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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

We've hit pay dirt

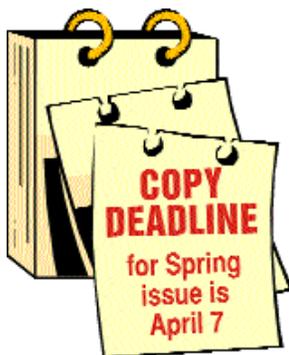
The Executive of the SCCA has gone down many roads in search of ways to add value to your SCCA Membership. Many of them led nowhere, but we keep trying, and this time we've hit pay dirt!

By now everyone should be aware of the problems associated with the unauthorized use of copyrighted material, especially music for your soundtracks. Within my own memory, as far back as the 1985 GALA*XIES Convention in Hamilton, Dr. Louis Applebaum, an Academy Award Nominee and holder of the Order of Canada, explained at great length and with much passion, why we shouldn't infringe the copyrights of other artists. At Wide Angle '97 in Kitchener we presented a panel discussion on Copyright Law pertaining to music, which included David Baskin, a Toronto lawyer representing the Canadian Musical Reproduction Rights Agency Ltd, and Michael Shah of the Society of Composers, Authors and Music

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Front Cover:

Jon Soyka, SCCA Past President, records the International DN Ice Yacht Fleet at the World Championships in Bay City, Michigan.
Photo by John L. Russell, Traverse City, MI.



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PANORAMA

is published four times a year by the Society of Canadian Cine Amateurs, an association of video and film makers. PANORAMA is devoted primarily to informing Canadian movie and video makers of the activities of society and developments in the realm of amateur motion picture making. It aims to provide information about new equipment and methods, and offers a forum for discussion of topics affecting the interests of amateur and video makers.

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CLUB NEWS

By Joseph Bochsler, F.P.P.O.

I am writing this on my 80th birthday. I have received congratulations from both the Prime Minister and the local Member of Parliament. I don't consider this milestone a big deal after a member of the Brantford Club, Frank Birch, just celebrated his 90th and Jack Carey of the Hamilton Club has just entered his 90th year. They are both active members.

I have just started with a brand new computer on which I am writing this news. After I have the old computer overhauled I will go back to it for all my text and mail and dedicate the new computer to editing digital video and stills from my memory card from my Panasonic PV-DV951-K digital camcorder. I have installed a Pinnacle DV500Plus and Adobe Premiere 6.0 and Impression DVD for creating DVD's and non-linear editing.

I'm still apprehensive about doing digital editing, but I will overcome this eventually, I'm sure, with the help of my supplier, FOTOVIDEO Centre in Hamilton.

The Toronto Film and Video Club SHOTS & ANGLES, Edited by Sam Spence. Discovering your back yard. How to start enjoying your city.

- Take a day tour. Become a tourist for a day. Find a local bus company that conducts guided tours. You will be sure to find out a lot about our city.
- Hang out for a while at tourist spots such as Harbour Front or

Ontario Place.

- Eavesdrop on people as you walk around. What are they admiring or talking about?
- Take a boat tour around the harbour. This is a fantastic opportunity to get footage of our beautiful skyline with the CN Tower and Skydome dominating it. The footage obtained in the Toronto Islands could become "stock clips" for future projects.
- Convince a friend/relative to come for a visit. Plan an agenda that you think would really show them the city. Where would you go?
- Clipping articles about the city should be kept to remind us of all the spots that caught our fancy. Just toss little notes, brochures, etc. into a file folder. Use them as a memory tease to remind us.

Many of these trips will be free or only cost a couple of tokens. You will be amazed by what you can find in your own back yard. The best part is: It's so easy to make a return trip!

Our Website: www.tfvc.eboard.com
Telephone 416-483-2052

Winnipeg Amateur
Moviemakers, BULLETIN,

Edited by Wallace and Jeanette Roberson. Norm Frederickson presented a video that he filmed last year when they were in the process of demolishing the old Canada Packers plant on Archibald Street and Marion.

Starting a couple of days before the actual blast, Norm trudged out to the location and took shots of the

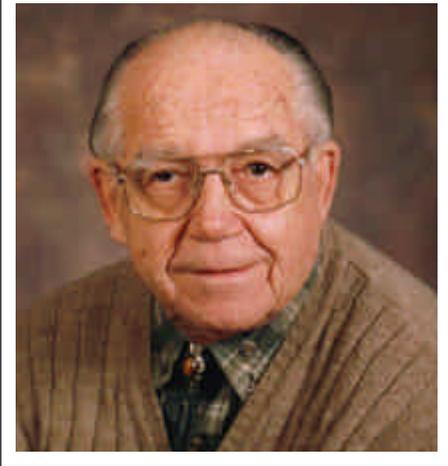


Photo by Joseph Bochsler Jr.

building from a number of different angles and locations. On the day of the explosion he was out early recording the sights and sounds of the many bystanders who came out to witness the event.

As the clock wound down to the last few seconds Norm said he had the feeling he should change his position. Fortunately, he didn't move, because that was exactly when the inevitable explosion took place and he was awarded with some wonderful historic footage.

How to critique a video:

Preface: Don't open your mouth unless your attitude is one of good will.

- Am I able to understand the meaning of the video? Am I confused?
- How does the video affect me?
- Are there any scenes, sounds or titles that jar or seem off target?
- Thank the video maker by your attitude.

Every video is a precious part of the maker. Understand that by your critiquing, you can grow as a video maker.

Brant Videomakers, BRANT CAMCORDER NEWS, Edited by Laurie Ross. The November meeting gave the members a chance

to practice their skills as well as to be entertained. They had three performers, Frank Birch, Joan Jacquemain and Dan Kennaley. The theme was uniforms. They were looking for remembrances of our veterans, humour, interesting stories and a lesson in staging, lighting, composition and shooting. There were two directors, Peter Janssen and Keith Gloster. The Videographers would be showing their edited tapes at a later date.

The members were asked to bring their Camcorders to the January meeting. Everyone will be asked to examine his or her cameras. What controls should we use and how to get the best results.

Controls we should use, but don't. All about forming good shooting habits. Shootings tips to help us on the way. If you have one thing that really grabs you let's have it.

Controls we should ignore: Lots of opinion here. What do you think? What does that funny looking button do? They told me if I used it, the thing might self-destruct. They are all liars. They also told me to read my manual. All I ever got was a headache!

The Vancouver Video Production Club, REEL TALK,

Edited by Cathy Caravan.

By Romeo Bruni: January Work Shop Report: So far, I find that it's all about sharing ideas, information and learning. A simple thing like setting up an e-mail account for someone who has no computer experience introduces one to the world of computers and that is a big first step to take away the fear of technology. Even if one is not on line or does not own a computer, you can send and retrieve your e-mail from your nearest public library. From e-mail to non-linear video editing system is not that big a stretch.

The workshop also has a project in which we would like to interview each current member for a Video

retrospective of our club. It will be very short and we hope that we can do most members at the next meeting and we are still working on the logistics on how we are going to do it. These are the questions we will be asking. Name? How long with the club? Why did you join? Highlights for you in the club?

Space does not allow me to include two articles in the January issue on computer only generated videos by Pat Sheridan and Randy Oates. I feel that this topic would warrant space on its own in the Panorama in a future issue. In the meantime to learn more about this subject, I'm sure Cathy Caravan would be helpful. She can be reached at caravan920@aol.com Club News Editor.

Hamilton Video/Film Makers,

REEL NEWS, Edited by Dave Picco. The first meeting of the new year was conducted by Jon Soyka, who wanted to stir our creative juices with the following: A NEW ANGLE. We initially dubbed this exercise "a new angle", but you will need your wits to get around the angles Jon may throw. Those participating will be given 5 minutes to conduct an interview with a person. That's all you know for now. This is a thinking-on-your-foot endeavour, so bring your camcorder and whatever else (tripod, microphone etc.) you might need.

May 2002, Team Competition (TV Show). Contribute as a scriptwriter, director, cameraman, editor, actor, etc. in one of four "made for TV" productions. The four categories are: Soap Opera, Sci-Fi, Comedy, and Action. Time: Maximum 15 Minutes.

From the Club Librarian, Joan Bochsler: There are four new tapes in the collection, "The Last Alligator", donated by Nestor and Evelyn Rosa, which is about the early logging days in Simcoe and the restoration of the last of the Alligator Tugs. "Casablanca Avio", brought back from the Fall AMMA

Convention by Mary and Harold Cosgrove. We have a reissue of the TVO Home Studies Series, "Successful Home Videos", with 120 Minutes on each tape.

