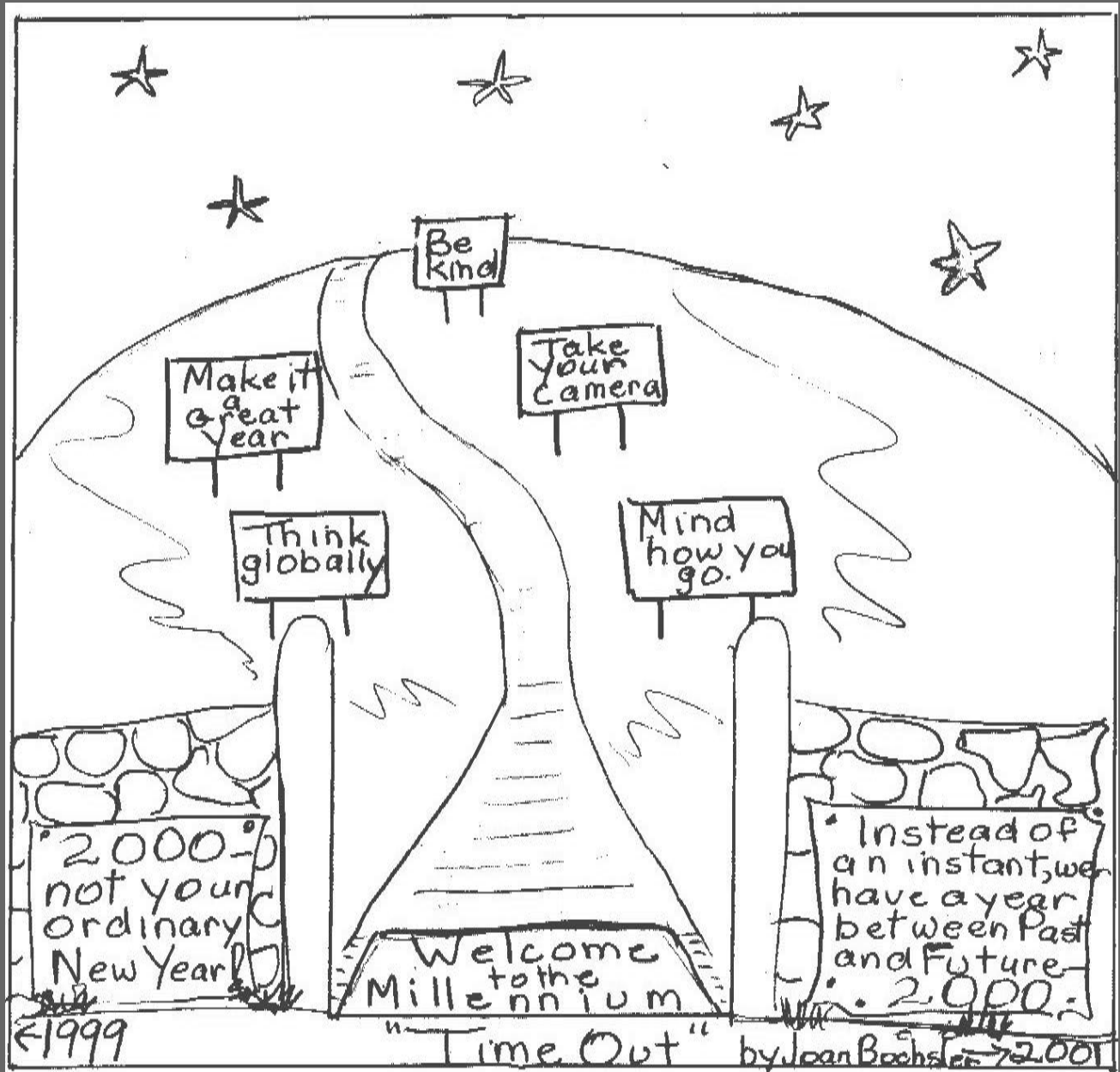


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# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



## Executive Panel

### Honorary President

Christopher Chapman, C.M.

### President

Fred Briggs, FSCCA

3 Wardrobe Ave. S.

Stoney Creek, Ontario L8G 1R9

(905) 662-4406 [scca@canada.com](mailto:scca@canada.com)

### Past President

Jon Soyka

P.O.Box 60554 Mountain Plaza Outlet

Hamilton, Ontario L9C 7N7

(905) 388-5840 Fax (905) 388-5840

### Eastern Vice-President

Jan Bekooy FSCCA

274 Alexandre Rache Blvd.

Hull, Quebec J9A 1L7

(819) 777-5078

### Western Vice-President

Margaret Chamberlain ASCCA

2701 Arbutus Rd.

Victoria, British Columbia V8N 1W8

(250) 477-5814

### Secretary

Don Bradley

31 The Strand Ave.

Brantford, Ontario N3R 1Z2

(519) 735-2285

[sccasecy@canada.com](mailto:sccasecy@canada.com)

### Treasurer

Carolyn Briggs FSCCA

3 Wardrobe Ave.

Stoney Creek, Ontario L8G 1R9

(905) 662-4406

[scca@canada.com](mailto:scca@canada.com)

### Festival Director

Ben Andrews FSCCA

25 Eugenia St.

Barrie, Ontario L4M 1P6

(705) 737-2729

[ciaff@canada.com](mailto:ciaff@canada.com)

### Contest Chairman

Keith Gloster

10 Seneca Cres.

## President's Message



Fred Briggs FSCCA

Now that we have made it over the big hump into the New Year (he said, avoiding the controversy about when a new millennium, new century, or even new decade actually begins), we can take a few moments to reflect on the Past, the Future, and the transition between the two.

There's precious little we can do about the Past, except to remember it and try to understand it. The Present is too fleeting for even that: we're constantly falling out of the Past, through the Present, into the Future. Only the Future can possibly be influenced by our actions now, not completely, but a little, and even that will require Resolution. Hence the phrase "New year's Resolution".

With great effort, we have some hope of affecting our Future. Without that effort our Future is going to change anyway, directed by others, or by Chance. But change it will, one way or another, because *the only Constant is Change*.

A plan might help, but "Life is what happens while you are making plans"! The best we can do is to do our best, and hope that the Change will be Progress.

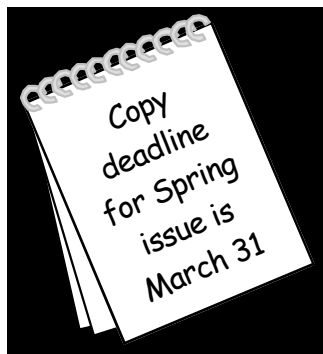
In our optimistic world-view, many of us confuse Change and Progress, believing that all Change is Progress. Have you ever complained about a change and had someone ask "Are you against Progress?"

Some Change is simply Change. Some people will argue that we *progress* through our lives, but I feel that it's only Progress until you reach the full capability and responsibility of adulthood. After that, sliding downhill isn't Progress. Pushing furniture around the room into new arrangements isn't Progress either; it's only Change, unless it's clearly better.

George McLachlan's retirement from

*(Continued on page 13)*

### Cover: "Time Out" by Joan Bochsler



### Editorial Board

Joan Bochsler, Wallace Robertson

**Layout, Design and Typesetting**

Joan Bochsler, Megan Strohschein

### PANORAMA

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### Subscriptions:

Free to members of the SCCA

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# CLUB NEWS

by Wallace Robertson  
ASCCA

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**W**ELCOME TO THE NEW YEAR, DECADE, CENTURY AND MILLENNIUM!!

Since the 13th of December, I have ~~had more~~ than ample time to ponder life's miseries mysteries. Up until that time I had never, in six and a half decades, set foot in a hospital, except to visit. It was a completely new experience for me. After laying on my back and

thinking for a few weeks, I was able to get back on my feet and once again make life unbearable for those around me.

Just as I was beginning to hit my stride, I succumbed to a vicious outbreak of intestinal pyrotechnics, splitting headaches and at least 15 rounds of wheezing and coughing. One particularly rotten day, I said to my

wife, Jeanette, "How do people with no family or friends ever recuperate alone?" She agreed that it must be miserable.

