

PANORAMA

of amateur film / sur le film amateur



*Season's
Greetings*





PANORAMA

the publication of the

SOCIETY OF CANADIAN CINE AMATEURS

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 discussions of topics affecting the interests of amateur filmmakers.

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SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS
(INC. 1980)

1982 - 1983

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PRESIDENT'S MESSAGE

For this issue of Panorama I thought I'd put on my Librarian's hat and plug the S.C.C.A. Film Library. Elsewhere in this issue of Panorama a comprehensive listing of all films presently in the Library is to be found. Since you have no way of knowing whether this list is the same as last published, I felt it would be a good idea to list here all the new acquisitions and then you'd know for certain whether you had seen a particular film before. These new purchases will be in the regular film library listing with no indication showing that they are recent arrivals. In all there are 15 new films, some in each category and a most interesting group they are.

In September at the S.C.C.A. Convention at the Park Plaza Hotel in Toronto, I reviewed the method of obtaining films from the Library and perhaps for those who did not attend I should give a very brief outline of how to go about it. List your film request and give an alternate in the event your requested film is already on loan to another person or Club and be sure to give ample time for mailing or shipping. In any case, the cost of sending and returning the film or films is to be borne by the requesting person or Club plus the cost of insurance. Upon receipt of your request, I'll send the films by the cheapest and fastest method to meet your viewing date.

This is the list of new films - running time, sound and gauge and maker are listed in the regular Library listing -

Prelude to Spring; A Fairy Story; Fat Chance;
Effort in Vain; The Magic Sea; Antics;
Dragoncastle; Phil the Flutter's Ball; Morris;
One; Stop Cloning Around; Egg City; Surviving
Steam; DeIllusie (The Illusion); and The Grand
Illusion.

I look forward to your film requests.

Neil Upshall

CONVENTION ANALYSIS

by Patrick H. Cappello, FSAC,ASCCA

This article was supposed to be a comprehensive review of the SAC SCCA Convention. I say supposed to be because, as most of you know who were there, I got sick. And as a result I missed about half the convention.

From what I saw of Can-Am Cine Capers it was one of the best. This is not surprising. The Toronto Movie Club is noted for two things: hospitality and class. Both were evident at the convention.

Ben Andrews was a very effective and capable chairman. Unfortunately he was late in arriving at the convention, but we were apprised of his progress via 16mm projection-getting out of bed, hurrying through traffic, entering the Park Plaza Hotel, dashing through the projection screen! This was one of the best presentations I've seen in years. And shooting the footage in 16mm was a wise choice because Super-8 would not have had the same impact.

Betty Peterson was an excellent program chairman. Betty is internationally known and through her perseverance and ability the CIAFF is one of the top three amateur film festivals in the world. She probably knows more film makers than anyone else. And, more important, which ones can put on an entertaining, instructive, and meaningful program. To be selected by Betty Peterson is a mark of distinction.

I enjoyed the CIAFF program on Thursday evening. Some great films! I was most impressed by a movie titled "A Helping Hand". It showed how the handicapped child can be helped to lead a more normal life. Such compassion. A debt of gratitude is owed the individuals who dedicate their lives to helping the handicapped. If they didn't do it I don't know who would. A festival reception sponsored by the Chairman and Council of Metropolitan Toronto followed the film program.

Three of the speakers needed no introduction. Shelia Graber from England, unsurpassed by her consistent high standard for animation, put on a great program; Wally Shaw, who has probably won more awards in amateur film making than anybody, can speak fluently on any phase of cinematography and at the same time document it into a well-informed and educational lecture; and Ian Rintoul from Scotland who is an authority

on what we need to know more about - special effects. Unfortunately, I didn't see Mr. Rintoul's program because I was sick in bed and also missed the Honors Banquet for the same reason. Consequently, I cannot comment on either of them nor any of the winning films that were shown following the banquet.

As far as the program on video, it was what I expected. That alone says a lot. I've seen this type of presentation before, and just once, just once, I'd like to see someone make a video tape outdoors. It doesn't have to be a scenario. A documentary or travelogue would suffice. At least the video maker would have MADE something.

I see nothing of merit in someone extolling the virtues of video when all you see is an individual talking indoors in front of a microphone. We know video can do this. But what can it do outdoors? Don't tell us. Show us by having a video maker MAKE a tape demonstrating what the video camera can do and how it compares with the movie camera. If video can't approach Super 8 it has a long way to go.

Video is here to stay. But in its present state it has one fatal flaw. Who in heaven's name wants to continue looking at the TV screen? We see enough of this in our daily routine. I don't know about you, but after about two hours I've had it.

Video also has the further problem of the small viewing screen. Obviously, in its present form, TV is not suited for large audiences. And it never will be until video can project the image onto a large screen and at a cost we can afford. And once that happens we, the advanced film makers, will undoubtedly become the Society of Amateur Video makers. Unfortunately, this is years away.

What impressed me the most about the convention? The big success of a joint SAC-SCCA Convention. But this will only succeed if both societies maintain their separate identities.

We cannot alternate conventions, i.e., one year we have the SAC Convention and invite the SCCA members to join us while they forego their convention. Then the following year the SCCA has their convention and invites the SAC members to attend when they dispense with their convention. This could lead to a demise of both societies due to inactivity. We have to maintain continuity.

Unfortunately, inflation is raising havoc with both the SAC and SCCA. Film makers are often left with the unpleasant task of selecting the convention they can afford to attend rather than the one they prefer. Perhaps it might be in the best interests of both Societies if they consolidated into one organization. But that is for others to decide.

Before I forget there is one other program I want to comment on. Len Cobb's presentation wherein slides were intermixed with movies was a very polished production, done by a speaker who is capable, convincing, and at times quite humorous - a combination that is hard to beat.

As far as amateurs are concerned I am not converted to the cause. My opinion is the same as for "Wide-screen". Generally the only person who can put on the program is the guy that makes the film. Specialized equipment is required, and no one else seems to have it.

The most disappointing aspect of the convention was more the fault of the members of each society rather than the convention hosts. It relates to Honors.

Not one person, and I repeat not one person was nominated for a Fellowship in the SAC nor for an Associate or Fellowship in the SCCA. This is most disheartening. I have a Fellowship in the SAC so I feel that I can speak objectively.

There are two reasons why deserving members don't get nominated. The first is the apathy of other members in failing to nominate anybody. And the second reason is too many people don't know who is eligible for a Fellowship.

I can think of about 25 members in the SAC who are deserving of such honors - now! Do we always have to wait for somebody to nominate someone? Can't the Honors Committee take the initiative, canvass the membership to see who is deserving of an honor and recommend to someone that so and so be nominated? This is not meant as a criticism of the Honors Committee of either society, but as a means to an end. I'll have more to say on Honors in the April issue of SAC Movie News.

I was also disappointed in not seeing the SAC banner on display. I hope this will be rectified at next year's convention in Washington, D.C. Another suggestion, some

programs are too long. There should be a break about every hour and a half.

There were three changes in the offices of the SAC and one addition that I want to mention. Patricia Otto is now the Associate Editor of SAC Movie News. She does a lot of work on our behalf, and it is time that Pat receives the recognition she so richly deserves. Congratulations!

We now have a new secretary in Wally Shaw. He needs no introduction, but I'd like to say a few words on behalf of the out-going secretary, Mary Cosgrove. She has served diligently and effectively for three years, and at a time when it was difficult to fulfil various positions. Thank you, Mary.

With Betty Peterson moving up to the SAC presidency, the most logical choice for Eastern Vice President was the Membership Chairman, Robert Matthews.

Neal Upshall as Canadian Vice President also becomes the Canadian Membership Chairman replacing Gerald Robinson.

In closing I would like to say a few words on behalf of the out-going SAC president, Wally Shaw. I joined the SAC in 1966 and began attending conventions regularly in 1969.

