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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



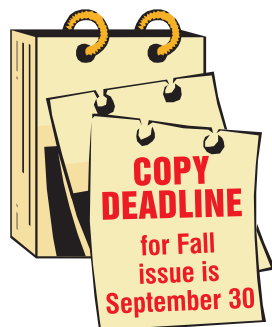
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Front Cover:

Take That!
U. S. Camera Comics



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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

"Changing Times"

I'm sorry to have to report the passing of Wiltod Leon **Vielrose**, known to one and all as "**Richard**", a member of the Toronto Movie Club since 1975 and the SCCA since 1997 at least. Richard succumbed after a long battle with cancer, ironically on June 26th, his 80th birthday. Born in Poland, he escaped to England after the Nazi Occupation. After serving with the British Army in Italy, Richard returned to England where he studied to become an engineer. He arrived in Canada in 1958 and worked as a bridge designer for the Ontario Government. Richard was unable to return home to Poland until after the Communist collapse, but he visited his family every year after that. He will be missed by his family at home, and his many friends here.

We also learned belatedly of the passing of **Dan Gibson** on March 18, at the age of 84. Dan was a long-time Fellow of SCCA and an Honourary Lifetime Member. Dan founded his own company in 1946 to produce nature films and TV series. He was a pioneer in recording the sounds of nature with his parabolic microphone and earned two Canadian Film Awards (now Genies) for his film soundtracks. Dan released many, many recordings of nature sounds, and nearly forty years after beginning filmmaking he launched

the Solitudes series, first simply as nature environment recordings, and five years later, with his son Gordon, with musical accompaniment.

In 1994 Dan was named to the Order of Canada, and in 1997 he received a Lifetime Achievement Award at the Juno Awards.

We don't know what took away Dan's life, but it wasn't boredom! Last winter I just missed catching up with Dan on the ice of Hamilton Harbour, where we were both shooting video of iceboating, just hours apart. Dan leaves behind a large legacy, and a very large hole.

Changing Times

The tremendous expansion of the internet has changed the world in many ways, with one of them being an explosion of new film festivals. Many of them receive government or municipal support, and others have backing from commercial enterprises, so the entry fees have been declining as the value of the prizes has soared. As a result, the **CIAFF**, the longest running international amateur film festival in Canada, has been finding it increasingly difficult to compete. This year our number of entries has reached a new low, at least for recent years.

And for several years the **SCCA Annual Competition** has attracted far fewer entries than were needed to sustain it, and we have been considering the merits of folding the SCCA Annual Competition into the CIAFF. Now, suddenly, while the number of competing competitions proliferates, and the entries for the CIAFF declines, and in spite of a necessary increase in the Entry Fees for the SCCA Contest, that contest has had a significant increase in the number of entrants!

"Why?" you ask, or at least, we ask! It can only be due to the efforts of the SCCA Representatives in the various clubs who have beaten the drums and encouraged their members to enter the contest! **Congratulations to all of you who contributed to this resurgence!** And now that you have proven that it works, and you can make it happen, we beg you to keep up the good work, and double your efforts for next year.

We also urge you not to overlook any articles that we might want to include in PANORAMA. We apologize for the late publication of this issue, but it has been a busy summer, especially for the two of us who have written so much (some might say too much!) of it. We were pleased to discover some new writers for the Spring Issue, and glad to have another article this time from Michael Veronneau, and we understand that most people are busy, or away, in the summer.

That Cover!

But we have made a new find, who has helped us to fill these pages, and provided something completely different for our cover!

One happy day I received a message on my answering machine from the outgoing President of the Hamilton Club, advising me to tune in immediately to the local Hamilton television station for something that would interest me. By the time I got home it was long gone, of course, but he also left me enough of a website that I was able to find it.

It was the personal web site of a collector of unusual cameras and photographic oddities. In fact, the web site was <http://cameroddities.com>. I have a rather large collection of movie cameras and equipment, including several oddball items, and I spent a long time going through everything on this site. I was also looking for anything that might interest you, our readers.

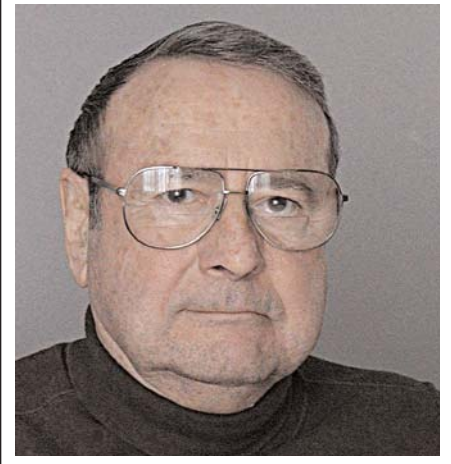
And I found something! It seems that during World War II, U.S. Camera, a full size photography magazine, had published a few issues of a comic book called U.S. Camera Comics! In the war years, Superman, Batman, Wonderwoman, and everyone else in the comics (maybe even Mickey Mouse and Donald Duck!) was fighting America's Enemies, but in this comic the heroes were fictional photographers who covered the war, aerial photographers who flew with the pilots, and anyone else with a camera who could fight spies on the home front, etc.

The collector and web master is **Campbell McCubbin**, now of

Continued on page 23

CLUB NEWS

By Thom Speechley



Club activities tend to slow down with summer and vacation time. However many organizations and clubs remain very active, working in groups or acquiring video footage for the coming club season. The following items are abridged stories and features from several club newsletters received since the last issue of PANORAMA.

BRANT VIDEOMAKERS -

Brant Camcorder News,
Dan Kennaley, Editor

The club had intended to watch old 8mm films at the April meeting. In the May newsletter Dan Kennaley had to report on the unfortunate, but almost predictable problems encountered with older technology.

"I want to comment on the fiasco that occurred at the last meeting. I want to thank everybody for their patience and assistance. Great ideas sometime are just that. It is very hard to go back. Old movie equipment is a tough thing to deal with so I thought that having backup would see us through. The old projectors were difficult when they were new. Joe got some pictures that were great and Randy some video that shows what I'm taking about. I will show them at the meeting if things work out. A special thanks to Tom Doroshenko for getting the projectors to work." The topic for the May meeting was "**Change**". Several members showed productions designed to illustrate visible and significant changes in familiar people and places.

An open review of members' videos was planned for the June, season final meeting.

"Keith Gloster will chair the meeting in my absence. Please come out and support Keith. The focus of this

meeting will be "**Critique**". Everyone can bring a video, raw or finished that they wish, to have discussed. Videos from our Library will be shown as an option. A good discussion is a great learning tool to improve our own videos and can be entertaining as well. I am sorry to have to miss it, I look forward to the meetings and what everyone is doing. I hope to see you all in September. Have a pleasant and healthy summer. --- Dan."

BUFFALO MOVIE VIDEO MAKERS -

"Camerama",

John Weiksna, Editor

This was another milestone year for the Buffalo club. Here is a brief review of their 72nd Anniversary Banquet.

"**The 72nd Anniversary Banquet for the BM-VM** was a gala event on April 9 . . . even bigger than last year's event, when Jessica Simpson showed up arm in arm with JOHN WEIKSNAR (What a guy)! We feasted on a fine selection of pizza and wings, veggie dishes and assorted desserts from members who remembered to bring something. (Sorry, I forgot.) JON SOYKA passed out some DVDs of his doc of compiled shorts made by BM-VM members at a recent contest. President PHIL UTECH opened with a nice welcome to all members in attendance. He was very happy to say that the BM-VM is healthy and growing at a steady pace. EMIL J. NOVAK was very happy to toast a special guest speaker, Jamshid Vafai ("Jam" as he is known as the department chair for the Buffalo Public Schools Television and Film Production department). He began making films and videos in 1980, with a specialty in interpreting visual art in

architecture. His love for architecture in WNY is evident in his movies made in Buffalo. The crowd enjoyed the short movies he screened for us--a beautiful mixture of the finer things that Buffalo provides in its rich historical architecture."

It was also announced that the club may be involved in another major local production, the Towne Players' fall production of "The Night of The Living Dead."

From the June issue: "A concentrated turnout listened carefully to the anecdotes and advice that guest speaker Jon R. Hand offered, thanks to an invitation by program co-chair Buck Burdette. Hand, an independent documentary maker in Kenmore, gave everyone frank, seasoned advice on how to use any level of equipment, not the hype behind a brand or a model number, to tell a story. One tip was not to forget to read your software's or camera's instructions -- yes, seemingly common sense -- but a recurring mistake even by educated artists with the latest gear.

Several club members participated in yet another important local production. "THE ELDRITCH: A Tale Of Erotic Violence" wrapped on Saturday, May 27. The hard working Buffalo Nickel Productions crew knocked out 18 pages and 26 scenes in approximately 50 hours. Essentially we created a framing sequence to wrap around a 1989 16mm movie that David Williams made and was never finished. Cameramen included Emil (DP), with Michael, GARY MARZOLF and PHIL UTECH on camera B.

Gaffers and Grips: Phil, Michael Carrigan, Emil Novak Jr., and Terry Kimmel."

The Buffalo club meets regularly during July and August at private cookouts, swimming parties or local restaurants.

HAMILTON VIDEO/FILM

MAKERS - *Reel News,*

Dave Stewart, Editor

June newsletter - President's Message - I would like to thank all of the members, friends and family who attended our great banquet this year. Over 40 people attended and so far all the comments are good about the evening. We had a bumper crop of entries for the annual contest and Jim Small, our contest chairman, stated that all the entries were great. It was one of the best years for quality of entries in a long time. George Montgomery won the Beginner class with "The Inez de Castro Affair", Doreen Jones came in second with "Wild Wings", and John Hanson came in third with "Surfin in December". Alex Szatmary swept the novice category with the films "Washed Away", "Rush" and "First Kiss". Alex has done so well that he moves up to the next grouping unless the contest categories are rearranged for next year. Ryan Kucharew and Ken Davy tied for first place for "Jade" and "Memories of Nova Scotia" in the intermediate category and "Jade" will be the club entry in the SCCA Garlick trophy entry. Ken Davy won third for "The Impossible Railway".

In the advanced category, "Island Tales" by Harold Cosgrove won first place, "The Wacky World of Hypnosis (Version 2)" by Dan Copeland won second, and "Multi-Camera Simulation" by Dan Copeland won third. The new Halmar One Minute contest was won by Alex Szatmary for "Busy Bee", an animated 58 second short. Special mention for sound and cinematography go to "Memories of Nova Scotia" by Ken Davy, for editing to "Jade" by Ryan Kucharew. The Bunny Upton Award was given to Mary Cosgrove this year. Congratulations Mary!!

Thank you to all of the people who entered into the contest this year and

if you didn't win don't give up just yet because every year the number of videos and people entering changes.

August Newsletter - President's Message.....Is your Camera sick?

Now that I have your attention, how did your camera fare in this extreme heat and humidity that we have been blessed with? I know in the past that some cameras worked fine and others overheated or had odd things happen during operation. The new batteries get pretty hot without all this extra heat. Did yours last as long or did you find yourself in need of extra batteries on some important shoot? We all like to think that when we plan to go film something for ourselves or someone else that we always have everything we need and everything works perfectly fine, until it doesn't.