Our Website is hvfm.ca Our Photo Album is at photos.yahoo.com /hvfmc

Victoria Video Club, Edited by Sheila Perkins. Children and Grandchildren: It's never too late to begin catching those precious moments on video. I've heard it said that kids between 6 and 12 are prime suspects as acting talent.

Granted, you'll be very lucky to get the right sequences of shots for a contest contender, but there isn't much to stop us from making our own short, private gems, each a few minutes long, titled, with transitions, and embellished with a subdued music track. Let the kids tell the story as much as possible - in a sense just like a good TV interviewer, with a few words, prompts the people "on screen" to tell the story.

A bonus. You'll sharpen up your skills at directing the talent, working up short simple storylines and winning the co-operation of team members. I guess there is a bit of "the actor" in all of us. Kids can be "naturals" You'll never show the product outside of the family circle, of course, but the practice of the craft of making these "home movie pieces" may pay off someday when you decide to make a contest-caliber storyboard.

The London Videography Club,

"IT'S A WRAP", Edited by Hugh Pitts. As reported by Walt Robson: On the afternoon of December 1st, 21 members, family and friends of our Club gathered together in 4 vehicles and made our way to the town of Simcoe for a shoot of their Christmas lights. It was good to see that Christ was kept in Christmas, with nativity scenes, angels, a rather large bible, all mixed in with, Santa, reindeer,

storybook scenes and a large moose in a Santa suit. There were quite a few static displays, including Tiny Tim and Santa and his crew. And an animated display reminiscent of the Old Simpson and Eaton store window display. There was quite a lineup to sit on Santa's knee. Jim said he would tape me if I would participate in the knee sitting operation. I said that there were a lot of things I would do for a sucker, but this wasn't one of them. And of course there were the lights. Tree lined paths with thousands of bulbs in their branches, an angel of lights, a Christmas tree of lights. The reflection of thousands more lights in the stream running through the park. The reflection of a whole choir in those same waters.

The weather was cool, not cold. The rain held off. And after about an hour and a half of taping it was time to head home. Two carloads stopped off at Tim Hortons in Delhi, where we spent an enjoyable hour chatting and telling lies and drinking coffee and eating Kim's Timbits! A memorable evening indeed.

Our guest speaker, at a recent club meeting, Mr. Ron Schistad, of the London Police Force explained his role in providing video support. He showed a video of his work and explained how they used it. He answered many questions from the members. Everyone enjoyed the presentation.

Buffalo Movie-Video Makers, CAMERAMA, Edited by John P. Weiksner. Niagara County Community College Fest 2002. The fifth Annual NCCC Video Festival will take place on the NCCC Sanborn Campus on Saturday May 4, 2002. The Festival has two divisions: one for high school students and another for adults over 18 years.

Twelve \$100 prizes will be awarded for the best video, (in both divisions) in six categories. Winners will also receive special

plaques and award certificates. A \$250 Best of the Show, sponsored by Adelphia Cable Communications, will be presented.

New this year is a special \$100 prize to be awarded to the best video to a high school age student, sponsored by the Buffalo Movie-Video Makers Club. The prize also includes a free one-year membership to the Club.

To enter the high school division you must be no older than 18 years of age and a student currently enrolled in grade 9 to 12. You must also reside in Niagara, Erie or Orleans County in New York State. This rule also applies to the adult category. Persons who work professionally in the fields of television, film, or video production may enter the contest, however, videos must be independent projects outside of employment responsibilities.

Entries must be postmarked by April 1, 2002

Entries will be screened and awards will be presented at the NCCC Video Festival which will take place on the Sanborn Campus Sat. May 4, 2002 from 1 to 5.30 pm. Winners will be announced at the Awards Ceremony and Reception, 4 - 5.30 pm in the NCCC Art Gallery, D-168

Magazine of the Amateur Movie Makers Association:

The AMMA MONITOR. Edited by Bernard Wood. Malcolm Colditz, President of AMMA: Use personal experience. If we are to write a story for a movie, we must draw on personal experiences and feelings. Even young adults have experienced victory (personal or team), disappointment, elation, hopes, fears, love and all the other emotions that humans experience. These are the things we want to write about. The key is to be able to recognize these experiences, ferret them out of our consciousness, and translate them into script. One

good source may be our dreams. Keep a notepad beside your bed and jot down experiences you have in your dreams. Some of these should make a pretty good movie! Far out? Maybe no. Give it a try.

Another good source might be to keep newspaper and picture files from newspapers and magazines. Keep things, which could give you inspiration for the basis of a story. You also may want to keep a small notebook to record interesting sights of people and landscapes that appeal to you.

I.A.C. The Film and Video Institute.

FILM AND VIDEO MAKER, Edited by Liz Donlan. Movie 2002 at Chesterfield: An invitation to the IAC international Amateur Film Video and Audio Visual Festival, Friday 19th to Sunday 21st April, 2002, hosted by the Central & East Midlands Region, (CEMRIAC) at the Chesterfield Hotel, Chesterfield, Derbyshire, England. The Event: The event is the highlight of the IAC's year and the purpose is to show a good selection of entries and award-winning movies from the IAC International Film and Video Competition from all over the world - It is also a chance to meet again with old friends and /or make new ones.

All events take place within the hotel. Separate rooms are used as mini cinemas to show a selection of Gold and Silver Seal Award-winning movies.

The highlight of the social side is the Festival Dinner - this is a happy occasion and after dinner there will be a performance by local entertainer Ken Garton.

The last day-Sunday's events include Guest Speaker, John Morin (a retired lighting gaffer with the BBC) with the title of "Lighting Lab". Together with the major Award Winning Show and presentation of awards this should prove to be a superb weekend of events. ■

Publishers of Canada. In 1998, we ran a comprehensive examination of Canada's new Copyright laws in serial form over three issues of PANORAMA. We have tried hard to make all our members aware of the law and to encourage respect for it and for the rights of artists, authors and composers.

We have also tried continually to provide alternate solutions to the problem of acquiring music for our soundtracks. At GALA*XIES '85 we learned how to make our own sound effects from Terry Burke, a leading Canadian Foley Artist, and Andy Malcolm, Terry's co-star in the Genie Award Winner, *Track Star*, gave us another spectacular Foley demonstration at Fast Forward '93 in Hamilton. Also on the program that year was Paul Hatanaka, a veteran Audio Engineer from Sound Ideas in Toronto. In 1998 the Eastern Regional Meeting also visited the famous Foley Theatre at Deluxe Studios in Toronto, for a live demonstration.

At Kitchener we demonstrated the inexpensive Corel Stock Music Library of Royalty-Free Production Music, and Cool Edit, a cheap computer program which enables you to edit and manipulate recorded music to make it fit your soundtrack (with a free copy for everyone!) We also demonstrated Band-in-a-Box Version 7.0, which was capable of very superior MIDI music for background music. Version 8.0 was shown at the London convention a year later, where we also presented two Sample Editing Programs -- the inexpensive Beat 2000, and Power Tracks, a much more powerful (but at a bargain price) sample building program and a more professional sound editor than Cool Edit.

PANORAMA has recently carried reviews of Smart Sound Production Music and Soundtrack Editing Program (Summer '98) and Band-in-a-Box 9.0 (Winter 2000). In this

issue we have another article on choosing music for soundtracks by professional Sound Man, John Harris. Earlier, John wrote (Spring '98 PANORAMA) about Post Production Sound.

But no matter what we do, we never feel that we have covered the issue sufficiently, or solved the music problem faced by the amateur or low budget professional.

Now we think we have finally made a breakthrough! Please find the article *Turner Broadcast Music Library* in this issue, and please read it carefully. You will probably find it tough going, so I suggest you adopt a strategy I have found useful with difficult material. First, read it through quickly without even trying to understand it. Just push right on through to see what it's all about and what's covered in the article. Then read it a second time, stopping and rereading parts you don't immediately understand, until you do understand. If something doesn't seem clear, read a little farther, but if it doesn't clear up, go back and read that part again until you do get it. Think about it. Ask yourself questions and look for the answers. But, bear in mind that some of it (near the end) is meant to be read as step-by-step instructions when you actually have the CD in your possession. You don't need to memorize it because there won't be a test! It's only necessary to understand in general how you would use the library so you can determine if it's as useful to you as we hope it will be. And if so, and you borrow the Music Audition program and a couple of the Music CD's, that's the time to quickly read it a third time to refresh your memory and discover things you missed on the first readings!

