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PANORAMIA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO

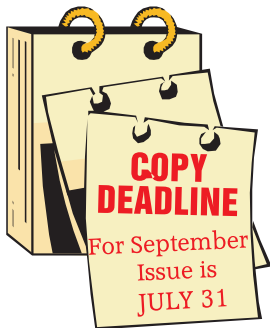


The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIÉTÉ DES CINE AMATEURS

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\$ No Longer Members

PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

Sadly, I must inform you of the passing of two of our eldest members. [John \(Jack\) Carey](#) passed away on June 3rd. Jack's health had been better than might be expected at the advanced age of 95 until a recent fall initiated a series of complications from which he never recovered. He had been moved from the hospital into a nursing home in Dundas, where he passed away. [Jack was a naturalist, a renowned cinematographer,](#) a Fellow of the Royal Photographic Society and the SCCA, as well as a Past President of the SCCA. Jack was never content to rest upon his laurels, but was an active videographer and member of the Hamilton Video/Film Makers up till his fall just a few months before his death. Jack never married, but he will be missed by a large number of nieces and nephews, as well as his many friends. At our request, Jack wrote an article about his career (up till then) that appeared in the [Fall 1997](#) issue of PANORAMA, that is available to read online on the SCCA web site.

[Frank Birch](#), after surviving bypass surgery in 2002 when in his 90's, was 96 when he was taken from us on July 1st, at the Brantford General Hospital where he spent his final days. Frank was a longtime member of the SCCA who entered several videos in our Annual Competition over the years (including some winners), and continued to attend our conventions and AGM's right to the end. He was also an active member of the Brant Video Club, which he helped to resurrect from the then nearly defunct Brantford Video and Movie Makers, and never ceased to offer their members advice, guidance, and encouragement. Frank was also an avid hiker and a founder of the Bruce Trail Association in 1960, and hiked the entire 850 km length of it, in bits and pieces. [Frank's humour](#) and skills as a raconteur were legendary and helped him make many friends, all of whom, along with his son Howard and four grandchildren, will miss him badly.

You may have been surprised to receive this issue so soon after the *Spring Issue*, and you may

have noticed that this one is identified as the *July 2008 Issue*. The SCCA Executive has decided that we will now produce six issues per year, one every two months instead of four per year or one every three months. At the same time, the number of pages per issue will be reduced from the recent 24, to 16.

This decision has been made in order to reduce the impact of a couple of concerns that we have heard. Many of our members have a broadband internet connection and have no problem downloading PANORAMA over the internet, but some, particularly those with slow dial-up service, have experienced long or slow download times.

We've also heard from a member who doesn't like reading things from his computer screen. Always trying to please everybody, we've decided that reducing the number of pages will make the download time one third shorter, and the number of pages to print out, one third fewer. Even though this will now occur fifty percent more often, you'll still get the same number of pages: they will be spread over the year and hopefully will alleviate some of the above objections.

An added benefit is that we'll be able to deliver time sensitive information while it's still fresh. No one likes to read old news. (I take that back – I do it all the time. If it's old enough it's called research!)

If you like to read PANORAMA in comfort in your favourite easy chair, or on the patio, or in the bathroom, printing it out is the only option (unless you have a WIFI laptop), but if you're concerned about the cost of ink, you could print it in black and white, just like it used to come in the mail! But if you're paying by the minutes for your internet connection time, and simply want to reduce the time you spend online, don't forget that once you have that PDF file on your screen, you can save it to your hard drive and read it later without going online.

But any of the above options will also negate one of the best advantages of receiving PANORAMA online. We are only on the threshold, but we already can foresee many advantages for our members.

One of these is *live linking*. You may already have discovered that the page numbers in the *Contents Table*, and the "*Continued on Page ..*" are live links to where you may want to go, and they will still work when you save it to your hard drive, but a great many links to places on the internet are now being embedded in the articles. This not only saves you the bother of trying to type them in from the pages that came in the snail mail (and some of them are very complicated and prone to errors that defeat the purpose) but will allow us to present information to you without plagiarizing or infringing someone's copyright, and of more importance to you, it will let us include more useful information (and opinions) on the pages of PANORAMA. You'll notice that most of this issue was written by yours truly. That's a lot of work! Please help by submitting articles for publication in PANORAMA.

But there are more benefits! With this issue we're bringing you a short video tutorial by

Thom Speechley, about how to audition the music in the SCCA Music Library. If we can get this working smoothly, there'll be more in the future, so if you don't have a Flash Player on your computer, please get one soon. Thom has a how-to article about this on [Page 15](#).

To help us make PANORAMA and the SCCA itself more useful to you, we need to know more about our membership. We've found that most people don't include the Membership Renewal Form with their fees when they mail the cheque. That's usually OK, because most of the time it's all the same as the previous year, but if we don't have your new email address, you won't be getting your new PANORAMA.

The majority of our members are unable to attend our Annual General Meeting, and they don't bother to send in their proxy. We need those proxies to make up a quorum, and without a quorum at every Annual General Meeting, we run the risk of having to disband because of the Canadian Corporation Act.

We've even put the Membership Renewal Form on one side, the Proxy on the other side, and provided a self addressed envelope. Most of those that were returned have only one side filled in: Renewal with no Proxy, or Proxy without the Renewal. People just don't like filling in forms and mailing them!

Now you know why we haven't sent out questionnaires!

But the software that we're now using to publish PANORAMA allows us to insert a form into the PDF file, and the software company (Serif) operates a server that can collect those filled-in forms over the internet and forward the results to our Membership Chairman. All you have to do is fill in the form while online at your computer, click the *Submit Button*, and the Membership Chairman will receive your filled-in form by email!

[You'll find this form on the last page of this issue.](#) There are two parts, the Questionnaire and the Membership Renewal. Please fill out the Questionnaire to the best of your ability. All new members are asked to fill out the Membership Form, but returning members are only asked to fill out that part IF SOMETHING HAS CHANGED. If you moved, got a new phone number, or a new email address, we need to know! Please do that immediately, before you forget. It will only take a few minutes, and will help us serve you better.

Don't forget to pay your Membership Renewal Fee. We'll get the forms by email, but you must mail the cheque (**made payable to SCCA**) to the Treasurer, Carolyn Briggs, 3 Wardrope Avenue, Stoney Creek, ON L8G 1R9.

Membership Fees were due on June 1st. A few have already been sent in. A few were paid in advance during the 2007-2008 year. The names of all Members currently in Good Standing are below. If your name isn't there, you are in arrears now!

**HAMILTON VIDEO/FILM MAKERS,
LONDON VIDEOGRAPHY CLUB,
OTTAWA FILM & VIDEO MAKERS,
WINNIPEG AMATEUR MOVIE & VIDEO**

(Continued on Page 6)

CLUB NEWS

By Thom Speechley

After what seemed like an endless 'spring', we are finally into the beginning of what they promise will be a classic, hot summer. Fuel prices may limit our usual holiday travel this year but many avid video creators are taking a fresh look at possible subjects right around home.

BRANT VIDEOMAKERS

Brant Camcorder News,
editor Dan Kennaley

At the April 23rd meeting, Dan Kennaley reported that member Frank Birch had been admitted to hospital. Members signed a card to be sent to Frank.

The theme for the evening was Architecture.

Videos shown were:

Martin Van Erd's video on the architecture of buildings in Preston and Galt area. He had wonderful shots of churches, homes and streetscapes.

Dan Kennaley showed Paris' cobblestone church, train crossing, the high trestle bridge and some beautiful shots from the top of the hill overlooking the town and shots of his grandson.

Another theme was humour. Videos shown were:

Alex Szatmary was an intrepid videographer. One day he saw a beaver at the side of the road and got out of his car to get some footage. After assessing the situation for a bit, the beaver attacked Alex and his new tiny camera. Luckily Alex escaped the beaver's front teeth and so did the camera. The results were very funny.

Joe Szaloky brought his video of the meeting at which Dave McKee, the town crier demonstrated his talent. A few of our members took turns trying to imitate him with hilarious results. Those men were Keith Gloster, Tom Doroshenko, Joe Blake and Frank Birch.

Dan found some video, which Laurie Ross took a few years ago. It was a piece done by Joan Jacquemain. It was a recita-

tion of a poem written by a Canadian poet by the name of Wilson McDonald. It was called *De Stop Heem Short*.

"Live" humour was provided in the form of jokes recited by Keith Gloster and Terry Kittridge. The May 28 Newsletter reports, sadly, that member Frank Birch has been moved to palliative care at the Brantford General hospital. Members were asked for comments and impressions which they gleaned about **Frank** over the years: ... Memory of **Frank** playing the Town Crier pretending to be drunk during his "proclamation". He was great. He also reminded us to make sure our story had a beginning, middle and an end. He contributed much to the club over the many years that he was a member. He always had some business cards in his pocket to hand out to prospective members. Another comment...." He had imagination and promoted the club. 'He was a great teller of jokes and reminded us to get different angles of shots.

