PANORAMA

OF AMATEUR FILM & VIDEO   SUR LE FILM ET VIDEO AMATEUR

Front Cover:
Spring in Ottawa,
Left, Chateau Laurier

COPY DEADLINE for Summer issue is July 7

PANORAMA

Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

Serious Business

This month I will resist the urge to be philosophical because there is much important practical and mundane information to disseminate, so I'll try to quickly get to all the points.

First, the SCCA will not hold a Convention this year, but will hold its Annual General Meeting and Presentation of Awards and Winning Entries from the SCCA Annual Film and Video Competition, on October 1, 2002, in Stoney Creek, Ontario. (More details will be announced in the Summer issue of PANORAMA.)

We can't expect a large turnout for the AGM without packaging more around it, and we can't expect people to travel as far as they would for a convention. Therefore, proxies become very important, and we have provided a copy of the proxy form in each copy of PANORAMA. I urge you to fill in and return your proxy immediately and mail it today, even if you think you might be able to attend the AGM. If, in the end, you are able to attend and vote in person, we will simply withdraw your proxy!

If you have been reading this column recently, you will be aware that many of

CLUB NEWS

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

Photo by Joseph Bochsler Jr.

My good friend and past employee, Laurie Ross, Editor of the Brant Camcorder News, has just passed away after an untimely illness. The members of the Brant Club miss him very much. We have just heard that he and his friend, Marilyn Rogelstad have won a prize in the 2001 Caledonia Fall Fair Video Contest.

As to my prowess into the field of non-linear editing, it has been delayed because of other commitments. I am anxious to get started using my new computer with the Pinnacle 500 Plus program. In the meantime I have loaded my still pictures from the MultiMediaCard from my Panasonic PV-DV-951-K DV Palmcorder. I have found this feature very helpful, as I can print the pictures on my printer and if I wish I can send them by email to my photofinisher who can process them as snapshots or enlargements, or I can send them along to my friends. These stills can also be used in the club newsletter.

Brant Videomakers, BRANT CAMCORDER NEWS, Edited by Laurie Ross. "Paul Nopper was our guest speaker at the February meeting, where he presented his program 'North by North-West'. Paul showed us videos of our beautiful country as it could only be shown by flight over our vast north. He used a wing-mounted video camera as well as a handheld camcorder. Once in the north-country, he flew west through Ontario, Manitoba, Saskatchewan and Alberta, stopping at no longer used Dew line facilities for landing and take-off after spending the night.

"His flight took him as far north as the N.W. Territories and Yukon, then on to Inuvik, and Fairbanks, Alaska. Places few of us will ever see.

"Keith Gloster, our SCCA representative, told us that the main International Conference will be held in the summer or fall, 2003 in Brantford at the Sanderson Centre. He asked if members could give preliminary promises to volunteer to help. Several did volunteer at the meeting.

"Joe Bochsler showed his edited version of 'Men in Uniforms'. He taped members doing their presentations at the November meeting. They were Frank Birch, Dan Kennaley and Joan Jacquemain, Gordon Black from the Paris Piper Band was the featured guest and artist."

Buffalo Movie Video Makers, CAMERAMA, Edited by John P.Weiksnar. "The Club lost one of its most prominent members in January. Sherwood Lasser was 83. He won many honours and distinctions over the decades, and he was a Past President of the Club. Julia Heckler, the wife of Distinguished Member, Robert D. Heckler, passed away in February. Julia helped Bob with numerous film productions

"Blast from the Past. Special thanks to BM-VM alumni Bob and Desi Buckley for unearthing and sending in a vintage 1965 roster. Back then the Buffalo Cinema Club had 100 members!

"Video Production Grants. The NYS Council on the Arts, Niagara Council for the Arts and Lockport Community Cable Commission will again provide grants for nontraditional video projects of Niagara County Regional, social, historical and /or cultural interests."

Applicants may request up to $2,500 for their proposed project up to 30 minutes in length (or a shorter series)

The Toronto Film and Video Club, SHOTS & ANGLES, Edited by Sam Spence. "Every video project we attempt is influenced by our own life experiences. Even in taping a child's birthday party we are influenced by what we think we would have liked at our own party, and we probably go searching for those scenes we have created in our minds. The disappointment comes when we don't find them.

