

SCCA

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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



OTTAWA CONVENTION HIGHLIGHTS



The publication of the Society of Canadian Cine Amateurs an Association of Video and Film Makers devoted primarily to informing Canadian Movie Video 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 offers a forum for discussion of topics affecting the interests of amateur movie/video makers.

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President's Column

Another convention has come and gone and I would like to personally thank all members of the Ottawa Movie Makers for putting on such a great show.

I'm sure all of you who were present enjoyed Lynn Johnston as much as I did. I trust no one will take exception in my suggestion that she was the Highlight of the show.

It was also great to see such a good turn out of people interested in Film and Video making. In these days this is only possible by one having joint conventions with S.A.C.

With this in mind I'm pleased to announce the 1989 Convention will again be a joint effort, SCCA, SAC plus the Ten Best of the West. It will be held August 7, 8, 9, and 10 at Jackson Lake Lodge, Grand Teton National Park in Wyoming. This should be a must for all members if only for the scenery. A great convention is planned for Canada in 1990.

I would recommend you start planning for these now.

More about this later.

I would like to thank Ben Andrews and his committee for the excellent C.I.A.F.F. presentation of Friday, September 23rd, 1988.

Ben Andrews has advised me his two committee members are for various reasons resigning as of the end of this year. To both, I say thanks for a job well done.

If this Festival is to continue Ben will need assistance to carry on. If anyone would like to volunteer to assist Ben to see that this Festival continues please come forth and let me know as its impossible for one person to produce this themselves.

Bob Moutrie



Skyline Hotel, Ottawa, September 23-25 1988
Host Club - The Ottawa Movie Makers

As Gwen and Bob McClean registered everyone early Friday, and as Lois and Gordon Fowler served coffee, the call went up that the bus was ready to take delegates to the tour of Hinton Animation Studios.

Hinton is a complete animation studio. Whereas most send the labor-intensive cell-copying and painting to be done in Asia, Hinton does all the work in their large Ottawa studio -- a former wire and cable factory.

Gerry Paquette took all 38 of us into the artists' lunch room and illustrated the step-by-step creation of an episode of "The Raccoons" - which is currently Hinton's principal project. They expect to move on to an animated feature, "The Nutcracker", next year. We then saw the scores of artists working in their carrels in the broad expanse of the former factory. It was an excellent demonstration and the questions could have continued much longer, but we had to return for the opening ceremonies.

M.C. Faye Barber, president of Ottawa Movie Makers, introduced Jacques Tremblay, chairman of the Convention Committee; Gerald Mee, President of I.A.C.; and presidents Robert Moutrie and Frank Disdier of the SCCA and SAC respectively. Each had a few remarks of greeting and comment. Then it was on to the first of the five film shows -- the foundation of any film makers' convention.

A coffee break and then presentations by George McLachlan (on tape) and Chris Needham (live) on techniques for editing Beta, VHS and 8mm video using consumer-level equipment. There was a lively question and answer period, indicating that video editing is a major concern to most delegates.

SCCA HONOURS BANQUET: President Robert Moutrie presented awards to winners in the SCCA annual competition -- 14 of which went to Hamilton films. The principal ones were:-

Best Film THE IDOL'S EYE Hamilton club

Best Club Film THE IDOL'S EYE

Best in novice class THE 1987 DROWNING CHAMPIONSHIPS by Ray Bayliss (also won as Most Humorous)

Best in intermediate class, CANNED by Jim Small, (which also won the Best Editing and Best Use of Sound)

Most Original Film JEOPARDY by Eckhard Kries

Best Visual Effects ZONTARIAN by Ray Bayliss

Best Script TRUCKSTOP DINER INCIDENT by John Carey

The awards for Best Film in Advanced Class, Best Cinematography, and Best Senior Production went to the team of Walter Strickland and Frank Pilon of Montreal for "SKYRIDING". The SCCA's Community Services Award for 1988 was presented to Frank Pilon of Montreal Movie Makers in recognition of his many years of serving community needs in his productions and screenings of films. Others who won runner-up awards were Christa Kries (FARBEN SPIEL), Walter Strickland (A PLACE FOR PEOPLE), Jean-Guy Carle (HERE COMES THE TRAIN), Jim Small (CRAWFORD LAKE), Ray Bayliss, (ZONTARIAN) and Eckhard Kries (JEOPARDY).

CIAFF AWARD SHOW: The Gala Presentation of the winning films, and the presentation of awards for the 1988 Canadian International Annual Film Festival was held on Friday evening in the handsome auditorium of the National Archives in collaboration with the Canadian Film Institute. First awards in sixteen categories were presented by Festival Director Ben Andrews -- as well as several runner-up awards. There had been 73 entries from 14 countries this year.

"AURELIE" by Gerard Denamps of France was the Best Amateur Film in the Festival.

"CAKE" by Rolf Mandolesi of Italy took the top awards for cinematography and editing and was runner-up for Best Scenario and Best Amateur Film.

"SKYRIDING" by Walter Strickland and Frank Pilon was Best Canadian Film, Best Documentary, and third-Best Amateur Film.

"A PLACE FOR PEOPLE" by Walter Strickland was Best Film Promoting Canada; and "COWBOY COUNTRY" by Robert Webber of Lethbridge was runner-up.

Eckhard Kries and the Hamilton Movie Club placed in several categories with THE IDOL'S EYE, JEOPARDY, and CANOE TRIP '87.

The quantity and quality of entries in the 1988 CIAFF was most encouraging, and the National Archives is a good place to showcase the winners before a selection of them goes to various other cities.

LYNN JOHNSTON: The Saturday morning presentation by Lynn Johnston was for many the highlight of the convention. We were hilarious with laughter at her anecdotes, while nodding agreement with her insights into the human condition. With illustrative slides, she traced her progress from birth in Collingwood Ont., through childhood in North Vancouver, the Vancouver School of Art, work in animation there, marriage, move to Toronto, divorce, then the flowering of her personal career first as a medical illustrator at McMaster University, then the current twenty-year contract with Universal Syndicate for the cartoon "FOR BETTER OR WORSE". She married a young "flying dentist" and they set up his practice in Lynn Lake, Man. Recently they moved it to Corbeil, near North Bay, Ont. The progression of her style of drawing was interesting, and she illustrated aspects of cartooning using an overhead projector. Her experiences in making the animated film "THE BESTEST PRESENT" at Crawley Films reinforced the points made in our visit to Hinton Studios. A screening of that film followed. Ottawa Cablevision and several delegates filmed much of her presentation on tape.

ATKINSON & SON: On Saturday afternoon Vic and Lee Atkinson described their experiences as animators--first as Crawley Films' animation department; then as Atkinson Film Arts, where they made 24 minutes of the feature film "HEAVY METAL"-- and now as KLA Visual Productions where they specialize in designing animated treatments for a wide range of films. This added yet another dimension to our appreciation of animation.

COLLECTING CLASSICAL CAMERAS: After coffee, Peter and Jan Bunge, of Deep River, Ont. introduced us to the fascination of the history of cinema through the collecting of old cameras. A short film showed how they became involved in it, and they then described the significance of some of the thirty or more models they had arranged in display. The mechanical ingenuity was amazing, and the workmanship a delight. Most are in good working condition and we marvelled at the strength and skill required in the early cameramen. They showed us a very early slide projector in action, and also a film advertising First World War Victory Bonds.

