Next Club Meeting: Wednesday, April 14th, 7:30 - 9:30 p.m. Cupertino Room, Quinlan Center, 10185 N. Stelling Rd., Cupertino, CA

March 2010 Meeting

Highlight

Working with Celtx

A presentation my Milt Kostner

A topic this newsletter has given much space to over the years is the business of planning movie projects. Frank Swanson's "Tech Tips" articles have returned to the subject frequently. Planning what to shoot, what with, and how, can be as

April Meeting
De Anza Student Movies Screened

Students studying for careers in the film and broadcasting industries have been invited to the the April meeting to show club members samples of their work.

simple as jotting down notes on a writing pad. But for a more detailed "Pre-Production" plan several computer applications designed for the movie maker are available. Celtx (pronounced Keltex) is one of the most popular of them.

So What is Celtx?

It is a free, downloadable application designed for organizing and creating movie screenplays, theatre plays, documentaries and other media projects. Like any sophisticated and feature rich application it does demand effort on the part of the user to master its advanced capabilities. However, for those who's movie making ambitions are modest, Celtx's basic functions, and the one's most likely to be used, can be learned fairly quickly.

What Does It Offer?

Celtx can can be divided into three major segments. The following de-

scriptions are basic, this is not a tutorial. Each segment and screen page contains many features and tools that may be used to expand each segment's capabilities enormously :

1. Writing Tools: *Story development through final play-script*
2. Pre-Visualizing Tools: *Storyboarding with various media graphics inclusion*
3. Organizational Tools: *Scheduling, Call sheet and other production report generation. (The program includes 36 forms for listing items like props, locations, characters, etc.)*

Using Celtx

The cross-platform program can be downloaded from the Celtx website at **www.celtx.com.** There are many tutorial sites on the web that are linked to the home site, as well as the Celtx Forums, **www.forums.celtx.com** where users discuss their projects and request help.

Continued from page 1

Splash Page

Once the program has been downloaded and installed the first window to be seen is the *Splash Page.* It is here that new projects are opened, or completed projects and work in progress can be review and updated.

On the right side are a list of completed sample projects to study. Any projects on which the user is working will also appear here.

On the left side are a list of project templates. The moviemaker may click on "Text" (Below "Comic Book" and hidden in the illustration) to access the Text Editor, or "Film" to open the the Screenplay Editor. (Later he or she may return to the Splash Page to create a storyboard for the movie.)

Text Editor

The *Text Editor* is a simple rich text editor for writing and importing notes, a story outline or the complete movie story, or whatever one wishes to write. Formatting options are limited but Cut and Paste to and from Celtx forms and documents is useful.

Screenplay Editor

Here is where the screenplay and dialog is written. It includes:

• Script Editor Window: where the dialog and action is typed in, or imported from other word processing programs.
• Script Editor Toolbar: Appears at the top of the window and provides typical word processing tools.
• Project Library Navigator: A window at top left that provides access to other parts of the project.
• Scene Navigator: A window at bottom left that automatically lists the scenes and sequence in the script.
• Project Toolbar: Appears at the bottom of the page. Contains additional tools for saving script as a pdf, and a scratch pad, index card organizer, title page information, and reports and forms generator.
• Media Sidebar: Appears at right. Notes pertaining to the scene may be recorded here, along with photos or