"As we enter this new year, may you have a year filled with opportunities to find and preserve those memories that you find so dear. Even better, share them with us.

"At a recent meeting our special guest speakers were Les Shaw and Stephen Hewlett, Dev and Janet White from the 'Computer Mechanics' seen on Roger's Cable on Saturdays at 7 pm.

"It brought out our Past-President and his fiancée all the way from

Barrie, Roger Fich (a past member), Michael (a guest) and Ben Andrews. After introductions were made, we had a chance to meet with these "Stars" of TV fame. Then the program began.

"To help illustrate the depth of our skills at movie making, we showed last year's winning movies "Taxco" by David Warren and "Dot" by Bob Porter.

"Member Videos Please ensure that your video is--
• Cued up properly
• Mark length in (minutes), mono or stereo
• To be scored or not
• Registered at the Treasurer's table
"Movies longer than 12 minutes may not be shown in their entirety, depending on the rest of the program for that night."

Winnipeg Amateur Moviemakers, BULLETIN, Edited by Wallace and Jeanette Robertson. "At a recent meeting a part of it was devoted to a general discussion of our archives. At present there are a couple of large Rubbermaid storage boxes full of bulletins, old movie handbook, about 30 films and other assorted club paraphernalia, which our President, Al Ross has been kindly storing in his basement.

"Much of this material has been collected by Marie Mireault, Kees Vogel, Gilbert Jenner, Ernie Oliver and Atish Maniar over the years, and has been judiciously sorted and catalogued most recently by Jeanette Robertson. We are extremely grateful to them and others who have helped to preserve this important legacy. I'm wondering as I write this, how many other clubs or organizations, that are 66 years old, can proudly proclaim they still have the original Treasurer's ledger and minute book from their very first meeting?

"During the discussion, Al Ross suggested, that from time to time, we should put some of these articles on display at regular meetings. He went on to say that we might look into having a special evening where we could put some of the films onto videotape or disk.

"It was also proposed that we should look into the possibility of donating our collection to the Manitoba Archives. Jeanette spoke to their agency a few weeks ago and they expressed a keen interest in the material and said they would be pleased to accept these records and films whenever we are ready to relinquish them."

The Clubs Secretary, Ron White's Email is mistyw@mb.sympatico.ca

Hamilton Video/Film Makers, REEL NEWS, Edited by Dave Picco. "Jon Soyka took to the floor to cover Part 2 of a New Angle, our special project begun last month. He restated the background and objectives of the project. You may recall that the project involved putting the participants in a surprise situation, with whatever gear and ingenuity they had with them, to see how they might cope. As it turned out, all six participants ran into trouble of some kind, starting with forgetting cameras, batteries, headphones, tripods etc. We will all run into a situation sometime where we are caught unprepared in an unexpected situation.

"Jon asked the participants to edit the "footage" they shot down to a maximum length of 5 minutes, to be shown at the next meeting. He instructed them not to insert any "cutaways", so we could better appreciate the nature of the problems encountered. Problems like inappropriate background, poor sound, bad lighting etc, all crop up when you're not sure where you're asked to shoot.

"Evelyn Rosa's first problem was not knowing anything about the interviewee. At first she thought it might be a golfer, but after a bit, realized Doug Embelton was "just Santa", Nestor Rosa didn't have much to add, admitting that his role was to act as a tripod. He eventually improvised, by setting the camcorder on a box. Evelyn said that there was a lot of sound of people laughing and talking, drinking beer and throwing darts in the next room, so they positioned the camcorder with its back towards the noise in an effort to minimize that unwanted sound. They forgot to bring headphones, so they couldn't confirm the results on site. Also they brought lights, but forgot the batteries for them.

"Jon explained the room's layout. The wall against which Doug was sitting has dart boards on the other side. In fact there was a full-blown darts tournament, with drinking and cheering, going on in the adjacent room. Nestor and Evelyn smartly adapted by moving the speaker to another wall.

