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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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PRESIDENT'S MESSAGE



The first column by a new President traditionally reflects all the optimism and hope of a new beginning. That approach seems inappropriate in light of the recent loss of our dear friend, Linda Smith, especially here in PANORAMA, a lasting tribute to her efforts on our behalf. Linda didn't build it from scratch, of course. Many others served as Editor of PANORAMA over the years, and each in turn took it as they found it, and did their best to improve on it. I think we would all agree though that Linda took it to a higher plane of excellence than had ever been achieved before. Now that Linda is no longer in charge, we'll probably see PANORAMA slip a little before a new Editor can regain the ground won by Linda, and raise it to new heights.

Two steps forward and one step back is the story of the SCCA, and indeed, the story of progress anywhere. Those avid movie makers who came together in 1968 to forge the SCCA certainly didn't envision the organization as it is today. They had just witnessed the introduction of Super 8 film, and some, no doubt, still didn't welcome it very warmly. Video for the masses was still only a dream held by some wild-eyed electronic engineers, and computers were still mainly confined to the military, universities, and big business. But the SCCA then was all

Cover Photo:

Carolyn Briggs receiving her SCCA Fellowship Certificate.

PANORAMA

...is published in Vancouver, B.C. Canada.

The publication of the Society of Canadian Cine Amateurs an association of video and filmmakers devoted primarily to informing Canadian Movie/Video makers of the activities of the Society and developments in the realm of amateur motion picture making. It aims to provide information about the new equipment and methods, offers a forum for discussion of topics affecting the interests of amateur/video makers.

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CLUB NEWS

by Wallace Robertson
ASCCA

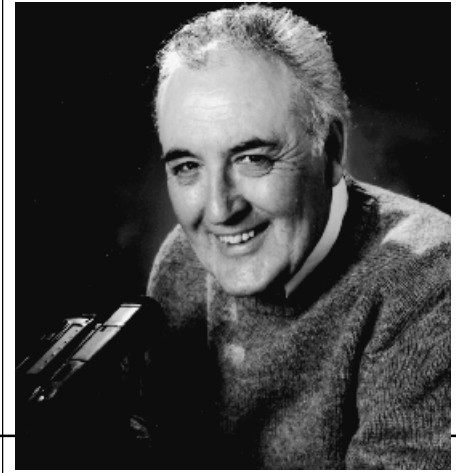


Photo by Ross

A few years ago, Anthony Hopkins and Anne Bancroft starred in the film, "84 Charing Cross Road". It told the simple, yet thoughtful story of a trans-oceanic relationship between an American collector of classical literature and a British bookseller. The narrative begins with the single request, for purchase, of a volume of near forgotten work and develops over the following forty years into a close relationship between two friends. What makes this a remarkable story is that at no time during the film do either of the two main characters meet each other face-to-face. Their only communication comes by way of their warm, hand-written letters. In each of these letters the writer discloses more and more of his or her individual strength and spirit, until at the end they have developed a complete wonderful character. In a way, for many of us, this has been our relationship with our good friend, Linda Smith.

Jeanette and I found Linda to be an inspiration. She was always upbeat and positive in her attitude. In our telephone conversations she would never utter a bad or unkind word about anyone. She would tell you about people that she knew, and be as pleased about their good deeds and personal accomplishments as if that person were one of her own family.

A friend in the neighbourhood recently lost her husband of fifty years. In speaking to Jeanette she succinctly summed up her husband Jack's life as follows: "Friends were the number one priority in his life." Linda also embraced this philosophy. What a marvellous way to conduct your life!

And who will miss her more than her own home group, the **Vancouver Video Production Club**. In their most recent "Reel Talk" they have published tributes from some of their Executive. Unfortunately, because of the timing of the monthly meeting and the mailing of the newsletter, many members were unaware

of her passing. I'm sure there will be a great many more in their next edition.

I expect we will be seeing more of these tributes in the weeks to come. Obviously, most clubs are unaware of our loss, as their current publications contain regular club notes. Meanwhile, I know Linda, who was our goodwill ambassador, would expect us to continue with her work. Therefore we will carry on with our regular club notes and have a visit with our friends.

The Victoria Video Club had Mr. Stanley Fox as guest speaker at the January 26th meeting. Mr. Fox taught film at three universities and has been in the film industry for 30 years. Winner of their recent "Ten Minute Contest" was Eleanor Haire with "Prairie Badlands".

In late fall, Michael Faryna wrote to say that the **Calgary Movie Makers**, having a membership of 16 people, decided to retire their club after 60 years as only four members are still filming. Many of us remember them as being a large, active club providing strong national competition. Michael assures us that they plan to get together socially from time to time and wish their sister clubs and the S.C.C.A. well. We will miss you folks! Thank you for your support.

Last summer, while visiting Winnipeg on a "shoot" for the Canadian Football League, Hall of Fame, Jon Soyka was able to combine both business with pleasure when he had an enjoyable repast with Ken Davey. Mr. Davey has the distinction of being, not only the first film maker in the C.F.L., but was one of the two founding members of the **Winnipeg Amateur Moviemakers** in 1935. Because of Jon's charm, the Winnipeg Club didn't have to do too much coaxing to get Mr. Davey to speak at their Anniversary Dinner. From the report in their Bulletin they were extremely pleased and impressed with his presentation, which covered cinematography in Canada from its early days up to the present.

The **London Videography Club** are happy with their latest group effort which was shot at the Elgin County Railroad Museum. Kim Brown did the editing work on the film and "Some interest was expressed in a return visit". Also in the works is a group effort which was taped during August at the Royal Canadian Regiment Museum in London. We are hoping to see these on their next CANUSA circuit video. The London Club is getting quite a reputation for filming local events. In September this group received a nice bit of press in their community newspaper. Their film "The East London Story" provides a historical account on an older section of London. This is a great way for a club to give something back to their community.

The Brant Camcorder Club, in this month's newsletter, extend a big "thank you" to Frank Birch for his wonderful work publicizing their club. Frank has written articles for various publications in the Brantford area and they are resulting in a number of enquiries about their group. Congratulations Frank! The newsletter also mentions that Peter Janssen will present a video entitled, "Nagawa Canyon" at the next meeting and will be prepared to entertain questions and offer some video tips.

The Hamilton Club is proud these days of a couple of their senior members. Jack Carey took first place in the Independent Category of the American International Film/Video Festival with his film "Success Story" and Joe Bochsler was featured in an article in a local newspaper highlighting his many years as a photographer and as a 16mm movie maker. Hamilton mentions, that at a recent meeting attended by forty eight members, they featured Steve Brisco a writer and showman from the **Buffalo Club**, who entertained them with light hearted

banter and a number of taped sketches. This was followed by members' videos which included, Dan Copeland's, "Wedding Intro", Joe and Joan Bochslers, "On the Rails in Switzerland - 150 Years of Swiss Railways", Lisa Arsenal and Rick Powell's, "Elmira Prison Camp and Cemetery" and Ben Andrew's, "Nashville Impressions".

The Quinte Videography Club recently celebrated their Second Annual Social Evening by featuring members' videos. Hugh Finlay, Ted Johnson and Bill McCormick respectively showed videos under the title, "Autumn Scenes", Doug Rickaby presented, "The Colours of Christmas", while John Moller showed a short clip from, "The Island of Curacao" and Rick Visockis exhibited, "House for Sale". Obviously, a full and entertaining evening.

Although they don't produce a regular bulletin, we did get a friendly letter from Nestor Rosa of the Simcoe VideoMakers a couple of weeks ago. In it Nestor mentions that their meeting nights are usually filled with discussion and an exchange of ideas. He went on to say that they had a special videotaping of a Community Choir recently and had produced two, 30-minute segments ready for airing on the local cable station. In the works for the future are some short documentaries on local subjects and in February they plan to do an audio workshop.

The Ottawa Club have been very active in promoting their club by having some advertising sheets prepared for posting in the individual communities throughout the Ottawa area. Christine McGregor reports that their January meeting was to include a hands-on project. The idea is to produce a commercial and members were asked to bring simple props to be used in the production. These types of projects are always fun and all the members are included. We will be watching to see how they made out with this exercise.

