

PANORAMA

of amateur film / sur le film amateur



17th ANNUAL SCCA CONVENTION

SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS



Talisman Motor Inn Ottawa Ont
August 26-28 1983
Host Club: Ottawa Movie Makers

focus





PANORAMA

the publication of the
SOCIETY OF CANADIAN CINE AMATEURS

AN ASSOCIATION OF VIDEO AND FILM MAKERS

Devoted primarily to informing Canadian movie-makers 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 offer a forum for discussions of topics affecting the interests of amateur movie-makers.

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PRESIDENT'S MESSAGE June 1983

It is almost that time of year when the SCCA meets for their annual meeting and convention. This year we will be meeting at the Talisman Motor Inn, Ottawa, Ontario. The host club for this event is the Ottawa Movie Makers, with Bob Dixon of that Club as chairman. This will be our 17th Annual SCCA Convention, being held this year in Canada's capital from August 26th to August 28th, 1983.

Have you included a visit to Ottawa at this time of year to enjoy our Convention together and meet fellow SCCA members we remember from past Conventions? They will be real people, not just names, we've enjoyed in past Conventions.

During the past week-end I have been in touch with two stalwart Ottawa movie makers, Lois and Gordon Fowler who took the time to tell me about the extra good times we will enjoy by coming to this year's SCCA Ottawa Convention. We will also be seeing some of the winners of the Annual Canadian International Film Festival. Some films have been received already for this year's competition and I must say the postage stamps are most interesting. Then, too, the entry fees arriving from those countries that are just names on the World map, come in to our Festival Director, Betty Peterson, and must be converted to Canadian Funds. It is most interesting!

Come and enjoy the Film Festival, the Convention and our Annual Meeting in Ottawa this year! There's lots to do, new sights to see and best of all you'll enjoy the friendship of fellow movie makers. I guarantee a good time will be yours at the SCCA 17th Annual Convention in Ottawa, Canada. Remember there's a premium on American money. It's 20% right now and that's not hard to take. I invite our American members and friends to come to Canada this August and enjoy the Canadian hospitality in one of the most beautiful cities in Eastern Canada.

I hope to see you all in Ottawa

Neil Upshall

Books

"Everything You Always Wanted to Know
About Portable Videotape Recording"

by
Don Harwood

Printed by:

VTR Publishing Company
23 Eaton Road
Syosset, New York 11791

Copyright in 1980

Hardback - Illustrated

Size - 5X8 inches - Pages 262

Retail Price -

Contents:-

1) The World of Video

- 2) Types of Equipment
- 3) Cables
- 4) Applications
- 5) Equipment Operation
- 6) Videotape
- 7) Production Techniques
- 8) Editing Techniques
- 9) Where to Show Completed Videotapes
- 10) Portable Video Classes
- 11) Equipment Acquisition
- 12) Preventative Maintenance
- 13) Video in the Future

The author is the Coordinator of Portable Video Access Center and the Color Television Studios of Queens College, City University in New York, where he is also a teacher.

Excerpts:- "Video Art" a new form of art has emerged. "The video camera is an extension of the eye of the camera operator. It can follow a subject, include a subject, exclude a subject, and change the perspective of the subject in relation to the foreground or background. This

control is exercised by physically moving the camera, changing the shooting angle, or by correct utilization of the zoom lens."

"There will be an abundance of video clubs. Video as a hobby will be as popular as coin and stamp collecting."

"Video Cassette Recorders"

by
David Lachenbruch

Published 1979

Publisher - Everest House, New York
1133 Avenue of the Americas
New York, New York 10036

Hard back
Illustrated, pages 235
Size 4 3/4 x 7 1/2 inches

Retail Price -

Contents:-

- 1) What If?
- 2) The Real American Dream Machine
- 3) Ten Things you can do with a VCR
- 4) Before You Walk in the Store
- 5) Standards, Formats and Features
- 6) The Second Generation, The New 1979 Models
- 7) Your Complete Guide to Home VCR's
- 8) The Setup
- 9) The Great Time-Shift
- 10) Your Own "Home Tapes"
- 11) Your Silver (TV) Screen
- 12) Dubbing and Duping
- 13) Videocassettes and the Law
- 14) Blank Screen Blues
- 15) For Tapeworms Only
- 16) Preview of Coming Videotractions

Appendix - 1,319 Videocassette Programs

The author is Editorial Director and Vice President of Television Digest and Consumer Electronics. Columnist for House and Gardens

The listing of programs is fantastic, such films as "Chariots of the Gods", "Blue of the Night" by Bing Crosby, "Three Coins in the Fountain."

