and I never failed to be awed by the respect and attention he gave to anyone wanting to contribute to the meeting. He has a way of making whatever it is a person has to say, seem very important indeed. That's the way it should be—and always will be with Wally around.

I've always secretly wished I possessed his listening powers. His meetings were "no nonsense" (well maybe a little), organized, and outcomes were always followed up. If Wally said he would do something—he did!

Having worked many years in the Engineering Department of the Manitoba Hydro, where our paths crossed on occasion – I "working" (debatable) for the Engineering Department of the Manitoba Telephone System – Wally was always there to set me straight and provide me with the drawings or information I needed to make my life easier. That's just the way

Wally is – ever-ready to help in any way he can.

Then, (many years ago), we held Club elections. Wally wanted to give someone else a shot at this office and



much to my surprise, I was elected President – a position I've (happily) held ever since – go figure!

We needed a Newsletter editor. Wally and Jeanette were on their feet instantly to accept the job!! No coaxing. Happy to do it! As all of you know, the rest is history

What a team they have been! Reading, researching, calling, organizing, designing and creating one of the longest running and finest newsletters I have seen—month after month, after... Regular. Like clockwork. It was ... just – there! We just don't get it! How lucky we are to have Wally and Jeanette?! Where would amateur moviemaking be in Winnipeg, without them! And I dare say, they have provided enough encouragement and support to other amateur moviemaker organizations throughout North America with their writing of this newsletter which is circulated to many clubs in North America,

The ideas they have come up with over the years when we've been strug-

gling to find direction! The encouragement they've provided us not only at the "club" level, but on an individual level, when they've detected the slightest spark!

Their involvements in our National and International organizations and publications, leave me, frankly, in awe. Ours is not the only organization to which they have given, community clubs, churches, local politics and I'm afraid I just don't know of all their gifts to other organizations, but the time, energy and dedication, Jeanette and Wally have given and continue to give makes me want to go to bed just thinking about it!

If you've ever had the good fortune to meet their two fine sons, James and Adrian, you'll also see the results of their "leadership-by-example". Jeanette and Wally are two of the finest parents I have ever known and they have a beautiful family to prove it.

I can remember 12 years ago when our old house in the country was to be demolished and I had just happened to mention to Jeanette and Wally, it would be sort of neat to have a video of it coming down (don't ask me why!)—and there they were, on a very cold day, before the first board (or was that the chimney?) fell, with tripod and video camera – (I owned no such marvel at the time) – Wally there to document this scary moment in our lives and Jeanette up at the corner coffee shop trying to console my dear wife, Thelma!

The members of our club have had many memorable moments to treasure and I'll bet that most of these moments have found their root-cause in Jeanette and Wally! How many times have James, Adrian or Wally, braved the cold winter elements to go home for a much

*Continued on page 23*

# SCCA AGM 2004 and Eastern Regional Meeting

held at the Stoney Creek City Hall, on Friday October 8th, 2004.

Before the Annual General Meeting began several 16mm films from previous CIAFF Festivals were screened.

## Minutes of the Annual General Meeting

The AGM was called to order at 2:05 PM by the President, Fred Briggs

### PRESENT

Joan and Joe Bochsler, Carolyn and Fred Briggs, Mary and Harold Cosgrove, Karen & John Hanson, Stella Magic, Philip Sargent, Jim Small, Thom Speechley, Jim Town and Sandy Whitehouse.

There were 14 paid up members in attendance and the President held proxies sufficient for a quorum under the constitution. (Ben Andrews, Adam and Agnes Houston, Alice & Milo Kubic, Jon Soyka, and Alex Sztatmary, arrived at intervals after the AGM was adjourned.)

Fred Briggs, President, welcomed all members and guests present. He introduced the Executive and gave a brief outline of the purpose and operation of SCCA. He also provided a summary of the advantages of membership in the SCCA.

**MINUTES of the 2003 AGM** had been circulated to all present on their arrival. Acceptance of the minutes as read was moved by Mary Cosgrove, seconded by Harold Cosgrove. The motion carried.

### LIBRARY

SCCA Librarian Stella Magic reported that no new tapes have been made this

year, nor are there any new expenses or requests for spending at the moment. The CIAFF winning films of 2003 and 2004 will be put on DVD format for the library and for loan to Member Clubs.

### PANORAMA

Editor Joan Bochsler reviewed the past four issue of Panorama, and indicated that she felt the four cover illustrations this year were quite effective -- Fall: Ducks on the Grand River, Winter: Snow Fence, Spring: Daffodils, Summer: Stoney Creek City Hall. With the help of regular contributors, PANORAMA is a valuable periodical for those who read it. Joan moved acceptance of her report, seconded by Jim Town. The motion carried.

### FINANCIAL STATEMENT

Fred Briggs asked members to refer to the financial reports which were circulated, and which included the audited statement of Receipt and Expenditures, and a breakdown of all expenses. A complete detailed printout of all receipts and expenditures was posted at the back of the hall for examination by those present throughout the remainder of the day. Jim Small moved acceptance of the report and Joe Bochsler seconded the motion. The motion was carried.

### MEMBERSHIP

Membership Chair Thom Speechley presented the statistics for this year's membership and compared them to last year, showing a changed of only two

(fewer) members at the time of the AGM.

Paid up membership as of October 7, 2004 was:

Club Memberships - 5  
Patron - 6  
Honourary Members - 8  
Life Members - 5  
Family Memberships - 7  
Sustaining - 1  
Individual Members - 27  
Total - 59

Thom has been contacting delinquent members personally, and is continuing that effort. Thom moved that the membership report be adopted as read, seconded by Jim Town. The motion carried.

### ELECTION OF OFFICERS

Fred announced that the present slate of officers is prepared to serve again. He invited further nominations from the floor. As there were none, he then pronounced nominations closed and stated that the present board was re-elected by acclamation.

### NEW BUSINESS

Harold Cosgrove brought an invitation from the AMMA to all SCCA members and guests to join them in the Alaska Cruise and AGM in the fall of 2005.

### AGM ADJOURNED

by the President at 2:40 PM.

### Secretary:

Sandy Whitehouse

### President:

Fred Briggs

## PROGRAM REPORT

Fred gave a very interesting presentation/demonstration of the Band-in-the-Box program.

