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PANORAMA

of amateur film / sur le film amateur



The Publication of the
SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS
(Inc. 1969)



(Inc. 1969)

Please address all
correspondence to
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Address material
and correspondence
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PANORAMA

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SOCIETY OF CANADIAN CINE AMATEURS

PANORAMA is devoted primarily to informing Canadian filmmakers of the activities of the Society and developments in the realm of amateur motion picture making. It aims to provide information about new equipment and methods, and to offer a forum for discussion of topics affecting the interests of amateur film makers.

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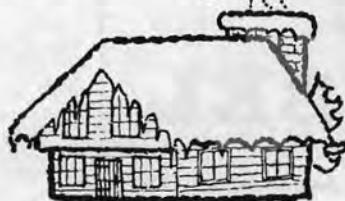
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OUR COVER:

The logo of Atlantic Filmmakers' Co-operative of Halifax, Nova Scotia who have just become a Group Member of Society of Canadian Cine Amateurs

January



February



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HAVE YOU ENROLLED A NEW MEMBER LATELY?

CINE COUNSEL

By GEORGE W. CUSHMAN

Hon. FPSA, Hon. SCCA

WHEN DO WE CUT?

Amateur films have long been criticized for being too long. "A pair of scissors is what that film needs most" is an often heard comment.

Well, how long is too long? When is a film too long? How long should a film be? You may as well ask how high is up or how long is a piece of string.

Well, not quite. Actually we have a good answer to long films; the only snag is that different people interpret the answer in different ways.

The answer is, simply, that a film is too long when the viewer loses interest. The stumper is, at what point in a given film does the viewer lose interest?

First, let's attack the subject. If you show a film on the growing of pansies to a bunch of dock workers they will tire of it in about 5 seconds; yet if you show the same film to the garden society they will say it is too short.

So, from this it should be obvious that if the subject is of interest to a specific group, the film will not seem nearly as long as when shown to a group that has little or no interest in that subject.

But let's take that pansy film and show it to the garden club. Can it be

too long? and what makes it too long or seem too long? though there isn't much difference -- if it seems too long it IS too long.

The whole secret here is that the subject matter must move. You simply must not dwell on any subject too long, whether it be pansies or yoyos, model airplanes or grape harvesting. Once some facet of the subject is shown and has made its point, you must go on to the next phase of the subject.

Once the audience grasps the meaning of any scene or sequence, they are ready for the next and this is the crux of the matter, pure and simple.

But we have two kinds of films. The first, such as the pansy film, can, by its inherent nature, tell us when it is time to cut to something else. But a travel film, by contrast, is not nearly as simple to decipher in that respect. How long, for example, can you leave a shot of a London street scene on the screen? People, cars, busses, bobbies — they are all coming and going, presenting a continual parade of interesting material. At what point does it become stale, seeming to be redundant? It is not easy to determine. Sometimes the moment to make a cut becomes purely an arbitrary one. But to be sure, cut too soon rather than too late. Too short is better than too long.

So much for cutting a scene -- but what about a sequence? When is a sequence too long? Again, we can refer back to the theory involved--a sequence becomes too long when the audience loses interest in the subject matter, or when the message the sequence is assigned to give has been given. We must then cut to something else.

Finally we come to that major question--when is the film too long? When the audience has seen enough? Exactly. But how do you determine that? When has the audience seen enough? That is quite obviously the stumper.

There are other factors involved, many of which are beyond the realm of the filmer to control. For example, let us say you have made a nifty little travel film on New Zealand. It runs only 12 minutes, is sharply edited and moves well. You are asked to show it by one of your friends who is inviting a few friends in for a picture evening. He starts the evening with your picture. Everyone loves it and asks for more. Your film is a success, isn't too long, is well received, and no one goes to sleep.

A few nights later another friend asks you to show the same film at his home for a similar gathering. He has several films which he shows ahead of yours, leaving yours to climax the evening since yours is so well done. It is now 11:30, the audience has sat through 9 other films on Denmark, India, Kenya, and several other countries around the globe. Your film goes on the screen. People are yawning and looking at their watches. At the end the people applaud, not because they enjoyed your film but because at last the evening has ended and they can go home.

So, you see, what was a perfect film under one set of conditions was just the opposite under a different set of conditions.

What to do about it? Make a film that, under average conditions, is well received and a joy to see. It never dwells on any one aspect or subject too long, moves right along, has something interesting to tell and is always shown, hopefully, to the type of audience that is interested in its subject.

Now for those stumbers. How can you, as the film maker, tell when your scenes and sequences are too long? The answer is, and always has been, to show it to others in its rough cut stage and ask for frank opinions as to length. At least one filmer I know waits for three months, then shows his film to himself four or five times in succession. He says he can then tell with very little trouble the scenes and sequences which are too long.

And the final stumper, the length of the film itself. To be safe, make it too short. If you have enough really good footage for an hour film of Brazil, make four 15-minute films out of it. Let your audience know you have four films on Brazil, but let them decide if they want another after they have seen the first one.

You and I both know people who have films of this length on foreign countries, and they always insist on making one long film which often bores us after the first half hour or so. Four short films will still be just as long time-wise, yet they will not seem as long to the audience.

You may ask, how do professionals make long films up to two hours which hold our interest yet we amateurs can't do it? Ah, but we amateurs can if we would use the same techniques the pros do. Watch any two-hour film in your local theatre today and you will see that each sequence is basically a small plot. There is conflict and a climax or resolution of the conflict. Since we are led from one to another in rapid succes-



SOUND OFF!

BY HARRY FRANCIS, FSAC, ASCCA

ASYNCHRONOUS SOUNDS

(The fifth of a series on
Super 8 sound filmmaking)

Although we now have a synchronized sound track that matches the finished film, it is usually desirable to add incidental music, background sound effects, voice over, etc. etc. Normally, these additional sounds do not demand the split second timing of lip-sync, but a certain degree of accuracy is required to ensure that an accumulative error of five seconds does not become evident in a ten-minute film.