I hope that we will see more fine videos this month and hear your stories of how the heat and humidity or perhaps the torrential rain we had for a few days affected your shoot. The last meeting had a nice turnout including some members we haven't seen for a while. It was nice to see them out and about once again. I spied some unopened reels of film that someone had for sale and we continued our debate on the future of video and video equipment. We also took some time to show the effects of manual versus auto focus in a video and why it is so important to use manual focus when you can to prevent many problems during shooting and editing of a film. Thank you to everyone who made it a great meeting and I hope to see you this month.

Dave Stewart

LONDON VIDEOGRAPHY CLUB - "It's A Wrap",

Bob Thorn, Editor

For our May meeting, Thom Speechley and Ron Jacob gave a presentation on "archiving ". What is the best format to use, what compression do we use, what media should our material be stored on, these were the questions that we needed answers for. Many authorities make gloomy predictions for longevity of DVD. To test one of the comments about exposure

to light, Thom had made a stencil to cover the data side of a recorded DVD and then placed it in direct sunlight for several days. At the meeting, the mask (stencil) was removed and the disk was placed in a DVD player. It worked just fine! We might start questioning some of those more extreme claims.

Ron Jacob use his laptop to show another program which he made for organizing all your stock footage. This would be a file system for all your raw tape footage, this program would keep a list of all tapes you have made, places you've been, people you've seen. Once all the data is entered, type the words that you're looking for in the search column and a list of all the tapes matching your description would show up in the list. So if you find yourself always fumbling around looking for that one tape with that special clip on it, this program just might be what you need. If you want this program, go to our Website, <http://ca.geocities.com/speechley8505@rogers.com/> and look for the link.

We had the judging of our competition videos on May 24th 2006, we also held an executive meeting at the same time. We did not get all the executive members out for this meeting but we did have enough board members show up to get a lot of things finalized for next year. We had a total of 14 videos entered = nature videos + competition entries. We had ended our executive meeting before the judges were finished. With all the good quality videos, the judges had a lot of work in front of them. I feel, all the judges were very pleasantly surprised with the quality of videos and gained an appreciation of the amount of work that went into each one of them.

OTTAWA FILM AND VIDEO MAKERS

It's been a while since we have been able to report activities of the Ottawa club. The following are a few highlights from recently received reports for their 2006 season.

January 11 - The feature presentation of the evening, Wayne's talk on job preparation:

- 1) If it's a professional job, get a contract in writing.
- 2) Check the location beforehand & take a bit of footage to see how the lighting, room noise & camera go together.
- 3) Preplan details to learn just what the group wants.
- 4) Test all equipment beforehand.
- 5) Arrive early on the day to recheck everything and use gaffer's tape for securing cables etc.

February 6 - After the President's welcoming address, Reinhard gave 3 demonstrations:

- 1) Of high definition T.V.
 - 2) A how to DVD video.
 - 3) A Steve Dotto video on batteries.
- It was announced that one group video had already been completed, and that the raw footage was available for re-editing to make a second group video.

April 12 - The President welcomed everyone and handed out the latest edition of Panorama.

Then it was on to the elections for next season's executive.

The results -**President**, Wayne, **Secretary**, Connie, **Treasurer**, Peter, **Program**, Helen, **Contest**, Reinhard & **Refreshments**, Doris. Since then, there have been 2 changes, with the final result:

President - Helen Gruber
Program - Wayne Schaler
Secretary - Connie Nozzolillo
Contest - Reinhard Buehling
Treasurer - Doreen Higgs
Refreshments - Doris Buehling

Next Wayne's feature presentation, this time on the demonstration of camera features; several members brought their own cameras along to compare & discuss features.

Wed. May 10 - The meeting was given over to judging Toronto's club videos.

TORONTO FILM AND VIDEO CLUB - *Shots and Angles*, Editor Sam Spence

June - PART I - EDITING YOUR PRODUCTION FOR YOUR AUDIENCE - by Bill Simonsen

What do I mean by this? Well, let's say you were to have a video production you wish to show to a number of

organizations e.g. family and friends, to the club, or to enter into a competition.

Would you edit the footage once and show the same production to all these different organizations?

If you are smart you wouldn't, because each organization will have different needs and requirements.

Let me explain. Your family and friends will want to see most of your footage, but be careful that you do not bore them. The club may have a time limit or other restrictions, while the competition may have other rules and regulations. When I was event video taping (wedding, etc.) I would offer my clients three versions of the event,

- One for the bride and groom
- A shorter versions for the bride's parents
- Another for the groom's parents.

Each tape had a different point of view and a different emphasis on the event.

The bride and grooms tape would cover the full event of the day, while the parents' tape was directed towards them and their side of the family, with a mix of some of the other sides too.

For me, it generated more income and I had offered something my competition did not.

According to Kodak, the general rule of thumb for a multimedia production is that it should not be longer than 15 minutes. After that a person's attention span begins to waver. If your production is going to be more than 15 minutes, plan to have an intermission take place. A simple slide or title announcing a break for intermission, of say 5 minutes, should take place. Do not make the break too long or your audience's interest will waver.

When you are planning the editing of your production asks yourself these three questions.

1. What does my audience want to see and are there any restrictions?
2. How effectively can I convey my message or story to my audience?
3. Do I have sufficient footage or material to do the above?

If you can answer the three questions above, you can then begin to plan your production.

The Outline - The next step is to script an outline of the story. This can

be either a storyboard or a series of written notes. Remember, you do not need to show everything you have photographed or video taped.

It is sometimes better to show only the best of the best of your work. This may shorten the length of the production but it will make it much more interesting! Always be brutal and highly critical of your work.

You may need to make various edits to fulfill the needs of the above, but with the equipment we have today it's **SOOOOO** very easy to do. Next month's installment will be on using effective graphics, motion titling and lower third titling to spicing up your production.

THE VANCOUVER VIDEO PRODUCTION CLUB - *Reel Talk*, Cathy Caravan, Editor

May - Report on the April 28 meeting

Video Stew competition (edited entries):

1st Place (tie): *Don't Go There* by Roger Husband and *Tips for Living Longer* by Greg Caravan

3rd Place: *Lifetimes* by Miles Walker

Judging by Audience Evaluation.

Greg Caravan and Bob Eli provided a joint presentation on family history video-making using different techniques. Greg showed excerpts of a DVD made for family acquaintance Arne Olson for his 80th birthday. Arne was born in Norway and spent some time in a Nazi prisoner of war camp during World War II. Bob showed the first half of his production "Our Remarkable Family", an interesting family history tracing the Eli family back to Germany in the 1600's, and following their journey first to the Odessa region of what is now the Ukraine, then to North America. Bob obtained several historical photos, maps, and drawings by research on the Internet.

June - An article by Lou Lanser, "Early Cinema: Mack Sennett and Thomas Ince", paid tribute to Canadian born Sennett and some of his early contributions to film making.

Report of May 26th meeting

The May meeting featured the showing of some videos from the Club's

archives: "Burning Man" by Jim Babichuk, featuring Jim's visit to the Burning Man Festival in Nevada in 1998; "The Last Laugh" by Lou Lanser and George McLachlan (circa 1992), wherein 2 traveling salesmen spend a night at a widows farm while on the road.

We also finally had a chance to show the CBC episode of "On the Road Again" which featured an 8 minute vignette of Club founder Lou Lanser; it was shot during a visit by the CBC to Vancouver last fall. A copy of the video will be kept in the Club library. Terry Calzuolo, a guest at our May meeting, showed us a 12 minute production he made for a friend's wedding; it featured Interviews of the bride, groom, and several wedding guests.

THE VICTORIA VIDEO CLUB

- Bulletin, Editor, Sheila Perkins

May - The UPPAN ATOM award for 2005-6 Club achievement goes to the production of *The Birth of Jesus*. Add to that, we're financially stable, we've enjoyed a number of "Guest Speakers", we have several new members, new publications and "loaner DVD's", a monthly Bulletin, etc. With some shortcomings expressed by several members, our Banquet and Movies Show were celebrated... I must reluctantly agree that my old eyes, even with cataracts removed, on viewing this year's compilation, it seemed that they were smelted from a lower grade ore. Not as good as last year's. Folks, we ignore this observation at our peril. "Lord, send us a sign." He has. There are too few of us making too few movies, for starters. How can we rejuvenate interest and come up with a whole fistful of new, Oscar-winning movies for 2006-7?

First, our Club welcomes "viewers". "Doers" very much need you! To qualify as a "doer", as well, add enthusiasm, some movie-making equipment and a willingness to sail into uncharted waters. We all can create and expand our skills - either as "lone rangers" or as "team-members.". As long as we're making movies, our Club will prosper. It's the club glue. Our "gems" don't HAVE to become Contest caliber entries. If they're

about 4 to 5 minutes long, edited-like the sculptor who's chipped off the unwanted bits-let's see 'em at our meetings.

Your Humble Scribe, Dave
Club Marketing - Remember that our 'adopt a location' program is still in place. This program encourages members to 'adopt' a location that they will decorate with club advertising material (e.g. the club "business card"). Then you check periodically to make sure that the advertising is still in place/stocked up. Let our club secretary, Mila know your location (or locations) so that we avoid duplication. And speaking of marketing, the club has purchased a 'lawn sign' kit. This sign can be used both indoors and outdoors and should be an 'eye-catching' addition to our marketing materials. We are in the process of designing the sign, and so far this is what it looks like. If you have comments please contact Michael at 387-8963.



June - THE ANYTHING GOES CONTEST deadline is the September 26 meeting. In this contest, you may use video generated by your computer. None of the footage needs to be shot by you. Entries may be on any topic but may be no longer than ten minutes in length.

IDEAS FOR NEXT CLUB PRODUCTION - Please contact Michael (phone, e-mail, courier pigeon, etc.) if you have an idea for the club's next video production. It could be a joke, a script, a poem, just about anything - all you have to do is be brave enough to throw it into the "idea hat". The May 15th workshop came up with some good ideas, and a summary of those will be available at the June meeting. Don't sit back - get involved and toss in something of

your own. We're not just looking for the "ONE GOOD IDEA", we want a stack of interesting ideas that will inspire us to greatness! Viva la Video!

The May 15th Club Workshop was a success. Folks brought jokes, a script, some poems and a story or two. There was plenty of discussion and a few laughs. A summary of the ideas (that could lift us "up, up, and away!") will be presented at the June meeting. Something for people to consider over the summer for a full production or two...

The Reel Youth Film Festival (<http://www.reelyouth.ca/>) is on tour in BC, appearing in various locations on the island and the main land, and is an outlet for the movies that youths under 19 years old are making. The festival was in Victoria on May 25th and it's clear that youth have no problem speaking out on a number of issues of importance to them. The films, submitted by youths aged 7 to 19 years old, came from all around the world. Local submissions came from the Intercultural Association of Greater Victoria, Oak Bay High, Reynolds Secondary, and Stelly's Secondary as well as from various independent filmmakers. Mila attended the festival and obtained a DVD that highlights some of the submission. We'll have an opportunity to view some of these submissions and see what the next generation of filmmakers is creating.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB - Bulletin,

Editor, Wallace and Jeanette Robertson

May - From the President's message. **It's that time** - "Open Doors Winnipeg" is upon us again! Mark your agendas!

Let's do it! Here's another opportunity to add to our Dr. Sigurdson's Legacy Project. And what a great experience these "Open Doors" projects are to "take in". Thelma and I have attended these (as have some of you) during the last two years and they have been a hoot! The best two we've attended so far have been the old Vaughn St. Gaol and the Ramada Maziborough Inn, at 331 Smith St.,

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More Web Toys for Graphic Goodness

By Michael Veronneau - Victoria Video Club

If you got a kick out of my short article, in the Winter 2006 Panorama, about fd's flickr toys, then I'd like to introduce you to a few more toys that I've managed to stumble across since then. The real advantage of these 'toys' is that you don't need to delve into the inner workings of photographic software -- typically it's just type and click...with the occasional upload of a photograph required.