It seems to me that part of being healthy must be directly related to having supportive family and friends. To take this thought a little further, many of us have joined clubs and organizations which share a common interest and out of this we've gained precious friendships. However,

I am still perplexed by people's attitudes, like, "Why should I join?"

or "What's in it for me?" As I write my quarterly column, and as you read through it, you will notice that 'belonging' has many benefits.

**Victoria Video Club** is one of the groups that not only enjoy their favourite hobby but also the personal friendships that they have developed with each other. In keeping with those friendships,

they announce that their Annual Banquet will take place at the Cedar Hill Golf Course Club House on Friday, March 3rd. Probably they will be showing some of the award-winning films from their Annual Contest.

Organizers mention that the deadline for the competition was January 25th and has three classes: Novice, Intermediate and Open,

which certainly gives everyone a chance to compete and take home an award.

**Vancouver Video Production Club** had their Christmas dinner at the Abercorn Inn on November 27th. As usual they had a good turnout for this annual event.

In the latest issue of *Reel Talk*, President Pat Sheridan

mentions that a number of their members have suggested that video competition requirements should set out separate awards for those members who have non-linear systems and those who haven't the expensive equipment and still rely upon the old system, using the conventional playback and record VCRs.

I was impressed with Pat's answer to this problem. To quote Pat, "A club member with a GOOD idea and the simplest of editing equipment can still produce a better, more entertaining video than another club member with NO idea and \$20,000 worth of equipment. It's so easy to be caught up in the quest for the latest technology, but if most of us spent a fraction of this energy researching a storyline instead, we'd all be so much further

ahead." Great advice, Pat.

The **Calgary** group has folded its tent, but from what we understand some of the former members still get together to enjoy each other's company over coffee. It goes to show that you can put the cameras away but friendships go on for ever.

**Winnipeg Amateur Moviemakers** had their annual dinner early in December and from all reports it was an evening of pleasant

conversation and reflection. The event was so well received that a few of the associate members suggested that possibly another dinner might be organized before the summer break.

At their latest meeting, the **London Videography Club** had the opportunity of visiting Anchor Video where Doug Craden and John

Warner gave a demonstration of some of their newest equipment. Based on an Edit v5 and a Matrox combination this non-linear suite is

considered to be on the leading edge of video editing equipment.

Members viewed a couple of promotional videos and were taken step-by-step through the preparation and organization of a typical commercial assignment.

Coming up at the February meeting will be a 'live' shoot employing possibly three or four cam-

(Continued on page 12)



# *Thank you, George McLachlan*

**By Lou Lanser**

Because of other commitments, George McLachlan is retiring from his work for our PANORAMA film and video newsletter. George has done an excellent job in the layout, design and typesetting for about 12 years. Indeed, a long time.

We thank him for his dedication and for making this newsletter as good as only George can. George also made our Vancouver Club newsletter, *Reel Talk*, for many years. It was enjoyed by all the members of the Vancouver Club.

He now has more free time to enjoy his other hobbies, painting, for one. I remember he once had an art gallery in the Bayshore Hotel. His paintings were enjoyed by the many guests, and the gallery was very successful.

He also makes and flies his own radio-controlled airplanes. Whenever George does something, he does it well. Very well.

When you asked George for help, he would never say no. He has been a member of our club for many years. His films and videos are always a pleasure to see.

His composition, focus, and especially the sound, are just about perfect. Whenever you saw George he had earphones on his head.

"Keep it simple," George said to me many times and, of course, he is right.

I love to work with George, maybe because we seem to be on the same wavelength. Our last production was the one-hour length "The Shadow of Yesterday", a tremendously big job with about 32 people participating. What impressed me at that time was that so many times we would both foresee the same problems with the scenes.

Of course, behind every successful man is his wife. George's wife Nancy, reminds me of the song "Blue Skies Smiling at Me". She's always so cheerful and I think that George caught some of that.

George, I'm sure they'll miss you at the PANORAMA executive, and so will the readers. We wish you all the best and thank you for all your work. May this coming year be a good and healthy one for you and your family.

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*Sure, you have email, but you might also want...*

# Your very own web page

**by Trevelyan Beard**


"Why would I want my own Web Page, I already have e-mail?" you might ask. OK, but there's a big difference between the two and you could very likely get a lot of use out of both anyway.

Here's how I look at it. E-mail is like a post office box in the sky. Although its address is visible to all and sundry, it's essentially private. People can mail you information and you can mail out information, but again it's private.


Your own Web Page on the other hand is like your own Bulletin Board in the sky, whatever is on there is visible to all lookers and you don't know who is looking either. If I write something to your web page, all the world can read what I have written. So each has its own purpose.

It's now possible for you to have your own web page. You don't need to know a thing about setting one up, no need to know complex computer language and best of all it's unbelievably free, free, free.

If you've ever looked at the web page of SAVAC or SCCA, you've been viewing a very sophisticated work of art. Your web page that I am talking about will be very unsophisticated by comparison but none-the-less it will do just the same thing. It's intriguing! Its just the perfect solution for clubs or family to stay in touch with each other. This web page will find immediate use with every reader who has access to the



*In fact you can go the ultimate and make it so that the whole, entire web page is accessible only to those with a password. That's total privacy.*



internet.

It's easy to set up, it's easy to run, and like a bulletin board, it can be written to by the readers. But best of all of course is the fact that it's free. Here's what it looks like assuming that you are setting it up for a club.

The computer screen shows a cork-board with sticky notes plastered on it. Each sticky note or panel can carry information. On one of them you may choose to show your club's program outline, another panel might show the executive and their different jobs. Still another could be a chat note with participation by members.

And we mustn't forget another note with pictures in it, pictures of your last banquet or award presentation. You can if you wish show animations or video clips. Isn't this an exciting prospect? "Participation by members, you say", I can just hear you commenting. "But that could be a good thing and a bad thing!"

Well, this web page allows all kinds of permissions. You can have a 'Chat Page' that is completely free for anyone to participate in. In addition you can have another 'Chat Page' that requires a password from members to chit chat with each other, a bit exclusive, eh?

In fact you can go the ultimate and make it so that the whole, entire web page is accessible only to those with a password. That's total privacy. For those who might like a Family Only web page, this is a typical route. Give each family member around the world a password - that makes the whole thing private. Then at the same time make it that each member can chat to the page.

In my mind's eye I can see Uncle Harry just back from his sheep herding in Perth, wandering in to a cybercafe and 'genning' up on the latest info from Sister Betty just back to 'Treetops' from her exciting African safari or learning what is the latest furniture just procured by Cousin Simon in Teaneck, New Jersey.

Now for the "But where can I get it" bit. Go to the internet and type [www.eboard.com](http://www.eboard.com). The rest is easy. If you wish to see a sample, type [www.tfvc.eboard.com](http://www.tfvc.eboard.com) to view our Toronto Film and Video Club effort.

And have fun!



# Point...

## Test driving Casablanca was a pleasant surprise

By Trevelyan Beard

After spending the best years of my life and a small fortune wrestling with computers in order to edit video clips it came as a pleasant surprise to be given the job of test driving the Cassie. Whoops, I thought to myself, what if I become one of its many disciples. I've not met one yet who isn't an addicted fanatic.

A phone call, a rendezvous, a chat over coffee and lasagna and I was loaned a machine. It's the model 3.0.8x with MiniDV (Firewire) input/output, capable of handling 19 minutes of video (which is more than enough for me).

"Only for a week" was the condition as loaners are hard to come by.

The instructional tape 'Welcome to Casablanca', I discovered was partly crushed so I bit the bullet and resolved to learn its many ways by reading the manual. "Can't be as difficult as Lindberg crossing the Atlantic", I assured myself. Before taking it out of its case I ran through what I thought were the factors that go to make up a Non Linear Editing machine. Not a long list really.

1. Trimming of clips or what I refer to as 'top and tailing'. Rather like preparing carrots prior to cooking them. A good system ought to make this operation of trimming the two ends easy to accomplish. To trim accurately to one frame is almost essential.  
2. Assembling trimmed clips in random order. Rather like assembling a freight train with engine (title) at the front end and caboose (credits) at the rear end. Splitting, inserting, deleting, and stretching clips so that the man falls off the roof after being pushed rather than before is the bulk of the work in editing. To do this without a diploma in rocket science would be a blessing.