"He was solid, down to earth, spoke truthfully" "Enjoyed his video done of himself as a man cowering in bed afraid of the storm" 'He played the role of teacher at the meetings – "teach them something" he urged. He sang in his videos, had stories and recitations, which are typical of people who come from the area of Lancashire.

A little contest was held for the short videos. They were:

Don Bradley's documentary of Jan. '97. *Lamour* showed "how to shoot scenes in light and shadows. Don had good commentary. It was very informative. We also saw **Don's** video, *Winter Time*. He had some wonderful shots of footprints, and trees. He also boiled up some water over a fire and made some tea in the woods.

Joe Blake shot a *Cooking Class* video. He played all of the parts – cook, script, and dialogue and cooked up a delicious meal. He showed his family enjoying the food.



Joan Jacquemain showed a video taken while in a Kibbutz in Israel. It was of the restoration of a 2000 year old boat found in the Sea of Galilee.

Winners for their videos tonight were: (gold) **Don Bradley** – *Winter Time* (silver) **Joe Blake** – *Cooking Class* (bronze) **Joan Jacquemain** – *Ancient Boat*

The June newsletter announced that the subject for the club's end-of-season meeting would be "Canada – Strong and Free". Members are invited to bring videos which best illustrate the parts of Canada they love most.

BUFFALO MOVIE-VIDEO MAKERS

Camerama, editor John Weiksner

The 74th anniversary banquet for the BM-VM was a smash hit on April 13. Approximately thirty members, friends and guests enjoyed a very relaxing and entertaining evening. Canadian visitors were Jon Soyka, Dan Copeland, Manfred Ernst and Alex Szatmary.

This year's Life Member award was presented to HELEN LIBER for her many years of devoted service to BM-VM as a volunteer and member. Keeping it in the family, daughter CYNTHIA R. LIBER picked up the Most Distinguished Member award for her loyal and always creative contributions.

The May meeting was well attended with approximately thirty present. Three new members joined up.

Distinguished Member EMIL J. NOVAK opened the evening with a short by new member CHUCK AMADORI titled 'Image World', which was shot on 16mm film. Next we screened movie highlights from the Buffalo Niagara Film Festival (BNFF) of 2008. We began with 'Forever In Time' by Chuck Grady and 'Predator's Return' by Jerald Fine. This segment finished with a non-BNFF animated short, 'The Other Gods' by

Michael Boas from Rochester, New York. We took a break for refreshments and announcements. The second half began with Canadian member JON SOYKA who screened three shorts by soon-to-be member Alex Szatmary.

Member Emil Novak has started a series of articles in the newsletter about effective scriptwriting. Here is an example of the useful tips he offers.

"Focus on humanist concerns. Add thoughts, values and characteristics that establish the behavior of the actor in the role as the best person in the world. This person can show that his/her interests are for the well-being of people, or worldly causes, a love of pets, etc."

A Busy Summer - Come August 17th, there are going to be some really tired (but hopefully very happy) filmmakers competing in Buffalo for fame, glory and prizes. The 48 Hour Film Project returns on Friday, August 15th and wraps up Sunday, August 17th so mark your calendars, get a team together, start planning, and visit: www.48hourfilm.com for all the rules, regulations and other stuff. Several BM-VM members worked on teams last year. The output they produced made for some great material to show at our meetings. Hopefully this year will follow suit.

HAMILTON VIDEO/FILM MAKERS

Reel News, editor Dave Stewart

At the April meeting. Dan Copeland was elected President for the coming year.



Dr. and Mrs. Baird

Guest speaker at this meeting was Dr. Malcolm Baird who talked about his father's life and achievements. John Logie Baird was instrumental in the development of television as we know it and some of his patents and inventions have led the way to what we see arriving on the shelves of local stores. Check out the website www.bairdtelevision.com for much more on this amazing inventor.



NEW CLUB EXECUTIVE

Video Library Report

by Manfred Ernst

Since the interest in our Video Library has been very low, or better, non-existing, the Executive has decided to try a different approach. I will provide a list of every available title in our library and mail it out with the next Newsletter. A copy will also be placed on our Clubs Website. Any paid up member of the Club can phone or e-mail me during the month, order any CD or DVD on the list. I will bring them to the next meeting. This will eliminate the unnecessary carrying of the whole library to every club meeting.

A list of twenty club videos is provided with this issue.

The June newsletter reported on the club's annual banquet and awards night. For a change of pace, and to give some members a well-deserved rest, the banquet portion of the meeting was held at a local Mandarin restaurant. Awards were presented at the usual meeting place at the Stoney Creek Legion Hall.

Here is a list of winners.

CLASS "C" INTERMEDIATE:

(1st) Barron Thompson "A Place I Call Home"

CLASS "D" ADVANCED:

(1st) Ken Davy..... "Singapore"

(2nd) Alex Szatmary "Mirage"

(3rd) Ken Davy..... "Viva Venezia"

CLASS "F" SPECIAL

(1st) Ken Davy "The Story My Father Never Told"

CLASS "G" HALMAR ONE MINUTE

(1st) Alex Szatmary..... "A New Start"

CINEMATOGRAPHY AWARD

Ken Davy..... "Singapore"

EDITING AWARD

Ken Davy..... "Singapore"

HONOURABLE MENTION

FOR CINEMATOGRAPHY

Harold Cosgrove "Dancing Flowers"

Baron Thompson "A Place I Call Home"

GARLIC TROPHY SELECTION

"Singapore".....Ken Davy

The June issue also includes a list of "themes" for the monthly competitions.

The July issue reports that Bag night in June was a success from the pictures that Joe Bochsler sent to the newsletter. Groups were formed and they must write a script and shoot everything they need for the movie that night. Some people brought in extra tools and items to use. Dan Copeland and his group went outdoors with lighting equipment for some shots. This issue also reports on the passing of long-time member Jack Carey, further details of which appear elsewhere in this issue of Panorama.

LONDON VIDEOGRAPHY CLUB

It's A Wrap, editor Bob Thorn

The April meeting featured a presentation by Bob Plumsteel demonstrating a few of the most successful commercials seen currently on TV. Members were asked to comment on each and suggest what made the commercials effective and how they might criticize the productions. The evening also included a demonstration of High Definition video prepared by Kim Brown and Hugh Pitts. Hugh had managed to get involved at a shooting of a Rick Mercer episode at a local velodrome. He showed us several minutes of his video, burned to a SD DVD disc and played back on a Sony Playstation 3. The demonstration was projected using a hi-def projector.



Several members of the Hamilton club attended tonight's meeting in order to evaluate the possibilities of using similar hi-def equipment at their meetings.

Bob Thorn showed two videos of 'Paint Ball' tournaments.

Annual election of officers was held at the May meeting. This meeting also dealt in detail with the subject of microphones. Members Kim Brown, PZM mics, Thom Speechley, Wireless, Phil McLeod, Parabolic mic and Jim Town demonstrated Shotgun mics. There followed a lively discussion about the proper selection and use of each type. All members seemed to agree that the demonstrations were helpful. Members Ron Jacob and Phil McLeod each showed excellent videos of exotic places, Pompeii, Venice and Chicago. Participants in this year's contest turned in their submissions.

The June meeting featured the showing of contest entries and awards to the winners.

An Evening in the Life of the LVC

Rael Wienburg - *First Time Award*

Our Pond

1st Place – Doug Taplin - *Novice*

Coop and Gus

3rd Place - Thom Speechley - *Intermediate*

Hullett

2nd Place – Bob Plumsteel - *Intermediate*

Colours of Yellowstone

1st Place – Ron Jacob - *Intermediate*

The House

3rd Place – David Belne - *Advanced*

My Canada – NAFTA

2nd Place – Jim Town - *Advanced*

Chicago

1st Place – Phil McLeod – *Advanced*

Chicago

Phil McLeod – *Best entry in the Competition*

Komoka

Bob Plumsteel - *Harry Ronson Nature Award*

VICTORIA VIDEO CLUB

The Bulletin, editor James Hatch

The May meeting is the deadline for the “1 Minute Anything” competition. Jim Lloyd will be giving a lecture on what goes into making a Documentary video, with excerpts from one he made on Ontario’s Point Pelee. There will also be a showing of the “Animal Subject” competition entries. Any member that would like to, may also bring a short video that we all can enjoy. David Fuller has made a list of suggested topics or subjects for next season.

For the 2008-09 year, beginning in September, please think about doing a Shoot in our meeting room — “An Interview.”