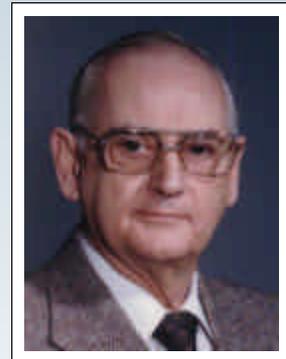
The SCCA Executive expects that the requirement for a deposit will come as a shock to many of our members. However, we think you will accept the need for this when you consider the difficulty we experience every year in getting

some of our members to renew their membership. Since the last appeal to those in arrears, twelve Individual or Family Memberships, and two Club Memberships, have finally been renewed, and we are pleased to have added two new members. However, this issue will go out to ten fewer addresses than did the last, as seven members and four clubs appear to have allowed their memberships to lapse by design or procrastination, either without notice, or in spite of repeated assurances that "the cheque will go out right away!" It's a shame that they won't even know what they've just missed! ■

Fred Briggs FSCCA

Lens behind the digital Camera

By Len Cobb



It would seem that my old friend Joe Bochsler and I are traveling a similar course, and no wonder we are having the same experiences while learning to operate new Digital Video cameras, though separately! Of course, one might say that, in fact, we have traveled a similar course for many years in the fields of Photography, and we have never lost our love of it.

To be more precise let me refer to

Joe's remarks in his article of the last issue -- Summer. By all means refer to it as I make some remarks which are designed to help you, if indeed you are entering on the Digital road to Video movie making. First, though, I purchased the model of Panasonic camera just below the one Joe chose. It is very similar in that it has, as he remarked, "more features than anyone may ever want". Undoubtedly as a result of the great chip design. Yes, it not only has a chip, 8megs, to take higher quality pictures but you can interrupt your Video/movie any time and take, or put, a still on the tape. A little program which comes with the camera, plus a suitable cable to enter the information into the computer, allows you to search quickly and easily for the still. You then choose to keep or let go of the picture. These of course are not Rembrandt quality but can be acceptable "Snap shots". Joe's next comment really is true!

As the camera is about one third the size of my old HI-8, and even though I do not have large hands, it does take some getting used to. Often I move the Zoom inaccurately, especially at the extreme ends of the Zoom. I wish it had a little lever on it but I am not clever enough to make one. Practice does make almost perfect, but that has been held up due to an eye problem for the last months. Of course, reading and re-reading is suggested, but conscience though does not replace the practice.

As I do not yet possess a Digital VCR or a facility, i.e. computer with adequate hard drive space - plus program, I did it the old way. I used the camera to run via a S-VHS VCR to a monitor. Thus editing the scenes as you go, then running the acceptable sequences onto S-VHS. "Good Grief!" You may say, "But you made it into analogue!"

Quite right, Humphrey, but what choice do I have until I can make the move to the afore mentioned alternatives. Fortunately my intended audience will accept the offering regardless. However, more news on this later, in the heady hope that I will be able to share with you some really exciting information.

To continue in the vain hope that I

may be helping some poor soul, let it be said that there are other factors, which are worth some outright criticism. To call these cameras Palm Corders is correct only in the fact that they fit into your palm, with variations as the size of the individual. That they are easy to use is not true. Great effort and much practice is required. That it is a marvel of technology is true, and at the same time confounds the average person into ready capitulation. Reading the book does not help this situation. Of course, if you are over 39!!! you may very well have a few more problems.

What then is the answer to this dilemma? To give an illustration, how do you eat your steak? All at once, or bit-by-bit? Of course, and the same goes here, you simple try a bit at a time and when sufficiently proficient move onto the next bit and chew on that.

To get back to the paragraph where I made a little movie and had to process it onto S-VHS, therefore it was Digital into Analogue. This is the crux of the matter, and an area which in my thinking has not or is not addressed openly or honestly. Why do you buy a Digital Camera? I presume it is to get the best in quality, picture and sound. To have an image which will not deteriorate as quickly as magnetic. Generally the best available to us... Great! But that is only half the picture! We want the same quality all the way. Oh, it is true that Sony makes a VCR Mini DV, so I am told. It is \$5,000.00. Even Santa would choke on that.

Now - In the same day that I found out that last choice piece of news I also found out the next exciting news. What, I ask you, would be the ultimate way to go from Digital to Digital within the reasonable figures of a fifty-cent dollar. Well, Mr. Mair told me... "Oh you don't have to do that sir, just come and look at this? This *turned* out to be the latest computer containing the following:

RX Series

Model RX 550 - or 560 or the one which is the most suitable...

RX 580

Intel Pentium 4 processor 1.70 GHz
256 MB PC-133 SDRAM (expandable to 512 MB)
80.0 GB Ultra ATA/100 Hard Drive
DVD-RW drive
Optical-out for Dolby Digital
Sony Memory Stick slot.

There is more, much more, about the CD DVD Dual drives etc., etc., etc. In short, you are able to put onto this computer's hard drive, a divided drive of 80Gigs, your Digital movies whose program handles the titling, sound track and editing, and then feed it out onto a DVD Disc!!! The ultimate!

For only \$3,105! Isn't that the way they say it? At least, it is the beginning. More will come, and for less.

Well friends, that is the news to date Nov 1st. Of course by the time you get this you may say, "So what! I know already."

Interestingly, a close friend who traded back to a Digital still camera stated to me that he has pictures without the fuss, and if he wants moving pictures he lifts it and puts it in another place. Seriously he does make a point which this snobby Pro made some time ago. Being against the Digital Still camera and comparing it with conventional, which one should not, I said "They have limits, try making a 30x40 picture out of those." True, but equally true is how much wall space would you need if you brought back a trip's worth of pictures? Candidly the "pics" I saw, even at 8x10, would hold their ground equally.

So there you have it friends, as up to date as one can be in this fast changing world. Oh, one last "Off-the-press news." The great company of Philips, in the Netherlands, has something even newer! Soon to be seen is a chip, small, no moving parts, which will be put in a "Small Box." And give you better than a DVD will currently do...More to come, of course: that was two hours ago! Leonard Cobb. ■

PROFILE

Series

Lou Lanser

...founder of the Vancouver Video Production Club



Greg Caravan, President of The Vancouver Video Production Club notified Joan Bochsler, the Editor of Panorama that this year the Club will be celebrating its Fiftieth Anniversary. Joan thought that it would be a good time to do a profile on Lou Lanser, the Club's founder, in the next issue of Panorama, and he suggested that she contact me to write a short piece on Lou as we had worked on many film and video projects together with the Club.

Before I get into documenting the experiences I had working with Lou I should mention how he became interested in film making as a hobby.

In 1949, Lou and Joyce landed in New York City from Holland. They went to Kansas to find work, and then got married. After a short time they decided to emigrate to Canada, crossing the border at Niagara Falls. By this time they were broke. Lou was a professional tailor and Joyce was a nurse and they soon found employment in the town of Niagara Falls. A short time later they decided to travel west to Vancouver. Lou bought an old car, a two-wheel trailer and camping equipment. He wanted to document this trip so he bought a Kodak (fixed focus) Reliant standard 8 movie camera and they headed west across the northern United States, up

into Banff and then to Vancouver. When they arrived in Banff the car broke down and they had no money left. Lou found a job mending clothes in a dry cleaning shop. He had his processed footage forwarded to Banff from Kodak. Lou was anxious to see the footage he had shot on their trip, but he didn't have a projector to view it. He knocked on a few doors in Banff and found someone who offered to project his films. After viewing the projected footage he was hooked and he has not stopped filming since. After shooting standard 8 he switched to Super 8 and later to video. He has had most of his film footage transferred to video, along with the original documentary of his journey to the west, and says the colour is still as bright and crisp as the day he first projected it, 52 years ago.

They arrived in Vancouver in 1951, broke again, and found a small attic apartment in East Vancouver. Lou found a job as a tailor with Woodward's Department Store in downtown Vancouver and Joyce went to work in Grace Hospital as a nurse, and later became Head Nurse. After arriving in Vancouver he felt that he would like to meet other people interested in film making, so he placed an ad in a Vancouver newspaper asking anyone who was shooting 8mm film and would like to form a group and share their experiences, to contact him. Before long he had many calls and the first meeting of The Vancouver Movie Club was held in 1952. One of the new members, Ken Hughes, a very prominent radio announcer with CKWX, a large radio station in Vancouver, and he arranged to hold their meetings on the station's premises. Lou held the position of President. In those early years he planned many of their filming projects.