Also a listing of several video outlets is included.

I found these two books in the Vancouver Public Library, and no doubt they will be included in libraries in other areas. They are valuable to the video enthusiast. They include a wealth of material, all the amateur or layman could ever wish to know. They are down to earth, easily understandable, and I recommend them individually and as an addition to the club library.

Linda Smith

A FILM SCRIPT

Editor's note: The following script is by courtesy of the Adelaide Filmo Club Viewfinder of June last. It is the type of script to start on whether you are using film or video.

TITLE: AFTER THE BALL.
LOCATION: A bedroom, furnished with a single bed, a bedside table lamp and a curtained window visible from the bed-head.
CAST: One lady, un-named.
One man (voice only).

TITLE SEQUENCE: A night scene, black with white lettering and a clock-tower showing about 1 a.m.
Fade to black.

cont'd on page 4

WELCOME NEW MEMBERS

Wilfred Wlochaj)
and) Calgary, Alberta
Andree de Montigny)

QUALITY IN SOUND

BY LEN COBB

Comments on the report of John Heidebrecht's presentation "Quality in Sound" in the Feb. 1983 issue of Panorama (Page 9).

I do hope JOHN HEIDELBRECHT will not be upset or offended, but I simply had to respond to the comment - and I quote "There is no stereo cassette recorder on the market that can record on one track and then add another track on the second channel without erasing the first track, unless the recorder is modified."

Ordinary cassette decks from your average pick, I will agree. However, TASCAM (TEAC) have in their stable of products some very interesting items which can help "we sound makers" produce QUALITY SOUND.

Any of us who have tried over the years to produce any form of Audio-Visual presentation will remember that the weight of emphasis used to be about 20% Audio and 80% Visual. Today it is 50/50. So we all like to have a sound track either in Mono or in Stereo which enhances our hard-worked-for VISUALS. Let me outline two units which I have and use.

TASCAM AV124 is a cassette unit which is a 1/2 Track (1 Pass) unit having the unique ability to record on one track or the other. One Track carrying a mono track of music-voice-sound effects and the other track can carry a second track of audio, therefore giving you a 1/2 Track stereo, or of course, the program and advancing signals. Please remember this is a 1/2 track or two track, intended to be a one pass, or one direction. You do not flip over the cassette.

Now for another wonder machine. For people who want stereo sound and a signal or program track the folks at TASCAM made the 133. This beauty has a unique setup of three tracks which again is a one pass, no flip over. A left and right channel run parallel then there is an empty space, called a buffer, followed by the fourth track which holds the program signals.

Now naturally some of you have questions about the two units, how you can use them and transfer the sound to your film mag track, or others. Good, if the editor will be kind enough to indulge me I will pursue this comment with one or two articles and diagrams answering most of these questions.

For now at least, I have communicated the thought, and posed a question - See you next time with some answers.

INTERCITY TROPHY THEMES

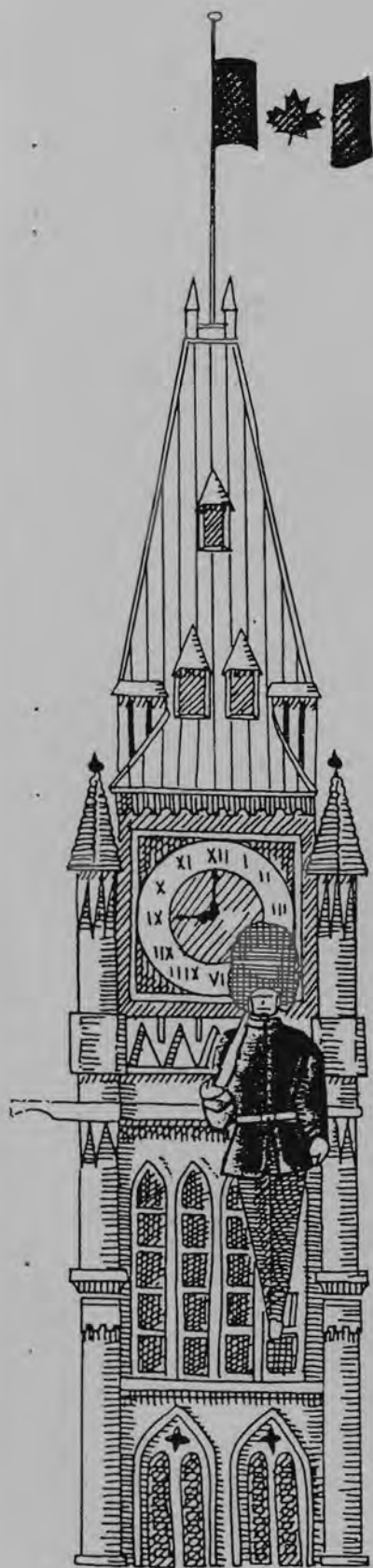
1983 "It's a Dog's Life"

