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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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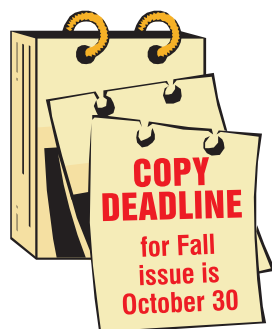
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Front Cover:

*Helen Gruber, OFVM President,
Celebrating Her Club's Success
With Her New Friends.*

Photo: Jon Soyka



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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

Wow! Are we late! Where did Summer go?

The Convention in August was a lot of work, but certainly worth the trouble. Congratulations to the Ottawa Film & Video Makers, whose success in the SCCA Annual Film Competition earned them the title *Amateur Movie Capital of Canada*. Hamilton held that distinction for many years, often by default, but this showing by the Ottawa club (a relatively small group) has jolted the Hamilton club out of their complacency, shown the other SCCA Member Clubs across Canada that they can get into the game too, and no doubt given a big boost to the Ottawa club's self esteem. That's Win, Win, Win, for everybody, as I see it!

Congratulations also to Margaret Chamberlain, FSCCA, whose contributions to our hobby has finally been given the wider recognition that it deserves, by the presentation of her Fellowship at the Convention. We wish Margaret could have attended, but by the time you read this, the presentation to Margaret in person will have been made in Victoria by her replacement as SCCA Western VP, Dave Fuller.

I'd also like to recognize Frank Birch, who was the cinematographer for the Brantford video entry *Antique Road Show*. Frank will be 95 this October, and he's still very active in his club and the hobby!

Out problems with the @canada.com email addresses have been explained already, but over the summer it worsened! I've had several reports of members sending email to me at

scca@canada.com and having the email returned to them. We had already published in PANORAMA my own, regular, email address, with a warning to drop the use of scca@canada.com, but it has become apparent that we had to make arrangements for a new, more reliable, set of email addresses for our Executive.

The unexpected difficulties with a service we had paid for made us fearful that some day we might suddenly lose the websites at s-c-c-a.ca and ciaff.org, that have been provided free of charge by the good people at icestom.com, as they are no longer offering free web sites. We could lose them at any time, and that would be even more likely to happen if the present owners sold the business!

Finally, I've never liked the hyphens in the domain name, s-c-c-a.ca. (The Sport Car Club of America has scca.com and scca.org, scca.net and scca.info are owned by speculators who hope to sell the domain names for a large profit and use them currently for advertising various products and services, scca.ca was owned by the Student Canadian Chiropractors Association, and at the time we originally registered the SCCA domain name with CIRA (Canadian Internet Registration Authority) they had many regulations, one of them being that the domain name had to be directly derived from the legal name of the incorporated organization – hence that awkward s-c-c-a.ca!)

Since the Convention we have registered two new domain names, sccaonline.ca and ciaff.info, and set up new web sites (that we pay for) in those names with another internet service provider.

The SCCAONLINE.ca site now has the same information as the old s-c-c-a.ca site and the CIAFF.info site has the same pages as the old ciaff.org site. We will keep up both sets, the old and the new, so that those who may have our sites bookmarked, but don't receive PANORAMA, will still be able to find us at the old sites, as long as we are able to keep them.

However, we were never able to use the old sites as email addresses. We have now set up email addresses at sccaonline.ca and ciaff.info. We have updated all email addresses that were formally on the s-c-c-a.ca website on the SCCA Contacts page with these new email addresses, along with many other changes that were necessary to update both web sites, getting rid of some dead

links, inoperative pages, etc.

The new email addresses have replaced the old ones on page 2 of PANORAMA. Please use the new addresses because some of the old email addresses don't work any longer.

Another problem we ran into was first to change our Registrar (don't worry about what that means) from the old one for s-c-c-a.ca to the new one for sccaonline.ca, and then to change the email address (scca@canada.com) on record with CIRA for s-c-c-a.ca. This turned into a nightmare because we can't communicate directly with CIRA, but must work first through the old Registrar of our domain. The procedure is that the Registrar notifies CIRA of our desire to change Registrars, CIRA notifies the Administrative Contact on Record (me) through the email address on record, and provides a new password to access a page on CIRA's web site where the Administrative Contact (me) can confirm the request. If that isn't done within 48 hours, the request is dead. It was done three times, with many telephone calls to Ottawa and to the new Registrar in BC. He blamed me because I hadn't responded to my emails. I kept telling him that I didn't get the emails because they were going to the old, inoperative email address, where they died!

Eventually, after finding a *professional* person (my pharmacist) and showing him my passport, he signed the papers that vouched for my identity, and those papers, along with a great many others required, were FAXED (email and snail mail were not allowed!) to our old Registrar. Then they demanded I FAX them the original *Articles of Incorporation*, from the Canadian Government (in 1968). I finally found those, and a few days later the Registrar was replaced.

The new Registrar tried to change the email address on record, but we went through the same problem again, with CIRA communicating to me for confirmation through the old, dead, email address!

I finally got it straightened out, and CIRA sent me an email at my home email address telling me that they had changed the email addresses on record for the Administrative Contact and the Technical Contact. But they hadn't changed the latter, and that was another fight. Last week, a couple of weeks after they finally made the second change, I received an email asking me to authorize the change!

So what did you do this Summer? ■

CLUB NEWS

By Thom Speechley

A few clubs remained active over the past few months but this report covers what is usually a season "wrap up" for most. You will find some hints about what might be on the agenda for the coming season.

I hope everyone had an enjoyable and productive summer.

BRANT VIDEO MAKERS

"Brant Camcorder News",
editor: Dan Kennaley

The May 24th meeting featured several members' videos.

Sunrise/Sunset on the Grand Canyon by Joan Jacquemain.

Dance With Me by Alex Szatmary. The topic of the video was a woman who danced in her wheelchair while the band, Imbayokumos, played on Yonge Street in Toronto. The band is from the Andes.

Santa's Parade by Joe Bochsler. It was of the parade on the streets of Caledonia. Joe shot this in widescreen.

Antiques Roads Show using Frank Birch's footage. His job was to take candid shots of the members setting up for the shoot of the Road Show. He did an excellent job of videotaping. Dan Kennaley edited his work.

Frank Birch also showed an instructive video on the subject of lighting and exposure.

The June meeting, coinciding with our National holiday just a week later, gave Dan an opportunity to invite members to celebrate by showing their videos that best describe Canada. The newsletter announced:

"Join us on this coming Wednesday for a celebration of this wonderful and amazing country we all live in. Bring your video that best illustrates what we are, what we stand for and what we can become."

BUFFALO VIDEO- MOVIE MAKERS

"Camerama", editor, John Weiksna

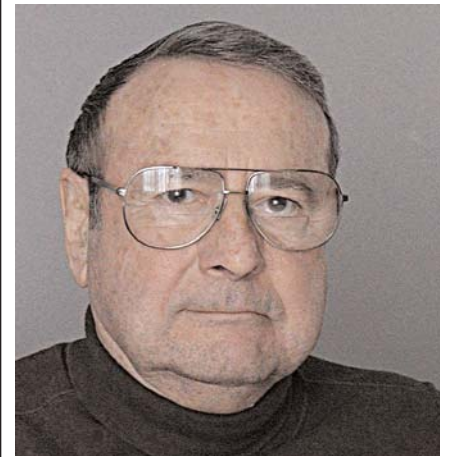
The May issue included a report on the 73rd Anniversary Banquet. The night began with a short by FRED CALANDRELLI from a restored super8 movie he did many years ago, a short titled "Good Cop, Bad Cop." Guest Speaker Bill Cowell from Captures Entertainment spoke of the local movie making scene in Buffalo and the Niagara Frontier.

The topic quickly became the adventures of the belabored Buffalo Film Commission, and the upstart Buffalo Niagara Film Festival, the latter of which Bill was the promoter. His main topic centered around the fact that everyone in movie making locally should be on the same playing level and work together. The result is the region will benefit and in the end every one of us movie makers also does.

Contest chairman SAM TERRANOVA announced the 2007 Annual Contest winners at the April meeting. Third Place was a tie between PHIL and REBECCA UTECH with "Refrigerator Cake" and JOHN WEIKSNAR for "TRAZOW Trailer." Second Place went to EMIL J. NOVAK for "The Last Tesla Scene." This year's First Place award was earned by CHRIS SCIOLI and JARED GARLIPP for "Reflection."

The meeting on May 13 featured speakers from Damon & Morey, Attorneys at Law. Stephen M. O'Neill and David S. Widenor discussed copyright basics for the Movie-Video Maker. The notions of "calculated risk" and "getting it in writing" resonated, especially when we learned that individuals can "pull money out of you" if your product is derogatory. Parody vs. satire, being creative to maximize your profit, and creating a buzz around your film by renting a theater were informative topics. Widenor defined 'distribution' as nothing more than contractually defining your profit.

This subject created much interest at the



SCCA Convention in August, so it appears to be a serious concern for amateur film and video makers.

HAMILTON VIDEO/ FILM MAKERS

"Reel News", editor Dave Stewart

The May issue is a little short on news due to the departure of the editor and wife Liz, for an exciting trip to the Andes. However the issue does contain almost two full pages of pictures taken at the April meeting. That event featured a group shooting effort to explore different points of view while working with a single script.

The June issue contains a report by Dave Stewart on some of the problems of obtaining steady pictures while travelling in difficult conditions. In the end, Dave seems to be recommending that we consider an upgrade of our camera before venturing into tough shooting situations.

This issue also covers the Annual Banquet and Presentation of Awards for this year's contest winners. Ken Davy and Alex Szatmary were again big winners and awards also went to Jack Simpson and Harold Cosgrove. Trophies and awards were presented by President Barb Owen.

At the June meeting, the members were treated to a showing of several different shooting styles that were filmed at an earlier meeting. The scene was taken from "Vampire Dentist", a movie by Christine Whitlock. The versions were filmed the same night and then each edited by three editors to make a version of the scene. It was amazing to see how different the same scene could be with the different directors and cameramen taking shots and of course the editor making the final product. The whole project was definitely a learning

experience for our members and we will do it again in the future.

