

SOCIETY OF CANADIAN CINE AMATEURS

VOLUME 20 NUMBER 2

APRIL 1986

# *PANORAMA*

of amateur film / sur le film amateur



VANCOUVER  
Video & Film  
joint  
SCCA  
and  
10 BEST  
CONVENTION

September 18 - 21

**Getting Ready**

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## 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 discussion of topics affecting the interests of amateur movie makers.

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## PRESIDENT'S COLUMN

A mid term report on SCCA 1986 is as follows. The By-Law Amendment Committee appointed by the National Council on August 19th, 1977 has been reactivated to study and present their new by-laws. The new by-laws will be presented to the 1986 Annual General Meeting in Vancouver, for Membership approval. The name change (Society of Canadian Cine Arts), that was approved by the membership in Calgary at the 1984 Convention will be sent with the amended by-laws to the Secretary of State in Ottawa for approval and registration. Ottawa charges a blanket fee for this. This way we pay it only one for the two changes

The decision to discontinue carrying insurance on the films in the library was agreed to in Hamilton in 1985. In the event of a loss the insurance would only cover the cost of the filmstock. It is now under discussion to spend the same money on a video copy of each for storage and/or use. This is not decided as yet.

The 1986 Convention is moving right along. The Blue Boy Motor Hotel has extended our reservation deadline from May 1st to May 15th 1986. Thanks to Eike Englicht. The Expo 86 World Fair has revised it's projected sold admission from 13 million to 16 million. We are most fortunate to have this block of rooms reserved at our special Convention rate.

Registrants from the other half of the Joint Convention (SCCA/10 Best) are most interested to 'Catch the Spirit'. As we say in British Columbia, "Invite the World", and that we have.

*Ron Chappell*



# TEN BEST of THE WEST

VANcouver Video & Film Joint Convention of SCCA & 10 Best  
PROGRAM

<u>THURDAY,</u> <u>September 18th/86</u>	SCCA National Board Meeting	2pm
	Registration & Happy Hour	7pm - 8pm
	Also Run Films	8pm - 11pm
<hr/>		
<u>FRIDAY</u> <u>September 19th/86</u>	Breakfast	7:30- 9am
	Films and Speakers	9am - Noon
	Lunch	12:30 - 1:30pm
	Films and or Speakers	1:45- 4:45pm
	10 Best of the West Awards Banquet	7pm - 9pm
<hr/>		
<u>Saturday</u> <u>September 20th/86</u>	Breakfast	7:30 - 9am
	Films and Speakers	9am - 11 am
	Lunch	11:30 - 12:30pm
	SCCA A.G.M. Meeting	12:30 - 2pm
	Also Run Films	12:30 - 2pm
	Films and Speakers	2pm - 4:30pm
CIAFF Awards Gala Banquet	5:30 - 7pm	
CIAFF Awards Film Show at Langara College ( Transportation to & from College will be provided )	8pm - 11pm	
<hr/>		
<u>Sunday</u> <u>September 21st/86</u>	Breakfast	8am - 9am
	Films & Speakers	9am - 12noon
	( no Host Lunch)	12noon- 2pm
	More Films and Speakers	2pm - 4pm



# TEN BEST of THE WEST

VANcouver Video & Film Joint Convention of SCCA & 10 Best

## YOUR ATTENTION PLEASE

Your plans to attend the SCCA/10 BEST Convention in Vancouver on September 18, 19, 20 and 21st, 1986 may include one to four days prior to and after the Convention for touring EXPO 86.

## RESERVE NOW

- 1) Reserve your booking with your first night stay by credit card number. Mailing is not reliable for time.
- 2) Phone area code (604) 321-6611 (Blue Boy Motor Hotel).
- 3) Reserve before May 15th, 1986.
- 4) All rooms blocked by our Convention will revert back to the Hotel for public sale after this date.

On your departure you may pay the Hotel by credit card, cheque or cash. The Hotel has established your credit from your card.



**THE BLUE BOY MOTOR HOTEL**  
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B.C. Canada V5X 2T9  
(604) 321-6611

**ONLY 15 MINUTES TO EXPO 86**  
**Our convenient location**

**THE 1985 TEN BEST OF THE WEST  
31ST ANNUAL FILM AND VIDEO COMPETITION  
Final Date of Entry, AUGUST 19, 1986**

Sponsored By

**VANCOUVER Film & Video PRODUCTION CLUB**

**COMPETITION RULES**

1. The contest is open to any amateur filmer whose legal home address is in any of the following States or Provinces. Alaska, Arizona, California, Colorado, Hawaii, Idaho, Kansas, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Texas, Utah, Washington, Wyoming or in British Columbia, Alberta, or Saskatchewan.

