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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO

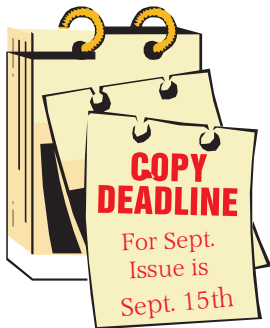


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PRESIDENTS MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

In the May PANORAMA I reported that we had added Brenda Lantow of Quincy, CA, Roy Marr of Dallas, TX, Salvatore Tufo of San Francisco, CA, and the Sacramento Amateur Movie Makers in CA to our roster as a result of our special offer to AMMA Members.

Since then we have also added Mark Levy of Binghamton, NY and the Cupertino Viewfinder Digital Video Club of CA, as well as Mila Werbick and her daughter Cynthia of Victoria, BC, who were also AMMA Members.

We welcome them all, and would love to see some of them at the Convention in Ottawa, though realistically most are in the west and a long way from Ottawa. Maybe we'll see Mark Levy again as he's closer to Ottawa than Hamilton is, and almost the same distance from Hamilton, which he visited in 1993!

We hope to see a lot of you in Ottawa (please read the Convention article on Page 7 in this Issue and on Page 6 in the May Issue) as we have a great weekend planned, and all we need now is members!

You'll find the Registration Form on the last Page of this Issue, Page 17, though there is no Page 17 listed in the Table of Contents on Page 2!

We also urge those who may not be able to attend, in fact, all SCCA Members, even those planning to attend, to print out the Proxy on Page 15, fill it in and sign and date it, and mail it to us. The Corporation Laws require that we hold an Annual General Meeting with a Quorum every year, or lose our Charter!

Our Constitution Specifies that Quorum to be "40% of the Class "A" members present or represented by mail or proxy".

Since Class "A" includes Groups, Individual, Life, Sustaining, and Honorary Members, and many of our Honorary Members are no longer active, it becomes very important that all Class "A" Members send in their Proxy!

Of course, Members in Arrears are not Class "A" Members, so if you are among the 2 Clubs and 27 Individual Members who have not yet paid your Membership Fees for the 2009-2010 Membership Year, PLEASE INCLUDE your Cheque with your PROXY!

◆ ◆ ◆ ◆ ◆
We have lost a couple of our Executives (by Resignation, not Death, thankfully) in the past year, and are in need of more Members who will come forward and serve the SCCA in some capacity. We are now holding only 4 Executive Meetings a year, and Attendance is not mandatory! This change, and the electronic age (especially email) has made it very feasible to have an Executive that spreads from coast to coast, and even include volunteers who don't live in Canada! This is obvious for East and West Vice Presidents, but is no less possible for jobs like Membership and Honours Chairman and Committee. We can also use people who can help out some of the time, without taking on a major responsibility, like finding or submitting material for PANORAMA. If you can take on a job, please let [Thom Speechley](#), currently Secretary and Membership Chairman, or [myself](#) know soon, as we would like to make some new appointments at the Annual General Meeting!

The main tasks are listed on Page 2, and you will notice that we have 2 vacancies, but you will see that some of us are doing double duty, or more, so any help you can give us would be appreciated.

Not even listed is Webmaster! I do that and I'm afraid I'm far behind. I'll have to put some more back issues of PANORAMA up soon. We decided that we wouldn't put them up till *you* have had them for 6 months, but I've fallen behind and I will have to get September, November and January up very soon.

Once this PANORAMA goes out, it will be high time to put up a web page about the Ottawa Convention, and I will update it as necessary if new information becomes available.

Once we receive your Convention Registration, and we know you're coming, we will email you if we have any important news or changes.

◆ ◆ ◆ ◆ ◆

I hope you have put the SCCA Contact Page we emailed you up on your desktop. I use mine all the time as it's so much more convenient than any other way I have looked for contact information on our members previously.

But the information does get out of date. Since we sent it to you, we have added new members and several people have contacted us to update changes to their listing. As soon as this PANORAMA goes out, I'll update the Contact info and send it to Thom, who will give you the link to download it. As soon as you get the link you should download the Roster and save it on your Desktop. It will have the same name as the one you currently have so when you save it to the same place, it will replace the older one that now contains errors!

◆ ◆ ◆ ◆ ◆
My heart goes out to those on the West Coast who have been suffering in the heat for so long, and are plagued with forest fires, to those in the northern latitudes enduring a heat wave, to those on the prairies suffering from drought (and those who were hit by a terrible wind in Camrose, Alberta), and the flooding in Manitoba a little earlier this year. So I'm not complaining about the cold and rainy Spring and Summer we've had here in Southern Ontario. But while I usually start swimming regularly before May 24th, this year I've only been in 3 times, very briefly, once at 68°F and twice at 66°F.

After writing the piece about the JAZZ Camcorder that appears in this issue under *Get The Shot*, we celebrated our Golden Wedding Anniversary with a big party, and my daughter brought a great many helium filled balloons. As I planned to test this small camera with a bunch of balloons, I grabbed them and stored them in the basement when we left the hall.

The next morning, after cleaning up all the stuff we had shoved in the basement when we came home, I tied all the balloons to the camera, and they almost lifted it, but not completely.

While we were washing dishes and putting everything away we were hit by a sudden thunderstorm and in less than an hour we got 4 inches of rain, (3 inches of it in 10 minutes, I swear!) on top of the inch we got the day before. We live at the bottom of a plateau full of streets of houses, half way between the Niagara Escarpment and lower level below, just a couple of doors from King Street, that carries the big storm sewer! I'll continue this epic story in the September Issue. ■

CLUB NEWS

By Thom Speechley FSCCA



Hey, this hasn't been the greatest summer so far but I have managed to get some great stock footage of cloud studies and back-up audio of thunderstorms! It's only the middle of July. Let's give it a chance.

Please note, this month we welcome another new club membership, from Cupertino CA, the Viewfinders Digital Video Club.

BRANT VIDEO MAKERS

Brant Camcorder News editor, Dan Kennaley

The June newsletter included a thank you from the organizers of the Special Olympics fundraiser "Bowlathon", which members Joe Blake and Terry Kittridge had recorded on video. The event raised more than \$28000. Dan also mentioned that Joan Jacquemain and Randy Hincks have been archiving the VHS tapes of Frank Birch to DVD for the club library.

"A big job and we appreciate all their work." In fact, the subject for June videos was "Work". Dan asked for stories related to specific jobs or occupations.

BUFFALO VIDEO-MOVIE MAKERS

"Camerama" editor John Weiksnar

The May meeting was "packed with excitement." It began with a sample from Emil J. Novak's 'Decayed' feature, footage that will be projected through a wall of TVs in the "Pirate TV Station" framing segments to depict turmoil around the world. Next shown was the 1996 classic, 'STUCK!' -- a drama written by Donnamarie Vaughan.

Other works shown that night were by John Weiksnar and Hamilton members Jon Soyka, Dan Copeland and Alex Szatmary. A fascinating discovery was announced by John Weiksnar, who advised that heirs of the club's founder Herman Lovett, had generously donated a collection of Mr. Lovett's photographs to the club.

The evening was also devoted to nominations for the Board, which will be elected at the June meeting, which is also scheduled to include a discussion of 'editing' by Tony Vescio and the showing of his 48hr Festival entry, "The Travelling Salesman". An informal meeting is planned for July 12, at the "Antique World" Flea Market. Club fund raising will be part of the activities. An August 9th meeting will take place in Niagara Falls. An invitation to the Hamilton club's "Visitor's Night" on October 1 is included in this issue of "Camerama".

HAMILTON VIDEO/FILM MAKERS

Reel News, editor Dave Stewart

The May meeting, which attracted three guests and potential members, was highlighted by the showing of six members' videos. Barron Thompson presented his personal edit of footage he had shot for Nestor and Evelyn Rosa's record of the MS Walk in Simcoe. Paul Bentley showed a 'promo' video prepared for iridologist Lucci Brecivich. The program was then directed to a discussion by members who had participated in the Hamilton 24 hour Film Festival. Despite the 'close calls' reported by some participants, all intend to get involved again at next year's event. The remainder of the evening was devoted to the showing of a DVD slide show of the group making the 24 hour festival entry, "Urban Spelunking". This was followed by: "Sea World" by Rick Doelle, "2009 Show Reel" of Robert Prince, and the Barron Thompson production "Lasalle Park Marina".