Due to her recent trip to the Andes, Liz Stewart was unable to accept the "Bunny Upton" award at the May banquet. This award is given annually for valuable contributions to the club during the previous year. Liz was present to accept the award at this meeting. Contest Winner Awards were presented to Stella Magic and Jim Small, who were also unable to attend the banquet.

In the August issue Dave reminds members that: "Time flies in nice weather and our next meeting is coming up on Thursday August the 2nd. We are halfway through the summer and events are coming up fast and furious. In Hamilton, as in many cities and towns, summer festivals are spread out through July and August. It does not matter what your favourite music or activity is, there seems to be a show or festival for everything. One such event is the Caledonia Agricultural Fair, which offers cash prizes for film/video entries. Joe Bochsler, who regularly wins in this event, is begging others to get involved. Another interesting announcement describes a new feature sponsored by CBC and Yahoo!

CBC Television in association with Yahoo! Canada invites talented and creative Canadian digital filmmakers to log onto **www.cbc.ca/exposure** to upload their works. Contestants and other visitors to the website will then have an opportunity to watch, rate and comment on the videos, having a say in which films make it onto the brand new television series called Exposure airing on Sunday nights at 11 p.m., beginning July 29.

LONDON VIDEOGRAPHY CLUB

"It's A Wrap", editor: Bob Thorn

The May meeting was election night. We came away with a new President, longtime member Kim Brown. Here is the rest of the board:

Vice President:	Phillip McLeod
Treasurer:	Robert Plumsteel
Secretary:	Harvey Hackland
Membership:	Bill Dow
Web Site:	Thom Speechley
Newsletter:	Robert Thorn
Club Video Library:	Ron Jacob
Competition:	Jim Town

In the June issue of the newsletter, the incoming president offered a short message:

"We are looking forward to a brand new season with changes that will attract more videographers in London. Our programming is being overhauled; there will be more speakers; there will be more product sellers; there will be more member videos; and there will be more outings with other organizations with similar interests."

The June meeting was dedicated almost exclusively to the celebration of the club's fifteenth anniversary. Refreshments and the traditional cake were served and members and approximately eleven invited guests were shown a compilation of club productions assembled by club founder Rael Wienburg. Winning entries in the club's 2007 contest were also shown.

Bob Thorn delivered club "T" shirts which members had ordered. Everyone commented on the great appearance and excellent quality of the garments.

TORONTO FILM AND VIDEO CLUB

"Shots and Angles", editor: Sam Spence

Sam's editorial raises some interesting questions about moving into the new generation of digital camcorders. His main concern is in choosing from among the several digital alternatives now available. DVD disk, Hard Disk Drive, Tape?

He also speculates that "solid state" (flash memory) may be the next major choice. His comments conclude with the very wise advice that we should not forget that an equally important aspect of our hobby, is creativity, in story telling and event recording.

Trev Beard has prepared a very thorough review of an 'anti-spam' program called "Mail Washer Pro". This utility has become an indispensable part of Trev's computer operating system. The greatest feature of this version is that your mail stays on your server until you decide if you want to download and keep it. Numerous filters and other tweaks customize your system. In addition the program looks for suspicious code which could indicate an e-mail carried virus. Trev recommends it without reservation.

This issue also contained a copy of a useful article on lighting, borrowed from a recent issue of the Buffalo club's "Camerama" newsletter.

VICTORIA VIDEO CLUB

"The Bulletin", editor: Sheila Perkins

The June bulletin gives a detailed report on the annual picnic, held May

23. In addition to an enjoyable lunch, and friendly get-together, the day was also a shooting event.

Once again Margaret (Chamberlain) hosted a lively club picnic at the Osborne Bay Resort in Crofton on Wednesday May 23, 2007. Last year's visit was on June 13, 2006 and the same energy that made that visit so enjoyable was still lingering...trapped perhaps in the copper slag and released with the critical mass of friends gathering to have some fun.

Peter pulled out his motorized pan head, Michael his 'fluid' monopod and tripod, Ray his camcorder, and Margaret her 'dolly-in-development' and we were off for a wide-open afternoon of fun, discussion, stories and yummy food.

Margaret showed a storyboard for a short comedy production that she is heading up, and the club members got a chance to meet Phillip, a fellow Osborne Bay Resort camper, who agreed to play the role of the Minister in the production. Stay tuned for more details on this project, as Margaret is looking for assistance with camerawork, etc."

The June meeting was election night and a "gadget" show-and-tell for all members. Eleven entries in the "One Minute" contest were shown and David Fuller gave a presentation explaining the concept of video "compression". The club will meet again on September 25.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

"Bulletin". Editors:

Jeannette and Wallace Robertson

In April, the main preoccupation of 'Winnipeggers is the annual rise of the Red River. At the April meeting, Norm Frederickson showed video he shot near Selkirk, where some damage was sustained at the Maritime Museum. Other films shown were "International Brotherhood Of Magicians", about the organization originally founded in Winnipeg and a how-to on cooking a turkey by Don Rodgers. Fred Shlanda showed a video of his three-year-old grandson operating a radio-controlled car and going through the routine as if he was actually in control of a real auto.

The May 10 meeting featured a film by Al Ross of activities at a Boy Scout camp, taken several years ago. Norm Frederickson showed a promotional film on Canada's National Parks, from coast to coast.

Jeannette Robertson comments on Al Ross' report about transferring old film to tape and passing it on to the younger

generation. She suggests that we should all consider making a similar effort and presenting the videos as gifts on special occasions.

The May 30 Bulletin reminds members of the Club Picnic to be held June 21.

AMATEUR MOVIE MAKERS ASSOCIATION

"AMMA Monitor", editor Gina Gullace

May/June – President Walt Gilmore's letter carried the announcement: "Due to lack of interest the Fall Colors Cruise Convention has been cancelled. We are scrambling now to organize an alternative site and program. If you have a suggestion feel free to email me."

Editor Gina Gullace reminds members that all competitions and other activities will continue. She also provides, in her comments, a compiled list of Internet sites where members might consider showing their work.

Walt Gilmore prepared an illustrated article dealing with the danger of light stands being tipped over during a video shoot. Here is part of that article.

"Making videos is the ultimate in temporary workplaces. And one of the dangers is the possibility of a movable light stand with a heavy light on top tipping over. In the industry, they hire a grip or electrician to protect the stand or they use a sandbag, a tool we all can get hold of easily and cheaply. Here is an easy way to make a versatile sandbag. The cutoff legs of an old pair of jeans will make two sandbags. Simply sew the top end of the leg closed on the inside (Editor's note: If you hate to sew or don't want to break out the sewing machine for one seam, try fabric glue or Liquid Thread and your trusty iron.) Then turn the leg inside out. Next sew or grommet a shoelace to the bottom (hemmed end) of the leg. (Editor's note: You could probably use a strip of Velcro for the closure; the sticky kind doesn't even need to be sewn on.) Using one quart or one gallon ziplock plastic freezer bags (they are stronger) half filled with sand (or water) fill each leg with about 15 lbs. of weight. Half filling the bags allows you to adjust the sand to secure the light stand etc. You can also use the sandbag to make a secure base on which to set your camera on a sloping surface.

There you have two sand bags! You can easily remove the sand for travel and at the end of your trip. The July/August issue happily announces:

"As you can see elsewhere in this issue the Convention is on, in

California. The venue is again the Holiday Inn in Buena Park.

Buena Park is in the center of the theme parks of So. California so if you wish to stay on (or come early) you may visit Disneyland or their newer California Experience (where adult beverages are served) as well as Knott's Berry Farm. But if these adventures are not your style you will be close to San Diego and Los Angeles proper....."

This month's editor's letter includes a review of the currently popular TV "reality" show, "On The Lot". Here are her observations.

"I wonder how many members have been watching the new reality competition, On The Lot, sponsored by Steven Spielberg (though I so far haven't seen him on screen). Each week, half of the contestants show their short films and one of the previous week's entrants is eliminated. The judges include actress and script doctor Carrie Fisher and director Garry Marshall, joined by a guest judge; but the winners and losers are chosen by "America," that is, by telephone voters. The women directors seem to be taking a hit, being eliminated at warp speed. But much as my inner feminist would love to scream "sexism," the truth is that so far, their work has not measured up. In the first week's challenge, one young man showed a film that all of the judges found to be offensive and tasteless. When the top and bottom three were announced, sure enough, the offensive piece was sent by voters into the TOP THREE and the director stayed on to film again. Which proves the old saying that no one ever lost money underestimating the good taste of the public."

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

"Film and Videomaker",
editor Garth Hope

The May/June issue of FVM is the 75th anniversary commemorative issue. It contains greetings from Buckingham Palace, Tony Blair and other notable patrons and personalities.

This issue also lists all winners in the 2007 BIAFF contest. We note that only two awards were given for Canadian entries, both by Alex Szatmary, familiar to members of the Hamilton and Brantford clubs. The awards were, "Silver Plus Standard" for the animation "Chain Of Love" and the "Bronze Plus Standard" for the story "War Games". Elsewhere in this issue is an interesting suggestion from Tom Hardwicke to

simulate "pull focus" with your editor.

"I do a lot of 'pull focus' work with my cameras. Of course, you need full telephoto, maximum aperture, closest focus and the background as far away as possible. How you get these is up to you, but a rock-steady tripod and a calm focus hand is needed, as you cannot bump the camera even the tiniest amount during the take. But for flowers in a church, say, before the wedding guests arrive, a simple technique is not to pull focus at all.

Set the camera up on your tripod, lock it down with the two objects within the frame, select full telephoto and film the distant object (flowers, say). Now pause the camera. Next manually refocus on the nearer flowers (keep the framing the same) and shoot some more footage. On the timeline later, you can cross-dissolve between these two shots. You can now vary the 'pull focus' time with ease, there's no camera movement and you can apply blur in post to the out of focus shot, exaggerating the effect and making it look as if you have much more differential focus than your camera supplies. Easy!

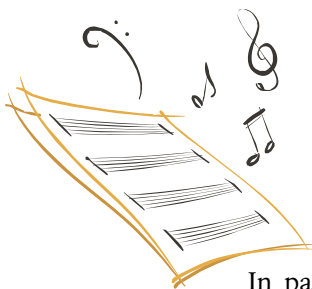
You don't even need to use movie footage if your tripod isn't man enough for rock steady full telephoto work – this trick can be very convincingly done using stills from the timeline or your flash memory card." I'll have to try that one.