SONY 8mm VIDEO EDITOR: Then Tyler Cashin of Wackid Radio took the lectern to demonstrate Sony's newest 8mm video editor. The EV0720 contains two VCRs and a controller in one unit smaller than most single vcrs. A small monitor completes an "editing suite". The unit shows the images from both players on the one monitor -- one full-screen, the other as a corner picture. The EV0720 can apply a time code to the original footage so that precise cuts can be programmed and repeated. Titles can be added, stills can be stored and dubbed in later, assembly or insertion editing can be done, and sound tracks can be built up. The demonstration was of great interest to the videophiles, even though the unit is expensive for amateurs at about \$8,800.

SAC HONOURS BANQUET: Saturday evening featured the SAC honours banquet, followed by a screening of some of the winning films in the SCCA and SAC competitions. In the SAC contest the Oscar Horowitz award went to "OMD RIVER" by Wayne Zook of San Diego.

First Prize in the documentary category went to "COSTA DEL SOL, Part II" by John Jakal of Sterling Heights. Second place was awarded to Eckhard Kries' "CANOE TRIP '87"

In the scenario category "GORG AND THE UNICORN" by Chris Needham won first prize. "THE IDOL'S EYE" by the Hamilton Movie Club was second, and Eckhard Kries' "JEOPARDY" received honourable mention.

PROJECTORS FOR VIDEO: The presentation on Sunday morning was on the principles of video projection, by Vic Adams of the Ottawa club. Until video is shown on a large screen, it is a different experience for the viewers, and a less involving one. Vic reviewed how a colour video picture is composed of thousands of pixels, each consisting of adjacent red, green and blue dots or bars of varying intensity. Our eyes fuse the 3 colours to make a dot of any colour and any brightness. In current video projectors the three colour "guns" are individual video tubes. The 3 coloured flying dots are focused and superimposed on a white front surface screen. Some models use direct projection with 3 lenses; others use tubes having internal spherical mirrors to focus the images. The chief problem is to obtain enough light for a decent-sized picture without unduly shortening the life of the expensive tubes. In the brightest units, a liquid-cooling system is used. Typically, models giving about 300 lumens and a fixed-focus image about 50 inches wide at a four-foot throw cost about \$5000. Variable focus units of 300 lumens cost about \$8000, and about \$13000 for 600-lumen models.

Very recently, three companies have announced projectors based on a different principle -- that of the liquid crystal display. Monochrome versions of LCDs are cheap and are found everywhere in watch and hand calculator displays. Combining three monochrome cells in each pixel to reproduce colour, and increasing the pixels to many thousands for adequate definition, increases the cost, but they are still relatively cheap. Two great advantages are that they operate on less than 1 volt compared to the 15,000 to 20,000 volts of a picture tube; and to increase picture size it is only necessary to put a brighter lamp behind the LCD pad. Two handicaps to be overcome are that the LCD system does not normally react quickly enough to reproduce fast motion; and the colours have tended to change with increasing heat from the projection lamp.

Kodak, Sharp and Eiki video projectors are not yet available this September, but are promised shortly. Typically, they will weigh from 13 to 20 pounds, and use a normal 250w to 300w tungsten-halogen lamp to produce a bright picture of about 7 to 8ft. wide. Some models will accommodate an input from a computer to capture the business market. A price of about \$3000. is forecast.

LOCAL TOURS: Following the final luncheon on Sunday, most delegates took off on individual tours of Ottawa; to Parliament Hill; by sightseeing boat along the Rideau Canal or on the Ottawa and Gatineau Rivers; or to the new National Gallery or the Aeronautical Museum. The warm sunny weather made the most of the early autumn colours.

Many delegates took the time to 'phone and write to the committee, expressing great satisfaction with the 1988 convention, and we all look forward to an equally good meeting next summer.

COMPETITION TITLES

SCCA

ASSIGNED CONTEST

"INTER--CITIES TITLES"

1989 - "JUST DESSERTS"

1990 - "TRAFFIC JAM"

The Assigned Contest for 1988 was-

"THE MESSAGE"

***:

"ENDOWMENT FUND"

The establishing of an Endowment Fund was agreed upon at the Convention held in Ottawa. The objective being to keep the Festival in perpetuity. The goal will necessitate \$20,00 to \$50,00. Anyone donating money should designate a Charity where their money would go if the C.I.A.F.F. should disband.

Ben Andrews--CONTEST OFFICER

APOLOGY

In the printing of film awards, Frank Pilon's name was overlooked as co-producer of Skyride. Ben Andrews apologizes for this oversight.

JACK CAREY

SUPER '88 CONVENTION
OTTAWA, ONTARIO

-***-



NATURE CINEMATOGRAPHER

COMPOSER OF THE POEM

"ON BEING A HUMORIST"

Her picture appears on
the front cover of
PANORAMA

"LYNN JOHNSTON"

Nature in Close-up

The Small World of Jack Carey

ONE HOUR TV SPECIAL

The most marvellous wonders of nature can be observed closer to home than most people think. Jack Carey's award-winning cinematography opens up the remotest corners of a hidden world for our pleasure and amazement.

Startlingly beautiful images delight the eye as his close-up camera records nature's many miracles: the phenomenon of metamorphosis; the intricate rituals and relationships in a honey bee colony; the instinctive care of a cedar waxwing mother for her demanding brood.

Microscopic organisms fill the screen through the magic of photomicrography; bizarre and elemental life forms straight from the pages of science fiction.

Hidden below the calm surface of the pond lies a world of drama and tension as underwater creatures struggle to survive and reproduce in a never-ending cycle of savage predation.

To enter Jack Carey's small world is to experience a unique adventure created from 20 years of studying and filming the wonderful world around us.

Produced by **KEG Productions**

in association with CFCN-TV Calgary and the
Global Television Network.

Producer RALPH C. ELLIS
Writer FRANCIS CHAPMAN
Cinematographer JOHN J. CAREY, F.R.P.S.
Narrator NEIL DAINARD
Original Music RON & DAVE HARRISON
Film Editor CAMERON TINGLEY
Sound Editor ROBERT BOCKING
Digital Stereo THE MASTER'S WORKSHOP
Executive Producer STEPHEN ELLIS

Year produced 1987
Running time 50 minutes
Format 1" colour VTR
Audio mono or stereo sound
with international tracks



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"ON BEING A HUMORIST"

by
John J. Carey

Knowing me as a literary type,
my friends were surprised
when I showed interest
in a comic strip.
And it was strange, I guess;
I couldn't figure it out myself.

"For better or for worse"
Why was it special?
So close to life, I guess,
bringing back memories:
stashed away in my subconscious
for fifty years or more.
Must be a nice gal,
this Lynn Johnston,
I said to myself,
never expecting to really find out.

But then I did find out,
learned what was needed
to be a humorist.
It isn't enough just to be funny;
it's more than that.
Lots of people are funny,
We laugh with them,
or at them,
but it's a superficial thing.

The great humorists are different
They have another dimension.
Charlie Chaplin had it;
his laughs were very close to tears
much of the time.

He had a feeling for life,
And so does Lynn,
We met her in Ottawa,
quite unexpectedly.
I'd learned that she would speak
and I couldn't wait to go.
Just what was she like,
this lady who could draw so well,
capture life in a few deft lines,
and better still
make us remember,

Have you ever met someone
for the very first time
who seemed like an old friend?
Someone you could listen to,
and talk to,
and who would listen to you,
and understand?