1984 "Tea For Two"

1985 "Daddy's Little Helper"

"A FILM SCRIPT" (cont'd)

- Scene 1: Light switched on to reveal an MCU of a dressing table with a lady's hand placing jewellery on a corner of the table.
- Scene 2: Cut to lady in night-dress slipping into bed, wriggles around a bit, then reaches out to switch off light. Maintain scene in dark for 2 or 3 seconds, finishing with faint snoring sounds. Fade.
- Scene 3: Start with dark screen, the sounds of tapping at window. Gasp from lady, then light is switched on. Lady (with bedclothes under chin): WHO'S THERE? Man's voice (from the window): IT'S THE MILKMAN, LADY. HAVE YOU GOT THE MILK BOTTLES THERE? YOU'VE LEFT THE ALARM CLOCK HERE! Lady's head turns round to look at bedside table with milk bottles.
- End: Quick fade to black. Use any end title you think fit.



OTTAWA

17th ANNUAL SCCA CONVENTION

SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS

QUALIFY FOR EARLY BIRD

"SPECIAL PRIZE"

SEND REGISTRATION BEFORE

JULY 15

Talisman Motor Inn Ottawa Ont
August 26-28 1983
Host Club: Ottawa Movie Makers

OUTSTANDING SPEAKERS:

IAN MATHESON

GARRICK FILEWOOD

VIC ADAMS





SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS

(INC. 1988)

17th ANNUAL SCCA CONVENTION

Talisman Motor Inn, Ottawa, Ont.

August 26 - 28 1983

REGISTRATION

PRINT FULL NAME, FOR GUESTS AS WELL

BOB DIXON
2148 Bickerton Ave.,
Gloucester, Ont.
K1J 6Y3
(Chairman)

Mr/Mrs/Miss _____ HONORS: _____

ADDRESS _____

CITY _____ PROV _____ CODE _____

Movie Club Affiliation (if any) _____

HARRY MEREDITH
81 Stevenson Ave.,
Ottawa, Ont.
K1Z 6N3
(Registration)
Telephone
722 7924

Guests Mr/Mrs/Miss _____

Will you stay at the Talisman ? yes _____ No _____

Means of Transportation Car _____ Bus _____ Plane _____

Date Rec'd _____ Registration # _____

Complete Registration (incl. 6 catered events)

Before July 15th (Early Bird) _____ X \$ 64.00 _____

After July 15th _____ X \$ 69.00 _____

Complete and Mail to: _____ Total Rec'd _____
Harry Meredith
(Address above)

Partial Registration

Friday "Get Acquainted Buffet" and _____ X \$ 13.00 _____
CIAFF Gala Show & Reception

(Bus Transportation only) _____ X \$ 3.00 _____

Sat. Programs A.M. & P.M. _____ X \$ 6.00 _____

Sat. Luncheon _____ X \$ 11.00 _____

Sat. SCCA Banquet & Film Show _____ X \$ 19.00 _____

Sun. Breakfast _____ X \$ 5.00 _____

Sun. Bus to: Tour of Parl. Bldg.

Guard Ceremony, & by Special

arrangements a Tour of Governor

General's Residence _____ X \$ 4.00 _____

Sun. Luncheon _____ X \$ 11.00 _____

Total Rec'd _____

Optional (following luncheon)

In event the Changing of Guard is cancelled,
in A.M. Bus Transportation is arranged to
attend the ceremony at 2 P.M. _____ X \$ 3.00 _____

Please remit in Canadian Funds

Make Cheque Payable To —

"FOCUS 83" SCCA CONVENTION

Host Club

OTTAWA MOVIE MAKERS

CONVENTION HIGHLIGHTS Registration covers 6 catered events.

