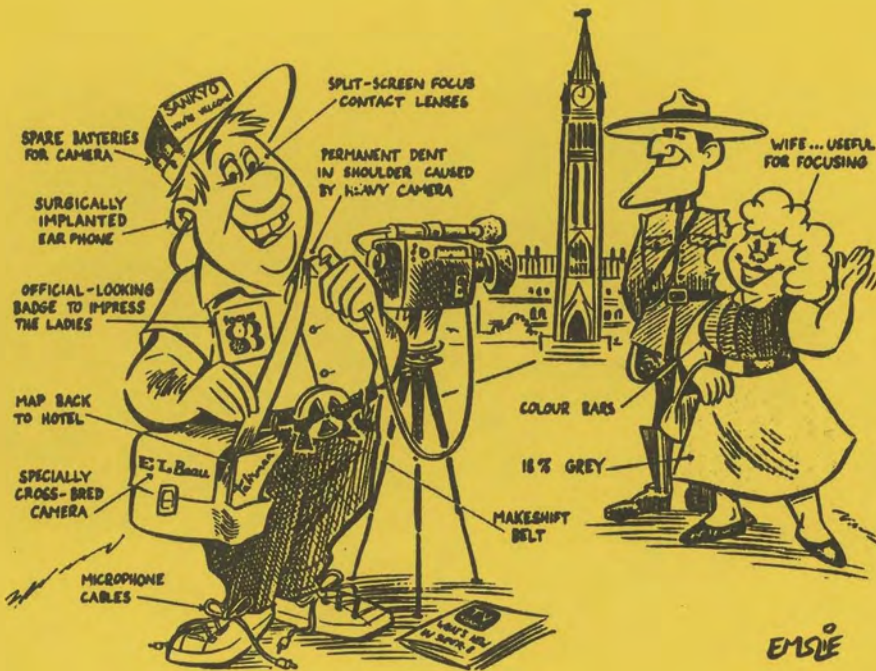


PANORAMA

of amateur film / sur le film amateur





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

Now that our FOCUS 83 Convention held in Ottawa, Canada is over, we can see a little more clearly the problems facing the Society of Canadian Cine Amateurs in 1984.

Firstly, we need more members, that is, more individual members, who have faith in the Cine Amateurs who want to make their own movies and are willing to remind the film manufacturers that films are still needed and that film making is still alive and well and we'll need movie film in spite of the sales pitch being promoted by Video salesmen. I'm positive film makers will still be around and still looking for that roll or two of elusive Super 8 film. During this period it is necessary to look around, not for a bargain in film, but just to find that particular roll of film for your movie camera. Persevere, it's out there!

We are in need of a new Editor, preferably one who has access to a word processing machine, that will make the job of Editor so much easier. It seems to me that we need more ideas, more suggestions to help us locate this new Editor, a person with the ability to get our "PANORAMA" magazine put together with articles and reports that will keep the movie maker aware of changes and new ideas coming along. Getting members and clubs to faithfully report for each magazine issued is a problem, but to those who have been tirelessly sending in material for inclusion in Panorama, I say "thank you for a job well done and please keep up the good work". We do need your material!

There are those who have said that the Society and our Panorama magazine should join forces with some other "group" to survive. I personally don't think so! What we do need is more people who think enough of the Society of Canadian Cine Amateurs to pitch in and help those of us who have faith so we can continue for years to come. With your help we can do it! Won't you send me your ideas and suggestions to help revitalize the Society and put more into our Panorama magazine?



Meet the Printer

Many SCCA members never see the Panorama publishing staff. Here's your chance to meet one of them.

Let me introduce Emerald Ross who is our volunteer printer. The magazine is printed in Emerald's home in Toronto. If he's not up to his elbows in printers' ink he's presiding over the Toronto Movie Club's meetings as their president.

His efforts do not stop there, however. Emerald is a workhorse whether at club meetings, gala shows or seminars. He seems to really enjoy the work in the projection room and if he's running the projector you can bet the screenings are as perfect as humanly possible.

Quite impressive, eh! That's not all. Emerald is also the editor of TMC's newsletter "Shots and Angles".

You could say that Emerald is a rare gem.

Peter Emslie drew the very fine caricature of Emerald. Of course it is not a true likeness but I think you would recognize Emerald if you saw him.