For those who may have missed the earlier article, it presented the web site <http://flagrantdisgard.com/flickr> that allowed you to produce realistic looking movie posters, billboards, motivational posters, and other neat graphics. The graphics are limited in size, but can be used to spice up web sites, club announcements, or for cover art for DVD or VHS cases for your blockbuster movie creations.



One of the sites that I came across recently, <http://tools.fodey.com>, has tools to generate a realistic looking newspaper clipping and a clapper board, incorporating your customized

text. Want a simulated newsletter review of your latest blockbuster movie?

How about a nice clapperboard graphic to add visual interest to your movie's DVD cover?



The Fodey site also has some other fun 'creations' that you should check out -- although they are oriented to web-site-only use.

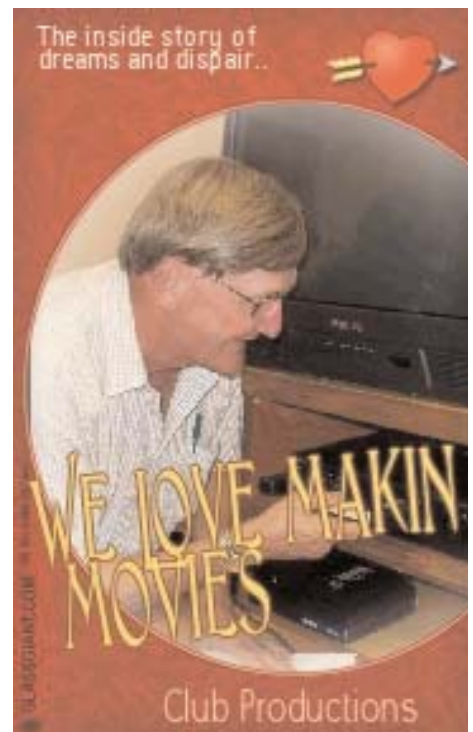
REDKID.NET

Another site, www.redkid.net, has a few signs, including several "Movie Marquees," that you can add customize. When you get to the site click on "Image Generators" and then "Sign Generators" and away you go!



glassgiant.com

Then I was off to glassgiant.com and whipped up a 'Romance Novel' cover that just begs you to open the book and start reading!



And, last but not least, check out "The Generator Blog" (<http://generatorblog.blogspot.com>) for a huge listing of toys that allow you to create an incredible range of weird, wacky and wonderful items of graphical goodness. ■

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Creativity, Inspiration, and Problem Solving

(PART II)

By Fred Briggs

In the last issue of PANORAMA I began an article on *Creativity, Inspiration and Problem Solving*, as they all apply to creating a video with a story. I didn't finish the article as I knew that there wouldn't be room for the "whole ball of wax", and I didn't know where the layout artist would need to cut me off to come out at twenty-four pages! In this issue I hoped to pick up where I left off and complete the story. We shall see when the Summer Issue comes out!

Meanwhile, I was pleased, and surprised, to receive email from one of our members who wanted to dispute a few over-generalities in what I had written so far. I was pleased, and surprised, because there is usually very little evidence that anyone was reading anything in PANORAMA, let alone the stuff I churn out, and it was a thrill to get some feedback, even if it wasn't all positive! We eventually ended our discussion in an amicable way, of course, and we each came to understand the position of the other, even if neither of us convinced the other on every point.

However, he did suggest that I use more examples from my films of the things I simply declare as "rules". As hard as it may be to believe, I had consciously tried to limit these examples for fear of immodestly writing an I ... I ... I ... piece. In the end I agreed to accept his suggestion and expand on these examples in the second half.

So here goes! You may remember that the first half finished with a statement about a strong beginning, a strong middle, and a strong ending. Now I'll give a solution from a film I directed.

How could I grab the audience's attention right from the beginning? I shot it in the shower, with the glass steamy so that we could see someone was naked but couldn't see if it was a man or a woman at first until the camera went inside the shower and shot only his face. "Grab them before they change the channel!"

The man carried on a conversation (from the shower) with his wife, who was at the breakfast table. The carefully crafted conversation was meant to open the story quickly and make it clear to the audience what has already gone before and give the first indications of the anti-hero's ambition, dishonesty, and lack of fair play and concern for others by his outlining his scheme to get a promotion by sabotaging the chances of the more deserving candidate. At the same time I was able to show the longsuffering wife in a sympathetic light and highlight his selfish treatment of her. Because they were carrying on this conversation at some volume from opposite ends of their apartment, I was able to be economical with details (natural in that situation) and greatly compress the time that the conversation would have consumed if they had both been at the breakfast table. First I identified the needs, and then they suggested solutions!

The whole story was built up this way from the end to the beginning. This was fiction, so I could tell any story I wanted, as long as it followed the general outline I had been given. Everything had to flow smoothly, and every action had to happen for a reason apparent at that moment, instead of for no reason except that it has to happen for the story to end the way it was supposed to end. People had to have motivation for everything they did, and everything they did had to be what they could be expected to do in that situation. I won't go into all the brilliant solutions I found to accomplish that. Some of them came easily, and others took a few days of thinking.

If a prop is going to be important later in the film, when it is needed, it must be introduced earlier in such a natural way that the audience doesn't say "that must be important later on!" (I've seen that in Hollywood films! One I remember was the big sword on the wall in Steven Spielberg's

Gremlins!) There should be a natural reason to introduce it, like as part of another joke of the moment, so that it doesn't make such a strong impression that the audience remembers it all through the film, but when its needed they mustn't feel that you pulled it out of your ass just when you needed it. (Again, please pardon my grammar, but I have to hold your interest, don't I!)

The "big gag" of the outline was that the anti-hero invites the boss and his wife to a dinner in an effort to impress him, and having just started to take up film making as a hobby, screens for them the first roll of film that has just come back from the processor (which he hasn't yet seen himself). But unknown to him, some "bad boys" have photographed a picture of a nude on his camera, which greatly upsets the dinner guests!

How do you make that work? I had him house hunting for a place to buy if he gets the promotion to which he is looking forward with the confidence born of conceit. He doesn't have his wife accompany him, because there is no use her seeing any of them until he finds the place that HE wants! (Every detail of the story is meant to serve more than its simplest purpose!) He does, however, shoot the houses with his new movie camera. I decided in the planning stage that some boys should grab his camera and shoot a close-up of a Playboy Centerfold. Then it was simply a matter of engineering the story to provide the boys with both the opportunity and the motive. I won't go into the details of the solutions I constructed except to refer back to the point above about introducing an important prop in a natural way so that it is noticed by the audience, and then quickly forgotten.

The solution I found required that there be three boys, playing football together as they went down the street. I think we have all seen boys playing this way – one runs out for a pass, the

second boy snaps the ball to the third boy who throws a pass to the first boy. When the first boy catches the ball he assumes the position for the snap and snaps to the former snap, while the former passer runs past them and out for the pass, and they move down the street, and across the lawns, in a sort of leapfrog routine. By running between the anti-hero and the house he is shooting, they set the stage for a severe (and rude) dressing down from the man, and when he puts his camera back in his car when he goes into the house to talk with the real estate agent, they run back and go for his movie camera. The audience expects that they are about to steal it, but two boys stand against his car while the other takes a few feet of film. As our camera is on the other side of the car and the two boys have their backs to us, we can't see that they are really photographing a Playboy Centerfold.

The audience has seen the Playboy magazine only a few minutes before – folded lengthwise and stuffed in one boy's back pocket, clearly visible on a close-up from the quarterback's viewpoint, while he was snapping the football! (You can't imagine how many Playboy covers I had to view to choose one that was quickly and unmistakably recognizable as a Playboy magazine, even folded in half vertically and then stuffed in a pocket that covered the bottom half of the magazine!) The audience has a little chuckle, and since the film is a comedy, it's immediately dismissed as just another little gag, but much later, when they see the nude shot on the screen where they expected to see a shot of the two boys (who were holding up the magazine while hiding it from our camera) they understand immediately because the book had been planted in their minds in advance. It ain't Isaac Newton or Leonardo da Vinci, but that's as close to genius as I get!

To sum up, you get creative first from an inspiration, putting observations together that others haven't done before (please, no more documentaries on harvesting maple syrup!) Identify the problems in your story, and necessity will inspire you to solve them. Don't forget the working backwards strategy – do you think the

great mystery writers just start writing their story and then decide at the end, with the clues they've sowed earlier, who was guilty? Or do you think they started with the guilty, and how the crime was committed, then chose the details of the crime scene so that could happen, and developed the characters who will find those clues, etc. etc.? That gets my vote, not because any of them have ever confided in me, but that's the way I would have to do it!

This has gone a lot better than I expected, but we still haven't talked about getting that original inspiration, and here's where this is going to get really interesting!

I've occasionally told people that I've read that there are only seven plots, and every story is just a minor variation of these seven. Of course, Hollywood's favourite is "Boy Meets Girl, Boy Loses Girl, Boy Gets Girl".

If they are video makers they usually get very excited and want to know what the seven plots are, but I can never remember!

So I Googled it one day! Try it! Many have written about the general idea, but they disagree strongly how many plots there are!

I learned that Christopher Booker, in his book (actually three books to cover this subject!) *The Seven Basic Plots: Why We Tell Stories* lists (in the words of reviewer Carolynne Larrington http://www.powells.com/review/2005_02_06.html) "Overcoming the Monster, Rags to Riches, Quest, Voyage and Return, Tragedy, Comedy and Rebirth. In addition he admits and discusses later in the book two other plot types: "Rebellion against the One", epitomized by *Nineteen Eighty-four* and *Brave New World*, and the detective story.

Interesting, even though it's nine!

The question is also considered at <http://www.answers.google.com/answers/threadview?id=210539>, where Jessamyn West lists the seven as "man vs. nature, man vs. man, man vs. the environment, man vs. machines/technology, man vs. the supernatural, man vs. self, and man vs. god/religion, with the understanding that *man* also represents *woman* here. This may not

be very inspiring, but it is interesting. Even more interesting, and useful, is the breakdown by the anonymous writer of the elements needed to construct a good story:

1. **A hero** – the person through whose eyes we see the story unfold, set against a larger background.
2. **The hero's character flaw** – a weakness or defense mechanism that hinders the hero in such a way as to render him/her incomplete.
3. **Enabling circumstances** – the surroundings the hero is in at the beginning of the story, which allow the hero to maintain his/her character flaw.
4. **An opponent** – someone who opposes the hero in getting or doing what he/she wants. Not always a villain. For example, in a romantic comedy, the opponent could be the man or woman whom the hero seeks romance with. The opponent is the person who instigates the life-changing event.
5. **The hero's ally** – the person who spends the most time with the hero and who helps the hero overcome his/her character flaw.
6. **The life-changing event** – a challenge, threat or opportunity usually instigated by the opponent, which forces the hero to respond in some way that's related to the hero's flaw.
7. **Jeopardy** – the high stakes that the hero must risk to overcome his/her flaw. These are the dramatic events that lend excitement and challenge to the quest.

Now that's an outline that can help us write a better story!

However, at this same site, the anonymous writer also states "1 basic plot - 3 basic plots - 7 basic plots - 20 basic plots – 36 basic plots. All of these seem to have had good reasonings going for them. I guess it just depends on how detailed you want to make a basic plot."