The August issue contains further review of the 2007 BIAFF with an interview of the top winner and a backstage look at the elaborate projection set up for the showing.

Another helpful article by Howard Lockwood of USA talks about the value of good narration.

ONE OF THE BEST LESSONS I EVER LEARNED IN VIDEO-MAKING CAME ABOUT QUITE BY ACCIDENT. I was on my first AMPS Convention in Park City and we took a ride on an historic train called the 'Heber Creeper'. It was a great filming opportunity- a quaint train rolling through a picturesque valley. When I got home, I thought that there were some good shots, but no video. Later, I saw a video made by Jerry Turk, a frequent festival winner who had filmed almost at my side. I think my shots were probably as good as his but he had added a superb narration telling the

Continued on page 24



COPYRIGHT-FREE SHEET MUSIC

by Fred Briggs

In past issues of PANORAMA I've introduced you to several routes by which you can obtain Royalty Free, Public Domain and Copyright Expired compositions for your videos. One was your access, as an SCCA Member, to the Royalty Free Music in the SCCA Music Library that we have bought and licenced for your use (See Music Library on the s-c-c-a.ca or sccaonline.ca web site.). There were also articles about sources on the internet, particularly:

1) Free Play Music at freeplaymusic.com, where a much expanded music selection is still available to you for noncommercial use (and certain commercial uses in which the fees for its use would be paid for you by broadcasters), but under altered conditions (see the web site under *Terms of Use*).

2) Classical Music at classicalarchives.com, which features more than 40,000 full length pieces of classical music by more than 2,000 composers. I reminded you of the basics of using classical music from this collection in the Spring 2007 Issue of PANORAMA. At this site, for \$25 per year, you have access to up to 18,231 MIDI files by 993 composers sequenced by 2,021 sequencers! Some pieces are available in a variety of versions; some simple and easily adapted for inclusion in Band-in-a-Box, and others fully orchestrated that would be best used as is, as MIDI files.

3) I've written a lot over the years about using "fake book music" ("chords only"), using a copyrighted composition as the melody line and letting the Soloist replace the melody with a solo (or harmony parts) based on the muted melody, and letting the Melodist compose completely original music, all in Band-in-a-Box.

4) In the Spring Issue of

PANORAMA I also provided some information about finding other sources of MIDI files offered by sequencers who give their permission for their use, and which are based on compositions already in the Public Domain.

5) In this and earlier issues (see Winter 2006 Page 12) Thom Speechley has provided information about several sources, much of it under the new category of Creative Commons.

Now I'm about to address another source, Sheet Music!

There's a great number of musical compositions in the Public Domain, but even if you find Sheet Music of a piece that you are certain was written prior to 1923, you can't assume that the sheet music in your hand is in the public domain. First, the *sheet music* itself was copyrighted at the time it was published and may still be, and secondly, the arrangement itself will have been copyrighted by the Arranger. *House Of The Rising Sun* was written many, many years ago, but the *Animals'* version, only one of many, is very different, and covered by several copyrights!

You can find copyright-free sheet music for yourself at garage sales, antique shops, etc., if you enjoy hunting for treasures like this. Just look for a publication date on the sheet music prior to 1923! I've bought several pieces of sheet music published before 1923 for \$1 to \$3, and was lucky enough to find *The Hamilton Centennial Exposition*, a March and Two Step published by Globe Music Co, 1193 Broadway, New York, in 1913! It was obviously written especially for the 1913 Hamilton Centennial Celebrations, and I have a number of photographs of the parade. Now I have the March for the parade, too!

Sheet music can be downloaded for free from the internet – just Google "copyright free sheet music". There are several companies that produce

collections in book form of sheet music which are reproductions of old copyright-free versions. Looking for very old songs for my history video project, I bought *The American Song Treasury* from Dover Publications at doverpublications.com. I also bought *American Concert Piano Music* and *American Ragtime and Music Hall Piano Music* on CD's from cdsheetmusic.com.

There's only one hitch with all this sheet music: I can't play a note and I can't read music (OK, two hitches)! If only I could turn this sheet music into MIDI music, so I could insert it into Band-in-a-Box So I looked on the internet!

I found several programs, and downloaded some demos.

VivaldiScan looks very good, and claims 99% Accuracy, but its purchase price of €119 was so discouraging that I simply passed on that one.

SharpEye looks good too, and is a little more attractive at US\$169. Well, if this is the only one that will do the job ... I kept looking.



Neuratron produces two candidates – Photoscore Ultimate 5 at US\$249 and **Photoscore MIDI Lite 5** for US\$24. Question: Will the cheap one do the job? It just might, so it deserved a chance to prove itself!

Musitek offers SmartScore Pro Edition at US\$399, a Songbook Edition at US\$199, and a Piano Edition, a Guitar Edition, and a MIDI Edition, each at US\$99. MIDI file

output is what I wanted, so I tried that one too.

Just over a year ago I downloaded the two least expensive programs, Neuratron's PhotoScore MIDI Lite and **Musitek's SmartScore MIDI Edition**, and tested them both. I paid the \$99 online for the SmartScore, and spent some time honing my skill (still as sharp as a brick!) at correcting the errors. I no longer remember what influenced me to pay the US\$99 instead of the US\$24 (if that's what it was – now they're advertising "50% Off Today!" so maybe it was \$48 then, or maybe it's always been \$24!) The Free Demo was still on my hard drive, but I downloaded the latest demo version. It seems that it doesn't time out, but the demo version, after scanning and reading your sheet music, will only play the first (or a selected) page of a multipage score. To have the program play all the pages in order you need to pay for the program.



The SmartScore MIDI Edition I had paid for was an older version 5.3.0) so I updated at no extra cost to 5.3.4. (You're allowed to update five times at no cost, but after that you'll need to pay for updates.) Last year I had found that each program had strengths as well as weaknesses, but I no longer remember what went with which (that's my CRS Condition – Can't Remember Stuff), so I embarked on a series of test comparisons for this report.

It's hard to keep the names straight, so I'm going to call them "99" and "24" starting now.

Both provide a User Manual as a

PDF file, with the 24's manual consisting of 74 pages (that seems comprehensive enough) while the 99's manual holds 263 pages, though to be fair it should be noted that the same manual also includes all the information for the Pro Edition, with icons to indicate parts that don't refer to the lower capabilities available in the Songbook, Piano, Guitar and/or the MIDI Editions.

Both programs can open a file that you have already scanned with another program and OCR that file, or control your scanner and send the resulting file directly to the OCR program. I was happier with the scanning control program in the 99 because when scanning multiple pages with the 24 I had to change the scan type and resolution for each scan, whereas the 99 held the settings and simply asked me to click OK when I had changed the page in the scanner. The 99 also let me save the scans as tiff files, for OCRing later, and I was able to open the tiff file in a photo editing program and print the sheet music. It was interesting that the quality of the scan looked much better on the 24 than on the 99, which had a great number of speckles all over the background, but the 99 ignored those speckles when it "read" each sheet.

Both programs made errors in interpreting the "chicken scratches" that musicians can read, and both highlighted the bars that it thought it had misinterpreted. Most errors screw up the very precise timing of the bars, and the programs apparently calculate the beats (down to the "demisemiquaver" or 1/64 of a note), and each measure that doesn't add up to the time signature is marked as containing an error. Then it's up to you to figure out which note, rest, etc. in the bar, is wrong, by comparing the measure with the scan displayed above. If I didn't explain this accurately, please read my mind between the lines!

Both programs provide you with an opportunity to make corrections. It seemed to me, scanning sheet music first with one program and then the same music with the other program, that 99 made (or at least, identified)

more errors than did 24, but 24 didn't even try to interpret many of the less frequently used marks that its Ultimate 5 big brother, 249, does read. The editing capabilities that came with 24 were mostly adequate, but sometimes the documentation was a little skimpy, and therefore less helpful. (eg. Trying to correct a Beam that connected three notes, all I could find in the manual was "You can alter the beaming of notes using the keypad." Yah! How?)

On the other hand, there did seem to be more errors made by 99 (or it was better at realizing that it had made an error, or it set a higher standard) and the correcting capacities are very complete. There is a 16 page overview of basic editing of the file, and 13 pages of details of editing Text, Lyrics, and Symbols. There are several alternate methods to accomplish everything that you need to know (which I always find helps when the first one or two won't work for some reason!) But we're back to that original problem – I can't read music! However, working diligently and patiently, I learned a lot about the meaning of most of those marks (without claiming that I can read music any better than before) and I soon was making good progress (always with the book in my lap) at cleaning up all the boo-boos. Mind you, that was last year! Now, again because of my CRS, I didn't spend much time, in preparation for this report, correcting the mistakes 99 made.

I still haven't figured out why 24 seems to play back the MIDI music at a slower tempo than did 99! There may be a setting somewhere, or a place to adjust the tempo, but even if there isn't, it isn't likely that you or I will want to play the piece in our video at the exact tempo for which it was published over 80 years ago, to be played back by an amateur at the family piano. Tempo can be changed later with a MIDI Editor (see Spring Issue), Band-in-a-Box, or even in your video editing software.

Neither program has the ability to read music stored in a PDF file, at

Continued on page 24

Margaret Chamberlain, FSCCA

At the 2007 Convention in Hamilton on August 10th, Honours Committee Chairman Thom Speechley, on behalf of the Honours Committee and the SCCA, announced a Presentation of a Fellowship of the SCCA for Margaret Chamberlain. His address is printed here. As Margaret wasn't able to attend the Convention, David Fuller, Western Vice President of the SCCA, should have by now made the presentation to her in person at the September Meeting of the Victoria Video Club.

"I quote the Rules regarding the Honour of Fellow of the Society of Canadian Cine Amateurs (FSCCA)

This award shall be made to those holding an Associateship on the basis of outstanding contributions to the advancement of the artistic or technical quality of motion pictures, through such activities as teaching, lecturing, judging, writing, publication of articles, papers, etc., organizational or administrative work, and exceptional personal achievement in producing motion pictures. A very high degree of both service and personal achievement and proficiency in motion picture photography is required. This award is available only to individual members of the Society of Canadian Cine Amateurs of not less than seven consecutive years of membership. A 75% vote of the Honours Committee is required.