3. The final day of entry for judging the 1986 contest is **Aug. 19**. All film must be in the hands of the contest chairman on or before that date.

4. Films entered into the contest shall not be held for more than one month (30 days) after closing date for entries without the written permission of the owner of the film.

5. The host organization will present a certificate of Merit to each contestant whose film is selected as being among the Top Ten Best. A sponsored trophy award will be given for the film with the most outstanding sound, whether or not it places in the top ten. All contestants will be advised promptly of the judges' decisions, and each entrant will be sent a complete list of all films and Videos entered and the names of their makers.

6. No film shall be duplicated or copied in any way without the written permission of the owner of the film.

8. If after the contest, it is found that the film-makers statements are erroneous in regard to his amateur intent or financial assistance, the award will be recalled. The recall and the reason for the recall to be published, and all sponsoring associations or clubs to be notified.

10. Films by groups of amateurs, such as amateur movie clubs, may be entered in the contest, providing all individuals connected with the film's production come under the status described in Rule 8 above.

11. Neither the host Organization nor the judges they select shall make any distinction between silent and sound, color and black and white, film widths, nor classifications such as travel, documentary, scenario, special effects of animation. Entries on Video Tape are equally acceptable in this competition providing they meet all of the same qualifications, restrictions, and limitations as required for film entries. The format will be limited to

Betamax or VHS on one-half inch tape.

12. All films entered shall have main, credit, and end titles and subtitles or sound, as may be required.

13. Films that have previously placed in a Ten Best or received Honorable Mention cannot be reentered.

14. No filmer may enter more than two films in any one year.

15. The host Organization shall immediately acknowledge the contestant, by card or letter, the receipt and arrival condition of the film package. All contestants will be advised promptly on the results of the judging.

16. The entrant shall pay an entry fee of \$5.00 which entitles him to enter two films or two video, or one of each.

**JUDGING**

A. The judges shall be asked to select what they consider to be the ten best films submitted to them and one with the most outstanding sound, whether or not it places in the top ten. Upon discretion of the judges, awards may be given for honorable mention films and special awards may be given for outstanding achievement. Entrants may not project their own films at judging sessions.

B. The host Organization shall not impose on the judges any point or scoring system. The judges are to judge the films in a manner of their own choosing.

C. The ten best films are not to be ranked in any order. All films shall be rated equally.

D. In all cases, the decision of the judges is final.

E. The names of the judges shall be published at the time the awards are made known.

Although all reasonable care will be exercised in the use and handling of films entered in this Contest, neither the "TEN BEST of the WEST" Contest Committee nor the HOST ORGANIZATION will be responsible for loss of, or damage to films, other than their replacement with a like amount of new film stock.

USE A SEPARATE ENTRY BLANK FOR EACH FILM

**ENTRIES MUST BE RECEIVED BY AUGUST 19, 1986**



# TEN BEST OF THE WEST Film Entry for 1986

(Use separate entry form for each film submitted)

I hereby submit the following film for consideration in the TEN BEST OF THE WEST Film Contest for 1985

Width of Film or Tape	Title of Film or Videotape	VHS or BETA	B & W or Color	Silent	If Sound State Type

**SPECIAL INSTRUCTIONS:**

Projection speed, fps \_\_\_\_\_ Tape speed, ips \_\_\_\_\_ Length of film, feet \_\_\_\_\_ Screen time, minutes \_\_\_\_\_

Sync mark on film: \_\_\_\_\_

Sync mark on tape: \_\_\_\_\_

All films entered shall be considered to have been **amateur** in intent, shall have been solely for fun and pleasure with no profit motive in mind, and shall not have been subsidized in any form.

Films entered may not contain professionally made titles or effects, nor may the sound be recorded by professionals in the field. Additionally, the filmer has not received payment, nor made payment to others for work on the film. (Laboratory processing, duplication, magnetic striping or printing of optical tracks are excepted.) Any professional (purchased) footage used has been acknowledged in a credit title.

My submission of the above film for judging acknowledges my acceptance of all Contest Rules.