From top to bottom: Splash Page, Text Editor, Screenplay Editor, Schedule Calendar, Storyboard, Sketch Tool
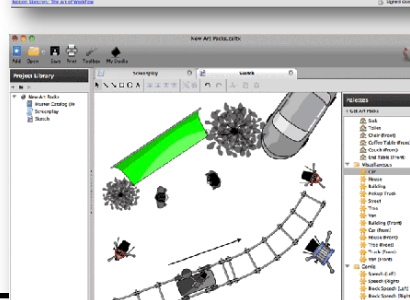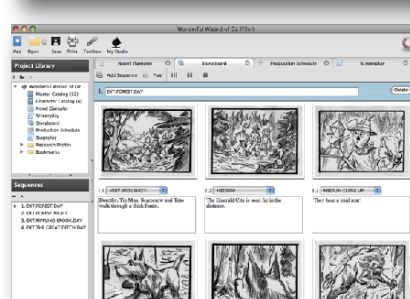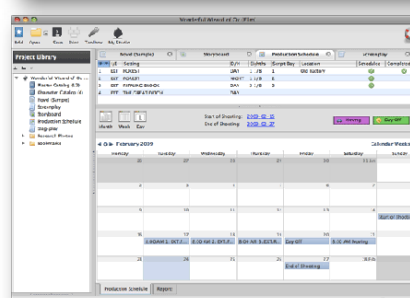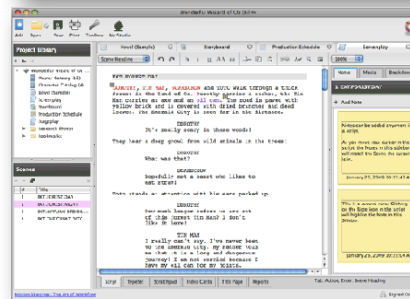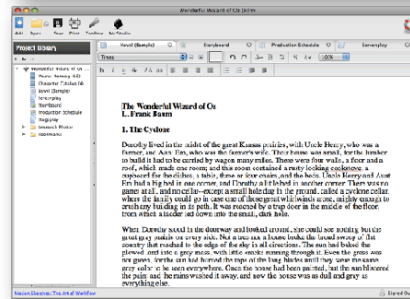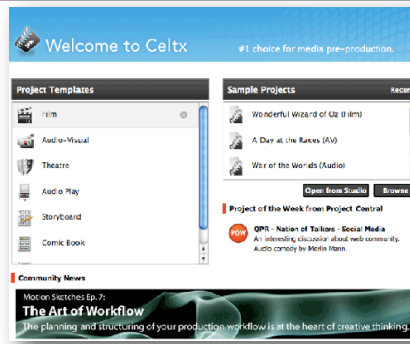
other graphic images that relate to the scene.

Schedule Calendar

Celtx provides a *Scheduling Calendar* by which one can select scenes from the script and drop them on to the calendar to build a shooting schedule. Needed items for the shoot, such as props, actors, etc., may also be selected from individual reports and added to the schedule. Call sheets may be generated from the scheduling calendar and distributed to the crew to keep them apprised of shooting dates and times for which they will be required.

Storyboarding

The *Storyboard* page allows moviemakers to build a visual concept of the story. Either drawings or other graphic images can populate the storyboard. (A button on the Splash Page connects to Google to collect stand-in images.) Each cell is accompanied by a shot description to support the image. Images and descriptions may be rearranged at will until the user is satisfied and then the slideshow feature runs the storyboard to help visualize the project.

Sketch Tool (Set Up)

This tool provides the means to draw a plan, or birds eye view of the shoot location. Pre-loaded icons include camera, lights, people, and directional arrows which can be tagged with text. Additional art packs may be purchased from the Celtx website individually or $9.99 for the full bundle. Sketch Tool drawings can be added to the storyboard.

Who Should Use Celtx?

Is Celtx a good choice to organize one's movie projects? That probably depends on how much time one is willing to spend working with it. For simple projects it may be overkill but with a claimed half a million users world-wide, many of them amateur hobbyists like us, it bears looking into. ∎

8 mm.

The movie format that won't go away

By Brian Lucas

A few weeks ago several Viewfinders attended a Pacific Film Archives screening of recent 8 mm movies shot on Super 8 film donated by **Bernie Wood**. The results piqued my interest.

Over the years I have searched the Internet for 8 mm sites. Maybe two or three could be found. After the Berkeley trip I searched again. To my surprise I easily found about a dozen of them, either dedicated sites or those that include a section on the medium. Believe it or not, 8 mm is undergoing a resurgence. But why?

8 mm filming (which includes straight 8, Super 8 and Double 8, all essentially the same thing), was the 1960s and '70s equivalent to video. It is currently gaining enthusiasts among younger people, probably for its "look", a dreamy, grainy, nostalgic quality. Described as "Cool" and "Organic", it offers a an alternative to video's rather clinical appearance. Yes, an 8 mm effect can be sort-of imitated by editing video with programs like Adobe's "After Effects" but aficionados will tell you that it is not convincing.