The convention committee of Focus 83 OTTAWA - looks forward to welcoming you to SCCA's 17 th Annual Convention. We have planned a fun packed week-end for you. On arrival Friday 2 - 5 you will find our registration team waiting for you at the Talisman (Lower level) and an Information Desk in the Main Lobby.

As you are tired and hungry from your travels, we have arranged a "Get Acquainted Buffet" at 5.30 where you will renew old acquaintances and make new friends. Bus transportation is arranged to leave the Hotel at 7.15 P.M. for the CIAFF Awards Show and reception held at the National Archives theatre. Bus returns at 11.15 to the Talisman.

Saturday we have three fine speakers maybe four. Two will speak in morning sessions with coffee between. Luncheon is catered at 12.30 Afternoon sessions begin at 2.15 Speakers are - Ian Matheson, - former producer for C.B.C.-subject- "The Growth of Super 8 in Amateur & Professional Filming", Garrick Filewood, - Independent Film Producer - Subject "Camera & Sound Angles in Super 8 Sound Filming" T.V. Adams, President of Adams & Associates of Ottawa, formerly with the National Film Board- subject "Super 8 in the 90's" For further information see Resume's of Speakers.

Saturday winds up with the SCCA Awards Banquet and Film Show. Cocktail hour 6.00 Dinner 7.00 Following the SCCA winning films - Night Owl Show (if there is sufficient interest)

Sunday we have made very special arrangements we are sure you will enjoy. First, a fine breakfast catered for you to enable you to get going early. Bus transportation at 8.30 to Parliament Hill. We take guided tour of the Parliament Building..visit the House of Commons - the Senate - the Parliamentary Library - See the bells in tower as you take the elevator to the Peace Tower - visit Remembrance Room. View the city from under the clock. We return to the front lawn to view the Changing of the Guard Ceremony in a reserved area. At conclusion of ceremony we board bus for drive by Sussex Dr Rockcliffe Park to the Residence of the Governor General. We will have a guided tour of the Residence for one hour. Bus returns us to the Talisman. Luncheon is catered for this final event of our Focus 83 Convention.

Qualify for our EARLY BIRD SPECIAL PRIZE - Send registration in BEFORE - July 15th.

SPECIAL PIECE OF MOVIE EQUIPMENT - will be raffled off during our Convention.

MARK your calendar now - so you won't forget -

.... OTTAWA - Aug. 26 - 27- 28 -

CONVENTION SPEAKERS

T.V. ADAMS

Vic is president of Adams and Associates of Ottawa. Following a career of teaching film in British Columbia in the mid 30's he joined the National Film Board of Canada staff in 1946 where he was, firstly, responsible for rural circuit programs and classroom productions and later became Director of International Distribution, Representative in Europe and Chief of Sponsored Program Division. In 1972 he retired from the Film Board to organize a film school at Algonquin College in Ottawa. He formed his own company in 1974 as a post production studio and equipment supplier for the super 8 medium.

Mr Adams is concerned about the inroads Video is making in the amateur field and the future of Super 8 filming. He is a member of the Ottawa Movie Makers.

Vic has chosen as his topic "SUPER 8 IN THE 90's"

GARRICK FILEWOOD

Mr Filewood was a teacher at the school of film at Algonquin College in Ottawa. He came into film production as a social worker when he saw film as a means of instruction in this field. Mr Filewood has had experience in radio and television production and has worked in all phases of film production with such houses as Atkinson Film Arts Ltd and Crawley Films Ltd in Ottawa. He now heads his own company, engaged in making promotional films. He plans to make a film on the Tall Ship Meet in Quebec City in 1984.

Mr Filewood will speak on a subject that has given amateur film makers many problems....SOUND. His subject will be "THE SOUND OF SUPER 8"

IAN MATHESON C.S.C.

Born in Britain, Ian Matheson was educated at Nautical College in Pangbourne. After serving briefly as an assistant purser on the Orient Line, he joined Herbert Wilcox Productions as a clapper boy at Pinewood Studios in London. One of his first assignments was on the original production of "Goodbye Mr Chips", starring Robert Donat and Greer Garson. Until World War II, he worked and trained at Pinewood with the accomplished cinematographer Fred A. Young B.S.C.

After serving in the Royal Air Force during the war, Matheson returned to Pinewood Studios. He was 1st assistant cameraman on such productions as "Oliver Twist", "Red Shoes", "Private Angelo" and "Captain Boycott". He met and worked with many legendary film figures: Noel Coward, Alec Guinness, Jean Simmons, J. Arthur Rank, Laurence Olivier, Vivien Leigh, Peter Ustinov, Margaret Rutherford and many more.