Lynn was like that.
First names were easy.
You don't call an old friend "Missus"
I don't think she'd like that,
so I'll think of her as "Lynn."

She talked to us for an hour or more
really personal anecdotes
from years ago
that were still fresh.
I remembered the bunk house in the yard,
and the smell of baking bread,
and the night we swiped the grapes
and got caught.
We must all have remembered things
because we all laughed with her.

"And then there was her old friend Elly.
We all have an Elly,
or a Jim or a Charlie,
someone back there
who can start up a tear
without half trying.
Lynn was close to tears
when she spoke of Elly,
and I guess we were too.
And that's the message.

Being a humorist
is more than being funny;
it's being human;
and that's Lynn all over.

Thanks, Lynn, for your wonderful
presentation. Everyone was talking about
it during the balance of the convention.

They were all delighted.

—JOHN CARY—

Her animation film, "THE BESTEST PRESENT"
is superb.

Your editor procured a video of it from Vic
Adams. It was shown at the Vancouver Movie
And Video Club Workshop. It is in great
demand.

LIST OF AWARD WINNING FILMS
LA LISTE DES FILMS AUXQUELS LES TROPHÉES ONT ÉTÉ DÉCERNÉS

BEST AMATEUR FILM IN FESTIVAL LE MEILLEUR FILM AMATEUR DU FESTIVAL	AURELIE	Gerard Denamps, France
Second: Deuxième:	Cake	Roll Mandolesi, Italy
Third: Troisième:	Skyriding	Walter Strickland & F. Pilon, Canada
BEST CANADIAN FILM LE MEILLEUR FILM CANADIEN	SKYRIDING	Walter Strickland & F. Pilon, Canada
Second: Deuxième:	The Idol's Eye	Hamilton Movie Club, Canada
Third: Troisième:	Jeopardy	Eckhard Kries, Canada
BEST VIDEO FILM	A HISTORIC VILLAGE WITH ANCIENT DANCE	Takeshi Matsuyama, Japan
BEST DOCUMENTARY LE MEILLEUR FILM DOCUMENTAIRE	SKYRIDING	Walter Strickland & F. Pilon, Canada
Second: Deuxième:	Kristalle	Ernst-Thomas Purschal, West Germany
Third: Troisième:	Fraßhüll-Walze-Abenteuer	Bernd Umbreit, West Germany
BEST SCENARIO LE MEILLEUR FILM SCENARIO	AURELIE	Gerard Denamps, France
Second: Deuxième:	Cake	Roll Mandolesi, Italy
Third: Troisième:	The Idol's Eye	Hamilton Movie Club, Canada
BEST ANIMATION LE MEILLEUR FILM D'ANIMATION	TV ²	Franc Kopljč, Yugoslavia
Second: Deuxième:	Sinfonia Erotica	Manfred Kleiss, West Germany
BEST NATURAL SCIENCES FILM LE MEILLEUR FILM DE SCIENCES NATURELLES	KRISTALLE	Ernst-Thomas Purschal, West Germany
Second: Deuxième:	Canoe Trip '87	Eckhard Kries, Canada
BEST FILM PROMOTING CANADA LE MEILLEUR FILM A PROMOUVOIR LE CANADA	A PLACE FOR PEOPLE	Walter Strickland, Canada
Second: Deuxième:	Cowboy Country	Robert Webber, Canada
MOST HUMOROUS FILM LE MEILLEUR FILM HUMORISTIQUE	TV ²	Franc Kopljč, Yugoslavia
Second: Deuxième:	Birthday	Nillo Luukkonen, Finland
BEST EXPERIMENTAL FILM LE MEILLEUR FILM EXPERIMENTAL	SAINTE BARBE	Jean Pierre Vallée, France
Second: Deuxième:	Ad Vitam Aeternam ... Amen!	Simon Goulet, Canada
BEST USE OF SOUND LE MEILLEUR USAGE DU SON	KRISTALLE	Ernst-Thomas Purschal, West Germany
Second: Deuxième:	Sinfonia Erotica	Manfred Kleiss, West Germany
Third: Troisième:	Sainte Barbe	Jean Pierre Vallée, France
BEST CINEMATOGRAPHY LE MEILLEUR CINEMATOGRAPHIE	CAKE	Roll Mandolesi, Italy
Second: Deuxième:	Aurelie	Gerard Denamps, France
Third: Troisième:	The Lady in White	Jonathan Cook, England
BEST EDITING LE MEILLEUR MONTAGE	CAKE	Roll Mandolesi, Italy
Second: Deuxième:	Aurelie	Gerard Denamps, France
Third: Troisième:	Cameo Prama	Lowestoft Cine Club, England
BEST TRAVEL FILM LE MEILLEUR FILM DE VOYAGE	OLIMPS OF MOROCCO	LeRoy Blackstock, U.S.A.
BEST INDEPENDENT FILM OF THE FESTIVAL LE MEILLEUR FILM INDEPENDANT DU FESTIVAL	THE PORTRAIT	Daniel Sarokin, U.S.A.
Second: Deuxième:	Spirit of the Barren	Peter Hermathy, Canada
Third: Troisième:	Only for a Moment	University of Southern California, U.S.A.
BEST STUDENT FILM IN FESTIVAL	THE PROFESSOR'S WEEKEND	Ben Woythaler, U.S.A.
Second: Deuxième:	Newark Needs Insurance	George Hickenlooper III, U.S.A.
Third: Troisième:	Like in Paradise	Thomasz Drozdowicz & D. Maziukiewicz, Poland

SPECIAL COMMENDATION

Satisfaction of an Old Woman	Kenkichi Madachi, Japan
Am Renge er Stadt	Robert Becker, West Germany
Invisible America	Patricia Zarembo, U.S.A.
The Georgetown Boys	Dorothy Manoukian, Canada

STAR RATINGS

THREE STARS

★ ★ ★

TROIS ETOILES

TWO MIRROR REFLECTION	Salvador Colomer & F. Compte, Spain
WISE GUYS	University of Southern California, U.S.A.
JELLYFISH	University of Southern California, U.S.A.
HIS BIG BREAK	Jeffrey A. Sass, U.S.A.
THE HAND THE FOOT	Eric Kuehnappel, U.S.A.
REPAIRS	Bradley Silberling, U.S.A.
PRIEST HODDON	Shinpei Ohmachi, Japan
HERON ISLAND	Peter Anthony Norris, Australia
PORTRAIT OF A PAINTER	Ray Schmitt & J. L. Schmitt, U.S.A.
WILD n' WOOLY	Ray Schmitt & M.J. Bolle, U.S.A.
CANNED	Jim Small, Canada

TWO STARS

★ ★

DEUX ETOILES

SON TOUT	Werner Grimm, Suisse
ALL FURTHER ACTION BE SEDENTARY ART	Kilian Dellers, Switzerland
THE WATER SLUICE VALVE FOR THE SPRAY	Sebastian Dellers, Switzerland
THE BOY AND THE RED BALL	Mattice McCall, Malta Europa
FESTIVAL	Masakazu Ueda, Japan
YET TERRA COTTA IS THE NEAREST	Nillo Luukkonen, Finland
THE SITTER	Chris Needham, Canada
EIN GASTMAHL AUF DEM TOTEN ACKER	Lauri Mustonen, Finland
TORNADOES	Rose Marie Tarant, Canada
QUILTY	David McCallum, Canada
I AM BOSS	Hiroshi Takemoto, Japan
SKIP LA PLANTE	Amy Sophia Marshinsky, U.S.A.
EIGHT OCTAVES	Anne Czerwinski, Poland
THE VISITOR	Kim Saltaraki, Canada
PERFECTLY SANE	Kim Saltaraki, Canada
AT THE SOUND OF THE TONE	Bliss Sweetman, Canada
GOOD NIGHT	Eckhard Kries, Canada
CRAWFORD LAKE	Jim Small, Canada