I joined the Club in 1969 and at

that time Lou could not attend most of the meetings because his job conflicted with the meeting dates. I first met him shortly after he returned to the Club full time. At that time the Club was making small productions involving most of the members. As Video had not yet taken hold, we were still shooting in Super 8 film. Then Lou moved from behind to being in front of the camera in many acting jobs, appearing in short Club productions. Most of these were shot in his basement and this is where he began working on props and costumes. One example is where he turned his basement into a Tropical Bar complete with palm trees. If the Club needed a prop or location he could make it.

By now Lou and I discussed some projects that we could work on together. I wrote a script called *Homestretch* and I wanted him to play the part of a racetrack bookie. We involved most of the Club in the project. At this time in 1986 a few members were shooting VHS video that did not allow you to edit without having interference at every cut unless you were using a professional system, which was far too expensive to use for Club projects. I was shooting in Beta and had a Beta VCR with flying erase heads that allowed you to make clean cuts at the edit points. I entered *Homestretch* in the annual SCCA contest in 1987, and it won Best Film In Contest, Best Video Production and Winner Class D Garlick Trophy. I am sure without the character, (unshaven, cigar smoking racetrack bookie) that Lou played, and all the help he gave me, it would not have fared so well.

Lou Lanser conducted the Club Workshop group for many years and held monthly meetings in his basement. The Workshops were an important part of the Club and since most General Meetings did not touch on this side of the hobby, it assisted

new members in solving their many problems.

Lou asked me for some help on his next production *The Last Laugh*. He wrote the script and made all the props and played the main character as well. He converted his garage into an old hotel lobby, made a special camera platform to mount on his car for traveling shots. He spent hours searching out shooting locations. One day he was looking for a view of some farm buildings with cows in the background. He entered a farmer's property; there was no one home at the time so he climbed up a pole with his camera. The farmer arrived home and found this guy (Lou) up a pole filming and asked what he was doing. Lou had to do some fast-talking to get out of this predicament, but eventually he explained what he was trying to do and left, a little embarrassed. He ripped his good pants and got covered in "you know what". Which proves that he will do anything to get the perfect shot.

I had helped Lou on his projects and now he offered to help me out on my next video. If you have ever been involved in filming amateur productions you will know the problems trying to get the right actors to play the parts in your film. Well I wrote a script with Lou in mind for the lead part. It was a short 20-minute story called *The Payoff*. The script called for a rural location, a whisky still, a sheep farm, and an old character who wanted to make bootleg whiskey to pay off his mortgage. Well, Lou found a broken-down house on a sheep farm out in the Fraser Valley. He designed and built a whiskey still from a pile of junk, including an old boiler, a pressure gauge, some copper tubing and a few bricks, plus an old pick up truck as a delivery vehicle. He also enlisted the help of a lot of his friends and Club members to be his customers. I shot and edited this piece and it won a prize in the 1987 Ten Best of the West for Comedy and was one of the 1990 Six Best in the West in the Northwest Six Best Competition. But again, I give Lou most of the credit for its success, for without his energy and creativity it would not have been possible. We filmed the exterior shots of the whiskey still at a private location and I shudder to think what would have happened had the RCMP decided to

visit. We would have had a lot of explaining to do. But on close examination they would have had a good laugh at Lou's design. When we set a fire under the boiler the air inside expanded and blew it off the platform.

Now it was Lou's turn to work on another production with my help. He wanted to do a project on the Dutch Resistance fighters during World War II titled *The Shadow of Yesterday*. It would be the most ambitious undertaking that we had ever done together. Lou wrote the script, and then contacted people to take part. A total of 30 people were involved, 19 in the cast and 11 in production. My part in the video - shooting, editing and post production, seemed small compared to the task that Lou faced, finding vintage automobiles, dummy rifles and Sten guns, a river boat, German badges and insignias, typical Dutch locations and World War II bomber uniforms. One member of the club shot some footage of a large radio controlled Lancaster bomber that we used. Lou's tailoring background was a real asset in making and sewing German uniforms, a parachute that was used when I flew my radio controlled aircraft with the small doll and parachute. This was released about 400 feet and then was taped to simulate a bomber pilot bailing out and landing in some trees. Uniforms were rented, but he had to do a lot of improvising to make them fit the actors. I would like to mention just one of the many problems amateurs have shooting an episode of this type. It was a scene of the German command headquarters. Lou had picked out an old mansion on the west side of Vancouver to use as an exterior backdrop. We had a German guard in uniform, with a rifle, standing at the entrance to the building and also a large German Swastika flag flying beside him. A vintage car approaches and two men get out and enter the building. This shot took about two minutes to shoot. Any longer and we would have been spotted at seven o'clock on a Sunday morning. You can imagine what the neighbours would have thought when they saw what was happening. At 6:50 AM we all approached the site in a motorhome. At 6:55 AM we took our positions and filmed the whole shot in two

minutes, jumped back into the motorhome and were out of there in five minutes.

The production was 52 minutes long. I used a program on my old MAC SE that allowed me to log all the clips and then it would search all the tapes and start and stop the recording VCR at the edit points. A four-track recorder was used for the final mix with all the music and background sounds and effects that Lou collected, including Churchill's speech, and the voice of Hitler speaking. Lou wanted to have a Gala Premier of our project so arranged to have it take place in the Vancouver Planetarium Auditorium. We sent out invitations, including the Dutch Consul in Vancouver, and over 350 people attended. A video projector was used to show it on a large screen. The total cost was eight Hi 8 tapes, uniform and gun rentals, plus many hours of hard work. It was entered in the IAC in Britain and Lou was amused by the 'expert' judges' comments who said that there were no signs on the roads in occupied Holland. As someone who actually lived there during the war and the occupation, he knew that they were wrong, as there were German signs on the roadways. For amateurs a project this size requires an awful lot of energy and enthusiasm to complete and without Lou Lanser's determination this would not have been possible.

Over the years I have found Lou to be a great guy to work with and in all our experiences we have never had a disagreement, making it all more fun. Lou often said, "We are on the same wavelength". Most of our members still don't seem to be interested in the projects that Lou and I worked on. Maybe they think we are crazy, maybe they are right. But if they only knew how many laughs we had working on our little movies they might change their minds. I think for the most part we were the winners and they were the losers.

Lou Lanser is still very active in Club activities and at 82, I am sure he has many more projects planned. We all wish him much success in doing future video productions. He has said many times "It takes a lot more than just the very latest non-linear editing systems to come up with a winner".

TURNER BROADCAST Music LIBRARY

The SCCA has purchased, in the name of the Society, a copy of the entire **Turner Broadcast Music Library** from the Canadian Distributor, **Sound Ideas**. This music is not "Copyright Free". It is usually sold as "Buyout" music, which for a onetime fee, allows the owner to sync (copy) the music to his or her films and videos, but not to make copies of the disks on which the music is distributed, or even to copy it to his or her hard drive, except in the process of putting it onto a film or video. The purchaser is also prohibited from lending the music to others, or transferring the music to another person or company without prior notice to Sound Ideas.

"You can synchronize the audio content from any Sound Ideas royalty free product with audio/or visual productions or applications such as • films • training and marketing presentations • on hold messages • radio presentations or commercials • television presentations or commercials • musical recordings • multimedia presentations • Web pages • interactive programs • computer games • audio-visual or computer generated displays, programs or presentations which may incorporate streaming audio."

"Copying or re-recording

unsynchronized sounds from any Sound Ideas royalty free product to any format that allows network or remote access by two or more end users is prohibited. You cannot copy, duplicate, sell, lease, loan or give away unsynchronized sounds from any Sound Ideas royalty free product by any means including the World Wide Web, steaming audio or any delivery method now known or



which shall become known. Transfer, re-recording, copying or duplication of any Sound Ideas Royalty free product, in whole or in part, for any purpose not listed in Terms and Conditions above is expressly prohibited unless you have requested and received specific written authorization from Sound Ideas."

However, the SCCA has made an arrangement with Sound Ideas to obtain a special License enabling each of our members to use the library for constructing

their own soundtracks, for amateur, educational, or not-for-profit productions.