Big news from **Buffalo** - all future meetings are going to be conducted at the Screening Room Cinema Cafe in the Century Mall in the Northtown Plaza in Amherst. These lucky stiff's won't have to worry about gathering around a 13 inch black and white, fuzzy monitor. The giant 30 foot projection screen is guaranteed to enhance all their films. (But I'm not bitter!)

All members in the Buffalo club have been asked to participate in group projects. Four films are to be made including a TV commercial; a preview for an upcoming movie; a photo montage; and a comedy.

We hope that the members were able to

attend the first meeting at their new location on Sunday January 11th, but as I understand, they may have been in the middle of the gigantic snowstorm, which hit their area with such force (and depth).

Jim Holt of the Cincinnati Movie & Video Club kindly wrote a note on their activities. Jim mentions that they only have 3 or 4 people who are actively filming, and the balance of the membership enjoys fellowship, camaraderie and the films. Thanks Jim for taking the time to write and hope you will drop us a note periodically and keep us up to date.

Our membership list includes the Suburban Philadelphia Video Club as one of our members. We would certainly appreciate hearing from you folks. If someone would like to put pen to paper or possibly send us a copy of your newsletters we will include some of your activities in this column.

While on the topic of our American cousins I came across a couple of interesting items in "The Monitor", the publication of the Society of Amateur Videomakers and Cinematographers. In the Club News section under LA 8MM Club, they suggest that if a person is having difficulty finding projector bulbs they might try the Associated Photo Company at 1-800-727-2580. Also, the Kodak Company has initiated a Web site for up-and-coming film makers. It's called "Rising Stars" and it can be found at <www.kodak.com/go/motion> and click on the Rising Star icon. In the same issue Stan Whitsitt reminds everybody that one of the best and most cherished things that a film maker can do is record their family for posterity. This is done by including everyone, warts and all, for the future generations. (Possibly, some of my most sweet and endearing features are those that my wife hates.) Stan also goes on to explain why the three H's of film making: Humanity, Humour, and Humility are so essential in this type of movie.

The "Film and Video Maker" magazine, put out by Britain's Institute of Amateur Cinematographers, announce in their January/ February issue that "Movie 99" will be hosted this year by the North East Region at the Cairn Hotel in Harrogate. We hope that anyone, who may have occasion to be visiting the Old Country at that time, will contact the I.A.C. for more information and enjoy a few days celebrating the best of British film and video productions.

Possibly, of interest to some of our members with a Scottish background, there is an annual competition, called the Pilgrim Trust Award which is organized by **Edinburgh Cine and Video Society** that you may be interested in entering. I quote

in part, "The subject of the film must be about Scotland or a Scottish theme and may be made anywhere in the world provided there is a Scottish connection e.g. A Burns' Night Party in New Zealand or a Highland Gathering in Canada". If you want information on this contest, contact: Mr. John Henry, c/o Edinburgh Cine and Video Society, 23A Fettes Row, Edinburgh, EH3 6RH.

Betty Jennings, Fellowships and Overseas Officer of the I.A.C. was visiting her daughter in Ottawa during the holiday season. When she heard about Linda Smith's passing, she quickly responded with a phone call to us. Betty expressed condolences to us on behalf of the I.A.C. and extended her sympathy to all who knew Linda.

Usually, at the end of these jottings, I indulge myself in a bit of silliness. This time though I would like to close with the following, in memory of our friend, Linda Smith.

I cannot say, and I will not say
That she is dead,—she is just away! With
a cheery smile, and a wave of the hand,
She has wandered into an unknown land,
And left us dreaming how very fair, It
needs must be, since she lingers there.

Mild and gentle as she was brave, And
felt so much for the little things,
She pitied as much as a man in pain,
A draggled honey bee wet with rain.
And you—O you, who the wildest yearn.
For the old-time step and the glad return,—
Think of her faring on, as dear
In the love of There, as the love of Here;
Think of her still as the same, I say, She is
not dead—she is just away!

(Author Unknown)

Report of the MEMBERSHIP COMMITTEE

To the S.C.C.A. Annual General Meeting October 21, 1998

The Treasurer has received notes from John Allen and Joan McCarn, each resigning from Membership. John has no interest in video and Joan was not currently active in movie making. However, it is our understanding that Joan has had a change of heart and renewed her membership in the last few days.

Eleven Individual, one Student, and four Family Memberships have not yet been renewed for the 1998-99 Membership Year, but we expect that some of them will be renewed at, or in the last days leading up to, the Annual General Meeting, as the just delivered Fall issue of PANORAMA has carried a Final Notice to those in arrears.

Similarly, three clubs have not yet renewed, but we expect they will all renew presently.

Since the 1997 Membership Report, there has been a net increase of three Family and eight Individual Memberships added to the role. The Membership Drive of last year which included two free mailings of PANORAMA to all members of all SCCA affiliated clubs in Canada, a Special Introductory Membership Rate, and an innovative Registration Fee for Wideangle '97, had considerable success attracting new members, but of those, only one Family Membership and five Individual Memberships remain in good standing at this time. In addition, we have continued the Introductory New Membership Discount, and added two new Family Memberships and three Individual Memberships so far in 1998, and we hope to add a few more as a result of the Eastern Regional Meeting.

We are also pleased to welcome the Cincinnati Movie & Video Club, the Suburban Philadelphia Video Club, and the Simcoe Video Club into the SCCA since the last report, and hope some of their members will also join in their own right.

As of this date, October 21, the Membership consists of five Patrons, one Sustaining Member, six Honourary Members, seven Life Members, twenty-eight Family Members (fourteen Family Memberships), forty-eight Individual Members, and one Student Member, for a total of ninety-six members in good standing, plus eleven clubs, with three more still in arrears.

Internationally, our membership comprises one Individual and two Honourary Members in the U.K., and one Patron, one Life Member, two couples, three Individual Members and three Clubs in the U.S.A.

I respectfully submit this report for your approval. ■

Linda Smith

Membership Committee Chair

The 1998 Report of the SCCA Honours Committee.

The 1998 SCCA Honours Committee consisted of the following SCCA Members:

Vic Adams,
Carolyn Briggs,
Wallace Robertson,
Linda Smith,
Chair. Jan Bekooy

After careful review of all recommendations for SCCA Honours brought forward to the Committee, the following SCCA members were selected:

CAROLYN BRIGGS FSCCA

The SCCA has always been very fortunate in that so many women have taken a lively interest in the work of our organization. One such a woman is Carolyn Briggs, well known to all of us, because when required, she was always there. When the previous Treasurer was unable to continue, she took on the job with the simple explanation that "I have done the job before, I know what is required". Her meticulous preparations of the financial affairs of SCCA conventions when she was treasurer, are well known to everyone who worked with her to make such affairs such a great success. But to most members she is most likely best known for her work at our SCCA conventions. There she can be depended upon to do a meticulous job at registering attendances and the many other jobs that are required at the time while the members are having a great time following the proceedings inside.

The committee unanimously decided to confer the honour of a SCCA Fellowship on Carolyn Briggs at our 1998 Convention.

WALTER STRIKLAND ASSOCIATE SCCA

Walter began shooting Regular Eight in the early Fifties. He switched to Super 8 in the early sixties and continues to work in that gauge. His beautiful videos are transfers because it is the more popular screening media. Walter joined the Montreal Movie Makers in the early sixties. His clear expository style soon drew the attention of some large Montreal Corporations for which he made many documentaries of life in the Arctic region and in the Hudson Bay area. In 1979, at the request of the CBC Walter went to Yellowknife to train a group of Northern natives in the art of Super Eight film making. Walter joined the SCCA in 1991 and won first prize with his first entry. In all, his films have won 19 CIAF awards. Walter was soon appointed SCCA Vice-President for the Eastern Region and is a popular visiting

speaker at local club meetings and SCCA conventions.