ONE STAR

★

UNE ETOILE

AIDS KILLS	Alexander R. Mayer, U.S.A.
TOMMORROW	Robert Webber, Canada
ANY MATE	Carl F. Bassal, Canada
THE PAINTER	Carl F. Bassal, Canada
A MONTH AND A HALF	Isabella Rousset, Canada
FAT FILM	Mike Hoolboom, Canada
TE DEUM	Witold Iwaszkiewicz, Poland
A LITTLE OLDER	Marsha M. Heria, Canada
LA FIN	Andre Pilon, Canada
BETWEEN THE LIGHT AND THE DARK	Scott Robinson, Canada
LES LIEUX-DITS	Marlo Cole, Canada
UN TROU DANS LE TISSU	Yves Doyon, Canada
ESTOMPEES DEJA	Paul Landon, Canada
LE CAVERNE D'ERIK	Marc Dutin-E. Lemont & C. Langlois, Canada
DOLLS HOUSE	Jonathan Cook, England

PATRON
Laurie Somerville
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Harry Haylock

SUPPORTERS
Helen Welsh
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Toronto Film & Video Club
Doris Skerl
Sergio Gai

HONOURS

ASSOCIATESHIP

RON CHAPPELL

A dedicated film maker in Super 8 and Video. Always ready to share his knowledge with others. He joined the Vancouver Film and Video Production Club in 1969 and served in capacities over the years which included Contest Officer, President, Vice-President and is now the Editor of the club bulletin, "Reel Talk."

As a member of the SCCA he served as Western Vice-President for two years and SCCA President for three years, 1984/87. At the present moment he is active as a member of the committee producing PANORAMA.

ELKE ENGLICHT

Valued member of the Vancouver Film and Video Production Club since 1979. Willing to take active part on committees and generally assist in any way possible. Served as Recording Secretary, Vice-President. Active in workshops, often as camera person.

Active in SCCA, acting as Treasurer and Membership Treasurer from 1984 to 1987. Assistant Chairman of the SCCA Convention held in Vancouver during 1986. Now active as a member of committee producing PANORAMA.

MARGUERITE HANN

Member of the Toronto Film and Video Club since 1973. Acted as Secretary for two years 1977-1979. Social Convenor from 1980-1986. Assisted many years in the production of Shots and Angles, the club bulletin.

After joining the SCCA during 1977 she became Secretary for two years, 1981-83. She was Registration Chairman for the 1982 and 1987 SCCA Conventions held in Toronto. Did the major portion of the organizational work.

DR. N. K. N. DELEEUW

Received many awards for her films and videos in Canada and the Netherlands, where she now resides. Holds Canadian Citizenship and returns to Canada frequently. Joined the Montreal Movie Makers in 1976 and is still a member. Received a number of awards for both films and videos which are for Medical Institutions.

She has acted as judge of contest films, written papers and given lectures on the making of movies.

FELLOWSHIP

LINDA SMITH - ASCCA

Linda joined the Vancouver Film and Video Production Club during 1959 and became a member of the SCCA in 1975. She has been very active in both the club and the Society during her membership.

She has worked on conventions and other committees, founding and maintaining the Vancouver Movie Club library making it the finest of it's kind in Canada.

The award is in recognition of her service as Secretary of the SCCA from 1984-1987 and her long service on the Staff of PANORAMA culminating in Editorship.

Submitted by Jean Forster
CHAIRMAN of the 1988 HONOURS COMMITTEE

VIDEO SCAN

"ACCESSORIES"

Buying a video camcorder should not just be buying one unit. Accessories as described in the article below are essential to producing quality "professional" video productions.

The time to buy accessories is usually when you purchase your camcorder. There are two reasons for this:-

- 1) Your best deal in terms of price can be made at this time
- 2) You probably will find them useful from the moment you start using your camcorder

However selection of accessories is not always that great when you buy your camcorder especially from an electronic warehouse or discount outlet.

Some standard accessories come with almost every camcorder, they can include a battery, AC/battery recharging unit, RF/AV unit for playing out camcorder and assorted video/audio cables. A camcorder case may be also included in the price or it may be negotiable.

Manufacturers also provide optional accessories, as, extra batteries, possible longer lasting ones, soft hard cases, microphones and filters which are useable with other models, DC/CAR battery cables for power packs or cigarette lighters and possibly a character generator.

Some accessories are not available from camcorder manufacturers as tripods and lights.

Here, now is a list in order of importance of what I feel are essential accessories. Costs are approximate.

- 1) Extra battery (You will run out of power before you run out of subject matter) cost \$100.
- 2) Case (Good generic cases available from larger photo retailers).
Cost - Soft case - \$75.00
Hard case - \$200.00

- 3) Tripod (Avoid photo tripods, place camera on unit and check out up/down, side to side movement, it should be smooth).
- 4) External microphone and headphones (shot gun mountable on camera, unidirectional and or/hand mic. lapel mic.) Wireless mics. also an option cost, shot gun \$125.00 Hand Lapel \$52.00, Wireless are \$100.00 to \$250.00.
- 5) Video light mountable on camera (Use tripod or light stand if possible, quartz -- 150 -300 watts. Cost \$125.00

Other choices - DC battery light- 100 watts
Cost \$125.00

External battery - \$125.00

Car battery cable for above \$100.00

Tungstan light with reflector, stand or clamp \$50.00

Kit of three quartz \$300.00

Kit of three tungstan \$150.00

- 6) Filters (Check filter size in specifications, use stepping rings if needed)
Sky light for lens protection
Neutral density (ND) for excessive light situations
Polarizer for glare and reflection
Wide angle increase depth of field
Telephoto increase close up range
Star/Cross screen effect
Multi prism effect
Center spot effect
(Filter kits are available)

Some other considerations are:-

- a) 6 inch AC/DC monitor - \$400.00
- b) 14 inch TV/Monitor \$200 - \$400
- c) Character generator if available -\$300.
(Try personal computer with appropriate software)
- d) Video dubbing cables, head cleaner,
- e) Extension cords, power bars, caddies for AC, Mic. extensions, audio mixers
- f) Mic. mixer and cables, mic stands
- g) Stop watch
- h) Duck/gaffers tape
- i) Case for all this

- DAVID COOPERSTONE -

A REPORT ON THE NIAGARA COUNCIL SEMINAR

Over here, most movie makers seem to talk of video, while very few talk of film. I was pleasantly surprised when invited to the 8th Annual Seminar of the Niagara Council of Movie Clubs to discover that the three speakers were all talking on aspects of FILM. Not film of the past, but current "state of the art high tech."

The day was a real roaster, 97 degrees in the shade, and very humid, not at all the climatic conditions conducive to a morning session of film talk. However, the size of the audience demonstrated the attraction of the subject matter. The venue was Toronto's 29 million dollar Ontario Place--three man made islands on the water front. We were meeting high up in a steel-framed 'pod,' called the Trillium Centre.