"Then we watched their video, complete with a humorous news tickertape scrolling along the bottom, in Trev Beard's words, 'a roll of toilet paper'. This was a new effect they tried for the first time, and it worked well, being relevant to the news story genre. Nestor just felt that something was needed to make the shot more interesting, as he had neglected to vary the shot between medium and close-ups."

The London Videography Club. "IT'S A WRAP" Edited by Hugh Pitts. "A big thank you to Rael Wienburg and his wife Marge for his great presentation and delicious food supplied at our last meeting. It is hard today to realize that Rael was one of the first Professional Videographers in the city of London. Not only did we celebrate his 20 years in the field but it was a good way to ease into the 10th anniversary of the London Videography Club. I was wrong! My memory is not what it used to be. I was a month out when the club started. I thought it was March of '92 but it was advertised in the Free Press on March 27th, and the first meeting was April.

"Kim Brown is off on another March break holiday, so we should see another great vacation video when he gets back. The Club's project of group videos is well under way and please read on for information. We plan to show members' videos (but we ask you to keep them to between 5 minutes (or less) and no more than 10 minutes) at the next meeting as well as some CANUSA tapes from other clubs.

"The club members will be invited to the Brantford meeting to support Kim Brown and Thom Speechley, who have been asked to do their CD-DVD presentation for the Brantford club."*Bill Henderson, Co-President*

The Club Project The club has been divided into two groups. A director and producer were appointed and the groups were to decide what to do (content) and who does what jobs. The groups will also decide locations for shooting and the times for shooting. The theme for the videos is "Been There … Done That" and the video may not exceed ten minutes. The videos must be completed for showing at the May meeting.

"Jim Town and Kim Brown seem to be cleaning up the awards in Hamilton and London competitions. Kim has taken over from Dale Andrews who won the first couple of club Competitions.

Amateur Movie Makers Association, The AMMA MONITOR, Edited by Bernard Wood. A Gathering in Berkeley. "More than 50 moviemakers and interested spectators were gathered in the New Theater of the Pacific Film Archive in Berkeley on Sunday evening, March 17, 2002. They came to celebrate the artistry and vitality of amatuer films in the presentation of *For the Love of It, No.4*.

"Tonight's program displayed not only the film artistry, but also the film legacy, of Sid Laverents, who had come from San Diego, to comment on his moviemaking and answer questions from the audience. At age 93, Sid has mitigated the intensity and scope of his film making activities, but he has not abandoned them, and he remains dedicated, interested, and articulate about his craft. In a word, Sid is full of life.

"The first feature on the program was the Bay Area premiere of a three-reel film autobiography entitled *The Sid Saga*. I confess that I had misgivings about sitting through a 90-minute movie that comprehensively recounted the events from even an admired friend's life. But from the very start, the story grabbed my interest, and held it to the end.

"The movie began with Sid among a group of friends in a living room. One of the friends noticed an album on the coffee table, and opened the cover. We saw a picture of a rather stern gentleman dressed in an 18th-century-style black suit. Sid's voice came over and revealed that the man was his maternal Grandfather, who had emigrated from Denmark.

"Sid's father was born and grew up in Cheyenne, Wyoming. Around age 18, he left home to make his fortune, but success eluded him, and began an odyssey that took him back and forth across the country. In the process, he married and had a family…"

I.A.C. The Film and Video Institute. FILM AND VIDEO MAKER, edited by Liz Donlan. "The Orpington Video and Film Makers hosted the southern finals of the North vs South Competition on January 20th, with the results that the John Wright Trophy has again found its way into the display cabinet of a southern club. This gives the South a 15-12 lead in this annual competition, which was won this year by Falmouth Camcorder Club. Their winning entry, entitled *A Price to Pay,* told a seafarer's tale of shipwrecks and smuggling on the Cornish coast and the dubious seadog's eventual betrayal to the local militia. The production values that went into Falmouth's winning video were outstanding with breathtaking shots of stormy seas crashing into the coves and inlets of the windswept coastline, taking cargo ships to their doom. All great adventurous stuff!