"Margaret Chamberlain was Honoured with an Associateship of the Society of Canadian Cine Amateurs at the Kitchener Convention in 1997. At that time she had already won 64 Awards for her work since 1961 when her "Trio" won *Best Film Of The Year* in the *Victoria Video & Film Club*. Other Awards followed in the SCCA, Six Best of the West, Ten Best of the West, Society of Amateur Video Makers and Cinematographers (SAVAC, now Amateurs Movie Makers Association - AMMA), the American Motion Picture Society and the Institute of Amateur Cinematographers (IAC).

"At that time she was the Canadian Representative of the IAC, had been the Western Vice President of the SCCA since 1991, and had just recently Chaired the 1996 Victoria Convention of several societies and organizations. Her proposer at that time wrote "She is a tireless

worker promoting film and video making. She offers help and encouragement to every guest or new member in the Club".

"Now, ten years later, Margaret has been President of the *Victoria Video Club* several times, and is currently President again. She has also served that club as Contest Chair in past years, and has chaired the Victoria Club's Annual Banquet and Awards Night for many years. She is also a member of the *Vancouver Video Production Club*.

"Margaret has chaired another *North American Amateurs Contests Convention* in Victoria in 2004, and is an active Board Member for the *Ten Best of the West* Contest. She remains the Canadian Representative for the IAC, and has been the SCCA Western Vice President since 1991, until her resignation this summer. She has continued to produce many movies for club, Canadian, and American Contests, and recently organized a Victoria club video, *The Birth of Jesus*.

"The newly appointed SCCA Western Vice President, Dave Fuller, reports 'Margaret has been and still is a tower of strength in the leadership of the Victoria Club.' And cites 'her personal skills of diplomacy, interfacing with members and prospective members, arranging and dealing with the many on-going "nuts and bolts" duties of "seeing things through to successful completion'.

"I am pleased to announce today that the Honours Committee has unanimously elected Margaret Chamberlain a ***Fellow of the Society of Canadian Cine Amateurs.***"

Lichen Films, a UK-based production company preparing a documentary on Robert Kennedy's funeral train, are looking for home movie footage of the event. Contact Sheila Maniar, samaniar@earthlink.net.

AGM 2007

M THE SOCIETY OF CANADIAN CINE AMATEURS S

Minutes of the Annual General Meeting of The Society of Canadian Cine Amateurs, held at the Public Library, Hamilton, Ontario, on Friday, August 10, 2007. The meeting was called to order, at 10:35, by the President, Fred Briggs.

PRESENT (voting members): Trevelyan Beard, Josephine Black, Joan and Joe Bochsler, Carolyn and Fred Briggs, Rosalie Brown, Harold and Mary Cosgrove, Ken Davy, Keith Gloster, Helen Gruber (voting for the Ottawa Film & Video Makers), John and Karen Hansen, Adam and Agnes Houston, Joan Jacquemain, Robert Matthews, George Montgomery, Evelyn and Nestor Rosa, Jim Small, Thom Speechley, Andy Van Dyke and Sandy Whitehouse.

Present, but non-voting: Bob and Kay Bayne, Rheinhard Beuhling, Jim Cox, Richard Ogner, Laurie O'Nanskie, and Faye and Wayne Schaler.

Quorum: Fred Briggs announced that we had a quorum with the number of voters present and the proxies he had received.

Minutes of the 2006 AGM: had been included in the package to each delegate. It was moved by Trev Beard, seconded by Ken Davy that the minutes be accepted as circulated. Carried unanimously.

Membership: Thom Speechley reported that the paid-up membership up to August 9th is: 7 Clubs (up 4); 8 Patrons (up 1); 1 Sustaining; 8 Honourary (up 1); 3 Life; 8 Family (up 3); and 20 Individual Members (up 6).

Thom moved the acceptance of his report, seconded by John Hansen. Carried.

SCCA CONTEST: Keith Gloster was pleased to report upon the successful completion of the 2007 SCCA annual video contest.

His written report was read and has been included in the official minutes, but we have deleted it here because we have printed it on page 11.

Keith moved the acceptance of his report. Adam Houston seconded this motion. Carried.

PANORAMA: Joan Bochsler gave an oral report and indicated her pleasure in being the editor. She moved acceptance of her report. This was seconded by Jim Small. Carried.

Financial: A Financial Statement of Revenues, Expenses and Balances for the past fiscal year was distributed. Fred Briggs mentioned that the figures for 2007 had not yet been audited because of the earlier date of the conference. The administrative expenses cover items not spent on any of the Society's Charitable Purposes. Executive members get a tax deduction for donating back all of their travel expenses. We must spend 80% of the previous year's donations on Charitable Purposes each year. We took in \$3000 less than we did last year, but while PANORAMA expenses were similar to last year, CIAFF expenses are down from last year. Total expenses are down about \$5000, leaving us just \$52 in the black this past year, compared to a net loss of more than \$2,400 reported the previous year.

Ken Davy suggested we might save expenses by using the internet to circulate PANORAMA, However, Fred said that the free distribution over the internet is a "Charitable Purpose", much of the cost for PANORAMA is for layout. Printing and mailing are a privilege of membership. For some time we have been working on developing a business plan to get a grant to distribute PANORAMA to schools.

John Hansen commended the board on a positive balance.

Fred moved and Harold Cosgrove seconded acceptance of the financial report. Carried.

CIAFF: On behalf of Jon Soyka, Fred reported that while we received fewer entries than four years ago, there was not a major change in numbers this year (2007 - 66 entries; 2006 - 66; 2005 - 84; 2004 - 132). There has been an increase in the number of entries from amateurs. There was less income because of fewer entries from Independents who pay a higher entry fee; and from a lower exchange rate. The cost of trophies is up but we have fewer awards to be presented. There have been more than 1000 new film festivals started in the past five years. We are the oldest film festival in Canada. This year we put an advertisement in a British magazine with a worldwide circulation.

Fred moved and Harold Cosgrove seconded acceptance of the CIAFF report.

New Business: Our Western Vice President, Margaret Chamberlain, resigned

Continued on page 23

Video Contest Report 2007

I am pleased to report upon the successful completion of the 2007, SCCA, annual video contest.

This year 99% of the video entries were sent on a DVD, a reliable, inexpensive method for sharing the videos, bypassing an inefficient need from the past of returning entries.

We had over 40 entries this year, welcoming a large number of new entries from the Ottawa Film & Video Club.

Many entrants also submit many, rather than just one entry, so the 40 entries is not the number of entrants.

With technologies continuing to improve, the entries produced and submitted also continue to look, and sound, better and better.

As our members continue to gracefully mature, all of the recent entries fall into the category "senior" making selection for that category one of a large selection choice.

The SCCA executive continues in its encouragement for the use of original video and sound material, thus avoiding

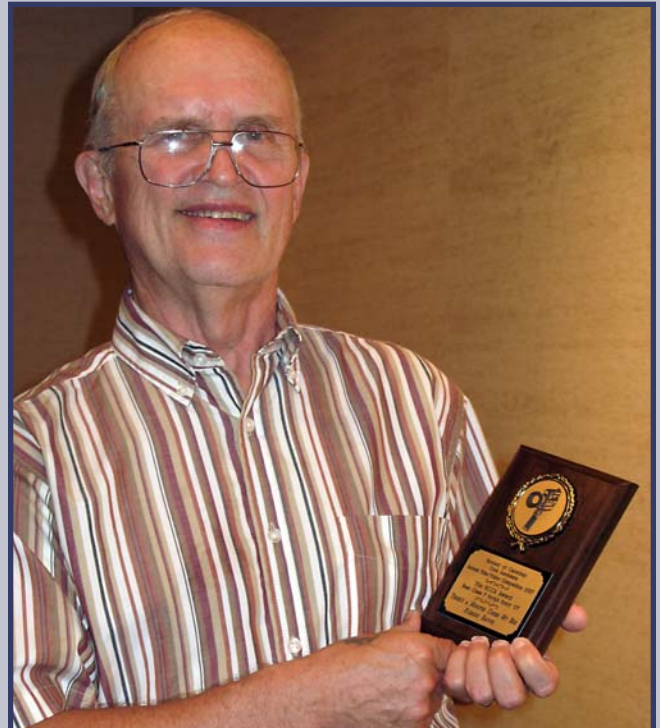
the need for acquiring copyright permissions, or the improper use of copyrighted materials. Fortunately, the SCCA has spent some of your monies in the acquiring of an ever-growing, copyright-free library of audio. Do investigate and continue to use this valuable asset. (Contact MusicLibry@sccaonline.ca) for further details.)

Another encouragement to entrants please: Do COMPLETE FULLY the entry forms which you send to Keith Gloster each year. YOU need to decide what category in which you compete, where you live, what your e-mail address is, your age category, etc.

Congratulations to all this year's winners, and to those able to attend and support the presentations evening at the AGM, in Hamilton in August.

Keep up the good work, and I plan to announce the new compulsory topic ASAP, for 2008.