The professional filmmaker may compile six or more separate sound tracks on perforated material all of which are mixed onto a master track in the environment of a sound studio using sophisticated equipment. Most of my readers have no means of holding this number of tracks in synchronization for the final transfer to the film sound track. We must limit ourselves to two or three separate sound tracks in order to make the final transfer to film more manageable.

The initial step is to decide where our additional sounds are required, and then locate each individual sound in relation to the picture. Several methods can determine this and are as follows:-

- (i) Stop watch
- (ii) Frame counter
- (iii) Synchronizing block
- (iv) Synchrodek
- (v) Pilot commentary method.

Personally, I find that the syn-

chronizing block is the fastest, most accurate method of locating the points in the film where the sounds are associated. The sound media is then marked for the start and finish of each sound desired and suitably identified.

At this point, considerable time will be spent choosing and timing appropriate music, locating sound effects, and possibly writing dialogue that is timely to the scenes in the film. Compromises and adjustments often have to be made prior to the actual mechanics of recording our sound track.

Let us now review the different methods that will become apparent.

SINGLE SYSTEM SOUND

The edited single system film sound track is transferred from stripe, by means of a projector synchronizer, to $\frac{1}{4}$ " perforated tape or Super 8 fullcoat on an appropriate recorder. Start marks must be made on both the film and sound media leaders to ensure synchronization will be maintained when final transfer back to the film takes place. The subsequent process will be the same as for double system originated sound tracks.

SYSTEMS USING PERFORATED TAPE

As one track is already used for the synchronized sounds only the second track is available for further desired

sounds. A third sound track may be obtained with a four-track recorder. (Note: Whether a stereo or four-track recorder is used, track position two must be dedicated to the perforations and not recorded upon). In the process of adding and mixing further sounds the initial synchronized track must not be disturbed. Although any number of recorders may be used to build up the asynchronous track, most projector synchronizers will only work with one recorder. It will be necessary to merge all the sounds onto one track (or two with four-track recorder) on the perforated tape. Once the transfers have been made and proved satisfactory, the perf tape will be ready for mixing and transferring to the striped film by means of a projector synchronizer.

SYSTEMS USING SUPER 8 FULLCOAT

Owing to Super 8 fullcoat equipment being able only to record a single track on this media, additional sounds will have to be recorded on a separate reel of fullcoat. The recording and merging of these sounds can follow the same techniques as for perforated tape.

In order to handle these separate reels of fullcoat with a view to the final transfer to striped film, the following options are available:-

- (i) The transfer may be made by a laboratory which is equipped to handle Super 8 film.
- (ii) The system marketed by Super 8 Incorporated allows the use of separate fullcoat recorders for each track being transferred. This system will lock up to six fullcoat recorders in synchronization with the projector for the final transfer to stripe.
- (iii) Use two sound projectors which are mechanically interlocked with each other (i.e. coupled inching knobs, coupled gears or

linked with a timing belt). One projector will playback and the other will record. The asynchronous track is transferred first and then the synchronized track is superimposed over it. Great care is required to get a correct balance of voice and music, but it can be done.

NOTE REGARDING SUPER 8 FULLCOAT

In order to use fullcoat it is not absolutely necessary to use a special fullcoat recorder. Sounds recorded on a cassette at the time of filming may be transferred by a strobe light to fullcoat recorded on a projector. Similarly, post recorded sounds can be recorded on a separate reel of fullcoat by means of the projector.

FULLCOAT VS. PERFORATED TAPE

Perf tape is presently half the cost of fullcoat and can be used on any recorder. Fullcoat recorders are limited in selection and are costly. Not all projectors can produce a satisfactory recording on fullcoat. Fullcoat is easier to handle and splice than perforated tape.

POINTS TO CONSIDER WHEN RECORDING

- (1) If a mistake is made recording the asynchronous sound track, start again at the last suitable recovery point.
- (2) Ensure that no "clicks" or "pops" are recorded. Make sure the pause control is silent in operation.
- (3) Time may be saved by making up a "rough" track first to see if it matches the visuals. If all is well, start recording the finished product.
- (4) Sound recording levels. There are two schools of thought on this --
 - A. Record voice at full level.

B. Record ALL sounds at full level.
Upon transfer to stripe adjust
the levels on a mixer.

◆◆◆◆◆

• • • • •

- that the price of paper is going up again on February 1st?
- that postage is being increased again in March?
- that prices of printing supplies have been steadily increasing?
- that adding these increases together

:00:00:00:01:00:00:00:00:00:00:00:00:00:00:00:00:00:00:00:00:

(1) It is important that the cement be fairly fresh. When Mary and I were in England we called "SUPERSOUND" to ask what may be done to prolong the life of their cement beyond the recommended six months. "Refrigerate it," they said, "and it should last a couple of years."

"How can we tell when it has gone off?" was our next question. "You can't," they replied. "A chemical action takes place within the solution, destroying its solvency. There is no physical change." The obvious answer here is to make sure your solution is fresh, and keep it refrigerated. Needless to say, all our stocks are refrigerated.

(2) At the end of the film processing cycle the lab coats our film with a wax so it will have an easy life as it passes through modern automatic threading projectors. It is imperative that this wax be removed before we attempt to add stripe. Commercial film cleaners are available for this purpose, but be careful if you buy Kodak's film cleaner because most of this, too, contains wax. Check the label. I personally clean my film three times before striping.

Sometimes there is no apparent explanation why stripe won't stick. Harry Francis, ASCCA, has been striping Standard 8 film with a Supersound machine for years with complete success, but this very same machine refuses to stick stripe to Super 8 satisfactorily. Harry is very meticulous, and you can be sure he follows the above rules rigidly. We don't have an answer for this one yet.