It was a great pleasure for the Honours Committee to unanimously bestow an ASSOCIATE MEMBERSHIP on Walter Strickland. ■

The following Executive members were elected at the 1998 Annual General Meeting:

Fred Briggs - President

Jon Soyka - Past President

Margaret Chamberlain - Vice President
West

Jan Bekooy - Vice President East

Adam Houston - Secretary

Carolyn Briggs - Treasurer

John J. Carey - Committee Member

Joe Bochsler - Committee

The following officers agreed to continue to serve:

Ben Andrews - Director CIAFF

Linda Smith - Editor Panorama (since
deceased)

George McLachlan - Panorama Layout
and Design

Wallace and Jeanette Robertson -
Panorama Printing and Distribution

Stella Magic - Librarian

Since the Annual General Meeting the
President has appointed and the
Executive has approved these appointments:

Thom Speechley - Membership Chair

Keith Gloster - SCCA Contests Chair

Honours Committee Members:

John J. Carey - Chairman

Edna Breckenridge

Robert Matthews

Douglas Rickaby

Wallace Robertson

Richard Vielrose

SCCA Eastern Regional Meeting

by **Arnold Meyers**,

Secretary, The Toronto Film and Video Club

Reprinted with permission from Arnold Meyers and "Shots and Angles", newsletter of The Toronto Film and Video Club.

Following the S.C.C.A.'s Annual General Meeting, Don Svob took the stage. He showed a thermal blanket for use as a great material to protect lenses, cameras etc. Colored plastic sheets (gels), available in many colors, can be purchased at camera stores and make good filters to color lights. A large condom protects his camera from dust, rain, or snow.

Jim Unsworth, producer of the video *Birds of Prey Training Wild Birds*, taped a camera to the side of a helium balloon, took it into the countryside and sent it aloft. Although the receiver was on the ground, the picture from the transmitter on the balloon was not that good. Jim is still working at getting the birds used to a camera.

Don Svob returned to show a baseball bat bag as a great carrier for tripods and light stands. He also demonstrated the use of 3 dog chains to add stability to an inexpensive tripod. Walter Strickland showed *Florida Adventure*. He suggested closing down 1/2 stop to shoot a whitebird on a green background. Also, when shooting film (not video) from a moving boat or car, shoot in slow motion. If flying in a small plane, try to choose one with the wings overhead. He uses sound dubbed from cd's and edits in the (film) camera.

Jon Soyka has been visiting Canadian video clubs to see how each coped with the problem of sound. There are 3 kinds of sound to be considered: ambient sound, recorded along with the video; voice-overs, commentary added in the editing process; and sound effects, also added during the editing process.

A Great Bus Tour

Sunday saw an enjoyable bus tour. The first visit was at the Antique Photographic Society's Flea Market. Then we visited the Immersion Studio at the Music Building in the C.N.E. grounds. Each person found a seat somewhere in front of a smallish desk-like form, its top an illuminated map-like array, each section of which had a name. Three sides of the room com-

prised a huge continuous screen. As soon as anyone touched any part of the lighted diagram something awesome happened on the screen. Enormous hideous insects crawled toward you; you felt yourself hurtling through a gigantic cave, through holes and out over narrowly missed mountain tops to a wonderful view of jagged peaks, beautiful beyond belief. For me, this was the great experience of the day.

The next stop was the C.B.C.'s main building. This is the second largest studio building in North America, housing 10 studios and a control room.

In the editing room, the shots of all cameras are color balanced to maintain a uniform color. On one side is the Switcher, who switches from the content of one camera's scene to another. Another person flashes on screen any graphic material needed. A lawyer is also on hand in case of any problems.

A sound board costing \$750,000.00 is used in the sound room. It can handle up to 144 channels. This room's wall was made with many angles and composed of a special compound. This room can be connected to any studio in the building.

In the production studios, the lights are on a grid system which may be raised or lowered. The angles at which a given bank of lights shines may be changed and individual lights can be turned on or off. The floor is called a "floating floor" and is made up of several layers: upon a cement base is placed plywood, followed by a layer of "rubber puck", which provides an appropriate type of surface for the very sensitive cameras as it absorbs even the slightest jiggle. They would be able to continue a telecast even during an earthquake since they are totally isolated.

At De Luxe Sound Studios they use the Foley system to record one sound at a time on one of 24 audio tracks. This way, if one sound needs to be modified, it can be without affecting the other sounds. It is amazing how the final sounds on a film are created with simple materials and techniques.

The final visit of the tour was Gajdecki Visual Effects Studio. The staff here use a client's plans and/or small models to produce the desired special effects. They have artists, model builders and camera operators on staff. This concluded a very enjoyable tour held in conjunction with the S.C.C.A. Eastern Regional Meeting. ■

Arnold Meyers

29th CIAFF

The 29th Canadian International Annual Film/Video Festival was held on Nov. 26, 27 & 28 in Campbell River BC. with many films and videos shown in the local College Theatre throughout the Thursday and Friday. The 1998 Awards presentation was held on the last day in the Tidemark Theatre.

Many town officials were present. The Timberline Jazz Combo entertained in the large lobby before the show opened with a spectacular presentation by the Danette's Academy of Dance & Performing Arts, called "A Tribute To Dance in Film".

Many Award winners were present to receive their trophies in person and after the show a great reception was held in the lobby. Fourteen different caterers from Campbell River donated the Hors D'oeuvres which were really appreciated by the festive crowd.

This was the third time we have held the Festival in Campbell River. The Film Commission in the town has persuaded us to leave the Festival in Campbell River for at least one more year with a promise of still greater support than in the past. Kevin Harrison, our Assistant Director and "Man On The Spot" in Campbell River, did a terrific job in organizing this event. Hopefully we will see more SCCA and SAVAC members come to Campbell River in 1999 for a terrific experience. ■

We were very saddened by Linda Smith's sudden passing. She supported the festival strongly and travelled each spring to Toronto at her own expense to help out with the judging of SCCA and CIAFF entries. We will sorely miss her.