### CIAFF

Jon Soyka had arrived late for the AGM and wasn't able to present his report on the CIAFF. Jon presented a verbal report, and an announcement of the upcoming CIAFF Awards Presentation to be held on October 30th in Toronto, before screening the CIAFF winning Amateur entries, including the winning entries for the Scenario, Experimental, and Documentary Classes in the Amateur Category, and presented one of the Trophies. The remaining winning entries in the Student and Independent categories will be shown at the CIAFF Presentations at the National Film Board in Toronto on Saturday, October 30, from 12:30 - 9:00PM

We adjourned for Supper at 5:30 PM and reconvened at approximately 7:15 PM.

### SCCA CONTEST

Award winning films of the SCCA competition were shown and the awards presented after the dinner break. Keith Gloster was unable to attend the AGM this year. His Report was read later as part of the Presentation of the Winning Videos, and will appear in the Fall PANORAMA.

The Program was completed and the Meeting was adjourned at 10:30 PM.

### Secretary

Sandy Whitehouse



# SCCA Annual Video Contest 2004 REPORT

Keith Gloster,  
Contest Chairman

The 2004 contest judges were pleased to comment generally upon the improving quality of many of the annual entries. The video quality, and interpretation of both the audio and video content displayed an increasing professionalism, while the media usage, (mini-DV and DVD, as well as the usual VHS and Super VHS) permits an enhanced reproduction standard which compliments some of the fine material submitted.

The contest included entries from Ontario and British Columbia, representing a variety of applicants, with a variety of videography and editing skill levels.

As contest chairman I must report again this year a concern about the declining total number of entries. There are undoubtedly a variety of reasons for this decline and your executive is aware of the concerns.

Suggestions on how to maintain the interest and the quality, while striving to increase the volume of entries continues to be part of the discussions at the executive level of your SCCA, and will be the focus of discussions throughout 2004/05

Compounding the problem of reduced entries, is the natural increase in annual costs to support the SCCA video contest. Only with the great continuing generosity of judges giving willingly of their time, and the labour of the members of the executive, is it possible to maintain the contest on an annual basis.

I wish to thank all the participants, and express my congratulations to the winners of the 2004 contest!

It is YOUR efforts which make our video clubs stronger, and your personal skills greater. ■





# SCCA COMPE

## CLASS "A" (ADVANCED)

THE BETTY PETERSON  
MEMORIAL TROPHY

WINNER

*LOUIS MEETS LOUIS*  
**Louis Lanser**

FIRST RUNNER-UP

*INVASION OF THE COONS*  
**Evelyn and Nestor Rosa**

SECOND RUNNER-UP

*FALL TIME IS COUNTRY FAIR TIME*  
**Stella Magic**

THIRD RUNNER-UP

*CALEDONIA FALL FAIR 2003*  
**Joseph and Joan Bochsler**

## CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO CLUB  
TROPHY

WINNER

*COLONEL JACK*  
*THE PEOPLE'S WARRIOR*  
**Larry Gaum**

FIRST RUNNER-UP

*THE GUY'S GUIDE TO THE KITCHEN*  
*INFOMERCIAL*  
**Ron Jacob**

SECOND RUNNER-UP

*ONCE A CHAMP*  
*ALWAYS A CHAMP*  
**Larry Gaum**

THIRD RUNNER-UP

*FAMOUS FREDERICTON*  
**David Fuller**

## SPECIAL AWARDS

THE BEN V.W. ANDREWS  
TROPHY

BEST ENTRY IN CONTEST  
*CANYONLAND*  
**Harold Cosgrove**

THE VANCOUVER CLUB  
TROPHY

BEST VIDEO PRODUCTION  
*MIRACLE OF MIRACLES*  
**Alice Kubic**

THE DIXON TROPHY  
BEST VISUAL SPECIAL  
EFFECTS  
**NOT AWARDED**

THE ST. KITTS TROPHY  
MOST HUMOUROUS ENTRY  
*THE GUY'S GUIDE TO THE*  
*KITCHEN INFOMERCIAL*  
**Ron Jacob**

THE GERALD F. ROBINSON  
MEMORIAL TROPHY  
BEST SENIOR PRODUCTION  
*CANYONLAND*  
**Harold Cosgrove**

THE FAIRVIEW TROPHY  
BEST USE OF SOUND  
**NOT AWARDED**

## AMATEUR MOVIE CAPITAL OF CANADA

# TITTON 2004

## CLASS "C" (NOVICE) THE EUMIG TROPHY

WINNER  
*SHEILA AND JACK'S GARDEN*  
**Ken Davy**

FIRST RUNNER-UP  
*BEAUTIFUL BURGUNDY*  
**Ken Davy**

SECOND RUNNER-UP  
*THIS LAND IS YOUR LAND*  
**Jean Rawlings**

## CLASS "D" (CLUBS' BEST VIDEO) THE GARLICK TROPHY

WINNER  
*MOODY WATERS*  
**Hamilton Video/Film Makers**

FIRST RUNNER-UP  
*THE BIG " 5-0 "*  
**London Videography Club**

## CLASS "E" (COMPULSORY SUBJECT) THE INTERCITIES TROPHY

WINNER  
*THE CHASE*  
**Stella Magic**

FIRST RUNNER-UP  
*THE CHASE*  
**John Cook**

SECOND RUNNER-UP  
*THE BIG " 5-0 "*  
**London Videography Club**

THE OTTAWA CLUB TROPHY  
BEST CINEMATOGRAPHY  
*SHEILA AND JACK'S  
GARDEN*  
**Ken Davy**

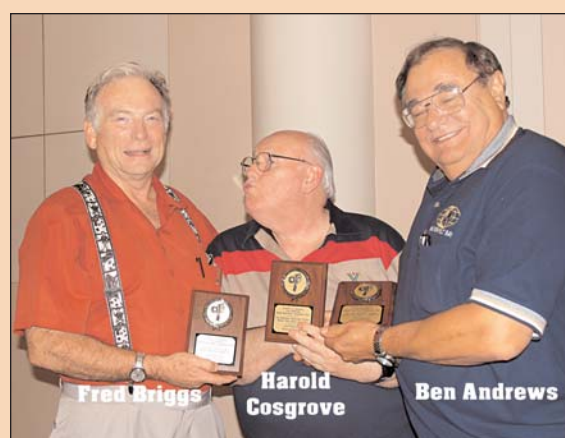
THE CALGARY CLUB  
TROPHY  
MOST ORIGINAL ENTRY  
*THE GUYS GUIDE TO THE  
KITCHEN INFOMERCIAL*  
**Ron Jacob**