No president has worked more thoroughly and effectively than Wally Shaw. Through his leadership the SAC has reached the heights it was destined for. Wally Shaw is without a doubt the best president the SAC has ever had.

All in all the 1982 Can-Am Cine Capers was a BIG success, put on by a Club that knows how to run a convention, workers that were industrious and well-prepared, and before an audience that was most appreciative.

GENERAL INFORMATION:

Make and model of camera used:.....

Movie Club to which entrant belongs (if any):.....

In the event of the film being awarded a trophy, indicate the name of the recipient to be engraved on the trophy (limited to ONE name — person, Group OR a Club name):

RETURN OF FILM:

Address to which film is to be forwarded after the Festival:

Method of return desired:.....

5 (If other than by surface mail, enclose return costs. See rule 12.)

For Air Mail to U.K., Europe, North and South America allow:

A\$5.00 per 250 g or part thereof; Registered Mail add an additional A\$3.00.

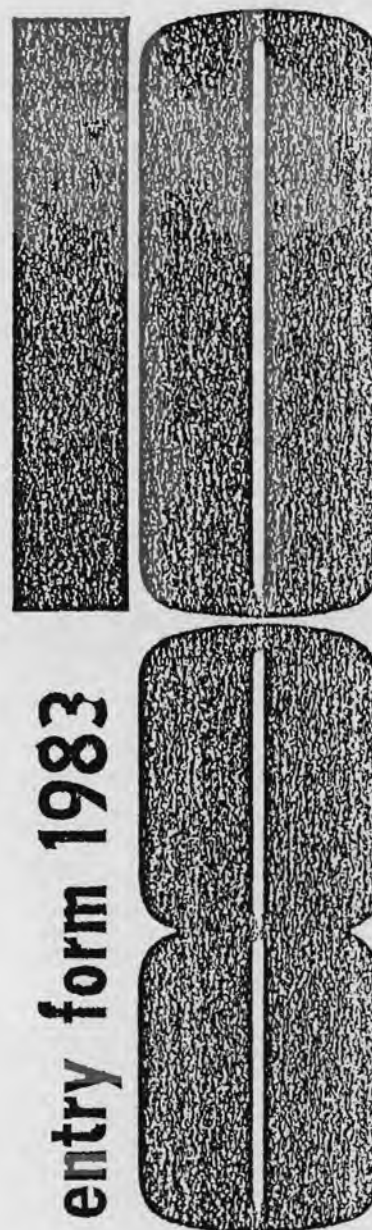
STATEMENT BY ENTRANT:

I agree to be bound by the rules and conditions of entry as set out in the Entry Form.

.....
(Signature of entrant)

Entry forms, films, etc., must be forwarded to reach the Competition Secretary on or before the closing date indicated on the front of the Entry Form. When completed forward to:

The Competition Secretary,
"Australia's Ten Best On Eight",
12-14 Tannock Street,
North Balwyn,
Vic., 3104
Australia.



Australia's 'ten best on eight'

The Moomba International
Amateur Film Festival
conducted by the
Melbourne 8mm Movie Club
in conjunction with the
Melbourne Moomba Festival

CLOSING DATE (For both entry form and film) 19th February, 1983.

Judging will conclude 27th February, 1983.

PUBLIC SCREENINGS of selected films will be held during the second and third weeks of March.

The Moomba International Amateur Film Festival "AUSTRALIA'S TEN BEST ON EIGHT"

RULES AND CONDITIONS OF ENTRY

1. This competition is open to all films made on original 8mm stock, whether standard 8 or super 8, irrespective of the amateur or professional status of the competitor, provided that the film was not made for professional or commercial purposes. Prints or duplicates will be accepted, but NOT video tape.
2. Films may be on any subject and of any length, but entrants are strongly discouraged from submitting films with a running time exceeding 30 minutes.
3. The Festival Committee will exercise every care in regard to entries, but cannot accept any responsibility in the event of loss or damage.
4. A film which has been awarded any trophy in any previous "Australia's Ten Best On Eight" is not eligible for re-entry.
5. Credit titles are allowed, but no film shall carry a title which indicates success in any competition.
6. The adjudicator's decision will be final and no correspondence regarding their decisions will be entered into.
7. Films may be previewed and, at the discretion of the Festival Committee, any film considered to be below competition standard may be excluded from final adjudication.
8. The Festival Committee reserves the right to accept or reject any entry.
9. All cans and reels must be clearly marked with the film title and name of entrant. Film reels should bear the film running speed and tape reels the tape speed. All films should have a leader and a trailer, each having a length of not less than one metre.
10. Competitors may enter more than one film, but a separate entry form must be completed for each film. Written entry forms, or photo-copies, in lieu of the printed form, may be used provided they contain all the requested information.
11. Sound accompaniment is preferred as sound on film (magnetic stripe) but sound recorded on tape (reel to reel at 3 1/4 or 7 1/2 i.p.s., or cassette) is acceptable provided full details for synchronisation are enclosed. Tapes should contain only sound pertaining to the films submitted.
12. Competitors' films, tapes, etc., will be returned by surface mail at the expense of Melbourne 8mm Movie Club. Entrants desiring return by any other means should forward return costs and indicate the method of return desired on the entry form.
13. The Festival Committee reserves the right to include any entry in the Festival public screenings, irrespective of its placing by the judges.
14. Melbourne 8mm Movie Club shall have the right to make one copy of any entry for inclusion in the club library.
15. Anamorphic widescreen films are acceptable and will be presented with appropriate equipment provided full details are provided.
STUDENT DIVISION: A separate student division of the Festival is held concurrently with the open division. Entrants must be under 19 years when film is completed and must complete BOTH this entry form AND a Student Entry Form (available on request if not enclosed).

RETAIN THIS PAGE OF THE ENTRY FORM

ENTRY FEES: \$2.00 (Aust.) per film.

Student Entries — \$1.00 per film.

Overseas Entrants: Please note that payment of entry fees and return costs (if applicable) should be by bank draft or international money order in Australian currency. Personal or ordinary bank cheques cannot be accepted.



"AUSTRALIA'S TEN BEST ON EIGHT"

Competition Entry Form

FILM TITLE:

Entrant's Name:

Entrant's Address:

FILM INFORMATION

Approximate running time.....minutes.

Film Gauge: Standard 8 ☐ Super 8 ☐

Projection Speed: f.p.s.

Widescreen ratio (if applicable): 2 : 1 ☐ 2.66 : 1 ☐

Film submitted is: Original Film ☐ A copy ☐

SOUND INFORMATION

Sound on film:

Single Track: MAIN stripe only ☐

BALANCE stripe only ☐

TWO track: To be played MONO ☐

To be played STEREO ☐

Sound on tape:

Reel to reel ☐ Cassette ☐

Tape speed: 3 1/4 i.p.s. ☐ Mono ☐

7 1/2 i.p.s. ☐ Stereo ☐

Mono ☐

Stereo ☐

(Please enclose full details of starting procedures, start marks, synchronisation details, etc., with all tapes to facilitate correct presentation.)

PLEASE COMPLETE BOTH SIDES OF THIS FORM IN CLEAR PRINT

Where applicable, mark boxes with a cross

by Arnold Meyers

Arnold is a member of SCCA and the Toronto Movie Club. He received an Honourable Mention for his film "We Only Wanted to Play" at the 1982 SAC Annual Film Competition.

The design of the ZM 11 Beaulieu and its predecessors probably has been the most peculiar of all Super 8 movie cameras. If the designer was trying to come up with a camera body that was unique, he succeeded admirably. The ZM 11 has a short pistol grip permanently attached - it can't be taken off because it contains part of the workings of the camera itself, and, moreover, the bottom of the pistol grip, wherein is sunk the screw threads for attaching to a tripod or whatever, is inclined downward at an angle of 6 degrees.