Jack Carey FRPS, that superb, 16mm, wild-life film-maker, opened the proceedings, and introduced the first speaker, who was to talk to us about the technicalities of the large screen, IMAX system. He was none other than William C. Shaw, the pioneer inventor of that system right here in Toronto. In fact, the very first IMAX theatre was housed in the CINESPHERE, here in Ontario Place. There are now more than sixty such theatres around the world; about half of them in North America. The only one in Britain is in the National Museum of Photography, in Bradford. Mr. Shaw told us how he started life as an inventor, designing and building bicycles. He became involved in the film industry after the success of the multi-screen presentations at the 1967 New York World's Fair. The vast array of screens inspired the idea of a giant, single screen presentation. The aim was to present a single image of gigantic size in order to really push out the perimeters, so that viewers eyes could roam up and down, as well as from side to side. William Shaw

was brought in, to design equipment for the producing effect. To achieve this, and to produce a rock-steady, crisp-sharp, flickerless image, it was necessary to use a frame-format similar to the old Academy shape, but of considerably larger size, using 70 mm film, running horizontally instead of the conventional, vertical passage through the projector-gate. This had the advantage of allowing flat-bed feed, and take-up, openside plates to handle the enormous reels of film. To pull through over five feet of film every second, necessitated some mechanism other than the standard intermittent sprocket. The film perforations simply wouldn't stand up to this violent, snatching action. Bill Shaw overcame this problem by using the Rolling loop. He developed many 35mm prototype projectors. After numerous disasters, and much shredded film, he managed to produce a workable, reliable, large-format, IMAX projector. This machine used conventional, 70mm Kodak film, having 15 perforations for each horizontal frame, which rolled into position perfectly, at the required rate of 24 frames per second. Later on, he was to perfect the mechanism to such a degree that it was possible to speed the action to 30 and, eventually, to over a 100 frames per second! Imagine, moving over a thousand feet of film a minute! This high-speed possibility was put to excellent use in later films, involving the flights of birds.

This excellent visual quality had to be matched by superb sound, and the only way to achieve this was to use multi-track recordings of high fidelity. Dolby-processed sound, on fully-coated, 35mm magnetic film. Usually, six tracks are used, covering the screen area of centre, left, right, top, and bottom, with additional tracks for the rear of the audience. In all, there are 16, strategically located speaker-clusters, driven by 14 dual-channel power-amplifiers.

Also a prototype camera had to be built. Then, Bill Shaw worked on this original, producing the first functional IMAX camera. He has since designed subsequent generations of standard IMAX cameras and accessories. With colleagues, he devised the adaptation of IMAX

to OMNIMAX, a system for projecting large-format movies onto a planetarium dome, employing a fish-eye lens. For convenience, and ease of viewing, the dome is tipped, to permit a downward, as well as upward viewpoint, and to obviate the necessity of the audience sitting in reclining position.

Later in the day, we were to see an IMAX presentation of "GRAND CANYON" and "THE HIDDEN SECRETS" a 33 minute film, capturing the breath taking beauty of one of the world's most spectacular, natural wonders." The theatre holds 800 people on steeply-raked, comfortable seats, giving an excellent view of the 60 foot high, 80 foot wide, vinyl screen. Of course, the best seats are those in the centre, just below the projector's beam.

Our second speaker at the Seminar was David MacKay, one of Canada's best known producers of films for International Expositions and World's Fairs. Having won over 100 International awards for "the force and innovation of his work" he has made three IMAX films, "CATCH THE SUN", "SILENT SKY", and "ONTARIO SUMMERTIDE." Shaw also made the 70 mm 3-D film shown in the Ontario Pavilion at Vancouver's EXPO '86. Currently, David is developing a walk-in mirror-maze which incorporates projected 3-D images, with a spectacular 3-D slide-show at its core. He fascinated us with a 'potted' life-story, telling us of his interest, as a boy, in still-photography. This interest developed further during the war years, when he served as an aerial gunner. He found the pictures made by the gun-cameras, most uninteresting. Since it was impossible to expose film without firing bullets - Shaw persuaded a mechanic to separate the operation of gun and camera, permitting movies to be made without destruction. The result was a strong interest in movie making and presentation. Latterly, he became involved in stereoscopy and 3-D camera-work. As we approach the 21st Century, true three-dimensional films are becoming a reality. In the 30's we mastered sound. In the 40's and 50's it was colour. In the 60's it was

multi-image and A/V. In the 70's it was IMAX, and as we near the end of the 80's, it is 3-D.

Our final speaker was Wilson Markle, President of Mobile Image Canada, Ltd. His company operates in the field of video post-production facilities, computer graphics, and animation. They produced the opening fire-and-ice graphics and logo animation for CTV's coverage of the 1988 Calgary Olympics. At present, several hours of on-air graphics and animation are being produced for NBC's coverage of the Seoul Summer Olympics. However, Wilson Markle skipped over these activities because of an even more interesting, and controversial Mobile Image development, COLORIZATION of black and white films! COLORIZATION was first developed in 1983 by Wilson Markle and Brian Holmes, when Mobile Image developed a unique software program enabling thousands of black and white frames to be individually painted by computer operators, then stored on disk. In October, last year, a new company, COLORIZATION INC. was formed, with Wilson Markle as President, and Brian Holmes as Art Direction Consultant. Together, the two companies have expanded into 20,000 square feet of studio space, and operate around the clock, employing over 200 workers. The complete process is carried out in the Toronto premises. The process is complex and time consuming. It involves cataloging all the scenes from the original film; art direction for the COLORIZED version; the creation of coloured frames, mixing them in sync with the original black and white film.

While few of us know anything about the process, most of us have opinions about it! There is much to be said on all sides of the question. There were many valid points raised by members of the audience, and Mr. Markle gave most satisfactory answers. At no time is a film COLORIZED against the owner's wishes, indeed, it would be legally impossible. Very many black and white films, which, otherwise, might never see the light of a projector lamp, have now been made acceptable, for television viewing. Surprisingly, in many cases, colorized, classic films are now avidly watched by young audiences who would not tolerate the monochrome version.

The technicalities of the colouring process are fascinating. All the colouring is done electronically, as the original images are transferred to disk. Every new scene must be analyzed and 'painted' from a palette of thousands of colours, using an electronic "mouse." As long as that image remains on screen, it retains its given colours, no matter how the image size varies, or its position changes. At the scene change, or upon the introduction of a new character, or object, the painting must be adjusted. The Art Director decides on the colours of clothing, and in the main, keeps these simple and tasteful. Hair and skin tones are kept as authentic as possible.

In every case, the current filmowner retains the copyright. In the case of living actors, their approval is always given, apparently, in most cases, willingly. After all, the film may never have been shown again to large audiences, in its original black and white form. There are purists, of course, who maintain that the material should be left in its original state, but films were made to be seen, and if COLORIZATION is able to give them a new lease of life on television, I for one am all for it. Since the Seminar, I have seen an old Fred Astaire film that had been COLORIZED. I thought that the effect was stunning.

The Seminar was highly successful and, judging by the number of questions, an event that could have gone on all day. However, it was pleasant to socialize, meet old friends, and enjoy a leisurely lunch, and still have time to see the Grand Canyon IMAX film, and a 70mm 3-D film, "WILDERNESS" made by Christopher Chapman, and his twin brother, Francis. Christopher is Honourary President of the Society of Canadian Cine Amateurs. He produced this film especially for presentation at SCIENCE NORTH in Sudbury, Ontario. It was quite remarkable to see birds flying about in the audience, and alighting on branches of a tree alongside our seats!