Submitted August 2007 AGM, Hamilton ON by Keith Gloster, Contest Chairman



TOP LEFT:

Stella Magic, Toronto Video Production Club
Keith Gloster, Brant Video Makers

BOTTOM LEFT: Frank Birch & Dan Kenalley,
Brant Video Makers

RIGHT: Robert Bayne,
Toronto Video Production Club

SCCA ANNUAL VIDEO COMPETITION

2007 WINNERS

CLASS "A" (ADVANCED)

THE BETTY PETERSON MEMORIAL TROPHY

WINNER

LEGACY OF STONE

RICHARD DOUGLAS

FIRST RUNNER-UP

ST. ANNE'S CHURCH

STELLA MAGIC

SECOND RUNNER-UP

BOXES A LA CARTE

WAYNE SCHALER

THIRD RUNNER-UP

JAPAN

KEN DAVY

HONOURABLE MENTION

NEW YORK, NEW YORK

KEN DAVY

HONOURABLE MENTION

VICTORIA FALLS

STELLA MAGIC

CLASS "B" (INTERMEDIATE)

THE TORONTO FILM & VIDEO CLUB TROPHY

WINNER

THERE'S A MONSTER

UNDER MY BED

ROBERT BAYNE

FIRST RUNNER-UP

THE MAGICIAN

WAYNE SCHALER

SECOND RUNNER-UP

THROUGH MY WINDOW

ELEANOR HAIRE

CLASS "C" (NOVICE)

THE EUMIG TROPHY

WINNER

THORNCLIFFE PLACE

HELEN GRUBER

CLASS "D" (CLUBS' BEST VIDEO)

THE GARLICK TROPHY

WINNER

BOXES A LA CARTE

OTTAWA FILM & VIDEO MAKERS

FIRST RUNNER-UP

TALKING WITH ANIMALS

OTTAWA FILM & VIDEO MAKERS

SECOND RUNNER-UP

ANTIQUES ROADSHOW

BRANT VIDEO MAKER

CLASS "E" (COMPULSORY SUBJECT)

THE INTERCITIES TROPHY

WINNER

YOUR CALL IS IMPORTANT TO US

LONDON VIDEOGRAPHY CLUB

FIRST RUNNER-UP

YOUR CALL IS IMPORTANT TO US

OTTAWA FILM & VIDEO MAKERS

SECOND RUNNER-UP

YOUR CALL IS IMPORTANT TO US

LONDON VIDEOGRAPHY CLUB (B)

CLASS "F" (SCRIPT)

THE SCCA AWARD

WINNER

THERE'S A MONSTER UNDER MY BED

ROBERT BAYNE

SCCA ANNUAL VIDEO COMPETITION

SPECIAL AWARDS

THE TELECINE TRANSFER TROPHY

BEST EDITING IN CONTEST

THE MAGICIAN

WAYNE SCHALER

THE FAIRVIEW TROPHY

BEST USE OF SOUND

MY 2006 FALL SHORTS

RICHARD OGNER

THE BOB DIXON TROPHY

BEST VISUAL EFFECTS

HOW IKULIQ

GAINED A FRIEND

ALICE & MILO KUBIK

THE LEN COBB TROPHY

BEST TRAVELOGUE

HONG KONG

KEN DAVY

THE ST. KITTS TROPHY

MOST HUMOUROUS

*PLEASE HOLD -YOUR CALL IS
IMPORTANT TO US*

LONDON VIDEOGRAPHY CLUB

THE ALLAN WRIGHT

MEMORIAL TROPHY

BEST TEENAGE ENTRY

NO ENTRY

THE OTTAWA CLUB TROPHY

BEST CINEMATOGRAPHY

HONG KONG

KEN DAVY

THE CALGARY CLUB

TROPHY

MOST ORIGINAL ENTRY

AUTUMN

JIM TOWN

ADAM HOUSTON SPECIAL AWARD

BEST DIALOGUE

*THE CASE OF THE
ANGRY ACCOMPLICE*

ROBERT BAYNE

THE VANCOUVER CLUB

TROPHY

BEST SCENARIO

KNOCK ON WOOD

DAVE FULLER

G. E. ROBINSON

MEMORIAL TROPHY

BEST SENIOR ENTRY

*A JOURNEY TO BC'S
PACIFIC COAST*

ELEANOR HAIRE

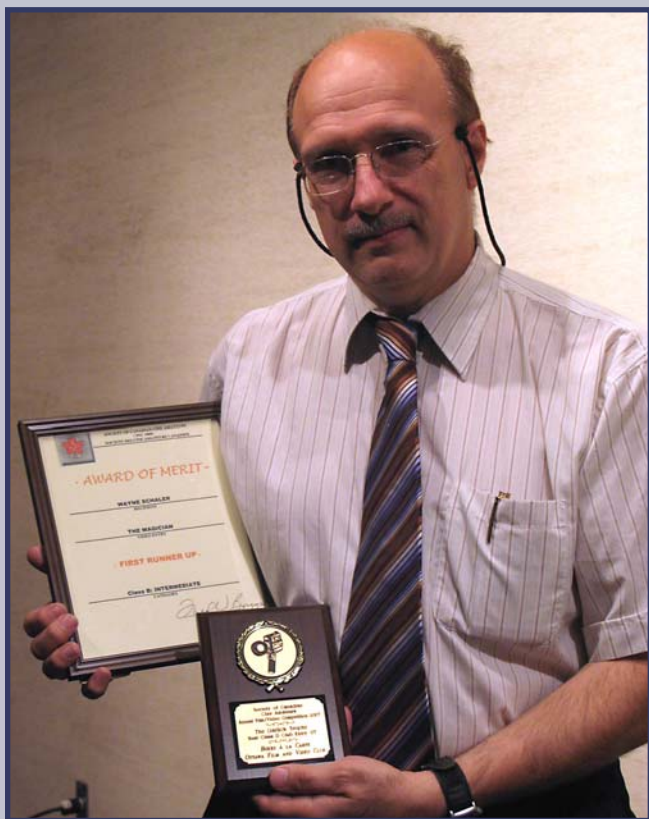
THE BEN ANDREWS TROPHY

BEST ENTRY IN THE CONTEST

LEGACY OF STONE

RICHARD DOUGLAS

AMATEUR MOVIE CAPITAL OF CANADA
OTTAWA, ONTARIO



TOP LEFT:
Helen Gruber, Ottawa Film & Video Makers

TOP CENTRE:
Thom Speechley, London Videography Club

TOP RIGHT:
Richard Ogner, Toronto Film and Video Club

BOTTOM LEFT:
Wayne Schaler, Ottawa Film and Video Makers

BOTTOM RIGHT:
Ken Davy, Hamilton Video/Film Makers

All Photos by Joe Bochsler

So! You Want to Make A Movie!

by Thom Speechley

Most club activities revolve around specific problems and individual members' special interests or productions. Occasionally the club will attempt to mount a major project in order to involve the greatest number of members and provide the broadest experience for all. Some clubs build their entire programming around such projects while others have created separate entities within the club to take on major projects. The following is intended to offer a few tips and guidelines, which might encourage more clubs to get involved in more ambitious productions.

Where to Start?

There is often a temptation to rush out looking for a story idea or script to work from. A more conservative approach is recommended which involves first taking an inventory of the club's qualifications and equipment. Once you start looking at potential shooting subjects, this will help to answer one of the basic considerations: Is it "doable"? That question applies not only to technical considerations: "How can we build a spaceship", "can we do blue screen?" but equally to scenario type (storytelling) films where convincing, but not professional acting may be required.

The inventory would include:

Equipment: camera, lighting, edit

Talent: act, sing, play

Skills: craft, sport, hobby

Properties: location, building, a unique article

Experience: writing, directing

What To Shoot?

A good look at your inventory will now help you take the next step. It may also be helpful to consider the many categories of production you might try. There is no universal list of "genres" but here is a very basic list.

Scenario (Drama or comedy)

Documentary

Docudrama

Musical

More specific genres include 'horror',

'sci-fi', 'western' etc. The Internet Movie DataBase offers 27 separate categories. "Google" manages to list 38!

Other story possibilities are events from your own personal experience. You might also borrow a news story or use an historical event.

Copyright Considerations

At some point you should think about how your production will be shown or distributed. If it's just being done for the exercise, the original ownership of any part of the production should not be a great concern. However if you hope to enter your opus in any kind of competition or exhibit it at some Internet site, then this is a good time to consider copyright implications. Scripting a story from a news event or historical incident is perfectly acceptable, unless you "steal" actual words or visual components from the original source. One way to avoid issues is to download a prepared script from one of several websites, which offer scripts under the "Creative Commons" licensing agreement.



One popular source is:

<http://incompetech.com/>

This site has royalty free public domain stories and music for download.



We'll talk about other resources later.

Planning Tools

There will no doubt be meetings and planning sessions before any shooting takes place. A few handy resources are printed storyboard forms, a voice

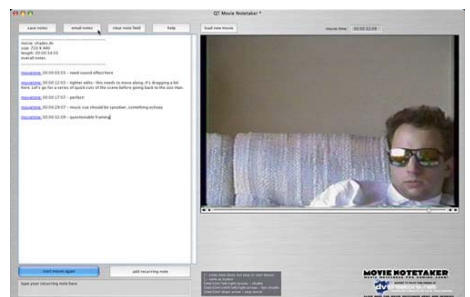
recorder for note taking, a digital still camera when scouting shooting locations and some kind of project management tool.

This latter is a more elaborate alternative to simply writing memos and exchanging e-mails. One very sophisticated computer program is called "Celtx", and is a free download. It allows 'interactive' access to the main planning notes so that changes and revisions can be performed without the need for the working group to actually meet. It may be more than you need, but worth a look if only to gain a better appreciation of the many elements involved in planning.



<http://www.celtx.com/download.html>

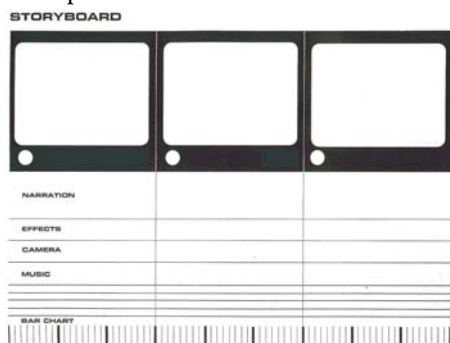
Another useful interactive tool is "QT Movie Notetaker". This free program requires the latest Apple "QuickTime" player.



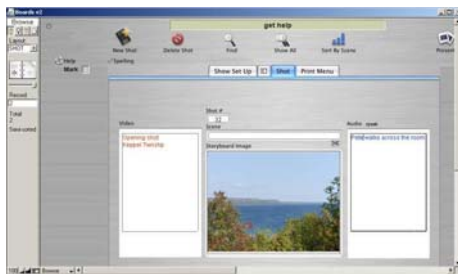
All footage for the production can be uploaded to a computer and this program will display the footage and allow notation to be added in a window beside the picture. The material can be shared by members of the crew who can then 'interactively' make changes to the production.