"Aims and Objectives It must have been somewhat of an embarrassment for a club chairman at an AGM to be asked by a new member what the Club's aims and objectives are. Even more of an embarrassment when he had to admit that there were no stated aims or objectives in the club constitution.

"Established clubs should examine their constitution from time to time to see if it is still relevant. Each new member should be given a copy as part of the 'New member's Information Pack'. It is also a good idea to include the aims and objectives on the club membership card.

Stokes Cine & Video Society, HIGHLIGHT, edited by Gerald Mees. "Photoshop. Robert Nicholl, who some members had met during the Martin's technical evenings, visited for a full club evening on March 20.

"Photoshop is an extremely popular computer program that is widely used by both amateur and professional workers. Robert, with the help of Andrew Machnik taught us a great deal about its capabilities.

"With the aid of Kim and Jim's video projector, the computer screen was clearly visible on the 5 foot screen and Robert took us through many of the techniques and spent some time in demonstrating the fascinating moves to 'restore' an old photograph - removing the scratches and even 'colorizing' the black & white original image to make a very acceptable colour picture!"

Email: gmee@freeuk.com

ENTRY RULES - CLASSES - AWARDS

1. Open to all Canadians. Open to non-Canadians who are members of the SCCA or of an SCCA-affiliated club.

2. Only **amateur** film/videos are eligible. A film/video is considered amateur when the producer has no financial or commercial object in making the film/video and when it has not been the subject of any sale or rental agreement prior to entering the competition. Also there must be no direct professional help except for the use of professional services which do not affect the creative values of the film/video such as copying, striping, processing.

3. Use of unauthorized copyright material for public performance is prohibited by law. The clearance for use of all submitted materials is the sole responsibility of the maker of an entry, and shall not be the responsibility of the Executive and/or Officers of the S.C.C.A., the Contest Chairperson, or the Judges.

4. Films/videos may not exceed 30 minutes in length.

5. Non-members shall pay an entry fee of $10.00 for each film/video entered. Individual members and clubs shall pay a fee of $6.00 per film. An individual may submit up to three films if the individual is the creator of each. The entry fee for the script contest shall be $8.00 for non-members and $5.00 for members, per script. Entrants who request that films be returned by special means shall provide sufficient additional funds.

6. Competition entry forms must reach the contest officer not later than May 15th. The entry fee, made payable to "Society of Canadian Cine Amateurs", must accompany the entry form. If you wish to have your entry returned, include an additional $5.00 to pay postage for each film/video.

7. Films/videos should be sent by registered or insured mail courier.

8. Each can, reel and box must show the following as appropriate:
> A) Title   B) Name of entrant   C) Length in minutes

VIDEO	**FILM**
D) Video Format	F) Film Gauge and Frame Rate
E) Linear, (Longitudinal) or Hi-FI	G) Sound or silent
	H) Magnetic or Optical, Mono or Stereo

9. It is a condition of entry that award winners will consent to have the film/video screened at the SCCA Annual Convention and other SCCA-sponsored screenings.

10. Script entries shall be typed single space on white bond. A two-inch (50 mm) margin shall be on the left side. It is a condition of entry that the SCCA may use the script for future contests.

11. The best possible care will be given by the Society to all entries. Clubs or Contest Officer bear no responsibility for the loss or damage to films or scripts, either during judging or subsequent showing. **The films and scripts are entered entirely at the entrant's and/or owner's risk.**

DIVISIONS OF THE COMPETITION:

*Class "A" (Advanced) -*The Betty Peterson Memorial Trophy is awarded for the best film/video submitted in the competition at the advanced level. Rules 1 - 11 apply - there are no further restrictions in the competition

Class "B" (Intermediate) - The Toronto Film and Video Trophy - open to **individuals or groups of individuals** who have not won an award in a class higher than "Intermediate" in this or any other competition, and have won no more than two first place awards in an Intermediate class of a competition other than club contests. An award in a competition without class levels, such as the CIAFF, will be considered to be an award above the Intermediate level.