"Sound Ideas hereby licenses the Turner Music Library (consisting of 15 CDs) to Society of Canadian Cine Amateurs, for a period of 10 years, under the following conditions. ... Members of the Society are licensed for use for amateur, educational and not-for-profit productions. Any commercial use must be licensed separately. ... Your use of this work is limited and

restricted solely for the purpose of synchronizing recordings therefrom in timed relation with films, slide films, training or marketing presentations, radio and television presentations or commercials, and any other multimedia or audio-visual display or presentations. Neither you nor anyone else may make any copies of any of the music on this work except as may be synchronized with such audio-visual materials or equipment at your own facility."

For "commercial use" a special license must be obtained, but don't let that disappoint you! They define "commercial use" to be the production of a video that sells more than 10,000 copies, or is presented on television nationwide, or receives wide distribution to commercial theatres!

To be certain about the limits, particularly "not-for-profit productions", and how it might affect our members, I asked a series of hypothetical questions.

- Q** "What if an SCCA member makes a wonderful video for amateur competition? Can it be shown in a theatre?"
- A** "No problem!"
- Q** "What if an SCCA Member shoots and edits weddings for profit? Can he use music from this library and sell a few copies to the bride and groom and their families and friends?"
- A** "Yes!"
- Q** How about an SCCA Member who makes film-to-video transfers of home movies for clients? Can he use this music on those videos?"
- A** "Yes!"
- Q** " Suppose an SCCA Member makes a video about the history of his town or city. Can he use the music on that video and sell copies to the citizens?"
- A** "Yes!"
- Q** "Can that video be shown on local television?"
- A** "Yes!"
- Q** "To what situation would you say no?"
- A** "More than 10,000 copies, national television, or broad distribution in theatres!"

Get the picture? Other than giving us the right to lend (or to rent) the CD's to our own members, we have no more rights than any other purchaser, and because of our numbers, there are added limitations (the "commercial use" thing, a ten-year license) that an individual purchaser wouldn't normally have.

DESCRIPTION OF MUSIC LIBRARY

So what did we buy? The **Turner Broadcast Music Library** consists of 15 CD's with about 70 minutes of music on each one. There are a total of 304 different Themes in all. Most of these Themes are presented in several lengths, so that all-in-all there are 1204 tracks on the 15 CD's. Some Themes are available only in the full-length version (around 3 minutes) while others are available only as a very short piece. The vast majority have both a full length version and one or several shorter versions. The set contains one CD each of music for **Comedy and Cartoons, Jazz, Rock and Dance**, and **Show Business**, two each for **Drama** and **Light Music**, three for **News**, and four for **Sports**. But you shouldn't feel limited by the names used for the general classifications: just because there is no music specifically labeled "Nature" or "Travel" doesn't mean that there isn't any suitable music in this library -- you might choose a theme from one of the "Drama" disks and a couple from the "Lite" disk, a couple more from the Weather Themes on "News", and some hits and stings from some of the "Sports" and/or "News" disks.

Does this library have every piece of music you might want? Does it have Christmas music? Folk songs? Mexican or Indian music? No! Unfortunately, we can't afford to buy a library large enough to include everything! The regular price for the Turner Broadcast Music Library is US\$595. We were able to buy it for CAN\$199 (plus taxes, shipping, etc.) The Executive hopes to be able to buy more of these libraries if we can make the same licensing arrangements and get them at a price the SCCA can afford. This first library is an experiment. If no one uses the music, if our members abuse the privilege by copying the disks, or if disks are "lost" or damaged, we will have to consider the experiment a failure.

CONTENT

By now I expect you are curious about the contents of the library. First, a complete six-page description of every track on the whole library is available on the Sound Ideas web site, in Adobe Acrobat PDF format. You can download the file over the internet, save it to your disk, open it in **Adobe Acrobat Reader** (another free download), and easily print your own copy of the whole thing. For each of the 15 disks, it will list the **Title** of each Theme with a **Short Description**, the **Track Number** at which that Theme starts (from which you can easily see the number of versions of that Theme), the **Length** of the Longest Version of that Theme, the **Category** of the Theme (the Category of the disk on which it's found), and the **Composer**, along with the **Organization** - ASCAP, BMI or SOCAN - which represents the Composer. You can download this file at <http://sound-ideas.com/turner-music.html>. Look for the link to **"View TrackList Adobe PDF"**.

That's a start, but I'm sure you're wondering how the music sounds! The music is excellent, with some arrangements featuring a full orchestral sound, and others recorded with a smaller combination of instruments, depending on the type of music. A very small fraction of the Themes, mostly those intended for science fiction, futuristic or spacey movies, are listed as "Synthesizer". You can listen to a six-and-a-half-minute Promotional Demo at the same web page, if your browser has the **RealPlayer** Plug-in: click on **"Listen To Demo"**. Even better, you can access a database that will give you much fuller descriptions of each track, AND allow you to listen to a fifteen-second sample of each of the 304 Themes, but you will need 450 Megabytes of free space on your hard drive! See **Demo and Music Audition Program** below.

RULES FOR BORROWING AND USING Music

Who May Borrow: The Turner Broadcast Music Library will be available to all SCCA Members - Patrons, Honourary, Life, Family, and Individual Members, (but not to the full Membership of Clubs which are Members of the SCCA), who are in Good Standing (those whose dues are not in arrears) and agree to abide by the rules set down by the Sound Ideas and the SCCA Executive for the use of the music library by Members.

How Many and For How Long: A member may borrow only two disks at a time, plus the Demo/Music Audition Disk. Disks are to be returned within two weeks.

Deposit: To participate in the lending program, members will make a deposit of \$50 on account with the SCCA. For convenience, an amount greater than \$50 may be held on deposit, at the borrower's option. The Remaining Portion of a Deposit will be returned to the Borrower, if requested by the Borrower, after all disks have been returned and/or fines and forfeitures have been deducted.

Costs: There will be no rental fee. The borrower will pay for shipping both ways.

Transportation: Members may pick up and return disks directly, in person, through Fred Briggs. For those who live at a distance, disks will be mailed, or shipped by courier, depending on the distance, costs, etc., at the discretion of the SCCA. Actual cost of delivery to the member will be deducted from the member's deposit. Mailed or couriered disks will be returned by the same level of service, with the cost prepaid by the borrowing member.

Penalties: Late returns will incur a fine of \$1.00 per day. Lost or damaged disks will result in the forfeiture on the remaining portion of a Borrower's deposit, up to a maximum of \$50.

Restrictions: The Borrower may not lend the

disk to others or copy the disks or any tracks in any way, including but not limited to tape, computer hard drives, and CD's, with the exception of the provisions made under the license agreement: i.e. The member may copy the music which will be added to the video, to video or audio tape, or to a computer, as part of the process of putting the selection on, and in synchronization with, the edited video.

Legitimate Use: Copies of the video and synchronized music may be made from the computer or master tape, in non-commercial numbers. When the editing is completed, any copies of the music made as part of the editing process must be erased from the computer or working tapes.

Cue Sheets: Cue Sheets are required by Sound Ideas so that when a film or video is shown in a public place that pays an Annual Performance License Fee, a portion of that fee may be paid to the composers of the music. During production, Cue Sheets must be prepared with respect to music from the Turner Broadcast Music Library, and to any other music the SCCA may provide in the future. A copy of the cue sheet must be returned to the SCCA when the disk is returned, and the SCCA will submit a copy to Sound Ideas if and when required.

Screen Credits: At the end of the film or video, there must be a Credit which lists in order the Titles of the Themes used, followed by the line "Used under SCCA License from Sound Ideas", in type large enough to be read easily on a television monitor, and held long enough to allow a player to be easily stopped so the Credit may be read.

Loss of Privilege: The SCCA reserves the right to suspend or terminate the privilege of any member to use the music library, at the complete discretion of the SCCA, if the Executive believes that the member has abused the privilege or broken any of the rules as stated above.

USING THE MUSIC

How will you use this music when you can't duplicate the music for future use? The first step is to download the PDF file from <http://sound-ideas.com/turnermusic.html>, put a minimum of \$50 on deposit with the SCCA, and borrow the Music Demo and Music Audition Software and a couple of the fifteen CD's just to familiarize yourself with the Turner Broadcast Music Library. Details on use and installation are below.