THE TELECINE TRANSFER  
TROPHY  
BEST EDITING  
*COLONEL JACK  
THE PEOPLES WARRIOR*  
**Larry Gaum**

THE LEN COBB TROPHY  
BEST TRAVELOGUE  
*CANYONLAND*  
**Harold Cosgrove**

ADAM HOUSTON AWARD  
BEST DIALOGUE  
*MIRACLE OF MIRACLES*  
**Alice Kubic**

**H a m i l t o n , O n t a r i o C a n a d a**



Photos by Joe Bochsler



# CIAFF REPORT



**Jon Soyka, CIAFF Director**

*The following is an excerpt from the letter sent to all entrants in the 2004 CIAFF.*

2004 sees the celebration of the Thirty-Fifth consecutive Canadian International Annual Film/Video Festival Awards presentation.

As in 2003, the awards will be presented in Toronto. In the years since the first CIAFF gala we have presented the annual show in Calgary, Edmonton, Toronto, Hamilton, Vancouver, Whistler, Ottawa, Winnipeg and Campbell River, B.C. Each centre has had its own special audience, from the dignitaries in Ottawa to the enthusiastic students in Campbell River.

We continue to get submissions from around the world although the greatest bulk of the productions still comes from North America. The popularity of the Internet and a phenomenal growth in film and video festivals around the globe has resulted in a wealth of opportunities for filmmakers to get their movies into the hands of numerous judges.

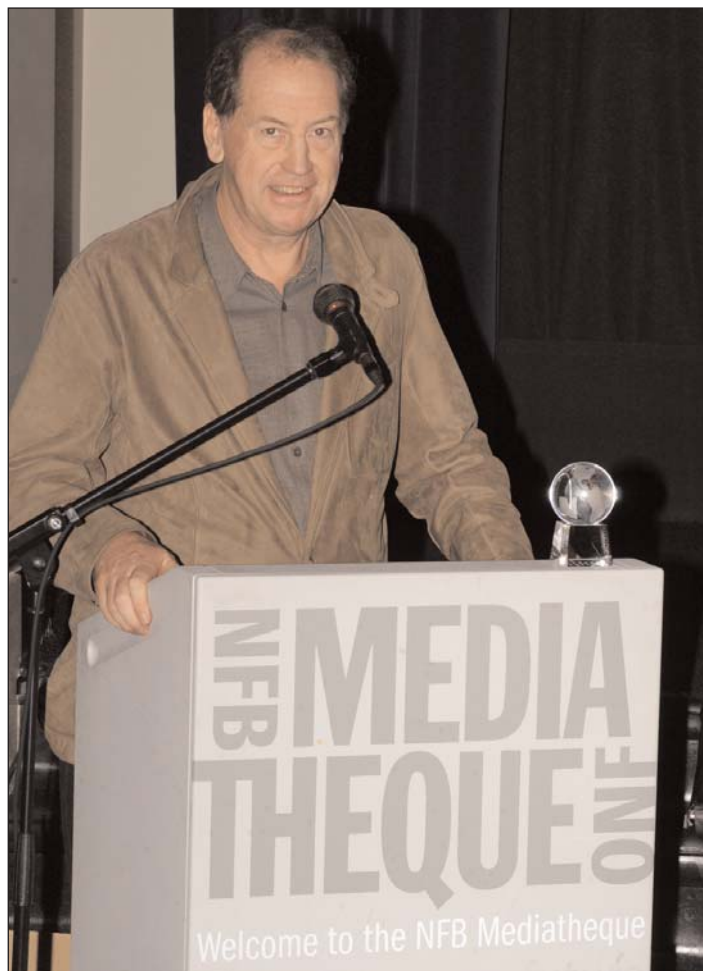
Judging is not a really fun job. It can

be pleasing, fulfilling, eye opening, downright fun sometimes, illuminating and occasionally very exciting. However, it also involves countless hours of viewing videos of productions that stretch one's patience, moral beliefs and ethical standards. None the less, we are grateful each year to those who donate their expertise and time to sit in darkened rooms for hours, if not days, and look at all of the submissions. I would point out that the CIAFF judges do look at ALL of the entries that we receive. The CIAFF committee salute and bow to those who judge.

If you had an entry this year and it did not make the awards table please do not give up. Learn from the experience and try again next year. For amateurs there are clubs and organizations across the world that will work with you and be happy to provide guidance. Our student entries give us a chance to view potential world super-stars before the big light shines on them. To those independents who enter, we thank you for an often fresh view of the world. ■



**National Film Board - Toronto**



**Peter Rowe**



**Evan Georgiades**



**Happy Viewers**



***It Happened To Us***



**Alice and Milo Kubik**



**Vincent-luis Apruzzese**



**Rudolf Mammitzsch**

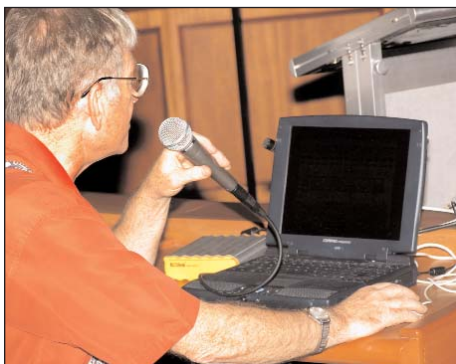
**Rob Lindsay**

*Photos by Jag Gundu*



# BAND-IN-A-BOX 2004

At the Annual General Meeting in Stoney Creek on October 8th, I gave a short presentation on the capabilities of **PG Music's Band-in-a-Box** for producing original copyright-free music for our videos. A demonstration had been planned for the 2003 Convention in Brantford, but had to be dropped because of time constraints, to the disappointment of at least some present, who asked that it be rescheduled for our AGM. (Those who know me, know that I only need one invitation to talk, and even that isn't mandatory!)