In the mid-fifties he joined R.H.R. Productions as a camera operator and then cameraman. In 1957 he came to Canada to work with Crawley Films Ltd on the R.C.M.P. series, as well as several documentaries and industrial films.

Matheson joined Canadian Broadcasting Corporation in 1957, and has worked on numerous weekly programs and specials. His credits include: "Night-line", "Around the Valley", "Review", "Architects of Music", "Horizon 67", "Bridge of Tulips", "Cathy", "Hills of Niagara", "Holtyre", "French Foreign Legion", "This Melancholy Occasion", (for which he received a Wilderness Award for Photography in 1974), "The Laetril Conspiracy" and "My People are Dying" (Prix Anik Award for Photography, 1980), a documentary on the plight of the boat people telecast last fall. In filming the documentary, Matheson, travelled more than 35,000 miles during a 24-day period last summer, visiting Hong Kong, Malaysia, Indonesia, Thailand and the mainland China border.

The Anik Award has a special significance since the production was filmed entirely with Super 8, a format considered amateurish by some film professionals.

For both this film and "My People are Dying", the portability of the Super 8 camera was a decided advantage, as well as the low production costs (1/4 the budget estimates for 16mm filming)

Mr Matheson will speak to us on the subject "SUPER 8 FILMING AND TELEVISION"

The Producer is probably the busiest man involved in making a movie. His/her job is akin to that of the production manager in industry. In our amateur world, of course, it's probably just another hat we wear.

The Producer's job starts as soon as the script is approved, the decision is made to "let's do it" and expense money has been made available. His/her job ends when the finished movie is ready for public showing and the cleaning-up, dismantling and loose ends have all been taken care of.

The Producer's responsibilities include hiring of the director, cast (as selected by the director) and all others involved. Another responsibility is to bring everyone and everything involved together when and where needed.

He usually plans the actual shot sequence (storyboard) to obtain the most efficient set-up possible. Many factors affect the order in which the shots are actually taken; weather, transportation, continuity, opportunity, availability of persons and equipment. To this we must add time limitations (deadlines, contracts, rental periods etc).

The Producer's job is running smoothly when each person or department involved in the movie is getting the desired results.

The story board in conjunction with some kind of schedule chart is perhaps the one most prominent feature of the Producer's job. However it is the supply of goods, people, equipment and locations that is the most important aspect.

A storyboard, whether utilizing a board (panel) or a sheet of paper, visually calls the shots. To compile a story board, each shot is depicted and numbered on a card approx. postcard size. The cards are mounted on the panel in sequential order by shot number. At this stage, the whole movie is depicted. Next the Producer begins to reshuffle the cards to suit the many variables affecting the shooting. When the rearranging is complete, the board now shows the order in which the shots will actually be taken.

The Producer informs everyone involved of the schedule and then proceeds to acquire the necessary supplies, equipment and props etc. It is common, weather permitting, to shoot the exterior scenes first to allow time to construct the indoor sets etc. Let-downs may, at times, force the changing of the schedule.

The Producer may have quite a large crew working under him/her. However, usually, the crew is made up of specialists who work on their own initiative. Nevertheless, the Producer is responsible to see that their job is carried out and on time. This includes the director.

The Producer should, preferably, be present at shootings so that he/she may be on hand to rectify mistakes and omissions or to simply see to the prompt return of rental equipment.

The Producer or a delegate should keep financial records. The Producer may delegate others to obtain some or all of the requirements. His/her responsibilities include rental of premises and obtaining permission to use certain private, public or commercial premises or facilities. He/she monitors the director's progress and arranges for persons involved to be present at the required time. Rehearsal schedule are made-up by the director who supplies the Producer with a copy.

There is one thing a producer should not do. He/she should never interfere with the director's work on the set. In private, away from the set, is the right place for discussions between the producer and director. Non-interference, other than helpful suggestions, with the director is a rule for all to follow. All complaints unresolved at the lower level should be taken to the Producer.

Summary: The Producer is responsible for the complete production of a movie. He/she answers to the executive producer or other top executive.

EXTRACTS FROM AN OPEN LETTER SENT TO THE MONTREAL MOVIE MAKERS

FROM KEN FRASER

What really triggered it was the sight of the list of members and with my own recorded as Life Member (a fact about which I am still very proud). The sight of the list set me to thinking back to the days when I was an active participant in MMM's activities and to some dim but rather muddled memories of some of the terrific films (well we thought they were terrific) that we participated in.