Edit your video first. A very long video may be done in sections, and you may find that you can't make your final edit without the music, but do as much as you can before arranging for the music to be delivered.

Do some preliminary work on selecting music, as outlined in **John Harris'** article "**Using Music in Soundtracks**" in this issue. Decide how much music you need, where it will go, and how long each piece should be. Then look for suitable music, and listen to the fifteen-second clips, with the Music Audition Program. Try to choose two CD's that will have the most of your music and alternate selections.

Make sure you have a minimum of \$50 on deposit in your account with the SCCA. Then contact Fred Briggs (address, email, and phone on Page Two) to make your request and discuss pickup or delivery. Be ready with alternate CD selections in case someone has just borrowed the disks that you want most or first.

When you have the CD's, record the selections you choose onto the tape or computer you will use for editing. You may need to shorten, stretch or loop the pieces, or even change their tempo if you have software that can do that. I won't go into the details about editing and recording the music because every situation is different.

Make out the cue sheet for your video, and return a copy with the CD's, within two weeks of their shipment to you. (See below)

Don't forget to add the required Credits to your video or film.

CUE SHEETS

Cue sheets (which entail no additional cost to you) are only required for productions used in theatres or on broadcast or cable television. While that seldom happens with our work, if and when it does, it might be difficult to reconstruct the data needed some time after the video is completed. Therefore, we ask that Cue Sheets be prepared for every use as soon as the video is completed, and sent to the SCCA. We will file the information and use it over time to understand what is being used, and how, to help us consider future purchases. If your video is chosen to be shown publicly in a theatre, or you tell us that it was shown on local television, etc., we can add the missing information about the venue for you, and forward it to Sound Ideas.

Formerly, information about Cue Sheets could be found on the Sound Ideas' web site, but that information is no longer there. The important points can be found on the back of the sample Sound Ideas Cue Sheet that you'll find included with this issue. Please make copies of the form for your future use. You can also print Cue Sheets from within the Music Audition Program. The program can generate most of the data for you and you only have to enter the length of each Theme used, and the Cue Details. The program's help page explains it all for you.

THE DEMO AND MUSIC AUDITION PROGRAM

The SCCA has purchased several copies of a Demo CD that can be played on a normal CD player and also carries a database of all the Buyout Libraries that Sound Ideas distributes. This program is easily installed to your hard drive (Mac or PC) for your future use, and unlike the music from the library, the database and the program which handles it can be left on your computer for your use in the future and need not be removed when you return the CD to the SCCA.



This search engine itself helps you find the type of music you are looking for, provides a fuller description than the PDF file, and lets you *listen to the first fifteen seconds of each Theme!* You can borrow this CD, install the program and database (a very simple operation, with simple instructions included on the CD case), and browse and audition samples of any or all the 304 Themes in the library. There will be more instructions about using the database below, including instructions to narrow your search to the music the SCCA actually has, and to remove data for music we don't presently have, and recover most of that 450 megabytes gobbled up on your hard drive.

INSTALLATION and USE

It isn't important to understand (or remember) the following completely. It has been written as a guide to use with the Music Demo CD when you have it in your hands, and on your computer, so put this issue away for later use.

When the CD's arrive, listen to Demo #4 on the Music Demo CD an audio CD player (or your CD ROM player in your computer) and then put the CD into your computer and install the *Music Audition Software* and database. The process is quite simple, almost automatic, and explained fully, for PC's and Mac's, on the back of the CD case. **However, there are a couple of errors, so the SCCA will provide improved and updated instructions with the Music Demo Disk.**

After installation, open the program. You will immediately see a notice that the audio samples have been sampled at 8 bit, 22 kHz, for audition purposes only. (To compare the quality that you will later be using, listen to the other Library CD's that you have also borrowed.)

The opening page (*Intro*) has three buttons: *Search*, *Products*, and *Help*.

Products Lists the all the CD's available in the four Buyout Libraries sold by Sound Ideas: Westar Music, Turner Music Library, Beatbox, and Sound Ideas' own catalogue. Because of a peculiarity of the FileMaker Pro database-handling program that is used, the listings are repeated on and on and on, so don't try to read it all the way to the bottom! You might find it instructive to scan the listings to see how what we've bought compares with what's available for purchase in the

future.

Help gives some valuable information about how to use the program to its full extent and is well worth reading. However, this too repeats many times, so don't bother to read past the blank section. (Stop at the second COPYRIGHT NOTICES.)

Search is where you will spend most of your time with the program. When you click on Search, a Results Page listing 4,521 Themes will open! For each theme, information is presented that lists (with examples)

CD Identification (A-8),
Track Number for the first version of the Theme (01),
Title (Meadow Hills),
 Description (Flowing, Relaxed, Pleasant), Tempo (Medium Tempo) Feature Instrument (Woodwinds/Guitar), Time [of longest version] (2:45),
Category (Romantic, Pastoral).
Versions (Full, :60, :30, :15, Alt, :60, :30, :15),
Composer (Ron Jones [BMI]), and
Publisher (Sounds Incredible Publishing [SOCAN] - 50% & Barking).

In addition, there is a "Tag" box that you can turn on or off (useful when printing the results of a number of searches) and a blue box with an icon of a loudspeaker. This is the feature which I expect will occupy a considerable amount of your time, because double clicking on the loudspeaker will play a 15 second sample of that theme. (In most cases, *Escape* will stop the playing.) Now you see why it takes 450 Megabytes on your hard drive!

However, you won't want to listen to all 4,521 clips, so let's see

how to narrow down the selection. Click on *Search* in the blue box in the top row, just to the right of the black box that lists, *Found*, *Current*, and *Records*. Clear instruction for the use of the Search facility are given, but for our purposes right now, Click on *Categories*, and then select *Cartoon*. Click *Search Now*. The search engine will find 185 Cartoon pieces, from Sound Ideas, Classic Comedy Music, and Turner Broadcast Music Library. There isn't much point at this time in looking at music available in libraries the SCCA doesn't yet have, but if you aren't able to find suitable pieces for your projects in the Turner Library, you might want to make some recommendations for future purchases. (Go back to *Search* and select *Christmas* as the Category and you will understand this point.)

To hear samples of the entire Turner Broadcast Music Library, return to *Search* and type "TB" in the CD Box, and then *Search Now*. All 304 Themes will be presented, and you can browse through these to your heart's content, listening to those that seem most interesting by their descriptions. (Remember it takes a double click to start the playback.)

Since you can easily narrow any search to the music we have, if you still have a lot of space on your hard drive, you may want to leave the database intact so that if and when we add more libraries, you will already have the database for that library in place. However, if you just barely got it onto you drive and you are running out of room, you can remove any or all of the data that isn't currently applicable. Here's how.



DATA DELETION

A detailed method for selectively removing unwanted records is explained in the help file, but after a long discussion with Scott Rogers who wrote the database at Sound Ideas, we now have a much quicker and improved way to make wholesale deletions.

Click *Search* in the upper right corner of that blue bar, next to the black box. Click in the box under "CD" and type "TBM", just as you would for a search for their music.

In the long vertical gray box down the left side of the screen, you will see the word "Omit" with a check box beside it. Click in that box. Now click on *Search Now*.

The search will bring up every record *except* the 334 Turner Broadcast Music Library. The Black Box will show that it has Found: 4187 out of *Records: 4521!*

In the menu bar above the words "*Found: 4187*" you will see "*Mode*". Click on that and another menu will drop down. Click on "*Delete All*". Be patient, as it will take a few minutes to delete those 4,187 data records and the .wav files associated with them.

When the deletion is completed, close the program, and be prepared to walk away from your computer for awhile. While you drink coffee, the program will go through a process of "Searching for Unused Blocks" in the folder and recovering the newly empty blocks, and this takes much longer than merely deleting files! The process will reduce the space used

from about 450 Mb to 61.4 Mb, so don't give up hope and power off because you think your computer has locked up or crashed!

If anything goes dreadfully wrong (a power failure?) and the program won't run anymore, you will have to remove the program completely (by deleting the folder in which it was all installed - it isn't listed under "Add or Remove Programs" in Control Panel)! So don't delete the extra files after you return the installation disk, because you just might need it again. Of course, if you successfully remove the files and the program still works, you can return the disk, and borrow it again if and when the SCCA adds to the library. (You can also buy your own copy at a very reasonable price. See below.)

Finally, for those who simply don't have 450 Mb free on the C drive to install this program, we have a few suggestions.