Date \_\_\_\_\_ Entry fee enclosed (\$5.00) ..... \$ \_\_\_\_\_

Signed by \_\_\_\_\_ Return postage enclosed ..... \$ \_\_\_\_\_

Print name of entrant \_\_\_\_\_ Insurance fee enclosed ..... \$ \_\_\_\_\_

Street or Rural route \_\_\_\_\_ Total amount enclosed ..... \$ \_\_\_\_\_

City \_\_\_\_\_ State/ Zip \_\_\_\_\_ Requested method of returning:  
Prov. \_\_\_\_\_ Code \_\_\_\_\_ Mail ( ) Express ( ) Other: \_\_\_\_\_

Film was returned by \_\_\_\_\_ Date \_\_\_\_\_

**Make all checks payable to "TEN BEST OF THE WEST"**

*USE A SEPARATE ENTRY BLANK FOR EACH FILM*

THE TEN BEST WINNERS AND HONORABLE MENTION FILMS WILL BE SHOWN AT THE  
THE BLUE BOY MOTOR HOTEL  
725 S.E. Marine Dr., Vancouver, B.C. V5X 2T9  
September 18, 19, 20 & 21, 1986

**MOTION PICTURE FILM: SPECIAL 4th CLASS**

**MOTION PICTURE FILM: SPECIAL 4th CLASS**

**FROM:**

**TEN BEST OF THE WEST COMPETITION**

Greg Caravan

7251 #6 Rd.

Richmond, B.C.

V6W 1C9

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**FROM:**

**TO:**

**TEN BEST OF THE WEST COMPETITION**

Greg Caravan

7251 #6 Rd.

Richmond, B.C.

V6W 1C9



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

"An Association of Video and Film Makers"

156 Hollywood Avenue  
Willowdale, Ont. M2N 3K5

TO ALL SCCA MEMBERS:

A Nominating Committee has been appointed in accordance with Article X, Section 2 of the By-laws governing Elections, and the Committee is preparing a slate of candidates.

Anyone elected or appointed to hold office must be a member in good standing of the Society whose fees for the current year have been paid. Appended is a list of individual members and clubs as of the date of this notice. Not all members on this list have paid their dues for the current year. If they are still unpaid as of May 31st, 1986 their names will be withdrawn from any nominations. Ballots will be mailed only to members in good standing.

OFFICERS

*Any individual member or club representative* who wishes to do so may submit nominations to the Nominating Committee in care of myself at the above address. All nominations shall be postmarked not later than May 31st and *MUST* be accompanied by a statement in writing from each nominee declaring his or her willingness to accept office if elected, together with a biographical sketch of the nominee which will indicate his or her qualifications for the office in question. These biographical sketches will be mailed to the membership along with the ballots to assist in selecting a candidate. The officers of the Society are: President, Eastern Vice-President, Western Vice-President, Secretary and Treasurer.

MEMBERS REPRESENTATIVES

As provided by Article X, Section 10 of the By-laws, the Individual, Life, Sustaining and Honorary Members shall elect one or more Representatives from among themselves, in proportion to the number of such members, to represent them on the National Council. Such Representatives actually are proxies to vote on behalf of the members at meetings of the National Council. The National Council usually meets once a year at the Annual Convention of the Society.

*INDIVIDUAL, LIFE, SUSTAINING AND HONORARY MEMBERS* are invited to submit to the Nominating Committee their nominations from the enclosed list of members, after having first obtained the consent in writing of the nominees. All nominations must be postmarked not later than May 31st, 1986.

CORRECTIONS

To help us update our Roster, please check your name and address as shown on the enclosed List of Members, and advise me of any errors. Also please let me know the Christian name by which you are commonly known, your wife's name if she is also a member, and any photographic honours which either of you hold.

Yours sincerely,

LILLIAN McKIBBIN

Chairman, Nominating Committee



Vancouver Video & Film joint SCCA & 10 Best Convention

20th Annual SCCA Convention  
31st Annual 10 Best Convention

September 18th to 21st 1986 at the BLUE BOY HOTEL

Registration: ( Please Print)

Name.....

Address.....

City..... Province..... Code.....

Club Association.....

Date of Arrival.....