Photo by Joe Bochsler

*Winning team for the First Place Award:
Manfred Ernst, Dan Copeland, Dave Stewart,
Jonathan Garfield, Andrea Balkai and Jim Small*

The July issue of "Reel News" is a summary of the annual contest awards and the very successful banquet which preceded it. Big winner of the night was President Dan Copeland who scooped up FIVE awards and accepted the First Place Award for the group effort, "Urban Spe-lunking". There were other winners, of course: First Time Award went to Rick Doelle for "Chicken Drop", an Award of Merit went to Alex Szatmary for "The Story". And for his continuing service to the club, Jon Soyka received the "Bunny Upton" award.

And of course, the Hamilton club never quits. It's ongoing summer activities for July include guest presenter Jeremy Major of "The Shooting Eye", who headed the group which won this year's Hamilton 48 hour Film Festival.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

Film and Videomaker editor, Garth Hope

The August issue contains more than the usual number of helpful technical articles. Audio expert Howard Gregory begins a new series, focusing on loudspeakers. The rather detailed explanation of how speakers are supposed to work prepares the reader for his logical assessment of what features a good speaker must have. I look forward to future articles, which promise to offer advice helpful for club and public video presentation. This issue also contains a description of the CD-ROM series Howard has created to help videomakers capture and use sound to maximum effect in their productions.

Dave Watterson sums up in a single page the simple steps for treating 4:3 and 16:9 projection of presentations during the same meeting. This is often a problem at club meetings or setting up for the judging of contest entries. To insure that all videos are treated equally, his advice is basically to use the largest 16:9 screen, consistent with light output of the projector, use a projector with native 16:9 capability and use manual settings for final adjustment. That way, the 16:9 fills the full screen and 4:3 images display with "pillarboxing", with black sidebars but are kept in the proper screen ratio. If showing a series of videos in a compilation, if the opportunity exists, they should all be copied to one tape or DVD in 16:9 format. These steps avoid having to make any adjustment except focus and brightness for the showing.

Jim Closs offers tips on preparing still pictures for adding to a video. He describes steps for scanning a slide or photo which will be used with the pan-and-zoom feature in "Premier Pro". To avoid losing detail during zooming, he recommends scanning at the highest resolution your editing software can handle. For photos, a good digital camera with

effective resolution can be used if a flatbed scanner is not available.

I have complained many times about the trend to LCD viewers replacing eye-level finders on both still and video cameras. Tom Hardwick's article this issue tells us that some manufacturers have made improvements in brightness and ant-glare but for many, outdoor shooting is hopeless without the traditional eye-level view. His review of the "Hood-Pro Sock-loupe" suggests that there might be a solution for some camera owners. This is a two-part device which fits over the LCD screen and cuts out extraneous light. There is a +7 diopter lens in the viewing end which helps in focusing the camera. It comes in three sizes which fit a range of Canon, Sony, Panasonic and JVC camcorders. I haven't located a Canadian source yet but you can read about it at: <http://www.hood-pro.com/>

LONDON VIDEOGRAPHY CLUB

It's A Wrap editor, TBA

At the June meeting, the club's regular season wrapped up with the traditional wine and cheese fest and the showing of this year's contest entries. Special guests for the evening were Paul Herbert and Shannon-Thompson McLeod. A list of winning videos will be published soon at the club's website.



Phil McLeod receives first prize in the advanced class from contest chairman Rael Wienberg, for his HiDef 2008 travel video to BC and Alberta, his province of birth.

Ottawa Film and Video Moviemakers -

Connie Nozzolillo, OFVM Secretary

The Ottawa and Toronto clubs share a program for judging each other's productions. This seems to

serve at least two purposes: It provides experience in viewing someone else's work critically and offers an exchange of ideas for future club or individual work. April to May meetings were devoted in part to arranging the exchange. In June the results of the Toronto judging were announced at the Ottawa meeting and the President presented awards.

Best Director - Bob Bayne
 Best Screenplay - Bob Bayne
 Best Actor - Edward Ragan
 Best Actor runner up - Doreen Higgs
 Best Entertainment Value - Nuttin for Christmas by Helen Gruber
 Best Individual Video - Magic Art by Wayne Schaler and Ching Changga
 Best Group Video- The Case of the Musical Phone Call
 Best Cinematography- Reinhard Buehling for 'The Case of the Musical Phone Call'
 Best Editing- Wayne Schaler and Ching Chang for 'Magic Art'.

SACRAMENTO AMATEUR MOVIE MAKERS

From the club's website -
<http://www.samm.netfirms.com/>

Planning for the club's feature production "The Midas Sack of Flour", is progressing well. An eight-year-old male has been found for one of the major roles. Very fortunately, the young man already has some performance experience. A Saturday starting date for production will be announced soon and location scouting is taking place.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

Bulletin editors, Wallace and Jeanette Robertson

The May meeting featured videos by Don Rogers and Lorne Stricke. Don's effort had been lovingly restored from 8mm film of family travels in 1966 in a VW Bus. Lorne Strick was employed by the Parks Branch during

the 1997 Red River "Flood of the Century" and his work took him to places of devastation not seen by most others. The dramatic footage also provided an inside look at how workers deal with flood control.

VICTORIA VIDEO CLUB

The Bulletin, editor James Hatch

The following is from the club's web site reporting on an ambitious club project now underway.

"Alice Thomas has been busy with her production of "Sweet Revenge," holding rehearsals with her actors, and meeting with Michael Veronneau to develop a shooting script. But preproduction wrapped in early June, and production started with an evening rehearsal, on Monday June 15th, for both cast and crew. Camera placement and shot angles were tested and everyone went home happy, with their sights set on the following Monday, June 22nd as the 'real deal'.

Monday, June 22nd arrived and with a minimum of delays the camera was rolling before 6 pm. With assistance from Ray Painchaud (audio), Gord Wicks (Lighting/Grip), and Michael Veronneau (camera & asst. director), Alice coaxed the crew along with final footage (can you ever have enough cutaways) wrapping at 9:30. Tired, but again happy, we packed up and headed home.

Footage was shot in high definition using a Sony camcorder recording in HDV. The footage has downloaded to Alice's Macintosh computer and she has been editing with the assistance of Anna Melkin (iMovie and Final Cut Pro instructor). Progress has been slow, but steady, and Alice hopes to wrap up the editing during the summer. Stay tuned..

Viewfinders Digital Video Club

From their website -

<http://www.viewfindersclub.org/>

This Northern California group has produced several successful club productions which won awards at AMMA, AMPS and "10 Best of the West" festivals. This year's title is "Assumptions" and is now in production. We look forward to hearing about their progress.



June 22, 2009

KODACHROME

The Digital Revolution has put the last spike in Kodachrome's coffin!
[Kodak's Official Announcement](#)
 No hint here of anything to replace Kodachrome Super 8 Film!

June 30, 2009

3D PROJECTOR

Optoma has Announced their partnering with Texas Instruments and soon-to-be available 3D-Ready Video Projector.

July 18, 2009

[Video Goes Open Source on Wikipedia](#)
 New Format, Player, Editing/Sharing Tools

July 20, 2009

Google Launches 3D Moon

If you don't have Google Earth 5.0,
 You should get it.
 If you do, get Google Moon!

July 28th

Venice Film Festival Launches 3D Movie Prize

July 29th

[3D Cinema Comeback](#)
 (Skip the Video - Read the Report)

July 30, 2009

BSkyb Announces
[Europes First 3D TV Channel](#)

July 30, 2009

Microsoft has Announced
[FREE Streaming Video in UK](#)

July 31, 2009

[Blue Ray Price Falling!](#)
 (With DivX too!)

July 31, 2009

You don't have a Fuji Marine for your old AX100?
 (See Get The Shot!)
 Here's an [UW Camcorder](#) that cost less than an UW Housing!