So who are these 8 mm shooters? On a professional level major theater release directors, including but not limited to, Derek Jarman and Oliver Stone regularly include 8 mm footage in their big productions. The format is also prominent in TV commercials and music videos as well as TV shows. Ian Cross, producer/director of PBS's *"GlobeTrotter"* travel series include about five minutes of 8 mm film per show, as does BBC's *"Top Gear"* car show seen on BBC America.

Also, there has been a recent trend for young couples to have their weddings and honeymoons shot professionally on 8 mm.

Amateur shooters have several well sponsored international 8 mm festivals to aim for, and "guerilla" 8 mm filmmaking that began with a New York group in the 1990s is spreading across the country.

So, does the 8 mm format have any advantages over digital video? Some, but it is easier to list the disadvantages. For quality, video wins hands down. 8 mm is expensive. A 50 foot roll including processing costs about $30. Digitizing it for computer editing also runs about $30. Add another $10 for shipping because you can't pick it up and drop it off at the drug store anymore. And this outlay of about $70 will give you, at the most 3 minutes and 20 seconds of screen time. And be patient because it may take several weeks before you can see the results of your work.

The advantages are that 8 mm cameras can perform in camera double exposure, reverse filming, slow motion, superior focus shifting and single frame exposure for animation. One might say "discipline" as wasting film is costly. And, of course, the "look". Of particular joy is that they have no menus!

Nobody builds 8 mm cameras or projectors anymore but good working equipment can be found on eBay where competitive bidding and relatively high selling prices for quality equipment underscore the medium's re-found popularity. My Nikon R8 camera, shown above, now sells for

at least a third more than I paid for it in 1979. Another surprise is that there is now a greater variety of 8 mm film stock available than at the height of the film's popularity in the 1960s and '70s.

If this article has piqued your interest and you still have that old 8 mm camera and projector stored in the garage somewhere, take a look on the Web at what people are doing with the medium today. **Vimeo.com** or **YouTube.com** would be a good start. **Onsuper8.org** for information. You may be tempted to dust off the old camera. ■

Two by Herb

At the March meeting Herb Wolff screened two rather disturbing movies he shot recently. As expected both were very well executed.
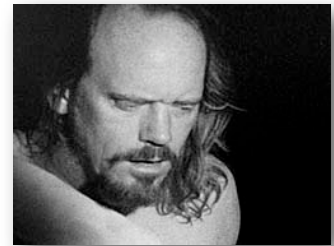
"The Love Letter" 16 mm B & W

A man struggles to write to his ex-lover, a woman he desperately wants back in his life, but is tormented by mental demons, portrayed in a painting, that lead his mind astray.
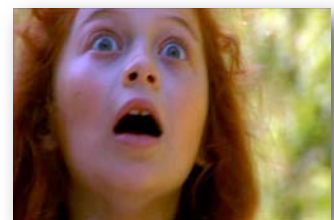
"The Tracks" Color

A small girl wanders onto to a busy railroad track. A policeman, haunted by the accidental death of his daughter searches for her. A vagrant camps by the railroad track. Fast trains rush by. The policeman questions the vagrant about the missing girl who denies seeing her but her body is discovered close by. How did she die? ■

Moving Forward, always Moving

By Bob Meacham

Some of you may recall that last year after I returned from NAB (National Association of Broadcasters), the video and radio trade show in Las Vegas, I had reported that the replacement for DVDs appeared to be a combination of streaming video and SD type memory cards.

Well, grab your hats folks, the SD Association just introduced the SDXC memory card. The new SD card that has a capacity of 2TB (terabytes). That is enough to hold approximately 100HD movies, 480 hours of HD recordings or 136,000 high resolution photos. It has a read/write speed of up to 104 MBps (Mega Bytes per second). The current high capacity SD card is a 16GB high-speed card designed for HD video and can hold between two to four hours of HD video.