Stage #1: Working out a Structure—how to begin, listen, segue and develop the interview so it flows in a manner interesting to viewers.

Stage #2: Doing the Shoot. Can you discover suitable candidates for Interviewer and the Interviewee? Great learning experience.

The club’s June Bulletin advised that President Margaret Chamberlain was expected to attend the June meeting, at which time a new executive will be appointed. This meeting will also include a showing of the “1 Minute” video entries. Members are also invited to bring in “gadgets” they use to supplement or compliment their video equipment. Some

suggestions were special tripods, remote controls or microphones. James Hatch writes about the local possibilities for a club ‘documentary’. He notes that ferries servicing the island are a particularly interesting subject. He includes in his remarks, suggestions made by David Fuller regarding possible visits to bowling clubs and other senior’s activities.



James Hatch includes a picture of alpaca on a local farm, the subject of his 4-minute “Animal” video entry.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

Bulletin – editors Jeanette and Wallace Robertson

At the April meeting, Fred Shlanda presented an informative article on plasma television. The city’s annual “Open Doors” project has been announced and president Al Ross encouraged everyone to get their equipment ready to take advantage of this great shooting opportunity.

The club has purchased a hard disc drive for the preservation of all of the club’s historical footage.

Member Lorne Strick, a member of the Manitoba Prostate Cancer Support Group, showed a very instructive video, “Rising PSA – What’s New?” The video explained the entire process for assessing the condition of the prostate and dealing with the incidence of cancer.

The June issue of the *Bulletin* announced the club’s season wind-up, including the annual picnic. Members were asked to think about what kind of video shooting activities might be held at the event. President Al Ross explained his plans for developing a “log” in which members could record and describe any footage they would like to have included in the compilation for the new hard disc drive. He has prepared forms, which will be given to members who wish to contribute.

Amateur Movie Makers Association

Editor Gina Gullace

The June/July issue is a hefty 16 pages of great film making insight and lots of club news. A major announcement introduces the

50th Anniversary of the Association and the plans for a great convention.

“Let’s get together for a great celebration of 50 Years with AMMA, also known as SAC, SAVAC, etc. There will be an exciting time at the joint convention with AMPS and TBW in Buena Park, California (same place as last year) - with registration Thursday evening at the Holiday Inn, and the convention sessions beginning Friday morning through Saturday night with our anniversary and awards banquet on Saturday evening.” Get all the details at the [AMMA website](#):

In a very amusing and instructive article, Mark Levy writes: “Now that I am chair of “*Magic Moments*,” I’m ineligible to submit short shorts to that AMMA contest. For me, the one minute format was most conducive to short jokes.” We are familiar with many of Mark’s short films (the famous washroom/celphone episode!) and found the following statement interesting: “What draws me to this form of cinematic expression is the uncertainty of making documentaries.” An interesting point inasmuch as a ‘documentary’ virtually writes it’s own script. He finishes the article by describing his latest effort, a documentary about tattoos.

In another thought provoking article, Walt Gilmore asks the old question: “Who Is an Amateur and Who is a Professional?” The article is also an exploration of all those other terms, such as “Independent”. Walt says: “Attempts to level the field in amateur contests have resulted in the introduction of the classes “Amateur,” “Student,” and “Independent.” I think I know what “Amateur” is but what if a high school student makes a film with a few friends: should he/she compete with a college student who has access to professional equipment and a class full of semi-trained movie makers? And what is an Independent? Is it a professional who cannot sell his video? Is it a demo video by a group of film industry workers trying to audition for a job in a higher position?” In the end, for competitive filmmaking he writes, “it should be the story and the creative telling that ultimately prove which is the Best Picture.” ■

(Continued from Page 3)

CLUB, JOE & JOAN BOCHSLER, CAROLYN & FRED BRIGGS, KEITH GLOSTER, ADAM & AGNES HOUSTON, ROBERT MAKARA, ROY PACHKOWSKI, WALLACE & JEANETTE ROBERSTON, THOM SPEECHLEY, ERHARD SCHMITZ, DOUG TAPLIN, Plus, of course, LIFE and HONOURARY MEMBERS (You know who you are!) ■

BIG CHANGES TO MUSIC LIBRARY

by Fred Briggs

The Story So Far

In the [Winter 2002](#) Issue of PANORAMA we announced the purchase of the *Turner Broadcast Music Library* from *Sound Ideas* and the formation of the SCCA Music Library to make fifteen CDs of licenced music available to our members. In a five page article (pages 10 – 15) we listed the information about the *Turner Broadcast Music Library*, the licencing, the Rules of the SCCA Library, and information about a program disc that would allow our members to hear samples of that music. That auditioning program was awkward to use and is no longer current or available.

In the following Spring Issue we provided details about another library acquisition, the *Hollywood Sound Effects Library*, a five-disc set that includes three discs of comedy sound effects and two of short bits of music designed for comedy and animation films.

By the [Summer Issue](#) it was clear that we weren't getting a high response to these discs, so we were able to announce (page 18) a relaxation of the fourteen-day time limit for borrowing the discs, to allow you thirty-five days for their use.

In the [Winter 2003](#) Issue of PANORAMA we announced the purchase of the *Mix Signature Library* of twenty-four CD's, with descriptions and details of each of the new sets. We also announced the purchase of *Mzzz Muzic*, a single CD with 200 tracks of short pieces for punctuation, fanfares, and opening music to set a mood or introduce a location, etc. Up to that point all of our music was licenced from *Sound Ideas*.

In the [Fall 2005](#) PANORAMA we introduced a series of fourteen CD's of Buyout Music from *LazerTrax* that were Royalty Free (unlike the licence arrangement with *Sound Ideas*), and described the details of those discs. We also announced our intention to put up a web page on our site where you could listen to all this music to see what you wanted to borrow for your project.

It took us a long time to find a way to make all these samples available from one page on our web site, as we couldn't get permission from *Sound Ideas* to post their pieces directly on our web site, and we also had to negotiate with *LazerTrax*, and finally with the two companies, *Big Dog Music Design* and *GBA Music*, whose CD's *Acoustic* and *Prime Cuts* respectively, we had announced and described in the [Spring 2006](#) Issue of PANORAMA. (Page 17)

Finally, after a request for this from the membership at the AGM in September in Stoney Creek, we were finally able to arrange access for you to audition all this music on our web site, and I announced it in the President's Message in the Autumn Issue.

The SCCA Executive was quite pleased with this new addition as we expected that it would revive interest in our Music Lending Library. Apparently, it hasn't!

So What's New?

Consequently, we've revised the Music Library rules. We can't, of course, change the rules as they are laid down by the people who own the copyrights for this music, but we are changing the way we deliver the music to you! We'll no longer mail out any of the CD's to our members, nor even let them out of the Music Librarian's sight. Instead, when a request is received for a specific piece, the Librarian will make an MP3 copy of it, and email it to the member almost immediately. This will make it a lot easier to get the piece of music on your computer, almost as soon as you can find the piece that you want. It doesn't have to be returned. There will be no mailing costs. And NO DEPOSIT WILL BE REQUIRED! Consequently, those who have previously laid down the \$50 Deposit will soon find a cheque in the mail. (No, we won't be paying interest!)

Of course, MP3 Files are compressed, and aren't of the same high quality as WAV files, but WAV files are just too large to send by email, and the great public out there has already cast their vote for quick and easy MP3 files over expensive and slowly delivered CD's. We plan to use a 128kbit bit rate, which is half that of the WAV files, or the CDA files on CD's (which are simply WAV files with a header for the CD player). We expect no problem for members with high speed internet connections, and for all those pieces which have tracks of several lengths, **we will automatically supply the full, or longest, version.**

For those with slower dial-up internet service, we may find it necessary to either provide a shorter version, or use a lower bit rate, depending on the member's connection speed and the length he needs for his video. If a ten-second version is all he needs, then we may be able to provide it at the higher bit rate, but if he needs a longer piece, we may have to compromise on the quality.

So go to the [SCCA Music Library Page](#), and see that for the *Mix Signature Library*, you can listen to every one of the

323 pieces, and hear the full, longest version, of each. For the remainder of the *Sound Ideas* collections, you can only hear a sample of a mixture from each. However, for all the *Sound Ideas* music in our Library you can click on the Track Lists and see the length of each of 3,383 tracks, and a description of the "mood" of each, the suggested use, or the instruments used, and this will be a great help in determining which ones you want to consider.

For the *LazerTrax*, *Prime Cuts* from *GBA Music*, and the *Big Dog Music Design's Acoustic*, you can hear a short sample of each piece (but, of course, you'll get the longest version by email).