Class "C" (Novice) - The Eumig Trophy - open to **individuals or groups of individuals** who have not won first place in the Novice class of this competition or an award in a class higher than Novice in this or other competitions, other than club contests.

Class "D"- The Garlick Trophy - this competition represents the **best SCCA Club film/video of the year.** Each SCCA club may submit one film, preferably the winner of the club's annual contest or the best film/video shown at a club meeting during the year. An individual may not submit a film/video him/herself, but the film/video entered by the club may be an individual's film, a group film/video or a club film, provided it has been produced within the organization and completed within two years prior to the closing date of the competition. The film/video may be already entered in any of the other SCCA Competition classes.

Class "E" - The Intercity Trophy - open to **individuals or groups.** The theme or title selected for this competition is compulsory. Film/video length may not exceed 10 minutes. An entry in this class is not admissible in another SCCA class in the same year, with the exception of the Garlick Trophy, but will be eligible in another year. The themes are published each year in PANORAMA. **For the year 2002, the theme is "BEEN THERE - DONE THAT!"**

Class "F" - The SCCA Award - Presented for the **best script** and should be an original simple single story. The treatment shall not exceed 1200 words. It should describe the story as it will unfold on the screen by giving the producer and production crew a clear picture of the writer's mental concept of the action transpiring. Locations should contain sufficient description to enable the director to establish time of day, mood, atmosphere and pace. Outline the story in terms of its major scenes. Keep narration to a minimum. Complete verbatim dialogue is not necessary. The idea is more important than the verbiage. However, a sample of a scene or sequence of dialogue will be expected. A "shooting script" is not required. Simplicity should be its chief value.

OTHER AWARDS

"Most Humorous Film" - donated by the St. Catharines Photographic Club, Movie Division, known as the "ST. KITTS AWARD". The trophy will be awarded if, in the opinion of the judges, an entry in Class "A", "B", or "C" merits **recognition for its amusing content.**

"Best Visual Special Effects" - donated by Bob and Marion Dixon and to be known as the BOB DIXON TROPHY. It will be available to all classes, (except Class "F"). if the judges find that an entry merits this **special recognition.**

"Best Cinematography" - THE OTTAWA MOVIE MAKERS TROPHY, donated by the Ottawa Movie Makers club, is available to all classes , (except Class "F"), and it will only be awarded by the judges if an entry merits it because of **its technical and artistic qualities.**

"Best Use of Sound" - THE FAIRVIEW AWARD is presented by Fairview Photo Lab Limited for the entry which, in the opinion of the judges, has the **quality and choice of sound** which contributes the most to the success of an entry in classes "A", "B", or "C. (Note that commercially or professionally recorded music is not eligible for judging for this award, even when cleared to comply with Rule 3.)

"Best Editing" - THE TELECINE TRANSFER TROPHY is awarded for editing in classes "A", "B", and "C" if, in the opinion of the judges, the **editing makes a significant contribution** to the **interpretation of the theme.**

"Best Teenage Production" - THE ALLAN WRIGHT MEMORIAL TROPHY is attainable by persons **under twenty years** of age. It will be awarded if, in the opinion of the judges, the entry demonstrates the **film/video-making potential** of the young entrant by its construction, originality, technical qualities, awareness and observance of recognized film-making rules.

It should have a clear theme or message and hold the attention of the viewers.

"Best Video Production" - THE VANCOUVER FILM AND PRODUCTIONS AWARD is donated by the Vancouver Movie Club, for an entry which is originally made (produced) with a video camera (not transferred to video from film).

"Most Original Movie" - donated by the Calgary Movie Club, THE CALGARY MOVIE MAKERS TROPHY is for an entry which, in the opinion of the judges, has the **most original treatment.**

"Best Senior Production" - donated by John J. Carey FRPS and to be known as the GERALD ROBINSON MEMORIAL TROPHY, this award is for the best film/video, in the opinion of the judges, made by an **individual or group of individuals sixty years of age or over.**

Best Film/Video of the Contest" - donated by Ben V.W. Andrews and to be known as the BEN ANDREWS TROPHY, this award is for the film/video which in the opinion of the judges is **the most outstanding film/video in the contest.** (Not applicable to the Script Contest.)