Ed

PLEDGE

I want to see the Canadian International Amateur Film Festival continued, and to help to cover the cost I HEREBY PLEDGE the sum of \$ _____, which I will remit to the Treasurer of SCCA not later than March 1, 1984, provided a Film Festival is held in 1984.

DATE _____

Signature

ADDRESS _____



At the recent Annual General Meeting of the SCCA in Ottawa our Festival Director, Betty Peterson, reported that the Ontario Arts Council, which has been funding the CIAFF up until now, is discontinuing all grants to amateur organizations, including our international film festival. This means that the CIAFF must henceforth be self-supporting. This came as quite a shock to everyone.

At an earlier meeting of the Board of Directors the possibility of finding other fund sources was discussed. Also, our Festival Director had stated that the Festival had grown to such proportions that she was unable to cope with all the work entailed in spite of the valuable help received from some of the members, so that if the CIAFF continued in its present format she would not be able to carry on as its Director. A resolution was thereupon adopted that the CIAFF take a sabbatical year in which to seek other financing and reorganize the Festival.

When this decision was reported to the members at the Annual General Meeting there was a general feeling, which was very strongly expressed, that a one-year layoff would result in loss of contacts and momentum which had been generated in previous Festivals, and that it would be difficult to start again. They felt it would be disastrous to phase out such a prestigious international film festival which is catering to the needs of film makers all over the world. It has resulted in a very marked improvement in the quality of Canadian amateur films, since it has provided a valuable incentive to film makers to work harder

to improve their filmmaking and receive coveted recognition as a result.

Some members have already pledged amounts of \$100.00 each --provided we hold an international film festival in 1984. If the entire SCCA membership feels as strongly as those present at the Annual General Meeting in Ottawa that the CIAFF should continue without a break, and they are willing to contribute to the cost, a Festival will be held in 1984.

But before your Board of Directors can make any plans, they need to know how much money they will have to work with. We are therefore asking each and every member to let us know by return mail whether they wish the CIAFF to continue and the minimum amount they are willing and able to contribute towards the cost between now and March 1, 1984.

A pledge form is included in this issue for your use. All contributions are deductible from Income Tax, and all donors will receive an official receipt for this purpose.

Your Board of Directors will be meeting shortly and will bring to the meeting all the ideas and suggestions advanced by the members. If you have any ideas or recommendations, you are invited to drop a note to the Secretary, Mrs. Lilian McKibbin, at 156 Hollywood Avenue, Willowdale, Ontario, M2N 3K5, outlining your views.

Your comments and active support are solicited. I know we can count on you.

NEIL UPSHALL
President



17th ANNUAL SCCA CONVENTION

Starting with the warm welcome by Bob Dixon, it was apparent that hospitality was a feature at our 17th Convention. Bob seemed to be greeting everyone individually. Gwen McClean, the Hospitality person and her crew presented a cheery welcome to the weary traveler.

The attendance was not as large as one would hope for. Obviously, the cost of travel etc. took its toll. Even so, it was a banquet size convention.

On opening the Souvenir Programme one could not help noticing the very impressive list of supporters and donors, - another sign that the Committee had been busy. At the bottom of the list was a name that puzzled some, - "A FRIEND". We wondered what name the 'A' stood for.

Harry Meredith and his registration crew greeted members and guests with the kit of "goodies" we have come to expect at our Conventions. The kit contained a place mat drawn by Peter Emslie. The drawing graces the front cover of this issue. Peter also drew the caricature of Emerald Ross which adorns one of the pages. Additional place mats were sold as a fund raiser.

There are two items all of us filmmakers keep an eagle eye on and that is the projecting of the films and the operation of the room lights. Remembering some of the fiascos at conventions, I thought Roland Zacher and Peter Holoubek did an excellent job. I'm sure the critical audience was very appreciative.

On Friday evening after a "Get Acquainted" buffet supper we were conveyed to the National Archives Theater for an invitational Gala Presentation of CIAFF award winning films and presentation of awards. The films represented a wide range of countries; - Canada, Scotland, Bulgaria, England, U.S.A. and Finland. Betty Peterson was MC for the event. Betty was aided by Armand Belanger who repeated the announcements in French.

A wine and cheese reception, given by CIAFF, followed in an adjoining banquet-size room. The reception rounded-off a very pleasant and enjoyable evening.