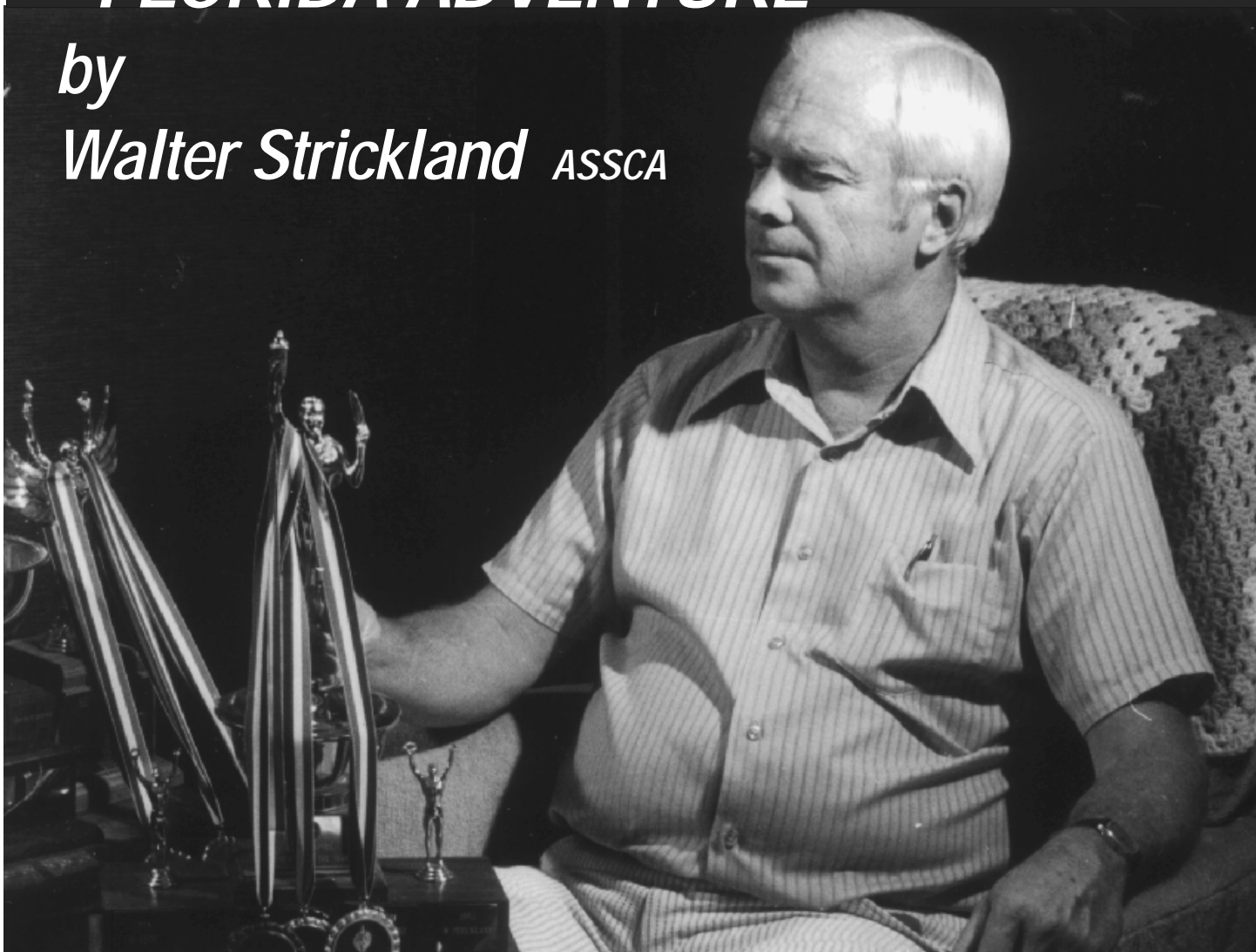
Ben Andrews,

Director CIAFF

HOW I MAKE TRAVEL MOVIES -SPECIFICALLY, THE MAKING OF "FLORIDA ADVENTURE"

by

Walter Strickland ASSCA



When I learned that the Zoological Society of Montreal was travelling to Florida to visit 7 nature parks in 6 days, I decided to join them and make a movie of our trip.

THE PREPARATION:

By purchasing books and visiting my local library, I was able to gather the information needed to shoot my movie. I wrote the relevant information into a loose-leaf binder.

By doing this, I am preparing my shooting. **Shooting Scripts and Storyboards are Not Necessary For**

Travel Movies.

GETTING READY TO SHOOT:

Before setting out to make a movie on birds, I practice following the flight of a bird through my lens. I leave both eyes open. When shooting a white bird on a green background (foliage, grass, etc.), I close down 1/2 a stop; a white bird on dark water, I close down 1 full stop. Video cameras have a big advantage over film cameras.

MOVING VEHICLES-BOATS-PLANES:

When shooting from a boat or car, I

always shoot in slow motion and with the camera in wide angle. I hold my breath, keeping my arms by my side. Shooting from a commercial aircraft is difficult, as you cannot open the window. In a small aircraft, I try and choose an airplane with the wing above the fuselage. Again, I shoot in wide angle and slow motion. I use a haze or skylight filter and the automatic meter in the camera. With skilful editing, aerial footage really adds to a travel movie.

TRIPODS:

At one time, I never used a tripod. One

day, I received a judge's critique on one of my movies. All it said was "USE A TRIPOD!". Since then I have always used a tripod, especially shooting birds. In this situation most shots are telephoto. If no tripod is used, camera movements are magnified. I often shoot a flying bird in slow motion. It makes for a sharper image and minimizes camera shake.

RECORDING SOUND:

Recording live sound outdoors is not easy. You hear people's voices, slamming of car doors, etc. I use prerecorded sound taken from sound effect CDs - such as birds, frogs, the ocean and so on. CD sound effects are easier to use than those on cassette tape, as you can more readily find the particular sound you are looking for.

ACTUAL SHOOTING:

Now you are on location and ready to shoot. I suggest spending a day with your spouse or companion, enjoying the scenery and deciding what to photograph the next day. In other words, relax one day and shoot the next and so on, alternating each day. Because I shoot in Super 8, which is more expensive than video, I edit in the camera. When shooting with a video camera, you can shoot and shoot and shoot. Video cameras also have a big advantage when shooting birds - no scary camera noise! Shooting birds in Florida does not require a blind, they are so used to people. I just stay in the shade and under cover.

EDITING:

Once I have taken all my shots, the editing begins. I transfer all my 50 foot spools onto 400 foot reels. I then look at the unedited footage several times, until it becomes very familiar. I use the following steps in editing:

- Using an editor-viewer, I remove all over- and under-exposed shots.
- I screen the remaining footage and list all the scenes I want removed separating the "ins" from the "out"-takes.
- I then take the good footage and put it in sequence. The order of the shots can be changed over and over. Because of the cost of film, I try to edit in my camera when shooting. For the same reason, I may only take a couple of scenes whereas with video, one can shoot many scenes. This gives the videomaker a wider choice when editing.
- Rather than having each scene around 4-6 seconds, I shorten some scenes, thus contributing to the pacing of my movie. A long shot could last 7 or 8 seconds, whereas a close-up would be 3 seconds.

CONTINUITY:

The cut-away is often useful for overcoming continuity gaps. In its simplest form, continuity editing consists of an establishing shot, followed by a medium shot and then a close-up. However, this method of editing can be pedestrian. Starting a sequence of scenes with a close-up might add a sense of mystery or wonderment.

MUSIC:

Choosing appropriate background music is the biggest challenge for me. The music must not be well-known, otherwise the audience will be tapping their toes rather than concentrating on the movie. Lately I have been using new-age music, mostly Hennie Bekker. Once the music has been chosen, I play it as a dry run along with the movie, to make sure it fits. I now transfer my music and sound effects from CDs onto an audio tape, in the order that it will be used.

NARRATION:

And now, a few suggestions for writing a narration:

- Keep the narration in harmony with the picture. In other words, don't talk about things that are not on the screen.
- Don't duplicate information readily apparent on the screen. For example, don't say "The tourists arrived by airplane", but rather "The tourists arrived late due to bad weather".
- Keep the narration simple and unhurried, making sure the narration is not longer than the footage.
- The most important rule is to avoid wall-to-wall commentary. It isn't necessary to fill every visual with everything you know about the subject. It has been pointed out to me that I include far too many numbers, statistics and the cost of everything.

NARRATOR:

My friend Bob Burns does all my narrations. I give him my script and he reads it onto tape, without even having seen the movie. I am now ready to put the sound on my film.

CONCLUSION:

In the 40 years that I have been making travel movies, I have relied on the above manner of operation for all of my films and I have been generally happy with the end results. And though most filmmakers have switched to video, I feel Super 8 film produces a sharper image and until something better comes along, I'm sticking with it! ■

On Critiquing Our Members' Movies

by Trev Beard

Offering comments, suggestions or a "critique" (which are all the same thing) each time a movie is shown can be a valuable feature of the club. But it can also be disturbing to the member being critiqued. I realized this after our meeting on *The Diner* when we had five movies shown on that particular theme. We also critiqued five others.

I'm mindful of comments made by more than one person on the subject, that is the possibility of a member being a little hurt by what is generally a well-meaning suggestion. Marti reminded me of the teachings at ECRS, a leadership training camp we go to every now and then. Here is a sample how they would critique the movie that I had submitted (taking that as an example).

"Trev, I felt entertained by your movie, the uncooked vegetables being the way in which your "wife" was getting her own back. I thought the shots nice and sharp and the overall story had a good beginning, middle and end. I felt a little sad to see it marred by the time code you had left on. I would have enjoyed a little background music, too. The captions were difficult for me to read, perhaps you could try yellow next time instead of black".

Their teaching is this... discuss how the movie touches you, how it makes you feel. Did it make you feel amused or unhappy. Did it entertain you, teach you something or make you sit up and take notice. Did you thrill to the effort made to break new ground. Did you admire the tremendous work put into the movie, regardless of the outcome. Did the punch line tickle you. What did the movie do to you - that's the point.

Notice also the comment on the plot, indicating you knew what the producer was aiming at.

Before the movie starts, the producer could tell us some of the aims, how long it took, how many changes were made, was the editing more fun than the shooting, and so on.

End of lesson. Let's try it this way next time. And thanks to all who responded to the challenge of *The Diner*. ■

The FIVE HORSEMAN

by Trevelyan Beard



It's my ambition to become a good video maker and at 73 I figure I've still got lots of time to make it big in our local club. For several years I have gone through blood, sweat and tears (amid thoughts of jumping off the Bloor Street viaduct), evaluating the computer scene. After jostling with many capture boards and nonlinear editing programs, I've finally got it right. At least my system is running 90% bullet proof which is good in the computer business.