- Install it on D.
- Install it temporarily on your Video Data drive (E? F?) Try out the program. Reduce it to 61.4 Mb as described above. Then move it to C or D. The installation program puts everything in the "SI-Music Audition" folder or directory. No files are put into the Windows folder or directory and there are no Registry changes. If you have made a shortcut on the desktop, you will

have to modify that.

- For those who simply can't install the Music Audition program, we will make a copy available that you can keep, and you can run the program whenever you want from your CD ROM drive, without installing any of it. You will be able to use the Search facilities and listen to the clips, but you won't be able to use the "Tag" feature, or generate Cue Sheets from the program, and of course, you won't be reducing the database! Sound Ideas will sell you a copy for \$2.00 plus taxes and shipping, but shipping is by courier and costs much more than the CD. We have bought half-a-dozen copies with the library, which spreads out the shipping cost, so we can sell you a copy for \$4.00 (approved by Sound Ideas) if you let us know when you arrange to borrow it with the two other library CD's. Simply don't return it with the other two disks, and we will deduct the \$4.00 from your deposit. Prior notice of your intentions before we ship will enable us to include self-addressed return packaging for the other CD's, and save you the cost of that return packaging, and to keep copies in stock for other members!
- Now, where's your deposit?



Using Music in Soundtracks

by John Harris

Today we're going to talk a little bit about music editing. Although a full discussion of the subject would fill a textbook, hopefully I'll be able to pass on some useful tips and techniques for those of you with tin ears.



John Harris is a Sound designer, rerecording mixer, and audio post-production engineer with twenty years experience recording and editing dialogue, sound effects, & music.

Background, or incidental music can be categorized many different ways, depending on its uses. Some forms that you will likely come across are:

Source music - this category encompasses any and all music that would be considered part of the natural background sound of a scene. Examples of such would be a scene with a band playing in the background, or a scene in which a character is listening to a radio.

Theme - refers to an easily identifiable melody, usually associated with a single character or location in a film, (as in "Lara's Theme", from Dr. Zhivago)

Incidental music - this category includes any part of the music score which is used to further and

enhance the mood or emotion of a scene. Generally speaking, incidental music can be thought of as being a more prominent part of the soundtrack than...

Underscore - another form of incidental music which is usually designed to play more of a supporting role under dialogue or sound effects, again used to enhance the mood of a scene.

Bed - like an underscore, a bed track usually consists of accompanying parts without a strong, identifying melody, like a song without the vocal parts.

Link or Bridge - generally a short musical "statement" used to transition from the end of one scene to the beginning of another. It can also be referred to as a scene setter, or segue. (pronounced "segway")

Logo, Accents, Hits and Stings - another form of short, musical "statement", usually used to emphasize a point, comment on an action, or, in the case of a logo, be linked to a company's identity.

Music, like video, is an art form that occurs over time, and, like video, it can be shortened or lengthened to fit one's purpose by judicious editing techniques. However, I should caution the reader that successfully editing a music track is virtually impossible without at least a rudimentary understanding of music. Being able to hear changes in themes, rhythm and tempos,

instrumentation, and form and structure are essential talents to the music editor's craft. Each piece of music has its own individual characteristics, making any discussion of music editing techniques difficult at best, but there are some basic guiding principles which can be discussed.

Although not absolutely necessary, I'd recommend a setup with two stereo audio tracks reserved for music, which would allow for smooth transitions from one piece to another. In addition, even though most of these techniques are applicable whether you're using a grease pencil and splicing tape, or a nonlinear system like Premiere or Final Cut Pro, for the purposes of this article, I'm going to be assuming the latter.



John has been senior recording engineer / sound designer / mixer on several animated television series & documentary features for Twelfth Root and Sound Venture Productions, both of Ottawa. Previously, John was Sound Editor on the IMAX productions "Mission to MIR" & "Medaka", and Assistant Sound Editor on the IMAX production "Titanica".

Before you even begin auditioning music cuts, break your video down into sequences. Determine which parts of your film would



Currently, John is developing and teaching an updated course in audio for post production in Stoney Creek at Recording Arts Canada (affiliated with ARP Productions, which has done projects for Shania Twain, Michael Bolton, Cirque du Soleil, etc.). Earlier, he taught MIDI and digital audio in Ottawa at The Audio Recording Academy and music theory at Carleton University and the Ottawa Folklore Centre in Ottawa.

best benefit from music. Are there any title cards which could use a music accent? Any transitions or dramatic sequences? Are there sequences where music would be detrimental? Once you've determined where music can be used, make a sequence list, with room on the paper to list music titles and track numbers. (see figure 1)

Now, gather up a bunch of CDs, and wherever possible, audition the music against the picture sequence you intend to use it with. Try to "rough sync" the music with the picture, and keep in mind that many pieces of music have introductions which can be dispensed with. As you do this, it will become apparent that certain pieces fit the rhythm of the sequence better than others. Try different styles and tempos, and make careful note of CD title, track title, track and index number. Don't be satisfied with only one selection per sequence; try for at least one or two alternate pieces of music as well - you'll find that your opinion on

what works will change quite a bit! In addition, these alternate tracks can come in quite handy if your client's taste in music doesn't match your own! As in everything, it pays to be organized.

Once you have a list of your music tracks, it's time to transfer them to a format that will allow you to edit them. At this stage, pay close attention to documentation - label each cut so you can locate it and check it against your sequence

list. Now the fun begins.

Line up the beginning of the first cut of music with the start of your first sequence, and start playback. Listen and observe how the music interacts with the sequence ... if the piece you select is longer than the picture, you will need to edit out sections to make it fit ... if the music is shorter than the picture sequence, you will need to copy and repeat sections. Once you actually begin cutting, listen for musical phrases. Once you have spliced two pieces together, listen back to your edit, and determine if the cut maintains the natural flow of the musical phrase. One technique that can greatly help to maintain the rhythmic flow is to try and make cuts primarily on downbeats, at the beginning of main phrases. Pay attention to the end of the selection as well - in many cases, the end of a piece of music is one of the easiest sections to isolate, and a well edited piece of music with a natural end will always create a more professional feel than a piece of music that just fades out...or worse, gets chopped off indiscriminately. ■

Good luck!

figure 1 - music sequence list

Time	Sequence Description	Music Selection
00:00	Introduction & Titles	TBM 04 track 12 Sunny Breeze
00:20	Fade In Main Title	KPM 1206 tr. 23 Aerial
00:35	Fade out Main Title to Black	MSC 2 tr. 14 Vacation Paradise
00:36	Fade In exterior - on camera host	(sync dialogue)
01:23	montage of historical photos	MSC HOL 2 tr. 46 Yesterdays COREL 4 tr. 32 Keystone Kops ATMOS 105 tr. 61 The Good Old Days
02:33	dissolve to present day scenes	narration/underscore MSC 5 tr. 21 Pleasant Valley MSC 4 tr. 45 Carefree

FILMING MISHAP #1437

-The 'nine-second' Documentary
by Dr. Don Rodgers, of the
Winnipeg Amateur Moviemakers.

In the late 1960's I had the opportunity to do some consulting in the Keewatin district of the North West Territories. My first visit was to Baker Lake, a community at the time of about 1200 people, 90% Inuit. It was January. It was a short walk to a heated van so I didn't bother to put on my wind pants. Completing the 100-foot walk I found I could not step into the van - my legs were numb and I required help. It was cold, cold.

I was told that evening that it was 50°F below zero, and there was a 60mph wind. To my surprise when I looked out a window I saw children playing! Today the winter clothing there is made in China or Korea. In those days it was mother-made and the wind-proof parkas snapped to wrists and necks sealing the child in like an astronaut. To my surprise again, I was asked if I wanted to go to a movie that night. I agreed, imagining it might be about adventure in Hawaii or some other tropical paradise. A bombardier picked me and a half dozen others up and we bumped, grinded, reversed from drifts, went over humps until we came to the Department of Transport's Meteorological station, which had a small hall with screen and projector at the ready.

I settled back ready to be transported to warmer climes. On the screen came the title "Walt Disney's Arctic Adventure". Yeow! Icebergs crashing into the sea, snow blowing, lemmings leaping from cliffs. I learned afterwards that this film was on the chronic request list as it had been partly filmed in that area and the Inuit loved to see some of the locals who acted in it, and the local scenery.