A most enjoyable day and certainly one to remember.

The Seminar was organized by Fred Briggs of the Hamilton Movie Club. Their club is an Affiliated Club of the IAC and I am indebted to him for his quote from his promotional sheet.

Gerald Mee
PRESIDENT of IAC

INSTITUTE OF AMATEUR CINEMATOGRAPHERS
IAC

It was during October 1984 when I attended the SAC Convention in Niagara Falls, N.Y. Gerald Mee was the representative from the Society and I became the first member from the Vancouver Film and Video Production Club to take out membership.

August of this year, Barry and Pat Twyman of the Canterbury Cine Club were visitors in British Columbia. Members of our club hosted them, and it proved a memorable evening, with exchange of ideas and views. New friendships were born, new doors opened.

Four new members have joined, two of them include George McLachlan, creator of our cover for Panorama and David Cooperstone, writer of Video Scan.

A timely message by President, Gerald Mee appears in the Institute's Journal for the month of October.

"What of the future? The electronic age is here and we must face facts. Film will be with us for a long time yet, but video tape is fast catching up in quality. Of course, you can still buy a great deal of film for the price of a video camera! What we must realize is that as new film apparatus becomes more difficult to acquire, most newcomers to home movies will be using videotape. We must cater for these requirements.

One of our principal objects in the IAC is to promote the advancement and improvement of general education in relation to all aspects of cinematography and associated audio and visual arts-and the development of public appreciation of such arts, and to raise the standard of cinematic art generally. This then is our aim and this policy we will continue to pursue."

Your editor is now the representative for the IAC on the west coast of Canada.

"HOW TO MAKE BETTER"

TRAVEL FILMS

HOW TO MAKE BETTER TRAVEL FILMS

Travel movies may seem the easiest kind of amateur films to make interesting. With all these exotic things to shoot, how can 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 standing, waving, smiling woodenly, and cluttering up the scenery they came 3000 miles to shoot. That is not a good picture of your locale, and its not a natural look at the family either, after all his family isn't all made 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, railing, flowers and anything else that provides foreground will give depth to the scenery.

SHOW HOW YOU GOT THERE

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

SCREEN DIRECTION

When shooting travel sequences watch out for screen direction. Shots showing people, cars or boats travelling in one direction cannot be immediately cut with

a shot showing them travelling in the opposite direction. If you do, 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, its the sequence. Words and phrases build sentences, paragraphs and chapters. When each part adds sequence right up to the 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 comes from a combination of pre-planning, resourceful shooting, editing and the way you use your commentary and music."

By Walter Strickland

SAC - TBW
1989 JOINT
CONVENTION
JACKSON LAKE LODGE

1989 CONVENTION NEWS

Plan your next years vacation to include attending the Society of Amateur Cinematographers and the Ten Best of The West joint convention to be held at Jackson Lake Lodge in Grand Teton National Park on August 7, 8, 9 and 10.

Grand National Teton National Park is a western wonderland of towering snow capped peaks - cool mountain lakes, and spectacular wilderness scenery. The park is named for the range of mountains which form the Western boundary of the Jackson Hole Valley in Northwestern Wyoming. The present and enlarged park was made possible by John D. Rockefeller Jr. who over a period of 20 years beginning in 1926, acquired 33,000 acres of Jackson Hole.

He donated the land to the Federal Government and the area was established as a national park in 1950.

Mr. Rockefeller also provided personal funds to construct visitor accommodations within the park by establishing the Jackson Hole Reserve, a non-profit educational and conservation organization, and owner of the Grand Teton Lodge Company and several resorts in the Virgin Islands.

The park is under supervision of the U.S. Department of the Interior and the National Park Service. Grand Teton Lodge Company is an authorized concessionaire of the National Park Service, Department of the Interior, and operates Jackson Lake Lodge, Jenny Lake Lodge, and Coulter Bay Village.

There are eleven major peaks in the Teton Range with the Grand Teton jutting 13,770 feet above sea level. The Tetons are famed for their abrupt ascent from the floor of Jackson Hole, a valley 50 miles long and 15 miles wide with altitudes varying from 6,200 to 6,000 feet. The area is noted for its numerous lakes, excellent fishing, dramatic scenery, animal wildlife, including moose, elk, and bison and its colorful carpet of wild flowers.

Grand Teton National Park is one of the few Rocky Mountain areas which has modern facilities comparable to a major city. We have now contracted for conference rooms and a block of 60 sleeping rooms at the lodge, the maximum the Park Service will allow for our August Convention.

There will be more convention news in forth coming issues of Panorama.

Frank D. Disdier
GENERAL CHAIRMAN

GRAND TETON NATIONAL PARK
AUGUST 7-8-9-10
FRANK D. DISDIER
GENERAL CHAIRMAN



SOCIETY OF CANADIAN CINE AMATEURS
SOCIÉTÉ DES CINÉ AMATEURS CANADIENS

LIBRARY FILMS

October, 1988

				Running Time (Mins.)
<u>A - SCENARIO</u>				
		Gauge	Sound	
1 - "A FAIRY STORY"	ALTRINCHAM CINE CLUB, England	S.8	Mag	20
2 - "A FISTFUL OF FANTASIES"	NELSON A. SANTINI, U.S.A.	16	Opt	13
3 - "A GIFT TO MOTHER"	A. MOVSHIN, Russia	16	Opt	17
4 - "A TOUR OF THE SCHOOL"	BLANTYRE HIGH SCHOOL, England	S.8	Mag	13
5 - "BANK SLIP"	FINCHLEY CINE SOCIETY, England	16	Opt	13
6 - "BELIEVE IT OR NOT"	LA CRESCENTA SCHOOL, U.S.A.	16	Opt	10
7 - "CODE 9999"	HANS LIPPUNER, Switzerland	S.8	Mag	3½
8 - "EFFORT IN VAIN"	KIYOSHI KONDO, Japan	S.8	Mag	16
9 - "ESCAPE FROM HOTLITZ"	FINCHLEY CINE SOCIETY, England	16	Mag	18
10 - "FAT CHANCE"	UNIVERSITY OF SO.CALIFORNIA, USA	16	Opt	8
11 - "GOODBYE GRANDAD"	CLASS FILMS, England	16	Mag	18
12 - "GRAVITY"	DAVID WECHTER & MICHAEL NANKIN, USA	16	Opt	9
13 - "HARRY" (2 reels)	CONFEDERATION COLLEGE, Canada	16	Opt	35
14 - "IT'S YOUR LUCKY DAY"	WILLIAM MORONI, U.S.A.	16	Opt	5
15 - "JUNIOR HIGH SCHOOL"	STEVE JACOBSON et al, U.S.A.	16	Opt	30
16 - "LA LEGENDE DES CHOSES"	GUY FERRO, Switzerland	S.8	Mag	7
17 - "MORRIS"	UNIVERSITY OF SO.CALIFORNIA, USA	16	Opt	9
18 - "ONE"	ROBERT JUST, U.S.A.	16	Opt	13½
19 - "ONE MAN AND HIS DOG"	DONALD BLACK, England	16	Opt	14½
20 - "ONE MAN'S MEAT"	ALTRINCHAM CINE CLUB, England	S.8	Mag	13½
21 - "PLAIN BROWN WRAPPER"	ROBERT DIXON & ROLAND ZACHER, Canada	S.8	Mag	8
22 - "STOP CLONING AROUND"	SIDNEY N. LAVERENTS, U.S.A.	16	Opt	15
23 - "THE HUNGRY KOOK GOES BAZOOK"	- ED McWATTERS, Canada	16	Opt	6
24 - "THE MISSMATCH"	ALTRINCHAM CINE CLUB, England	S.8	Mag	22
25 - "THE PRODUCTION"	DR. WALLACE M. SHAW, U.S.A.	16	Opt	30
26 - "THE TANGLED WEB"	OTTAWA MOVIE MAKERS, Canada	S.8	Mag	23
27 - "THE WILL"	OTTAWA MOVIE MAKERS, Canada	S.8	Mag	8
28 - "TRAPPED"	HAROLD & MARY COSGROVE, Canada	S.8	Mag	12
29 - "TROPHY"	GERRY GAVIGAN, England	16	Mag	7
30 - "UNLUCKY FOR SOME"	ALTRINCHAM CINE CLUB, England	S.8	Mag	22
31 - "WILLPOWER"	FINCHLEY CINE SOCIETY, England	S.8	Mag	22
32 - "Z, Y & X"	DR. WALLACE M. SHAW, U.S.A.	16	Mag	12½