VIDEO, and The Value of *SOUND*

by Keith Gloster
Reprinted from Brant Camcorder News

The movie "TALKIES" began in the 30's. Do your video creations still predate this development!? Remember that 50% of your video creations consist of SOUND, and although often less apparent in the video presentation, SOUND can contribute a great deal to the finished presentation. This fact has been, by-and-large, overlooked by amateur filmmakers for quite a while, partly through lack of awareness, partly through lack of technology, and partly through lack of adequate resources.

Try a two-part experiment for fun!
1. Listen to your next TV program or commercial movie with your eyes closed for some part of it. Try to imagine the accompanying action or mood based upon the sound, and then: -
2. Turn the sound off and watch the video/movie - Anything missing from your enjoyment of the images?
If you agree that sound is an integral component of better videos - then what's to be done to add this crucial component? Yes, I hear you saying - BUT Keith, I don't own the "expensive" equipment to produce professional sound in my videos? Take heart my video aficionado friend, - much help is near!
The subject of SOUND is broad, technical, and the techniques for recording same are changing as rapidly as the other video equipment you own. But much HAS been done by others to capture appropriate sounds for you - and some of these are available for little or no expense.

In this article, I would like to explore a few sources of sound. Please be aware, that I still believe that copying others' sounds, and claiming it for your own, is an unacceptable as copying others' video, and claiming that for your own. That said, there are sources that have made arrangements with amateur groups, to share sound clips of effects, and music, for simple affiliation and/or a small fee - and this is an ideal opportunity for us amateurs to climb aboard, and make use of some really fine sound materials.

SOME SOURCES
1. (And another GREAT reason to join the SCCA!). Your National SCCA has just acquired a beginning library of music of many different themes which is licensed for amateur use without copyright fees. This library has an install disk which allows a short preview of the music provided on several separate CDs, and which you may borrow for a small club fee from the SCCA library. (Contact Fred Briggs, scca@canada.com for fees, time, and arrangements.) The fee charges are intended to offset shipping costs, replacement if lost costs, etc.
Some of the library offerings include themes for Sports, Rock, News, Pastoral and many, many more.
Not all the discs offered by the mfg., are held by the SCCA at this time, but there is a substantial assortment and it's yet another bonus for being an SCCA member!
Supplied to you as a user is a Filmmaker database, (on CD, for a MAC or PC), from which you may install the survey library, and do your informed search and selections. Don't miss this great opportunity!

2. For you lucky Macintosh owners only!
Apple supplies a free, (and EXCELLENT), video editing program. (iMovie), with all Mac machines. Now they also offer for free a huge, (2 gigabytes), library of high-quality music clips AND a huge assorted of sound effects, all compressed into MPEG3 format for direct importation into your editing jobs. (Did I mention all this is FREE!!)

There are other sources of free clips available - and a job exists for someone to research the many web sites and alternative sources for everyone's use.
Meanwhile, the opportunities SOUND good! ∎

ADVENTURES IN DIGITAL

by Adam Houston

For some people it is all very simple. Don't you just love the writers in those magazines who get a program or new gizmo from the manufacturer and within ten minutes everything is up and running? Video clips are input to the computer, selected, adjusted for length, colour corrected, assembled into a video production and played back within half an hour. For me it was all very different.

I went to Fotovideo in Hamilton and explained my desire to start the change to digital video. I was steered into the purchase of a Panasonic PV-DV951-K digital camcorder and I have no regrets. The DV 951 uses three 1/6th inch chips, which must be the smallest in use for video but, seem to do the job very well. It uses a Leica lens, which I take to be a respected name in photography. Like most modern camcorders the DV951 has more gimcracks than I will ever find a use for. I found, nevertheless, that the low light mode settings were useful when I had to take a picture in a small room with one light over the bar. The result was acceptable and reasonably clear. Apart from having to unscrew the camcorder off the tripod to insert a fresh tape from the bottom and unavoidable fiddling with tiny buttons, I am happy with the choice I made. Best of all, the digital video is really sharp.