So, what does this mean to us as consumers? It really tells me that your next camera should be HD, it should be an SD card type (meaning AVCHD editing) and your output will be backed onto smaller SD cards for playback on the newer HDTV, card reader style DVD players (already available on the market). There are other advantages in using the SD card cameras. The SD card pops out of your camera and the video gets transferred into your editing suite as if it is an external hard drive. You can access all or only the clips (separate files) you want to transfer in. These cards are almost indestructible and water proof.

This new card leaves almost no doubt that memory cards are the future of video at both the professional and the amateur levels. I head out to this year's NAB in April and will spend a lot of time reviewing the various cameras to see which has the capacity to utilize this new card. ■

Cut printing costs up to 80% with a continuous Ink System.

By Gordon Peterson

If you're tired of paying the high cost of those small ink cartridges that ink jet printers use it is time to consider a continuous ink system. They are designed to work with many of today's available printers. I have used one on my Epson 200 (it prints on paper, photo paper, and on the face of ink jet printable DVDs) for nearly 3 years and have been pretty satisfied with it.

It is a retrofit system consisting of a set of six cartridges that replace those that come with the printer. Each cartridge has a small plastic hose attached in a "belt" like set of six hoses that extend outside the printer to an ink supply caddie (a set of six 4-oz tanks/bottles molded into one piece). Each tank has a breather hole and a filler hole, each with a proper plug. The breather hole lets in air as the ink is removed. The filler hole has a removable plug to replace the used ink from time to time.

After the replacement cartridge system is installed in the printer the ex-ternal tank in the caddie is filled from a pointed tipped squeeze bottle similar to a small restaurant catch-up bottle. Replacement ink in 4-oz bottles cost about $5 each. My original CIS cost $125 which came with a caddie fully charged with ink. I later bought a set of six refill bottles of ink for about $70 (I bought extra black ink) which lasted through all my and my wife's non-photography printing for about three years. That adds up to about 20% of the cost of purchasing replacement cartridges.

My wife refuses to use a CIS system for professional level photography so she purchased a printer for which she can buy larger refill ink cartridges. The printer cost twice as much, but she saves enough in the price of ink over the life of the printer to more than make up the difference. This printer allows her to print on larger size paper too (19"X 24"+).

I chose my newest printer keeping in mind my need to print on typing paper, photo paper and DVDs. (Epson Artisan 50 $99 from Amazon postpaid). My new CIS system with Ultra Violet light resistant ink cost $80. I will admit however that I haven't yet installed the new continuous ink system but I'm pretty sure it will do the job. I brought the system to the February club meeting but few members showed interest. These things are really worth investigating and many sources for them can be found. Try Goggling CIS ink systems. ■

PRESIDENT'S MESSAGE

Looking For a Good Script

The Viewfinders Project Group has just completed shooting a member's script and now is looking for a good new one.

How do you find a story and script that is worthy enough to make into a movie without having to purchase one? We've depended on members or friends to write the script.

What makes a good script? Experts say that the most important screenplay element is "structure". Good stories are composed of characters, plot, action, dialogue, scenes and events fashioned into a three act structure of beginning, middle and ending. And, the story must contain conflict; create a problem, complicate the problem and resolve the problem.

The beginning establishes the setting, characters, situation and motivation of the hero. Then something goes wrong. The middle complicates the problem. This is the longest and most difficult section to write. The hero's character is developed and obstacles are introduced that hopefully surprise the audience. At the end of the middle, it appears that all is lost. The ending is usually short that resolves the conflict and gives some reasons and overall meaning.

So how do we come up with a good story that we can fashion into a script? I can't give you a good answer. I know that it is easier if you know the subject. Write a story that you're very familiar with the content. Write about what you know! One method you can use is to get out your picture albums and begin looking at the photos.

Think about persons or locations in the pictures. Do they bring back memories? Is there a memorable event that happened to that person or at that location? Can that event be developed as a story that has conflict and contains a beginning, middle and end? If you begin writing about past events you will find that forgotten things begin to come to mind, which in turn produce more reflections.

Another way is to keep a notebook close on hand to record interesting encounters. When something happens that is unique or strange, write it down. If you overhear an interesting conversation, write it down. If you read a short story or a magazine article that gives you ideas for a story, write it down. Reviewing these notes may develop an idea for a story.