Many people have a longstanding disdain for computer-generated music, partly because of the traditional simple and repetitive nature of earlier computer music, and/or because of the unrealistic electronic sounds of old synthesizers. Because of this, and because our time was limited at the October meeting, I tried not to get bogged down in the details of what I was showing on the screen and how each feature was used, but rather used the opportunity to give an Audition, so those present could hear the quality of the sound and the great variety of musical styles this program produces so easily. From the interest shown and the questions asked, it seems that the music itself has renewed an interest in the program, and it's time for another update in the perennial improvements to Band-in-a-Box!

First, there is so much versatility to this software that it can't all be covered in a short article, and I wouldn't know where to start. We originally introduced some of our members to Band-in-a-Box (Version 7.0) at the SCCA

Wideangle '97 Convention in Kitchener, Ontario, and demonstrated Version 8.0's new and improved features at the 1999 Convention in London, Ontario. The Winter 2000 PANORAMA carried an article on the Version 9.0 software (page 8) that gave an introduction to MIDI music and synthesizers (and their early limitations), as well as describing some of the ways that this program could help you produce copyright-free music. The features described in some detail then were the many styles available at that time, the Soloists (for playing non-copyrighted variations of a melody), the Soloist Maker (for creating new Soloists with different personal styles), the Melodists (for creating new, original music of user specified lengths, in user specified styles, with user specified instruments). There was also some information on changing styles, instruments, tempo, etc., and suggestions of various strategies to getting the copyright-free music you want



and need.

An updating article about Band-in-a-Box (then up to Version 12) appeared in the Spring 2003 PANORAMA (page 20. Each new version boasts "50 New Features" and some of the most interesting, for our needs, were described. Among the new features added at that time were a lot of new, improved guitar styles, a chord substitution wizard, an enhanced Live Harmonies Feature, DirectX Audio Support, a MIDI File

Chord Wizard that interprets chords, Direct-to-Disk Audio Rendering that converts Band-in-a-Box files to .wav files in seconds for use in your NLE, an instant, real-time, Melody Embellisher that instantly turns a simple performance of the melody or soloist line into a virtuoso performance, and a new (Roland) software synthesizer for greatly improved sound. Especially interesting were the amazing MIDI File to Style Wizard, and the addition of MIDI Bank 2, that doubles the number of different instruments available to you, from 128 to 256. The same article also described another program by PG Music, Power Tracks Pro Audio 8.0. We aren't updating that article here, but it was noted then that Power Tracks could now take any simple audio track (like a recording of your own humming) and turn it into a midi track, which can be played by any instrument. It even corrected your pitch! There was much more in that article, and I can't repeat the information in the two previous articles here, so I urge you to read them both again.

The most recent version is now called **Band-in-a-Box 2004**, and the amazing **Peter Gannon** (company founder, president, and chief programmer) has never let up for a minute. First, it's completely redesigned to operate with a 32-bit program engine, and the screens have all been redone to be easier to read and to operate. There are new toolbars, much of it is now reconfigurable, and a new Preferences Dialogue, but these only make your work easier, not better, so we won't waste time and space on those changes, as useful as they are. DirectX Instrument Synthesizer (DXi plug-in) Support has been added, which means that you can add sampled instruments to your repertoire, from various sources. In addition to the Style Maker that has been there for some time (and all the supplied styles), it's now possible to make your own Hybrid Styles, mixing some features of this one, with some of that. You can now convert any MIDI file into a *BiaB* file with a single keystroke, and then play it in any style,





with the instruments you choose, at the tempo you want. Oh, yes, shifting keys is just as easy! The list of new features is long, but not all will make a big difference to your ability to produce better music, **UNLESS YOU ARE A MUSICIAN!**

Remember the Voice Recoding feature of Power Tracks mentioned above? Band-in-a-Box has long had the ability to play one wave file along with all the synthesized MIDI music (since Version 9.0), but you can now sing the melody along with the music and record your singing, and the program will generate the MIDI melody track. Better yet, if you have typed in, downloaded the MIDI file, or acquired the BiaB file in some other way (and there are many, many ways) with the MIDI Melody line already present, the program will correct the pitch of your vocal to match the "correct" notes! You can even change the "gender" of your own voice, making it sound like a man or a woman. And even better, the program will generate four-part harmony (using the **TC-Helicon Vocal Technologies** engine). Your own voice can provide the male and female voices for a mixed chorus harmony! You may never need this, but if you do - **WOW!**

That covers some of the tools. What about the raw material? When I first reviewed Band-in-a-Box in the Winter 2000 issue, the basic program cost US\$88 and came with three Styles Disks (150 Styles), the soloist styles of 100 famous musicians had been analyzed and codified into 100 Soloist Styles, and the new Melodist had 75 Melodist (Composer) Styles. Today the

basic program has been vastly improved, but still comes with about the same number of Styles (Disks 0-4), Soloists (Disks 1-3) and Melodists (Disk 1), but remarkably, the price hasn't changed!

But the Version 9.0 MegaPAK included the Program, Styles Disks 0-19, Soloist Disks 1-9, 2 Melodist Disks, the MIDI Fakebook and an Instructional CD-ROM, all for US\$249.

Today, the MegaPAK includes Band-in-a-Box 2004 and ALL Styles Sets (0-43), ALL Soloist Sets (1-11), Melodist Sets (1-3), The MIDI Fakebook, and the Video Tutorial PAK CD-ROM, and the current prices is ... wait for it ... US\$249!

Each Style comes with a Demonstration Song to illustrate it, and I counted 324 different Styles. In addition, the MIDI Fakebook includes another 300 Songs - 200 Classical (Mozart, Beethoven, etc.), 50 Bluegrass, and 50 Traditional/Original Jazz and Pop. There are now 126 Melodists and 297 Soloists, each with many variables under your control. There are 211 different Harmonies from which you may choose, and these let you add more instruments (and thus more depth) to the 7 instruments that make up a "band", and of course, each "instrument" can be reassigned to any of 256 available.



Not all sound cards support the second bank of 128 instrument sounds, but it doesn't matter because the latest version of Roland Sound Canvas (VSC-3) is available for US\$20 (only with the purchase of another PG Music Product) and that software synthesizer does have all 256, and they sound even better than before, and much better than all but the very finest, and pricey, sound-cards. And it doesn't require a great deal of computer power either. (I'll

return to this at the end of the piece.)