3. The coupling between coaches or how one clip is joined to another is perhaps the third factor. Whether a fade is needed or whether it should be one of the million transition effects that are usually available, these should be visible as to how they look and easy to position between clips.  
4. Then there is adding, stretching, tweaking audio. This does approach rocket science and should be made easy because most of us are not scientists.

5. You could add the use of filters and special effects, superimposing, and titling as other factors. "And that's only the start, Cassie. Now let's see how you make out". And the fun starts ...  
Setting Up

Setting up the machine was no problem - whether firewire or otherwise I merely had to connect to the VCR, to the monitor (TV), to the keyboard and then to the mouse. I switched on and there it was - the MAIN SCREEN. There's a tutorial in the manual that goes through the various steps but I found everything largely intuitive.

First, like a good engine driver checking out the footplate, I clicked on the various 'settings' buttons and was relieved to see questions that I answered for the most part 'Leave as is'. That accounted for the System Settings, the Project Settings and the Video Settings. For example in System Settings I chose to operate in English, I set the clock to the current time and I chose trackball speed as normal. Recording. In a jiffy I found myself running a tape from my VCR and recording the first few seconds. The Cassie allowed me to control the VCR via the mouse trackball. I cued up the tape to where I wanted to start recording, watching it on the monitor screen and listening to the audio, then I pressed the red recording button.

The first time I made a mistake but no problem, just pressed the 'Delete' button which scrapped that effort and started again.

Just a few seconds to get the swing of things then stopped the recording. The screen showed S1 as the name of the clip and 000.11:2 as 11 seconds and 2 frames taken. It also showed the number of minutes remaining on the hard drive. Very good I thought. Then I pressed a play button and my scene was played back to me. Excellent. I then recorded several more short clips (or scenes) and checked each one by playing back. Editing. This is where most of the work is done. The screen showed thumbnails of all the clips I had taken and placed them in an area called the bin. Above this area is the 'Storyboard'.

There are buttons and sliders and arrows in abundance, each labelled.

At this stage I went to the manual. It's a simple matter to click on a source scene and elevate it to the storyboard, then click on others and place them in this storyboard line, just like the freight train analogy. I could play the experimental storyboard from any position, and play the source clips independently, with no fuss. All the labels were there S1, S2, etc.

But first to trim each source scene to be exactly right. And here is where Casablanca excels. I could create an 'in' and 'out' point for each clip and have fun at the same time. For example, to decide on an 'in' point, I would run the clip and click at the precise moment or what I thought was the precise moment for the clip to commence. The program automatically would then rerun the first few seconds over and over. At each run I could tweak the point just a frame or two until the visual and the audio were exactly right. It might be when the mouth just opens or when the car first hits the wall, timing is everything, right? Full marks for a great feature in Casablanca. Splitting a clip just as easy, then trimming the ends of the split and discarding the material not required.

Transitions. I tried a Crossfade between two clips on the Storyboard. Pressed Preview and watched almost immediately the result. Sometimes it's desirable to lengthen a transition, especially a Crossfade. No problem. A click and enter a duration and there is a longer Crossfade. Press Preview to view the results. I had a great time trying out all the transitions.

Image Processing. These are effects that you might come across in other systems described as Filters. Again, fun trying them out. The Fade In and Fade Out is excellent with adjustment for length and easy process.

Audio. I hooked up the CD to Cassie and played some background music. The volume was adjusted by a click or two on the screen. Again no problem. There's more. There is more, much more, such as Titling, Inserting and Multi-layering and then there's Slow/Fast Motion, Reverse, Still and Strobe that makes the Cassie into a veritable studio. I tried all these features until my time was up and the machine had to be reset.

The Envelope Please. The Cassie's overwhelming feature is its reliability. If you get to do something stupid, it simply flashes on the screen "System will be reset" and all is forgiven, nothing

(Continued on page 12)

By James Town

In this fast moving world of video production, new devices appear almost weekly to entice us to use and to make our productions better. These devices, which cost in the hundreds of thousands of dollars only a few years ago, now are well within the reach even of hobbyists.

The pioneer in this area was the Video Toaster, married to the Amiga computer. This system was a boon to low budget productions. Since the demise of the Amiga, there has been an ongoing battle between the Mac, by Apple, and the PC by Intel and many other clone systems. Increased computing speed along with the influx of many bright young minds into the hardware and software markets has made the computer system you buy today obsolete by the time you get it out of the box and up and running. This fast paced obsolescence makes buying any equipment, and most of all a non-linear editing system a real dilemma. Just as with any equipment one purchases for video production (and most other things as well) the first question to ask is What do I want to do with this equipment and will it do what it is I want it to do? If you are making videos for family, fun or even weddings and event videography, where the final tape will be VHS, it is absolutely ridiculous to spend thousands of dollars on a broadcast quality system. That goes for cameras as well as editing systems. A Hi-8 or S-VHS camera and record/playback decks are all that are needed to produce these types of productions.

If you are wanting to go to Air, then and only then consider the higher end systems. I use a middle of the road system, the DPS Perception capture board which allows me to capture at 7.8MB/sec at its highest rate or lowest compression. My drives are capable of nearly 10MB/sec transfer. Since there is so much video information to be captured, uncompressed video capture occurs at 20 Mb/sec. At that rate, a 9 Gig drive would only be able to store 7.5 min of video (and then at the 5:1 compression of the material recorded by the camera). And that is not completed programme video but all the video clips plus any rendering of composites or transitions as well. Professional dishonesty is something that really bothers me. Tell us the truth about your products, guys and don't lead us to believe your equipment can do more than it can. This the Casablanca people do not do. I am not a "computer person" but it does not take a rocket scientist to realize that if "Betacam Quality" is basically uncompressed video, no non-linear editing system

## ...Counterpoint

# Casablanca falls short of its marketing promise

with a 4 Gig drive can hold ½ hour of video at Betacam quality (see below, a 9 Gig drive can only hold 7.5 min at that quality). It is just not possible.

So when I first heard about Casablanca's claim to be able to do ½ hour of video using the 4 Gig drive that was originally supplied, I knew they were not telling us the truth. The sales rep (who had been brainwashed by his superiors) did not have an explanation as to why my system, which at the time had a 9 Gig drive would hold only ½ hour at "Broadcast" quality while the Casablanca would hold the same amount in "Betacam quality" on a 4 Gig drive. I have no quarrel with the Casablanca system or the Screenplay system, from Applied Magic. Both of these systems are quite acceptable for weddings, event video and other non-broadcast purposes. But to claim, and even have an icon indicating, "Betacam" quality capabilities as Casablanca does, is a downright lie. I have seen both of these systems in operation and they work well. The Screenplay people make no claims to be a "Betacam" system and tell the prospective purchaser the truth whereas Casablanca's blatantly lie to their customers. I have done some extrapolation from my system as to the comparisons of quality, block rates, frames captured and time of total video available on the disc. These calculations are in the chart below. The presence of a "firewire" jack on the computer does not change the fact that whatever the capture rate of the computer, that will be the rate of video capture and

consequently the quality of that video. Add to the comments above the fact that ALL CONSUMER DIGITAL CAMCORDERS have already compressed the video by a 5:1 ratio. Otherwise it would be impossible to put an hour of video on those little tapes. The point of this article is to warn you out there in video land not to be taken in by a sales pitch from equipment dealers and makers. Anyone who would lie to you about one thing will likely lie to you about another.

The Casablanca is a good entry level non linear editor. A Betacam, broadcast quality machine it is not. The Screenplay machine is a strong competitor to the Casablanca, the price and performance being almost identical, and at least their sales reps are honest. They make no claims to be a Betacam or broadcast machine, marketing it as the entry level system that it is. Once again the most important thing for all of us to realize is that things are changing so rapidly in the computer field that it is foolish to buy something today that will out perform our needs for the next few years. Do your homework and don't be taken in by smooth talking sales people who tell you deliberate lies just to get you to buy their systems. □ James D. Town is President of TAV Productions, Woodstock, Ontario, .