Because the base of the pistol grip is slanted, the ZM 11 can't be attached to a vertical copying stand without the use of a pan head, which in turn means less stability. The fact of the comparatively narrow pistol grip joining the mass of the camera body to the upright stand means that the principle of moment of inertia applies. The exaggerated case is that of a heavy mass with motor inside held at the end of a comparatively thin rod: when the motor starts the whole mass will vibrate. In the ZM 11 you might not be able to feel the vibration with your hand, but it does exist. If the bottom of the camera were flat and firmly screwed to the upright, vibration would be cancelled out and there would be no problem, but as long as one has to attach the camera body through a pistol grip, there's always a problem in fine work where any vibration at all is a no-no, such as slide copying and photomicrography.

The Beaulieu people have a slide copying attachment for the ZM 11, but it works only under certain stringent conditions. The copier is quite fragile-looking and obviously the slightest disturbance will jiggle it, which is precisely what happens when you try to shoot a slide with the whole apparatus mounted on a tripod. I've tried this a number of times and it simply doesn't work. The shots always come out unsharp. I was forced to the conclusion that the unsharpness is the result of camera vibration. The use of any slide copying equipment is extremely critical, because, as in photomicrography, there must be no vibration at all, otherwise the shot is degraded on the screen.

There are, of course, other methods of slide copying with a movie camera, such as, projecting onto a white cardboard and filming at the same time or rear projection and filming, but I dislike these methods because, for me, they're inconvenient. I was determined to meet the problem head on. I went the route of the optical bench.

This is simply an elongated platform of 3/4" plywood supported at the ends by corresponding 3/4" plywood pieces which were braced by metal angle irons (shelf brackets). Two boards equal in length to the platform were now glued on top of it in such a way as to leave a channel between, which is the exact width of a piece of one-by-two, so that any equipment can be slid back and forth along this channel, which must be so accurately set down as to allow no play whatsoever, yet allow the equipment to travel easily. (See editor's note at end).

A carrying platform and superstructure was now built to hold the camera. The camera was held at five points of contact: end of pistol grip, rear of camera, bottom and side of a non-moving ring element on the zoom lens and the outer side of the lower tube which houses the zoom mechanism. All this work required a great deal

of measuring and this was a nightmare. There are hardly any flat places on the Beaulieu and I had no calipers.

To locate the center of the lens I traced around the edge of the lens mount (the lens shade having been removed) with a needle onto a piece of illustration board. The trace of the lens mount obtained, I determined the center of the circle in the usual manner with ruler and compass. The circle was cut out and fitted back onto the mount and fastened with tape, allowing the side with the center showing as a dot on the outside. We now have established a point on the line of sight of the camera. From this point one can measure other necessary distances. I mounted the camera on a tripod to do the measuring. Two of the tripod legs were spread apart and shoved against the edge of a table. A 3/4" plywood board was then placed across the table so that its end lay under the zoom lens. The camera was then lowered until it was at 19" (line of sight) above the table top because 19" was a comfortable working distance for me. The camera was leveled with a tiny bubble level made by sawing off the ends of the smallest level I could find, which yielded one about 2" long. With the camera level, one may measure, using the board as a base.

I noted that the raised piece, C in Fig. 1, would be an appropriate contact point for a wooden support, so the elevation of the bottom of this circle above the base had to be found. Then on the other side of it we have the two cylinders which contain the zoom lens mechanism. The height above base of a point on the lower cylinder, Z in Fig. 1, on the same plane had to be measured. From this I arrived at the configuration shown in (2) of Fig. 2.

I lowered the camera until the panhead platform was opposite the edge of the optical bench, the latter along the edge of a table, the line of sight maintained horizontal, thereby making evident the bias of the pistol grip. This was traced onto the side of the bench and the angle was read off with a protractor. FC in Fig. 4, was hard to measure and, consequently, the distance DC, so it was calculated. The sine of angle DBC = DC/BD = a figure that can be looked up in a book of natural sines, since we do know the angle. BD could be measured, therefore, DC can be found. But BD was seen to be equal to the depth of wood that had to be removed from the pine two-by-four to accommodate the pistol grip, at its deepest point.

I realized that, on assembly, a number of adjustments would have to be made. The members assembled, a target was now made as shown in Fig. 4. It's a 3/8" sheet of plywood held vertically by a piece of pine two-by-four, the whole being glued to the base near the front. Five strips of balsa wood were used to form two slots and an end piece, the latter held in place by a strong clamp while glue was setting. See target drawing for assembly details. When a one-by-two piece of pine was glued in place beneath, the apparatus slid along the channel with no "play".

A sheet of white cardboard was cut to fit the slots and, to facilitate handling, 1/4" of the cardboard was allowed to protrude beyond the target frame. The target has to be centered so that the intersection of the diagonals of the cardboard will coincide with the theoretical line of sight of the camera. To this end the theoretical line of sight was traced up and over the lower edge of the target and thence onto the cardboard itself, hence by erecting a perpendicular I adjusted the position of the cardboard such that the intersection of the diagonals became a point on the line of sight. This gave me the position of the left edge which was then clamped in place.

With the sheet of white cardboard in the slot, the target was slid right up to the camera so that the lens hood impinged upon it. A trace of the circumference was obtained with a needle and the center of this circle found. With the intersection of the diagonals as center, I constructed a new circle of radius equal to that of the lens hood. The error equals the difference between the centers of the two circles. It was found that the line of sight was displaced downward and to the right which was corrected by building up the front of the camera vertically and shifting the camera a bit to the left by building horizontally, using small rectangles of illustration board, gluing them successively until the correct position was attained. The line of sight was now parallel to the base board when the two circles coincided.

The first test was of a title. The problem was to center the letters properly. Due to a meter stick I had glued along the channel, anything attempted was accurately repeatable. Next I tried some slides with the ZM 11's slide copier. Attaching the copier in front of the lens and putting a slide in, I built up under the copier with books (a temporary expedient) and small items until the copier just rested upon this pile (to dampen any vibrations in the copier). I placed a new piece of white cardboard in the target, lighted it with two 500-watt photofloods at about two feet and proceeded to focus with the macro lever. The slide came up with crisp sharpness. Exposures were determined with a Pentax spotmeter set for ASA 40 at 1/85th sec., the meter being held up close to the slide and the latter held in the same plane as the slide holder and the area chosen for reading, the center of interest. The instrument is very sensitive and gives different readings for different areas of the slide, so if you wish you can take the average of the readings, depending on what you wish to accomplish. The ZM 11 is put on manual and the exposure cell turned by hand to the required setting. Shooting was done by activating the camera by hand, since the machine is already securely held.

All the shots came out beautifully with no sign of unsharpness. What's needed now is a small device mounted on a little platform to grasp the copier rather than building up all those books.

Currently, I'm animating the flamingo's mode of feeding, using the optical bench and target holder. Tests of line drawings done on acetate and shot two frames to a picture, the acetate cells against a pastel background, have turned out very well indeed.

[Ed: Item 10, Fig 1 and the slide piece in Fig 4 should be made from the same piece of 1 X 2. Render the width square and parallel before using. When making the bench, lay the prepared 1 X 2 down the middle and glue the outer boards to obtain a snug fit. When set, remove the 1 X 2 and sand to give the desired sliding fit then saw to required lengths.]



SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS
(INC. 1969)

17th ANNUAL SCCA CONVENTION

Ottawa Ont.

AUGUST 26-28 '83

PLAN NOW!