I've gone digital of course and am pleased as Punch with the results. Despite the alarming costs, I've settled on buying good stuff and started with a Sony DC7 camcorder. It's compact enough to slip in a pocket. I also own the Panasonic EZ30U (which made it to Mount Everest but not with me). Both superb machines but not the only choices. The sharpness on each camera is fantastic. But on with the Five Horsemen, excluding the cameras.

These five items give an amateur like me the capability of producing professional work or very close to it. Let's look at each one.

1. The Deck. This now sits on top of the Hi-8 deck (Sony EVC-200) and the two VHS decks (Sony SLV-900 and SLV-750). It's called the Sony VHR-1000 and takes the miniature DV tape plus the larger two hour tape. Without reading too much like a catalogue, I'll mention it does all the usual things plus much more. It inputs and outputs digital video (of course) but in addition it

inputs and outputs both S-Video and Composite. This means that I can transfer all my old 8 mm, my Hi-8 tapes and my VHS tapes to digital. That's a very big deal! Once on digital tape, gone is the problem of losing quality each time I transfer. Reproduction quality is 100% whether 5 transfers or 5,000. From any Sony store. Price around \$3000 US.

2. The Software. My choice is Adobe Premier 5.1 and although it takes a bit of learning (I could have earned a Ph.D. in the time), it allows so much creativity in editing that together with the many Plug-ins made by others, it's a virtual studio. There are other excellent nonlinear editing programs of course and this is merely my choice. From any computer store. Price around \$500 US.

3. The Capture hardware. My battles with hardware make Omaha Beach pale in comparison. The big problem lies in the manufacturers' being desperate to get their product out in the market before the competition. The bugs can be addressed later. And there are many bugs. An even bigger problem is ensuring that all the software programs also being rushed to market are compatible with the hardware. Picture men running around, with incomplete bodies seeking women with the same shortcoming. The chances of a good marriage are slim. Right now I'm running Pinnacle's DV300 and since getting the latest drivers, I'm having good results. Each problem that has developed has been my own fault. For instance, I've found out that the leader on any clip must be clean i.e. no blips, spikes or bad black sections. But that's a subject all by itself. I've learned to check that the audio is acceptable before proceeding with editing. Sorry, I've started to ramble a bit.

In addition to straight capturing, the board will make a "contact sheet" of each tape and if you have a colour printer, the results are beautiful. Now

you can see the first frame of each clip on your tape. It will also do a snapshot and make a BMP file. It will top and tale each clip before capturing to the hard drive which saves a lot of space. When using the board for printing (recording) back to tape, it will create an endless show by piecing all the captured clips into one item. I was delighted to find that this works flawlessly with no discernible joins in between clips. From Pinnacle at 650 526-1600. Note that the DV300 comes with Adobe Premiere.

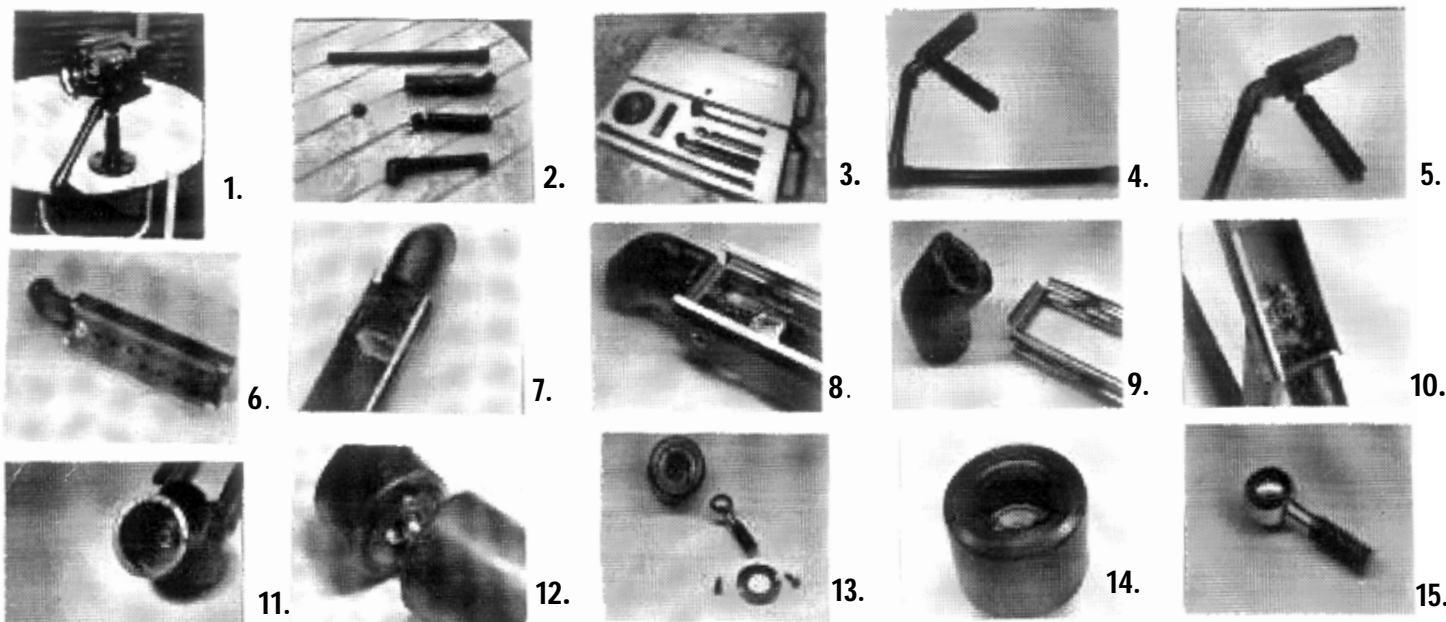
4. An external hard drive. You need something fast and you need something big for video storage. I found that 4 GB is useless so went to a 20 GB external VideoRaid by Medea Corporation. It's the size of a Shredded Wheat box which means it must have substantial bearings. My model is the 4/20 pci drive at \$2200 US. Never have I had so little trouble with a device and I take my hat off to the folks at Medea. This is non-SCSI and is very fast. I am tending to leave SCSI, in favour of EIDE drives which now compete in speed and are easier to fiddle with if I have to. Their number is 818-597-7645.

5. Training tapes. It was a lucky day that I happened on a company that sell a set of training tapes for Adobe Premier 5. These make you an expert in no time and at about \$400 US for five tapes are the way to go if you have the money. I find myself going back to each one time and again. From Total Training at 760 944-3900.

You can use Windows 98 on any of the above although I have just gone to NT and am happy with it. There are many animation programs that only come in NT, hence the move. I thank God for my getting into video - there's nothing quite so creative and challenging. **Have fun. ■**

Home Built Steady Cam

by Peter Wedlake <http://www.wedlake.freemove.co.uk>



While checking out the rec.video desktop newsgroup site on the Internet I came across this "do it yourself" project that I thought would be of interest to members who would like to make their own "Steady Cam" device. Peter Wedlake who is a member of the Cornwallis Camcorder Club and meet in Maidstone, Kent, England. He designed and built one of these units and granted permission to reprint this information in PANORAMA.

I must apologize for the photos as it was difficult to transfer them from the Web to print. If you go to the site....

<http://www.wedlake.freemove.co.uk>
these can all be enlarged to full clear colour images

G.M.

Have you ever wanted a steadycam but been afraid of the price. Here are a series of pictures showing how I built one myself from bits of PVC piping and some metalwork.

Numbers at beginning of text refer to pictures.

1. This is the Steadycam sitting on its stand with the camcorder on top.

Balance is very critical on the Steadycam. This is achieved by being able to slide the camcorder along its top for front to rear balance and for side to side balance by the adjustable handle.

2. All the bits laid out. The Steadycam breaks down into its component parts so that it fits into...

3. A socket set case was donated to the cause, inlaid with foam that was cut out to fit the parts into.

4. and 5. All the bits joined together. The tube being PVC all just push together, the top joint by the 45 degree bend I have located with a small bolt, this is to stop the bottom arm from swinging about and upsetting the balance. The bolt in the bottom of the handle is the storage place for the camcorder mounting bolt when not being used.