<http://dvcreators.net/qt-movie-notetaker/>

The "storyboard" is the traditional format for planning everything from animated cartoons to biblical epics. They consist simply of pages with small boxes in which the director (or writer) creates a small sketch of the scene to be shot. Text is included beside or below the picture describing the action and may include some dialog. It's not necessary to be an artist since symbolic figures with appropriate text tell the story. The main purpose is to show camera angles and work out a logical shooting sequence. You can download and print sample storyboard templates from several sources. Just Google "storyboard template". An example:



There are free storyboard creators. They are similar to the "Celtx" product but more visually oriented. This is "Director's Notepad"



www.directorsnotebook.com/

Added Features

Presumably, your group will be shooting all original footage. However it is sometimes desirable or necessary to use previously created material such as still pictures or film, to help move the story along. Few amateur groups would consider purchasing stock pictures or film at \$75 for a picture or over \$100 for a few seconds of motion picture. So unless you have what you need in that old can of 8mm film, you will have to look elsewhere. Once again, we are back to the question of ownership of the material you intend

to use. Fortunately, some of those Internet sites, which offer Creative Commons or Public Domain stories, also have archival footage and stills for use under the same conditions.

The best place to start is the Internet Archive, a place where hundreds of donors have uploaded thousands of hours of old films and pictures. The address is:

www.archive.org/index.php



The site contains separate sections for 'Moving Images', 'Live Music', 'Audio' and 'Texts'. It's a bit of a slog and can become habit forming but could have just that short clip you are looking for.

Sound and Music

Most productions will benefit from the addition of sound, either music or sound effects. If your 'inventory' includes a talented musician your production could enjoy the real advantage of self produced music. (Copyright considerations might still apply to the score used!)

Note

If I seem to be preoccupied with copyright and ownership issues, it is simply because those issues are becoming more important to the way we communicate. A club video won't stay up on "YouTube" very long if the Intellectual Properties police get involved. (Several THOUSAND private videos have already been expunged at the insistence of the legitimate copyright owners). For the same reason many competitions are turning away entries if they cannot be satisfied

that the entrant has permission to use some of the content. SCCA is trying to encourage conformity and recognition of other creator's efforts, and at the same time provide members with some alternatives in dealing with the situation.

Start At SCCA

Unless your group has access to royalty free or "buy-out" audio files, as members of SCCA the best place to start is to examine our own collection of royalty free music and sound effects. With over 60 CDs and hundreds of tracks, there is audio for virtually any type of production. The CDs are available only to paid-up members of SCCA and subject to some conditions. However SCCA has negotiated licenses with the copyright owners so that any member may use the tracks for any purpose we are likely to have in mind. One more "perk" for SCCA membership.

Visit the SCCA site, open the pop-up menu at the bottom of the page and select "Music Library". You can sample each track. Loan conditions are explained at the end of that page.



<http://sccaonline.ca/>

Additional sources for royalty free downloadable music are:

<http://incompetech.com/>



Continued on page 23

Get the Shot!

by Fred Briggs

With this little article I intend to introduce a new column about "getting the shot" when things get tough. For several years I have been a partner in a small event video production company that produced videos for trade shows, training videos, promotional videos, and covered hockey games, football games, dance recitals, little theatre productions, etc., and especially, weddings. We were three partners who sometimes worked as a team of three, sometimes alone, but more often, two of us at a time, in every combination. Each of us had his strengths and his weaknesses, but one individual was the lead man at every event he covered!

He accepted no excuses. If you were assigned to stand in the center aisle and shoot the close-up (by telephoto) of the bride and groom's first kiss when the minister announced "You may now kiss the bride", and at the critical moment the still photographer stepped right in front of you to get his flash shot, there was no excuse for not getting the shot. "I don't want to hear your problems! I want you to GET THE SHOT!"

As tough as he sounds, he made a good point, and it has contributed to my determination to look ahead, make plans, and find ways to get the shots I will (or even might) need! In future issues I plan to share with you in this column some of these problems and their solutions.

At the recent SCCA Convention in Hamilton, Jon Soyka gave a talk on how to shoot a moving event like a parade, using the upcoming MardiGras Carnival Parade, and his coverage of the event from the previous year as examples. He was commenting on the problems of strong sunlight and dark shadows, which might vary depending on the side of the street from which you are shooting, and he stated that he will cross the street to get better lighting from the other side, in spite of the

reservations "Fred has about crossing the *Action Line*". (Not an exact quote, but approximate, from memory.)

Jon often teases me publicly about my great respect for a sturdy tripod (although he himself has often been known to use one) and occasionally about my adherence to old fashioned "rules" like the *Action Line*. For the benefit of those who have never heard of the rule, or who have forgotten it, I'd like to tell a little story.

When I first took up movie making as a hobby, I told someone I knew that I had joined the Hamilton Movie Makers, and he told me that he had attended a meeting, and never returned because they criticized his little film.

He had taken an Alaskan Cruise, and photographed icebergs as they passed on one side of the ship. Then his wife told him that there were more icebergs coming up on the other side of the ship, and he shot those from that side, and then back to the first side again for more shots.

When he showed his unedited 16 mm. film at the movie club, he was advised that he should edit out the icebergs that seem to be coming in from the opposite direction, because icebergs don't go back and forth! He was furious, and never went back to the club.

There are several lessons to be learned here:

1. Be very careful criticizing the work of prospective new members who appear at your club. All criticism should be constructive, and tactful.
2. If you don't listen, you won't learn. I'm always astounded by people who think they know everything and won't listen to anything anybody else has to say! How did they ever get to be so smart?
3. Crossing the Action Line confuses the audience.

If it's necessary, you should get the cover shots that will make it a smooth transition. For example, if you have shot a parade from both sides of the street, get some shots from the middle of the street of the parade coming straight towards you, and straight away from you. These shots will allow you to cross the street smoothly. So will hand held shots of the parade taken while you slide smoothly from one side of the street to the other.

This Action Line Rule isn't restricted to parades. It includes most action that extends over a series of shots. If the Indians are shown riding from right to left, and the cowboys are shown going the same way, and then the Indians are shot from the other side so they are now moving left to right on screen, the audience will see that the retreating Indians have now turned to attack their pursuers! The Action Line isn't just for movement. It's also the line between two people talking to each other. If you're showing them in close-up, cutting back and forth from one to the other, from one side, and you then start shooting from the other side, the sequence could be interpreted as them having turned their back on each other! It might be a clever effect, but may not be what you intended.

Remember that there are exceptions to every rule. The rule extends to a person walking through the house, but in a small kitchen that has already been shown in an establishing wide shot, you might be able to get away with crossing the line in the discussion between two people, if enough of the already familiar background is included in the shot to keep their positions clear.

Back to our story. When Jon mentioned my concern, I interjected that it isn't as important now in video as it was in film, because in editing

with a computer you could flip horizontally the shots taken from the other side of the street, so the action would appear to continue the same way, left to right or right to left.

Jon quite rightly pointed out that there would be a problem with any writing or printing that appeared in the shot, and I had to agree.

In a great many shots there will be printing on stores in the background, on street signs or advertisements in windows, on bass drums, on the doors of the trucks pulling floats, etc. But it *would* work for icebergs!

The next day as I drove to the parade, I stated thinking "Why not turn the camera upside down, and then flip it vertically in editing?" I thought about it for awhile, and then decided to try an experiment. I shot the parade from one side of the Action Line, but then I crossed the street and took one shot with the camera upside down.

Two problems immediately became apparent. The first was only imaginary, because it was very hot, Carolyn and I intended to walk a long way with the parade, and my tripods are very heavy (aren't all the good ones!), I had deliberately left my tripod in my trunk. But I realized that if I had been shooting with a tripod, as I usually do, the camcorder has to come off the tripod to shoot upside down. Elementary, I know!

The other problem might be simply a difficulty because of my particular camcorder. The Sony DX2000 I use has a remarkable eye cup, turned on my camera to fit snugly around my right eye. When I inverted the camcorder I now had to use my left eye because of the fit of that eyecup,

and that isn't the eye I'm used to using.

The expected problem of holding the camera upside down just didn't occur. I was able to put my left hand through the hand strap and easily put my thumb on the record button, even though it wasn't in quite the same spot upside down as it was right side up! However, this could be a problem



for you with your camcorder.

I confided this revelation to one of the people attending the convention, and his immediate response was "You know you're crazy, don't you?" After I assured him I'd ALWAYS known that, he offered the opinion that it would be difficult to do a good job on composing the shots because everything was upside down.

Because of this comment, and the fact that I don't know if all editing programs offer vertical flipping as an option, I started to Google the problem (using camcorder upside down), and I was amazed at what I found at the second hit, dvinfo.net/conf/showthread.php?t=23982!

Several people answered a question about inverting a video image in a camcorder discussion group a few years back, and they went to great lengths to modify their camcorders to accomplish this. It was all about customizing the flip-out LCD screen to turn the image upside down! Most had taken the screen apart to investigate it. Some found that by drilling a small hole in the frame

of the display in the right place they could use a small pin to turn the image 180°. Others found that by bringing a magnet to the edge of the screen in the right place, they could flip the image. The solutions seemed to vary with the different camcorder each owned. Some were even operating on the same camcorder that I use, but nowhere did anyone give any hint as to why they all wanted to do this!

Reluctant to operate on my expensive camcorder, I started to experiment with it, looking to find a nondestructive technique to accomplish this. And I couldn't believe how easy it turned out to be!

If you open the side screen and rotate the camera on its longitudinal

dinal axis (front-to-back or lens to-viewfinder axis), the image remains upright all the way! No "flipping" is necessary! It couldn't be easier – I don't know what problem all those people were trying to solve, but we don't have ANY problem.

It's up to you to verify that this works with your camcorder, and to make sure that there is a 180° rotation or vertical flip option in your editing program. If you have both, test it on the street. Video tape someone walking left to right, or right to left, and then cross the street to shoot them moving in the same direction as they did before, but with your camera upside down. It might be nice if there was some writing somewhere in this shot so you can verify this works as advertised. Then go into the house, load the two shots into your editing program, and try it for yourself.