Writing a story is a whole new ballgame. Good writing only comes from reading stories and practicing writing. About a year ago I took a writing class. Most of the other students were way ahead of me in terms of writing skills. Several things I did learn. One is to practice writing everyday, at least for 10 minutes. Another, is to read stories and analyze them for content: Was the plot engaging?, Are the characters interesting?, Can you visualize the scene? Does the writing style fit the story?, Is there an underlying message? Studying and critiquing stories is a valuable tool in learning to write.

The rest is up to you. Start keeping a journal and practice writing. We are looking for a good script.

Jack Gorham

V.P.'S MESSAGE

My Two Cents

We've grown so accustomed to the wonders of the modern world. Normally, the electrical system of Silicon Valley Power is rock dependable. But twice in the last two weeks, our house power has gone out in storms. No, make that the local neighborhood power, probably from a pole transformer. Twice is unusual, as in the ten years we have lived here there has been fewer blackouts than I have fingers.

Not that the outages are long. One hour for the latest. But when they happen after you've been hard at editing the current Video Production Group movie for three or four hours and suddenly the screen goes black, well, needless to say the words that slipped out of my mouth were not for family ears.

What's that you say? Did I save my work in progress often? Of course! Well, maybe not after I got deeply into the changes. I blush! But all is not lost. Adobe's Premiere Pro, probably like other editing applications, allows the option to auto-save your active project file within the settings for Preferences. Have I checked off the box to auto-save? You bet your sweet bippy!

Not only that, but whereas the default duration for auto-save is 20 minutes, I cut the timing down to 10 minutes. I set up a separate project folder for each of my projects, big or small and set the Preferences File locations to project folder. All I had to do when the power came on was to restart Premiere Pro and open the newest file in the Adobe Premiere Pro Auto-Save subfolder. Even better, based on the time stamp of the newest file, I had only lost about five minutes of work. Hallelujah, brothers and sisters!

Auto-saving files is efficient because they are compact XML based formatted files. For our current project running six minutes plus credits, controlling 163 clips, plus numerous effects, transitions, stills and audio files, the project file is only 14 MB and takes seconds to auto-save. The minor annoyance of my action conflicting with an auto-save is worth it. I recommend you too use this feature.

Milt Kostner

TECH ✓ TIPS

By Frank Swanson

*Have you ever made a movie and wanted to put it up on **YouTube**'s website for all of your friends and relatives to see? But, you didn't know where to even start to get the job done? Perhaps the better question should be "What do I need to consider even before I shoot my movie so that the results I eventually do put up on You Tube will look good and be worth it for my audience to watch?" Here are some technical tips for you to know and use when you want to show-off your videography work on You Tube's (or any of the other video capable) website.*

1. You Tube Video Specs: *You Tube* may be for video production what Gutenberg was for books. The exposure of movies on *You Tube* is huge, especially since Google has purchased it and many hand-held devices like the iPhone have joined the party. Putting your video on *You Tube* could provide you with millions of viewers, not just a few of your friends and relatives. This worldwide exposure of your work needs to be considered before you jump into this means of distribution.

So, how do you get your videos up on *You Tube* with the highest possible quality? First, here are the dry technical specs that *You Tube* recommends:

1. 320 x 240 frame size resolution
2. 30 frames/second (29.97 fps is OK)
3. Less than 10 minutes runtime
4. File size less than 100 megabytes
5. File type formats: AVI, WMV, MOV, MPEG
Note: recommended encoding for AVI and WMV is MPEG-4

One other consideration for determining your potential quality is the data rate that your video will require. If you divide your video's file size by the runtime duration, you get your videos data rate. For example, our Club movie *"Maybe Today"* has a 1-minute trailer that occupies 218MB of space; hence its data rate is about 30 Mbps (218x8/60), so it would run nicely with very good quality. *You Tube* delivers movies at a data rate of about 200-250 Kbps, which is pretty low. A standard digital video camera that records at a 320 x 240 frame size would weigh-in about 6,000 Kbps which is 30 times more than your getting on *You Tube*, and this is your dilemma: *You Tube* achieves the low data rate at the expense of quality. So before telling you how to put your videos out to *You Tube*, let's back up a bit and cover something that's much more important in determining the quality of your *You Tube* videos: the source video quality that your camcorder records.