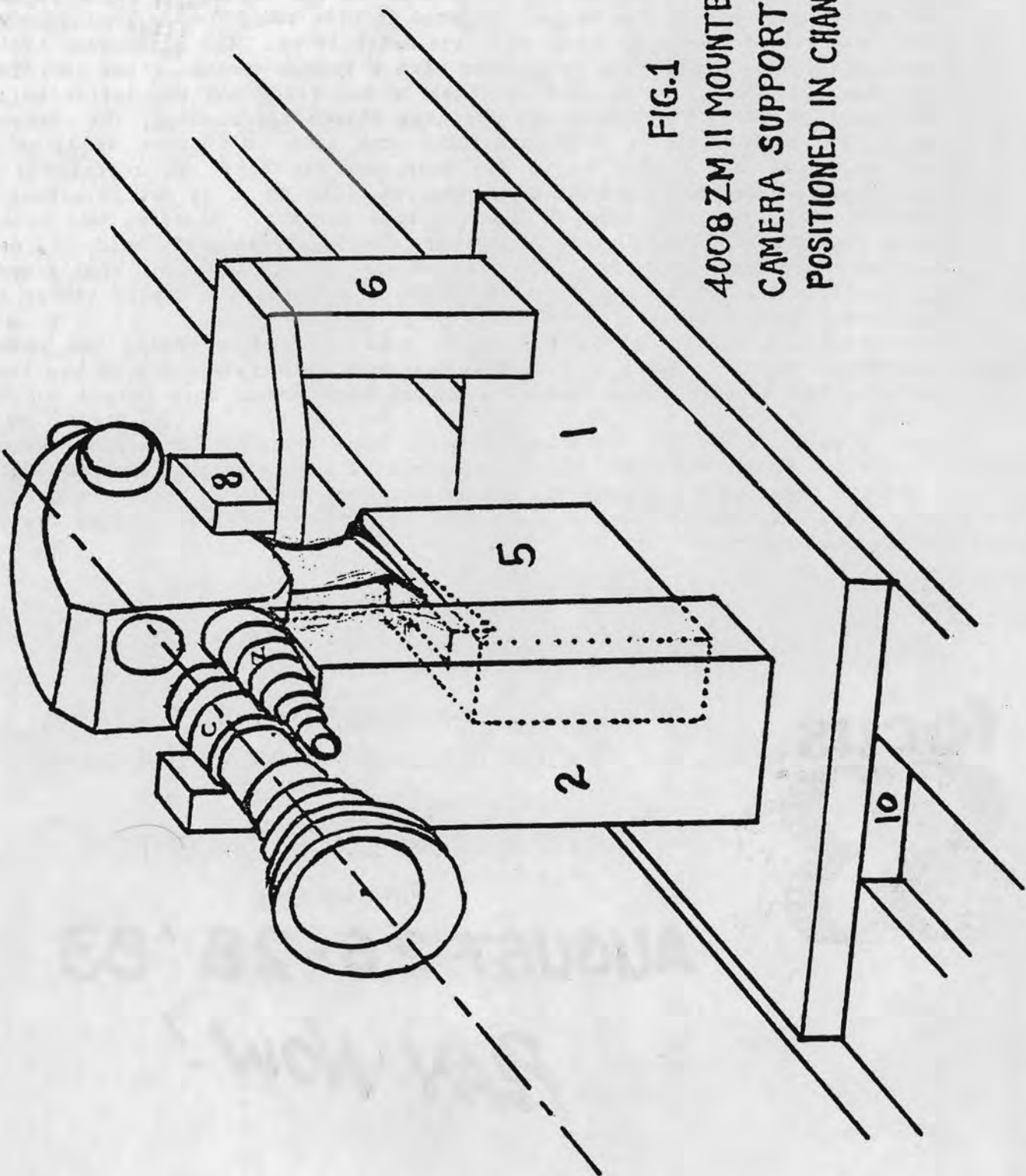


FIG.1
4008 ZM II MOUNTED ON
CAMERA SUPPORT
POSITIONED IN CHANNEL

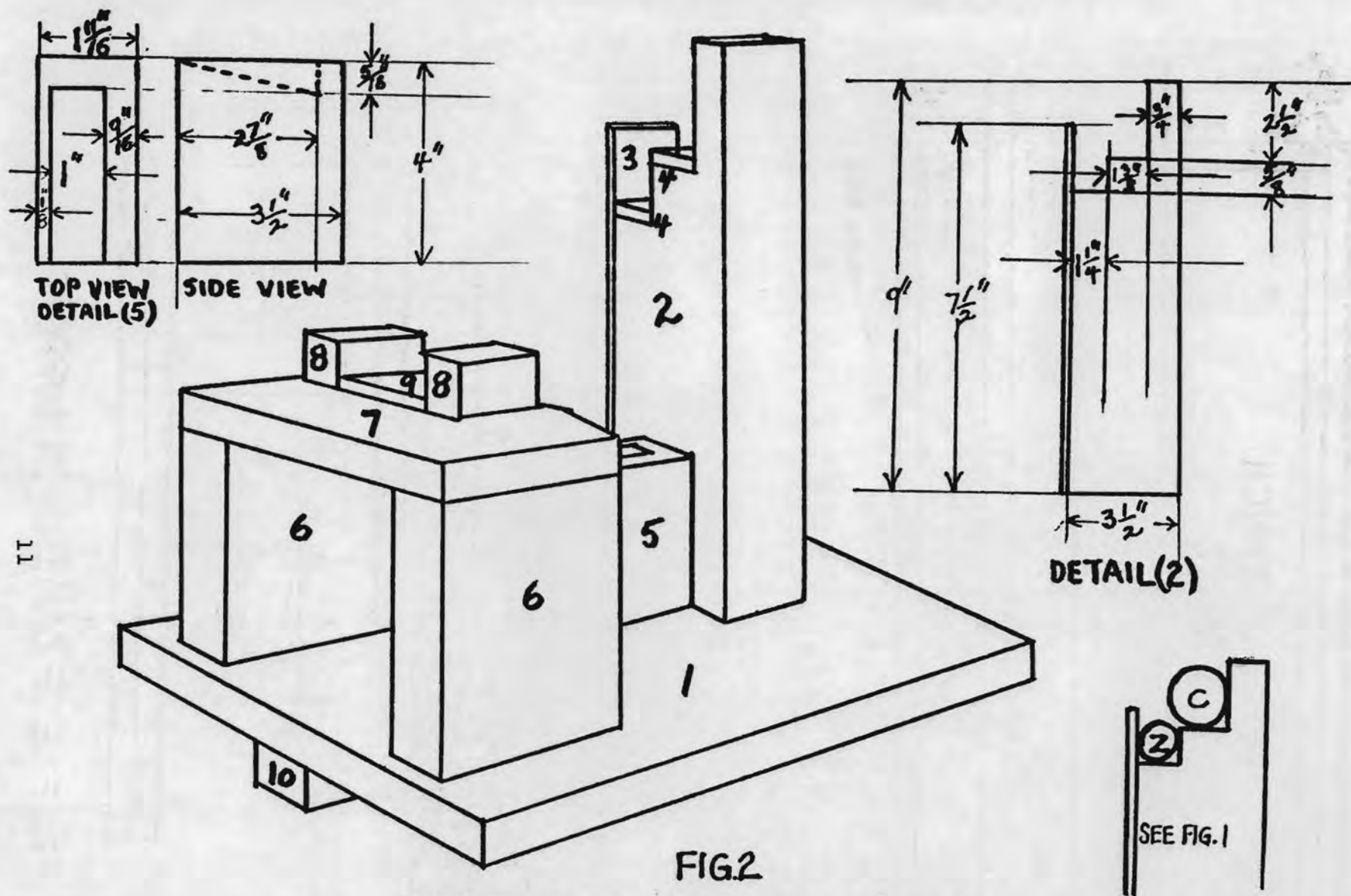
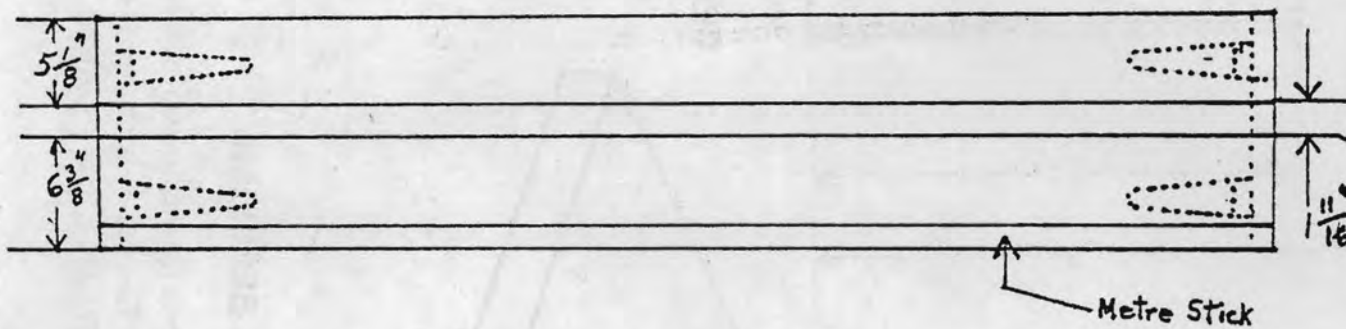
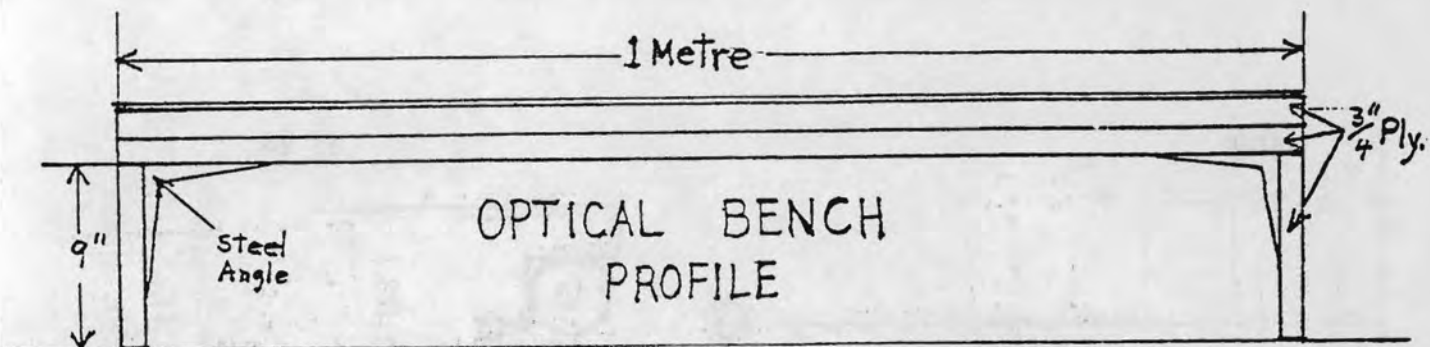