The next day I had a chance to film the last R.C.M.P dog team which was going to be de-commissioned soon and sold at auction. The wind was now light and the sun brilliant in a blue sky. I trotted out eagerly with my flimsy

standard eight camera of the time, which almost immediately froze stiff and non-responsive. There were still 30 families living in igloos around the community and I had been anxious to film them.

A month later I had another chance to return there. In Winnipeg I planned my filming with care. I rented from a camera shop, at what I considered an outrageous price, a heavy-duty wind-up camera with an impressive gleaming metal lens jutting out front. The inner parts were, I was told, lubricated with graphite and internally insulated for cold weather conditions. In addition, I purchased some expensive high-speed Italian film - ASA 400 - for shooting in the igloos.

A few days after arriving at the settlement I had a break and arranged to visit some igloos that were on the public health nurse's list. Igloos in use are not as easily recognizable as in pictures. Instead of the neat little ice-cabins we see and draw, one has to search diligently to notice a team of dogs curled in the snow by a Kamlik (sled) and maybe a slight mound of drifted snow that indicates the roof of an igloo. If you are on the right side you might see an ice block scraped clean of drifted snow that is the 'window' of the igloo, and a source of daytime light.

We were told that there was a report of sickness in the first igloo we visited. The entrance was about ten feet from the igloo proper, and down a few feet into the snow. A sheet of plywood covered it. Immediately inside was an alcove where some caribou meat and frozen fish were stored. Bending double and shuffling along we came to a second "door" and entered the igloo proper. A third of the space was occupied by the sleeping platform that was 3 or 4 inches thick with caribou, fox, and musk ox skins. A girl and her two brothers around six to ten years were hidden in furs and staring wide eyed at the "Kabloonas" visitors. The father was a sturdy man bronzed by the cold and wind - the mother, who knew a few words of English, was the spokesperson.

Their "sickness" turned out to be a result of over eating of seal and caribou that the father had just provided, arriving only two days ago from a hunting trip. They had been eating

ever since he arrived it seemed, and were a little bloated. As no medical intervention was needed, the interpreter asked if I could take some movie pictures. In retrospect it was obvious that the man, particularly had no idea what was being asked but, being a good host, nodded affirmation. I pointed the wound-up imposing camera in his direction. The motor whirred and his immediate reaction was one of panic and consternation. I stopped filming and we apologized and left.

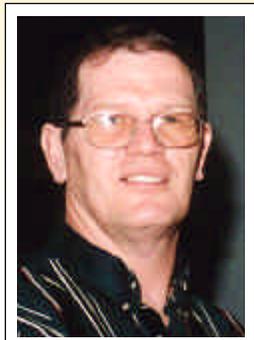
The interpreter suggested another igloo, where an older woman who had been around the settlement for a few years was babysitting the children of a couple who had gone hunting. The men, I was told, almost all preferred to be away from the civilized community but came to build nearby because they were told their children could then attend school and wooden housing would some day be available to them.

The lady in the next igloo was pleased to be visited and this time we introduced the camera slowly and I took a few initial shots of a pan of caribou bones simmering on a kerosene stove fire, the coal oil lantern hanging from a peg thrust into the wall, the glistening walls, the shining "window". The nurse noted that we were due back for lunch, so after nine seconds of this "neutral" show we packed up and received permission to come back in the afternoon, to record an interview.

We were billeted in the nursing station and when we entered I left the camera on a hall table to warm up. An hour later when we prepared to go I found it lying on the floor below the table. No one recalled bumping into it, but bulky parkas could have done so without the wearer noticing. I checked it out and to my dismay found that the prominent lens was actually bent. It could not be focused and filming was over for that trip. To make matters worse - the camera shop insisted the camera must be shipped to Toronto for repair, and I must foot an, again, outrageous bill. Result - 9 seconds of "Life in an Igloo" at \$24.40 a second.

No problem -I'll make up for it next year-11months from then. Result - no igloos remaining-summer housing blitz removed them all. ■

Tinker's *Tips and Tricks*



White snow makes up our winter picture. Sometimes it looks gray on film or tape. In video we can WHITE balance. Use the white balance before you shoot in the snow--- get the real "white" picture.

KEEP WARM

Although you can shoot from indoors, the best shots are done outdoors. Cold! I like to be warm too, but COLD is the game for snow.

Get the two-way gloves that leave part of your fingers uncovered, but can also cover those fingertips and become mittens. When they are uncovered the fingers can work the camera, and the rest of your hand is warm.

Batteries - Cold uses more power, so if you need one hour to work, take three times the amount of power in batteries to get the job done. Keep a spare battery in an inside vest pocket.

HOT SHOTS

Those hot little packages are good for your hands - and for the camera! Put it near where your hand goes, keeps the hand warm and the tape or film will move more easily.

FOGGING UP

If you wear glasses you know they fog up immediately when you come indoors from the cold. To protect your camera take a large ziplock plastic bag with you when you go out in the cold. Before coming indoors put the camera inside the bag and seal it. When you get inside the water will fog on the outside of the bag, not on the camera. Wait till it warms up before taking the camera out of the bag.

LAST THOUGHT

Snow is white; its shadow is black. Try a color filter in front of the lens - e.g. red. The snow will look warm. It could help you think of Spring!

PLEASE ADD THE FOLLOWING TO THE ROSTER OF NOVEMBER 30, 2001

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Connections

QUEEN ELIZABETH 11, GOLDEN JUBILEE 2002

Dear People,

I am a producer in the Documentaries Department at the BBC1 in London (England). I am writing to see if you can help me. I am working on a TV documentary for the Golden Jubilee celebrations to be held in June.

We will focus on the special connection between the Queen and the public.

If any of your members have any footage which features the Queen, from 1950's cine-film to modern day home movie tapes we may be interested in it. Grand ceremonies or just visiting a workplace, all could be of interest.

In addition we would like to hear from people who have personal recollections of meeting the Queen in person, and who wouldn't mind sharing their memories.

If you may be able to help, I would like to discuss this project further with you. Please contact me as soon as possible at the following email address:
mark.roberts@bbc.co.uk or on the following telephone number +44 208 752 6581. I look forward to hearing from you.

Yours truly,
Mark Roberts

Creativity CORNER

How to get started

Some ideas from Brantford's Frank Birch.

A good joke gets a laugh. Try to expand it into a story. Add details. Keep it authentic. Use ingenuity instead of money. When a problem arises call on your friends. We needed a courtroom for a scene. A friend knew a judge, who solved our problem. We needed a country lane for another scene with a car. A friend knew someone who had a long driveway. It was even safer than a real country road.

Go to garage sales and junk shops, you may find treasures. Look around for a possible Haunted House, or a suitable video location. Keep the information and the address on a tape, and/or in a notebook.

There's always room for travelogues, parades and such, but I like to see people acting a story...a play with action. Will someone please make a start? Enthusiasm is catching once you begin. Remember Darryl Zanuck said a long time ago: "**Movies should move!**"

The Last Word...

The most exciting part of this issue is the sharing of music so that we videographers need not steal music from composers and musicians. Be sure



to read President Fred Briggs' detailed account of the Turner Broadcast Music Library, now available to SCCA members across Canada.

Last month Joe and I had an appointment in London (Ontario) on the same day the London Video Club had their meeting. So we stayed. Co-President Kim Brown and Thom Speechley handled the meeting, giving an in depth study of video transfer to DV-Rom and DVD, after which we managed the two hour drive home in the wee small hours.

The London club is celebrating 10 years. The original President, Rael Wienburg, will be giving an account of their history to celebrate the anniversary. It's mostly men at the

London club, with one valiant lady videographer, holding her own.

Another anniversary is being held in Vancouver, B.C. The Vancouver Video Production Club is celebrating 50 years and we have a Profile on Lou Lanser, the first President, written by George McLachlan, another videographer of long standing (and longtime previous publisher of Panorama). Greg Caravan, the current President, has asked us to mention their 50th Anniversary Banquet being held on June 14, 2002. All videographers are welcome to help celebrate the occasion.

Our front cover shows Jon Soyka's nose, and not much more. Jon, President of Hamilton's Film and Video Club, goes wherever there's ice and ice boats with his video camera at the ready. He makes great videos, but this winter activity is not for the faint hearted.

Now it's really winter, Joe and I stay warm most of the time, being disturbed sometimes in the early evening by two hundred Canada geese across our river, who are arguing still whether they should go south this year.

See you again in the Spring.

Joan Bochsler, Editor.