To audition these samples, go to <http://sccaonline.ca>, open the little menu at the bottom left corner of the page, and click on the second choice, SCCA Music Library, right below SCCA Home Page. (But let's make it easier. [Click here!](#))

There'll be no difficulty figuring out how to listen to those samples, nor, for that matter, the *Sound Ideas* demos for The *Turner Broadcast Music Library*, the *Hollywood Sound Effects* (and Music), or the *Mzzz Muzic*.

But listening to the full versions of the 323 "themes" of the *Mix Signature Library* is a little tricky. Clicking on the Name of a CD will take you to a new page, with a list of the pieces on that CD, a link to the Track List, and a small audio player with the name of the first piece scrolling by in a small window. Clicking on "Play" will play that first piece right through. Then it will stop (instead of going on to the next piece). This lets you play it again if you want. If not, click "Next" and the second piece will play. You can advance to the next piece at any time, even while a piece is playing, but you can't go back to the previous piece. However, you can go back to the first piece again, and click "Next" several times till you get to the one you want to hear again. It isn't difficult – just a little unusual!

Thom Speechley has put together a little Tutorial Video that you can watch on your own computer just by [clicking here](#) (assuming that you have a Flash Player installed on your computer. See Thom's article on [page 15](#)).

We urge you to go back to the PANORAMA articles for more details about the music involved, the rules for its use, etc., (ignoring the old rules that the SCCA had made), listen to the music on the SCCA Music Library Page, and take advantage of this new service! ■

WE GET EMAIL!

We thought you might be interested in this exchange of email between Fred Briggs and Dave Watterson, who provided the article entitled *Watch Films With Your Ears* that appeared in the [Spring 2008 PANORAMA](#).

----- Original Message -----

From: Fred Briggs

To: [Michael Véronneau](#) ; [Dave Watterson](#) ; [John M Cook](#)

Sent: Tuesday, April 29, 2008 6:16 AM

Subject: [Fwd: [scca] Your SCCA PANORAMA is ready]

Michael, Dave, John:

I thought you'd like to see your contribution to this latest issue of PANORAMA because it won't be posted on our web site till about August!

Fred

----- Original Message -----

Subject: Your SCCA PANORAMA is ready

Date: Mon, 28 Apr 2008

From: Thom Speechley

To: PANORAMA READER

Dear PANORAMA reader,

In the Winter issue of our magazine, Fred Briggs cautioned that rising printing and mailing costs, coupled with declining SCCA membership, were making it impossible to sustain the publication. Unfortunately we have reached that 'point of no return', and have been forced to look at other ways to keep members informed. In future, everyone on our mailing list who has an e-mail address will receive notification, and a link where the latest issue can be downloaded. The downloadable copy will be in the universal PDF format. Therefore it will be necessary to have the Adobe "Acrobat" Reader for PDF installed on your computer. The reader should be no older than version 6, but we recommend that you get the current version 8.1, to take full advantage of the newest features.

The reader is an absolutely FREE download from:
<http://www.adobe.com/products/reader/>

We hope you will get even more enjoyment from PANORAMA by viewing all of the illustrations in colour. And we intend to take even greater advantage of that, embeded links and other new PDF features in future issues. Please let us have your comments about this new service.

The Spring 2008 issue of PANORAMA is available immediately by clicking this link:

<http://sccaonline.ca/Spring2008.pdf>

Thom Speechley
SCCA

David Watterson wrote May 26, 2008:

Hello Fred

Sorry about the belated reply to this message. I have been spending most of my free time subtitling films on their way to the UNICA festival which is being held early this year.

The magazine looks great in the web version. My only reservation is the message about using some of Adobe's advanced features. I switched last year to the Foxpro Reader v2.2 a free and very small download from

www.foxitsoftware.com which opens much faster than Adobe Reader. The "bloat" on the Adobe program seems mainly to let it handle movies and other media ... why does every darned program want to do everything?! I guess if Foxpro cannot handle anything in PANORAMA I can fire up Adobe again. As for the book "Creative Sound" - it seems the German Amazon website will not send to North America. The publisher has a website but that is all in German. Amazon USA and Amazon UK do not respond to our requests. Jan and I are off to the Czech Republic and Austria for the first three weeks of June to attend a couple of film festivals. At one of them we will meet up with the book's author and see what can be done to supply everyone who wants a copy.

May I ask a cheeky question? How many members do you have in the Canadian organisation? IAC has just under 2,000 members of which about 230 are clubs. Clubs vary in size from 5 to 50 people but mainly consist of 20-30 folk meeting twice

a month. I suspect we may have to consider going the electronic publishing route for our magazine sooner or later.. but we fear there are many members who have not caught up with the internet age. To add to our woes Britain's last commercial magazine for amateur video makers has now folded. Why can mags for still photographers succeed when video ones do not?

Back to the DVD burner .

All best wishes

Dave Watterson

Fred Briggs wrote May 26, 2008

David:

I was pleased to receive your email. I trust it will be OK to reprint it in our next issue of PANORAMA? I'd especially like to provide your answer to those who have contacted me regarding purchasing your translation of *Creative Sound*.

Our Membership is much smaller than the IAC. We only have 8 clubs in Canada as Member Clubs. There are very few other amateur film/video clubs in Canada. There are some "workshops" that consider themselves independent professionals, above anything that smacks of amateurism. Our clubs are mainly small, and the club fee is 75 cents per Member, with a minimum membership fee of \$20. Most are small enough that \$20 is what they pay.

Our SCCA Membership is far smaller than the number of Members in the clubs. Some of these club members are also SCCA Family Members, who pay \$35 per year, or Individual Members, who pay \$30 per year. We currently have 42 dues paying Family or Individual Memberships, far short of the 2,000 Members in the IAC. We also have less than 10 Honourary or Life Members.

I understand that in Britain part of the Club Membership Fee goes to the Membership Fees in the IAC. Is that right? My personal Membership in the IAC costs me £37.50 a year plus £7.16 for the licences to allow the use of British Music Recordings under the IAC licencing, and that equates to just over C\$70 at current rates, a lot better than just a couple of years ago! However, I think it should be obvious that we have much less money for SCCA operations, and much less clout as a special

interest group, than does the IAC.

Fred Briggs

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David Watterson wrote May 26, 2008:

Hello Fred

I'm not going to argue with your maths on exchange rates !

Clubs that want to be IAC members (as a club) pay £40.50 per year plus the charge for the music licences. Where they get the money is their business! Naturally most of it comes from their own members' subscriptions to the club, but they may have other fund-raising events. We do not have an organised x% of your club fee goes to the IAC arrangement. Thus clubs of 5 people pay the same fee as clubs of 80.

The benefits of IAC membership extend only to the club and not its separate members ... for example the music licence covers club productions ("An Anytown Club production ...") but not productions made by members of that club ("A Pat Jones production ..."). Each club gets a couple of copies of our printed magazine each issue and in theory they pass them round their members. We suspect very few get beyond the secretary's house.

From IAC's point of view the clubs offer us some sort of contact with a lot of people who will not actually join as individuals - or will not join us yet. They are asked to pass on news of events, festivals, seminars and so on. If an IAC officer is invited to give a talk she or he will usually give a plug for individual membership of IAC and can offer special deals like 3 free months tagged on to their first year of membership. Clubs often hire programmes from our video library. Most of the tapes and DVDs in the library are around 90 minutes long so they make a good club evening with a tea-break in the middles. We too suffer the problem of groups who operate very much like us but think themselves too grand to be associated with "amateurs" - which is why the question of whether we should drop the term "amateur" crops up frequently. On the other hand we aim to support all levels of movie making which includes the basic holiday films, family films and the plodding efforts of those who could never aspire to enter a competition. Now and again some argument arises between those who think we should be encouraging the mediocre level of work which is all most

of us can achieve and those who espouse the cause of the few really great amateur film makers whose work is intense, moving and thought-provoking as well as entertaining. In fact IAC tries to support them all.

The truth seems to be that younger people are not joiners. They seldom belong to any organised groups - especially in the hobby field. Of course sportmen and women need to belong to teams but most of the other hobby organisations we talk to have the same story of a dwindling and aging membership.

It seems strange to me that the mobile-phone / facebook / youtube generation have not recognised the fun and energy-enhancing qualities of getting together in person to share an interest. Mind you even here we cannot persuade people to spend more than a weekend at an event. That is one reason why Jan and I attend some festivals in mainland Europe. In mid June we will have a happy week at the Festival of Nations in Austria. All week we will watch great amateur and student films, listen to the jury discuss them and join in the discussions, eat, drink, go on excursions together ... make contacts ... These days I do a lot of translation and subtitling for friends made at such festivals ... in turn I can email them with questions if I am translating British films into their language. A surprising number of "co-production deals" arise from such events too ... film makers from different countries finding they share an interest in a subject and arranging to work together on a project.