6. The top mounting for the camcorder. The holes are for bolting though to the tripod mounting on the camcorder. There is also a small stud to stop the camcorder turning on the top mounting. Down either side of the

top mounting are small pieces of cork to help secure the camcorder.

7. Inside the top mounting. The slot is for the handle to enable side to side balancing.

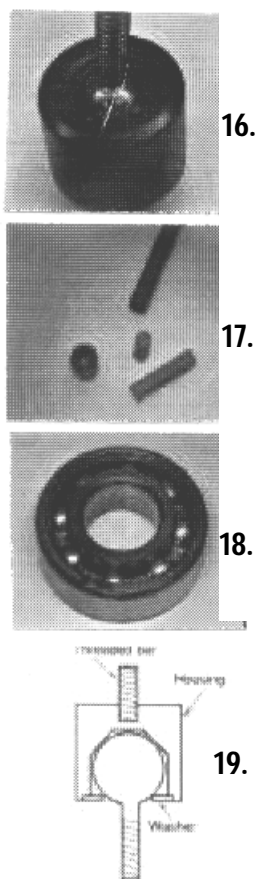
8. Inside the top mounting is a steel Din rail which is cut to run around inside the plastic trunking (ducting to our American friends) This Din rail comes with pre drilled holes so is easy to bolt inside the trunking.

9. The Din rail with the 45deg elbow. A slot is filed into the elbow to support the Din rail. A short piece of tube is glued into the elbow to give support for the screw fixing to the Din rail.

10. The elbow and top mounting with the lid removed. The handle is bolted in with the wing nut.

11. A bolt with large washer behind is used to fix the 45deg elbow to the Din rail.

12. This bit will create a few problems. It's the ball joint. Made from



a ball bearing taken out of a scrapped ball race.

13. An exploded view of the ball joint. The washer and screws stops the joint falling apart.

14. The top bit of the ball joint. This is the piece which fits onto the top camcorder mounting. This plastic part is from 1 inch diameter PVC rod . The hole is made by a drill that is just a bit bigger in diameter than the ball, but deep enough so that the washer when fitted, allows a bit of free play. The bottom of the hole is left with its conical shape left by the drill. The ball then just sits on a small area at the bottom of the hole. I usually lubricate it with some light oil or WD40.

15. The ball bearing with the threaded bar inserted into it. A hole is drilled into the ball using a masonry bit. This can be quite time consuming as the ball will be made of hardened steel. The threaded bar has the thread turned down at one end and is an interference fit into the ball.

16. The ball resting inside the top

half of joint.

17. The bottom arm with the weights along side. These are made from rolled up pieces of lead sheet. But could easily be made from solid steel bar. It just needs to be a sliding fit inside the bottom tube. also made of various sizes to get the correct balance.

18. This is a ball race. You need to remove one of the balls. Usually done by grinding through the outer metal.

19. This is a simple drawing of the ball joint. It shows how the ball is put into the hole and a threaded bar is fixed into the housing to hold the camcorder mounting. Make sure the threaded bar doesn't interfere with the smooth operation of the ball in its socket.

Translation problems. There have been a few problems from your emails with our common language, here are a few.

Trunking.... This is what we use in the UK for running cables in when wiring up surface mounted electrical sockets, it is usually white and comes with a self adhesive backing for sticking down walls etc. The lid clips in place and is put on after the cables have been put in. Its size is 38 mm x 25 mm. and has what's called a double interlocking lid. This allows the camcorder to be slid along the top to adjust the balance. It might also be called ducting.

Din rail.... This is used for a mounting clip on electrical relays and contactors for use inside panels. It comes in various sizes. This is called 15 mm x 5 mm Symmetric. But you could use any strip metal, its only for support and to strengthen the top mounting and for fixing the 45 degree elbow to.

Ball race.... I used a ball taken out of a Ball race, these are similar to wheel bearings, the ball is about 1/2 inch in diameter.

Dimensions

Top mounting for camcorder. This is 5.5 inches long by 1.5 inches wide. The slot for the handle is 1 inch back from the front.

The PVC tube is rated at 1/2 inch in diameter, its actual size is 14/16 of an inch outside diameter (just less than 1 inch)

First tube after 45deg angle is 6.5 inches long.

Second tube after right angle is 14 inches long.

The handle is 4.5 inches long and the short stub above the handle is 0.75 inches long.

The ball for the swivel joint is 0.5 inches in diameter.

The thread size for the tripod mounting is 1/4 Whitworth.

Setting Up

The most difficult part is setting up the balance of the camcorder. It is really a question of trial and error, be prepared for a bit of error. The camcorder is prevented from toppling over by the weights in the long tube. For my camcorder which weights 2lb 7ozs (1.1kg) I use 1lb of rolled up lead this sits right at the bottom of the long tube. On most camcorders the tripod fixing is not in the centre of balance, hence the need to be able to slide the camcorder about on the top mounting plate. While the camcorder is sitting in its stand (what a strange saying) adjust the back and front and side to side movement till the camcorder sits square in the stand, you might need to lift it up and try it to see if it hangs properly. To check you have the correct amount of weight rotate your hand in circles, if the camcorder stays upright then you've got it right, if not try adjusting the amount of weight. You only need enough to stop the camcorder from falling over.

Now you have got it balanced correctly its time to try it out. If you have a fold out screen on your camcorder you can use it. Myself I have never needed to look through the viewfinder, just set the zoom to wide angle, put the focus on manual and set it to record and point it in the general direction. A good test is running up stairs, on playback it looks like you're floating, very eerie....

I hope this clears up some of the misunderstandings that have arisen since I first put this on the web...Have fun... ■

Peter@wedlake.freemove.co.uk

SCCA AWARDS

October 24, 1998

1. Jan Bekooy presenting ASCCA to Walter Strickland

2. Jon Soyka accepts Awards for the film "SCAMS" on behalf of the Winnipeg Amateur Movie Makers from Ben Andrews

3. Richard Vielrose receiving his Award

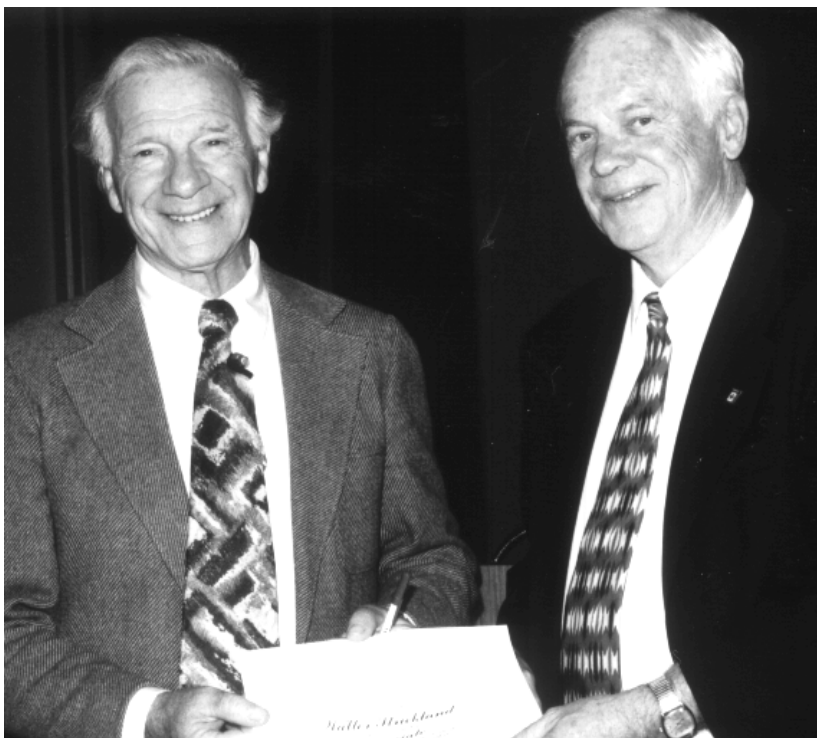
4. Frank Birch of Brantford receiving several Awards.

5. "Turnabout" ! Ben Andrews now on the receiving end. Presenter is Joe Bochsler.