July 31, 2009

[Peter Jackson - 3D - Dam Busters](#)

SCCA CONVENTION

OTTAWA, SEPTEMBER 12 & 13, 2009

We've been very successful in lining up an excellent group of Speakers for the Convention. We don't yet have all the information about all of them that we would like to publish in this issue of PANORAMA, but here they are now, in alphabetical order.

Professor Randy Dash is an Instructor at Algonquin College's School of Media Design. After graduating from Algonquin College's Broadcasting – Television program in the early 1980's, Randy has post produced thousands of programs for a myriad of clientele. Specializing in post-production and desk top media tools, Randy has weathered the transition from analogue tape based production and post production methods to now instructing computer based digital media applications. He introduces students to 2D & 3D static & motion graphics as well as audio and video post production techniques on all of Algonquin's desktop computer platforms. The program offers instruction on all current software applications such as Adobe Photoshop, Adobe After Effects, Adobe Encore, 3ds Studio Max, Digidesign Pro Tools, Final Cut Pro HD and other programs utilized by professionals in the industry. Presentation Topic: Working In A Multi-Format Environment.

Steve Johnston. As a creative writer and producer, his work has crossed every boundary of the entertainment world. From music to TV, to production to conceptualization, his work and name is highly regarded in the industry. Steve is the creator of the hit series seen internationally on several networks called "Junk Brothers". Originally a musician, Steve was a member of an internationally signed band in the 90's, [The Hooblers](#), operated one of North America's top music design and manufacturing houses, moved on and worked on musical licenses (mechanical and synchronization rights), and while at the CD brokerage, he went on to coordinate the first 8 years of the Ottawa Senators game-day productions. He now finds himself surrounded with like-minded talents at [Liverpool Court Studios](#) which is now immersed in IMAG (Image Magnification – we'll leave that for Steve to explain!) with both the Cisco Ottawa Bluesfest, and the TD Canada Trust International Jazz Festival. Adding content creation to the duties provided for the festivals, Liverpool Court truly is an innovator born from music with an eye to the future of video & music. A born team leader, Steve will put the manpower with the technology and produce exquisite results for every client. Presentation Topic: Do you need to find a way to leverage your talents with an event that could use your potential? Steve can draw the line between user, performer and promoter. We all need each other, and you need to figure out how to make everyone happy and eager to include your services.

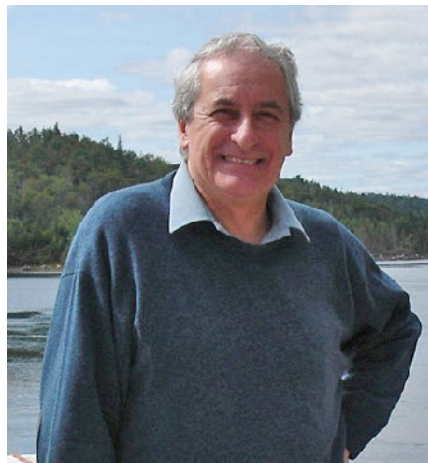
[Thomas Leroux](#) will introduce us to a Portable DTE (Direct-to-Edit Recorder) and show us how to use the Firestone FS-100 Interface in Video Production.



Thomas Leroux is a video editor, instructor, and web developer. He writes for M2 Magazine, covering Social Media and Mac related topics based in the market area of Ottawa. He is also the lead organizer for the Bytown Mac Users Group.

The Firestore interfaces with the camcorder using a single FireWire cable that passes audio, video, timecode, and control information, allowing you to simultaneously record to disk and a P2 Card.

The [Ottawa-Gatineau Film and Television Development Corporation](#) is a not-for-profit organization aimed at promoting the growth of the Ottawa-Gatineau multimedia industry through the promotion and fostering of strong relationships within the community. The organization offers all the services necessary to facilitate film and television productions in the Outaouais and the National Capital Region. **Bernard Major**, our Speaker, will describe his responsibility, providing assistance in scouting for locations and obtaining permits for filming and parking. With the National Capital's five levels of government, arranging the right permits is a little more complicated than it would be in most other cities.



David Martin is an Ottawa-based consultant who uses video, animation, sound and graphics to prepare advanced training packages, principally for the scientific community. His clients include: the Canadian Space Agency, The International Atomic Energy Agency (Vienna), the Canadian Nuclear Safety Commission and several government departments. He has a Ph.D. in nuclear physics, but insists he really is human. David will make two presentations.

PRESENTATION 1: *Making Digital Movies From Scratch* will discuss the tools and techniques for making movies entirely within a computer -- no shooting logistics, no actor egos, no lugging of equipment. Several examples of his own all-digitially-prepared movies will be shown, with a discussion of how they were created. I'm holding back on the link to his web site because we don't want

you peeking! The September PANORAMA will provide the link for those who weren't able to attend, and for those who do attend and suddenly develop a powerful urge to see more of his stuff!

PRESENTATION 2: *Extending, Enhancing and Restoring Films and Videos* will demonstrate digital tools and techniques to apply to existing film and video projects. Samples of enhancing and restoring old films will be discussed. (More reasons to love your computer!)



Klaus Pohle, Associate Professor and Undergraduate Supervisor at Carleton University School of Journalism and Communications, is an experienced reporter and newspaper editor and a specialist in media law and ethics. Klaus will deal with Copyright and Privacy Issues in video production.



Dave Powers is National Sales Manager for Pro AV for Optoma, a video projector manufacturer who has recently announced their new line of Stereoscopic 3D-Ready Video Projectors, just waiting for the 3D content! (See the Announcement in Breaking News and Updates on Page 6.) We weren't able to get all his biographical information before he left for his summer vacation (we do know he has twenty-five years experience with consumer equipment) and Dave hasn't been able yet to bring together (from the States) everything he needs for a demonstration, but he is reasonably sure that he will have everything together for the SCCA Convention. If not, we will have to be content with a Power-Point Presentation explaining how it all works and fits together. In either case, if I were you, I wouldn't plan on buying a video projector until you have seen this presentation. They should be available for Christmas!



Wayne Schaler, Co-owner since 1990 of CineReal Professional Corporate and Government Video Production Services, and Program Coordinator (video presenter and trainer), of the Ottawa Film and Video Makers (OFVM), will deliver a ChromaKey (Green Screen) Presentation, another technique for producing quality Special Effects in your videos.

Lois Siegel is a filmmaker, casting director, writer, photographer, professor, and musician. She lives in Ottawa, and was named one of the Capital City's Top 50 (people who are shaping the future of the National Capital) by Ottawa Life Magazine in 2002. Lois was invited by Her Excellency Michaëlle Jean, Governor General of Canada, to participate in her *Art Matters* initiative on the Arts and Society at Rideau Hall in 2006. A complete list of Lois' accomplishments and honours would fill several pages here, so we'll just mention a few of the highlights. To see a complete report we suggest you visit [her web page](#). Prepare to be astounded!



Her experience is amazingly broad. She currently works as a freelance photographer for The Ottawa Citizen, covering embassies/diplomats, art shows, and parties for "Diplomatica." She also photographs and writes for "Capital Style Magazine" and for the "Kitchissippi Times", and was chosen as one of nine photographers to shoot The Rolling Stones concert in Ottawa, 2005. She's also currently working as researcher, location scout and stills photographer on "*Just a Click Away*," a film for CBC "The Lens" about teens and Internet gambling. Oh, yes, we mentioned Music. Her band **Celtic North performed New Year's Eve 2007 at the Grand Hall of Canadian Museum of Civilization.**

Lois began as a film maker, and she has worked on several NFB and CBC documentaries. Her film *Stunt People* (featuring four generations of the Fournier family) won a 1990 Genie Award (Best Short Documentary) from the Academy of Canadian Cinema and Television. She's listed in "Who's Who in Canadian Film and Television" and is a member of the Academy of Canadian Cinema

and Television. She appeared as a guest speaker (film) at Douglas High School of the Arts, Jacksonville, Florida 2006, and she's screened her films at St. Andrew's Presbyterian College, Laurinburg, North Carolina where she was the guest speaker at the Writers' Forum and in Women's Studies and Advanced Video Production classes, February, 2008.