Data Rate
Duration | File Size

2. Visually Simple Videos Encode Better: A well-lit uniform title like the example below encodes very easily. Add a high-contrast moving subject such as a talking head on a plain background will still look spectacular on *You Tube* because consecutive visual frames differ from one another very slightly. However, poorly lit visuals or hand-held recordings that cause the image to move around and jitter back and forth or up and down, or both, are a night-

Uniformly Lit Background

Moving Backgrounds Are Difficult To Encode

mare to encode since each frame is different from the previous one. So what can you do to eliminate these encoding complexities? Well, light your scene properly for one, use a tripod, and limit the complexity of your background and camera moves. That is, if your primary distribution of your movie is going to be on *You Tube*, shoot explicitly for *You Tube*.

3. You Tube is Monophonic: Audio is also an important part of your *You Tube* video. The best time to worry about audio is during production of your video. There is no point in uploading stereo audio with your video. When you render your video out to a file, be sure to select Mono with a sample rate of 22-kHz, a bit depth of 16 and the MP3 encoding – just as if all the audio was captured with a single microphone. Selecting stereo with higher sample rates and bit depths will only reduce your video quality without any discernible audio fidelity improvement.

4. Video Encoding Choices: Each file type format has its own best encoding parameters:

1. Quicktime .mov files: H.263, Sorenson 3, or MPEG-4
2. Windows .wmv files: MPEG-4

The tricky task of encoding your files is getting them under the 100MB limit that is imposed by *You Tube*. *You Tube* is going to transcode (or recompress) your video files into the Flash FLV file format at 200-250 Kbps no matter what file format you provide

You Tube TRANSCODES
Flash FLV File

them. Your video is going to take a quality hit from this transcode. To help you max out a 100MB video file, here are some first attempt settings to select for Quicktime .mov videos:

1. Video: Sorenson 3
2. Audio Format: 16-bit
3. Big Endian
4. Sample Rate: 22,050 Hz
5. Bit Depth: 16
6. Channels: Mono

And, for Windows .wmv videos:

1. Video Mode: CBR (two-pass)
2. Audio Mode: CBR
3. Windows Media Audio
4. Attributes: 32 kbps, 44k Hz, Mono
5. Bit Rate: Internet/LAN 3 Mbps

After your first render with these settings above, you'll get some idea about how much you raise or lower the data rate to get it as close as possible to the 100MB limit. The optimum settings for the .avi and MPEG formats are left to the reader to figure out.

5. Uploading Your Video: Once you have a file that's close to the 100MB limit, your next step is to upload your video to the *You Tube* server. Go to **www.youtube.com** and create a private secure standard account on *You Tube* by signing-up. Then click the "Upload New Video" button and follow the prompts. After you're done uploading your video, it may take several hours before your video is available for the world to see since *You Tube* has to perform the transcode conversion AND perform a review of

your video content by the *You Tube* staff.

The 10-minute 100MB file size is the default, but it's also very easy to get around these limits if you need to for some reason. What you do is open a Director Account that also free. On your Channel Info page of your standard account, change your Channel Type from "YouTuber" to "Director" from the drop-down menu. The purpose of these other account types is to create a disincentive to post illegal copyrighted material such as Hollywood movies. A Director account means that you agree to post only your original material or material that you have copyright permission for.

You Tube may not be the 21st Century's equivalent of the printing press, but for the first time in history at absolutely no cost to you, the po-

tential audience for your videos is huge. And, it does provide you with the easiest and cheapest means of sharing your videos with your friends and relatives anywhere in the world - all in a matter of a few hours.

This Tech Tip is available on the Digital Juice Community / DJTV & Training/ webpage **www.digitaljuice.com** and using the keyword "TUBE" in the Search window. Scroll down to the last clip titled "tech know – You Too Can You Tube". I'll select another tech tip for screening at our next meeting, so be sure to come and learn something new. ∎

www.digitaljuice.com

Viewfinders Club SUDOKU Puzzle

By Frank Swanson

The goal of Sudoku is to fill in every empty box with one of nine letters. Each letter can appear only once in each horizontal row, as well as only once in every vertical column and only once in each of the nine 3X3 squares. This month's puzzle contains the nine letters **A, B, D, E, K, O, R, S,** and **Y**. As a clue, the nine letters form a word that refers to the pieces of computer equipment necessary to input the written word. The answer to this month's difficult puzzle appears on page 8 in this newsletter. Have fun!