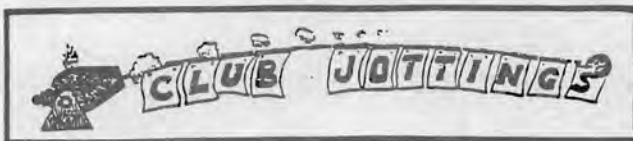
I read with interest the rather timid notes that appear now more frequently in the MMM Reporter on the subject of video. As I do so, I am reminded vividly of how we were handling the business of the coming of Super Eight and how some of us were all set to prove to any one who would listen that there was nothing wrong with Regular Eight etc etc.. Today there seems to be a massive campaign to get video into the home or amateur movie-making business and it appears to be a campaign directed with greater ferocity and energy than ever was present with Super Eight. Today, I work mainly in still photography, usually designing and producing audio-visual programmes. The various photographic journals seem to have given official blessing to the video game and they are obviously intending to be well seated on the band-wagon when it gets rolling. Even the little 35mm slide worker is in for a rough time it seems. In the November issue of Photo Canada, Irvine A. Brace discusses the Mavica camera by Sony that takes single video pictures that will be capable of being printed on paper by a chemical process, expected shortly, as well as having the capability of being screened on the old "boob-toob" at home. Regardless of cost of the "six hours of the wedding", people will pay it, just to have the satisfaction of instant replay....no more anxious moments waiting for the proofs and making the selection....just Bang.. take the lot. After all, just ask people what they are forking out for wedding photography today for regular photography and you will get an eye-opener. Getting back to Mr. Brace, he talks of having the old emulsion systems with us until the end of the century but a spokesman for Kodak, quoted in the same article, talks of traditional still photography to remain the predominant form of amateur picture taking throughout the eighties. That is not too long a life span really, for here we are ready for 1982. For what it is worth, I feel that if I were

coming into the movie-making field today, I would be looking at the video format.

It seems to me that little has changed since the days when I was Editor of Panorama. In those days, I not only wrote the editorials and most of the articles, but I typed it all onto stencils on a little portable that was not designed for stencil cutting, then I set up the Gestetner and rolled and inked myself into a frenzy for each issue and my poor wife sat and hand-penned all of the mailing labels and then next day took the bundle down to the post office. I had visions then that SCCA would be to the film makers what PSA has been to still photographers. I saw the day when our publication would be slick and glossy.

Well, I think I have reminisced long enough, yes I am a life member of the Montreal Movie Makers and hopefully this letter will prove that I am indeed still a 'live' member.

E.D. Panorama is interested in printing profiles of the achievers in the SCCA starting with the founders and early members. A profile on Ken Fraser or any achiever would be very welcome.



Toronto Movie Club April 7, 1983

Bill William's film of a 6-week trip to Hawaii, Australia, New Zealand and Tahiti was a delightful holiday film.

"Thief" by the young talented filmer, Frank Spata showed careful planning and good photography.

David Craig of Elmo Canada gave an interesting demonstration of how a film is edited for television to fit a specific time slot and incorporate commercials.

April 21, 1983

John Hoff's film took the Club on a tour of the Algarve region of Southern Portugal.

Richard Myers screened a captivating 6-minute film, "Dream Train". A young lady falls asleep while looking at a book of travel pictures. She dreams she is on a train trip across Europe. The dream sequence is made up completely of pictures from the book, - given movement by careful panning, tight editing and given reality by skillful use of sounds.

May 7, 1983

The judges at the annual "Awards Banquet" were John Porter, Michael McNamara, and Douglas Noble.

George Jacobi Memorial Award;-
"Jordan and the Holy Land", by Stan Pechous

Class 'C': "The Recital"

by Richard Myers

Class 'B': "Paris by Night"

by George Marton

Class 'A': "Launch 82" by Ben Andrews

Most Humorous: "Am I too Late?"

by Harold Parsons

Best Sound Track: "Launch 82"

by Ben Andrews

Best Story Film: "Thief" by Frank Spada

Best Film in the Contest: "Launch 82"

Member of the Year Award: Ben Andrews

Winner of the Club's \$500.00 raffle was
lucky Stan Pechous

Montreal Movie Makers (From the MMM "Reporter")

Brian Hatter's comments on the 4th International Super 8 Film Festival of Quebec included, "The Films didn't always match the really grand surroundings." He enjoyed the animated films, "Pipi Room" (Belgium) and "Butterfly" (Venezuela).