What will Lois speak about at our convention? She has many choices as she teaches Video Production at the University of Ottawa, and also teaches "Calling the Shots" video and animation workshops in the Ottawa public schools in conjunction with Salamander Theatre and MASC. Lois taught Film Production at Concordia University and English, Film Animation, Modern Cinema and Documentary Film at John Abbott College, Montreal. She taught Documentary Film at The Canadian Screen Training Centre, Ottawa, and various Film Animation and Documentary Film Workshops. She taught "Musical Instruments and Creativity" at Heritage College, Hull, Quebec and has led various workshops at IFCO, Independent Filmmakers Cooperative of Ottawa. She was a mentor at Carleton University, Department of the Humanities: Photography.

Lois Siegel's credits, achievements, awards and honours go on and on, so we urge you to [visit her home page](#).

Shawn Sutherland got into video in 1980 shooting black and white video tape. He worked with CHRO TV, and did some independent work with the Saw Gallery. Shawn built his own home-made Steadicam rig in 1985 out of mop handles, bungee cords, and a backpack frame before purchasing his current system, and will demonstrate his new Artemis DV Pro MD Steadicam. I, for one, am hoping that he still has his DIY rig, and will demonstrate that too!

In addition, the SCCA Music Librarian will add to the program opportunities to hear the excellent music now produced with Band-in-a-Box through their new "Real Tracks", some of the music licensed for your use through SCCA Membership that can't be heard in full on our web page, and some of the stings and accent sounds that are so difficult to describe verbally. There will also be short demonstrations of two software programs, one for searching the vast SCCA Sound FX Library and the other for producing custom extended ambient sound tracks assembled to meet your specific needs.

Convention Updates and Corrections

Since the May Issue went out, we've nailed down several more details.

Tours

First, we stated that those of us who were arriving early enough and wanted to take in the guided tour of the Museum of Civilization and the IMAX Film *Under the Sea* on the IMAX Dome on Friday, would meet "in the early afternoon (at a time to be announced later)". This is our best, last opportunity. We will meet at 1:30 PM in the vicinity of the Box Office. Just go through the Main Entrance and look for someone you know!

We also said "A Hollywood Feature Film will be shown on the IMAX screen at 7:00 PM, but it hasn't yet been selected. We hope to have that information ready for the July PANORAMA." We have tried repeatedly to get that settled, and the latest information (a couple of days ago) was that it may not be determined until the end of August or even early in September, and there may not be any Feature Film on that weekend at all! Since we won't be seeing everyone at the convention until the following day, the best advice we can offer is 1) those who are attending the afternoon tour will learn then what will be available in the evening, 2) those who wanted to join with us

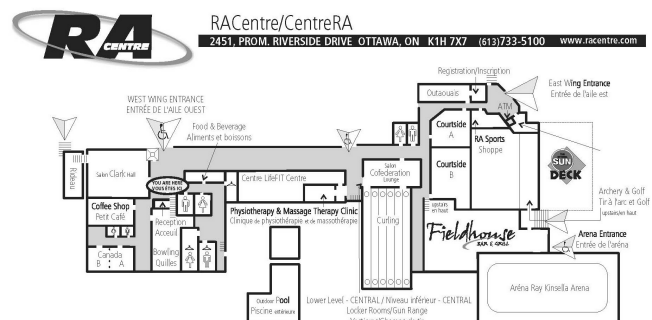
for the Friday evening screening but can't be there before supper, would be wise to contact Wayne from the Ottawa Club (613-798-8150) in advance, and 3) you will notice that on the Advance Registration Form on Page 17(!), there is a question regarding your intent to attend the Museum Tour (which must be paid for in advance with your Convention Registration) or to join us later for the evening Feature Film (for which you will pay later, at the door). Be sure that we have your email address, and we will notify all those affected by any changes by email ASAP.

You will also see a question regarding your intention to join us Monday morning for the Guided Tour of Parliament. That tour is still FREE of Charge, and is available to anyone without prebooking. However, it can involve some long waits in line. To avoid that lineup, they will bring in a Tour Guide especially for a group that has prebooked. A \$100 Deposit is required, and forfeited by any group that doesn't appear with the minimum number, unless the Tour Department has been informed of the cancellation far enough in advance, in which case the Deposit will be refunded. That's why the Deadline for Pre-Registration is August 20th – so the Ottawa Club, who will be putting up the Deposit, won't have to forfeit it! This doesn't mean that there may not be a tour. Even if there are only two of us, we can still take the tour, but we may have to wait our turn! Further information about the Parliament Tour will be announced at the Convention, as what may or may not be included is variable.



Meeting Room

We will be meeting Saturday and Sunday in the Courtside A Room in the RA Centre at 2451 Riverside Drive, on the Rideau River. Park in the lot at the East end of the Building, and enter through the East Wing Entrance. Walk down the short hall to the end and turn left. The door to our Meeting Room is right across the hall from the Washrooms. Just a little farther down that hall (past the larger Courtside B Room) is the [Fieldhouse Bar & Grill](#).



Meals

Morning and Afternoon Sessions will be interrupted briefly for Coffee Breaks. The Fieldhouse is just around the corner from the Courtside A Room.

We'll adjourn for an hour for Lunch on Saturday and Sunday. You're free to eat wherever you wish in the time allotted, but the Fieldhouse Bar & Grill within the RA Centre, is inexpensive ([Full Menu](#)) and very convenient. On Sunday there is a Breakfast Brunch from 10:00 AM to 1:00 PM, featuring Omelettes made to order from a variety of fresh ingredients, Belgian Waffles topped with fruit and syrup, Scrambled Eggs, Bacon, Ham, Sausage, Corned Beef Hash, etc., etc., etc., Homemade Trifle, Fruit Salad, and Coffee or Tea, for only \$10.95. That sounds like a good idea for Sunday Lunch!

We will adjourn for two hours for Supper on Saturday and Sunday. Again, you're free to go wherever you like for Supper, but we suggest [Dows Lake Pavilion](#) on the Rideau Canal just about [two and a half miles](#) from the RA Centre. The Dows Lake Pavilion complex houses three restaurants, *Malones Lakeside Grill*, *Mexicali Rosa's*, and *Lago*. You can see the Menues for each of these Restaurants in advance by clicking on [Dows Lake Pavilion](#) right here, then clicking on *Restaurants*, and then on the restaurant of your choice. By holding the cursor over the word *Menus* (*Our Menue* for Mexicali Rosa's) you can click on various items and see their price (except that no prices are shown for Lago – and you all know what that means!). Let us know after lunch if you want to go to any of these three restaurants, and if numbers are high enough, we can phone in supper reservations.

Video Competitions

The Awards and Winning Videos from the 2009 SCCA Annual Competition will be presented Saturday Evening.

The Sunday Evening Program will consist of Winning Videos from the CIAFF. We hope this will be the 2009 Winners, but if the Judging hasn't all been completed, it might be a selection of Winning Videos from recent years. Either way, you're in for a big treat and a great screening!

Accommodations

It's time to make your arrangement. for Accommodations. We suggested in the May Issue *Ottawa Tourism Official Site* and *Online Accommodations in Ottawa*, but we have since learned that you can get a much better price at [hotels.ca](#) and even lower at [hotwire.com](#). However, at hotwire you book your hotel by Price Range, but you don't know the name of the hotel (and hence its location!) until after you book. It all depends on what you are prepared to spend, and how much you like to gamble!

Look over the article in the May Issue about the many varied attractions Ottawa has to offer and see what appeals to you. Plan your transportation and dates, book your room, and print out and fill in your Convention Registration Form and mail it, with your cheque, so that we receive it by August 20th for the reduced rate.