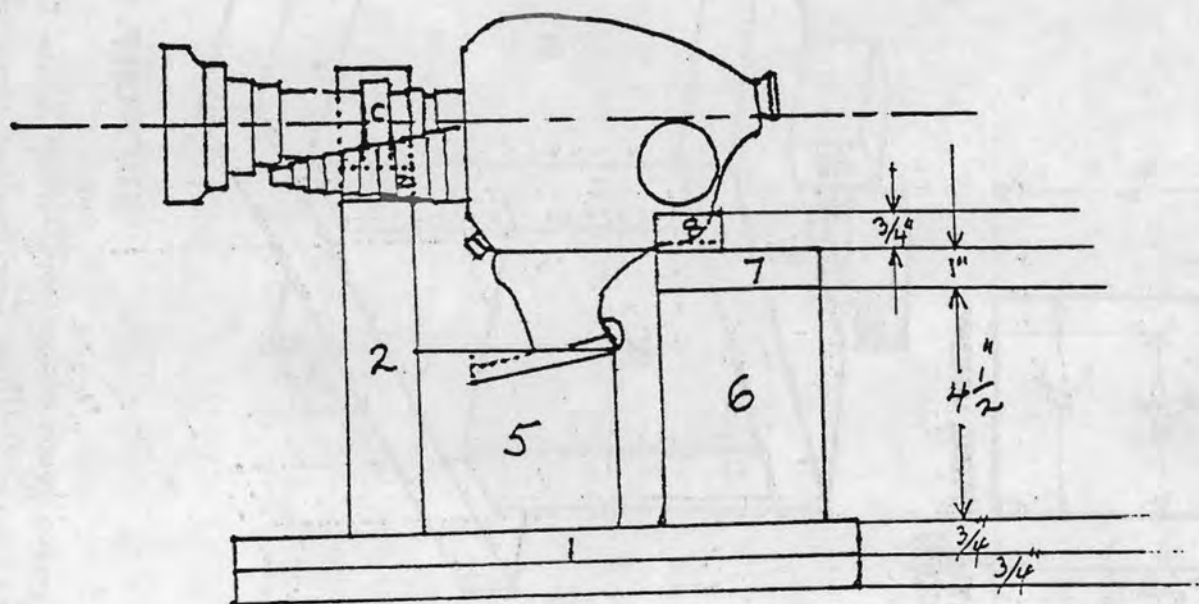
FIG. 2
SUPPORT FOR 4008 ZM 11 BEAULIEU

(1) 3/4" Plywood base of support. (2) Pine two-by-four support for zoom lens (3) 3/32" plastic strip (4) Rectangular build-up pieces. (5) Pine two-by-four support for pistol grip (6) Pine two-by-four supports for platform (7) Platform on which to place supports for rear of camera. (8) 2 side supports (9) Build up piece (10) One-by-two pine slide.

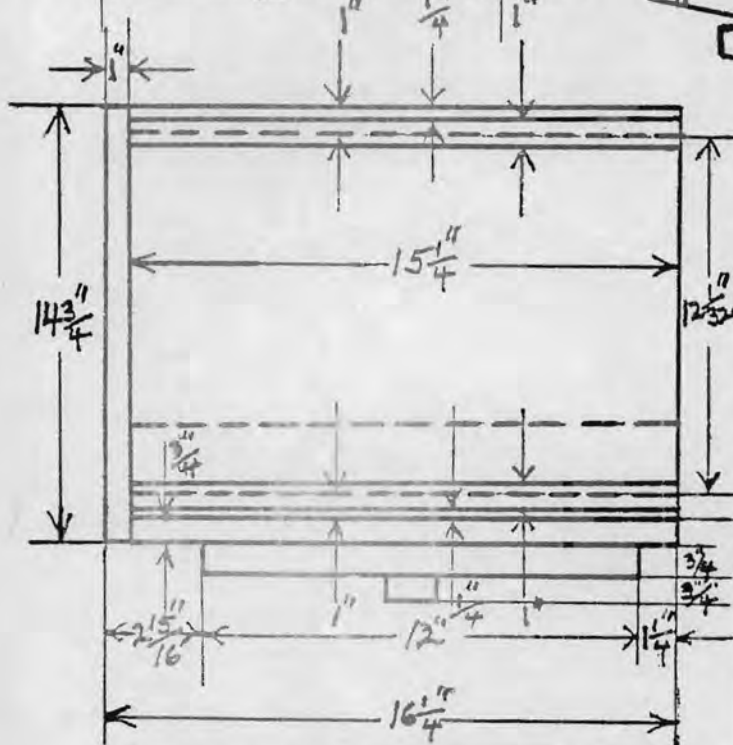
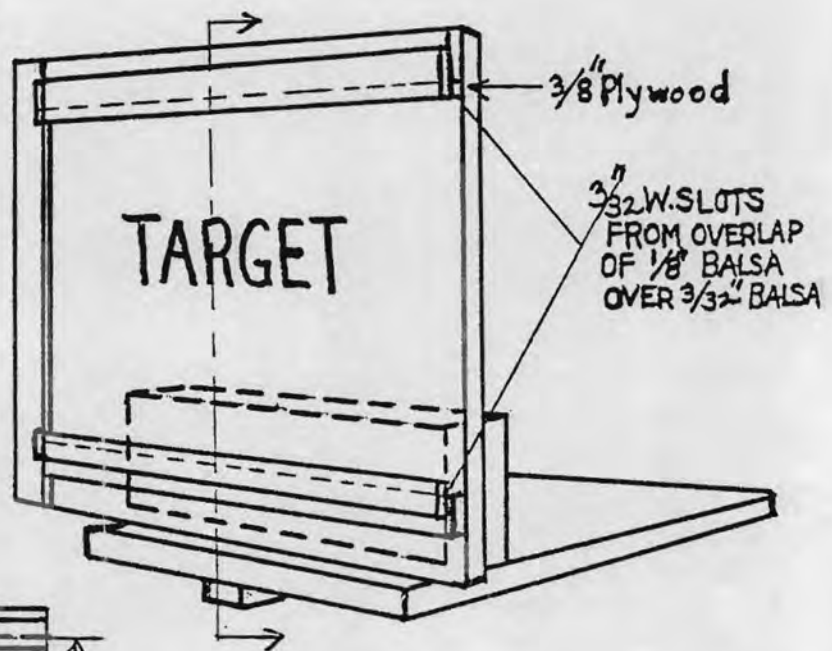
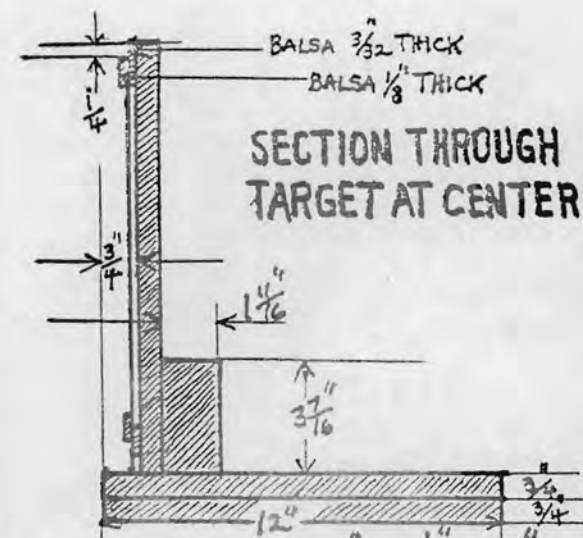