How about professionally applied stripe? Fine if you can afford it, but this, too, is not without its frustrations. A couple of weeks ago I was testing a new striping machine I picked up in England. The striper was giving problems so I was using some cheap old stripe I had lying around. I checked the sound quality on my Bolex SP8, and it was really good. For comparison I decided to check it against a piece of film with professionally applied stripe, including balance stripe, using exactly the same set up. To make a long story short, the sound quality on the professional stripe was just terrible -- worse than I have ever had before. Obviously there was something wrong with the professional stripe -- right? Wrong! To my

amazement, when I recorded these same two films using exactly the same recording sources through my Eumig 710D, both the cheap stripe and the professional stripe gave good recordings! We haven't found an answer for this one either, and my home striping continues to work perfectly well with my Bolex SP8.

Despite the odd problem now and again, home striping is still the best proposition, providing we use fresh adhesive and clean our film well. For professional stripe our film will be away for at least a week or two. If we do it at home we can apply our sound track the same evening.

Now for a few tips I have picked up over the years.

(1) Always test your striping machine on scrap film before applying stripe to your finished epic. It's a devil of a job to get the stripe off if you make a mistake.

(2) Super 8 film is usually striped from the tail end, and as the striped film leaves the machine the striped side is facing downwards, making it a little difficult to inspect. To overcome this I simply place the magnifying side of a shaving mirror upwards on the table so the reflected image allows constant inspection of the stripe path.

(3) Stripe is rather fiddly to handle. Lacing stripe through a machine is much easier if you use a pair of ladies' eyebrow tweezers.

(4) Make sure the shiny side of both stripe and film come together. It's so easy to get a twist in the very delicate stripe.

(5) I have found that filling the adhesive container until liquid covers the applicator wheel by about 1/8" works best. If we apply too little adhesive the stripe will not stick. Too much adhesive will cause uneven drying and the stripe will not lie perfectly flat. This causes sound dropouts as the film

passes over the projector sound heads.



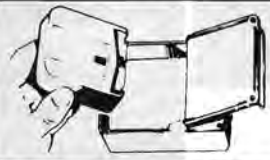





(6) Before filling cement holder try a dry run for 10 seconds or so. It will cost you a couple of feet of stripe but it's worth it to know film and stripe are running true.

Unsatisfactory stripe can be removed with (a) a razor blade (very time consuming and tedious), or (b) a tool which we import from England called a CUT-A-RUT. This machine works very well but it does require a little practice to get the feel of the thing. The same Company makes a gadget called a HI-SPOT (which we can also supply). This allows people who use cement splices to remove the "hump" at each splice along the

stripe path, thus eliminating the most common cause of sound dropouts.

If you are serious about home striping, take my advice and buy the best you can afford. There are two top quality strippers on the market—the Bolex at around \$800, and two Magnetone models—the Little Giant at \$352, and Model 101 Professional at \$565. Both Magnetone machines include 6000 ft. of stripe, adhesive and stripe reels. They are beautifully made here in Canada. We can supply any of the above machines. We have just started a striping service using the 101. If you would like to do the same for fellow club members or your local camera stores, the stripper should soon pay for itself.

GOODIES YOU CAN'T GET ANYWHERE ELSE !

 <p>Bulb Saver Here's an item that will pay for itself by increasing the life of expensive projector bulbs. Bulb Saver feeds power to delicate bulb filaments gently, smoothing out the electrical surge that occurs when the projector is switched on. (The main cause of bulb failure!)</p>	 <p>Editing Tray The tray is moulded plastic on a cardboard base containing 24 holes with grooves to allow easy extraction of film. For any amateur film maker, complete with a set of editing 'cue' sheets.</p>	<p>SUPER 8 BACKWIND IS HERE</p>  <p>CRAVEN BACKWINDER Works with EVERY Super 8 Camera. Titles, Dissolves, Multiple Images, Special Effects.</p>
 <p>Fluid Pan Head Any competition judge will tell you that it is rare indeed to find an amateur film with dead smooth pans. With single system sound cameras, when panning from one speaker to another, a smooth pan is a 'must'.</p>	 <p>Stripe Top quality Hi-Fi laminated stripe, slit from the finest recording tape. Available only in 400ft reels which fit most home striping machines.</p>	<p>Many other LOW COST Home Movie making aids - Mixers, Sync. Units, Editing Aids, Etc.</p>
 <p>Minette Tape Splicer Most amateur's agree this is the best tape splicer on the market. The simple ingenious mechanism ensures a clean, strong splice, covering only two frames, leaving clearance for stripe on both sides. Available for Super 8 only.</p>	 <p>Movie Making Hints & Tips How to get top quality sound. How to overcome striping problems. Camera tricks, special effects. Film copying. And much, much more, far less than the cost of a roll of film, you can't afford to be without one!!</p>	<p>Guaranteed Pin Sharp Pictures when you use Halmar's exclusive "FOCUS DISC". And it's absolutely FREE! when you send \$1.00 for our catalogue. (Deduct. from first order)</p>
 <p>BRUN Effects Box The Brun Effects Box is a must for the advanced amateur. No professional would ever dream of using a camera without a deep lens hood and the Brun Effects Box is precisely this, plus a mask holder to give special effects.</p>	 <p>Focus or Zoom Aids Essential to every camera owner, these lens extensions help you to achieve pin sharp shots and extremely smooth zooms. Mounted and removed in seconds. Infinitely adjustable to fit almost any lens.</p>	<p>Halmar Stripping Machine</p>

HALMAR. P.O. BOX 793P, NIAGARA FALLS, ONT. CANADA. L2E 6V6



Dear Editor:

I subscribe to PANORAMA, and I use 16mm, being neither "idle" nor "rich". I thought our readers might be interested in hearing how I solved a "production" problem.