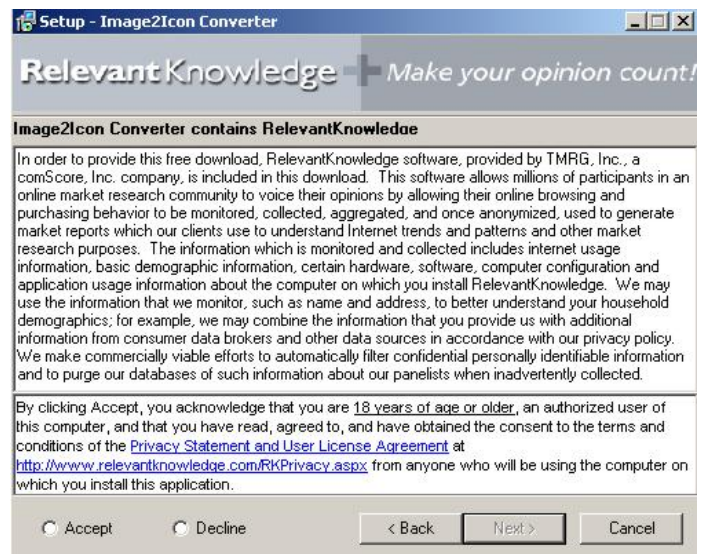
We hope to have this convention up on the [sccaonline.ca](#) web site soon, and will try to post any breaking news or updates there. Once we have received your Registration we'll be able to email you any last minute changes or news!

And by the way, even if you don't prepay your Group Tour of the Museum of Civilization and the IMAX film, if you are later able to come out and want to join the tour, meet us at the Box Office at 1:30 and we'll try to fit you in somehow. If we don't already have enough for the Reduced Group Rate, we can get a tour anyway at a slightly higher price. However, it would be better if you could let us know by [email](#) as soon as you know.

We hope to see as many of you as possible in Ottawa! ■



Legal Spyware? – If you are a ‘frequent browser’, you probably have a regular schedule for running anti-virus and spyware utilities. However, it is preferable to use safe practices and stay away from web sites of questionable character or, avoid downloading deals which look too good to be true. Even without these precautions it is possible to install software you didn't ask for if you don't pay attention to what you are downloading. I was recently trying to create an icon of the SCCA logo and discovered a free program called “Free Image 2 Icon Converter”. It looked like a swell idea. Just insert an image and it renders it into a 32x32 or 64x64 icon for your desktop. After installing it I soon noticed a new icon on my task bar and a window popped up with some survey questions. I immediately ran “Spy Bot” which removed a registry entry but the program started next time I opened my computer. I identified the rebel program as “Relevant Knowledge” and browsed the Internet to find out what it was all about. I then realized that I should have paid closer attention when installing the Icon program. I missed the window which asked for my permission to install this spyware. *Dummy!*



This is all quite legitimate of course even though I doubt the ‘noble’ purposes claimed for the program. I removed it using my favourite uninstaller, which I describe later in this article. The Icon program is still usable.

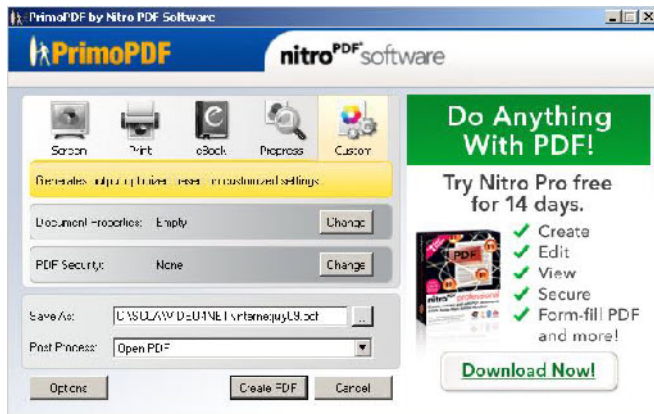
While we are on the subject of web surfing, the following interesting article appeared recently in a “ZDNet” newsletter. It offers other precautions you can take to avoid obvious traps for ‘badware’, ‘malware’ or ‘spyware’. The article suggests simply avoiding certain search categories which seem to be most frequently grabbed by the web prowlers trying to lure you to a bad site or install bad software.

Using the word ‘free’ in any context is among the most risky. But then, I’m a gambler. The article is still available at: <http://blogs.zdnet.com/security/?cat=35>

Category	Maximum Risk (Average)	Category Risk (Average)
Screensavers	59.1%	34.4%
Free Games	24.7%	6.8%
Work From Home	15.6%	3.1%
Rihanna	12.6%	2.4%
Webkinz	11.4%	1.9%
Powerball	9.3%	1.5%
iPhone	7.9%	1.2%
Jonas Brothers	7.9%	1.2%
Twilight	6.8%	0.9%
Barack Obama	6.2%	0.7%
Taxes	4.9%	0.4%
Viagra	1.6%	0.1%

from ZDNet

“PrimoPDF” – New version – In the September 2008 issue of Panorama, I described a few programs which produce PDF documents from screen pages. PrimoPDF, included in the article is now available in a new format. One interesting feature is that it can be used to reduce the file size of an existing pdf document. I’m not sure it was intended to work that way but I found it useful in compressing files which I felt were too large for e-mailing. Here is the new interface.



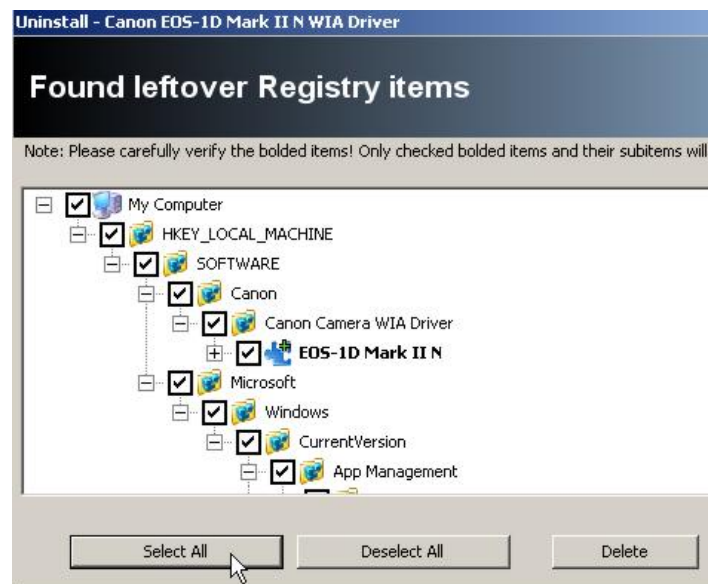
The various output resolutions, ‘Screen’, ‘Print’ etc. allow you to select a compression level which will be a compromise between quality and file size. Here are some numbers for a .doc (MS Word) file, and the file size when saved in various resolutions. Next to it are comparable figures for a large PDF file:

Original doc file=6.3MB	Original PDF file=1920kb
Screen resolution=135kb	Screen resolution=607kb
Print resolution=210kb	Printing resolution=1548kb
E-book resolution=180kb	E-book resolution=1149kb
Prepress resolution =251kb	Prepress resolution=2003kb

I found all samples to be acceptable under normal screen viewing conditions. The E-book setting would be the best choice for a document containing a lot of images.

The only downside is that ‘hyperlinks’ are lost in the copy. Full URL or e-mail addresses (e.g.: <http://wizard.com>) will be recognized by Adobe Reader but links embedded in pictures or titles (e.g. “Click Here”) will be ignored.

“Revo” Uninstaller - I mentioned earlier removing an unwanted program using my favourite software for this purpose. The Windows uninstall feature does not always remove all traces of a program, parts of which will be found in the registry, the ‘System’ directory and shared folders. If you install a lot of programs for evaluation purposes and then remove them, your computer can be slowed down by all those redundant elements left behind. “Revo” uninstaller goes a step further than Windows by removing the program using the applications built-in remover, and then searching the registry and various other corners where bits of the program may be hiding. Historically, these types of programs left it to the user to locate the offending bits and remove them. There was some risk and few people like to mess around with the registry, so this is always stressed when using removal software. However, “Revo” has an excellent record for clean removal with minimal risk of compromising the registry. It offers four levels of removal and you can select whichever one you are comfortable with. I use it frequently and have never hesitated to accept the program’s selection of extraneous elements to be removed. It’s always a good idea however, to read a little about how the program works and then decide if you think it will be necessary to ‘backup’ your files before proceeding. “Revo” does not offer an opportunity to create a backup, but as a precaution, it establishes a “Restore” point which you access through Windows. Here is a typical window showing the files you can decide to remove or keep.



Get the Shot!