PLAN VIEW

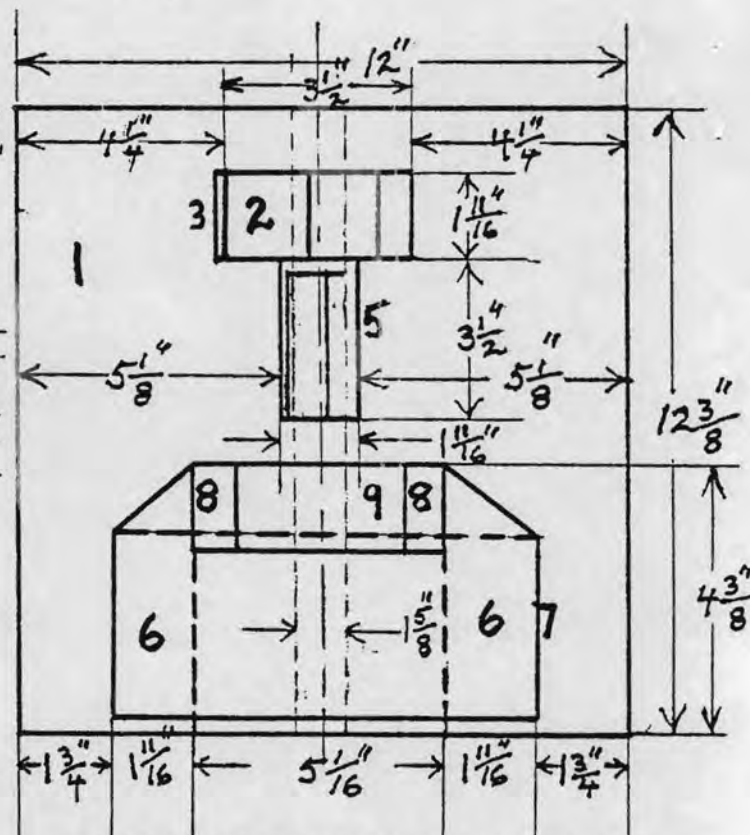
FIG.3



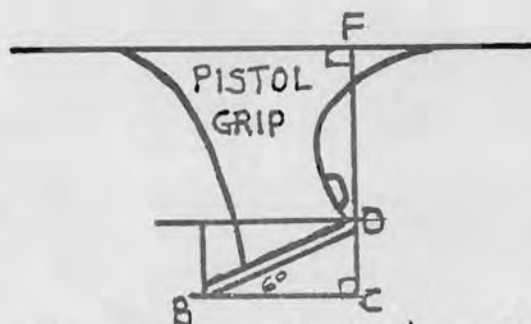
PROFILE OF CAMERA ON SUPPORT



FRONT ELEVATION OF TARGET



PLAN OF CAMERA SUPPORT



DEPTH OF CUT(DC) IN(5)

FIG.4

JOTTINGS FROM HALMAR

Someone said, Video is in, Super 8 is dead. Well I don't agree. I do agree however, that Video is here and here to stay. But for the serious film maker Video has many drawbacks. I'm sure you have studied all the arguments in recent press, pro and con and have made up your own mind. But in my opinion there is one serious disadvantage to Video and that is PICTURE QUALITY. Until high definition television is made a practical reality (which I believe won't be for at least ten years or so) Super 8 for the serious film maker is still by far the best proposition.

If you are staying with film like we are, what choices in equipment will you have? The mass market and baby on the lawn'ers will, of course, go Video so it looks like there will be just two or three specialist manufacturers of film equipment left. Our choice would be Elmo, Beaulieu and Fuji.

Fuji, of course, has never really been popular in North America but in Japan and a few European countries Fuji is actually No. 1. We looked at Fuji five years ago, liked it very much but rejected the system because the film was polyester based and could not be striped at home. When Fuji introduced their sound cameras they also made available pre striped film in SILENT cartridges. (Some thing Kodak have consistently refused to do even though it is available in other countries by Agfa, Perutz and Sekurachrome in Super 8) That's when Mary and I changed over to Fuji and I can honestly say we have never regretted the move. Especially now Fuji have introduced new film emulsions which give results equal to KODACHROME in every way, pin sharp with vibrant colours and great contrast. And, of course, Fuji film is only half as thick as Kodak so you can get twice as much on the same reel. But the real advantage of Fuji's thin supple base is it's ability to follow sound head contours more easily thus giving superior sound quality. It's also much stronger than acetate film so it's almost impossible to tear the sprocket holes.

Fuji have a good range of cameras available including the tremendous little pocket size (only 5"x5"x1½") P2. We've had almost TWO HUNDRED rolls of film through ours and it's never missed a beat. Top of the line, of course, is the fabulous ZC 1000. In our opinion the best small gauge camera in the world. Look at the features, semi automatic metering so you can adjust exposure by as little as 1/3 of a stop INSTANTLY - variable shutter for special effects and proper fade to black - running forward and BACKWARD at five speeds including 72fps slow motion - ground glass focusing, a must for any pro - backwind facilities with digital counter so you can get to any frame exactly! and last but not least, interchangeable lenses which have a standard 16mm "C" mount so you can use ANY 16mm lenses or, with adaptors, ANY 35mm still camera lenses.

What about the disadvantages of Fuji Single 8. Well there are two minor ones. One of which is only applicable to those of us who live close to Super 8 processing facilities and can get a three day turn around. Fuji film must go to Los Angeles and with postal time takes about two weeks to return. The other minor problem is that Fuji is not available in every corner drug store so when you go on a trip you must take enough Fuji film with you.

There is a new worldwide association of amateur Single 8 users called S8A. It is based in England and publishes a magazine devoted to Single 8.

If you would like to know more about Single 8 contact us.