I would guess that in countries so large as yours or the USA longer conventions would make sense if only to balance the time and cost of travel. If we stage an event in the middle of Britain most people in the land can get to it within around 7 or 8 hours travel. If the equivalent organisations in Belgium or the Netherlands have an event people can get to them within a few hours at most. Compact nations have it easier!

Our main public face these days is our website and so far we have resisted calls to have a members-only section because we want non-members to feel the organisation is friendly helpful, receptive and encouraging and not make them think we are some money-grubbing lot who are only interested in their cash.

By the way - do you accept credit cards for paying membership fees and so on? We do not - though I have been trying to

persuade the IAC to do so. It is much easier to persuade someone to send you their card details than to ask them to dig out a cheque book, write it, write a letter and envelope, find a stamp and put it all in the mail. Of course the card companies and people who handle processing take a percentage of the fee .. but our banks charge for handling cheques too. We encourage members to pay by direct debit so the fee comes automatically out of their bank accounts each year - that is easier for them and for us. But for those not yet committed to membership a credit card system seems ideal ... and using PayPal, for example, makes it easy for any organisation to do that.

Sorry ... you started me rambling!

I'll keep you posted about the "Creative Sound" matter but by all means quote my last email.

Best wishes

Dave

- - - - -

Fred Briggs Wrote May 26, 2008:

Dave:

Thanks, David, I'll quote this last one too! There's lots of good info in it that many of our members will find interesting.

Regarding Credit Cards: We did accept cards for awhile, but then we changed our bank, and when we tried to set up the credit card business with the new bank, they wanted an absurd guarantee that if we changed banks within several years we would forfeit 500 or 600 dollars (depending on the length of time), and I just couldn't do that because within that time period we could have an entire new Board of Directors, with a Treasurer out in British Columbia, and it just wasn't fair to do that to a new Board! We really had to maintain Credit Cards for the CIAFF for all those outside Canada, so we transferred everything but the CIAFF funds to the new bank, and left the CIAFF where it was, with the Credit Card setup intact. Less than ideal, but who is?

Most Westerners find it too difficult and expensive to attend Conventions in the East or Central Canada, and vice versa, and attendance has declined as our membership ages and dwindles, so lately we hold a convention only every other year, with an Annual General Meeting every year, at or between conventions.

Fred ■

BREAKING NEWS

One advantage of putting out smaller but more frequent issues of PANORAMA, is that it gives us some chance of tipping you to news, that while it won't be right up to the minute, it won't be as outdated as what we have been able to provide in the past.

And an advantage of being able to provide "live links" that you can access immediately just by clicking on them while you're reading PANORAMA as a PDF file on your computer, is that we can give you just the bare bones of a story, and you can read the details online for yourself. That's a lot easier than trying to find fresh ways with which to tell a story without copying or plagiarizing someone else.

And if we just give you a brief sketch of a story, it will take far fewer words, and even save on pages, making it possible to bring you just as much information within 16 pages as we used to with 24 pages! That's Win, Win, Win, and Win as I see it!

Some of us have already taken the plunge into shooting HD, and many others are considering it. But while everybody who has adopted HD raves about the quality of their video, not all are happy about the length of time it takes to render the video when they edit it! Help is on the way, but it won't come cheaply.

Intel recently announced that they have developed a high-end chip set that will make editing (that is, rendering) much faster in a new generation of computers developed to alleviate that problem. The job of rendering will be taken on by the

hardware instead of loading it all onto the CPU. You can read about it at [EETimes](#).

Chip sets keep getting better and better, and usually the new ones don't cost a lot more than the old ones, but unless you're the kind of hobbyist who can upgrade his computer with a new motherboard to accommodate the new chips, you will probably want a new computer in your future (again!). Picking up the nomenclature and trade names in this early article will allow you to search Google News and keep abreast of the developing story.

If you were like me, waiting awhile before jumping on the band wagon as an "early adopter" (who pays a high price for the privilege), and planning to eventually get into HD DVD so you could burn your own HD discs a lot cheaper than you could with Blue-Ray, you might also, like me, have been thinking about finding an end-of-line bargain on a discontinued HD DVD Burner and Player, so you could still use it, even without program support from Hollywood. The problem was that (1) prices didn't drop enough, and (2) If you make your own HD discs of your own videos, will your friends have the players to view them?

Now there's a new hope! Toshiba has announced that their new DVD players will play HD, and soon, too. Read about it at [AfterDawn.com](#).

This may be worth waiting for! Watch Toshiba!

If that doesn't appeal to you, or pan out, check LG's upcoming [Blue-ray Burner](#), at [AfterDawn.com](#).

"July 2, 2008 - [Cinemark Holdings, Inc.](#) and [RealD 3D](#), the global

leader in 3D, announced today that Cinemark will add up to 1,500 RealD 3D screens to its circuit, bringing RealD's committed 3D platform to a game-changing 5,000 worldwide screens. Cinemark's global deployment of its greatly expanded 3D platform, with RealD as exclusive digital 3D provider, comes as an unprecedented slate of top-tier 3D films is announced for 2009 and 2010." Apparently we won't have to wait that long to see the newest version of [Journey To The Center Of The Earth](#) which will be released on July 11th. In the past I've gone to Toronto to see 3D films at the IMAX Theatre (formerly Paramount IMAX, now Scotia Bank Theatre Toronto), but last time I made the trip and they showed the flat version of *Meet The Robinsons*. Now it looks like there's going to be a RealD 3D screen very near to me in Hamilton (Ancaster). Go to the RealD website to find a 3D theatre near you!

Note also that the digital 3D projection system is based on the Texas Instrument's DLP Technology, and reread the story on page 18 in the [Winter 2008 PANORAMA](#).

Canada's Tory Government has introduced Legislation that will completely overhaul our current Legislation regarding copyright infringement, and address some of the needs of the public to a copy right of their own – better known as Fair Use.

As this is written, parliament has just shut down for the summer (till October?), and the new legislation would have to be studied in committee, overcome hurdles erected by the industry who will want it tougher and the self-

([Continued on Page 13](#))

Get the Shot!

by Fred Briggs

A couple of recent experiences have prompted me to continue the series I began in the [Summer 2007](#) Issue of PANORAMA after straying from my original intention into the realm of making and faking shots that were impossible otherwise.

First, to update the tale about my difficulties videotaping the remaining foundations of the two old hydroelectric towers in a boggy water lily pond, I did get out this past winter, on the very first opportunity immediately after a pre-Christmas freeze-up, just in case there was an early thaw. About two days later the thaw came, and there wasn't another opportunity all winter when the ice seemed thick enough to support me. I wasn't very confident when I did go out either, so I took a black plastic toboggan that I had bought some years earlier as an assistance in getting my equipment out onto the frozen Hamilton Harbour to videotape the iceboats (the first time in several years that there had been enough ice, free of snow drifts, for the ice sailors to go out on the harbour) and an interview with our own [Jon Soyka, a local expert](#) at least, and probably the most informed in a large surrounding area, on the history of ice boating in general and in Southern Ontario in particular.

As an additional safety measure in case the ice on the marsh gave way, I also had a long aluminum pole (actually a swimming pool pole for the vacuum and skimming net) that I still had from an earlier occasion. A good thing it was, too, because I could hear the ice cracking with almost every gliding step, but armed with the toboggan and safety pole, I kept moving, and eventually got that shot (several, actually) that I had coveted so.

I already had the pole for a few years because I had wanted a way to get some very high-angle shots. I expect that all of us are aware of the importance of a variety of camera angles to hold the attention of an audience, and I wanted a way to get a "bird's-eye view" of the water's edge along the shoreline of the beach, the central focus of my video history. I had a great number of shots of herring gulls (sea gulls to most people) and terns, that I had shot at "our beach", from the rear of ships, on the rocky coasts of the Maritimes, etc., and I thought it would be nice to be able to cut in a

moving gull's POV shot of the water lapping along the shore, between the shots of the gulls.

I made a camcorder pole from an old aluminum swimming pool pole, by adding the tripod head from an old, cheap tripod with a bum leg that I had kept for parts or for a situation like this. I attached two "fishing pole eyes" (purchased in the Sporting Goods Department of Canadian Tire) with electrician's tape to both ends of the pole so I could pass a standard audio/video cable through the eyes. I had an adjustable device that clamped onto a round pole and provided a ball-jointed camera mount, part of a kit once sold by a leading tripod manufacturer. Some time earlier I had purchased by mail order a closed circuit camera with specifications for resolution, etc., almost as good as miniDVD camcorders, and I attached that to the cheap little tripod head at the top, brought the composite video output down one of the RCA cables to the camcorder, and fed the power to the camera at the top with a 12V battery at the bottom end. I could see the picture in the camcorder viewfinder so I could point the CCV camera at the subject, and start and stop recording as I wanted at the camcorder.