Next day, Saturday, it was up promptly and breakfast before the first seminar.

Vic Adams spoke on the future of Super 8. He pointed out that S8 specs meet the present demand with improved resolution and optical effects available. Vic mentioned that S8 lab work still has growing pains. At this point he introduced Carrick Saunders who is specializing in S8 lab work, especially in the making of copies. Vic said Mr. Saunders has made great strides towards improvement and can now offer superior S8 copies of your movies. His copies cost a little more than others but the results are well worth it. (Contact Vic Adams).

Several companies are not pushing S8 items but the established greats are still committed. They are probably awaiting expansion in the educational field. Vic Adams forecast increased use of S8 for TV. He points out it is a simple, mature and cost attractive medium. Productions in S8 are one twentieth the cost of 16 mm. S8 is also cheaper than video at present but cheaper and lighter video equipment is on the way.

The present state is that S8 is not attractive to business but is very attractive to consumers. Vic also forecast that most users will go to single system. Vic says S8 is in demand but scattered. Vigorous action is required.

Our next speaker was John Carey who spoke on a subject he is famous for, "Nature Photography".

John pointed out the important part that movie clubs play in the education and encouragement of novice amateur film makers. John got his start when he attended a movie club meeting and was inspired by Charles Woodley's film on bees.

John next elaborated on what it takes to be a nature film maker.

John said the aspiring movie maker must have a deep love of nature coupled with lots and lots of patience. He must be observant and thoroughly know his subject first. You need knowledge of the subject, for instance, to know when a particular insect is ready to emerge from one stage and enter another.

John mentioned some of the mistakes eager but ignorant nature film makers make. As an instance, when filming a bird with eggs in a nest, too much noise is made or the blind is set too close. When the bird leaves its nest never to return, it reveals that the photographer is not only ignorant of his subject but his ignorance is destroying nature which he professes to love.

In addition to all the admirable traits and knowledge required, the nature photographer is faced with the need to acquire many gadgets, - like telephoto lens, microscope and parabolic microphone etc.

At 3:15 P.M. Ian Matheson gave his talk on "Super 8" Filming and Television.

Super 8 in any significant amount in Canadian TV started in 1979. The story of the Boat People was filmed in S8. 7244 Ektachrome proved too grainy. Eventually they used Kodachrome 40 in a Beaulieu 6008 camera with Schneider lens (6 - 70 zoom). Ian says he seldom uses zoom and dislikes gimmicky buttons.

Ian advised us to never move the camera unless you have to. Your audience should never be aware of camera movements except as a special effect.

Biggest drawback of S8 for TV is the scratches which are easily made in the soft emulsion. The scratches, of course, have to be blown-up along with the picture.

Ian left us with two other hints. One is to use Kodachrome 40 as ASA25 indoors and the other is, use wide angle settings in preference to telephoto.

The SCCA Awards Banquet, one of the main features of the Convention, took place at 7:00 P.M. In addition to the truly great food served, a dramatic highlight was the serving of dessert.

After the main course, the room was plunged in darkness and suddenly their appeared two young men carrying huge cakes topped with, believe it or not, sparklers. Not diamonds or sequins but your regular 24th of May variety. They circled the diners twice before disappearing behind a door. I bet many were wondering if an Ektachrome 160 would capture that scene.

Following the awards banquet, SCCA Award Films were screened.

The Sunday breakfast was in the Ballroom at 8:00 A.M. Afterwards the buses left for the tour of the Parliament Buildings.

I had to head home so I reluctantly saw the bus loaded with its merry crowd drive off down the road. I walked into the car park to my car for what proved to be a hot, stormy trip.

(ED)

Halmar Says

The Juwel Mini "striper" has vanished from the market along with the stripe and cement. If you wish to continue using your Juwel Mini, using easily obtained stripe and cement, you will need to convert the stripe reels. Halmar has a conversion kit for \$14.95 which will allow you to use Halmar stripe reels, stripe and cement. Order ten rolls of stripe at \$9.50 each and you get the conversion kit FREE! That's like a 15% discount.

Notice

As of this issue the Club Jottings column will cease to exist as such. Club news will be reported as before but will appear scattered throughout each issue to avoid empty spaces.