But the really exciting development with this software hasn't even been hinted at yet.

It has been made abundantly clear in the previous articles that Band-in-a-Box is aimed at musicians. Originally it was apparently developed to allow musicians to practice their part with a band, and it has developed rapidly into a learning aid for even very good musicians to get better, and much of the other programs offered by PG Music, like a program to allow a listener to slow down any recorded music for study, illustrates this clearly. While I think I have been learning a smidge of music theory and practice by my use and exploration of this software, I most definitely remain among the legions of musically unschooled and untalented. The best I can do is nibble around the edges of this program's tremendous and powerful capabilities. But that's enough to get fantastic results, quickly and easily. The problem comes in the difficulties in deciding when I have played around enough and making my choice of music for a video!

Because of the program's intended target, there is much more music in some categories than in others. The most popular music among musicians seems to be jazz, in its many, many forms ranging from Dixieland, through Blues, to Fusion, and many more that I can't even categorize. There are also a lot of Country Styles, Pop/Rock, and Latin. For many videos, this program offers anything and everything you would want, but for some other types, it falls short.

For several years now I have been trying to plant the idea in the company that they should design

some Styles and Melodists particularly for videos and the Multimedia crowd. I have discussed this with their marketing manager, suggesting that there be styles available like Drama, Tension, Suspense, Pastoral, Exciting, Relaxing, Peaceful, Comical, Light, etc., and Styles for Travel Videos in many different national or cultural styles, with Melodists capable of writing pieces in those Styles. There has been no sign yet that they are about to adopt my suggestion for "mood music", but there has

*Continued on page 20*

# Annual Festival of Non Commercial Videomakers

## Part Two



The Victoria Video Club was pleased to host the joint Festival of Non Commercial Video Makers in the beautiful City of Victoria, B.C. The weather was gorgeous and all had a good time, meeting old and new friends with compatible interests.

On Thursday, Margaret Chamberlain organized a dinner at Samuel's Restaurant near the Royal British Columbia Museum. Margaret told the owner there would be approximately 20 people, but 33 attended. What a turnout!



When we returned to the hotel the proceedings started with MC Dicie Sizemore welcoming everyone and kicking off the evening with a showing

of some entries from the various groups: the Ten best of the West, The American Motion Picture Society and the Amateur Movie makers Association.

Also, there was the Magic Moments Contest for one-minute entries, which are always great fun. It's a challenge, and we had more than a few laughs with these entries. The funniest that comes to my mind was called

*Feeding Frenzy*, made by Mark Levy. Mark, the AMMA magazine Editor, is a master videographer, with superb editing, and perfect timing for each shot.

Friday was the busiest day, and very full with the morning starting off with Chet Davis. Chet is Director, Education Sales. N. A. West Coast Account Manager for Macro System U.S., and his topic was *Audio Applications in Video Productions*.

More videos were shown and then Wally Shaw gave his presentation on *How Dinosaurs made Movies B.C.* Wally has been a well-known award winning filmmaker for many years.

The next speaker was Ned Cordery, President of AMPS and owner of Gosland's Studio in Veyo, Utah. Ned's topic was *Amateur vs. Independent*. Ned began making films in the early sixties when he gave up smoking and bought a Quartz Standard 8 mm camera. He started in the UK and became a cameraman for Stuart Rumens' Anglia Film Repertory, shooting both 16 mm and Super8, and editing on a Steinbeck. Ned's moved around the world and is a member of Metro Film Makers, Chicago.

Screening of entries went on for the rest of the day and ended at about 9.30.

Saturday was another interesting day, and David Cooperstone of the Vancouver Video Production Club was the first speaker. David's topic was *Professional Home Movies*. David brought along productions of his own wedding and some videos he made of his chil-

dren, all very fast moving and quite entertaining to the audience. David, operates The Studio Video Facilities and has taped over 300 weddings and many other gatherings.



Left, David Fuller

Right, Ron Chappell

Screening of more entries followed and after lunch a panel discussion including a powerful group of experts, Walt Gilmore of L.A. as Moderator, Harold Cosgrove of Niagara Falls, Bernard Wood of Santa Clara, and Chet Davis of Macro Systems. Together they covered the numerous technical questions the audience tossed at them and gave tips on the creativity in moviemaking.

The AMMA general meeting was held at about 3:15, and Harold Cosgrove presented the venue for the next convention, which is to be held on board a Royal Caribbean Cruise Ship to Alaska. The departure date is the 10th of September, 2005. Anyone who would like to attend please get in touch with Harold Cosgrove for all the details. Harold's email is [halmar@niagara.com](mailto:halmar@niagara.com).



Left- Malcolm Colditz, Pres. AMMA,

Center- Mary Cosgrove, FAMMA,

Right- Gerald Turk, AMMA Honors Director



The banquet was entertaining with the awards being presented to many well deserved videomakers. Special awards were presented by Gerald Turk from St. Louis. Gerald is the awards director for AMMA and keeps tabs on all the entries and hard working executive people in the various organizations.



Walter Gilmore, David Fuller, Ron Chappell  
Pamela Gilmore, Louis Lanser, Edna Breckenridge

Ned Cordery presented the AMPS Awards. David Fuller was the TBW Contest Chairman, and was the projectionist, along with Eleanor Haire. David spent many, many hours putting the videos onto DVD's, which produced a very well presented programme, with no hitches at all. Well done David!

All in all, I would say the convention went very well, despite the chairman, Roger Garretson, Thousand Oaks Videomakers from LA, not being able to attend due to a back problem. Roger spent hours and hours setting up the speakers, door prizes, and other chores. Dicie Sizemore made a wonderful MC with her stories and jokes. A great number of videos (80 - 90, including those by the speakers) were shown from Thursday Evening to Saturday evening.



Left-Gerald Turk, Centre-Margaret Chamberlain, Right-Malcolm Colditz

Margaret Chamberlain of the Victoria Video Club, made local arrangements for the event. Michael Veronneau, also from the Victoria Club, was a great help in the printing of the programmes,

which were beautifully done. Thanks to all these folks for their help.