I have also attached a small camcorder, smaller, lighter, and most importantly, cheaper, than my SONY DCR VX2000 camcorder, and put a Citizen LCD Viewer with a very good screen shade (power by a 9V battery held to the viewer with an elastic band) that I bought years ago, on the adapter clamped to the pole near the bottom end. The purpose of this viewer is merely to let me see what I'm shooting, and in this configuration I start the top camcorder before I raise the whole contraption into the air.

In both cases I usually use a canvas "flag holder" I had bought for use with a monopod, to support the bottom end so I have two hands with which to support and guide the pole, and start and stop the camcorder when it's at the bottom – not really at the bottom: closer to eye level!)

Seeking to improve on this device, I also bought a painter's pole at Home Depot. The outer pole is, I think, fiberglass, and the inner pole is aluminum. I bought an attachment for the pole that is an adjustable paint spreader that would be used to replace a roller when you wanted to paint the

ceiling right to the wall without getting paint on the wall. This device is adjustable and can be locked at the angle you choose. I drilled a hole through this plastic, and I use a spare tripod screw to attach a camera. This way, you don't need an old tripod head, and you don't even need a tripod screw: a 1/4–20 screw from the hardware store is all you need there.

It may be impossible now to find that fitting that clamps onto a round pole, but you can make something with a clamp, a ball joint, and a little ingenuity. I've made several varieties and so can you. Have a look at my description of handmade clamps in the article *Valuable Accessories Or Trunk Trash* in the [Winter 2005](#) PANORAMA. The part about the clamps is at the top of Page 10, but the article starts on Page 8. I didn't realize it at the time, but I see now that I had already started the series about *Getting The Shot!*

Returning to the pole, I drilled a hole in the far end of the internal aluminum pole that slides inside the larger diameter fiberglass pole, and worked an audio/video cable through the hole and out the bottom, then passed it into the larger diameter pole, and brought it out the plastic base plug (also through a small hole that I had drilled) at the other end. This rig is a little lighter than the swimming pole, and shorter, too, an important consideration before you go out and build your own.

(By the way, either pole is also useful as an extendable microphone boom on a project where you have a sound man!)

You have to take transportation into account, so you don't want it too long to get into your car, unless you have a van, truck, or car-top carriers. I don't, but my car is big enough that I can get the swimming pool pole into it by opening the passenger's door and using the space between it and the windshield to load it!

I tested the rig and it works, but I found that walking along the shoreline for the traveling shot, my progress isn't smooth. I move in little surges, and wobble a bit from left to right, and it isn't smooth enough to be a bird's eye view, as they are excellent gliders, playing the updraught along the shore line, and don't flap their wings so much. Especially, they don't flap the left one, then the right one, etc.! Neither do gulls generally fly that low, except when

they swoop down to pick up a fish in the water.

I considered using a small paddle boat, or a canoe, along the water's edge, but the wind and waves, and there is almost always one, or both, made it difficult, and it still wasn't high enough.

However, it worked beautifully walking through the woods with a group of friends, shooting down through the leaves above them but below my camera above.

Here is where opportunity arose again! One day, on the beach (I think I was shooting the Rescue Unit's boat lift) I noticed that there was a crew of Ontario Hydro workers stringing some new cables between the towers along the length of the beach. Most of those towers are some distance from the water, a few were near it, and one straddled the water's edge! Dare I ask? You bet! I've learned over the years that you don't get much without asking, you very often get what you want, and the worst that can happen is that you can be turned down! And I've got more nerve than most people I know!

So I asked. The foreman agreed to let one of his men go up the tower and shoot for me, but not till they finished their work. I waited and waited, patiently, for hours. Finally they got to a tower at the end of the "beach strip" where the wires had to cross a road, and this got to be very slow work indeed. I kept hearing radio chatter between this crew and another. I asked, and it turned out that there was another crew four miles away, who were all finished, and just waiting for this crew to finish so they could all go back to the barn, or depot, or whatever it was (where they got out of the company's trucks and into their own cars to go home), and when this crew explained what I wanted, the other crew said they would send a man up where I was, to do the job!

A truck finally arrived, delivering my steeplejack. I drove to the tower with wet feet, and they followed me. I gave instructions on how to handle the camera, and exactly what I wanted him to shoot, and up he went. It was a joy to watch. He used two safety lines, and always had at least one firmly attached as he climbed. Finally, way, way up there, with both lines attached, he turned his attention to the camcorder. He looked through the eyepiece for awhile, practicing the movement I wanted, and then he called down "Everything is out-of-focus!"

My heart sank. It's past quitting time, and he wants to go home. I can't ask him to come down for me to adjust the focus and then send him back up! And suddenly I remembered using Eckhard's camera for a few shots. It was always out-of-focus. I had this camcorder set for auto focus, and at wide angle to emphasize the distance from the ground. It can't be out-of-focus!

"Do you wear glasses when you're not working?" I shouted up. "Yep!" he answered. "Go ahead and shoot it!" I called up. The eyepiece was adjusted to my eyes, not to his.

He shot it twice for me, starting out shooting straight down and slowly tilting up to the horizon, with one shot slower on the tilting than the other. When he came down and I viewed the shots, I was overjoyed. I will only use one of them, of course, and might vary the speed in the editing, and I'll cut the shot shorter so nothing of the tower, not even the shadow, shows, nor enough in the distance to show it's a tilt shot, and I'll have a shot that will blow people away!

As I mentioned above, I've tested the pole in the woods following a group of friends walking along a path, and got some great high angle shots looking through the leaves and branches.

Earlier this month at a Reenactment (at the [-](#)) of the Battle of Stoney Creek, I got some shots of some British Troops in red coats walking through the woods for the section of my video that deals with the Burning of the King's Head Inn by the Americans in May, 1813. There had been 40 British and local militia garrisoned at the Inn, and 200 Americans landed under cover of cannons on their two schooners, so the Defenders chose the better part of valour, advancing to the rear through the woods.

I was able to get 13 volunteers for a very short break in their busy schedule, on an extremely hot day (and them wearing wool!) and I shot them on a path in the woods, first walking away from the camera so as to make it less noticeable that many of them were from regiments different than those originally involved, and one shot of them walking toward me, in which I showed them from head to toe from some distance, and then quickly tilted down to shoot their legs and feet as they approached closer. This would help to hide the units to which they belonged, and allow me to cut out the last two (whose uniforms were very wrong) in the rear view and show only their feet in the approaching view.

I then thanked them all and dismissed them quickly to get on with their duties, but I asked that four or five hang back for one more shot. I was already prepared for the shot, and the camera on a pole went up into the air, and they walked beneath it, largely obscured by some leaves above them. That shot might be very useful when I come to edit this, and try to make 11-13 people look like 40!

I had learned in advance that at the Battle Reenactment that evening a group of Redcoats would enter the woods at the edge of the Battleground and hide until it was time to emerge from the woods and join the battle in progress. The path there was very short – it went into a narrow strip of woods between the grassy battlefield and Stoney Creek, and then it soon came out again onto the battlefield. There was very little bush between their path and hiding place and the grass, or at their backs between the path and the creek. The creek was cut deeply into the ground there, and it wouldn't be possible to shoot from down there without showing there was a deep creek, and there was no deep creek in the vicinity of the King's Head Inn. The only place from which to shoot through a forested zone at the same elevation as the path, was across the creek.

Thursday I explored the heights behind the creek looking for a way to get down to it through the woods. It was too steep everywhere! Friday I spent another couple of hours looking for a way to get to the spot from a lower level, from downstream, or from upstream. In both cases there was a section that was impassable. The only place from which the creek bed could be reached was from that very path that the British would be using to reach their hiding place, right at the edge of the battleground!

I made a lot of inquiries about getting permission to take up a position on the bank of the creek across from the soldiers' position, but everyone was adamant that it could not be permitted, and I was warned repeatedly that the entire zone would be patrolled by Security and I would be thrown out!

I had already made arrangements for Eckhard Kries (Mr. "Get The Shot!") to help me get this shot, but he wasn't available until Saturday afternoon because he was in Toronto in the morning performing the tests for the German Iron Man Rating! I showed him the problem, but I guess he thought I was just a wuss, and *he* could get down from above, or upstream, or downstream. After a couple of futile hours he realized that it wasn't possible, so we

made plans to enter the woods two hours in advance, take up the best positions, and hide in waiting!