If the number really interests you (and it should, because many people have offered different views, any of which could help you to be "creative on command"), Google it yourself!

But I would like to mention one other site, <http://www.angelfire>.

com/nc/tcrpress/plotbank.html, where someone apparently named Hatch has listed over 2000 plots! They aren't really plots; just ideas for plots to help you get started. I'd love to give a few examples, chosen at random, but I wasn't able to narrow it down far enough!

This is one way of getting an inspiration about "what to write about". Is it cricket? Of course it is! But so is "borrowing" a plot that you already know, that you already like, that someone else already wrote!

Shakespeare found many of his plots in history. So could you. It doesn't have to be an historically accurate production with elaborate costumes, sets and locations. You might adapt the plot to another time, another set of characters, and tie it more closely to the present situation so it will be easier to produce and for the audience to understand.

You can legally and ethically use characters, plots, even titles that have already been written by another author! The only thing that is protected by copyright is the actual words of the book, article, story, etc., so you will still have to write it yourself in your own words, or at least in words that someone else hasn't already written. Images are copyrighted, so are music and lyrics, and performances, but no one can copyright book, movie or song titles, catchwords or phrases (like "the bee's knees" or "Dy-No-Mite!"), or even the names of characters. There's nothing to stop you from making your own episode of Rockford Files or Columbo, as long as you don't use an old script!

Do you have a favourite film or story that you'd like to reshoot your own way? I advise against *Quo Vadis* or *Gone With the Wind*, or *Lord of the Rings*. After all, you don't want to be confused with that inane character on Monty Python who rushed his homemade films to release just days ahead of the release of the REAL Hollywood film with the same name!

On the other hand, I've always had a plan in the back of my mind to remake "Plan Nine From Outer Space", not because it was so good (far from it) but because it was so bad. It's one of the *Ten Worst Films Ever Made*, in fact one of two of the Ten Worst made by the

same man, Edward D. Wood, Jr. Poor Ed was severely handicapped in his desire to make good films (in Hollywood) by his pitifully small budget, and I've always wanted to highlight the great economy of Super 8 film, and now, even more so, of amateur video equipment, by producing this film with an improved script, better direction and acting, sets, costumes, special effects, and in colour with better image quality, all by amateurs with absolutely no budget at all! And this one should be a snap to beat!

With all the books, short stories, plays, poems, songs, articles, movies and television shows that have been written, plus the 2000+ story ideas in Hatch's Plot Bank, there should be something that can inspire you with an idea! There isn't any good reason why you can't take the plot of any of them, simplify it if necessary, and remake someone else's story, but better yet is to take an idea here, another there, put them together in a new story, change the characters (to suit the "actors" you have available?) and move the story to another locale (nearer home, maybe?) and you have a new creation! Did you know that the screenplay for the great Gary Cooper western *High Noon* (based on the 1947 short story *The Tin Star*) was written as an allegory for the McCarthy Hearings and Hollywood blacklisting? Blacklisting? In an old west setting? That's Creativity! And you can do it!

Up to this point we have been considering plot. The plot is the easy part. The tough part is creating believable characters and that's a big enough subject for at least another article in PANORAMA. And someone else will have to write it because I'm not up to it.

But I can offer one source where you can find plot ideas, together with the necessary characters, complete with motives and necessary personality traits. More than thirty years ago I read a wonderful book, *Games People Play: The Psychology of Human Relationships* by Eric Berne, M.D. It sounds like a very heavy read, but it wasn't, and I couldn't put it down! Here was a whole new way of looking at human relationships

Continued on page 17

2006 SCCA ANNUAL COMPETITION

Keith Gloster,
Contest Chairman

The 2006 SCCA video contest is (as they say), well, - It's In The Bag!

Over 40 SCCA contest entries were submitted in 2006, with all but one in DVD format! - A dramatic change from previous years when most entries were on videotape.

As the technical quality of the videos continues to improve with the use of DVD recordings, so has the general quality of the content of many of the videos submitted.

After a few years absence, we again have one teenage entry, and the clubs are continuing to show good support for the contest.

There is a wide range of video and cinematic design skills demonstrated across the range of entries, some new contestants appeared this year, and our seasoned cine veterans continue to demonstrate continuing skills development, giving one optimism for future contests.

At this writing the preparation of the awards and certificates is in process, in preparation for our September SCCA General meeting where the awards will be presented, and some winners will be screened.

Will we see you there?

2006 - 2007 Membership
Fees were Due June 1st

**PLEASE FILL IN AND
RETURN YOUR PROXY
NOW**

Include your Membership
Fees if you are in Arrears.

SCCA Annual General Meeting

PRESENTATION OF AWARDS AND WINNING VIDEOS



The **Annual General Meeting** of the **Society of Canadian Cine Amateurs** will be held on **Friday, September 22nd**, in the Council Chamber at the former **Stoney Creek City Hall**. This beautiful new building was suddenly made redundant when Stoney Creek was forced into the New City of Hamilton, and currently houses several departments of Hamilton City Hall (which didn't need to be located downtown) and a local branch of the Hamilton Public Library. And before you begin to think you are having a déjà vu experience, I should point out that we met here in 2004, and I'm recycling the article (and most of the pictures!) from two years ago, with minor changes where necessary.



The municipalities forced to submit to annexation have been allowed to continue to use their own names for postal purposes and proud traditions, and the building now has two very different signs in front of

the building, *Stoney Creek City Hall* and *Hamilton Public Library Stoney Creek Branch*, which I mention so that those looking for it won't be confused.



The meeting will open at **1:00 PM** with a screening of more selected old films from the **CIAFF Library**, which has proven very popular in recent years since it was introduced. The **AGM** itself, with the Presentation of Committee Reports, Elections of Officers, and members' discussion of questions raised from the floor by Members, will begin at **2:00 PM**, and usually concludes within the hour.

We will then have more program material, not yet finalized, that will hopefully entertain and instruct us on some aspect of our hobby.

We'll adjourn at **5:00 PM** and go to a local restaurant (there are three within 1 kilometer) for supper, and then reconvene at **7:00 PM** for the **Screening of Winning Videos from the 2006 SCCA Annual Competition**, and the **Presentation of Awards**. We expect to conclude the evening by 10:00 PM.

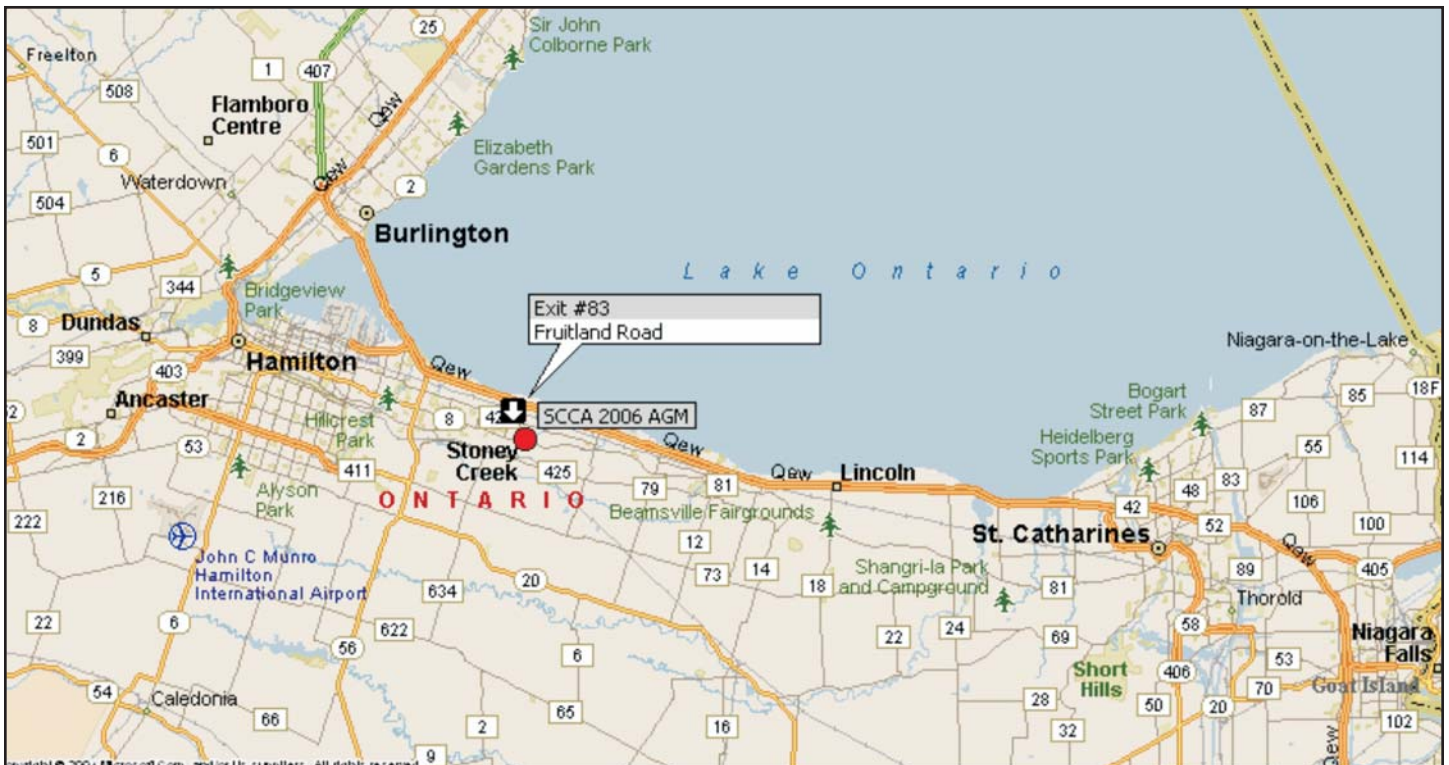
The maps included here (on the following page so they may be easily read) should make it easy for everyone to find the Stoney Creek City Hall. Those coming from Brantford, Toronto, and Niagara will most likely come via the Queen Elizabeth Highway, and will find it very easy to take Exit #83 from either direction, turn south (away from Lake Ontario) onto Fruitland Road, and turn left at the second traffic light onto Highway #8, heading east. Stoney Creek City Hall is at the intersection of Highway #8 and Jones Road. There is plenty of free parking!

And STILL NO ADMISSION CHARGE!