Quality	Block rate	Mb/sec	Max. frames captured	Time of video
50% compression (2:1)	651	10	27,199	15::00:00
DPS "highest quality"	508	7.8	34,871	19:22:11
DPS "digital quality"	390	6	45,423	25:14:03
DPS "broadcast quality"	320	5	55,358	30:45:08
DPS "industrial quality"	260	4	68,132	37:51:01
DPS "off-line quality"	100	1.5	354,106	3:16:43:16

**M**any, many years ago, at a computer club, I saw a demonstration of MIDI Music by a very talented keyboard musician. MIDI (Musical Instrument Digital Interface) is a protocol, or agreed-upon standard which allows information to be sent between a keyboard and a synthesizer, or to a computer, or between several keyboard/synthesizers, or computers, etc. Music played on a keyboard can be saved on a computer, and the instructions for creating the music can be played back later on another synthesizer.

At that time the artist giving the demonstration conducted a teenage synthesizer band which played all the music live, but it could all be recorded and played back later with no one touching the keys. This was very handy if one of the kids couldn't make a concert! I was struck immediately by the potential of MIDI Music for home movies and began another quest.

Over the next few years I purchased three MIDI Keyboards, two "Black Box" MIDI synthesizers, computer hardware and software first for a Radio Shack Colour Computer and then for an IBM clone, and half-a-mile of MIDI cables to patch it all together. I never got a note onto a film. I might as well have bought a Stradivarius: I can't play that either!

In my desperation to get things working together properly I once visited the developer of some software and associated hardware and found he was no longer using the stuff he had invented (and was still selling). He had a new IBM type computer with the synthesizer on a board inside! "Someday every computer will have a card like this," he told me. And of course, now they do.

I saw the musician who gave that early demonstration on two other occasions. Every performance was new and original, and extremely entertaining, so after an attempt to have a MIDI lecture at the 1993 SCCA/SAVAC joint convention in Hamilton failed to deliver as I had hoped, I tried for several years to have him address one of

# Need Music? with **Band-in-a-Box** you can create your own

By Fred Briggs FSCCA

our conventions. He always had another booking.

But in 1997 he asked "Have you heard of Band-in-a-Box? This is just what you people need. Why don't you demonstrate it yourself?"

"But all I can play is the first four notes of Oh My Papa!" I protested.

"It doesn't matter. The program does everything for you. And they have just added an automatic soloist that can create copyright-free variations of a copyrighted melody!"

And so, at Wide-angle '97 in Kitchener, I did my inadequate best to introduce Band-in-a-Box, Version 7.0, with the help of an instructional tape prepared by Peter Gannon, the former Dundas dentist who wrote the program. Version 7.0 was a major upgrade with over 60 new features, the most spectacular being the automatic soloist. The soloist styles of 100 famous musicians have been analyzed and codified. You choose a song and a soloist. And the soloist will replace the melody line with a solo based on that melody and that soloist's personal style.

Another new feature is the Soloist Maker which lets you create new soloists. "For example, let's say you want to create a soloist in the style of John Coltrane, the great jazz saxophonist. The Soloist Maker allows you to define the parameters essential to Coltrane's playing, such as instrument range (i.e. tenor saxophone), extra legato playing, playing more on top of the beat than typical jazz musicians, and playing straighter 8th notes than usual swing 8th notes. Also, you can set phrasing options such as how long the phrase should be and how much 'space' to leave between phrases. You can set how 'outside' the playing should be. In the case of John Coltrane style you set that to the maximum! Then turn him loose and hear the soloist play over any song!"

Well, maybe you can, but I can't! I can just use the 100 provided and find the one I like best, or which best suits the needs of my video, with a little trial and error. Re-

member, this is a very competent and complete program designed for musicians, originally to play accompaniment for the musician while he practices, whether he is playing the lead instrument or as one of the other band members. It has developed further as a program for very good musicians to get even better by studying the techniques employed by the very best. The better you can play, the more you'll appreciate this program.

But even if you are as musically illiterate as me (well, I know what I like, and I think I can tell good from mediocre from bad!), you'll find this program has a great deal in it for those of us who want to stop pinching musical compositions and performances of others for our videos.

But that's just scratching the surface! Version 8.0 added another 80 features, and I eagerly introduced the new version at the SCCA Convention in London last year.

The most important of these new features, for us at least, is the Melodist which "brings you the power to create Melodies along to any chord progression. The Melodist also brings with it the ability to create most other song elements automatically (in addition to the Melody). These elements include intros, chord progressions, solo improvisations, and even auto-title generation for your new composition which adds up to a full instrumental song, complete with title."

The titles are useful to help you with your filing and retrieving of pieces you like and want to use in your video, but they follow the "Purple Onion" or "Brick Latrine" model.

I interrupted writing this to generate a few to quote here: "July Creek", "Screamin' Dude", and "Fundamental Smile", each started playing in seconds, and was far better than the titles might suggest. I chose a different style for each composition, but I have no idea whether there is any correlation between the style of the composition and the style of the title. Do we care?

Just click on Melodist, click one any one of 75 Styles (with room for another 180





in the future), and in less than 10 seconds the Title pops up and the music starts playing! If you like it, save it. If you don't like it, click Melodist again, and click OK, retaining the same style, and you get a completely different melody, or change the style at this point if you like. That's the simple way.

There are more than 25 options you can set as you wish for each composition, including key, tempo, instrument, type of harmony, etc. Once the song has been composed, of course, you're now free to apply the same changes you might to any other song style, tempo, instrument changes, number of verses or choruses, melody suppression on any section, soloist, harmonies, and on, and on, and on.

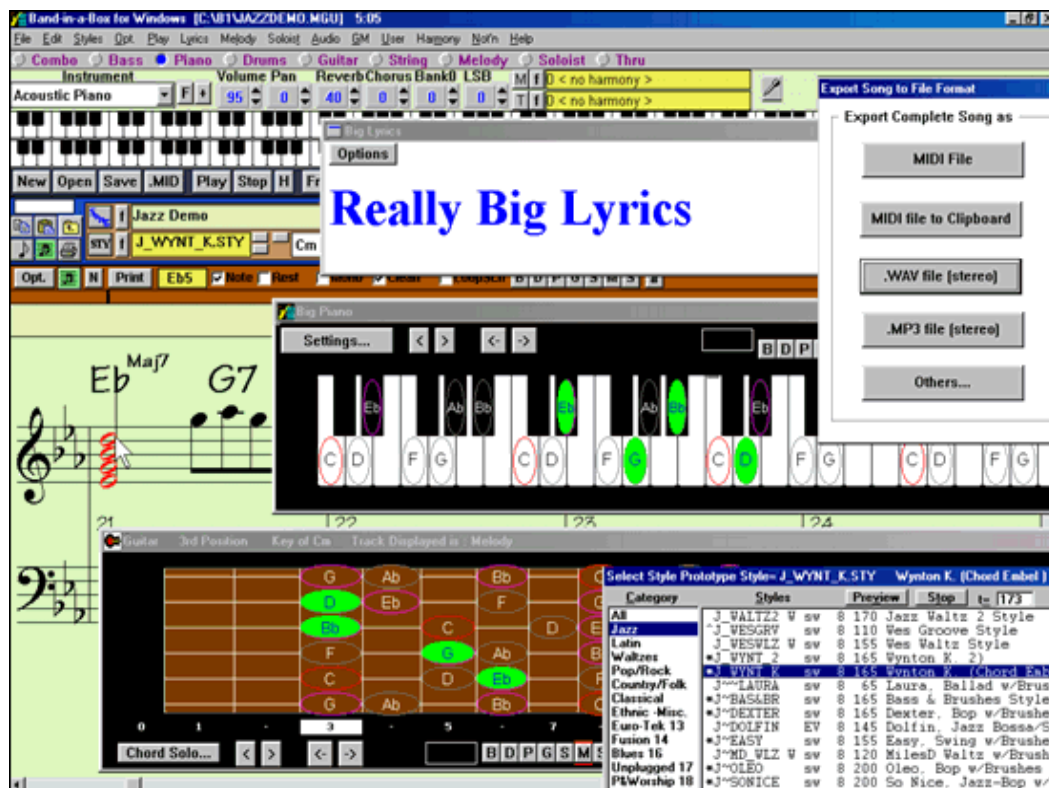
Again, the more you know about music the more intelligent choices you can make and the faster you can set up what you want.