We each went home for supper, and returned separately. I only live a few blocks from the Battlefield Park, and walk back and forth, but Eckhard had to go several miles and back, so I returned first, and he arrived a little behind me. I had taken the precaution to change my clothes at home so I wouldn't be so noticeable, and I was now wearing olive green long pants, a short sleeve shirt with vertical stripes of various shades of green, and a tan cap (the closest thing to camouflage I had). However, as you might expect, I had a large aluminum tripod that isn't very easy to hide. I took a position behind some bushes and fallen trees, and when Eckhard arrived he passed quite close to me without seeing me. He then busied himself trying to become invisible in the woods. I tried to disguise my tripod legs a little better, and finally decided that from that position, I had a very poor shot of the Redcoats coming through the woods. I was able to see this when boys passed along the path, but there was never a Security Guard on the path, and no one interfered with them.

I decided that the Security Patrol was a myth, so I moved my tripod to a place where I had a much better view. Eckhard, meanwhile, had moved uphill away from the creek and stood leaning forward against the back side of a tree, with only his camera peeking around the tree, and had a relatively high-angle view of the short path.

A one-man Security Patrol finally made his appearance on the path several times, and he looked down into the creek and out across it every time, but apparently he didn't see me.

The battle began, the Redcoats ran along the path, and quickly stooped down to hide behind the little bushes that were their only screen from the eyes of the soldiers on the field and the Spectators on the far side of the Battlefield.

I got a decent shot of the Redcoats moving through the woods, and Eckhard got a lot of footage of them crouched down, and finally moving out of the woods onto the grassy field, but he wasn't able to catch them moving into the woods. I'm not complaining: it could easily have been the other way around, or we may have both missed the shot. That's why we took two cameramen into those woods: there was only going to be one chance to *Get The Shot*.

Once the men had moved to the battlefield, it was time for us to go. It was

beginning to get dark, and it would be dark a lot sooner in the woods. There wasn't much sense in sticking around for the fireworks that culminate the program, but we couldn't cross the creek into the battle area. I went to Eckhard and proposed that we sneak out early by traveling down the creek bed till we were out of the battle zone and among the reenactors' tents where I knew a spot where we could climb up out of the creek bed.

We moved down the bank to the creek bed, and suddenly the security man was on the path. "You can't come across here!" he warned. "We won't" I said. "We're going down stream till we're well out of the battle zone."

"Keep going till you pass the first tents! There's a spot there where you can climb up," he told us.

"Yes, I know where it is and that's what we're doing," I answered. We picked our way from stepping stone to stepping stone, and then I stopped and went back to him, still watching us. "You stopped and looked right at me awhile ago. Did you see me or not?" I asked. I didn't catch exactly what he said, but I caught the ending "I was waiting for you to be in earshot!"

I nodded understanding, and away we both went downstream and out of the creek bed.

Yesterday I was wandering around Canadian Tire, killing time while they did my Emission Test for my licence renewal, and my eye caught an ATV painted in camouflage colours. It brought back that recent experience, and I recalled having later thought about getting a poncho with camouflage colours. I have a bright yellow rain suit, but a camouflaged poncho would roll up small and could have more than one use, so I went over to the Sports Department to look.

I found rain suits but none were camouflaged, and I don't need another rain suit. I found camouflaged Parkas and Jackets: - one was \$150 and the rest were priced from \$200 to \$300. Pants were from \$120 to \$250, with one model only at \$90. There were low cut boots at \$90, and high-cuts from \$120 to \$170. All a little pricey for a casual purchase, and not likely to ever be used anyway.

Then, in another aisle I found some Flat Camouflaged Covers. One was 12 feet by 4 feet, for \$16, one was 12 feet by 5 feet for \$20, and the most expensive was 12" by 5 feet for \$25. That one seemed to have a better mix of colours, suitable for three seasons, but it was burlap and didn't fold up

into as small a package, and was heavier than the others. The \$16 was only a little smaller, but it seemed flimsy and the colours had very little green, suggesting it would be most useful in the autumn, or the desert! I settled on the 12" X 5" version, which has leaves half cut out so it will be "ragged" all over its surface, and therefore ought to be a little harder to see.

I bought it, and now I can hardly wait to get myself into a predicament like that again. I probably will, because deep down inside, I *am* a guerilla film maker! ■

(Continued from Page 10)

appointed spokesmen for the little guy who will want it weakened.

It would need three readings and debate, and then need approval by the Senate before it could be proclaimed.

Will the Liberals pull the plug first? If so, who will win the election? This may never come, especially exactly as it stands at this moment.

Nevertheless, some of us, at least, will be interested in seeing what's in the bill. Here's a few places to start: [Ottawa Citizen](#), [Vancouver Sun](#).

Search [Google News](#) for "Canada Copyright Legislation" to keep up on the subject as news develops.

To read the bill for yourself, go to the [Official Government Site](#).

Apparently the Bill isn't posted on the Government Web Site until all amendments have been taken into account, so this is the best we do for now. ■

ADVANCE NOTICE

The SCCA Annual General Meeting and the Presentation of the Winning Videos and Awards will be held in Stoney Creek, Ontario, on Friday, September 19th.

Details will be Announced in the September Issue of PANORAMA.

LOOKING BACK - 80 YEARS

Alas, the series of Comic Strips about the early days of photography, provided to us by Campbell McCubbin, has come to an end.

We have been looking for an historical series on early film making, especially by Canadian amateurs, to use as a replacement. We expect eventually to have some material, hopefully a series of several articles, by Dr. Charles Tepperman, now of the University of Calgary.

Charles completed his PhD at the University of Chicago and his dissertation was about the history of the Amateur Film Making Movement. Originally, it was planned to be about the movement in America, but as he has roots in London and Toronto, he obtained approval to include Canada in his work.

Through his association with the late Margaret Conneely of Chicago, Charles made contact with several SCCA Members in Toronto and Hamilton, visited with several of us (Josephine Black, Jack Carey, and myself, and possibly others over the past couple of years) and we screened several films for him that were made by members of the local clubs, who have passed away.

While waiting for that material, I wanted to report on a story I came upon almost a year ago: **The First Amateur Feature Film in Canada.**

The original story, written by [Michel S. Beaulieu](#), an historian at Lakehead University, appeared in the Autumn 2007 Issue of Ontario History, the Journal of the Ontario Historical Society, and rather than lift sections out of that publication, I've tried to find information online.

The first Canadian amateur feature film began in 1928 in Port Arthur, Ontario, now known as Thunder Bay, with the purchase of a 16mm camera by Fred Cooper, a bakery owner, who was taking his family on a trip to England.

The title of the first Canadian amateur feature film was [A Race For Ties](#), loosely based on a true story from the life of Dorothea Mitchell, whose own book, [Lady Lumberjack](#), wasn't written until 1968.

Dorothea led an extremely interesting life, born in England in 1877, raised partly in India, she supported her mother and sister back in England after the death of her father before eventually emigrating to Canada (Toronto). Never marrying, Dorothea studied at a variety of schools, held a great number of very different jobs, became the first woman in Ontario to receive a government land grant, and finally ended up in Port Arthur, where she was approached by Fred Cooper to write a story for an amateur feature film. They got a few people together in 1929 and formed the *Port Arthur Amateur Cinema Society*. She wrote the script in a week, and they completed the shooting in three weeks. Just three months after the idea first arose, the 85-minute film was screened at the Lyceum Theatre in Port Arthur.



Courtesy of Thunder Bay
Historical Museum Society

They followed this production with a comedy, *Sleep-Inn Beauty*, and shot a murder mystery, *The Fatal Flower*, but once the shooting was completed the organization collapsed due to the depression, and lack of interest after much of the fun was over.

At age 64 Dorothea moved to Victoria, B.C. where she joined the Victoria Amateur Movie Club. She wrote *Lady Lumberjack* at age 92 and it was published in Victoria in 1968. She passed away in 1976 at age 99!

You'll find a great deal of very interesting information about her biography, her many careers, that landmark land grant, the story of the

Cinema Society, details of the trials and tribulations, and laughs, associated with the production of *A Race For Ties*, and a great deal more at the [Lady Lumberjack website](#). You'll also find there how *A Race For Ties* and *Sleep-Inn Beauty* were donated to Library and Archives Canada, restored, and copied to 35 mm film (*A Race For Ties* was last screened publicly in 1970), and how [The Fatal Flower](#) has now been completed from the original film footage. You can also buy on the site all three films on DVD, a 52-minute documentary DVD about Dorothea, or a copy of Dorothea's book, edited and annotated by Michel Beaulieu and Ronald Harpelle. Oh yes, there's a really keen T-Shirt with the Logo of the Amateur Cinema Society for only C\$12 + S&H! There's also an interesting National Film Board produced "Slide Show" about the Lady Lumberjack that you can view at no charge.