Super 8 users have any number of striping services available, at reasonable prices. Also, they can get Kodachrome 40 prestriped, which 16mm users can't.

A couple of years ago I sent some 1500 feet of K25, single perf, into a Toronto lab (whose name may not deserve to remain anonymous) for striping. They used liquid dispersion stripe, both the 2.6mm and the balance. They charged 8¢ a foot (equivalent to about 15¢ to the Super 8 guy).

Imagine my great joy and delight to find that the stripe wouldn't work in my new Bolex S321. It wasn't the projector as it played prestriped stuff quite well. Further phone calls and more cross-Canada postage on returned film brought no change. The film would never record sound nor replay it.

What to do? Easy! Make a striper myself. The original version, which worked within limitations, cost me \$3 for a few bolts, some wooden rollers, some nuts, a spring or two, some washers, some plastic, a few pipe cleaners, a piece of masonite board.....

Since then, I've refined the beast by adding some idlers from an old projector and a hairdryer. The idlers lay the stripe on more precisely and the hairdryer quickly evaporates any excess liquid before it can seep into the film base.

I save great costs by slitting my own $\frac{1}{4}$ " audio tape (on acetate base only) costing about \$2 for 3600 ft. of stripe, each strand about 2.2mm wide. Also, I mix my own cement by adding about 20% by volume of acetic acid to straight Kodak film cement.

The film idlers are mounted on a vertical piece of masonite board with bolts which hold the film supply shaft and the stripe supply shaft and the cement wick to distribute the cement onto the stripe. A pair of film winders pulls the finished film through after the dryer blows off excess liquid.

Things to watch for: (1) Too much liquid, too thin liquid and the striped edge of the film buckles. This is what happened in the Toronto lab, obviously. You can see the buckle in the film they striped; hence the stripe can't contact the mag. heads properly. (2) Too little fluid and the stripe may lift. (3) Two people can control the operation better. (4) Try out on some old 16mm commercial film first.

Further refinements might include a motorized pull-through, a pressure pad just after the stripe is applied, and a plastic "squeeze" bottle to apply just the right amount of cement as the stuff is used up.

I enclose a sample of my striped film.

Yours truly,

R. DAVID FULLER
Abbotsford, B.C.

* * * * *



"SOUND - MAGNETIC SOUND RECORDING FOR MOTION PICTURES"

*Published by the Eastman Kodak Company
8½ x 11 ins., 56 pages, \$6.25*

A thorough and practical book on magnetic recording for motion pictures has just been published by Kodak. It covers all phases of sound recording, beginning with a history of the subject and continuing with descriptions of all the major procedures in use today in the industry, together with a non-technical description of how the processes are accomplished.

The book is not intended for the beginner, but rather is aimed at the serious advanced worker or the beginning professional, although many experienced workers will find much useful information included.

The illustrations are excellent, especially the description of how to edit A & B rolls. The various kinds of sync are fully covered, including sync pulse, crystal sync and wireless sync.

A list of magazines helpful to the film maker, plus the names of societies and organizations devoted to the art is featured towards the end of the book.

For those seeking a discussion and description that covers the subject in clear, non-technical terms, this latest by Kodak fills that need admirably.

--GEORGE CUSHMAN reporting.



make -up

"MAKE-UP IN AMATEUR MOVIES, DRAMA AND PHOTOGRAPHY"

By Jack Emerald

*Published by: Fountain Press Limited,
P.O. Box 35, Hemel Hempstead, Herts.,
HP1 1EE, England.*

8½ x 6½ ins., 132 pages, £1.75

This informative, interesting book is a complete presentation of all that is required by the amateur in the art of make-up.

Contents:

- Chapter 1 - Make-up and the Human Skin
- " 2 - Basic Make-up Technique
- " 3 - Corrective Technique
- " 4 - Character Make-up
- " 5 - Make-up in Color Television

Make-up charts are included.

Max Factor, Hollywood:

- a) Color television
- b) Black and white still photography
- c) Color still photography
- d) Black and white cine photography
- e) Color cine photography.

The Max Factor centre in Hollywood has five laboratories engaged in make-up, biological, compounding, research, and perfume, staffed by cosmetic scientists, research scientists, biologists, and perfumers. In 1928 they perfected "Panchromatic" make-up for films. They received the first Oscar ever presented by the Motion Picture Academy of Arts and Sciences for Cosmetics.

Glamor defined:

Sultry - Elizabeth Taylor, Sophia Loren
Sophisticated - Audrey Hepburn, Ava Gardner.

Vivacious - Judy Garland, Doris Day.

Skillful application of make-up may classify the same person in all roles.

The book discusses:

- a) Historical make-up from the stone age, through Biblical times, the Egyptian, Babylonian, Greek, Roman, Byzantine, Gothic, Renaissance, Elizabethan and Cromwell.
- b) Racial make-up, including negroid, oriental and Indian.
- c) Transformation from youth to age, from male to female role.

A thorough discussion of products used and their application is contained.

You can readily see that this is a valuable edition for a club library or your own personal collection.

LINDA SMITH,
Book Review Editor

(Illustrations by SUE YOUNG)

IMPORTANT DATES

CONVENTIONS - 1978

August 8-12 -- PSA International Convention, The Regency Inn, Denver, Colorado

August 25-27 -- 12th SCCA Convention, at the Holiday Inn, City Centre, London, Ontario.

Sept. 22-24 -- 23rd SAC Convention, in Montreal, Quebec.

FILM COMPETITIONS AND FESTIVALS

Feb. 18 -- Hamilton Movie Club annual film festival, Royal Botanical Gardens

Hdqtrs. Auditorium. Tickets available from any Hamilton Movie Club member, or from Alan Wright, 904 Condor Drive, Burlington, L7T 3A9. Phone 634-7450.