And now here comes another major upgrade, Version 9.0 with over 50 more new features! They've added a full featured digital audio track, so you can add live vocals of guitar playing to your song, or in our case, more likely, ambient, sound effects or sampled sounds. There's now an option to save a song as a .wav file just what you need for non-linear editing on a computer. There's also an intelligent style selection wizard which shows you what styles would work best in your song, highlighting all styles that have a similar tempo, genre, and feel.

There are many add-ons for the program, including Styles Disks 4-19 (389 Styles), 9 Soloists Disks, and now 2 Melodists Disks (I hope you're not trying to read this aloud to anyone!) The Soloists and Melodists Disks carry Bonus Styles and Norton Music sells another 7 Style Disks, so you can see why a system is needed to group styles (though I don't know whether it will handle Norton's Styles too).

Band-in-a-box can be bought fairly stripped, with Styles Disks 1-3 (150 Styles), Harmonies Disk 1, and Melodist Disk Set 1 for \$88 U.S. If you already have Version 8 you can upgrade to Version 9.0 for \$49.00 U.S. which includes Styles Disk 19, Melodist Disk Set 2 and Soloist Disk Set 9. All the individual Style, Soloist, and Melodist Disks are \$29 U.S. each, but more economical packages are offered.

Band-in-a-Box Version 9.0 MegaPAK



includes the Program, Styles Disks 1-19, Soloist Disks 1-9, both Melodist Disks, the MIDI Fakebook, and an instructional CD-ROM, for \$249 U.S. (This information is from the internet, where it is common practice to quote prices in U.S. Dollars. The company, PG Music, is in Victoria B.C., where Peter Gannon has made his home for many years now. The Buffalo operation has been closed.)

Let's look now at some of the ways you might use the program in hypothetical situations.

#### Scenario One — Public Domain Songs

Suppose you wanted to use in your video an old song that you thought was now in the public domain. First you need to check your facts. A good place to start is The Canadian Intellectual Property Office, <www.cipo.gc.ca> and Music in the Public Domain, <www.pdinfo.com>. You'll find both these sites, and other relevant links on the SCCA web site <www/S-C-C-A.ca> under Where Would You Rather Be, > Odds & Ends, > Copyright Law.

If you find the composition is in the public domain you still have a problem, as any recording of it will be copyrighted with very few exceptions (which you probably wouldn't want to use anyway because of quality). Enter Band-in-a-Box.

Next you need to find the song. Many Public Domain songs come free with Band-in-a-Box and on some of the additional disks. (Look especially at those with MEL

after the file name. If you don't find it there, do an internet search. Using your favourite Search Engine (mine is Copernic 2000, a free download from <www.copernic.com>. Type in the Name of the Song and the words Band Box. (The full name of the Song may not be needed. E.g. for "The House Of The Rising Sun" type House Rising Sun Band Box.)

I tried the above search and found a MIDI file of a piano version of the song which was less than I was looking for (a complete BB file with the extension starting with .MG or .SG) and several pages about Norton Style Disks with that song on it (but not the file). If you try the same as an experiment watch out for the Lexicon page (number 1 when I did it) — it's VERY RUDE!

If you are successful in finding a BB file of the song you want, download it and Open it in Band-in-a-Box. If not, try again, this time using MIDI lead of Band Box. If you find a MIDI file (.mid) then download it and Import it as a MIDI file into Band-in-a-Box.

In the first case you would get a style selected with it, and in the second case you would only get the melody. (There are tricks here but we can't go into them.) If you can't find either then you will need the sheet music so you can enter the melody manually in Band-in-a-Box. (Try searching for the title and Sheet Music — you might

(Continued on page 11)

# SCCA ROUND-UP

## Change in rules for general contest in 2000

Rules for the 2000 S.C.C.A. film/video general contest are being reviewed and the following are proposed changes. They will not be implemented until approved by the executive.

The purpose of these changes is to make certain that all submitted entries in the contests play on an equal playing field, and abide by the laws of the land. I know you will accept them as offered.

Only amateur films are eligible. A film is considered "amateur" when the producer has no financial or commercial objective in making the film, and when it has not been the subject of any sale or rental agreement prior to entering the competition.

There also must be no direct professional help, except for the use of professional services which do not affect the creative values of the film, such as copying, striping, and processing.

Use of unauthorized copyright material for public performance is prohibited by law.

The clearance for public use of all submitted materials is the sole responsibility of the creator of any submitted materials, and shall neither be the responsibility of the Executive and Offi-

cers of S.C.C.A., nor the Contest Judges.

Specifications for film entries have been removed from the list of rules from last year. This is because video is the format of choice in the past years. Don't worry, if you want to send us film, we'll do our best to screen and judge your entry.

Due to the increasing mail costs of late, the S.C.C.A. executive has decided *not* to return your entries to you, unless you add an additional *five dol-*

*lars* for that purpose.

Submit a copy of your video instead of an original and save that cost! Thanks for your cooperation in the above items, and good shooting in 2000!

More information on the contest is available at the web site. Go to [www.S-C-C-A.ca](http://www.S-C-C-A.ca).

## Theme chosen for contest

By Keith Gloster

May I take this opportunity to wish all Panorama readers, a heartfelt wish for a wonderful year 2000!

### *Fanfare slows down web site*

Your webmaster found that a plug-in called up to play the Fanfare on the SCCA web page on his browser was causing long delays while it loaded, and locking up the browser until it was done, crippling the intent of the new faster-navigation design.

The plug-in, for Streaming Video, was too good to dump, but overkill for a simple little MIDI file.

If it was annoying him, it was probably annoying others. Solution: *dump the Fanfare* on the Frame page. It should load faster now. Let him know what you feel about it, and if you are experiencing unacceptable delays due to music elsewhere on the site.

It is with pleasure that I announce the theme for the upcoming S.C.C.A. video contest, which will be due for judging in May 15, 2000, in order to prepare for an S.C.C.A. summer conference.

As we complete this year, the last year of the second millennium, we at S.C.C.A. have selected as our newest theme - *MILLENNIUM*.

With this term, it is hoped that your imaginations will be peaked, and you will continue the excellent work of the past 999 years of movie and video production, and finish our second thou-

### Annual meeting to be in Hamilton in June

The Annual General Meeting will be held as part of an Eastern Regional Meeting on June 24, 2000, in Hamilton. We hope to see you all there at the Hamilton Spectator Building on the Saturday, and on the bus trip to Toronto on the Sunday. Watch the web site for details as they evolve.

## Have you renewed yet?

Members in arrears on last June's membership fees have been sent a letter. Those who do not respond before the end of January will be removed from the SCCA roster, the SCCA computer mailing list, and the mailing list for PANORAMA. I hope we hear from you soon if you are among those who received that letter. - *Fred Briggs*

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# 1999 CIAFF a tremendous success

*Theatres were full and Gala Night was sold out for first time in 20 years*

## By Ben Andrews

Festival in Campbell River was a great success. The theatres were full and the Gala night was sold out. Many filmmakers attended and the workshops were also well attended.

Campbell River really put out the welcome mat for our festival and have supported it financially so that currently we are doing well. We had a great reception after the Gala night attended by some 500 people. Eleven local caterers supplied the food and wine for the occasion.

It is the first time in twenty years that the Gala Night was sold out!

The next two years we will still be in Campbell River and I expect that next year's festival will even be bigger and better. The whole town got involved.

The only disappointment I had in Campbell River was that no SCCA member attended. Victoria and Vancouver are not

that far away. It would have been nice to see some of you there.

## This year's film festival set for October in Campbell River, B.C.

This year's Canadian International Amateur Film Festival will be held October 1 to October 7 in Campbell River, B.C.

The Gala Night, which was such a success last year, will be held on the final night of the festival.

Deadline for the film/video competition is June 15, as it has been in previous years.

There are two ways to get an entry form for the festival: go to our web site at <http://CIAFF.org> or write to Ben Andrews at 25 Eugenia St., Barrie ON, L4M 1P6.