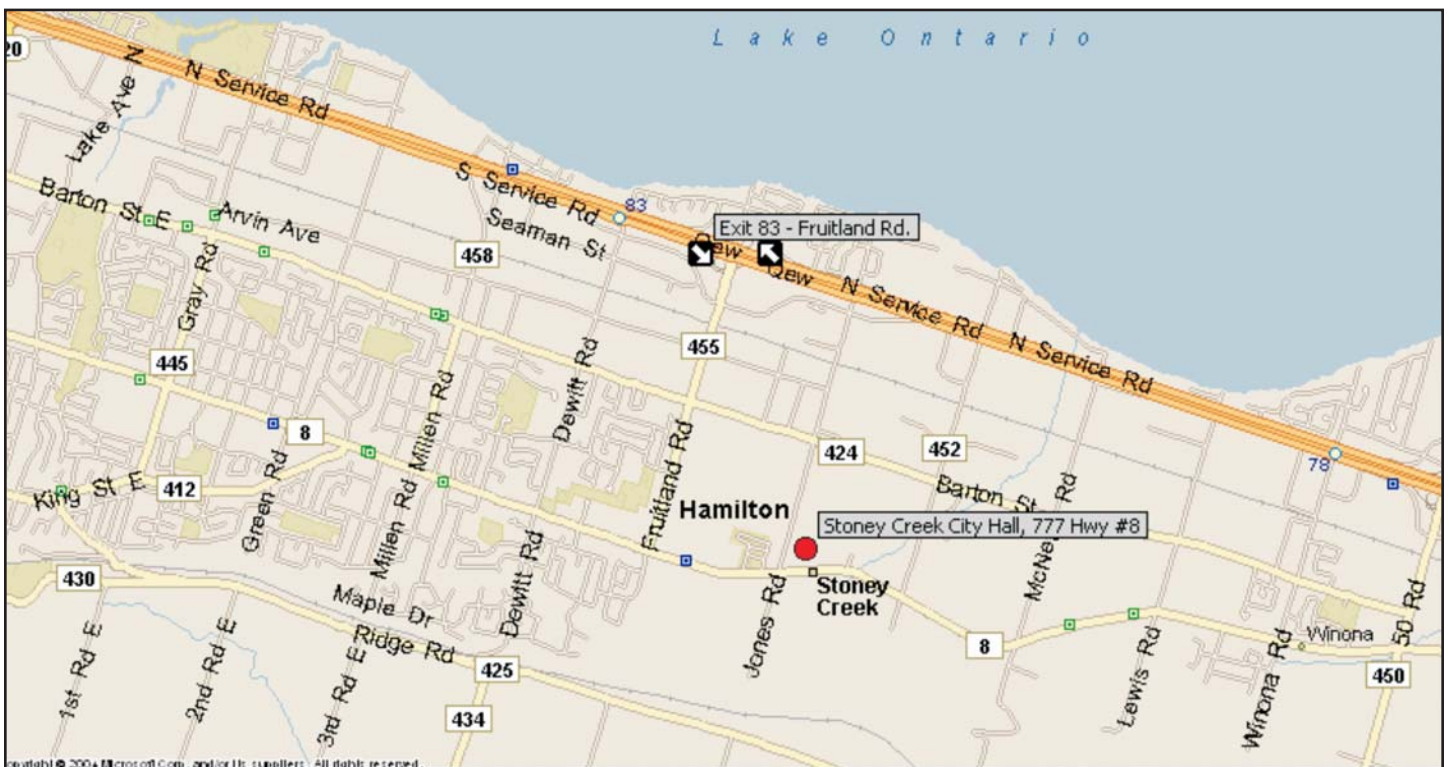


We hope you will be able to attend, but urge all those who can't to **PLEASE MAIL IN YOUR PROXIES**. The SCCA is a Federally Regulated Charity, and can't legally conduct our legally required meeting without a quorum.

Maps to 2006 Annual General Meeting



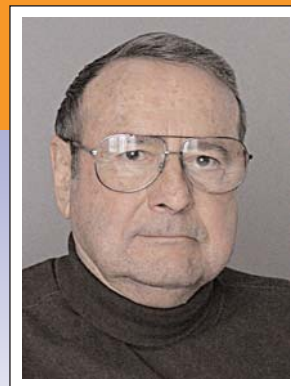
MICROSOFT STREETS & TRIPS 2005



MICROSOFT STREETS & TRIPS 2005

BACK TO THE INTERNET

By Thom Speechley



In an article in the spring issue of PANORAMA, Dave Hardy of the Vancouver Video Production Club introduced us to "Podcasts", the incredibly popular medium now popping up all over the Internet. His excellent article predicted the effects this new technology might have in growing the public interest in amateur video. To that end, we plan to monitor this activity and include new sites, features and software in this ongoing series of articles.

Here is a quote from a February 2005 article at the "New Scientist" website: "The ubiquity of MP3 players, the emergence of easy-to-use, inexpensive audio-editing software, and the explosion in the number of blogs where information on new podcasts is posted, has created an environment ripe for podcasting. There are now more than **700,000** different podcasts to subscribe to, compared with **5000** only three months ago." I highlighted the numbers for emphasis. At that time, podcasting was almost exclusively in audio format. More recent estimates place the number at more than one million, which now includes video sites! New Scientist magazine has its own podcast site: <http://www.newscientist.com/podcast.ns> if you are into scientific esoterica.

"Podcasts" were initially started to provide material for owners of portable music and video devices. (PVDs) The name obviously derives from the "Apple" device, the "iPod"™. However, as Dave's article pointed out, the material in these formats is playable on any computer and can be useful to anyone looking for tutorials, news, or just for entertainment. Transferring downloaded music or video to portable players is another subject, which will not be covered in these articles.

Most podcast sites permit direct downloading without the need for a 'client' or 'receiver', such as "iTunes".

However if you plan to do a lot of downloading or subscribing to podcasts, such a program is recommended.

Material from the "Apple" site is only available through the "iTunes" program installed on your computer, and the "Windows" version of "iTunes" is only available for versions 2000 and XP. If you are still working with W98 or ME, there are other podcast clients, which, like "iTunes", help you locate, download and subscribe to podcasts. Free and "to buy" Windows programs are listed at <http://www.podcastingnews.com/>. Most of them are for 2000 and XP but a few, such as "Nimiq", apparently run under W98. But, as pointed out above, you may not actually need a receiver to locate and download. So, for the older systems there are still many sites available where interesting and valuable material may be downloaded. The problem is, just where to start? Here is just a partial list of podcast directories. Some of them even contain directories to other directories!

<http://www.podcastpickle.com>
http://www.podcastingnews.com/topics/Podcast_Directory.html
<http://www.podcast.net>
<http://podcasts.yahoo.com>
<http://podfeed.net/>
<http://www.podcastalley.com/>

I started with this one, <http://www.podcastdirectory.com> since the name is self-explanatory. The layout is 'clean' but you will have to do a little experimenting to find the exact section you are looking for. Opening the 'Directory' displays a list of subjects such as 'Arts', 'News', 'Politics' etc. I selected 'Video' under the 'Vidcast' heading hoping to find reference to related technologies. There is a list of 33 addresses in primarily video format and another 53 addresses which have *some* video content. One may assume that those 53 podcasts are in MP3 or some other

audio format. You will find websites like "Two Fat Guys" and "Big Brother Uncouth" but, seeing nothing in the list dedicated to technology, I selected to visit the "Hamakua Music Festival". This should provide a bit of a warning. The .mov video file is 39MB in size. Using the Windows download utility, which kicks in when you click the 'download' icon, it took about 10 minutes to display the movie. The movie is 9:50 in length and was very nice to watch but the message here is be prepared for long downloads and if you are not on broadband, forget about it. Average time to download 39MB via a 56KB dial-up will be 1hr 10 mins.

Life can be simpler if you install a download accelerator such as "Flashget". I downloaded the same movie with that program in less than 2 minutes. "Flashget" is a free program. Install it and configure it as your default download accelerator. Get it at: http://www.flashget.com/index_en.htm. "Flashget" also allows you to download multiple files. If there are several video clips or MP3 items on the same page, they will all be captured at the same time.

Dave Hardy's article listed some popular podcast tutorial sites, "Photoshop TV" <http://www.photoshoptv.com/> and "Videomaker" <http://www.videomaker.com/vidcast> and <http://www.izzyvideo.com/>. To close this session, here are a few more you might investigate.

<http://forums.creativecow.net>

From the home page, click on any subject under "FORUMS". The menu

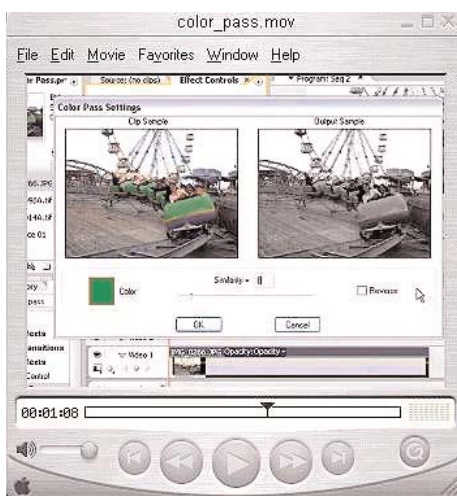


at the left will display. Select "Tutorials" and an index will open, divided into several subject headings, such as:

Basics of Audio and Video, Business, Cameras, Legal, Health.

Select the one you want and explore the offerings. Many are in video format while others may be MP3 audio or simply text format.

Here is a still from a feature on using the Color Pass Filter in Premier Pro.

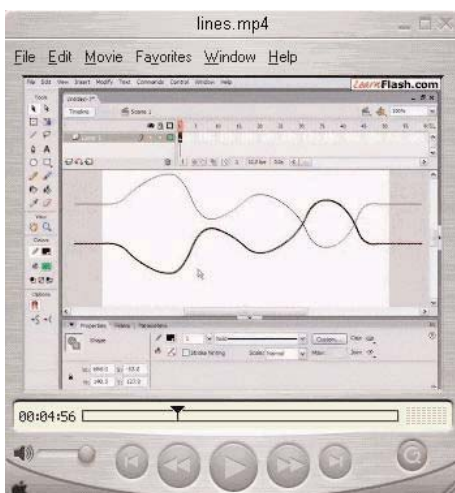


In this video tutorial, Creative Cow Leader Aanarav Sareen demonstrates how to use the Color Pass filter to achieve that 'black and white plus one color' look that's so popular right now.

<http://www.learnflash.com/>.

This site offers a series of free tutorials for producing a web or podcast video in "Flash" format. Not many of us may be interested in adapting to this format but it will help to understand the principles if you ever do

decide to create your own podcast.



<http://www.podcastalley.com/search.php?searchterm=tutorial>

This site contains several useful links for video and audio tutorials. Here are a few.

<http://www.virtualtweak.com/>

"Your online video tutorial blog. Virtual-Tweak is all about Windows Tips, Tricks & How to do stuff. Post your comments, suggestions or join VT Messageboard."

One typical tip from this site is:

Topic # How to Download Google Videos & Convert Them For iPod Video

<http://www.thedvshow.com/>

This picture is the opener for a popular subject for beginners or new Camcorder owners: "What are all



those buttons on my camcorder for?"

There are 88 links listed in this category (tutorials) at **podcastalley.com** but at least one of them offers a video on 'line dancing'! Changing our selection to "Editing" yields 43 other links, some familiar, such as **video maker.com/vidcast** and others, less familiar, such as: **<http://masteringvideography.com>**

Here there are several chapters offering helpful shooting tips. The clip below is from a 3 minutes demo of an in-camera transition known as the "Action Move".

Explore more at **podcastalley.com** and I'm sure you will discover a page or two devoted to some particu-



lar interests of yours or, one offering a possible solution to your favourite problem.

This entire field has very exciting possibilities for individuals and clubs to raise their profile by displaying some of their work on one of the many websites offering podcasts or streaming short videos. A review of some of those sites and the preparation necessary to exhibit your clubs latest award winner will be discussed in the next issue of "PANORAMA". ■

**WELCOME TO
NEW MEMBER
TYRONE BALL**
our second member in
BUCHANS, NL

What's New

New Lens Adjusts Without Moving Parts

This is not a new announcement, but we would expect that most of us missed it the first time! And while we don't look for a consumer application of this in the very near future, it's exciting to imagine that we'll soon jump way past cell phones that can take pictures, to something revolutionary like a camcorder the size of a credit card, or even postage stamp sized, just as soon as a few more hurdles can be surmounted (like thin film bubble memory!). Read on!