March 10 - Toronto Movie Club 16th Annual Gala Film Festival, Oise Auditorium, 252 Bloor St. West, Toronto, 8:00 p.m. Tickets \$2.00, from any club member or from Mrs. Betty Peterson, 4653 Dundas St.W., Islington M9A 1A4. Phone 231-8903

March 1 -- Closing date for entries in Gala Night Film Festival of Metropolitan Motion Picture Club of New York, to be held April 29th. For entry forms write Dewey Musante, 34 Yonkers Avenue, Tuckahoe, N.Y. 10707.

May 1 - Closing date for entries in the Canadian International Amateur Film Festival (films by May 15th). For rules and entry forms write:

Mrs. Betty Peterson
Festival Director
4653 Dundas St. West
Islington, Ont. M9A 1A4

May 1 - Closing date for entries in the SCCA National Competition (films by May 15th). For rules and entry forms write:

Mrs. Shirley Leff
SCCA Competition Secretary
c/o Brookside Golf Club
R.R. No. 1
Agincourt, Ont. M1S 3B2

May 15 - Closing date for entries in the PSA-MPD American International Film Festival. For rules and entry forms write:

Mr. James Meeker
Festival Chairman
1329 Hilltop Drive
Milan, Illinois 61264

May 15 - Closing date for entries in the PSA-MPD Teenage Film Festival. For rules and entry forms write:

Mr. Peter B. Crombie
Teenage Festival Chairman
5163 W. 88th Street
Oak Lawn, Illinois 60453.

Equipment News

KODAK ADDS THREE MOVIE CAMERAS TO SILENT LINE

♦♦♦♦♦

Three new Kodak XL movie cameras with zoom lenses have been announced by Kodak Canada Ltd.

The three movie cameras all feature convenient zoom lenses and new exposure-meter locks as well as the existing-light capability, making it easy to shoot movies in normal room light without the need for movie lights.

The added exposure-meter lock now permits users of the new XL342, 352 and 362 movie cameras to manually hold pre-selected correct exposure in unusual lighting conditions, like backlit scenes.

All three movie cameras have the same binocular-format styling as previous models, but offer a new look which includes silver wing panels, revised zoom lens mount, nameplate with a black background, and a black focusing ring with orange markings.

The XL342 movie camera with 9-21mm f/1.2 manual zoom lens and scale focusing has a suggested list price of \$299 or less. The XL352 movie camera features a power zoom control and has a suggested list price of \$329 or less. The XL362 movie camera adds rangefinder focusing and has a suggested list price of \$374 or less.

All the movie cameras come in an outfit which contains a rubber eyecup, neck strap, batteries and a roll of Kodak type G Ektachrome 160 movie film. The three new models join the Kodak XL-320 and 330 movie cameras and replace the XL340, 350 and 360 models. A

ELMO CANADA INTRODUCES SENSATIONAL NEW 1012S-XL CAMERA WITH 200 FOOT FILM CAPACITY

♦♦♦♦♦

BRAMPTON -- A milestone was reached on January 3rd when Elmo Canada Mfg. Corp. introduced the new ELMO 1012S-XL camera which is designed to accept either 50 or 200 foot film magazines.

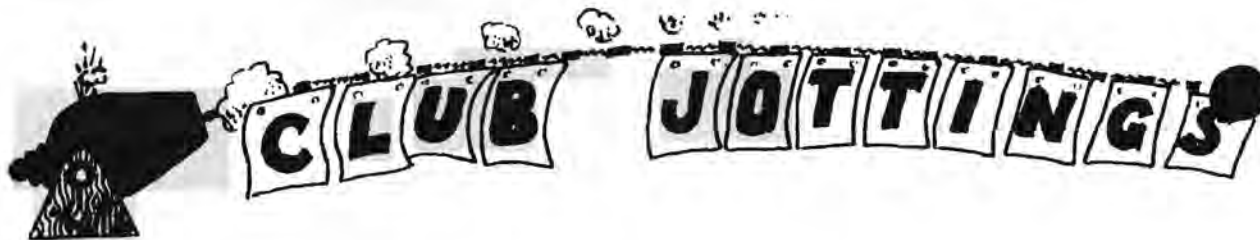
With the new ELMO 1012S-XL, filming time is extended from 3 minutes to an excitingly full 13-1/3 minutes with flawless lip-synch sound fidelity.

The camera has been designed so that the top of the film compartment can be removed and 200 ft. film magazine snapped into place extending above the camera.

The 1012S-XL camera comes supplied with a compact EC-204 uni-directional microphone which clips directly to the top of the camera without the need for any wires or batteries. When the camera is used with the 200 foot cartridge, a bracket is available which attaches to the top of the camera and mounts the microphone beside the 200 foot cartridge.

The ELMO 1012S-XL is a single lens reflex camera with a super-sharp f1.2 lens and a 220° shutter for true low-light filming. The two-speed power zoom has a 10 to 1 zoom ratio (7.5-75mm) and can be focused to 15cm (5.9 in.) from the lens surface using the macro button.

The 1012S-XL also carries Elmo's very popular "FOCUSFREE" (TM) feature which assures needle-sharp images without focusing within a zoom range of 7.5 to 15mm just by the pressing of a button. This feature is especially useful when



Following the Maritime tour of the Canadian International Amateur Film Festival, we are pleased to announce that a film group in Halifax has joined the SCCA. Their logo appears on the cover of this issue, and their first report, in the form of an introduction, follows.

We are happy to welcome -

ATLANTIC FILMMAKERS' CO-OPERATIVE

c/o Gordon Parsons, 1671 Argyle Street,
Halifax, Nova Scotia, B3J 2B5.