FULL CONVENTION PACKAGE: before August 1st/86 \$ 89.50  
after August 1st/86 \$ 95.00

Make Cheque Payable to ; Vancouver Video & Film Convention  
Mail to ; Elke Englicht  
1465 West 12th Ave. Apt. 1002  
Vancouver, B. C. V6H 1M7  
Canada

Friday, September 19th/86, 10 Best Awards Banquet 7pm - 9pm

Please select one Dinner Entree

Salmon Filet in Lemon Butter

Coq au Vin ( Chicken)



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**From The EDITOR:**

If you have anything for the June edition of the Panorama best get it in the mail as soon as possible. We will not be late for the next issue. Any clubs that want to run articles to do with the Convention should try to have the information in as early as possible. I got a couple of frantic phone calls from people wanting me to hold off publication until their article arrived. I won't be doing this in the future. The postal system is about as close to the stone ages as you can get, best mail EARLY.



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# MOVIE MAKING

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by Armand Belanger

The art and science of movie making has not changed during the fifty years that I have been at it but it surely as evolved. Today's advertising about the simplicity of shooting home video reminds me of the advertising of the 30s and 40s about making home movies on film.

One soon learns that movie making is more than pressing a button or knob as it used to be called. Both movies on film and on video have advantages and disadvantages, but ones expression on the screen is more than equipment or technique. I will not deal with it here. I shall restrict myself to the use of the equipment in order to clear up the mist in many a sky.

The possibility of visualizing on a TV screen at the time of shooting what is being recorded is a decided advantage that video has. So when buying a video camera forget about all those that cannot allow immediate review from the camera of what has been shot. Don't just return to the ordinary film shot before processing that has always been a curse.

The easy on/off switches of video cameras often start a camera by mistake. This can be corrected when using a camera equipped to review the last scene on a tape before shooting again. This accident happens more often than is suspected generally.

A video camera is usually loaded with gadgets that are useful to a greater extent than a film camera but on the other hand have been devised by electronic engineers rather than cameramen and they lack many important ones that are present on movie cameras.

For instance they lack true manual iris adjustments to an external light meter. Some have an iris attenuator but the camera is still in the automatic mode

and therefore they cause more problems of exposure than they solve.

Another lack of video cameras is the impossibility of shooting in slow or fast motion. Of course one can project a tape at various image action speeds but all one sees on the screen is a longer view of the same shot, not a more numerous number of frames taken of an event at shorter intervals. For instance if you shoot from a moving vehicle with a video camera you cannot stop the camera shake by switching to 35, 40 or 50 frames per second rather than 30, which can be done with a film camera when switching from 24 frames per second to 32, 48 or 64.

Film cameras allow for beautiful double exposures of titles, etc.....

Early video cameras used to shoot sound in stereo such as the Sony HVC 2800 (1984) camera, but the more recent models (1986) have dropped this option as in the new SONY video 8 mm CCD-V8AFU. Of course there are ways to bypass this gap by ingenuity such as any good old fashioned movie makers has always done with film cameras. But video camera manuals do not mention them.

Ont he other hand the newer video cameras bring in the possibility of inserting a shot anywhere on a video tape with great facility. This would be better if the image and the sound could be inserted separately at will

The video camera also allows one to carry on sound or image dubbing up to a certain point but not completely when one is very familiar with video equipment so long as he owns a certain number of pieces of equipment of relatively low cost (nevertheless somewhat expensive). I exclude here professional expensive

Continued on page 11.

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# HOW TO MAKE BETTER TRAVEL FILMS

by WALTER J. STRICKLAND

## HOW NOT TO MAKE TRAVEL FILMS

Travel films may appear to be the easiest kind of amateur films to make interesting. With all those exotic things to shoot, how could you possibly miss.

The answer is evident when you look at the footage shot by some of your friends on vacation. Your friend's family is either standing, waving, smiling woodenly, or cluttering up the scenery they came 3000 miles to shoot. That is not a good picture of the locale, nor is it a natural look at the family. After all, his family isn't made entirely up of idiots who keep their backs turned to the sights.

## FILMING PEOPLE

Generally, but not as a rule, try to avoid filming people staring or waving into the camera. There are exceptions, though - especially in filming children. They tend to act more natural than grown-ups, and it lends a feeling of warmth and intimacy when a child looks into the camera.

## COMPOSITION OF STATIC SCENES

How the scenery is filmed makes the difference. I usually, but not always, try to frame the static scene; trees, arches, railings, flowers and anything else that provides foreground will give depth to the scenery.

## SHOW HOW YOU GOT THERE

Showing how you got there is half the visual fun in a travel movie. Sequences of train, plane, boat or car travel are excellent logical transitions in travel films.