B - NATURE

1 - "A TRIP IN THE BLUE"	INGEBORG TÖLKE, Denmark	16	Mag	10
2 - "DAN GIBSON'S NATURE ADVENTURE"	DAN GIBSON, Canada	16	Opt	15
3 - "MONTAGUE DOWN UNDER"	ATTILA BICSKOS, Australia	S.8	Mag	13
4 - "MOODS AND MOTION IN NATURE"	FRANK L. KREZNAR, U.S.A.	16	Opt	14
5 - "PRELUDE TO SPRING"	JACK RUDELL, Canada	16	Opt	15
6 - "RETURN OF THE WINGED GIANTS"	DAN GIBSON, Canada	16	Opt	14
7 - "SUCCESS STORY"	JACK CAREY, Canada	16	Opt	30
8 - "TUNEFUL WINGS"	DOROTHY ORR & OTHEL GOFF, U.S.A.	16	Opt	9
9 - "WHITE THROAT"	DAN GIBSON, Canada	16	Opt	10

C - DOCUMENTARY			Gauge	Sound	Running Time (Mins.)
1 - "CALGARY STAMPEDE"	JACK RUDELLE, Canada	16	Mag	25	
2 - "DIAMONDS"	" " "	16	Opt	12	
3 - "FLORAL CAPERS"	" " "	16	Opt	12	
4 - "IBERIAN HOLIDAY"	" " "	16	Opt	27	
5 - "IMPRESSIONS OF PUERTO VALLARTA"	" " "	16	Opt	13	
6 - "NEW ZEALAND"	" " "	16	Opt	21	
7 - "SAFARI TO TSAVO"	" " "	16	Opt	28½	
8 - "SINGAPORE"	" " "	16	Opt	15	
9 - "THE SETTLERS"	" " "	16	Opt	28½	
10 - "THIS IS HOLLAND"	" " "	16	Opt	13	
12 - "A GREEN CHRISTMAS"	LEONARD W. MITCHELL, Canada	16	Opt	8	
13 - "A MAN NOT OF THE WORLD"	DR. KURT KEIL, Austria	S.8	Mag	14	
14 - "A PIG IS A PIG"	ROSE DABBS, U.S.A.	S.8	Mag	2½	
15 - "BALI"	DR. KURT KEIL, Austria	16	Opt	13	
16 - "BELLEEK"	KEVIN KEELAGHAN, U.S.A.	16	Opt	12	
17 - "BEAUTIFUL SKI IN CANADA"	TAKAO SAKAI, Japan	S.8	Mag	14	
18 - "DANCE, CONTEST & PRAYER"	KURT STRIEGL, Austria	16	Opt	19	
19 - "DICK SMITH, MAKE-UP ARTIST"	DAVID E. SMITH, U.S.A.	16	Opt	18	
20 - "DON'T BE BITTER TO LIFE"	NILO LUUKKONEN, Finland	S.8	Mag	14	
21 - "EGG CITY"	UNIVERSITY OF SO.CALIFORNIA, USA	16	Opt	4	
22 - "IN QUEST OF THE SUN"	GREG HUGLIN, U.S.A.	16	Opt	22	
23 - "IRELAND IS"	HELEN C. WELSH, U.S.A.	16	Opt	29	
24 - "IS THE CITY OF 1000 COLOURS DOOMED TO DIE?"	F. BERTUZZI, Italy	16	* O & M	11	
25 - "LADY OF THE LATHE"	ROBERT & GAY WEBBER, Canada	S.8	Mag	15	
26 - "LARRY CLAYMAN"	FRED HARSHBARGER, U.S.A.	16	Opt	10	
27 - "LONDON VIEWPOINT"	JOHN GREY, Tasmania (Australia)	S.8	Mag	10	
28 - "MALABAR MASQUE"	A. D. BOLLAND, England	16	Opt	22	
29 - "MONKEYS IN THE SNOW MOUNTAIN"	-MATATOSHI OKOCHI, Japan	16	Mag	19	
30 - "NEW ZEALAND, LAND OF MAORI MYTHOLOGY"	HOWARD J. LINDENMEYER, U.S.A.	16	Opt	18	
31 - "OM MANI PADME HUM"	KURT STRIEGL, Austria	S.8	Mag	15	
32 - "ORIGAMI"	ROSE & STUART DABBS, U.S.A.	16	Opt	8	
33 - "PALACE OF THE GODS"	ROBERT BERGMAN, Canada	16	Opt	15	
34 - "SANG DES VIGNES"	JOSEPH PAQUAY, France	16	Mag	7½	
35 - "SCI AZZURRO"	ROLF MANDOLESI, Italy	16	Opt	12	
36 - "SILK FROM CHAMPA"	TOM WINKLER, West Germany	16	* O & M	16	
37 - "SO MUCH BY SO FEW"	A.I.M. HEPBURN, South Africa	16	Opt	23	
38 - "STEWARDESS"	CONFEDERATION COLLEGE, Canada	16	Opt	25	
39 - "SURVIVING STEAM"	CLASS FILMS, England	16	Mag	9	
40 - "THE CASTLE"	DR. FRED ATTRIDGE, Canada	16	Opt	17	
41 - "THE GREAT RACE"	BOB CIHI, U.S.A.	16	Opt	15	
42 - "THE STATION"	CINEBEC, Canada	S.8	Mag	7	
43 - "THE SUGAR MAPLE"	HELEN WEBB-SMITH, Canada	16	Opt	17	
44 - "THE ZOO"	BETH SMIBERT, Canada	16	Opt	15	
45 - "29 SECONDS TO ZERO"	IAN RINTOUL, Scotland	16	Opt	10	
46 - "WHAT'S MINE IS MINE"	DAVID GREEN, Canada	16			
47 - "GOLDEN WEEK IN KYOTO"	OSCAR HOROVITZ, U.S.A.	16	Mag	15	