Quebec researcher Tigran Galstian, an engineer and physicist at Laval University, and associate Vladimir Presnyakov, have created a new lens that could revolutionize photography. The lens is five times thinner than a sheet of paper and zooms and focuses with no moving parts thus eliminating the bulky glass and mechanics of conventional lens systems.

To make the lens, a light-sensitive compound is added to a thin sheet of liquid crystals. When the sheet is zapped with a laser beam, the centre becomes denser than the edges creating the traditional characteristics of an optical lens. Small jolts of electricity change these characteristics bending the light rays more or less to focus and zoom.

The research was published in a May 2005 edition of the Journal of Applied Physics.

A tunable focal lens using flat electro-optical liquid-crystal cell with uniform pixel-free electrodes is developed. The lenslike gradient refractive index profile is created in the cell via the spatially distributed polymer network obtained by photopolymerization using a spatially nonuniform laser beam. The conditions of the polymer network generation are optimized to improve the optical quality of the lens and its focusing properties. Low optical loss (scattering) is achieved for a focal length smoothly tunable from infinity to 0.8 m. Obtained results can be applied to develop lenses that have no moving parts and allow the electro-optical zooming. ©2005 American Institute of Physics

And if that isn't too heavy going for you you may want to read about the patent in more detail. Unfortunately, it has been removed from the Internet, but if you go to Google and enter "electrically variable focus polymer-stabilized liquid crystal lens" (quotes not needed) you will find a link to www.freshpatents.com. But if you click that link you will get Not

Found, Error 404, or words to that effect, depending on your browser. However, if you click on "cached" at the bottom of that Google Link, you will still be able to get to Google's cached copy. Don't wait much longer because Google will eventually clean out the cache! (Google is recommended for this because it finds this link immediately on the first page and keeps a cache. Other search engines may find the page, but many may not.)

In Stores Now

These days we find most new items on the internet, and it's some time before they appear in local stores. Nevertheless, I was looking to see if there was anything new in the Electronics Department of Walmart when I came across TWO new and unusual items.

The first one is **Quick Fix Disc Repair**, by Maxell. It claims to "Repair Minor Scratches Quickly in One Step! Eliminate Disc Skipping and Sound Loss"

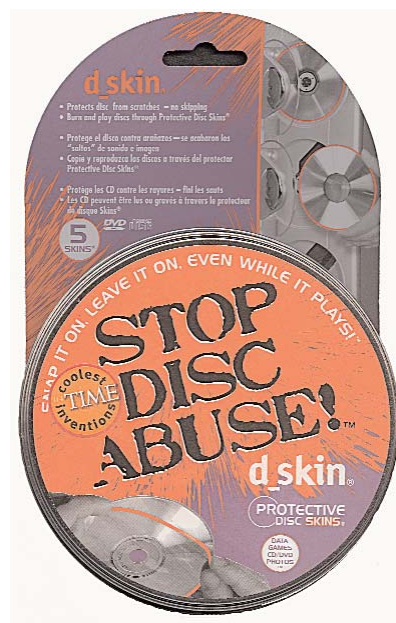


disc, let alone five, it will have been a good investment!

You can investigate at no risk at <http://www.maxell-usa.com/index.aspx?id=1;13;227;230&a=info&pid=273>.

The second item, **d_skin**, was a little more expensive -- \$6.97! It described itself as *Protective Disc Skins* (there are five in the package) and promised "Snap It On. Leave It On. Even While It Plays". How could this be?

The back of the package made it sound



even more ridiculous!

"Snap on readable side of disc. Play **or burn** disc." (my emphasis!)

"d_skin never has to be removed, because they are constructed of a patented film that is invisible to laser devices and does not effect the music, data, image or video quality. If you scratch the d_skin disc protector, just toss it and snap on a new one!"

Well, at that price, it would cost about \$1.40, plus tax, to protect each CD or DVD. Last week I bought 200 TDK DVD's (printable) at about \$24 per hundred (at Costco), and the time before that I bought 100 at about \$44, so it would be cheaper to make a duplicate of every DVD I burn and keep it in a very safe place, like a safety deposit box! And with the right software, you can (legally, I understand) burn a backup copy of each and every commercial DVD you buy!

So I'm not sure why I would ever want to use these "condoms" on my discs. (Actually, the term under which condoms were legally sold in my province, many years ago "prophylactics", might be a better analogy here.)

However, you may not belong to Costco, or there may not be one in your town, or for some other reason, this might be a good buy for you. And if you are providing DVD's of Weddings as a business, considering what you are charging the customers, it might be well worth delivering the DVD's in these Taiwanese Safes!

Besides, the round, steel box was so cool for storage of a few discs, that I couldn't resist it!

Check out the web site at <http://www.d-skin.com>. ■

SOUND EFFECTS

FOR VIDEO AND FILM

The SCCA has added another ten CD's of Sound Effects to our (your) Sound Effects Library, and the title of this article is the title of the set itself. Like many other Sound Effects Collections, this one is Buy Out or Royalty Free, which means the owner can use these sounds without restrictions for home use, or even for use on their commercial videos. However, as usual, we can't copy the discs, or compilations, themselves.

Often the tracks on SFX Records or CD's seem to have been laid out

on the individual discs with no

real organization at

all, so if you are looking

for one type of sound,

lets say aircraft, or fire

engines, you

have to read the title of every track in

every disc in the set to find them all.

This set is laid out with a little more

thought, and the title of each disc indicates

the contents. Nine of them all begin with "Sounds of" followed by

"Trains and Boats", Motor Vehicles and

Aircraft", "Games, Guns, and

Explosions", "Home", "Work", "Music,

Sirens, Electronic and Special Effects",

"Human Race and Outer Space",

"Earth, Sea, and Sky", and "Birds and

Other Animals". The final disc is entitled



the song of a finch!

However, the number of tracks on a disc, or the organization of the tracks, will really be of no consequence to you, the user. You don't even need to know which discs the sound effects come from! As explained earlier, we won't be sending out Sound Effects CD's in the mail. Instead, let us know (by email or telephone) what sounds

you need, and if possible, some idea of the scene(s) for which you need the sound(s), and we will search for them in our collections and send them to you as MP3 files attached to email.

There's no need for a deposit as with the SCCA Music Library.

This arrangement is offered to all our Members in Good

Standing: Life Members, Honourary

Members, Member Clubs, and

Individuals and Family Members who

are not in arrears. If it turns out that

we have too much sound that fits your

need to send by email, or if you are one

of the very few or our members who

don't have access to email, we'll burn

the sound effects you need onto a CD

(we have done this just twice so far)

and mail it to you. Just contact us at

scca@canada.com or at 905-662-4406.

For more information on the SCCA Sound Effects Service see the article

on Page 9 of the Summer 2004 PANORAMA. For more information about the SCCA Music Library see the full description on Page 13 of the Winter 2003 PANORAMA, and the other PANORAMA Issues listed there. And we remind you again that if you don't have access to PANORAMA back issues, they're available on the SCCA Web Site at <http://s-c-c-a.ca>.

Try this service. We'll try very hard to satisfy your needs. ■

Creativity, Inspiration, and Problem Solving (Pt II)

Continued from page 11

that made so many things easy to understand. Dr. Berne was the originator of a school of psychology now known as Transactional Analysis, but I couldn't read it without constantly thinking that it was a great handbook for anyone wanting to make movies about people! If you haven't read it, try it! You'll Love it!

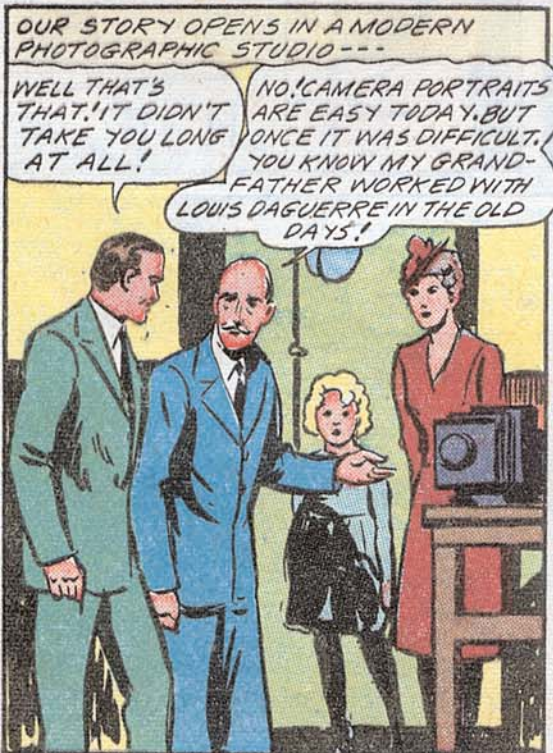
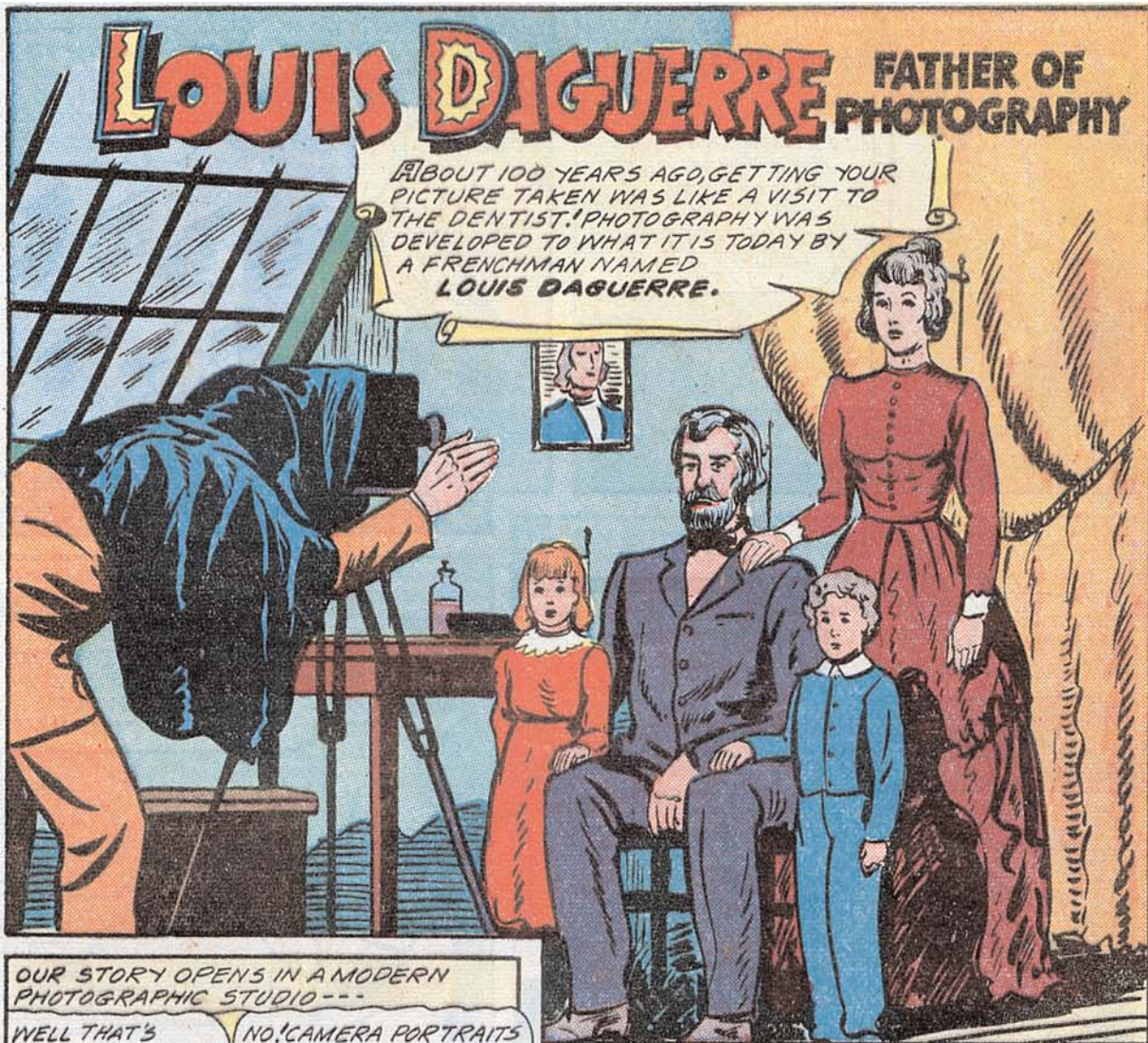
I hope I've armed you with knowledge that creativity isn't much more than putting together old things in new ways, invention grows out of necessity, problems must be recognized first before they can be solved, and working from where you want to be, or end up, back to how you can get there from where you are, is often a good, and sometimes the only, way to solve a problem, or build a plot line. I've drawn your attention to several good sources of ideas to get you started, and even provided a tip on a startling handbook to help you create human characters. Now you have two choices. You can put this issue down and forget it, or you can try to put it into practice.