Now for something completely new. We've just aquired a Goko TC-20 Telecine player. It is the only one in the Country at the moment. It is a beautiful little unit designed to transfer Super 8 film to any Video system. It is simplicity itself to use and completely eliminates three major problems with all forms of film copying. The TC-20 produces an aerial image so there is no hot spot at the center of the picture and no ground glass screen is used so there is no problem with picking up grain and imperfections from the screen. And most importantly there is NO shutter consequently no SYNC problems. In fact you can copy at ANY speed with no strobing. So film shot at normal speed can be copied in FAST or SLOW motion. You can copy single frames thus producing FREEZE frame at either end or even in the middle of a shot! These are special effects that can presently only be done by very expensive lab work. The TC-20 can do it all at home, easily! There are two bonuses you get with this unit, although it is primarily designed to copy Super 8 to Video you can also copy a single frame with your 35mm still camera and best of all copy FILM TO FILM using ALL the special effects available. And yes, it copies sound at the same time!

How does it work? The TC-20 produces an aerial image from the original film which is viewable (even to the naked eye) through a lens system at the back of the unit. All you do is simply place your camera (Video, movie or still) up to, and in line with this lens and you are in business!

I'm sure people will find lots of other uses for this most versatile unit but for a start I'm simply going to transfer all my film on to the much cheaper Video tape. Not necessarily to show, but to keep as insurance in case any of my precious original footage should get lost or damaged.

Harold & Mary Cosgrove

The Welcome Mat

FOR NEW MEMBERS

John H. Acorn	Edmonton, Alberta, Canada
Frank D. Disdier (SAC, PSA)	Pocatello, Idaho, U.S.A.
Sherwood Lasser (BUFFALO CINE CLUB)	Buffalo, New York, U.S.A.
Donald C. MacKenzie (SAC, MCAMC)	Detroit, Michigan, U.S.A.
Sarah C. Neumark (PSA, MMPC)	New York, New York, U.S.A.
Bernard L. Neumark	Metropolitan Motion Picture Club
Nannie K. M. deLeeuw (Montreal Movie Makers)	Zwolle, The Netherlands
(welcome back Nannie)	



Montreal Movie Makers

The MMM is planning on including films from outside sources in their programmes. This is to make up for fewer productions by members but, more important, the outside films will serve to instruct.

Ken Cooper points out that a movie club can get started in video inexpensively. Simply purchase a monitor and play back on the members' own video player.

The MMM is seeing a spurt in animation. Rose Lachapelle, Willy Demine, Jane Bell, Hunt Ho and Bob Dyson are all involved.

Ken Cooper also reports that the Cinejeune Lafleche Inc, - a club of young student and amateur filmmakers - fifteen strong - raises around \$25,000 a year via bingo games and disco dances to fund its activities. They already own \$17,000 worth of Super-8 equipment. Perhaps we should add dancing and bingo as well as video.

Toronto Movie Club

On November 4, Al Ainsworth screened a unique way to use up left-over footage. By incorporating the familiar poem "OZYMANDIAS - KING OF KINGS" he was able to tie together many diverse shots of temples and tombs. Poems, especially short familiar ones, can provide an ideal framework around which to build a movie from a hodge-podge of shots.

Bill Williams, programme chairman, includes an instructional film from outside sources at each meeting.

The TMC is to include video movie making in their activities.

Vancouver Film and Video Production Club

Vancouver has not only adopted video but has also incorporated it in their name. Linda Smith tells me the short version is "Production Club".

The VFVPC is trying something new. Each monthly meeting will be chaired by a different director.

A recent workshop highlight is the editing of extensive travel footage shot by member Howard Norfolk. The membership have been divided into three groups for this project.

A community activity film was screened: "South Neighbourhood House" by Maria Kahovac.

Continuing the "Vancouver Production club's" involvement with the Canadian Folk Society, the club has received an honorarium of \$50.00 in recognition of their efforts. The Club recently presented a special film presentation sponsored by the Vancouver Multicultural Society at the Society's headquarters.

Allan Evers recently attended a seminar at the University of Wisconsin. He brought back to the Club a means of creating story ideas. Look for it in a future issue of Panorama.

Victoria Amateur Movie Club

I received a bulletin (two in fact) from the VAMC for the first time since I became editor of Panorama. Could it be that others might follow?

The Victoria Club scooped the Northwest Six Best Contest which had 19 entries. Victoria won four of the six awards:-

"Who Needs Friends Anyway"

by Victoria Amateur Movie Club

"On the Canal"

by Margaret Chamberlain (Victoria)

"Ice N Snow"

by J. & J. Lenfesty (Victoria)

"Shining Through"

by J. & J. Lenfesty (Victoria)

"To the Top of the Kings Mountain"

by Mort Cundy (Seattle)

"Serendipity Silhouettes Shuffle"

by Mike Telford (Surrey)

SCCA LIBRARY FILMS

November 1982

SCENARIO

		<u>Gauge</u>	<u>Sound</u>	<u>Running Time (Mins.)</u>
"A FAIRY STORY"	ALTRINCHAM CINE CLUB, England	Sup.8	Mag	20
"A FISTFUL OF FANTASIES"	NELSON A. SANTINI, U.S.A.	16	Opt	13
"A GIFT TO MOTHER"	A. MOVSHIN, Russia	16	Opt	17
"BELIEVE IT OR NOT" - 5th GRADE, LA CRESCENTA SCHOOL, U.S.A.		16	Opt	10
"EFFORT IN VAIN"	KIYOSHI KONDO, Japan	Sup.8	Mag	16
"ESCAPE FROM HOTLITZ"	FINCHLEY CINE SOCIETY, England	16	Mag	18
"FAT CHANCE"	UNIVERSITY OF SO. CALIFORNIA, USA	16	Opt	8
"GOODBYE GRANDAD"	CLASS FILMS, England	16	Mag	18
"GRAVITY"	DAVID WECHTER & MICHAEL NANKIN, U.S.A.	16	Opt	9
"HARRY" (2 reels)	CONFEDERATION COLLEGE, Canada	16	Opt	35
"IT'S YOUR LUCKY DAY"	WILLIAM MORONI, U.S.A.	16	Opt	5
"LA LEGENDE DES CHOSES"	GUY FERRO, Switzerland	Sup.8	Mag	7
"MORRIS"	UNIVERSITY OF SO. CALIFORNIA, USA	16	Opt	9
"ONE"	ROBERT JUST, U.S.A.	16	Opt	13½
"ONE MAN AND HIS DOG"	DONALD BLACK, England	16	Opt	14½
"ONE MAN'S MEAT"	ALTRINCHAM CINE CLUB, England	Sup.8	Mag	13½
"PLAIN BROWN WRAPPER" - ROBERT DIXON & ROLAND ZACHER, Canada		Sup.8	Mag	8
"STOP CLONING AROUND"	SIDNEY N. LAVERENTS, U.S.A.	16	Opt	15
"THE HUNGRY KOOK GOES BAZOOK" - ED McWATTERS, Canada		16	Opt	6
"THE PRODUCTION"	DR. WALLACE M. SHAW, U.S.A.	16	Opt	30
"THE TANGLED WEB" - D. OVEREND & OTTAWA CINEMA CLUB, Canada		Sup.8	Mag	23
"TRAPPED"	HAROLD & MARY COSGROVE, Canada	Sup.8	Mag	12
"TROPHY"	GERRY GAVIGAN, England	16	Mag	7
"UNLUCKY FOR SOME"	ALTRINCHAM CINE CLUB, England	Sup.8	Mag	22
"Z, Y & X"	DR. WALLACE M. SHAW, U.S.A.	16	Mag	12½