Notice to Club Reporters: Unless you prefer it, your club news need not be written out fully. However, I urge you not to leave any information out even though I may not publish all of it. Written reports are usually superior because a newsletter has already been edited with the local scene in mind.

Where no report is being sent in to Panorama, the very minimum should be the Club's Newsletter.



ANNUAL FILM COMPETITION RESULTS

CLASS "A" (ADVANCED)

Betty Peterson Trophy "OLYMPIONICS" Rose & Stuart Dabbs, New York, U.S.A.

CLASS "B" (INTERMEDIATE)

The Toronto Movie Club Trophy "STALKER" Stan Hache, Hamilton, Ont.

CLASS "C" (NOVICE)

Eumig Trophy "THE RECITAL" Richard Myers, Oakville, Ont.
 1st Runner-Up "THE TEXAS CHAINSAW VASECTOMY" Allan Barnes, Hamilton, Ont.
 Hon. Mention "TREASURES OF EGYPT" Stan Pechous, Mississauga, Ont.
 " " "THE APPLE STORY" Fred Mollison, Calgary, Alta.
 " " "PORTRAIT OF AN ARTIST" Wendell Walton, Hamilton, Ont.

CLASS "D" (CLUB COMPETITION)

Garlick Trophy "STALKER" Stan Hache, Hamilton Movie Club
 1st Runner-Up "LAUNCH" Ben Andrews, Toronto Movie Club

CLASS "E" (COMPULSORY THEME)

Inter-City Trophy "KLEPTOMANIAC" Hamilton Movie Club
 Hon. Mention "It's A DOG'S LIFE" Winnipeg Movie Club

CLASS "F" (SCRIPT COMPETITION)

Best "SUCKER'S TRICK" Alex Blohine, Toronto, Ont.
 1st Runner-Up "A LESSON IN TRUTH" Arnold Palmer, Toronto, Ont.
 2nd Runner-Up "ACT YOUR AGE" Harold Parsons, Toronto, Ont.

MOST HUMOROUS FILM

ST. Kitts Trophy "THE TEXAS CHAINSAW VASECTOMY" Allan Barnes, Hamilton, Ont.

BEST VISUAL SPECIAL EFFECTS

Robert Dixon Trophy "GIFT OF MAGIC" Chris Needham, Ottawa, Ont.

BEST CINEMATOGRAPHY

Ottawa Movie Makers Trophy "STALKER" Stan Hache, Hamilton, Ont.

SUPERIOR SOUND

Vancouver Movie Club Trophy "STALKER" Stan Hache, Hamilton, Ont.

BEST USE OF SOUND

Halmar Trophy "STALKER" Stan Hache, Hamilton, Ont.

JUDGES: Patricia Thompson, Doug Noble, Holly Nightingale,
 Gabrielle Rathscheck, Michael McNamara.

Emerald J. Ross: Assistant Contest Officer

CIAFF



CANADIAN INTERNATIONAL AMATEUR FILM FESTIVAL
FESTIVAL CANADIEN INTERNATIONAL du FILM d'AMATEUR

FCIFA



AWARD WINNING FILMS - 1983

CATEGORY "A"