Shipping labels and full details on the competition, including categories and other information, is available on the CIAFF web site.

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## *Composing original work can be surprisingly easy*

(Continued from page 9)

find it convenient to buy it on the net.)

In any case, you are probably going to want to experiment with a variety of styles to find the most suitable for your needs - maybe change the instruments in the band, and change the tempo and the length of the song/number of repeats to make the time come out right.

Scenario 2 - You want to use a song that is copyrighted.

First, find the song as above, if possible. You would be surprised how many people will post BB or MIDI files for songs which they have no right to copy. If you can't find the song you will have to enter it yourself, as above.

Now you have two choices. You can select a style, instruments, adjust the tempo, length, etc., and simply mute the melody line, or you can substitute a soloist which will play all around the melody without playing on it. This works best for Jazz, Country, Pop, etc., and least for Classical. Fortunately, most Classical Music is now in the Public Domain! The problem here is that you want it to sound exactly like the song of your choice, but it can't!

Whether you're satisfied with the best compromise you can find, or you're not, depends on many things, including how reasonable you're willing to be.

Scenario 3 - You want to compose a completely original work.

Surprisingly, this is now the easiest, and the fastest way to go. You don't need a hit! You need a piece of music that sets/matches the mood, with the right tempo, the right instruments, and the right length for the scene or section of scene. You may need an intro, or not, or a finale, or not, a pronounced rhythm, or none at all. It's all there for you with just a little experimentation. (Maybe if you're a gifted musician, you'll also get a hit - and come to think of it, judging from many of the hits I've heard, that proviso isn't really mandatory.)

It's time to bail, but first, I'd like to make a few points quickly.

Synthesizer music has a bad reputation, from early experience. Today's synths are excellent, and while you won't really be able to match the Hollywood Bowl Orchestra on a Sound Stage, you can make more than adequate music that sounds like real musical instruments if you have a good sound card. If not, I suggest a software solution. PG Music makes available the Roland VSC-88 Virtual Sound Canvas Software (which creates sounds using your computer's CPU for sound processing) for only \$20 U.S. when you purchase another PG product. The Roland VSC-88 is available for either Windows or Macintosh, but I

can't go into the specific requirements for the computers here. See the web site.

Band-in-a-Box is also available for Windows and Macintosh, but the Version Numbers and capabilities vary, with the advantage going to Windows. (Ha, Ha, on Mac Users!)

It used to be available for Atari ST, and I think, for Amigas, but I see nothing about support for those platforms on the web site. Contact the company directly if you might be satisfied with one of the earlier versions for your albatross.

Finally, I must confess I still haven't put a MIDI note on a film! But not for the old, legitimate reasons.

There are several ways to find out more: write to PG Music Inc. 29 Cadillac Ave N., Victoria, B.C. V8Z 1T3, call (250) 475-2874, fax.: (250) 475-2937. You can visit the web site <[www.pgmusic.com](http://www.pgmusic.com)> or send email to [info@pgmusic.com](mailto:info@pgmusic.com). There are also toll-free order lines: 1-800-268-6277 or 1-888-PGMUSIC, and a toll free fax order line, 1-877-475-1444.

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# Toronto club celebrates 65th anniversary

(Continued from page 3)

eras. At the March meeting the

Londoners will prepare a final edit of the shoot.

A few weeks ago I received a nice letter from Jacques Moul

, president of the newly-formed **Kitchener-Waterloo Video Club**

, informing us of the formation and objectives of their group. In his

letter he stated that the club was started on February 12, 1999 with

seven members. During their meetings they present videos for

criticism, then offer constructive suggestions on how to improve techniques.

Jacques mentions that they are "exploring various

projects which will involve all members, to participate and raise the interest of people to join the club".

All of us at **PANORAMA** wish the Kitchener-Waterloo Club success.

I'm sure we are going to be hearing a lot more from their group in

future months. Thank you for taking the time to drop a note!

The **Start, Middle, End Video Club** from the Niagara region are

eager to see the results of the group videos which will be presented

at the February meeting. In March they are planning a trip to the

Railroad Engineers Club and in May the executive are organizing an

outdoor shoot. The April meeting is being set aside for the first

video contest of the year. The assigned topic for this video will be to show, "how you spent this last winter."

The **Brantford Videomakers** are quite busy these days compiling a

millennium capsule comprised of interviews with club members. Joe

Bochsler designed and prepared a movie set at their December meeting

as a background for these interviews.

Dan Kennaley mentions that this

project will be "A recorded document that will tell people far in the

future who we are, and what we do and how or why we do it." Sounds like

a great project.

At the November meeting, Joe Bochsler discussed his many years behind the camera.

Starting in 1938, when he began shooting with a 16mm

, up to the present, Joe has been creating award-winning films and videos.

As an example of his work, Joe showed his 1971 film "Camping Colossus", which he produced with Laurie Ross.

**Hamilton Video/Film Makers** had a special guest speaker at their

last meeting. Dr. Ralph Adams, a retired dentist, and his wife, Ginny,

presented a 17-minute video entitled "A Carnival of Animals". The video, which

was cut down from over 200 hours of material, was well received by the members.

The Monthly Contest had two entries, "Light up the Night" by Joe Bochsler and Dan

Copeland's, "Caledonia Fair". Also shown during the evening were Jerry Apanasowicz's

"Cat and Corn", "I'm Puzzled" by Trev Beard, Adam Houston's nostalgic video "Remember Eaton's and

"Simpsons" and "Christmas Lights, Niagara Falls", by Joan and Joe Bochsler

Congratulations goes out to the **Toronto Film and Video Club** on

celebrating their 65th anniversary on November 4th. Members gathered

for an evening of films and memories.

Per Brendstrup showed an early club project, the 1939 Royal Visit.

Trev Beard presented a special video honoring the 65th while Jim

Scott and Adam Houston each showed two short videos. Charlie Woodley

then topped it off this special night by cutting the traditional birthday cake.

Speaking of Charlie Woodley, there is a delightful article

by him in the November issue of

Toronto's *Shots and Angles*. It's about the early days of the Toronto club. Even if you are not a member of this illustrious group you can still enjoy the reminiscences of this long-time member.

The **Ottawa Film and Video Makers** are another group that enjoyed

a club dinner in December. In keeping with the Christmas spirit there

was also a gift exchange. To end off the evening Stanley Klosevych

showed a video featuring the Aberdeen Pavilion.

Jim Laing will be the special guest speaker at the January

meeting of the **Ottawa** club. Jim has

## *The system is fully featured and easy to understand*

(Continued from page 6)

lost. The system is certainly full featured and easy to understand. It has been a surprise to me and an education that something other than a computer can create magic. By contrast, the computer world of video editing is fraught with a steep learning curve and the odd crash that can be frustrating. It's a pity that the Casablanca is an expensive machine. In terms of features versus

price I would consider Firewire important, hard drive size and rendering speed much less so. However, in a very few weeks I'm told that the Avio will be available from Draco. This is a newly engineered machine, not quite as fully featured as the Cassie, but greatly reduced in price. If you are not flushed with cash, wait for this but don't forget the Firewire option.

# Maintaining the web site is a never-ending task

(Continued from page 2)

the Layout, Design and Typesetting of PANORAMA is certainly a Change. We sincerely hope that it will work out well for George, and for him it will prove to be Progress.

We owe a great debt to George. Much of the pride I've felt about our publication for many years is due to the combination of training and experience, professionalism, and hard work that George has brought to the task for so long, and the Change is, for the SCCA, certainly regrettable. It will not be easy to replace George with a computer. It will take some effort to turn this Change into Progress.

It will take some more effort to reverse our declining membership. At the end of 1999 several of our members, and member clubs, were in arrears, and Membership Chairman Thom Speechley has sent each of them a personal letter and a Membership Renewal Form.

As this is written, several have renewed, and we hope there will be others. But we must face facts. Those who haven't renewed by the end of January will be removed from the SCCA Roster, Mailing List, and E-mailing List, and will not be reading this now!

Time marches on, some people pass away, and others change or simply change their interests.