"The Co-op has been in operation since mid-1974. It began as a collection of interested individuals and has grown into a full non-profit co-operative with an average of twenty members.

Film production by members is in both Super 8 and 16mm. The Co-op operates a pool of equipment. The 16mm is limited to members' use while the Super 8 is available to the public at no charge. There have been eight completed films, and several more are in production.

The Co-op, in addition to aiding its members to make films, also conducts film workshops in Nova Scotian schools and conducts a repertory cinema at the local National Film Board.

In other words, we cover all aspects of film production, distribution and exhibition to some degree."

--GORDON PARSONS
Club Reporter

VANCOUVER MOVIE CLUB

The month of October is always the month of our annual competition, the "Davenport". Each year we become aware of the upward spiral in film production by members.

Seven films were entered:

- | | |
|------------------------|-------------------|
| 1) Trial | - Dan Schwarzfeld |
| 2) Separation | - Maurice Knight |
| 3) Metamorphosis | - Martin Eccles |
| 4) A Three Shirt Suit | - Sue Young |
| 5) Treasures of London | - Noel Daniels |
| 6) The Soap Box Derby | - Marcia Andrews |
| 7) Revenge is Sweet | - Dave Fuller |

WINNERS:

- | | |
|-------------------|-----------------|
| Winner of Trophy: | Dan Schwarzfeld |
| Second Place : | Noel Daniels |
| Third Place : | Dave Fuller |
| Audience Award : | Sue Young |

JUDGES:

- Mr. Bob Linnell - free lance production manager.
Mr. Roy Hall - film editor for the NFB.
Mr. Peter Allies- producer for the CBC.

It is interesting to note that Dan Schwarzfeld joined the club that evening, and Dave Fuller is also a newcomer.

Noel Daniels has scored another success. His beautiful film, "Hummingbirds" won an honourable mention in the 1977 "Ten Best of the West" competition held in California. There were 66 entrants and Noel's was the only Canadian.

Jorgen Wedseltoft, our Widescreen enthusiast, has submitted an article--

"Widescreen in Your Living Room" to the magazine PHOTO LIFE, and it appeared in the November issue. He has the distinction of being the first contributor in the Vancouver Movie Club.

* * * * *

SCCA Program:

November 25th general meeting was one to remember. The program included six outstanding films from the Society of Canadian Cine Amateurs film library. Documentaries, wildlife, human interest and animation held the interest of the audience. Films shown were:-

Unlucky For Some - Altrincham Cine Club,
England.

Le Vol du Bourdon - Bernard Dublique,
France.

The Twelve Days of Christmas -
Sheila Graber, England
Is the City of 1000 Colours Doomed to Die? -- F. Bertuzzi, Italy

Safari to Tsavo - Jack Ruddell, Canada.

In Quest of the Sun - Greg Huglin, USA.

We were delighted to have seen the high calibre of films being produced by the amateurs.

* * * * *

Our last meeting of the year, held on December 16th, was a happy and warm experience. Art Marshall, our program chairman, assembled an interesting and versatile collection of members' films for screening.

<i>Sister Camille</i>	- Jorgen Wedseltoft
<i>The Customer</i>	- Jim Cowden
<i>Big Time Spender</i>	- George McLachlan
<i>What's Cooking?</i>	- Art Marshall
<i>Summer Swallows</i>	- Noel Daniels
<i>Mountain Climbing</i>	- Howard Norfolk
<i>Some Train Ride</i>	- Martin Eccles
<i>Season of Kindness</i>	- Dave Fuller

"*Sister Camille*" is a full length feature film shot by Jorgen. It was screened for public viewing at the NFB Theatre on December 19th.

"*The Customer*" by Jim Cowden was set in Eaton's store in Toronto. Jim is a newcomer to Vancouver, having come to us from The Toronto Movie Club.

"*Big Time Spender*" is a Tom Sawyer type of film. Very refreshing.

In "*What's Cooking?*" Art tries his hand with a sound camera. By the way, Art is an excellent producer of documentaries.

"*Summer Swallows*" - Noel is always at his best with outdoor films.

"*Mountain Climbing*" shows Howard's love for the mountains. He has combined mountaineering with cinematography.

"*Some Train Ride*" - Martin's entry in the Assigned Contest last February.

"*Season of Kindness*" - the voice of Spring with all its color. Dave and wife are teachers at Abbotsford, in the Fraser Valley. They hail from Queensland, Australia.

Noel Daniels, competition chairman, presented merit awards to the winners in the Davenport Contest, held in October.

It is always the custom to have \$5 draws at the party. These were won by Bob Thiessen, Ron Chappell & Linda Smith.

The table, beautifully decorated in keeping with the festive season, was loaded with refreshments including cold meats, cheese & crackers, and a crystal punch bowl was the centre of attraction. Special credit goes to Ina Stark, who so efficiently made all arrangements, and to her assistants, Bea Marshall and Peggy Allen.

Another special event was Peggy's birthday, and Ina made a lovely cake in honor of the occasion.

--LINDA SMITH
Club Reporter

THE TORONTO MOVIE CLUB

December 15, 1977:

This evening was set aside for a 7 p.m. Christmas party, and over ninety people had a lively social evening that started around the punch bowl. Social convenor June Kitchen and a group of volunteers supplied a delicious buffet dinner which included turkey and all the trimmings. Tables were set with colorful Christmas tablecloths & serviettes. Stan Woolham entertained at the grand piano while people were eating, and for carol singing. Program chairman Jim Bracegirdle secured some unusual films for entertainment. Sincere thanks are due especially to Gerry & Harold Luft, Win & George Black and June Kitchen, who put in exhausting hours of work to make the evening the great success it was.



January 5, 1978

Fun and Facts!