			R		Y			
	K	Y						R
		O		D	A	E		
	E		O				D	
	R		E		S		K	
	S		K				B	
	O	S	R		K			
B					Y	S		
		D		E				

CLUB MEETINGS REFRESHMENTS VOLUNTEERS
The club thanks those who will or have provided refreshments

Jan 13th	*Fred & Joann Pfrost*	June 9th	Linda Grodt
Feb 10th	*Bernie & Nancy Wood*	July 14th	Bob Meacham
March 10th	*Brian Lucas*	Aug 11th	Open
		Sept 8th	Stan Smith
April 14th	Richard Brownlie	Oct 13th	Frank Yap
May 12th	Irv & Mary Webster	Nov 10th	Janet Holl

TREASURER'S REPORT FOR MARCH 2010

Bank Account Beginning 3/1/10	$1636.11
Income Subtotal:	$120.00
Membership Dues (4) $120	
Expenses Subtotal:	$0.00
Bank Account Ending 3/31/10	$1756.11

JOIN/RENEW THE VIEWFINDERS CLUB FOR 2010 NOW!
The renewal dues for members last year is $30 for individuals and $35 for families. The membership dues for new members is pro-rated and now $22 for individuals, $26 for families and $5 for full-time students. Bring your check or cash to our April 14th meeting. Make your checks payable to the "Viewfinders Club". Note: last year's members who don't renew by our April 14th meeting will be dropped from our membership roster and will not continue to receive the Club newsletter.

MONTHLY CLUB MEETINGS

Held in the Cupertino Room,
Quinlan Center. 10185 N. Stelling
Road, Cupertino, California.
Watch the calendar for programs
updates.
Guest admission is free.

MEMBERSHIP DUES

$30 for individuals
$35 for families
$5 for full-time students

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WEBSITE

www.viewfindersclub.org

Sudoku Puzzle Solution

E	A	O	K	R	B	Y	S	D
S	D	K	Y	A	E	B	O	R
Y	B	R	O	S	D	A	E	K
K	E	Y	B	O	A	R	D	S
D	R	B	E	Y	S	O	K	A
O	S	A	D	K	R	E	B	Y
A	O	S	R	B	K	D	Y	E
B	K	E	A	D	Y	S	R	O
R	Y	D	S	E	O	K	A	B

CLUB MEETING EVENTS
2010

January 13th, Wednesday

Fred Heiman movie maker: Presenta-
tion and Opera San Jose, & wildlife
documentary videos screened

Tech-Tips: Frank Swanson

Feb 10th, Wednesday

2009 Contest winners movies
screened by Frank Swanson

March 10th, Wednesday

Celtx pre-production software
demonstrated by Milt Kostner

Tech-Tips: Frank Swanson

April 14th, Wednesday

De Anza student's movies screened
and discussion

"Theme Challenge" announced for
June screening

May 12th, Wednesday

Nimitz Grade School movies
screened and presented by teacher
Susan Woods

August "Creative Editing" contest
announced by Fred Pfost

June 9th, Wednesday

"Theme Challenge" movies screened

Tech-Tips: Frank Swanson

July 14th, Wednesday

Adobe Representative Presentation:
Photoshop and Premier elements

Tech-Tips: Frank Swanson

August 11th, Wednesday

Members "Creative Editing" clips
screened

Tech-Tips: Frank Swanson

September 8th, Wednesday

Movie maker Amy Do screens her
movie "Rabbit Fever"

Tech-Tips: Frank Swanson

October 13th, Wednesday

Annual Member Video Contest
videos screened and judged

Tech-Tips: Frank Swanson

November 10th, Wednesday

Meeting: Awards presented to
member video contest winners,
board election and social

DECEMBER

No meeting this month