I expect this will give you another addition to your bag of tricks, to help you always *Get The Shot!* ■



**Theme for 2008
Intercities Competition:
"A Bird In The Hand"**

BAUSCH & LOMB

Provided by Campbell McCubbin

GREAT NAMES IN PHOTOGRAPHY

BAUSCH & LOMB

ON MAY 3, 1943, THE TUNIS-BIZERTE ATTACK IS CALLED OFF - POOR VISIBILITY - THREE DAYS LATER, AERIAL PICTURES ENABLED OUR TROOPS TO MOVE IN WITH ONLY 100 CASUALTIES

A 1500 MECHANICAL AND 135 OPTICAL PARTS OF THIS SIX-TON RANGE FINDER, WITH AN ERROR OF ONE INCH TO SIX MILES KNOCKED OUT ENEMY GUN EMPLACEMENTS IN NORMANDY

GUADALCANAL - NO EXISTING MAPS AVAILABLE - COMING MORE THAN 1000 MILES, A B-17 LOADED WITH PHOTOGRAPHIC MAPPING EQUIPMENT, SHOOTING AWAY THROUGH JAP FIGHTERS - AND A FEW DAYS LATER, THE MAPS WERE READY, ACCURATE, U.S.A. - THE-MINUTE MAPS!

BAUSCH & LOMB

THIS WAS AN OUT-OUT WAR

AMERICA HAD OPTICS FOR ITS MILITARY

Y EYES!!

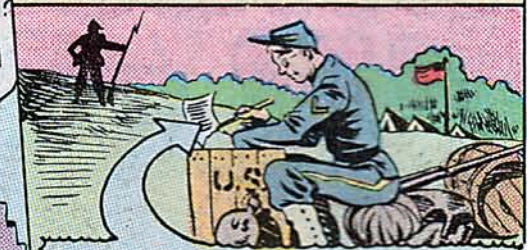
ONE OF THE FOUNDATION STONES OF AMERICA'S OPTICAL INDUSTRY WAS LAID IN 1853, WHEN JOHN J. BAUSCH, WHO LEARNED HIS TRADE IN EUROPE, OPENED A TINY SHOP IN ROCHESTER, NEW YORK.

WELL!! IT'S MY NEW PARTNER, HENRY LOMB!

HOW ARE YOU JOHN? HERE IS \$64... MY LIFE SAVINGS WHICH I PUT UP AS MY SHARE IN THE BUSINESS!!

J.J. BAUSCH

BAUSCH and LOMB SOON LEARNED ABOUT WAR! HENRY LOMB ENLISTED AS A PRIVATE IN THE 13TH N.Y. VOLUNTEERS IN THE CIVIL WAR... HE CAME OUT AS A CAPTAIN...



"Dear John... I send you my pay to help the business during the war. Soon I hope to be commissioned, and I will increase the amounts"

AFTER SCHOOL EDWARD BAUSCH HELPED HIS FATHER AND HENRY LOMB IN THE HOME MANUFACTURE OF GOODS...

THESE VULCANIZED RUBBER FRAMES ARE A NEW IDEA, HENRY!! IT WILL BUILD UP A NEW AMERICAN INDUSTRY!



SUCCESS CAME IN 1875, WHEN THE PARTNERS BUILT A 3-STORY FACTORY... ORIGINAL UNIT OF THE PRESENT PLANT.

WE WILL MAKE OPTICAL GLASS HERE, HENRY!

...AND BREAK EUROPE'S MONOPOLY IN OPTICAL GOODS!



YOUNG EDWARD'S VISION WAS EARLY DEMONSTRATED...

IT WOULD BE BEST TO PUT A PERMANENT SLATE ROOF ON OUR NEW BUILDING SON!

BUT DAD, WE WILL EXPAND, AND SOON! I CAN SEE NEW FLOORS ADDED NEW WINGS...!!



ENCOURAGED BY HIS FATHER AND HENRY LOMB, EDWARD CONTINUED HIS NATURAL BENT FOR MICROSCOPES AND OPTICS...

SOME DAY, EDWARD, I HOPE WE TOO CAN MAKE MICROSCOPES!

WE SHOULD BEGIN TO DEVELOP OUR OWN AND NOT DEPEND ON EUROPE!



FINALLY EDWARD BEGAN PRODUCING AMERICAN MADE MICROSCOPES!

THESE INSTRUMENTS ARE AS GOOD AS THOSE THEY MAKE IN EUROPE!

HOW ABOUT ENTERING THEM IN COMPETITION AT THE NEXT INTERNATIONAL EXPOSITION?



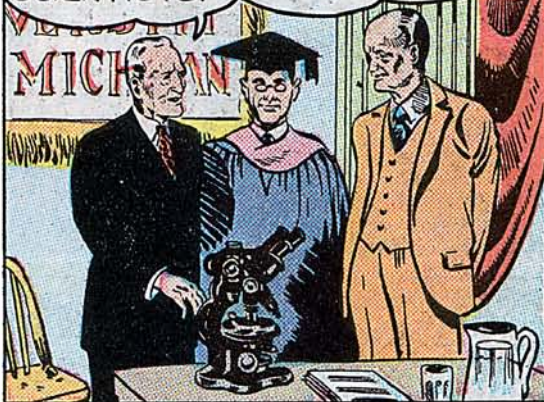


THERE WERE ONLY 50 MICROSCOPES IN THIS COUNTRY WHEN THE WORK OF SUCH MEN AS PASTEUR, LISTER and KOCH WAS BEGINNING TO ELECTRIFY THE OLD and NEW WORLDS.

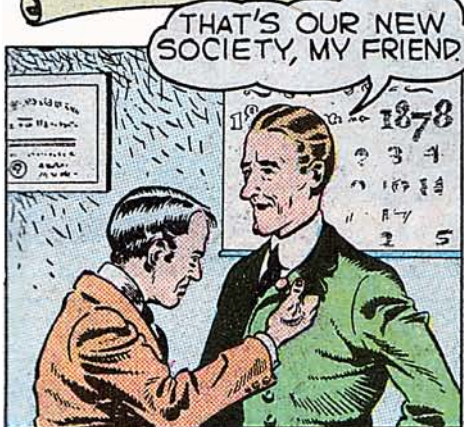


THE U. OF MICHIGAN RECEIVED 65 YEARS LATER, THE 250,000TH MICROSCOPE MADE BY BAUSCH...WHO HAD STEPPED DOWN THE COST MATERIALLY THROUGH METHODS HE DEvised

WHEN I STARTED TO MAKE MICROSCOPES THEY COST \$1000 EACH...VERY EXPENSIVE FOR DOCTORS, STUDENTS, AND SCIENTISTS.



EDWARD BAUSCH WAS ONE OF THE ORGANIZERS OF THE "AMERICAN MICROSCOPICAL SOCIETY," FORMED IN 1878



MANY PATENTS WERE ISSUED TO EDWARD BAUSCH, AND IN 1883 HE PRODUCED HIS FIRST PHOTOGRAPHIC LENS...

WITH THE GREAT PUBLIC INTEREST IN THIS NEW THING WE CALL PHOTOGRAPHY, THERE SHOULD BE A BIG DEMAND FOR LENSES!!



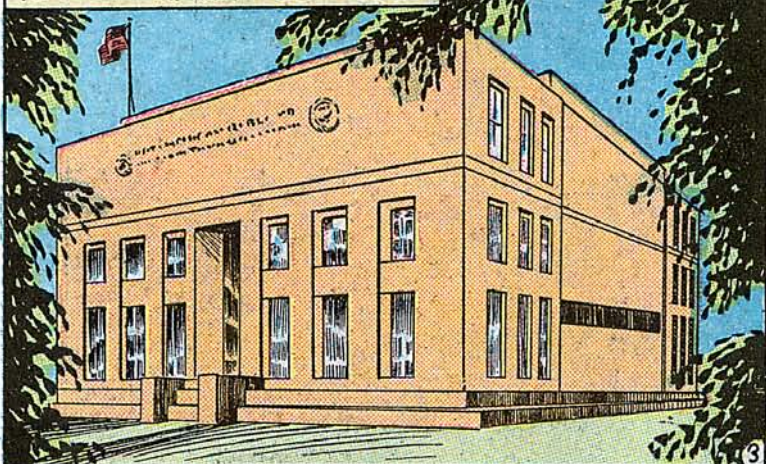
EDWARD BAUSCH KEPT ON MAKING PHOTOGRAPHIC ADVANCES AND PRODUCED THE BETWEEN-THE-LENS IRIS DIAPHRAGM....

THIS SHOULD GIVE AMATEUR PHOTOGRAPHY QUITE A BOOST, MR. BAUSCH!!

YES, IT'S BECOMING A POPULAR HOBBY!



EDWARD BAUSCH SERVED HIS WORK and COUNTRY FOR A SPAN OF NEARLY 70 YEARS, AND IN 1940 HE GAVE HIS HOME AND GROUNDS TO ROCHESTER FOR A MUSEUM WHICH WAS DEDICATED IN MAY 1942...



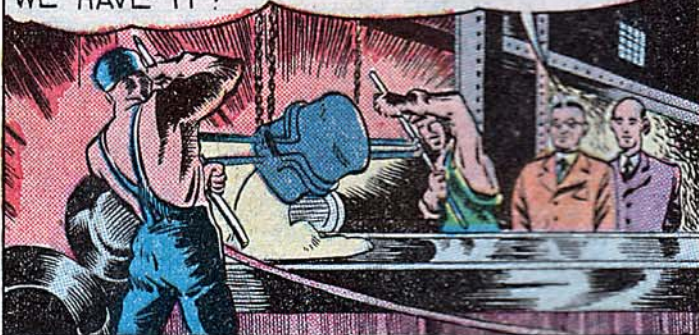
A BROTHER, WILLIAM BAUSCH, IN 1902 DEVELOPED A METHOD TO "PRESS" GLASS... A WAY NOW UNIVERSALLY USED.

WE WON'T NEED TO CUT THESE BLOCKS OF IMPORTED GLASS... PRESSING IS CHEAPER *and* QUICKER!



IN 1912 WILLIAM BEGAN MAKING OPTICAL GLASS, AND IN 1916 SUCCEEDED IN MAKING GLASS SUITABLE FOR ANASTIGMAT LENSES.

OUR GLASS MUST BE AS GOOD AS THAT WHICH WE IMPORT FROM EUROPE... AND I THINK WE HAVE IT!