Walter Strickland received a three-star rating for his film, "Glacier Country", in the British Ten Best Competition - 1983.

Otto Zich (a prolific film-maker and last year's MMM President) lost all his films and equipment in a fire at his Dorval apartment.

Ken Fraser in his letter to the Editor states, "there is a great deal in common between the colour slide worker and the movie maker besides the fact we often use essentially the same type film. Both are, I feel, interested in the creation of some form of story telling structure".

"The Station" a film by the Cinebec Group consisting of H. Cherrington, Jean Rivet and Willy Demine and produced in 1972 has quite an impressive history. Several awards from such movie clubs and organizations as PSA, SAC, CIAFF, British Ten Best, Malta and the Montreal Movie Makers. And now from out of Australia's Ten Best it has received a Certificate of Merit and ranked 20th in 77 entries from all over the world.

Brian Hatter informs us that Ken Cooper, "is now well on the way to recovery", after his operation.

Walter Strickland is MMM's President for the 1983/84 term.

By the time you read this Brian Hatter will have attended the "Hot Air Balloon Festival" at Shelbourne, Vermont. What a great subject for filming.

1982-1983 Awards

Ten Best

"North to Alaska", Walter Strickland

"Fritzl", Willy Demine

"Sur La Route Evangeline", Jean Guy Carle

"Little Girls", Walter Strickland

"Le Ski de Fond", Jean Guy Carle

"Glacier Country", Walter Strickland

"The Dream Machine", Bob Dyson

"The Great Whales", Walter Strickland

"Whistle", Ross Hyde & Frank Pilon

"The Enchanted Flute", Bob Dyson

Alex Kearns Award: Best Cinematography

"Fritzl", Willy Demine

Sepp Reiter Award: Best Editing

"On Stage", Bob Dyson

Jean Rivet Award: Best Sound

"Le Ski de Fond", Jean Guy Carle

Ken Goldstein Award: Best Acting

Butch McHugh in "Whistle"

Ottawa Cup: Best Documentary

"The Great Whales", Walter Strickland

Barlow Cup: Best Travelogue

"North to Alaska", Walter Strickland

Gery Haines Trophy : Best Special

Effects

"Fritzl", Willy Demine

Elmo Cup: Best Experimental

"On Stage", Bob Dyson

Willy Demine Trophy: Best Improved Film
Maker

Jean Guy Carle

MMM Plaque: Most Humorous Film

"Whistle", Frank Pilon & Ross Hyde

ETCO Trophy: Best Film of the Year

"North to Alaska", Walter Strickland

One of our SCCA international members, Nannie Deleew was made president of her Club, "Salland" in Dec, 1982.

Vancouver Video and Film Production Club

During the weekend of Feb 11, 12, 13 an Intensive Weekend Workshop was held, a project of B.C. Folkfest in conjunction with our Club. The subject was "Film Editing" presented by Dave Hardy a professional film maker and teacher of the art.

Copies of the workshop editing film, purchased by the participants were edited by the students and the various versions proved most interesting. We then realized the importance of interpretation.

Roger Irvine gave a fine demonstration of laying sound track.

Seven members attended and seven newcomers became members of the Club.

Our workshops are proving a strong focal point in club production.

Ferras Trophy: Assigned Contest
("Temptation")

First - "Temptation", 87% (Trophy)

Second - "Pop Goes the Weasel", 83.8%

Third - "Chocoholic", 75.8%

Linda Smith

Winnipeg Amateur Movie Makers

A going away social was held in honour of Elsie Dawson who is moving to Brandon. The social was held at the home of Jeanette and Wallace Robertson on the evening of Wednesday, April 27th, 1983.

Elsie was presented with a gold pin from fellow Club members.

Elsie has been one of the most conscientious, hard-working and solid members and over the years has given much time and effort not only to her Club but to the SCCA. In April, 1982, the SCCA Board of Directors voted an Honorary Membership to Elsie Dawson in recognition of her "long service to Amateur Motion Picture Photography".

Elsies' new address is: -

Ste. 303A - 1439 - 22nd. Street
Brandon, Manitoba
R7B 2P3

Max Smith has been deterred from attending club meetings for approximately a year now, due to recurring poor health. We hope that he is on the road to recovery, as we miss him at the monthly meetings. Those wishing to drop him a note of cheer can reach Max at:

305 Washington Ave.
Winnipeg, Manitoba
R2K 1L7

Max has been a long standing member of the S.C.C.A. and over the years has contributed a lot of hard work to our club and brought a great deal of recognition to us all.