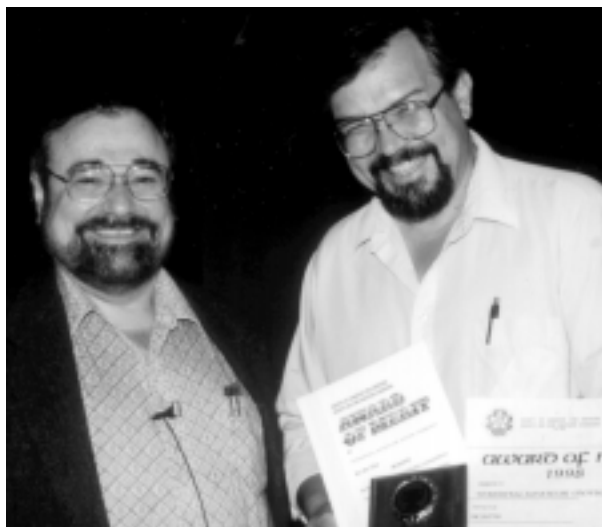
6. Fred Briggs and Jon Soyka present Awards to Ben Andrews for his Video

7. Jim Town receiving his Award.

8. Adam Houston receiving his Award.



1



2



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SCCA Eastern Regional Meeting Bus Tour

1. Our lively CBC guide explaining the background of the CBC.
2. Foley Theatre in progress.
3. In the foyer of Immersion Studio, listening to Host Stacey Speigel explaining the process.



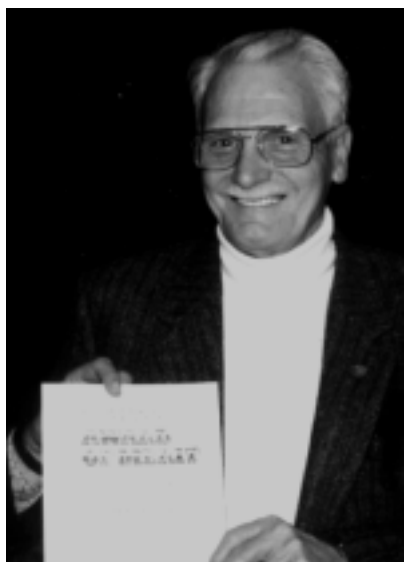
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about bringing together movie making hobbyists, and it still is.

The constitution on which they agreed has never been amended, and serves us as well today as ever, because they built an organization that could adapt and grow. As the equipment evolved, society changed, and we eventually found ourselves in the world as it is today, the SCCA, and its members, have had to respond, adjust, and try desperately to keep abreast of changing conditions.

Those among us who dream big have often been disappointed that our hopes for the society haven't been realized completely, but we must be content with the progress we have made, however slowly. It has been two steps forward and one step back for thirty years.

So it is, that as I contemplate the opportunities of my new post, I'm very conscious that everything I hope to achieve will only be possible because of the wisdom, the hard work, and even the disappointments of the many who've been here ahead of me. I've always dreamed big dreams, but I've learned to accept that they aren't always winners, and I'm confident that even after the setbacks, my successor will find a little more again to build on than I have.

I can't do it alone, of course, and I certainly won't try. Steps have been taken to expand the number of people on the SCCA Executive, and to broaden the geographic representation and the member clubs on the Executive. Jan Bekooy, of Ottawa/Hull, has been elected as the new Eastern Vice President., and Margaret Chamberlain, of Victoria, B.C., continues as Western Vice President. Linda was Membership Chairman as well as Editor, but a month or so before her death we transferred the Membership responsibilities to Thom Speechley, of London, Ontario. Ben Andrews has also been doing double duty as both Festival Director of the CIAFF and SCCA Contest Chairman, but in January, Keith Gloster, of Brantford, Ontario, accepted an appointment as our new Contest Chairman,

freeing Ben to devote even more time to the rapidly growing CIAFF.

John Carey, of Burlington, Ontario, has been appointed Chairman of a new Honours Committee, which consists of Edna Breckenridge of Cobble Hill, B.C., Wallace Robertson of Winnipeg, Manitoba, Richard Vielrose of Willowdale, Ontario, Doug Rickaby of Cobourg, Ontario, and Robert Matthews of Rochester Hills, Michigan.

Past President Jon Soyka, of Hamilton, Ontario, Adam Houston, of Burlington, Ontario, Carolyn Briggs, of Stoney Creek, Ontario, Stella Magic, of North York (now Toronto), Ontario, and Joe Bochsler, of Caledonia, Ontario, will continue to serve in their recent capacities and round out the team.

Now, of course, we must find a new Editor for PANORAMA. I should point out that the new Editor won't have to do it all alone any more than his or her predecessor. George McLachlan has agreed to stay on the crew as the man who does all the layout and setup of the material he receives from the Editor. George will continue to forward the master copy to Jeanette and Wallace Robertson in Winnipeg, who will still have the copies printed, stuff the envelopes, and mail them out with the labels which they will now receive from the new Membership Chairman, Thom Speechley. (Thom has taken over the label printing, so you will see his return address on future copies instead of mine, so he can keep track of copies returned as undeliverable.)

Please take a few moments to consider whether you would be willing to edit four issues of PANORAMA per year. No one has volunteered as yet, so the position is wide open. Don't you have some ideas about what you would like to see in our journal? Perhaps you are afraid to assume all the responsibility alone, but would be willing to serve as Assistant Editor. That might make it easier to find a new Editor! If you will come on board, your experienced team is already in place!

A NEW TOOL FOR AN OLD CHALLENGE

If the SCCA is to survive, it really must grow. We have to help film and video makers found new SCCA Member Clubs all across Canada, find lone workers **everywhere** and sign them up, and increase the number of members of the SCCA clubs who are SCCA members in their own right.

It naturally falls to the SCCA members in the various clubs to encourage their friends to join, and the Executive will support you in just about any way you can suggest. We also hope the clubs will take every opportunity to foster new clubs in communities too far from their own to attract members on a regular basis, but not too far away for a carload of members to attend an organizational meeting.

The most difficult task is to reach individuals, and to promote club formation, in distant cities across this continent. Our best strategy appears to reach out to those film and video makers on the internet.

We have experimented with many different sites and techniques, and at the moment effort is being concentrated on two interlinked sites, <http://polar.icestorm.com/scca> and <http://polar.icestorm.com/ciaff>, very fast sites which don't carry any ads, banners, or pop-ups. We have registered or own Canadian domain, S-C-C-A.ca (the caps are just an aid to recognition and memory: s-c-c-a.ca, and S-C-C-A.CA work just as well). Anyone typing in <http://www.S-C-C-A.ca>, or just <http://S-C-C-A.ca>, or even just s-c-c-a.ca on most browsers, will automatically be whisked to the polar.icestorm.com/scca site.

While we aren't able to register CIAFF.ca, we have made other arrangements for a shortcut to the CIAFF site. Typing <http://www.Fast.to/CIAFF>, just <http://Fast.to/CIAFF>, or even fast.to/ciaff (again the caps aren't crucial in any case), will speed the searcher to the polar.icestorm.com/ciaff site.

And why will they go and what will they find? Information about the society, names and phone numbers,

and email addresses, of the executive, contacts for all the SCCA clubs and their meeting times and places, information on starting a club, complete copies of PANORAMA, Membership Forms, Contest Rules and Forms, information about conventions and regional meetings, and internet links to scores of other film and video sites, where they'll find a rich source of information about the hobby, the business, other organizations, and even free magazine subscriptions.

The CIAFF site carries the Rules and Entry Forms, announcements about the Barrie and Campbell River screenings, and all the Awards, from First Place to One Star, for the past two years (for now - it will grow).

The SCCA site also has an opportunity for anyone to post messages related to film or video for all to read (after acceptance by the webmaster), and the CIAFF site will soon have a system for anyone to put themselves on an email mailing list for announcements about the CIAFF. Each will have a search engine that will search just that site, and online forms with credit card acceptance over a secure server is planned for Memberships and Entries in both competitions. And a little further down the road we hope to present excerpts from winning videos from the CIAFF competition!

Later stages will include the multiplication of mirror sites, some of them connected into "web rings" of other film and video sites, and a carefully planned program of submitting the sites to the major search engines.