By Fred Briggs

Here we go again! In the May issue (that we just sent out a few days ago at the end of June) I promised that I would “run some tests on a few video frame extractors, photopaint programs, and morphing programs, to join them back together as video, for July”.

Now it's July 2nd, and I need to get the entire July issue out quickly to get back onto schedule and deliver the information about the Convention in Ottawa soon enough that you can make your plans to attend!

So I've abandoned that topic for now and I thought I'd switch from software and computers this month, and have a look at “accessory camcorders”, an additional camcorder that you add to your kit because it has features and capabilities that aren't available in your main camcorder.

I'm still thrilled with my nine-year old SONY DCR VX2000 that cost me more than \$5,000 new. I've had it serviced a couple of times, and I've added a foam screen to the microphone and rigged up a Hasselblad Lens Shade for it, as well as an FM microphone, and it's a real workhorse.

I also picked up a SONY TRV9 on eBay, as a second camera, both as a substitute for a playback unit for transferring footage to the computer (no use wearing out a \$5,000 camcorder), as a second camera as an emergency backup and for when I want to leave a second camera running on a tripod, and as a way of getting a few features that my main camera didn't have, like Nightshot (for shooting in a cave with no lights!).

The much smaller diameter lens (threaded) made it easier to adapt some old movie and still camera accessories like a fisheye or aspheric superwideangle lens, and the smaller camcorder body made it easier to build an underwater housing (have you seen how much they cost!?), and if it leaks, you haven't ruined your most expensive camera! For the same reason, if I want to fly a camera on a kite, drop it out of a window into a net, swing it around on a rope, or hang it out of a moving car on a

monopod to get a shot of the tire, I prefer to use a less expensive camera, even if that shot isn't quite up to par with the better camera!

But there were a few things I couldn't do even with that TRV9. I mounted it on a motorcycle helmet once for a shot from a go-cart, but it was very heavy and awkward. (I did Get The Shot, though!)



I mounted my VX2000 on my dash once, up against the windshield, but the beige dash was reflected in the angled windshield, and was superimposed on the scene outside, ruining the footage. I bought a toy radio controlled car and removed the body, to get a camera platform for a “cat or dog's eye view” but the TRV9 was too heavy for the little battery powered motor.

I needed a smaller, lighter, and cheaper camcorder to add to my arsenal.

Harold Cosgrove often buys very small, handy, inexpensive camcorders at Target, or Walmart, or somewhere similar, usually in the States, and demonstrates the quality of the video at a meeting of the Hamilton Video/Film Makers with a little video he has shot on a holiday, cruise, etc., but while the quality was very acceptable, these cameras were strange brands that were frequently changing names and models, came on the market and quickly disappeared.

Then one day I got a message from Adam Houston, either by email or on my answering machine. He had just bought a small camcorder, a Jazz HDV178 HD-DVI camcorder, on sale at Canadian Tire for \$120! He had tested it briefly and was very impressed with the HD results. It claimed HD and Standard Video, Still Picture Mode, Stabilized Motion, 11 Megapixels, 8X Digital Zoom, Motion Detection, and could be used as a Voice Recorder or as an MP3 Player. I rushed right down to my local Canadian Tire store, but the only Jazz they had was an earlier, less impressive model, at a higher price. I called Adam back to ask when he had bought this, and he had just bought it that day, in Burlington. I phoned the Burlington store and they were still on sale, so I rushed to Burlington and bought one. After testing it briefly I telephoned Jim Small in Caledonia, and he went to the Caledonia Canadian Tire Store and got one too! We're all happy with our purchase!

I've never even used the HD setting. I have little interest in its HD capability because very few people I know have HD capable television, and even fewer have Blue Ray players. Beside, my ten-year investment and 200+ video tapes for my history video is all 720 X 480, and I want to finish that before I go into an HD project. And when I do, it won't be with a \$120 camcorder! (Maybe I'll get a new camcorder for my 80th birthday!)

But I have put this little camera to good use. The picture is very acceptable, if not spectacular, and the simultaneous sound recording is excellent. When some of the experts who have presented narrations for my video write a new book, they give presentations at Historical Societies, usually slide shows, in the dark. With their prior agreement, and that of the Society at which they are going to speak, I sit on an aisle seat, usually near the front of the audience, with the camera on a monopod which has been fitted with one of those little “desktop tripods” for feet. I place the little camera on the small monopod where it won't obscure anyone's view, and point it at the screen, the only thing that will show up in the dark!

The camera does a good job of recording the voice of the speaker, as he or she talks about the slide on the screen. All I want is a record of the talk, for research purposes, and a record of the stills that I don't already have that are available.

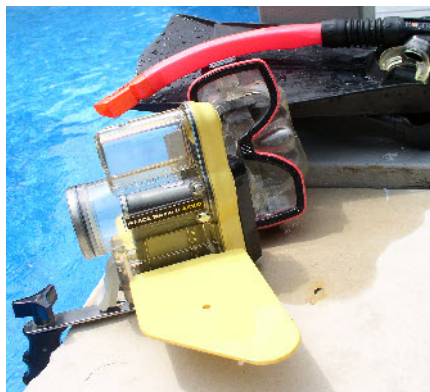
I should mention that the video is recorded on an SD Card. I bought a 16 GB SD Card on eBay, from somewhere in the Far East. Most card readers can't read a 16 GB card, but it came with an adapter that accepts the card and plugs into the reader I built into my computer. With this card I can take 12,027 stills at 2592X1944 (5 M Pixels) or 7,225 at 3744X2808 (11 M Pixels), and even more at 1600X1200!

D1 Video (720X480) can be recorded for more than 21 hours, or almost 11 hours at HD (1280X720). You get even longer at VGA or QVGA quality (all at 30 fps, and saved in AVI H.264).

However, I'm not sure the built in Lithium-ion battery will run for 21 hours!

It isn't all peaches and cream, of course. You can't zoom while shooting. The lens doesn't focus – there are settings for Normal, Portrait and Macro (ranges in cm are given in the Manual). The stills aren't as sharp as I get from my Olympus, but at less than 4"X3"X1.25", this easily fits into a shirt pocket!

That 1.25" turned out to be a small disappointment. I have an old FUJICA Marine-8 Underwater Housing for the FUJI AX100 Single8 Movie Camera, and the distance from the bottom of the camera to the lens is just right to bring the camera up to the center of the area meant for the AX100 lens, but it turned out the Jazz is about 1 mm. too thick to slip into the housing! Too bad! It would have been an excellent rig, the way the Jazz viewfinder can be folded into the side of the camcorder for viewing from the side! (You can also swing it to point forward in case you want to set it up on a tripod and "perform" in front of it without straying out of view.)



(After the above was written, HV/FM Club Member Dan Copeland pointed out that if the battery cover was removed, I could just get the camcorder into the Underwater Housing! And it worked!)

I was also able to attach the Jazz to that stripped down radio controlled car, and the Radio Controlled motor drove it easily!



And I even fixed a small tripod ball-head for a monopod to one of those suction cups that can be locked with a handle that swings, and set up the Jazz on the hood of my car. A second suction cup and the camcorder wrist strap held taut with it stopped the camera from jiggling with the wind and bumps on the road, and I did Get The Shot I was unable to get from inside the car!

This tiny camcorder, in conjunction with a little ingenuity, should let me get many shots heretofore impossible, (I wonder how many tethered helium balloons would be required to get it up high for a bird's eye view?).

But I should point out that it isn't necessary to find this exact make and model (a quick check on the internet informed me that it's no longer available through Canadian Tire). Last month Thom Speechley showed me a Jazz he had just bought. It was a different model, thin enough to slip into that underwater housing I have, but a little longer so that the lens would no longer line up with the lens position on the housing!

This is a fast moving market. There are several brands, and many models. What was available last season is gone now, but there are new and better products available every month. Look for one that has the features you most want, and when you find it, get it! It'll soon be gone, too!

Now I'm going to turn to a different problem, and this one can be solved with FREE software.

First, a little background.