## SCREEN DIRECTIONS

When shooting travel sequences, watch out for screen direction. Shots showing people, cars or boats traveling in one direction cannot be immediately cut with a shot showing them travelling in the opposite direction. If you do this the audience gets confused and is wondering why are you already returning.

## INSERT CUT-AWAYS BETWEEN OPPOSITE SCREEN DIRECTIONS

The audience remembers screen direction only one shot back. So, to separate opposite screen directions in two adjacent scenes, you insert a cut-away which can consist of a close-up of some part of the action, a piece of other action occurring within the scene or a shot of part of the passing or static scenery.

## SCREEN DIRECTION WHEN SCREENING FROM A MOVING VEHICLE

You have to watch screen direction when shooting from one side of a moving vehicle and then from the other side of the same vehicle. again, since the audience can only remember one shot back, a cut-in of shifting gears on the vehicle will solve the screen direction problem.

## DISSOLVES AND FADES

The dissolve is declining in usage as a means of transition. In today's cinema, dissolve is used more as a means of creating the mood and rhythm of the scene.

Fade-in and fade-out have long been the transitional devices utilized to express a complete sense of change. However the fade is seldom used in the contemporary film as it slows down the pace of the film. I have used fade-outs and fade-ins to indicate the passage of the night.

## IN CONCLUSION

"Whether a film is to be seen by thousands of viewers or by just a few, it must hold together in order to hold their interest. A movie cannot be just a series of landscapes, no matter how beautiful they are. Nor can it be just faces, no matter how interesting they are. Shots within a movie must relate to each other. A film is like a book. The story can be about a country or it might be about your trip, but it must be told clearly from beginning to end. The story is built from units. In a book, the unit is the chapter, in a film, it's the sequence. Words and phrases build sentences, paragraphs and chapters. When each part adds sequence right up to an end that ties the whole thing together, the result is a readable book. Shots and sequences are the sentences and chapters of a film. A random shot in a movie is like a random sentence in a book. It may be pretty, but if it's out of context, it's better left unsaid. The continuity that builds your film into a complete, worthwhile experience come from a combination of pre-planning, resourceful shooting, editing and the way you use your commentary and music."

Continued from page 9.

MOVIE MAKING by Armand Belanger

equipment. There is no point detailing here, these limitations.

The most important innovation in amateur video has been the introduction of video editing controllers such as the Sony RM-EL100V which allows one to edit a tape from one small console by being able to control at will, at the same time, a playback video recorder and a recording video recorder. The controller will memorize a number of sequences and transfer and record them onto another tape in the desired sequence without any manual handling except pressing the start button.

The video camera, just like the film camera, will produce vivid images of subjects in the sunshine. Similarly, poorly lit scenes will result in poor video tapes or film shots.

Much more pros and cons could be said but these few examples serve well to illustrate my point of view.

# adams

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Mr. & Mrs. John George	Box 1805	Bancroft, Ontario	K0L 1C0
Mr. Dan Gibson	6 Dunloe Road	Toronto, Ontario	M4V 2W5
R. J. Giesbrecht	781 Beaverbrook St.	Winnipeg, Manitoba	R3N 0K3
Mr. Stan Hache	575 Blvd Valcartier	Loretteville, Quebec	G2A 2P1
Miss. Marguerite E. Hann	2200 Avenue Road, #1506	Toronto, Ontario	M5M 4B9
Mr. Harry V. Haylock	49 Charles Street	Georgetown, Ontario	L7G 2Z4
Mr. James F. Holliday	504 - 22nd Avenue N.E.	Calgary, Alberta	T2E 1T9
Mr. Peter Holoubek	20 Keppler Crescent	Nepean, Ontario	K2H 5Y2
Mr. & Mrs. William Hussey	25 Windham Drive	Willowdale, Ontario	M2K 1X7
Mr. & Mrs. Derek J. Kemp	11032 Braton Place S.W.	Calgary, Alberta	T2W 1B3
Mr. & Mrs. Eckhard Kries	166 Lake Avenue North	Stoney Creek, Ontario	L8E 1L4
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Mr. Louis Lanser	3870 West 21st Avenue	Vancouver, British Columbia	V6S 1H4
Mr. John P. LaRue	1799 Assiniboine Avenue	Winnipeg, Manitoba	R3J 0A5
Mr. & Mrs. Harold Luft	72 Courton Drive	Scarborough, Ontario	M1R 1K8
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