But there's an opportunity in that to increase our membership! Others are becoming interested in the possibilities of a new hobby, video making! We have to reach them. We have had some success in Ontario, but West Coast membership is declining noticeably, and there are still vast wildernesses (SCCA membership-wise) on the Prairies and east of the Ottawa River.

Our web site is getting 'hits', but not many new memberships. We've had a couple of inquiries about starting new clubs, followed by silence. Can you help in any way? When it comes to recruiting, our motto should be 'Ask not what the SCCA can do for you, but what you can do for the hobby through supporting the SCCA!'

Resolutions are clearly needed to increase participation of individuals, teams, and clubs in our Annual SCCA Competition. The entry deadline has been moved ahead to May 15 to accommodate a much earlier than usual date for the Annual Meeting and Presentation of Awards, which will be held in Hamilton on June 24, as part of an Eastern Regional Meeting June 24 and 25, 2000.

The subject/theme chosen for the Inter-cities Competition (only one small part of the Annual Contest) for 2000 is Millennium. Some rule changes are also under development and will be announced on our web site <<http://S-C-C-A.ca>>, and in the Spring issue of PANORAMA, as will details of the Eastern Regional Meeting.

The web site, <<http://CIAFF.org>> has been extensively upgraded to match the appearance and format of the S-C-C-A.ca site, and the two now work together much better. All music has been removed from the SCCA site, and most of it from the CIAFF site, because plug-ins are getting much bigger (with the capability of streaming video) and taking longer to load, slowing down the loading of the pages.

While the music may be a pleasant surprise for the first-time visitor, it is felt that it soon grows old and becomes an annoyance which may dissuade returnees after a few visits. A web site is a never-ending challenge.

In spite of several changes, the President's Choice on the SCCA Courier Page has been bringing up a lot of stories which don't really fit our interests — the keyword *video* may have to be removed as it turns up too many crime stories in which the word is

## Brant Video Makers recommend guidelines for censorship and copyright concerns

*In a memo to Fred Briggs, president of the SCCA, the Brant Videomakers recommended some changes to the guidelines for video competition. What follows is a copy of that memo.*

Having spent the better part of an hour discussing the pros and cons of censorship and copyright laws with our members, it was resolved that we, as a group, would support the SCCA in any attempt to regulate the material content of video competitions and also to help increase awareness of the copyright laws concerning the use of music or other existing material which is not in the public domain.

We have drafted and approved the following resolutions:

1. Firstly, that a stringent rating system be enforced regarding the contest material and that material deemed by the judges to have an R rating or above not be allowed to have a public showing.

2. That audio or visual material which is covered by copyright laws not be allowed by the judges unless through challenge it can be demonstrated that the said material is not covered by copyright criteria.

We realize that to some people censorship is a four letter word and some people are more easily offended

than others. However, as Stan Whitsitt stated in his article, "The Avant Garde Film" in PANORAMA, "It takes very little talent or effort to throw together an attention-provoking product by sprinkling it heavily with crude language, along with scatological and genitalic images."

We would like to opt for the high road and encourage our membership in truly creative, challenging and meaningful video productions. We also trust that our judges are not of the "Spanish Inquisition" type and would carry our intentions to the extreme.

Remember what Thumper's mother told him when he made an unkind remark about Bambi's attempts to walk..."If you can't say something nice



# ‘Broadcast quality’

The 6th edition (1997) of the Television Production Handbook by Herbert Zettl, which is considered to be the leading guide to television production, does *not* contain the word “BROADCAST” in the glossary, and uses it in the index only with reference to “Broadcast unions”.

*The word most used by production wannabes, not being used by the pros? What is this world coming to?*

Every issue of consumer magazines, such as *Videomaker* and *Camcorder*, contain numerous advertisements, commentaries and articles which make use of the “B” word. In the higher-end magazines such as *Video Systems* and *Videography* the word “Professional” tends to appear in the up-market advertisements and press releases while the term “Broadcast” appears in advertisements for the lower end priced products (albeit still expensive by the standards of most club members).

*Just what is the difference in terminology, anyway? Is there a simple answer?*

Yes (I hope that was simple enough).

There is no international standard that can singularly be described as being a “broadcast standard”, other than yelling at

## has less to do with a technical standard than it does to do with the content

the top of your voice, which works best if someone else with an appropriate receiver (at least one working ear) is close enough to hear you. Although it basically works anywhere in the world we won’t get into discussions about language and understanding.

If we stick for the moment to the concept of television broadcasting it is easy to see that there are many standards of skills, equipment and technology. Analogue is different from digital, cable from wireless,

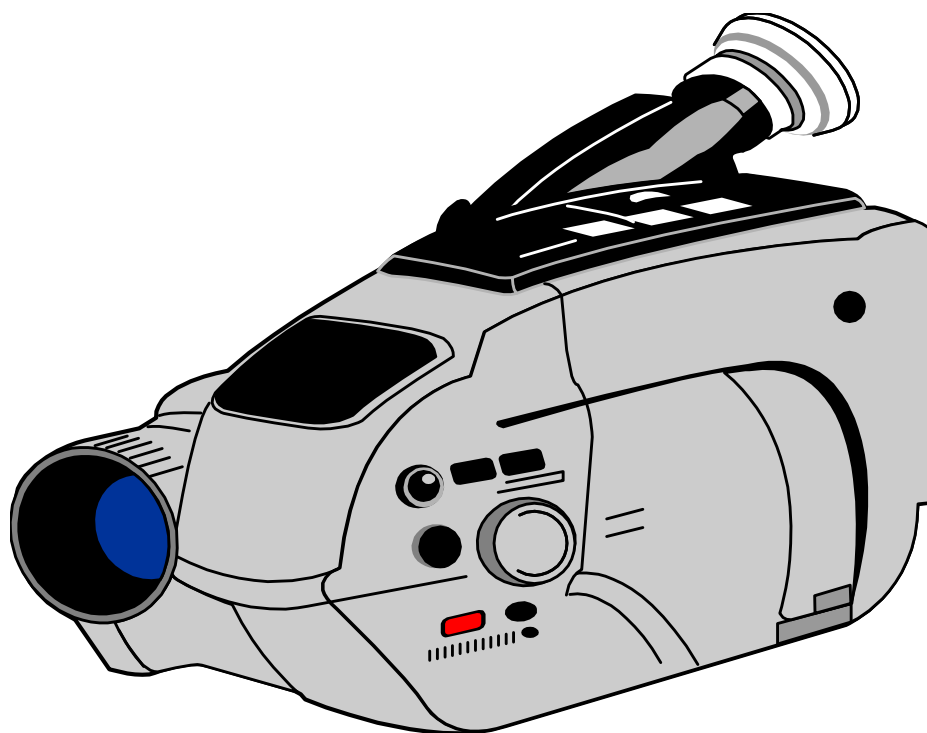
NTSC from PAL, VHS composite from RGB component, HDTV etc. They are all capable of being broadcast yet none of them are the broadcast standard.

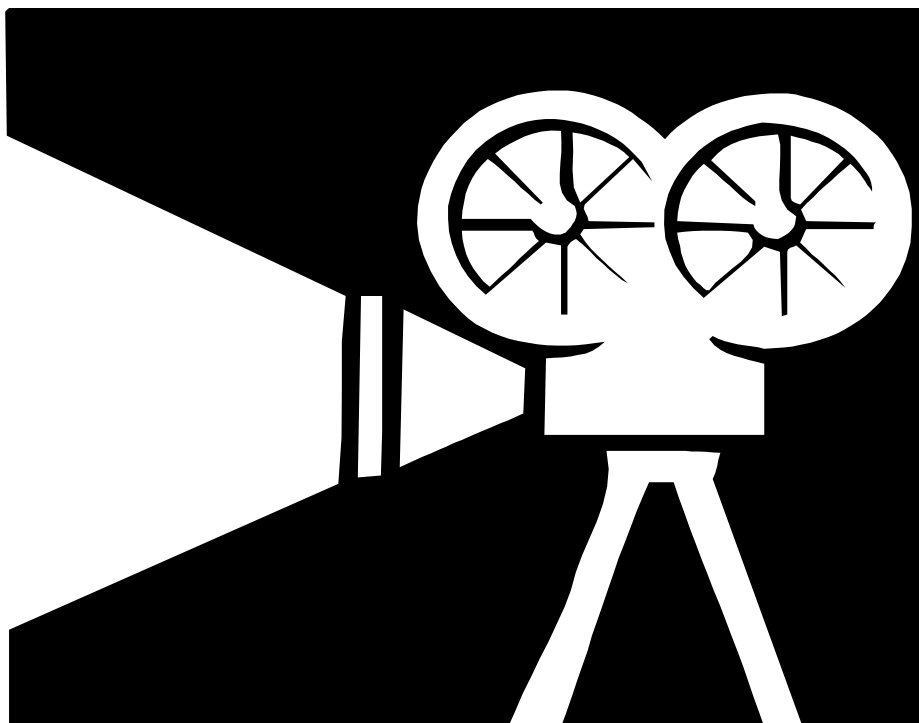
The word “broadcast” is not a product, has never been a product and will never be a product. It is the act of sending a signal to a wide acceptance area, receivable by all (who have the appropriate receivers) at the same time.