				Gauge	Sound	Running Time (Mins.)
<u>D - ANIMATION</u>						
1 - "ANTICS"	DAVID J. MARTIN, Canada	S.8	Mag	2		
2 - "A WILD HISTORY OF CANADA"	DR. LEO NILO, Canada	S.8	Mag	10		
3 - "CHRISTMAS ROUND THE WORLD"	SHEILA GRABER, England	16	Opt	5		
4 - "CHRISTMAS - THE 12 DAYS OF"	SHEILA GRABER, England	16	* O & M	4		
5 - "DANCE MACABRE"	SHEILA GRABER, England	16	Opt			
6 - "DAS NETZ"	ALFRED SCHRADT, West Germany	16	Opt	3		
7 - "DE ILLUSIE" ("THE ILLUSION")	JAN VAN WEESZENBERG, Netherlands	16	Mag	4		
8 - "DE TROON" ("THE THRONE")	JAN VAN WEESZENBERG, Netherlands	16	Opt	5		
9 - "DRAGONCASTLE"	PAUL & BECKY MASON, Canada	16	Opt	13		
10 - "EVERY HEEL HAS A SOLE"	ROSE & STUART DABBS, U.S.A.	16	Mag	3		
11 - "HARLEQUIN"	HILARY PHILLIPS, Canada	16	Opt	2½		
12 - "LE VOL DU BOURDON"	BERNARD DUBLIQUE, France	16	* O & M	2		
13 - "MICHELANGELO"	SHEILA GRABER, England	16	Opt	3½		
14 - "MOVING ON"	SHEILA GRABER, England	16	Opt	3½		
15 - "OH SEAN"	HEIDI BLOMKUIST, Canada	16	Opt	3½		
16 - "ONE MAN'S MEAT"	DAVID FINE, Canada	16	Opt	5		
17 - "OVERHEARD ON A SALT MARSH"	GEORGE SHADFORD, Canada	16	Opt	2		
18 - "PHIL THE FLUTER'S BALL"	SHEILA GRABER, England	16	Opt	4		
20 - "ROMANZE IN MÜLL"	HELMUT BRAIG, West Germany	16	Mag	14		
21 - "TALE WIND"	GREG GIBBONS, Canada	16	Opt	5		
22 - "THE CHICKEN STORY"	PHILIP VALENTIN, Canada	16	Opt	3		
23 - "THE DEVIL WENT DOWN TO GEORGIA"	ANTHONY SALMON, England	S.8	Mag	3½		
24 - "THE GRAND ILLUSION"	STEPHEN ROSCOE, Canada	S.8	Mag	3		
25 - "THE STRANGE CASE OF MR. DONNYBROOK'S BOREDOM"	DAVID A. SILVERMAN, U.S.A.	16	Opt	5		
19 - "POPPA'S LEGACY"	ROGER H. RODGERS, U.S.A.	S.8	Mag	3		
26 - "UMBRELLA"	MIKE TELFORD, Canada	S.8	Mag	3		
27 - "WHEELS"	JEFF COX, Australia	16	Mag	2½		
28 - "WORD POWER"	ROGER H. RODGERS, U.S.A.	S.8	Mag	3		

E - EXPERIMENTAL

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

F - INSTRUCTIONAL

1 - "FILMEFFECTS & EFFECTFILMS"	WILHELM HOLEKAMP, Germany	S.8	Mag	18		
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G - SCCA EVENTS

1 - "CAPITAL CAPERS 1975"	HAROLD COSGROVE, Canada	S.8	Mag	11		
2 - "CAN-AM CINE CAPERS 1982"	TORONTO MOVIE CLUB, Canada	S.8	Mag	12		
(The promotional film for the SCCA/SAC joint convention in Toronto, Sept. 1982)						

**We have two prints of each of these films - one optical and one magnetic. Please specify which you want when ordering.

CLUB NEWS

by Vic Adams

Autumn introduces a new season for film and video clubs, and it's interesting to see the common themes appear in the club bulletins.

Money is always a concern. Several clubs have raised their fees. HAMILTON, VANCOUVER, and OTTAWA now charge \$30. single (TORONTO \$22.). HAMILTON charges \$10. more for a family membership; VANCOUVER and TORONTO \$5 more, and in OTTAWA a spouse gets a free membership.

To raise more money, HAMILTON club put on a public film show at the Hamilton Public Library last spring, and repeated it at the Grimsby Art Gallery in June. The OTTAWA club borrowed \$1944 from a member to buy a used video projector. To help pay for it they rent it out to members and to community groups. They also offer film services to other associations in return for donations.

Word processing and computer graphics have changed the appearance (if not the readability) of most club bulletins. Those of the HAMILTON, VANCOUVER, TORONTO and MONTREAL clubs are now prepared by word processor. VANCOUVER's has a 5 1/2 x 8 1/2 folded and centre-stapled format with a yellow card cover. OTTAWA, WINNIPEG and BRANTFORD rely on typed copy with printed mastheads. MONTREAL's "Reporter" has the most material -- six 8 1/2 x 11 in. sheets filled on both sides with reports, comment, items from other club's bulletins, and excerpts taken from "Video Review" and "Video Maker".

Speaking of content, another common thread is editor's appeals for members' items for the bulletins. I guess that we editors must be resigned to write nearly all the copy ourselves, except when we can ask a particular member to prepare an item on a subject that is his specialty. That seems to work well, and almost everyone has some special gift.

My apologies to the BRANTFORD FILM & VIDEO CLUB. In August's "Panorama" I referred to them as "Brampton"--which as far as we know, has no film making club. It was an inexcusable error and I thank Bill Kelly for pointing it out. In fact BRANTFORD club was the subject of a particularly good story in "The Brant News" in August. It described their activities, goals, problems; when and where they meet; with a two column photo of president Mary Crain loading their projector.

Another common thread is the need for more films from more members. Several bulletins made appeals. In OTTAWA there were no entries in the first contest of the fall. Perhaps members were too busy with the SCCA-SAC convention. HAMILTON club has ruled that if there is only one video entry in any contest, then it will be judged against film entries. Otherwise videos and films will be judged separately.

Being "Senior Citizens" enabled some members of the TORONTO club to form a separate "Video Group" and get a New Horizons grant. With it they bought a complete industrial-level Panasonic editing suite. Having this capability, they were asked by the University of Toronto to film the university's series of mediaeval morality plays, put on in the late spring. Those involved 5-camera shoots. Very impressive! They also have other projects under way.

This is the 50th Anniversary for the CALGARY MOVIE MAKERS, and one of its founders, Gordon Darby, is still a member. It's a small club now, of 8 members, of which 5 have video equipment. They meet in members' homes, and the host member provides the programme. They like to receive other clubs' bulletins and the secretary this year is:-

Michael Faryna

3828 Centre St. North

CALGARY T2E 2Y3

It's worth noting as well, that this is the 60th Anniversary for MONTREAL MOVIE MAKERS, the 54th for the TORONTO FILM & VIDEO PRODUCERS, and the WINNIPEG AMATEUR MOVIEMAKERS will be 53 years old on November 27th.

Vic Adams

FOR SALE

CAMERAS of an Ottawa film maker, not a club member, who was killed in a traffic accident are for sale.

Vic. Adams is holding them for convenience, payment will be made direct to owner's wife.

All are in perfect shape. He bought the best new models from 1972 to 1986 and never sold the old ones.

NIKON R8, silent for \$195.00.

ELMO 10125 for \$350.00

CANON 1014XL-S with BM70 boom mic. and case for \$550.00.

NIZO 6080 complete kit in fitted case. Two batteries, mic. earphone, charger, compendium hood etc. \$750.00.

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