My first project has been taping a friend's wedding. It worked out reasonably well for a first try.

The camcorder performed perfectly in the video department and although the acoustics in the church were mediocre I have high hopes of one day topping and tailing the sound with filters to get rid of both the rumble and hiss. Which leads me into the next phase of digital video, the editing.

The choice of course is between a stand-alone system or getting a computer set-up. As a long time glutton for punishment, I went for the computer set-up. I have had quite good service from my old Dell computer and fairly good online back up service, so I resolved to continue with Dell.

You cannot, as it happens, go into a Dell store and order what you want when you have had a good look at it and tried it out. Dells must be ordered on the Internet or by telephone.

Just to be sure, I visited the Dell Office in Toronto. There I spoke with a salesperson, or whatever the current term is for someone who sells stuff. He assured me that nothing could be bought or ordered at the office. We did, however, discuss in detail everything that I thought I needed in order to get into video editing on the computer. We were in reasonable agreement as to what was required. I then drove home and brought up the Dell website on the Internet and called the same Dell Rep. on the phone He brought up the same page on the Web and together we worked through the order and four days later the computer was delivered. Is that not an incredible system?

Prices may have gone down since I purchased this computer but be assured that it consumed a large chunk of my mad money.

I also ordered the Dazzle Hollywood DV Bridge which was delivered later on back order. The DV Bridge converts analogue video to digital and the reverse if you want to output the edited movie from the computer back to VHS or SVHS. It turned out to be trouble free and does exactly what is claimed for it.

A month later this feature became available as an option built into the computer. Things move fast in the computer business.

Video Wave III was workable but I found the dark colours on the operating page to be a bit depressing.

I was attracted to the possibilities of using Pinnacle Studio, $99.00 U.S., and ordered it on the phone. I would not recommend ordering it this way. By the time you convert to Canadian Dollars plus packing and shipping by UPS plus GST and PST, and a brokerage fee greater than GST and PST combined to UPS acting as a Canadian Customs Broker, it cost $265.00 CAN. Find a Canadian supplier.

The Studio 7 editing program works well. I was able to capture my wedding footage, edit using titles and transitions, and output the project back to mini DVD tape using the camcorder. Of course it

SCCA TURNER MUSIC LIBRARY

by Thom Speechley

My first opportunity to try out the new music library obtained by SCCA was the result of a project started at the London Videography Club. I was selected to perform some preliminary editing to help develop the plot for one of our club entries in the annual SCCA contest. The script called for two sound effects which I easily located on the internet. However, after looking at the assembled video, it was obvious that it could benefit greatly by the addition of appropriate music. Since the video is supposed to be a humorous 'skit', it called for some comic or cartoon type of background. Unfortunately, none of the material I have access to is in that category.

I had just installed the audition disk of the SCCA library and because I had disk space to spare, I had saved all the sample tracks. I booted the program "Music Audition" opened the file containing the sample tracks and clicked on "Search". Under "Categories" I selected "Cartoons", typed "TB" in the "CD" Box, and clicked "Search Now". I was presented with a selection of 27 tracks. Each sample is about 15 seconds long, quite long enough to decide if it is suitable.

I found one for the opening title, another to 'bridge' two comic scenes and another for the closing titles. Because of the way the tracks are categorized, the ones I wanted are all on the same disk in the library. Fortunately for me, I get to visit the 'library' in person and so the next time I was in Stoney Creek I picked up the complete disk, paid my dues and brought the disk home to London. The selected tracks are now part of the edited version of our presentation and the disk was returned by Express Mail to the library. All very neat and tidy, and I'm not only satisfied with our selection but I can rest assured that no one is going to quarrel about how or where we obtained the music. ∎

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was not that easy. In between times, I had many references to the help line and frequently had to fall back on the old adage: when all else fails, read the manual. What was it like? To my eyes the quality looked exactly the same as the original footage, even on a 48-inch screen.

At Christmas time , a very dear lady made me a gift of the HP DVD-writer DVD100i. A good friend installed it in my computer and it works. Best quality requires the use of an HP DVD+RW disk ($19.45 CAN) but short videos can be made using a CD-R disk. I have yet to try this.