When people tell a story for your camera, they can either look to one side of the camera as in an interview, or they can look directly into the camera, Television Reporter Style. In the Interview Style, you really need an interviewer present, who asks questions. The camera can show two-shots or just one performer at a time, and for very

short clips, you can do away with the interviewer, and the question, completely, as though the clip had been extracted from an interview.

In my history video project it has been hard enough to bring just the speaker to the location, without having to find an interviewer too, and since the speaker is usually either an expert on the subject, or someone who was closely related to the subject, it's better to let them tell their story in their own way, without a lot of leading questions, so 95% of my speakers are videotaped looking straight into the camera lens, and thus into the eyes of the viewer who will eventually watch it. If I have to ask leading questions, or give suggestions, or ask for him or her to repeat that differently, or in a different order, etc., I just edit that out later, or if the expert wants to consult his notes, or a text, or discuss things with me, I stop the camera. In either event, there will definitely be editing, which I will cover with stills, related video, etc. In this kind of reporting, it's important that the speaker keeps his eyes looking directly into the camera lens, rather than talking to *me*, because sometimes I move around a bit, and I don't want his eyes moving around with me. (No one trusts anyone who is "shifty eyed".)

With all the re-enactments and historical events I have attended, I have come to know a great number of people who love local history. One of them portrays certain historical characters, but the only one I have seen him play is Tecumseth. Last summer at an event at Wasaga Beach I spotted him as a different character with a group in a big freight canoe. When he came ashore we talked and I learned that he was giving up Tecumseth as he was already much older than Tecumseth when he died, and he was starting to portray Chief Joseph Brant. He said he was going to appear as Brant in Burlington on the following weekend, Civic Holiday. Civic Holiday in Ontario has different names in different communities. In Toronto it's called Simcoe Day, and they seem to think that it's Simcoe Day in all of Ontario, but in Burlington, which began on property that was part of Joseph's Brant's personal Land Grant (as opposed to a Grant to him for the Iroquois or the Mohawks, etc.) they call it Brant Day. So I assumed that he was appearing by arrangement with the Joseph Brant Museum (built as a copy of Brant's grand home, on his original Land Grant). As it turned out, the Brant Museum would be closed, and the town's celebrations were to take place in LaSalle Park, not far away, and he planned to appear, with

friends in Indian costume, complete with wigwams or hogans, etc., in an effort to make his new persona known to the City of Burlington, for future bookings.

We quickly had to settle what he would do on camera, and we agreed on a speech (actually a letter of Joseph Brant's). But neither of us had a copy or knew where to obtain one, and he would be at another event for the next few days, and there would be no time to learn the speech. I found a copy over the next couple of days.

I OCR'd it, put it into MS Word, and then imported it into [Prompt](#) 7.0, a program I had ready just for such an occasion as this. However, I had never taken the trouble to prepare a teleprompter. And there wasn't even enough time left to obtain the half-silvered mirror that would be needed. Instead, I utilized a folding step ladder which had only three large steps. I had bought this a few years earlier when it was needed to get a shot from a low position of the Fort George cannon being fired on a high platform, which I was not allowed to approach. I did Get The Shot, and I have used it since around the house as a short step ladder. Now it was just what I needed.

I set it up in front of his wigwam, placed my laptop on the top step, with the screen leaning back against the top of the rig. He rehearsed a couple of time, and I learned to get the speed just right for his delivery rate, and we waited for a lull in the live music that was coming from the Pavilion. The organizers informed me of two spots in the program where there would be half an hour free from amplified music over the sound system, but each time one band ceased, another began from another place in the park! Finally I gave in and we packed all the gear into the car and took off for the Joseph Brant Museum. No music here! Just a stop light at the intersection at the Museum, with cars pulling up, squealing their tires when the light changed for them, and motorcycles that geared down instead of using the brakes.

The Museum is built on a small rise, and by placing him on part of the rise, higher than the camera, I could control the background, getting rid of a sign and other anachronisms in the background, and creating the illusion that this was Chief Joseph Brant at his home. The other advantage of placing him higher than the camera was that because he had to look down a bit to see the computer screen, just below the camera lens, it's hard to see that he's looking a little *too far* down!

The major problem we still had was the traffic noise. It was sometimes loud, and usually louder. We made two runs through the speech (letter) in hopes that I can pick one of the takes and pick up better sounds from the other take when the take I'm using gets to be too noisy. My final option (other than throwing it all out!) will be to shorten it by removing complete sentences. Maybe I can cover the edits with the painting of his home, or something else more appropriate.

It might have been a little easier if I had already constructed the teleprompter in advance, but at least I had the software installed on my laptop.

If you don't have a laptop, you might have to use a big TV. In that case you can set it off to one side of the camera, Interview Style, and it can be read from that position. If so, try to select a camera position that doesn't make it too easy to see that the speaker's eyes are moving back and forth as he or she talks.

You can download the Lite Copy of Prompt for FREE. If you think you will have a big need for it, you can get the full version from the same web site for US\$44, not a great deal of money these days, especially when compared to competing programs!

The only restriction on the Free Version is a limit of 2,500 characters. If you total a little over 2,500 characters you may be able to break it into two parts at a natural pause where you can load the second part before continuing. If it's much longer, say, 5,000 characters or more, you might find it worthwhile to purchase the full version, but even then you might also find it worthwhile breaking the "speech" up into manageable chunks. Remember, everybody makes mistakes, and you may be going back and repeating it from the beginning. Your speaker won't appreciate having to go way back over and over again. Small chunks are better, if you can make the cuts without having jump cuts.

In any event, I suggest you download the Free version now, install it, learn to use the program, and maybe start building the teleprompter to use it with. Even with the teleprompter you'll still need the laptop for easy use.

If, then, when you use it, you feel it would be better to buy the full version you won't have to start from scratch to learn to use the program. Being at least partly prepared won't cost you anything. Being totally unprepared might cost you the interview or the opportunity! Get The Shot! (Note: For your edification the entire length of this article is 13,732 characters, 16,859 with spaces!) ■



Reviewed by Fred Briggs

This isn't really another Film Review, but I just happened to be in Walmart the other day and while there I had a look at the current pricing of their Blank DVD's. As I left that department, something caught my eye. It was two DVD's, animations actually, featuring the character [Coraline](#). Each had a regular version and a 3D Version. The price was reasonable, and I've always been a sucker for anything 3D, so I bought one of them. I chose the second offering that I think is the same video as the other, but the 2-Disc Collector's Edition. It only cost \$2 more (C\$26.83) than the other, and offered *Deleted Scenes, Voicing the Characters*, and most important to me, *The Making of Coraline – Exclusive Documentary about How this Stunning Stop Motion Film Was Made*.

I'm not a great fan of the [Anaglyphic](#) method of presenting 3D (viewing through two different coloured filters) as it's usually fraught with problems. Originally this was only used for films that were viewed in Black and White (and Grey, of course) – one of the stereographically photographed films would be tinted one colour, and the other reel would be printed in the complementary colour, and the cellophane glasses sorted them out for you. However, I do remember (probably in the '60's) watching a girlie film (very soft porn) shot in colour, and I was amazed that much of the colour came through, though it mostly looked pastel. It did work!

However, I also remember some horrific scenes shot outdoors on the street. The lenses in our glasses were strong red and green, and traffic lights did some ugly things. When the traffic light was green it was only seen by one eye, and when it was red it was only seen by the other. And when it changed from one colour to the other, you suddenly regained full vision in one eye and lost it in the other! Not good.

This film is anaglyphic, green and magenta, and while it doesn't compete with the shutter glasses that thrilled me with IMAX 3D, it was very satisfactory.

I watch television from about 20 feet back, and the screen has a 67" diagonal. At that distance, I need my regular glasses (as opposed to reading glasses) and the cardboard glasses fitted over them just fine.

I usually have at least a little ambient light in the room, sometimes even a long line of fluorescent lights all along each side of the ceiling are on. I was getting some artifacts -- a little ghosting with the left eye seeing some of the right eye's picture and vice versa, but when I finally obeyed the suggestions?/instructions! to turn out all the room lights and watch the screen in the dark, as in a theatre, the 3D picture became very good indeed!

The past few weeks have been very busy, and I haven't been able to watch this film all the way through, but I will. The animation is very good, and so is the 3D, and on the basis of the little I was able to watch, I recommend this DVD as a worthwhile addition to your collection.