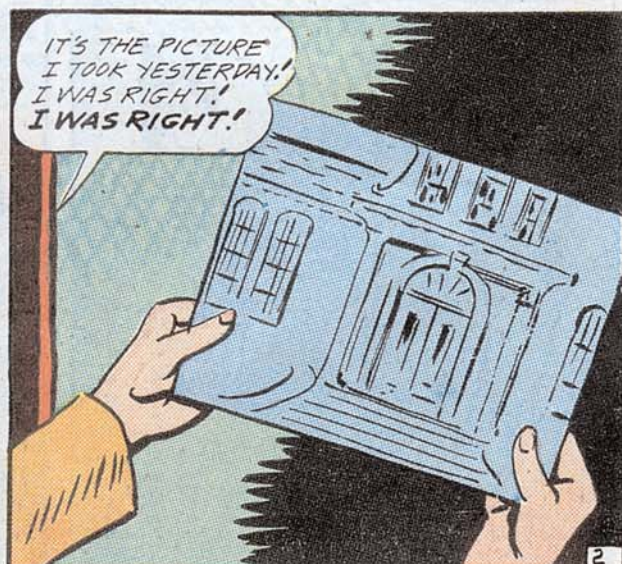
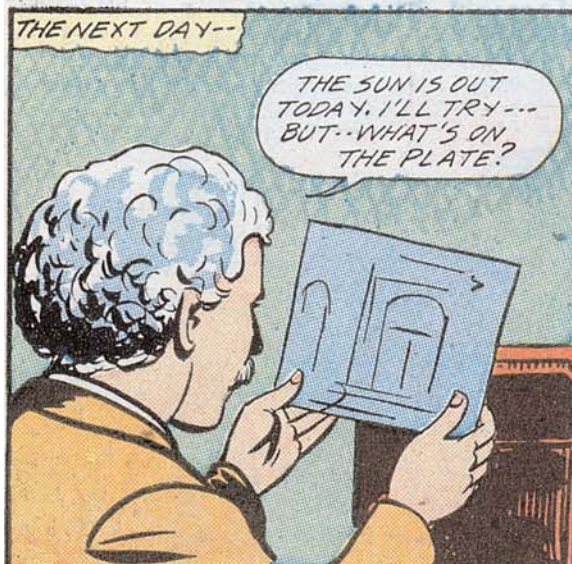
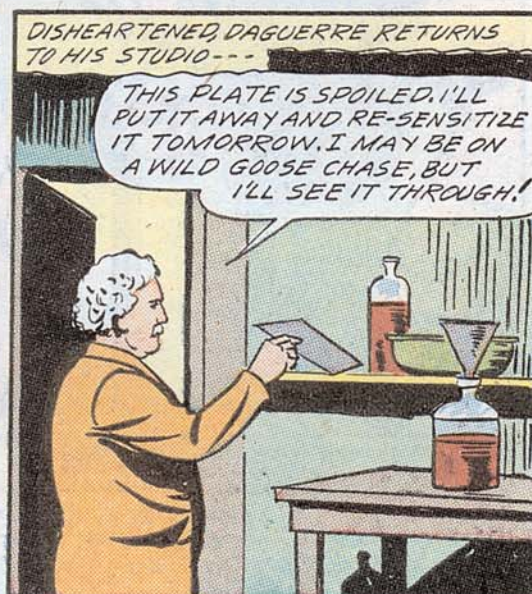
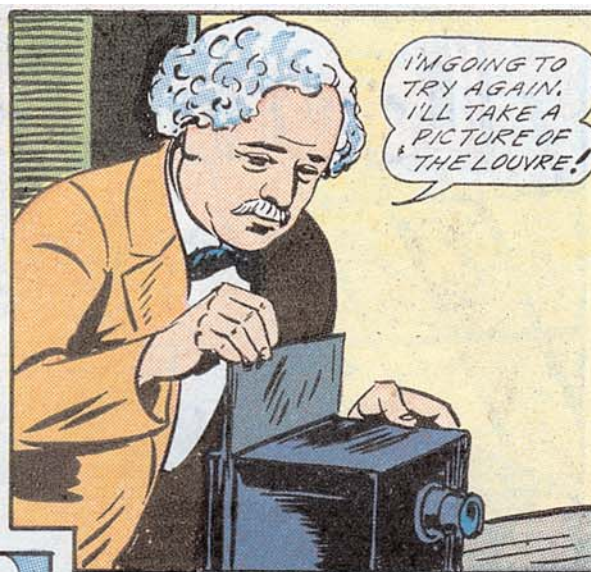
Going to bed with a pencil and paper on the bedside table won't make you creative. Reading books or watching movies or TV won't make you creative. And wishing won't make it happen either. The secret should be evident by now. Make Movies!

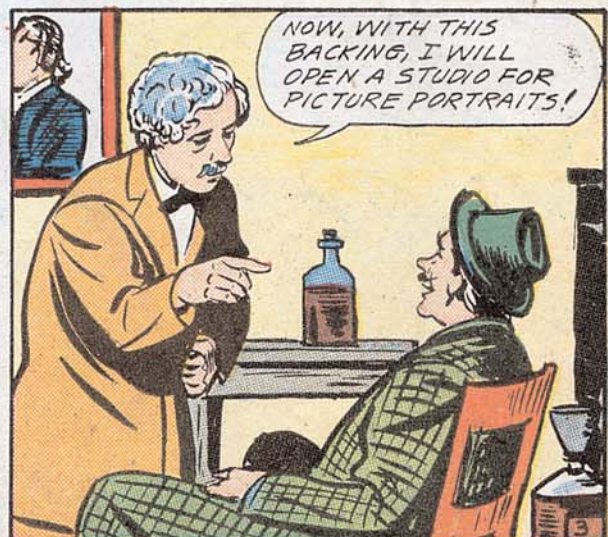
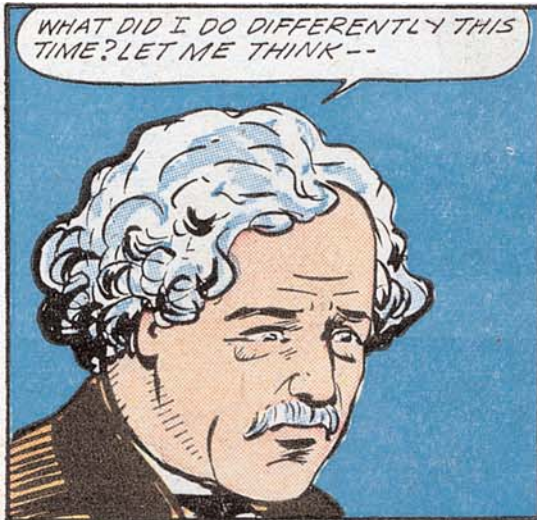
Notice I didn't say "Shoot Video". Sure, you'll shoot on video, but I don't mean travel videos, event videos, birthdays, parades, and fairs. I mean STORY FILMS. Yes, they are difficult, probably more difficult than anything else you've ever shot. Now you will have problems with the plot, the acting, the props, the setting, and the costumes. Then there's continuity, and the shots in a sequence have to match. There will be shots that you have to have or the story won't make sense, and you can't just forget them because you didn't get them, or they didn't match, or an actor blew his lines. You have to get them! And there will be problems, problems, and more problems, and the creativity will flow!

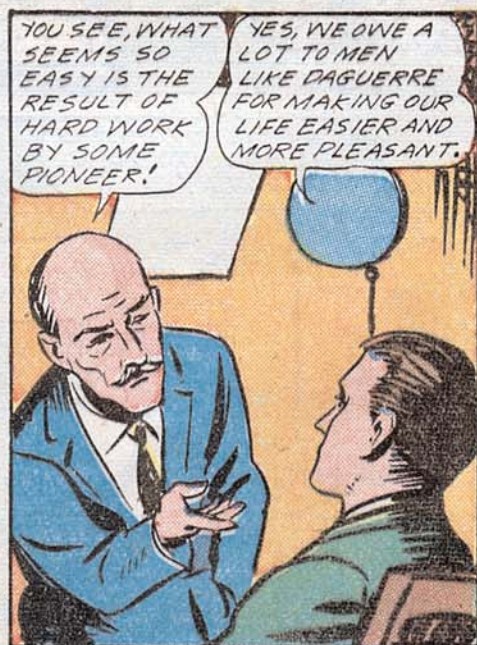
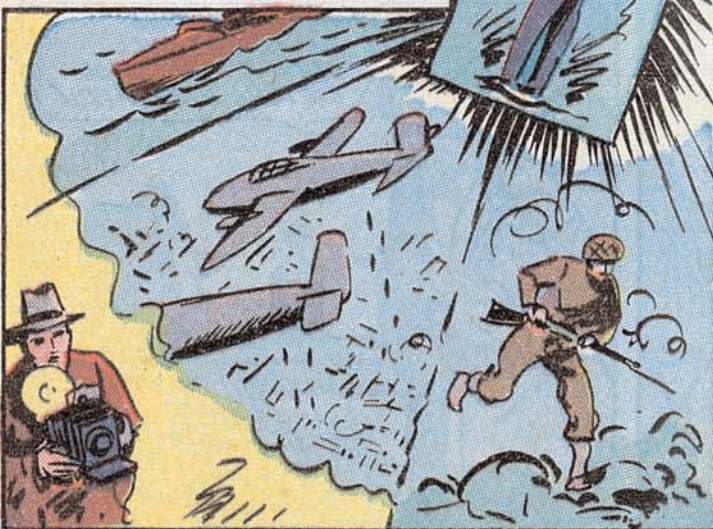
LET'S DO IT! ■

LOUIS DAGUERRE









just south of Filice Ave. Believe me, you won't regret taking in these two—only don't make the same mistake I did at the Vaughn St. Gaol and turn off your camcorder when there isn't 'enough' light—the *audio* is not to be missed! I don't have *all* the details, so you'll have to check your local newspapers for all the locations/times. Let's do it! Give a friend a call and make a day (or two) of it We'll be glad you did! Then perhaps we can arrange another day (like we did for transferring Super 8 movies to video) to start compiling our 'Open Doors' tapes into a 'feature' on Winnipeg, that would make Dr. Sigurdson proud. And make up a name tag for yourself like I did last year, that says something like: "Winnipeg Amateur Movie & Videomakers—Ask Me!". When they do, you can hand them one of our Club cards, jotting down your name, phone number and date of our first meeting of the new-year—Thursday Oct 12, 2006. You may also just want to "periscope" around while you're 'on location', carefully scanning of course for innocent 'victims' who just happen to be carrying a video apparatus! "Card" them! What a great conversation starter. *Al Ross*

June - The Winnipeg club wraps up their season at an annual picnic, June 25th, where a short feature video is scripted and shot. Their regular meetings resume on October 12th.