Harold Luft's workshop on "Preparation for Holiday Films" was educational and at the same time stimulating fun. Harold divided the club into 4 groups, each with a leader and a secretary to make notes. Two groups held open discussion on what to do "Before You Go" on holiday, while the other two groups collected pointers to ensure successful filming when "On The Go". Each of the leaders then shared his group's wealth of hints with the remainder of the club. Meanwhile, Harold summarized on a flip chart the ideas presented. These are to be incorporated into an article for

the club bulletin for future reference. Harold's method of running the workshop was excellent, and I'm sure other clubs would find it a most stimulating kind of evening.

Bill Hussey's movie "*Plitvice - An Aquatic Symphony*" was proof of how much "Preparation for Holiday Films" can do to create a beautiful film.

"*Toronto Life*" by Albert Van Den Hove showed a city having fun, and I suspect Albert had real fun filming it!

January 19, 1978

We had a large crowd and a fine program. Mr. Larry Kokkonen of Scandinavian Airlines spoke about the delightful people of Finland, Denmark, Norway and Sweden, and then showed a film full of beautiful *blondes* to prove his point. Oh yes! The scenery's fabulous too!

Cuno Bandi's "*Soap Box Races*" was a fine film--well edited. Wadenswil, Switzerland has the race each June down a very long hill equipped with hazards. The near crashes give the audience lots of thrills.

Jack Ruddell's "*Animals of Africa*" was footage from his "*Safari to Tsavo*" edited into a 13 min. educational movie for children. Excellent commentary and Jack's outstanding shots made this a film that all ages would enjoy.

Jack Willmot's "*Newfoundland, Part I*", a 12-minute Super 8 film of special interest to bird watchers, was enhanced by Jack's inevitable amusing comments.

--FLORENCE MERRITT
Club Reporter

Exhilaration is that feeling you get just after a great idea hits you, and before you realize what's wrong with it.

WINNIPEG AMATEUR MOVIEMAKERS

November 4, 1977

Three films taken at the Annual Picnic at C. Vogel's Winnipeg Beach cottage, entitled "Winnipeg Amateur Movie-makers Treasure Hunt" by J. LaRue, J. Gauthier and W. Robertson were shown. All the members of the club were given judging sheets and participated in the judging of these films. As a result, Wallace Robertson was adjudged the winner and was awarded the Winnipeg Beach Trophy made by Cornelis Vogel and presented by him at the Annual Banquet.

November 18, 1977

Our Annual Banquet was very well attended -- good music, delicious veal cutlets with all the trimmings -- a real success!

The President, Wallace Robertson, presided over the evening. Trophies were presented as follows:-

A-Silent:

2nd - "NO" - - John Gauthier

A-Sound:

1st - *The Search For Man* - Alex Domokos

2nd - *The Ghost Ship* - Fred Budworth

B-Silent:

2nd - *A Way Out* - Douglas Kolisnyk

B-Sound:

1st - *Winnipeg Amateur Movie-makers Treasure Hunt* - Wallace Robertson

Uncut Film:

I Can Fix Everything - John Gauthier

Other Films Entered

Doors and Windows - C. Vogel

Mission Impossible - C. Vogel

A Tale of the Rails - Gilbert Jenner

Born Loser - Part 2 - Harold Hopper

Approximately 25 door prizes were given out. Draws were not made by pulling a number out of a hat, but by showing the face of the winner on the TV

screen. Willard Elliott made this very interesting method possible with his video equipment.

December 2, 1977

Ken Pearce agreed to have his film "*Kajaking*" titled at a meeting. C. Vogel brought equipment to the November meeting and demonstrated how this was done, and the results were shown at our December meeting.

The club enjoyed viewing the films entered in the contest which had not won prizes. Dr. Donald Rodgers brought two films entitled "*Horror Corner*" to show what can go wrong when making the decision whether to scrap or make use of a certain scene.

December, the Christmas month, included mincemeat tarts, shortbread, etc. in the delicious lunch.

--ELSIE E. DAWSON
Club Reporter

HAMILTON MOVIE CLUB

Our new season got off to a good start on September 13, 1977 at our regular meeting room in the Royal Botanical Gardens Headquarters, Burlington. Fred Briggs, our new program chairman, had a very interesting film program on animation subjects. A very large turnout.

The October meeting on the 11th had the poorest turnout for some time--less than twenty people in attendance. Nevertheless those who were absent missed another good program put together by Fred Briggs. Fred's "*Fall Colors*" mini contest had to be postponed because of the dismal and wet September weather. Films on tap were "*The Searching Eye*" by Saul Bass; "*Help Me Somebody*" by Al Thompson (which deals with the daily operation of a modern treatment centre

for emotionally disturbed and perceptually handicapped children). "Pop Show" by Pyramid Film Producers closed out the evening.

* * * * *

October 28, 1977, was the fiasco of our young season. We had an opportunity to have a showing of some of the CIAFF award winning films from this year's Festival. Betty Peterson put together a good show consisting of the following films:-

One Man's Meat -- Altrincham Cine Club, England.

Word Power -- Roger H. Rodgers, Florida.
Listen to the Mockingbird -- Sidney H. Laverents, California.

Believe It Or Not -- Betty Wilkins' Fifth Grade Class, California

Dick Smith, Make-up Artist -- David Smith, Brooklyn, N.Y.

Michelangelo -- Sheila Graber, England.

The Production -- Dr. Wallace E. Shaw, Bethpage, N.Y.

Le Vol du Bourdon -- Bernard Dublique, Lille, France.

We staged this show in the Spectator Auditorium, Frid Street, Hamilton. Although we had good weather outside we were weeping inside. The above program was excellent, and yet we had only 26 persons in attendance. And all this at no charge. Betty Peterson was all dolled up and gave an introduction to each film just as though the auditorium were filled to capacity. We had excellent press, radio and cable TV coverage all week, but to no avail. As a publicity man I sure got my come uppance. Even the club members were conspicuous by their absence. Ralph Trouten did his utmost to give professional projection, but the projection booth left a lot to be desired.