We had 54 people registered, and 8 drop-ins, the latter due to an article in the local newspaper that Margaret Chamberlain wrote for the reporter. Ten members of the Vancouver Club attended and we were all very pleased to host them in our beautiful city. Many folks from California, New York, and Utah attended.

To all members, I would like to say, "take time to get in touch with other clubs to help promote this very interesting hobby we all enjoy". It's very fascinating and rewarding to meet and see other people's work.



Left-Bill Leeder Right-Harold Cosgrove

If anyone is in the Victoria area, please give me a call. I would be very happy to meet and chat with you about this ever-changing hobby we all enjoy. The Victoria Club meets on the last Tuesday of the month and everyone is welcome to visit us. Happy Videotaping, and let's all get together on board in September next year. Hope to see you then.

*This article was put together from separate articles written by Margaret Chamberlain and Dicie Sizemore. ■*



Poor Bill and Horny Harold

*Photos by Harold Cosgrove*

## Band-in-a-Box

*Continued from page 18*

been recent progress lately on the ethnic music problem.

We now have available to us several Celtic Styles, Afro-Cuban, Jamaican Ska, Salsa, Eastern, Mid-Eastern, Far-Eastern, Turkish, Chinese, Scandinavian, Israeli, Egyptian, Brazilian Forro, Argentinean Huapango, Algerian Takfar, Cajun Zydeco, Italian Pop and Tarantella, Spanish Paso Doble, a Bagpipe Marching Band, OomPaPa, and several Mexican and African Styles, jigs, polkas, and Klezner Styles, and several others I've never heard of before.

I like to think that these new music styles were added as a result of my urgings, but I really believe that the Bagpipe March at least was added because I asked for marching band music. Now I'll go after fife and drum, Souza, etc.

I've also asked that they add a facility to specify the required length of a composition in minutes and seconds, or even just seconds. Currently, you must specify the Number of Bars and the Tempo in Beats per Minute. I've broached this a few times, and the last time I was told that this feature will probably be included in the next Version. I'll continue pushing gently and I'll keep you posted of any new developments.

Meanwhile, have a look at the web-site (<http://pgmusic.com>), and listen to the samples of the music, read the descriptions, and look at the video tutorials! This is a huge program and there is a steep learning curve, especially for those who haven't any musical training, but there are a great many excellent videos on the site (and with the MegaPAK) that step you through just about anything.

Oh, yes, a few more points. The program comes with a well-designed 300-page manual that shows absolutely everything, in language that is a dream (PG Music is in Victoria, BC)! There are versions for PC's running Windows and for Macintosh. The latest version doesn't require much power on a PC: the demonstration at the AGM was run on a Pentium Class (actually a K6) laptop running Windows 98. The latest version for the Mac is for OSX only. The previous version is still available for OS9. ■



# HOT LINKS

By Fred Briggs

## Art-Scan, Jetsoft, and Teething Problems

In the most recent PANORAMA, in my HOT LINKS article on WinMorph & Wax, I as much as promised you a report in this issue about a "Killer App" for Home Video. Unfortunately, my tests didn't pan out as hoped. The idea was to use Virtual Dub Filters through Wax, because Virtual Dub itself isn't yet capable of handling the miniDV format, which most of us now use for our video editing.

Every time I tried to use the filters in which there would be the most interest, the program crashed! I spent several hours on this problem, and haven't got to the bottom of it yet. Unfortunately, there were other demands on my time, from preparing Financial Statements for the Auditor and getting everything ready for our AGM and Eastern Regional Meeting, to a two-week vacation away from home, for the first time in ten years! I *will* return to the tests though, because I'm sure that many of us would be interested in the promise: transferring 8mm. and 16mm. film to video, even with sound tracks, at the same speed as they were originally shot, and then removing the flicker, hotspot, splices, dust and dirt, and even adjusting brightness, sharpening and colour correcting, all with free software. Sounds good, eh, ... if it works!

One of the items vying for my time was a new scanner I had purchased. I have been working for six years on a video history project, and obviously videos need more graphics than does a book, so I spend a lot of time tracking down historical pictures from many sources. I have several scanners, for special purposes, including an old 300 X 600 DPI (which now streaks colours above 300 DPI) Serial Port Mustek A3 EP scanner which will copy pictures as large as 11" X 17", in one piece! I have occasionally lugged this huge, awkward and heavy beast, along with a laptop computer, to libraries, particularly the Lloyd Reeds Map Collection at McMaster University, to copy old maps, in sections.



I recently saw a 2400 X 2400 DPI, 48-bit colour scanner for sale in Future Shop, which can operate as a conventional scanner for small pictures, but can also be separated from its base, and the working section can be laid on top of a large picture, or a map, and scanned directly. Both the top and bottom surfaces of this section are glass, so you can see exactly where you have positioned it in relation to the item you are copying, and this makes it easier to scan sections that can later be "stitched" together to form a larger picture. And the best part of this scanner, the Hewlett Packard Scanjet 4600 (there is also a 4670 which comes with an adapter for scanning 35 mm slides and negatives, which I didn't need) is that the "working face", which comes in contact with the material you are copying, is very smooth. This is much kinder to those precious old maps than laying the map on a scanner and then closing the lid, creasing the map at the "drop" between the scanner glass and the plastic surrounding it. (Actually, I never did that: I removed the lid, placed the map on the scanner glass, and placed books on top of the map, being careful not to crease the map, but it was difficult that way to always get the map straight, for stitching.) The operation of this scanner is best illustrated by a photo I saw, but can't find now, of a boy scanning the wallpaper, on the wall!

There's always a "however"! Before buying, I researched the reviews on the internet, and learned that many buyers were satisfied with the scanner, many were critical of some characteristic, and almost all complained about the software which runs this scanner. So I researched alternatives. You may remember the report I wrote just a year ago on SilverFast SE, the excellent program I use regularly to control my Microtek ScanMaker 4, and LaserSoft (the company which produces SilverFast) was the first place I looked. Nope, they support 220 scanners, but they don't have a version that supports this HP 4600 scanner, or many other HP scanners, for that matter!