That signal could be a shepherd standing on a hillside yelling “Wolf!” so all of the villagers (who are listening) can hear... or it could be a ship’s communication officer sending a Mayday alert to any and all (with compatible decoders) that can hear and respond.... or it could be a compilation of visual scenes and audible signals sent out by a cable or call letter television station, over cable wires or via frequency waves through the air to those who have tuners (that are turned on and tuned in).

So why do so many consumer products have the word “Broadcast” attached to them? If I may at this point be politically incorrect, I believe that the main reason is that manufacturers believe the general public to be (choose one you like - or all of them) stupid, uneducated, naive, clueless, uninformed, greedy, egotistical, empty-headed, gullible, simple, trusting, etc..

Most people, throughout their lives, try to advance their skills in an upward manner, hence if you are seriously involved with video production, that means you are aiming to have your work viewed by the largest





**by  
Jon  
Soyka**

Digital Betacam over VHS-C will make a difference only if the two shooters were at the same event and got the same shot, but the station could only use one of them. Goodbye VHS-C.

The same applies to two production companies taping a game show, cooking program or drama. Technical quality will win out when the content is the same.

If, however, the professional videographer with the better gear happened to turn in nothing of interest on that particular day, his footage will not be "broadcast".

Should the truant student happen to have recorded an event of great local, national or international importance, despite the quality and age of his gear, then odds are that the station will "broadcast" the result.

If you think that scenario is unlikely, then consider the success of such programs as "America's Funniest Home Videos", "Real TV" and the plethora of disasters and weather events recorded by the public and shown on your boob-tube.

To jump ahead of those who would argue that the station will dump the student's or any amateur's footage to Betacam or into a non-linear editing system before broadcasting it, they will do so only because it is the format that their "to air" machines are.

So, where are we?

Simply put, "broadcast quality" is related to content, not a single technical standard. Despite the marketing desires of product manufacturers, the word 'broadcast' does not belong on any consumer, prosumer, industrial or professional item.

possible audience. The easiest way to accomplish that goal is to have your production distributed by a legitimate television station to its supposed millions of viewers. In other words, to be 'broadcast'.

If you link the two (uninformed and desire), you end up with your average Joe figuring that when he shoots with a digital camera (like the broadcasters do), uses broadcast video tape (like the broadcasters do), edits on a broadcast quality video editing suite (like the broadcasters do) that he purchased at Future Shop (like the broadcasters don't) then he is, logically, producing broadcast quality work. *[Insert here the sound of the buzzer that indicates Joe is wrong].*

The manufacturer gets away with his use of the "broadcast" term because nobody cares to stop him. Imagine if you will...

Prosecution: "Your Honor, I respectfully submit that this cretin is misleading the public by using the "B" word on the blank video tapes that he sells. No self-respecting television station uses or would ever consider using his product for their programs. He is blatantly misleading the public into thinking that they are getting something special, when they are clearly not."

Defendant: "But, your Honor, just last month a now well-known videographer, using our "B" labeled tape recorded the landing of a pregnant long-haired eagle on the head of a well-known celebrity as they sneaked out of that now closed down bor-

dello on Main Street.

"As the court is well aware, that footage, shot on our "B" videotape was broadcast on television sets around the world.

And therein lies the crux of this matter. Ponder the following:

1/ If a top-of-the-class, long-time professional videographer who works for an international call letter television station shoots some footage using a Sony Digital Betacam camera with Sony Digital Betacam videotape .... would you describe the result as broadcast quality? Yes, No or Not Sure.

2/ If a 15-year-old truant student borrows his mom's VHS-C video camera and records a few seconds using the "LP" setting on a long ago purchased Canadian Tire video tape that has been used at least 40 times .... would you describe the result as broadcast quality? Yes, No or Not Sure.

Pause your eyes here and make your decision on the two scenarios before proceeding to the next paragraph.

In the final result the technical quality of a video shoot does not determine whether a result can be termed "broadcast quality". Sorry folks, you could not accurately answer those questions without all of the information, which you were not given.

A superior technical quality such as

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# Summer vacation plans could include side trip to Cotswold film and video festival

The Cotswold International Film and Video Festival will be held in the town of Stroud, Gloucestershire, England, from July 6 to 8, 2000. The closing date for all entries is the 15th of April, 2000.

The festival will have three main categories: Amateur, Media Students, and Open Class. The Media Students category has an age limit of 25 years. Motion pictures will be accepted on any lawful topic.

Trophies and cash will be awarded in each category. Certificates will be awarded to other entrants. Time limit for the first two categories is 20 minutes. The Open Class category will have a limit of 30 minutes.

Cost of entry is £8 for the first category, £5 for the second, and £12 for the third.

Entry forms and other details on

the festival are available for the Festival Officer, Lee Prescott, Cotswold International Film and Video Festival, Canberra, Stonehouse, Gloucestershire,

GL 10 2PR England.

You can also obtain more information by sending an email query to [leepres@anglovideogxy.demon.co.uk](mailto:leepres@anglovideogxy.demon.co.uk).

## *Do you need model releases from a crowd?* It depends on how the photo will be used

A site on the internet answered a reader who asked about photographing crowds and then later using that crowd photo for multiple purposes.

When do you need model releases with a crowd photo? The need for model releases depends on a photo's use.

If your crowd photo will be used in an editorial context (for example, to illustrate a magazine, newspaper, or book article), a model release isn't needed as long as the photo's use does-

n't misrepresent reality and/or slander the people pictured.

However, if the photo will be used for a commercial purpose, such as to advertise something or to appear as a postcard, poster, calendar, or other product, then you will need to photograph a crowd of models who have signed releases.

It is virtually impossible to get releases from everyone who can identify themselves in a spontaneous crowd you photographed.

## **The last word...**

### *We've had bugs — flu and computer types!*

The Last Word — there is a reason this item is called that — I'll tell you later.

First we miss George McLachlan. My first time as Editor and I sent everything to him and he put it into shape. Then he resigned. (I emailed him and said "George was it something I said?" He said it was about distance, and about needing to do some other things.)

My second issue as Editor and I am surrounded by paper and computers. I've spent some time correcting punctuation because one computer wasn't friendly with another. Wallace Robertson is right — we need friendly people. We also need friendly computers.

You will notice some changes — we're still learning to work with computer programs. They need to be more friendly as well. If we're a little late



with this issue we can blame the flu. Wallace and Jeanette Robertson in Winnipeg, Fred and Carolyn Briggs in Stoney Creek, my new assistant, Megan Strohschein, and I have all had the flu that lasted weeks, not days. (Thanks here to Mark Le Blanc who

emailed the Club News from Winnipeg.) We hope the rest of you either avoided the flu, or have now recovered. Occasionally publications make an error — we did, last issue. A contributor's name was not spelled correctly. This is bad enough, but we did it to a retired Journalism professor which probably means we deserve sackcloth and ashes — sorry, Larry Perks. Panorama welcomes comments, bouquets, brickbats, photos, letters, articles and ideas. Be friendly. Send us some — in plain text, please, so we can stay friendly with the computer. This issue is now complete — hope you chuckle at the cover — now you know why this is called The Last Word — because it is!

Joan Bochsler, Editor