BEST AMATEUR FILM IN FESTIVAL	:	"WILLPOWER"	Finchley Cine Society	England
Second	:	"My Grandfather"	Ikio Higuchi	Japan
Third	:	"Rokkaquism"	Kozue Sasaki	Japan
BEST CANADIAN FILM	:	"STALKER"	Stan Hache	Canada
Second	:	"Launch"	Ben Andrews	Canada
BEST SUPER 8 FILM	:	"STALKER"	Stan Hache	Canada
Second	:	"Sur La Route d'Evangeline"	Jean-Guy Carle	Canada
BEST DOCUMENTARY	:	"SHUTTERBUGS"	Chris Taylor	England
Second	:	"All About Art"	Ephraim Horowitz	U.S.A.
BEST SCENARIO	:	"WILLPOWER"	Finchley Cine Society	England
Second	:	"Stalker"	Stan Hache	Canada
BEST ANIMATION	:	"ROKKAQUISM"	Kozue Sasaki	Japan
Second	:	"Flora Fauna"	Mike Telford	Canada
Third	:	"The Circle and the Square"	Neil Carstairs	Scotland
BEST NATURE	:	"DOMINIC'S FLOWERS"	Robert E. Makara	U.S.A.
Second	:	"The Mystery of the Monarch"	James Sanders	U.S.A.
MOST HUMOROUS FILM	:	"SHUTTERBUGS"	Chris Taylor	England
Second	:	"All About Art"	Ephraim Horowitz	U.S.A.
BEST USE OF SOUND	:	"ONLY HERE FOR THE PIER"	Terry Mendoza	England
Second	:	"Endangered Species"	Gerald D. Girard	Canada
BEST CINEMATOGRAPHY	:	"WILLPOWER"	Finchley Cine Society	England
Second	:	"My Grandfather"	Ikio Higuchi	Japan
BEST EDITING	:	"SHUTTERBUGS"	Chris Taylor	England
Second	:	"Automaton for Beauty"	Pavel Ries & Věra Riesová,	Czechoslovakia
BEST TRAVEL FILM	:	"SUR LA ROUTE D'EVANGELINE"	Jean-Guy Carle	Canada
Second	:	"Jerusalem"	Madeleine Jacques	South Africa
BEST INSTRUCTIONAL	:	"FILMEFFECTS AND EFFECTFILMS"	Wilhelm Holekamp	Germany
FILM WHICH BEST PROMOTES CANADA	:	"SUR LA ROUTE D'EVANGELINE"	Jean-Guy Carle	Canada
BEST YOUTH OVER 16	:	"CHICKEN"	Secondary Drama School	Bulgaria



There is no end to tricks, gimmicks effects and techniques in titling. All you have to do is decide what you want in a title and then think about how it can be done. Cartoon animation and animation of cut-outs and objects are the favourites but these may be decidedly comic and you may want a more mystic or straightforward theme. Your title should at least reflect the theme of the movie.

Film makers have at their disposal a wide range of materials, compounds, chemicals, ready made objects and a host of other items to add to their imagination.

I have seen many titles that were superior and more entertaining than the films they headed.

Fast speed, slow speed, zooms, fades, single frame, upside down cameras, stop settings and focus are all available right in the camera. If you have a bright idea and can't pull it off why not team up with a technical type? After all what appears on the screen is the thing, is it not?

Titling has given many their start in the fascinating field of animation.

I have listed below some of the ideas I have seen, read of or worked on;-

1. Negative: Use black letters on white paper. Have a high contrast lithographic negative made of your title. This is the type of negative used in offset printing. You now have a black acetate sheet that has transparent letters and can be lighted from behind or placed in front of moving footage or in front of a TV screen. This

is better than cut-out letters because the letters are complete. Not stencil style.

2. TV Trick: In a piece of black or dark construction paper, the same size as your TV screen pierce or punch holes to form your title. Turn the TV on to a striped test pattern and set the vertical control knob to produce rolling of the screen at a moderate speed. Position your camera so the TV screen shows larger than your viewfinder area. Cover the screen with the title paper. You will get an effect of a flashing neon lighted title. (Pat Fitzpatrick, Calgary, Alberta). One variation of this is to set the TV controls to obtain a badly scrambled picture.
3. Wash Outs: Tack a large piece of transparent plastic sheet to an outside wall or fence within easy reach of your garden hose. Attach your camera upside down to a tripod. Using tempera or water colours, paint your title on the plastic in reverse. Before the paint dries, shoot the title for a few seconds. Keep shooting and have an off-camera assistant spray water on the plastic until the title is completely washed off. When editing your film, flip the title footage end-to-end. When screened your title will first be blank then colour will be added gradually until the title is legible. Not for sound striped film.
4. Glowing: Similar to #2 except instead of a TV screen, coloured gels are placed behind the letters and lighted from behind with 500 watt lamps. You could try strobe lighting and also add a lighted border. If your camera has single frame capability, try changing the colour gels every few frames. (Brad Scott, Cambridge, Ont.)

5. Swish Wipe: This wipe applies to any transition from one scene to another and is effective for titles. End your title scene with a rapid swish pan to the right using a tripod. Begin the next scene with a swish pan to the right stopping dead on the beginning action. When editing cut both pans down to nine or twelve frames each and splice together. On screen, the combined pans last one second. The first scene appears to shoot off to the left and the next scene takes its place.