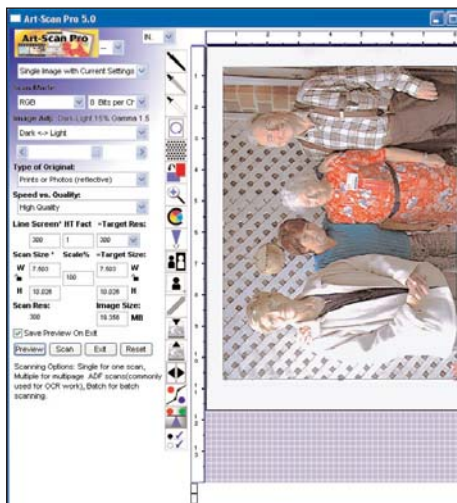
I checked VueScan by Hamrick Software. This software seems to be extremely capable, and they claim to support 350 scanners, but the program is more expensive than SilverFast (US\$60 for the Standard Edition and US\$80 for the Professional Edition), and you are required to purchase a separate copy of the program for each scanner with which you plan to use it. Same problem as SilverFast, but it cost even more, and with all the scanners I use, that gets very expensive! Anyway, it was a moot point for me, because the HP 4600 was NOT among the 350 scanners supported by the VueScan software. The reason given by Hamrick Software was that "the vendor [Hewlett Packard]



won't document the commands they use, and these commands are too complex to reverse-engineer!"

Enter the only other software that I

found and considered, Art-Scan 5.0, by Jetsoft Development. The list of Supported scanners listed HP JetScan 4100 and 5100, but not 4600. However, at the end of the long list they did support, there was a statement that if you went to the Scanner Manufacture's web site and downloaded the latest drivers, the scanner would work with another list of scanners, which did include the ScanJet 4600 (and 4670). While the cost was a little steep (US\$90 for a download - -no CD), this one program would work with a great numbers of supported scanners, and it wouldn't be necessary to buy more than one copy for multiple scanners.



It seemed to have many features - Auto Scan mode, automatic or manual control over brightness, colour correction, select white point, black point, and midpoint, adjust the equalization, and the slope of the gamma curve, manual rotation for skewed pictures, descreening to prevent moiré patterns without reducing sharpness as most other programs do, sharpening and unsharp masking, Colour Sync/ICC Filter, a Vector Art Tracing utility, optimized printer output with CaliPrint, and several other facilities that I haven't yet had the time (or the need) to explore, and all of this happens after the Preview Scan, during the main scan, before it even goes to your photo editing software. There is even a batch scanning mode that "allows you to scan multiple images at different modes, (color, grayscale, or line art) and different resolutions - *all at one time!*" There are also some special facilities available for Mac users (I first heard of this program through a Mac user who has used it for several years). All this is available for your use through a program called

Jetsoft Viewing Booth Pro 2.0, which comes with it, or in your regular photo editing software - Adobe, Corel, Ulead, etc., -- with the TWAIN or WIA drivers your scanner uses. The program supports SCSI, Parallel, or USB connected scanners, too.

There was just one rub: I couldn't make it work! I worked on it incessantly for a few days, and I did get it to work with my Microtek ScanMaker 4 (SCSI), and my CanonScan N1220U (USB), both with a Pentium 3 running Windows XP, and the latter also with a Compaq Presario Laptop (Pentium ) running Windows 98, but every attempt to operate the HP scanner with Art-Scan quickly resulted in another crash! The scanner operated properly with the manufacturer's scanning software, but with Art-Scan it would make the Prescan alright, but hang up on the final scan, and the only way out was to use CTRL ALT DEL, and then reboot.

After having exhausting every possibility there was nothing left to do but contact the parent company of the faulty software. On review now it's quite clear that it's Jetsoft, but it wasn't as clear then, as there were several web sites selling the software (software-store.com, digitalriver.com, software-nirvana.com, etc.), but none seemed to claim authorship! The site with the most detailed information was scanhelp.com. That was where I had downloaded and bought it, and that's where I finally found an email address for support. Now I haven't had much luck in the past getting help by email, (I once got an obviously cuckoo response two or three months after I sent the email!) preferring to talk to service people by telephone, but I couldn't find a number, so I reluctantly emailed a description of the problem I was having.

I was overjoyed to get a reply in just an hour or two, from a company whose name I had hardly noticed before - Jetsoft. There were several emails back and forth, each with new suggestions of things I should check, changes I should make, etc., and I implemented everything I was asked to do, all to no avail. Finally I was asked to change a parameter for which I couldn't find anywhere to make the change. Somewhere along the line of emails back and forth they phoned me, (gave me their number, too), and walked me through some of the changes. This software was the last beta test of Version 5.0, and had just been released to the public. Jetsoft tech-

nicians were using an in-house developmental version with setup options absent on the release version, so together on the phone we went through some changes to the XP Registry. More tests. More failures. "Give us a few days", they said. They would then send me a "fixed" version, and I had to uninstall the previous version, install the new one, and repeat all the tests - three scanners and two computers every time. More emails, more tests, more crashes, more tinkered versions. Finally, after they fixed several bugs that they had found, they sent me the third new version to try, with a list of things to check. They wanted to make sure that it was still broken before they went out and bought an HP scanner for testing, so I spent a few hours on it, and provided answers to all their questions.

I didn't hear anything over the weekend, but when I called on the Monday I talked with a different technician who told me they were all working with a new HP ScanJet 4670 they had just bought! A couple of days later they sent me another new version, and this one worked just fine! At last. I congratulated the whole team and thanked them for their persistence.

That was on October 5th, 17 days after my first email to report the problem. And 17 days after that, on October 22, I received a friendly email from my contact, asking if I had experienced any other problems using Art-Scan with the HP scanner!

I have used email several times before to seek help with problems, and a few times I even got satisfaction, but I've never encountered service like this - several technicians and software engineers working for days, and even buying a piece of equipment for two or three hundred dollars, to reverse engineer a problem with a line of scanners that the other creators of third party scanning software had written off because "the vendor won't document the commands they use, and these commands are too complex to reverse-engineer"! Most companies would have cut their losses and refunded my \$90, and I would have been stuck with a scanner with an excellent design concept, but really clunky software.

Art-Scan and Jetsoft are on the S-C-C-A.ca LINKS Page, under Scanning. They are at a well-deserved position at the top of the list! Have a look! ■

Fred Briggs



needed piece of equipment, projector, cord, or whatever, to "save" one of our meetings—without even waiting to be asked! How many times have they been the ones to come up with a new meeting place for our club when the club, for lack of a place to meet, just seemed – doomed?!