NATURE

"A TRIP IN THE BLUE"	INGEBORG TÖLKE, Denmark	16	Mag	10
"DAN GIBSON'S NATURE ADVENTURE"	DAN GIBSON, Canada	16	Opt	15
"MOODS AND MOTION IN NATURE"	FRANK L. KREZNAR, U.S.A.	16	Opt	14
"PRELUDE TO SPRING"	JACK RUDELL, Canada	16	Opt	15
"RETURN OF THE WINGED GIANTS"	DAN GIBSON, Canada	16	Opt	14
"SUCCESS STORY"	JACK CAREY, Canada	16	Opt	30
"TUNEFUL WINGS"	DOROTHY ORR & OTHEL GOFF, U.S.A.	16	Opt	9
"WHITE THROAT"	DAN GIBSON, Canada	16	Opt	10

ANIMATION

"ANTICS"	DAVID J. MARTIN, Canada	Sup.8	Mag	2
"CHRISTMAS ROUND THE WORLD"	SHEILA GRABER, England	16	Opt	5
"CHRISTMAS - THE TWELVE DAYS OF" - SHEILA GRABER, England		16	O & M *	4
"DE ILLUSIE" ("THE ILLUSION")	JAN VAN WEESZENBERG, Netherlands	16	Mag	4'10"
"DE TROON" ("THE THRONE")	JAN VAN WEESZENBERG, Netherlands	16	Opt	5
"DRAGONCASTLE"	PAUL & BECKY MASON, Canada	16	Opt	13
"EVERY HEEL HAS A SOLE"	ROSE & STUART DABBS, U.S.A.	16	Mag	3
"LE VOL DU BOURDON"	BERNARD DUBLIQUE, France	16	O & M *	2
"MICHELANGELO"	SHEILA GRABER, England	16	Opt	3½
"MOVING ON"	SHEILA GRABER, England	16	Opt	3½
"ONE MAN'S MEAT"	DAVID FINE, Canada	16	Opt	5
"PHIL THE FLUTER'S BALL"	SHEILA GRABER, England	16	Opt	4
"ROMANZE IN MÜLL"	HELMUT BRAIG, West Germany	16	Mag	14
"THE GRAND ILLUSION"	STEPHEN ROSCOE, Canada	Sup.8	Mag	3

ANIMATION (ctd.)		Gauge	Sound	Running Time (Mins.)
"UMBRELLA"	MIKE TELFORD, Canada	Sup. 8	Mag	3
"WHEELS"	JEFF COX, Australia	16	Mag	2½
"WORD POWER"	ROGER H. RODGERS, U.S.A.	Sup. 8	Mag	3

DOCUMENTARY

"CALGARY STAMPEDE"	JACK RUDELL, Canada	16	Mag	25
"DIAMONDS"	" " "	16	Opt	12
"FLORAL CAPERS"	" " "	16	Opt	12
"IMPRESSIONS OF PUERTO VALLARTA"	" " "	16	Opt	13
"NEW ZEALAND"	" " "	16	Opt	21
"SAFARI TO TSAVO"	" " "	16	Opt	28½
"THE SETTLERS"	" " "	16	Opt	28½
"THIS IS HOLLAND"	" " "	16	Opt	13
"A GREEN CHRISTMAS"	LEONARD W. MITCHELL, Canada	16	Opt	8
"A MAN NOT OF THE WORLD"	DR. KURT KEIL, Austria	Sup. 8	Mag	14
"BALI"	DR. KURT KEIL, Austria	16	Opt	13
"HISTOIRE D'UNE BOÎTE AUX LETTRES" ("Story of a Letterbox")	PIERRE ANDINE, France	16	Opt	9½
"DANCE, CONTEST & PRAYER"	KURT STRIEGL, Austria	16	Opt	19
"DICK SMITH, MAKE-UP ARTIST"	DAVID E. SMITH, U.S.A.	16	Opt	18
"EGG CITY"	UNIVERSITY OF SO. CALIFORNIA, USA	16	Opt	4
"IN QUEST OF THE SUN"	GREG HUGLIN, U.S.A.	16	Opt	22
"IS THE CITY OF 1000 COLOURS DOOMED TO DIE?"	F. BERTUZZI, Italy	16	O & M *	11
"LARRY CLAYMAN"	FRED HARSHBARGER, U.S.A.	16	Opt	10
"LONDON VIEWPOINT"	JOHN GREY, Tasmania (Australia)	Sup. 8	Mag	10
"MALABAR MASQUE"	A. D. BOLLAND, England	16	Opt	22
"MONKEYS IN THE SNOW MOUNTAIN"	MATATOSHI OKOCHI, Japan	16	Mag	19
"NEW ZEALAND, LAND OF MAORI MYTHOLOGY"	HOWARD J. LINDENMEYER, U.S.A.	16	Opt	18
"PALACE OF THE GODS"	ROBERT BERGMAN, Canada	16	Opt	15
"SCI AZZURRO"	ROLF MANDOLESI, Italy	16	Opt	12
"SILK FROM CHAMPA"	TOM WINKLER, West Germany	16	O & M *	16
"STEWARDESS"	CONFEDERATION COLLEGE, Canada	16	Opt	25
"SURVIVING STEAM"	CLASS FILMS, England	16	Mag	9
"THE CASTLE"	DR. FRED ATTRIDGE, Canada	16	Opt	17
"THE GREAT RACE"	BOB CIHI, U.S.A.	16	Opt	15
"THE STATION"	CINEBEC, Canada	Sup. 8	Mag	7
"THE SUGAR MAPLE"	HELEN WEBB-SMITH, Canada	16	Opt	17
"THE ZOO"	BETH SMIBERT, Canada	16	Opt	15

EXPERIMENTAL

"GYMNASTS"	DR. WALLACE M. SHAW, U.S.A.	16	Opt	6½
"THE MAGIC SEA"	RON CHAPMAN, England	16	Opt	4½

SCCA EVENTS

"CAPITAL CAPERS 1975"	HAROLD COSGROVE, Canada	Sup. 8	Mag	11
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** We have two prints of each of these films - one optical and one magnetic. Please specify which you want when ordering.



For various reasons, chiefly the ever increasing cost of film and equipment, fewer films are being made by clubs and club members. This in turn cuts down the number of members' films available for showing at club meetings and clubs have had to resort to repeat showings of the same films at too frequent intervals. A program of films they have already seen two or three times does not attract an audience and attendance consequently falls off, and this state of affairs could eventually lead to some clubs ceasing to function.

It is time for the SCCA member clubs to cooperate for their mutual benefit!

Your club has films belonging to your library or your members which other clubs would be delighted to be able to include in their programs, and other clubs have films which YOU would enjoy seeing -- films which would be a great asset to your regular meetings and would renew interest and improve attendance.

We are therefore asking each club to prepare a list of films which the club and its individual members would be willing to loan to another club, giving full information as to gauge, sound (optical or magnetic) and running time, and including two or three lines describing each film -- e.g. a travel film to : a comedy: animation

(whether cell animation, puppets, &c.): a documentary film on pottery making: a nature film on hummingbirds, etc.

Please send your list, before the end of the year if possible, to the President, Neil Upshall, 25 Harjelyn Drive, Islington, Ontario, M9B 3V1, at the same time notifying him of the name, complete address and phone number of your Program Chairman.

A composite list will be compiled and distributed to the Program Chairman of each participating club, thus providing him/her with a source of films for future programs. Borrowing a desired film from another club is preferable to circulating a program. It is suggested that each borrowing club pay the postage both ways, except where two clubs make a straight exchange of films.

It will be greatly to your advantage to participate in this exchange program, and at the same time assist another club to keep going. Would it be corny to add "The club you save may be your own"?

Don't forget, of course, the many excellent films in the SCCA library which are there solely for YOUR benefit and which will considerably enhance the quality and interest of your programs.

The SCCA was founded for the purpose of mutual assistance. Let's get it working!

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HAVE YOU SIGNED UP A NEW MEMBER RECENTLY? Remember, for each new member you bring in this year up to five, you will receive a 20% reduction in next year's membership fee. Five new members would give you a year's free membership. Use the application form on the reverse side.