DETERMINED THAT AMERICA WOULD NEVER AGAIN BE DEPENDENT UPON EUROPE, WILLIAM BAUSCH WAS READY AT THE OUTBREAK OF WORLD WAR II

COLONEL, IN 1917 WE WERE THE ONLY ONES CAPABLE OF PRODUCING GLASS SUITABLE FOR MILITARY USE IN QUANTITIES NEEDED... 40,000 LBS. PER MONTH!

WE'LL BE READY!!

THIS TIME WE WILL NEED MUCH MORE! MILLIONS OF POUNDS!



BAUSCH and LOMB SERVED IN ALL OUR WARS SINCE 1860 AND IN WORLD WAR II CONTRIBUTED IMPORTANT SCIENTIFIC ADVANCES...

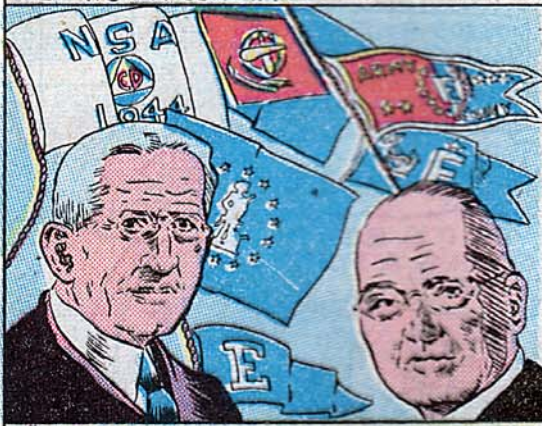


NEW LENS COATING FOR 54% MORE LIGHT TRANSMISSION

LENS CEMENT WITHSTANDS BELOW TO 160° 65° ABOVE

NEW WAYS TO PROTECT OPTICAL MATERIAL FROM FUNGUS, MOLD, TROPICS...

THE FIRST ORDNANCE FLAG ON INDUSTRIAL PLANTS FLEW ON THE BAUSCH and LOMB STAFF ON JULY 26, 1941... THE ALL NAVY BURGEES "E" WAS AWARDED MAY 18, 1942... SINCE THEN THEY WON A CONSTANT FLOW OF AWARDS.



THUS GREW AN IDEA STARTED IN A SMALL STORE IN ROCHESTER IN 1853 BY TWO GREAT PIONEERS... JOHN J. BAUSCH and HENRY LOMB, WHICH HELPED MAKE AMERICA GREAT IN OPTICS, AND HELPED WIN ANOTHER GREAT WORLD WAR....

BY BLANDELL

three months ago. The Board made an executive appointment of Dave Fuller to complete her term.

The elected officers of the organization are President, Secretary, Treasurer, Eastern and Western Vice-Presidents. They and the present Directors have agreed to continue for another year. He called for nominations for the elected offices from the floor. As there were none, he declared the Board members elected by acclamation.

John Hansen asked for the balances in the bank accounts. Fred stated that the two accounts would currently total about \$5000.

An Ottawa affiliate member asked about waivers required by the CIAFF Entry Form as he is interested in using students from a local source as actors. Fred suggested that waivers for the shots to be directed by him should be signed by the students. This CIAFF requirement is mainly aimed at the reuse of professional music and photography without the permission of the copyright owners.

Richard Ogner asked about a project of the Toronto club putting movies on the internet. He wondered what other clubs are doing.

Andy Van Dyke spoke about the difference in privacy concerns between shooting on the street and in a public park, which is considered private.

Ken Davy asked about putting a movie on one's own website as long as one is sure there is no copyright material in it.

Keith spoke of the illogic of entrants who wanted copyright protection for their movie containing copyrighted material owned by others.

Adam Houston moved adjournment closing the meeting at 11:58 a.m.

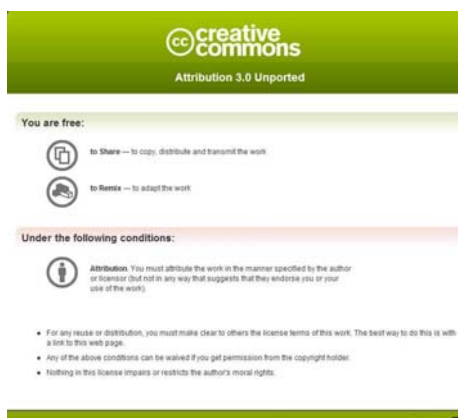
Sandy Whitehouse, SCCA Secretary

*So! You Want to Make a Movie -
Continued from page 16*

And as previously mentioned, the Internet Archive has several sources for music under Creative Commons.

A Word of Caution

The key to using anything in the Creative Commons category is to very carefully read the terms of the CC "Deed", or "Public Domain Dedication".



The conditions are usually very generous:

to Share – to copy, distribute and transmit the work

or
to Remix – to adapt the work

The main requirement is "attribution":

Attribution. You must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).

Note that the Creative Commons document is not a legal instrument.

And, since any of these conditions may change according to the desires of the author/owner, it is necessary to check the words carefully. The following disclaimer explains the conditions in a more 'legal' sense, although the disclaimer itself is not a legal document either!

Disclaimer

The Commons Deed is not a license. It is simply a handy reference for understanding the Legal Code (the full license) – it is a human-readable expression of some of its key terms. Think of it as the user-friendly interface to the Legal Code beneath. This Deed itself has no legal value, and its contents do not appear in the actual license. Creative Commons is not a law firm and does not provide legal services. Distributing of,

displaying of, or linking to this Commons Deed does not create an attorney-client relationship.

For further clarification, check:
www.pdinfo.com/record.htm

Many popular Rock groups are now issuing compilations under the Creative Commons guidelines despite protests from their producers. For example "The Who", Check out:

www.bbc.co.uk/music/release/f5hj/

Here is a summary of some additional websites you might find helpful in identifying useful material. ■

Public Domain/ Creative Commons Materials

www.archive.org/index.php

<http://turtleservices.com/jukebox.htm>

www.collectionscanada.ca/index-e.html

<http://incompetech.com/>

www.freebyte.com/music/

www.a1freesoundeffects.com/radio.html

www.freesound.iaa.upf.edu/

www.partnersinrhyme.com/soundfx/warsounds.shtml

history of the train and its surroundings. Learning from that experience, I was able to turn my videos from mediocre to sometimes-competitive quality. Why is narration so important? Did you ever visit a museum and rent the guided-tour recordings? Didn't they make the visit far more interesting as you heard and learned about what you were seeing. A well-traveled friend had an unusual opportunity to visit Churchill, Canada to see the polar bears. His video had almost no narration to tell us about something fascinating that few of us would ever be able to see. Disappointing!

There are four elements needed to build a good narration - research, writing, delivery and recording.

Research: The gathering of history, facts, anecdotes and still photographs. There are many potential sources. I

found a wealth of information for a film about St Petersburg on the Internet, pages of information about the city and it's many elegant churches and palaces. There are usually reasonably priced, soft-cover guide books and free leaflets available that cover the main points of interest, at most tourist shops. Live tour guides give a wealth of interesting information but showing them on screen is rarely effective.

Writing: Write the narration so that it reinforces the picture, does NOT describe it. For example, don't write, 'Here's a colorful quilt made up of dozens of red and yellow squares.' The viewer can see this, better to write, 'It took a team of three dedicated women two years to make this quilt'. This is information that is not available visually. Keep the sentences short, use action verbs and adjectives - the objective is to make the subject interesting to the viewer. Number each sentence, this will be useful during recording.

Delivery: Review the script with your narrator, there are some combinations of words that are difficult to say. Clarify the pronunciation of names and places and underline words that have to be emphasized. If you're doing the narration yourself, make a trial recording and listen to it carefully. Variation in pace and emphasis will avoid monotony. We are all blessed (or handicapped) by the voice God gave us but we can strive for vocal variety regardless of its quality. One way to avoid monotony is to have two narrators - one male and one female.

Recording: Your camcorder is capable of recording high-quality sound but its weakness is the microphone - use a better quality one. Record in a room with soft surfaces to avoid sound reflections. Put the script sheets in plastic sleeves to avoid paper rustle and set the camera on a tripod close to the narrator. When you fluff a line, just say, 'Number five, take two'. ■

Copyright-Free Sheet Music

Continued from page 8

least, not natively. However, if you download 24 from the web site, you can also download with it, at no cost, a program called *gs856w32.exe*, which will also load onto your hard drive and incorporate an option to read a pdf file into PhotoScore Lite (24). I don't think 99 can read pdf files at all (if I'm wrong, please let me know, as I'd like to be able to use it), but a year ago I surmounted that hurdle by printing the file on my printer and then scanning that printed page into 99.

Speaking of printing, I was surprised to find that neither program could print the sheet music, either before or after I made the corrections. It would have been useful to let me compare the original printed sheet music with the program's final interpretation, to see if there were any differences. That might have been helpful to me, for this report, to be able to compare the two versions side-by-side.

So, should you buy one of these programs, and if so, which one? That's entirely up to you. For very occasional use, with music that's pretty simple,

the \$24 might be enough for you. If you plan to make heavy use of the program over a long period of time, using sheet music acquired from several various sources, (as I do for my history video in which I want each time period to be accurately represented), maybe you'll want to buy the \$99 program. And if you're a musician and will be working with multipart scores, for a symphony orchestra, or a Big Dixieland Jazz Band, you'll probably need one of the top two, the US\$399 or US\$249 program. And you can write a great follow-up series on this problem! ■

<http://www.neuratron.com/photoscore.htm>

<http://www.musitek.com/smartscore.html>



The Last Word...

As Fred Briggs asks "Where did Summer go?" Let's hope you were able to enjoy the warmth of our fleeting Canadian warm weather. Maybe you were able to capture some Summer in your camcorder that should shield you from the chilly weather that's sure to be here soon.

We bring lots of plants indoors for winter. My latest addition is an Australian type Eucalyptus tree only about 30 inches high. It reminds me of my Australian childhood.

The only difference was that in winter I wore socks that my mother thought would keep my legs warm up to my knees. She didn't know that I would wear them rolled down to my ankles as soon as I reached the road. I didn't pull them up until I started walking up the long driveway to the house.

Now, like the rest of Canada, we all have to get ready for Winter. Hope your Winter is warm and friendly!

Joan Bochsler, Editor.