AMATEUR MOVIE MAKERS ASSOCIATION - Monitor,

Editor, Mark Levy

June - The June "**Convention Issue**" contains complete information regarding the joint meeting in Las Vegas in October. This year combines the annual meetings of the Amateur Movie Makers Association, American Motion Picture Society and the Ten Best Of The West. A feature article in this issue introduces us to AMMA webmaster Philippe Lamoise. Their site is definitely worth a visit, offering downloadable back issues of MONITOR.

Go to:

<http://www.ammaweb.org>

IAC - THE FILM AND VIDEO INSTITUTE - Film and Video Maker,

Editor, Garth Hope

March/April - This issue contains many of the preliminaries to the annual contest/festival season. Club news is devoted to their activities in this regard. **May/June** - Results for the major UK competition and festival, BIAFF, are featured in this issue. The excellent series on outdoor audio recording by Howard Gregory concludes in this issue. Part of that series is in an abstract at the end of this summary. The **July/August** issue continues reviews of 2006 major competition winners. An interesting article by David Wilson describes construction of a video light using high intensity LEDs. We may be able to include this feature in a later issue of PANORAMA.

Download IAC videos - Elsewhere in this journal is an article about "podcasting" and downloading of online videos. At the IAC website there is a very large selection of videos from member clubs and past competitions.

Download here:

<http://www.theiac.org.uk/resources/online.html>

Mono or Stereo? *From the series of six articles by Howard Gregory*

Good Mono Is Always Preferable To Indifferent Stereo

Stereo recordings are, at best, attempts to create an illusion of width. The closest you can get to the sense of actually 'being there' is by mounting two mics in the 'ears' of a dummy head, then listening to the recording on headphones. Good, but hardly practicable for soundtracks. Any recording played on speakers acquires the characteristics of the listening room rather than the characteristics of the recording location. If the stereo isn't too good, it may be converted to mono. Not all stereo recordings are 'mono compatible'. There may be phase differences, which cause some frequencies to disappear. Somewhat perversely, the stereo recording most likely to be mono-compatible is the good stereo recording, with unambiguous direc-

tional information, which you would probably wish to keep in stereo anyway! This is an area where there is far more to making good recordings than meets the uninitiated ear. If in doubt, do everything in mono.

Simultaneous Mono Recordings

Most people never even consider the possibility of recording anything other than 'normal' stereo on a stereo recorder. As A-V and video workers, having access to some sort of (computer based?) multi-tracking facilities, we are used to the idea of recording different sounds on parallel tracks, but maybe have not realized that this idea can be extended to the original field recording. A stereo recorder can be used to make two simultaneous mono recordings. Wildlife recordists sometimes place two mics in likely places so as to double their chances of a mic being near the animal being recorded.

Sometimes you have to 'grab' recordings under unfavourable conditions, such as when you're on an organized trip and have to hurry along to keep up with the crowd. Recording is very much a secondary consideration. If it's at all windy, your problems are increased. Under these conditions I tend to make simultaneous mono recordings. I use my small stereo windshield with two (parallel) mics in it. One is a shot gun and the other is omnidirectional.

Hopefully, the shot gun captures a reasonable close recording of the main subject, and ideally that is the recording I will use. If that is spoiled by wind, I can fall back on the omni recording which should be wind-free, though it will have more crowd noise. With a bit of careful mixing and cross fading on a multi-tracker, it's often possible to construct a usable recording from the two separate parts. It won't be as good as if you'd had time to organize things properly, but it will be better than nothing. It's worth a try - I've often been amazed that I've finished up with a usable recording from an 'impossible' situation. Once again, you read it here first. ■

White Rock, BC, just south of Vancouver and right on the US border. Many of you may already know Cam McCubbin as he's News Director for CJJR-FM (JRfm 93.7) and CKBD in Vancouver. Before that he has been on CKWX and CJAZ in Vancouver, CFAF in Calgary, and he has been Bureau Chief at Selkirk News in Ottawa.

Cam has every issue of U.S. Camera Comics ever published, and I looked at all the covers for one that we could use for PANORAMA. Unfortunately, most featured violent depictions of an American hero violently attacking a racial caricature, that we couldn't use today in this age of political sensitivity. The one we chose for this issue was the least objectionable!

Most, I believe it was eight, of the comics also featured a four page series of the heroes of photography, the inventors of the equipment and processes for photography, and the business men who popularized them. None of this material could be reprinted in PANORAMA, of course, without first getting copyright clearance, so I began to research the histo-

ry of U.S. Camera Publishing, down through a series of name changes, transfers or sales of companies, and more name changes until I identified the probable current copyright holder. A couple of telephone calls and I had the person responsible for the copyright and the power to grant us permission, and soon, surprisingly, I had it!

Several emails and telephone calls later, I had a CD of high resolution scans of the cover and all the pages I had asked for, in tif format, that Cam McCubbin had scanned and burned for us! In addition to the cover, you will find a 4-page spread in this issue. Look for Louis Daguerre!

AGM

You will also find in this issue information about the **Annual General Meeting**, a map to the building in Stoney Creek in which the meeting will be held again this year, and a Proxy. We urge all our members who are able to attend, to attend!

IMPORTANT NOTICE!

To all those who won't be able to attend because of prior commitments, or excessive travel distances, we plead with you, **PLEASE FILL OUT AND MAIL YOUR PROXY**. The SCCA is a Federally Chartered Charitable Corporation,

and we must hold an Annual Meeting to maintain our charter. Our Constitution requires that a Quorum of 40% of our Members must be present in person or by proxy. Federal Law requires that the Annual General Meeting must be held, or the Corporation will cease to exist. So far we have avoided that fate, but some years, just barely! Proxies are extremely important. So ALL members, including Clubs, Life, and Honourary Members are urged to mail their Proxies NOW! Even if you plan to attend the meeting, something might come up (you know – if the creek don't rise and the Good Lord's willing!), so mail in your Proxy anyway, just in case!

Oh yes, there is one other thing. Proxies are only valid from Members in Good Standing. That automatically includes Life and Honourary Members. But Clubs, Family and Individual Members must have their dues paid up to date! At this point 7 Clubs, 6 Families, 33 Individuals, 2 Patrons, and 1 Sustaining Member have not yet paid their Membership Fees for the 2006 – 2007 year. Besides needing that \$1400-\$1500 to help meet our expenses (PANORAMA, Annual Competition, CIAFF, and various overhead expenses) we need

MEMBERSHIP FEES; June 1st 2006 to May 31st, 2007

Class "A" (voting)

GROUP Membership	.....(Clubs)	\$.075 per member -- Min. \$20	_____ members on April 30, 2006
INDIVIDUAL Membership	...(Repeat)	\$ 30.00 per year	
	(First time ever) ..	\$ 20.00 first year only	
FAMILY Membership	.....(Repeat)	\$ 35.00 per year	
	(First time ever) ..	\$ 25.00 first year only	
LIFE Membership	.....	\$ 600.00	
SUSTAINING Membership	...donation of	\$ 100.00 per year or more	(Tax receipts issued
PATRON of the SCCA	.....donation of	\$ 500.00 per year or more	for all donations)

Class "B" (non-voting)

STUDENT Membership	.....	\$ 15.00 per year	Age_____ School _____
ORGANIZATIONAL Membership	.....	\$ 30.00 per year	
INDUSTRIAL Membership	.....	\$ 50.00 per year	
<u>Special Donation to SCCA</u>	.....	\$ ???.	(Tax receipts issued for ALL donations)

your cheque (if we don't already have it – not sure? Ask!) along with your proxy, or it's worthless! The use of Credit Card numbers has been causing us some problems with our banking lately, and we are considering closing our VISA and MasterCard accounts, so please pay by cheque (or Money Order). For our American members we're sure you understand that we know you use checks, but we would like to assure you that our bank *will* clear American checks or Money Orders without difficulty. And our money is so close to par at this time that the difference is negligible, so we suggest you pay the regular Canadian fee in American currency. The small over payment will help to cover the higher mailing costs to the USA for PANORAMA.

In the Fall PANORAMA we would like to include a roster of the Members In Good Standing, and we would like your name to be on it! ■

WELCOME TO
NEW MEMBER
RYAN KUCHAREW
BRANTFORD, ON

Signs You're Watching a Low- Budget Movie

- Most of the special effects involve Legos.
- View out the spaceship "window" looks an awful lot like your screen saver.
- Flushing sounds heard before waterfall scenes.
- Something tells you that "Star Wars Episode II: Porky's Revenge" isn't a George Lucas production.
- That "LOW BATT" you see isn't a subtitle.
- Hard to believe an International Superspy would drive a Gremlin.
- During the dramatic shot of the ocean liner sinking, you can clearly see a gigantic bar of Ivory Soap in the background.
- Either that's a zipper or Godzilla has had a vasectomy.
- "Starring Tae Bo Master Billy Blanks as Nelson Mandela." ■

Author Unknown
Circulated on Internet.
Printed without Permission

The Last Word...

Now that I've read through the pages going into this issue of Panorama, it must be my turn. Again it is still summer outdoors and the birds aren't even thinking about that long trip to the sunny South. But there is a certain restlessness in the leaves, an occasional chill in the evening air, so it's time for change. Not only in the weather, but also in our lives.

Children have started getting into gear for school, parents are hoping to return to relative peace during the day, and the rest of us are planning for Fall. We have been enjoying evenings outdoors around the fire, in our backyard by the river.

What did you think of the cover? Also in this issue take a look at What's New? New lens adjusts without moving parts!

We hope to see you at the Annual General Meeting in Stoney Creek! ■

Joan Bochler, Editor.



MEMBERSHIP APPLICATION & RENEWAL

MEMBER INFORMATION *Please print clearly* SCCA:

Classification

First Name: _____ Last Name: _____ Society Honours: _____

Address 1: _____ City: _____ Prov./State _____

Postal Code: _____ Ctry: _____ Area Code#: _____ Home#: _____ Work#: _____ Fax#: _____

Member of Club: _____ E-mail: _____

YES ☐ *Please give my address to Visual Convergence so that I may receive a free subscription*

NO! ☐ *Do not give my name and address to Visual Convergence.*

Fees:

Signature

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Please return this application form with payment to;

*Payment accepted in Canadian funds only;
Personal or company cheque (Canadian only)
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Credit Card Payment

**CAROLYN BRIGGS
3 Wardrobe Avenue South
Stoney Creek, Ontario, Canada L8G 1R9**

Signature as on Credit Card

VISA MC # Exp