If the website stimulates your interest, I suggest you visit your library and read the 22-page Beaulieu article in *Ontario History*, Vol. XCIX No. 2. There's a lot more detail, including material on another Port Arthur resident, [Robert Flaherty](#), the father of the documentary and producer of [Nanook of the North](#) (1922) ([see excerpt](#)), [Moana](#) (1926), and [Tabu](#) (1931) ([excerpt](#))!

Better yet, you can read the article online, but it's a little tricky!

Click [here](#). This will take you to introductory text at the beginning of the article. To read the rest, just click on the "See the full article" bar to continue. You will be taken to a page asking for your postal code. Enter it and submit it, and you will then go to a page listing the Public Libraries in your area. Choose the library to which you belong, Continue, and then you will have to enter the Bar Code Number on your library card. That will take you to the entire article, which you can read online, or print.

Printing took 19 pages, but almost all of the last 6 pages consists of footnotes, of interest mainly to serious researchers, so your best bet is to read it online.

This may sound horrendous to you, but I think it's really cool to be able to make this available to you free! ■

MORE WEB STUFF

By Thom Speechley

SCCA VIDEO TUTORIALS

I have prepared a short tutorial with instructions for auditioning music and sound files at the SCCA website. This tutorial demonstrates the simple procedure for accessing and auditioning each track of music in the "Signature Mix Collection". The same procedure is used to hear samples of all the other collections at that page, but the other Sound Ideas Libraries are a little easier. The Lazertrax, GBA, and Big Dog Music Design are a little different, but very easy to figure out.

Just click on this link to that [Music Tutorial](#), which is in "Flash" (FLV) format.

A "FLASH" PLAYER IS REQUIRED - To view the tutorial you will have to have installed a suitable "Flash" player. If you DO NOT have a player installed, we strongly urge you to obtain one since this will be just the first in a series of helpful videos for navigating our website. In addition future issues of PANORAMA will include active links to other sites offering similar videos.

FREE FLASH PLAYERS FOR PC - Fortunately there are small players which can be downloaded for free. The most convenient one is available from the martijndevisser.com website. [Download here](#).

The player is self-installing using the standard "Windows" install wizard. During installation you will be offered the choice of setting the player as the default for FLV files. It is a good idea to select that choice since that means that the player starts as soon as you open a FLV file.



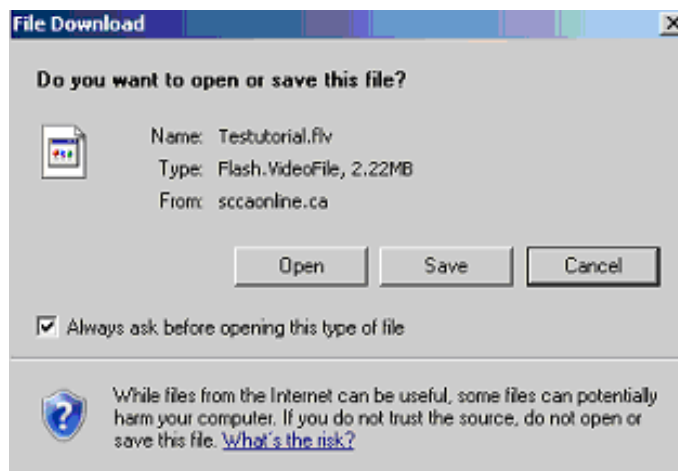
FREE FLASH PLAYERS FOR MAC - There are a number of free players for Mac. You can [download](#) one from Apple's Web Site. Another free player is available from "[Eltima](#)".

This program is advertised as:

"SWF & FLV Player (formerly SWF Movie Player) is a free and smart Flash movie player. It is the only stand-alone application for Mac OS that is able to playback SWF and FLV files." "SWF" is the original Macromedia format where this product originated. Not all players play both SWF and the newer FLV.

STREAMING VERSUS DOWNLOAD - If you have visited "YouTube", "FaceBook" or other video sites, you will have noticed that the video starts to play on your computer screen almost immediately. This is the product of "streaming". The video information is being sent to your computer as fast as your Internet connection will allow and played by an Adobe 'plug-in' which is embedded in

virtually all new computers. For this reason you do not usually have to have a separate FLV player installed to visit "streaming" websites. However, Flash videos residing at the SCCA website and at many other sites have to be first downloaded and played from your hard disk drive. And of course you must have a player installed in order to view the video. This is the message which greets you when you click on such a link:



If you click 'play', the video file will be downloaded to a temporary file on your drive and it will start to play on the player you have installed and designated. If you have not designated a player, it will ask you to "browse" your computer to find an appropriate player. Having a suitable player installed and ready is the best way to access these tutorials and other videos.

Video 'streaming' is the current trend for broadcasting video over the Internet. Because of its obvious advantages over downloading, we hope that we will soon be able to provide such a service from our SCCA website. Keep looking! ■

THE LAST WORD ...

Quoting Fred Briggs "No one likes to read old news, I take that back. I do it all the time. It's called research" So old news does have its place.

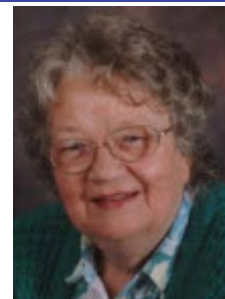
We have just returned from attending the funeral for Frank Birch in Brantford.

He will be missed in the Brantford Club. He always encouraged us to look around home for ideas, and reminded us to have a 'beginning, middle and an end' in our movies.

Jack Carey was another good friend of mine, who always had a good word. His passing was a sad day for me.

The geese have been showing off their young. Mother leads, the babies follow and Father follows behind. They are so serious about it, but there is danger, even on our quiet river. Another creature we have is a beaver, who passes our back yard on his way to have another morsel of tender tree bark.

We are into a new season now, the weather is much warmer. Be sure to take advantage of Summer time with your Camcorder, you'll be glad you did.



Joan Bochsler, Editor

SCCA Online Questionnaire For Members

It's Time For Membership Renewals! We're providing a form that you fill out right here on your computer and taking this opportunity to gather some other details about you and your video making. You don't need to print this out (unless you want to!). Just fill in the form, Click Submit, and it will go directly from your computer to the Membership Chairman. All you have to Mail is your Annual Membership Fee!

We ask all New Members to fill out this form Completely. How Easy Can It Get!

Members renewing their membership will not need to fill in all the information about their residence, etc., unless it has changed from the information we already have on file.

YOUR NAME

MEMBERSHIP

DO YOU MAKE VIDEOS? YES NO

IF YES, WHICH FORMATS VHS 8mm miniDV HD Other

IF miniDV OR HD, WHAT CAMCORDER DO YOU USE?

HOW DO YOU EDIT YOUR VIDEOS? TAPE TO TAPE COMPUTER NOT AT ALL

IF BY COMPUTER PC MAC OPERATING SYSTEM

PROGRAM(S) USED

DO YOU USE A DIGITAL STILL CAMERA? YES NO A SCANNER? YES NO

DO YOU USE PHOTO EDITING SOFTWARE? YES NO

IF YES, WHAT PROGRAM(S) DO YOU USE?

DO YOU USE ANY OTHER PROGRAMS FOR EDITING YOUR VIDEOS? YES NO

IF YES, PLEASE LIST THEM

On what Subject would you like to see
PANORAMA publish an article in the future?

On what Subject could you Submit an article for
publishing in PANORAMA in the future?

DO YOU HAVE ANY OTHER COMMENTS?

NOW THE TOUGH ONE! WE WOULD VERY MUCH LIKE A BETTER PICTURE OF THE INTERNET
DOWNLOAD SPEED FOR OUR MEMBERSHIP. PLEASE CLICK [HERE](#). THEN CLICK ON ONE OF THE BLUE
PYRAMIDS NEAR THE WESTERN END OF LAKE ONTARIO (KIPPEN IS THE NEAREST TO LONDON, ON,
BUT HAMILTON OR TORONTO IS CLOSE ENOUGH). MAKE A NOTE OF THE DOWNLOAD SPEED, CLOSE
THAT WINDOW, AND ENTER THE DOWNLOAD SPEED IN THIS BOX. kb/s

THE FOLLOWING INFORMATION IS ONLY REQUIRED IF IT HAS CHANGED!

YOUR MAILING ADDRESS TELEPHONE EMAIL YOUR VIDEO CLUB(S)

Don't Forget to Mail Your Membership Fee to the Treasurer:

Carolyn Briggs, 3 Wardrobe Avenue, Stoney Creek, ON L8G 1R9 Canada

Make Cheques Payable to SCCA. We Can Accept Foreign Cheques (Checks) Payable in Either Canadian or US Currency.