I can remember many years ago having Wally & Jeanette suggest to our club that we host the National SCCA convention here, I remember a chill running down my spine as I walked away from the opportunity, thinking it too big a job and knowing full well I might live to regret it – confirmed! How could we have lost with Jeanette and Wally at our side?! They have the power to make us all believers in ourselves. How good would that have made us feel?

Despite these let-downs, they continue to believe in, and support us. Through their diligence they have also amassed one of the finest legacies amateur moviemaking has known in the form of files, movies, newsletters—everything the Winnipeg Amateur Movie-makers has ever done, including minutes of our meetings dating back to the first ever, held on November 27, 1935! And some of you know how

they've helped your clubs by supplying you with "back issues" of your newsletters!

And when one of our own finds himself in hospital, Wally and Jeanette are the first ones there with flowers and a card from our club! "Reminders" and phone calls—who knows how many they've made, pulling our club together at important times—annual picnics, Christmas dinners and the like. It's not, "You take the first half of the membership list and I'll take the rest"—they take them all—and get the job done! You never have to ask them to step up to the "plate" —they never leave it!

They have been avid supporters of our SCCA, its conventions, and actively involved in it, both having held positions at the executive level, so I know they are no strangers to many of you.

Thank you, Jeanette and Wally, for all you have done to advance the craft and art of amateur movie making, in Winnipeg in particular, and North America in general. The legacy of your good will and enthusiasm and "ambassadorship" will be cherished.

Why not pick up your phone and say "Hi, Jeanette and Wally" ... (204)~453-6907 – that is, if you're lucky enough to find them at home and off the phone!!.

by Al Ross, President WAM&VC

and of course, the price. There are many that are free and some that are costly. How do they stack up in terms of features per dollar? And of course, how intuitive are they to learn and use?

PhotoBase 4 for example is a middle of the road, easy to use Manager with a good collection of features. I use it all the time because it is well designed and easy to handle. It's made by ArcSoft who also produce several other programs that do wonderful things with images.

First of all, PhotoBase 4 will handle the acquisition of your pictures from the scanner or the camera. It will also capture Audio and Video.

Let's assume you start off with your images loosely organized in the IE Tree. Clicking on any folder will bring up those images as thumbnails or, as thumbs plus details or, as a list.

Take a look at the Tool Bar; under 'create' it let's you create a Slide Show, Archive to CD, send Attachments via email, create Albums and also send Albums to the Web using HTML. This I think of as the workhorse section of the program.

Elsewhere is one feature I like - 'text on photo' where, using a brush tool you can write text in various sizes and fonts on a picture. A color screen will pop up enabling you to select any color for the text. How about black for writing on the sky, or white for writing on a black back-

Continued on page 24

## MEMBERSHIP FEES; June 1st 2004 to May 31st, 2005

### Class "A" (voting)

GROUP Membership .....(Clubs) .....\$.075 per member -- Min. \$20 \_\_\_\_\_ members on April 30, 2004

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

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

LIFE Membership .....\$ 600.00

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

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

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

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

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

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

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

## Connections

We are already looking out for a suitable place for next year's convention. We are aware that most of our people are coming from the Ontario area, which includes the Northern States of our neighbour to the south.

We would be delighted to have some suggestions from you, our loyal readers. Perhaps you know a friendly place, not too far away, with interesting places to visit, and a hospitable meeting centre. If you do, let us know!

Fred Briggs has already told you about Peter Rowe and his documentary "Popcorn with Maple Syrup - Film in Canada from Eh to Zed." So hope you watch it on TV. We'll probably have our tape ready.

You may be interested to know that the person who came up with this year's topic is a new grandfather. He had a **grandson** about a year ago, but now has a **granddaughter** as well. So he is in the know about the topic - "**Ain't Life Grand!**"

**Joan Bochsler**

Reviews of Two Graphics Programs  
Continued from page 23

ground and so on? You can draw with this pen too. This feature is hard to resist, in fact your artwork may outshine the photo. I put an airplane on one picture with the caption 'Are we there yet?' Looked cute.

An interesting extra feature is adding audio to a picture, not a very common feature - it's under 'Audio Annotation' You can also Batch Rename, Resize and Convert. Not often you'll use this but priceless when you do.

But a valuable feature that I leave to last is the Enhancement capability. Here you can change Brightness, Contrast, Hue, Saturation, Sharpen and Blur. If you are in the unfortunate habit of taking poor pictures due to incorrect light settings, you can be saved in 'post production' by this set of features.

Price \$49.99 US from [www.arcsoft.com](http://www.arcsoft.com).

Or Tel: 510 440-9901 (1 800 762-8657)

**Popcorn with Maple Syrup**  
November 18, - 8:00 p.m.  
Opening Night CBC

**Assigned Theme for**  
**Intercities Competition**  
**"Ain't Life Grand!"**

## The Last Word...



The last days of the year are running out fast, the leaves are mostly on the ground, and we've brought out our winter stuff. So we're almost ready for the change of season. But there is a

mindset that you need to face a Canadian winter, and I don't have it yet.

I need to forget about the plants that can't survive outdoors. I need not to envy those who winter in Florida, or other southern parts. I have to make sure that last year's clothes still fit, and are warm enough. And then I can start baking Christmas cakes, and by then winter won't matter as much. I've just received a ten-page letter from a sister in Australia, with not a mention of cold weather. Some years they hardly have winter anyway.

I've just solved my problem. I bought a big box of daffodil bulbs. I've planted them everywhere that I can, given some to neighbours, and to family. So when Spring comes I'll have plenty to put into videos and into vases. I'm just going to ignore winter. Wish me luck! ■

**Joan Bochsler, Editor.**

## MEMBERSHIP APPLICATION & RENEWAL

**MEMBER INFORMATION** *Please print clearly* SCCA:

Classification

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

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

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

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

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

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

**Fees:**

*Signature*

**OFFICE USE ONLY**

**Date Joined:**

**Address 2:**

**Other:**

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

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

**Credit Card Payment**

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

*Signature as on Credit Card*

VISA

MC

#

Exp