Max, along with Mildred Smith, was also voted an S.C.C.A. Honorary membership in recognition of his long service.

RETIREMENT

John LaRue, immediate past President of the S.C.C.A. and member of the Winnipeg Amateur Moviemakers, has just retired from the Manitoba Telephone System, after 35 years of service.

Congratulations, John!



Grierson Film Seminars
Ontario Film Association, Inc.
P.O. Box 366, Station Q
Toronto, Ontario M4T 2M5

NEWS RELEASE

April 25, 1983

ANNUAL GRIERSON FILM SEMINAR

DATE: November 6 - 12, 1983
Sunday to Saturday
PLACE: Niagara-on-the-Lake, Ontario
ACCOMODATION: Prince of Wales Hotel
SCREENINGS: Royal George Theatre

The Grierson Film Seminar is an opportunity for beginning and experienced filmmakers to meet, screen recent film releases and discuss them and the film industry with other seminar participants including film scholars, film librarians, educators and users of documentary films. The films screened represent many forms: social documentaries, docu-drama, experimental shorts, features and films made for television, 16mm. and 35mm.

Objectives of the Seminar:

- 1) to provide a forum for in-depth state-of-the-art discussions among Canadian filmmakers working in documentary film production or using documentary techniques in their films
- 2) to support establishment of standards of excellence in documentary film production through encouragement of continuing evaluation
- 3) to provide Canadian filmmakers with an opportunity to explore current trends and techniques with experienced filmmakers
- 4) to encourage dialogue among filmmakers and film users

Selection of films for the screenings:

Seth Feldman, who teaches film studies at the University of Western Ontario and writes about Canadian documentary film, will be selecting the films for the Seminar. Anyone interested in having their films considered for inclusion in the program should contact him at: Department of English, University of Western Ontario, London, Ontario, N6A 3K7.

Registration:

Anyone interested in documentary film may register to attend the Seminar. Filmmakers whose films are to be screened participate as guests of the Seminar. Further details about the Seminar may be obtained by contacting the GFS Committee. Registration forms will be mailed in August.

(416) 667-2546

Golden Sheaf Awards

All Canadian

**19th Yorkton
Short Film and Video Festival**

*"North America's Oldest
Continuous Short Film Festival"*

November 2 - 6, 1983

Entièrement Canadien

**19e Festival de Court Métrage
et de Vidéo de Yorkton**

**Le plus vieux Festival de Court Métrage
en Amérique du Nord**

2 - 6 novembre 1983

Entry Fee - \$30.00

Deadline for the receipt of entry form, fee and productions - September 30, 1983. Productions received after this date will not be accepted.

Entrants should familiarize themselves with the rules and regulations governing competition and entry.

An entry form is included: if additional forms are required, photocopies will be accepted.

ENTRY FEE NON-REFUNDABLE

Once entry forms and fees are received registration begins. Even though the production has not been received, it is considered entered and no refund can be made.

ACCEPTANCE OF RULES

Submission of a properly completed entry form for each production shall be taken to signify that the entrant has read and agrees to be bound by the rules and regulations of the 19th Yorkton Short Film & Video Festival Inc.

PUBLICITY AND PROMOTION

The festival officials reserve the right to use on the electronic media, portions of entries accepted for competition in publicity and promotional activities concerning the festival.

A print of each winning production will be deposited at laboratory cost with the National Film, Television and Sound Archives of Canada.

HANDLING AND SHIPPING

Entries are to be shipped PREPAID. Receipt of entries will be promptly acknowledged. Maker's name should be legibly marked on can and/or box. Video cassettes must be clearly labelled on cassette and case and should be shipped in suitable shipper container.

A return address label must be included.

All entries will be returned PREPAID.

INSURANCE

The festival accepts the responsibility for the safekeeping of all productions submitted for competition which are in their care or control. The compensation for possible damage to a production will in no case be greater than the printing costs of making another copy.

SEND ENTRIES TO:

**YORKTON SHORT FILM
& VIDEO FESTIVAL INC.**

49 Smith Street East
Yorkton, Saskatchewan S3N 0H4
Phone: (306) 782-7077

Deadline for the receipt of entry form, fee and productions - September 30, 1983.