6. More Wipe: Two images are placed one on top of the other. They can be progressive parts of the title or a title on top of a still enlargement (print) of the first frame of your first action scene. If the latter then you must arrange that the whole frame is enlarged then position your camera so that just the image portion fills the filming area of the viewfinder. Your title is then made to suit. After shooting the top title long enough to be read by the audience and using single frame, start cutting strips or bites from your title to reveal the scene under. This can also be accomplished by using the back of a jig-saw puzzle. When editing, leave only two or three frames of your still enlargement and splice directly on to the action footage.

7. Zoom Through: Arrange your title in two parts. Cut the first part out of black construction paper using a stencil. The second part is written with transfer letters, or what have you, on a white sheet placed a certain distance behind the first sheet. To keep the size of letters reasonable one of the letters at or near the center of the first part should be an 'O', 'D' or 'Q' large enough to zoom through. Not as big as the front of your camera but large enough not to obstruct the optical path. Experimenting with holes cut in cardboard will give you the size of the letters and the distances.

8. Backlight Pictorials: Take a look at your collection of Christmas, Anniversary and birthday cards. Chances are you have at least one that has a beautiful scene integrated into the plastic cover. These make great backlight titles. Note that cards with clear plastic over a printed scene under are not suitable. If you haven't such a card, buy one in advance. On some you may have to remove wording but most have the words on the card itself. Coloured translucent paper may make a better background.

9. Backgrounds: Photos, maps, calendars, live action, playing cards and toys are a few of the hundreds of objects one can use for title backgrounds. For texture use barn boards, other wood, brick walls, corrugated cardboard or glass, carpet, grass, bark, drape or other fabrics. Graphic designs can be drawn or use floor tiles or wallpaper. Plain backgrounds can be found in art paper, file folders, three-ring binders and painted walls. Plaid? Use a kilt. Checkered pattern? Use cafe'gingham. Polka dots? Use fabric or someones blouse or make your own using round paper



price labels.

10. Build Ups: Using single frame shooting; build up an animated picture from a not too large jig-saw puzzle. Similarly a paint by number picture. Other build-ups are model houses, log cabins, tinkertoy, leggo etc. These build-ups are also great for the novice to learn animation and single frame timing.
11. Ripples: This idea requires a lot of experimenting so only the basics will be explained. Obtain a glass bottom tray that will hold water. If leaky, make a temporary seal using plasticine. Set the tray on top of your title card and add water to the tray to a depth of 1/2" to 3/4". Shoot your title through the water. When you wish to change to another card, or still print of your live action following, agitate the water at one end causing ripples that will distort and almost obliterate the scene. To shoot the next card, the water is agitated to form ripples and then shooting begins with the objective of having your scene appear legible as the ripples subside. You've seen the pros do it now here's your chance. Three hints, - small ripples are best, two ripples from opposite directions are better, a thin layer of mineral oil helps to subside the ripples faster.
12. Choo Choo: Here's an effect with a direct travel theme. Fasten your title on the side of a model electric train. Your opening scene could be the model station with the train entering the frame and stopping at the platform enough seconds to be read before pulling out.

Another scene with credits could be a shunting scene in which one carriage is pushed out of frame while another takes its place. The "directed by" scene could be the follow pan of a train bearing the one credit running its full length as the train thunders on its way. If others are required you could arrange a whistle stop. Contact your nearest model railroad club. Any modeller would be tickled pink to help you. You get an expert handler in the bargain.

Now! How about you? Do you have a title tip?

(ED)

Hamilton

Hamilton Movie Club, our movie club of the year, is also first with the new season's club news. In their early-bird newsletter read that Fred Briggs is Hamilton's president for 1983-84.

I note that Visitor's night is on Remembrance Day. Surely that will be easy to remember.

Gerry Girard has recently been working as Assistant Producer for a full length action film to be shown shortly on Pay TV in Canada.

Montreal

Montreal Movie Makers' President, Walter Strickland, says in the "Reporter,"if we were to improve our film making, we do not improve by reading books or magazines but by doing.

"Reporter" editor Brian Hatter on membership, - "Bring your friends and neighbours to one of our meetings." "... lend them one of your older cameras for a weekend";-"invite them to a specific (Wednesday) night"

The MMM is justly proud of their CIAFF winner Jean Guy Carle.