We already know that when an animated film is made, adding 3D doesn't add nearly as much extra cost as is encountered when shooting a regular film in 3D, so we can expect that most 3D films in the near future will be animated. And once the animation has been completed, it won't take much to change this from an anaglyphic version to the Texas Instruments method, and it will look even better on one of those Samsung 3D Ready DLP Projection TV's, or projected with the new Optoma projectors I'm so looking forward to seeing at the convention in Ottawa.

And when these systems become available, don't be afraid to buy one just because there isn't much 3D content out there yet. There soon will be! ■



Society of Canadian Cine Amateurs
Soci t  des Cin  Amateurs Canadiens

PROXY

This form of proxy is for the use of Class "A" Members and is sent in accordance with the SCCA Constitution. Should you be unable to attend the Annual General Meeting, or may be unable to attend at the last moment, please mail this proxy to Carolyn Briggs, 3 Wardrope Avenue, Stoney Creek, ON L8G 1R9 to reach the SCCA by Friday, August 28th, 2009 and help us to reach the legally required quorum.

Proxies may be delivered by hand up until the start of the Annual General Meeting on the 12th of September, 2009. You may appoint any fully paid Class "A" Member to exercise your vote at the meeting and you may designate an alternate. At the time of delivery of this notice we are aware of the following Class "A" Members who intend to be present at the Annual General Meeting: Carolyn Briggs, Fred Briggs, Keith Gloster, and Thom Speechley. You may choose to designate any other Class "A" Member who you know will attend.

Fred Briggs FSCCA, President

I hereby appoint failing whom

.....

to vote for me on my behalf at the Annual General Meeting of the Society of Canadian Cine Amateurs/Soci t  des Cin  Amateurs Canadiens to be held at the Courtside A Meeting Room at the RA Centre, 2451 Riverside Drive, Ottawa, ON K1H 7X7 on Saturday, September 12th, 2009, and at any adjournment thereof.

Signed

Date2009

“Doctoring” at the Video Club.

By

David Fuller, Victoria Video Club

For quite a while amateur video Clubs have been ailing and vanishing. The reasons why some clubs born in the sprocket era have faded to black, while some still “exist” and some are thriving, has been the subject of commentaries in several recent publications dedicated to the subject.

I have maintained if a Club organizes Meetings and workshops that enable members to actually DO productions, however modest at first, more movies will be produced. In essence, clubs should focus on “doing”, rather than “talking about”.

Video clubs have always been divided between “doers” and “viewers” while “techies” along with “wannabe’s” seldom, if ever, get around to making movies. The doers will make movies, the viewers will provide an audience and the “wannabe’s” maybe could be persuaded to join the doers while “tech-talkers” could enjoy performing technical duties at Shoots.

I recognize that this WE-DO approach requires an inordinate amount of dedication and sweat from a handful of members. Nothing new here. Nevertheless, “Doing” becomes the dimension that motivates and instructs while it entertains the “viewers” in the Club. Significantly, a by-product of WE-DO creates a “glue” that holds a Club together.

Doctors’ Jokes: The 2009 Shoots at the Victoria Video Club.

The prime purposes of this “exercise” was to maximize member participation and offer “hands-on” instruction in the art of videoing “an interview”.

Some members provided me with short “jokes”, I added some more, we made copies available to members. All “chestnuts”.

At the April Shoot, we cornered off a part of the Meeting room, coaxed four members to be “patients”, sat the “Doctor” at one edge of a table, stethoscope, laptop, telephone. Margaret, with her VX2100 was “pinched” within a narrow arc of camera placement.

Dispensing with desirable refinements like lighting and boom mike, we ran with relatively low and variable lighting while asking for seated members’ silence. Too bad we didn’t have a TV monitor feed so that sitting members could view what the camera saw.

A second camera took “outtakes” which served as camera #1 backup as well as an archive.

With “warts and all”, our focus was on the “process” of capturing an interview.

Countdown pre-roll, rehearsals, takes, post-roll. And a quick check by camera #1, and “faith.” No slating.

The May Shoot produced five more “patients”. In total, the two shoots involved active participation from 14

members: nine “patients”, a Doctor, two camera operators, a director cum editor and a “continuity” lady. If we looked like “a ship of fools”, then the passengers and crew were a happy bunch!

The editing job was up for grabs, but as the outcome of this Shoot “looked” uncertain, the job landed on my editing desk. Each joke consisted of an exchange between two characters, an establishing shot here and there, followed by MCU’s of heads. Simple recipe. At the 2010 March awards presentation, banquet and Show Reel to the public, we’ll probably slip in “Doctors’ Jokes” – and hope our audience doesn’t laugh for the wrong reasons.

At a preliminary showing of the edited takes, at a June Meeting, the compilation was favourably received (unless they were just being nice.)

Limitations of the “Warts and All” Approach:

Artistic: None of the nine actors had much, if any, acting experience. Raw talent, you might say. Remembering lines, with short utterances, few demanding “body gestures” being asked for, eyes meeting head on, point of view for each shot just profiles. Again, a simple recipe. A degree of visual “punctuation” from faces. Director’s encouraging remarks, some wit in his directions, some “like this” showmanship from him along the way.

All farce, really, which allowed some latitude for minor deficiencies.

Technical: With the auto setting on the VX2100 the lighting was noticeably deficient. Off-white walls in the background, compromised exposure of faces, uneven lighting in the establishing shot. Manually setting and resetting exposure would have been too time-consuming. On-camera mikes, adequate but not the cleanest nor “focused.” A narrow arc of camera placement was due to the clutter of “wall murals” and chairs thus limiting the camera point-of-view virtually to the one position.

Because Meeting time is so short, we had to “keep the pot boiling.” No “down” time.

Editing: Ambient lighting was quite “marginal”. It’s better, as we know, to create the best image characteristics in the camera. So, I found myself “correcting the image” and “leveling off” the audio in the editing stage. Titles and supportive music “punctuation” with “stings and tags” completed the editing. For a production of about five minutes.

I hope at future Meetings or workshops we’ll refine our skills and learn more about shooting an Interview. The Shoots, I’d like to believe, helped fulfill the objectives outlined above in my introduction.

Please Print this Page from PDF and Mail with Registration Fee

SCCA 2009 CONVENTION REGISTRATION FORM For One or Two Persons (Family)

GUEST INFORMATION Please Print Clearly

Name

Address

City **Prov./State** **PC/ZIP**

Telephone **Email**

(for Name Tags)

First Name **Last Name** **Honours**

First Name **Last Name** **Honours**

Do you plan to attend the Guided Tour of the Museum of Civilization/IMAX Friday, September 11th?
\$16 per Person, Paid by August 20th with Registration NO [] Yes [] If Yes, 1 or 2 []

Do you plan to attend the 7:00 PM Feature Film at IMAX Friday, September 11th?
\$12 per Person, \$ 10 for Seniors, Paid at the Door NO [] Yes [] If Yes, 1 or 2 []

Do you plan to attend the SCCA Convention at the Courtside A Room at the RA Centre on Saturday?
NO [] Yes [] If Yes, 1 or 2 []

Do you plan to attend the SCCA Convention at the Courtside A Room at the RA Centre on Sunday?
NO [] Yes [] If Yes, 1 or 2 []

Do you plan to attend the Guided Tour of Parliament on Monday, September 14th?
No Charge but we must reach a Minimum or Forfeit a \$100 Deposit NO [] Yes [] If Yes, 1 or 2 []

REGISTRATION FEES

At the Door, Members or NonMembers, \$20 Per Day, \$40 for Both Days

In Advance by Mail - SCCA Full Members \$35 NonMembers and Members of SCCA Clubs \$40 Each

Fee Received by August 20th, - SCCA Full Members \$25 SCCA Family Members \$25 Each

NonMembers and Members of SCCA Clubs \$30 Each

**Payment May Be in Canadian or US Funds, by Cheque/Check or International Money Order (if from US),
Mailed with this Registration Form to Carolyn Briggs, 3 Wardrope Avenue, Stoney Creek, ON, L8G 1R9 CANADA**