The Canadian International Amateur Film Festival has grown into one of the Premier Film Festivals held anywhere in the world. This year there were over 90 quality films entered. The CIAFF is

endeavoring to screen the award winning films in all parts of Canada. They have so far been seen in Ottawa, Vancouver, and Toronto, and following the Hamilton showing went on to the Maritimes.

Those clubs out there that haven't had Betty Peterson give them a show had better grab onto this package. She might even throw in "Gravity" by David Wechter and Michael Nankin, which won Best Film in Festival, Best Scenario and Most Humorous awards, and she should.

* * * * *

Now for the good news! Our annual Visitors Night Saturday, November 12th, was a smash, both in attendance and program, with a super lunch during the intermission by Minnie Carter and her hard working helpers.

There were 15 from The Toronto Movie Club, 8 from the Brantford club, 6 from the new St. Catharines club, and 50 -- count 'em -- 50 from the Buffalo Cinema Club, plus our own members and past members for a grand total of 126.

Gerald Robinson put the whole show together, and was Master of Ceremonies. He really did an excellent job. Ralph Trouten again organized the film presentation and it went off without a hitch.

The film program got off on a very good foot with Joe Hill's 16mm "On The Road to Rome", followed by "Love Is Not Enough" by Ken Hodge and Henry Krumph. A very ambitious S8 by the Buffalo pair. "By The Sea" 16mm by Henrietta Schlager. "Christmas at the Movie Club" by Gerald Robinson -- would you believe picnic and Christmas parties from 1948 to 1952? Talk about nostalgia -- good fun too. "A Day at the C.N.E." by Albert Van Den Hove; and finally we got to see Ross Brush's "Guatemala - Part 3".

It was a super evening!

--ALAN WRIGHT
Club Reporter

SOCIETY OF CANADIAN CINE AMATEURS

AMATEUR FILM COMPETITIONS

1. SCCA CANADIAN FILM COMPETITION

OPEN SECTION

Open to all Canadians, and to non-Canadians who are members of SCCA.

RESTRICTED SECTION

Open to all Canadians, and to non-Canadians who are members of SCCA. The film may be a print, and may use magnetic sound but not optical sound. All photography including titles, editing, selection of music and sound effects, writing of commentary, and sound transferring must be the work of the entrant.

NOVICE SECTION

Restricted to individuals who are SCCA members or SCCA club affiliated members who have not won an award of any kind other than from their own club competitions. Clubs or groups are not eligible.

A film can be entered in only one section of the competition in any one year. A 30-minute limit is placed on the length of any film in the open and restricted sections and a 20-minute limit in the novice section.

2. GARLICK TROPHY COMPETITION

This competition represents the best SCCA Club Film of the Year. Each SCCA club may submit only one film, preferably the winner of the club's annual contest or the best film shown at a club meeting during the year. An individual member may not submit a film himself, but the film entered by the club may be an individual's film, a group film or a club film production provided it has been produced within the organization and completed within two years prior to the closing date of the competition. The film may be one of those entered in any of the other SCCA competitions.

THE FOLLOWING CONTEST RULES APPLY TO ALL SCCA COMPETITIONS:

1. *ONLY AMATEUR FILMS ARE ELIGIBLE.* A film is considered *AMATEUR* when the producer has no financial or commercial object when making that film and when the film has not been the subject of any sale or rental agreement prior to entering the competition.
2. Non-members shall pay an entry fee of \$3.00 for each film entered. Members shall pay an entry fee of \$2.00. An individual member or member club may submit an upper limit of three films for the \$2.00 entry fee if the member is the maker of each.
3. Each film shall have a sufficiently long leader to fit any projector. Minimum length of leader shall be 48 inches.
4. Competition entry forms must reach the Contest Officer not later than May 1st; and in the case of the Garlick Trophy, May 15th. The entry fee must accompany the entry form, made payable to *SOCIETY OF CANADIAN CINE AMATEURS*.

5. Films must reach the Contest Officer not later than May 15th; and in the case of the Garlick Trophy, May 22nd.
6. Each can, box and reel should show the film title and the name of the entrant. Other necessary information such as film gauge, length, speed and duration must also be included.
7. It is a condition of entry that award winners will consent to have their films presented at the SCCA Annual Convention of that year.
8. All possible care will be given all entries, but the Society, Clubs or Contest Officer bear *NO RESPONSIBILITY* for loss of or damage to films, either during the judging period or the subsequent Convention showing. The films are entered *ENTIRELY AT THE ENTRANT'S RISK*.

9.

A W A R D S

	<u>GARLICK</u>	<u>SCCA CANADIAN FILM COMPETITION</u>		
		<u>Open</u>	<u>Restricted</u>	<u>Novice</u>
1st Award	Trophy Replica Certif. to Club	Peterson Trophy Replica	Eumig Trophy Replica	SCCA Plaque
2nd Award	Certif.	Certificate	Certificate	Certificate

Each film which shows a high degree of excellence may be given an SCCA Leader or Certificate of Merit, at the discretion of the judges, even though it does not place first or second.

10. All awards, leaders and certificates shall be presented at the SCCA Annual Convention, and shall be published in the first issue of PANORAMA following the Convention.

The following REGULATIONS apply to all SCCA competitions:

1. Receipt of films will be acknowledged.
2. Films shall be returned promptly after judging.
3. Competitors cannot be judges. A minimum of 3 judges must be used.
4. If a contestant wishes to have his film entered in the Canadian International Amateur Film Festival, sponsored by the SCCA, the film should be sent to the Contest Officer with instructions to forward it to the Festival Director in time for judging.