Meanwhile, we have also set up an emailing list which allows us to email announcements to all of our members who have email. So if you are on the internet please visit and explore our sites, send me your suggestions, comments and critiques, and make sure I always have your up-to-date email addresses! And remember, the computer is just a tool; a means to an end! ■

Fred Briggs
President

SCCA COMPETITION RESULTS 1998

CLASSES

CLASS "A" (ADVANCED)

THE BETTY PETERSON MEMORIAL TROPHY
THERE BUT BY THE GRACE OF GOD ...
David Busby Street Centre

FIRST RUNNER-UP
AUTUMN LEAVES
Richard Vielrose

SECOND RUNNER-UP
COLOURFUL CHARLEVOIX
Walter Strickland

THIRD RUNNER-UP
NEW YEAR'S EVE IN MANILA
Joben Productions

HONOURABLE MENTION
GLIMPSES OF NATURE
John J. Carey

HONOURABLE MENTION
FEVERSHAM GORGE
James D. Town

CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO CLUB TROPHY
CALEDONIA FAIR
Joseph & Joan Bochsler

FIRST RUNNER-UP
MAKING A MOVIE
Adam Houston

CLASS "C" (NOVICE)

THE EUMIG TROPHY
DOWN ON LAKE ERIE AT PORT DOVER
Frank Birch

CLASS "D" (CLUB COMPETITION)

THE GARLICK TROPHY
AUTUMN LEAVES
Toronto Film & Video Club

FIRST RUNNER-UP
SCAMS
Winnipeg Amateur Movie Makers

SECOND RUNNER-UP
THE KILLING MAN
Hamilton Video/Film Makers

CLASS "E" (COMPULSORY SUBJECT)

THE INTERCITY TROPHY
SCAMS
Winnipeg Amateur Movie Makers

FIRST RUNNER-UP
BROTHER LOVE MINISTRIES

Hamilton Video/Film Makers

SECOND RUNNER-UP
SCAMARAMA
Buffalo Movie-Video Makers

SPECIAL AWARDS

THE BEN V.W. ANDREWS TROPHY
BEST ENTRY IN CONTEST
THERE BUT BY THE GRACE OF GOD ...
David Busby Street Centre

THE ST. KITT'S TROPHY
MOST HUMOUROUS ENTRY
DOWN ON LAKE ERIE AT PORT DOVER
Frank Birch

THE DIXON TROPHY
BEST VISUAL SPECIAL EFFECTS
THE KILLING MAN
Hamilton Video/Film Makers

THE VANCOUVER CLUB TROPHY
BEST SOUND
NEW YEAR'S EVE IN MANILA
Joben Productions

THE OTTAWA CLUB TROPHY
BEST CINEMATOGRAPHY
AUTUMN LEAVES
Richard Vielros

THE TELECINE TRANSFER TROPHY
BEST EDITING
THE KILLING MAN
Hamilton Video/Film Makers

THE CALGARY CLUB TROPHY
MOST ORIGINAL ENTRY
INDIAN SUMMER
James D. Town

THE ALLAN WRIGHT MEMORIAL TROPHY
BEST TEENAGE ENTRY
THE KILLING MAN
Hamilton Video/Film Makers

THE GERALD F. ROBINSON MEMORIAL TROPHY
BEST SENIOR PRODUCTION
DOWN ON LAKE ERIE AT PORT DOVER
Frank Birch

THE LEN COBB TROPHY
BEST TRAVELOGUE
COLOURFUL CHARLEVOIX
Walter Strickland

Guernsey Lily International Amateur Film & Video Festival

Friday, 17th. to 19th.

September, 1999,
at the Peninsula Hotel.

Guernsey Lily International Amateur Film & Video Festival takes place in September each year. It is considered to be one of the most prestigious of the Amateur Film Festivals. Film makers their families and friends enjoy a weekend of socialising, watching films and sightseeing on the beautiful Island of Guernsey. The island is situated near to France, in the English Channel.

In September this year the organisers, Richara Rouillard FACI and Joan Ozanne, were delighted to welcome people who had been to previous festivals. It was also a great pleasure to make new friends.

A Vin d'Honneur, to welcome our visitors, was given by the Guernsey Tourist Board on the Friday evening.

The award winning films were shown on Saturday afternoon and prior to the presentation of trophies, in the evening. The winner of the Guernsey Lily Trophy for the Best Film in the Festival, was Toshi Sakurai of Belgium. Willy Van der Linden also of Guernsey Lily Film Festival.

Belgium and Dr. Jean-Jacques Quenouille of France were among the runners up.

Sunday morning, Tony Rose gave a presentation of amateur movies that he had reviewed over the past forty years. They were both emotive and amusing and thoroughly enjoyed by the audience.

Plans for the eighth Festival are underway. It will take place from **Friday, 17th to 19th September, 1999, at the Peninsula Hotel.**

There are some twenty trophies to be won for a variety of categories. Three awards are given in the Open Section. This enables Film Schools or independent films made with professional assistance to enter.

Entries have been received from a number of European countries as well as Australia, Canada, South Africa and the USA. The organisers look forward to receiving more.

The closing date for entries, is the **31st. May. 1999.** This will enable judging to take place in sufficient time for award winners to arrange to come to the festival.

Visitors to the Festival are always welcome. Why not join us when the Guernsey Lily blooms again.

For further information and entry forms please contact:

**Joan H. Ozanne,
La Geniesse, Forest, Guernsey
GY8 OAQ, Channel Islands.
Tel. 01481 38147. Fax 01481 35989.**



LINDA SMITH FSSCA
1914-1999

I met Linda 35 years ago when I joined the Vancouver Film Club. She was then Editor of the Club Newsletter "REEL TALK". She served as SCCA secretary for many years, then in 1987 took on the job of SCCA Secretary and Editor of PANORAMA. It was then that she asked me to help her prepare and assemble PANORAMA for printing.

Over the last twelve years it was a great pleasure working with Linda. She worked tirelessly finding interesting articles, proof reading and checking copy. I was saddened to hear that she had passed away, and I still reach for the phone to consult with her on items concerning PANORAMA — it is hard to realize she is no longer with us.

When we heard the sad news in January, members commented on the fact that she had no family except for a few distant relatives abroad. But really Linda had the largest family any of us could wish for. She had thousands of friends around the world, all across Canada and the United States, Great Britain, Australia, Malta and the Channel Islands who were members of film and video clubs.

The following comments, about Linda from members of the Vancouver Video Production Club sum up how we all feel about her sudden passing.

George McLachlan

We are sad to announce that on Jan. 6th, long-time Club and Executive member Linda Smith passed away after a short illness at the age 85.

Linda joined the club in the 1960's and was always a very active and contributing member. She took on numerous roles in the club, including Reel Talk Editor, and served for many years as the club's Recording Secretary. She also served for countless years as the club's Librarian and SCCA Representative, and the maintained these titles into the current club year.

Never content to sit on the sidelines, Linda always put a 100% effort into every task she undertook for the club. Her contributions, knowledge and especially her friendship will be greatly missed. For many of us Linda was not just a club member, she was "THE" club. It was largely through her many efforts that the club is what it is today.

Greg Caravan Vice President

It was with great sadness that I was made aware that Linda Smith had passed away. In the seven years or so that I was blessed to know her, Linda invariably had something pleasant to say. She would never complain about anything. I suppose this has contributed to the shock of hearing that she has left us. We would never have known that she was even feeling ill.

Linda had a big impact on my association with this club. From my "Whale Video" when I first joined the club, right up until my most recent column in "Reel Talk", Linda always had a word of encouragement for me. I only wish I could now tell her how much I appreciated it. I will truly miss her.

Pat Sheridan President

Linda Smith died in St. Paul's Hospital on January 6, 1999. She was my friend. I will miss her. I will let others tell you about all the wonderful things Linda did for our Club, Panorama (SCCA) newsletter, and other organizations.

Linda touched me... She for me was such a source of encouragement. Almost every conversation we had ended with "You do so much for the Club, we all appreciate it."

My only reservation is that she never did use that 10 year old Canon camcorder to produce a video... Even after I gave her about half a dozen lessons... I wonder if Angels make videos... I miss her.

David Cooperstone Workshop Chairman