Converting the edited movie using the Studio 7 program so that the disk could be written in MPEG2 produced unexpected artefacts. One of the subject's trousers showed up as shimmering psychedelic green. Not good. A slight pan showed ghosting. Studio 7 help line is not available at present but a Studio 7 chat line of clients revealed that this is a common problem. I expect that Pinnacle staff will be working on this problem. The DV Bridge came with an editing program called MainActor v3.5 This program boasts 99 video tracks and 99 audio tracks plus features like morphing and so many other features that, if it is not a professional program, it is as close as an amateur needs. It looks as though a very steep learning curve is called for and I

have not attempted to use it to date. It may solve the artefact problem but would require a complete re-edit.

The HP writer only works on newer DVD players but a list of tested DVD players is available on the Net. Luckily I have one that works, artefacts and all.

That is all. Don't ask me any questions. If I'm away from the computer for a couple of days, I have to learn again from the beginning.

If you are not eager to get into digital video, I would say: wait another year. With computers and video, there are many improvements in a year. If you want to try it now, it does work. ∎

NEW ADDITION
to
SCCA Sound Library

The SCCA has just added another collection of Music and Sound Effects to your library! While we intend to concentrate more on Music than on Sound Effects (SFX), because you can record your own sounds of telephones, door closings and cars starting, we have bought Hollywood - Series 4000, because we think it will meet a real need. These SFX are usually found only in very small numbers in other SFX Collections, and are difficult to produce for yourself.

Very few of us produce animated films, and none of us make many. However, the SFX and Music traditionally used in cartoons can add another dimension to wacky comedies and to video transfers of family movie footage, and many of us make one or both, at least occasionally. This collection includes 2,236 SFX and Music clips on 5 CD's - 3 of SFX and 2 of Music. Here's an idea of what's included.
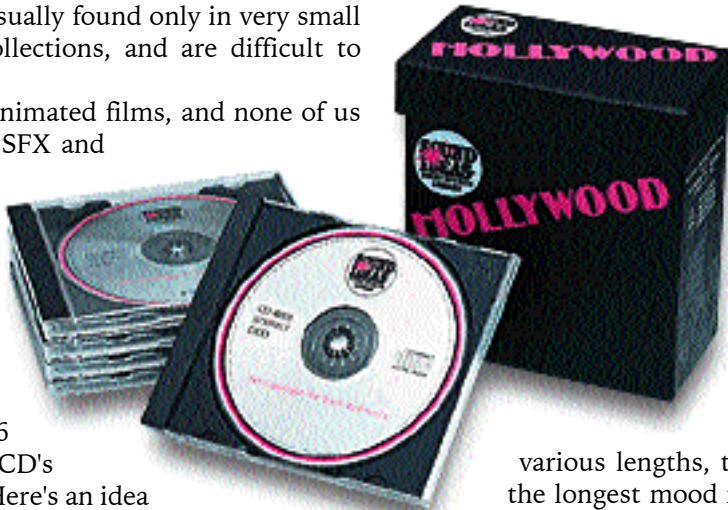
4001   Cartoon

Boinks, Bongs, Dits, Bings, Boings, Bounces, Warbles, Impacts, Cymbals, Gongs, Falls, Squishes, Splats, Drips, Pops, Bubbles, Rattles, Grinds, Squeaks, Bells, Horns, Whistles, Zips, Whizzes, Twangs, Space Sounds, Accents, Crashes

4002   Cartoon

Accents, Drums, Percussion, Cars, Airplanes, Trains, Boats, Motors, Drills, Guns, Birds, Cats, Chickens, Chipmunks, Cows, Dogs, Donkeys, Ducks, Elephants, Frogs, Horses, Monkeys, Pigs, Sheep, Growls

Firearms
Airguns, Hand Guns, Rifles, Shot Guns, 9 mm Uzis, Mini Uzis, M-16s, AK-47s, Machine Guns, Holsters

4003   Cartoon

Laughter, Cries, Yells, Groans, Head Shakes, Vocals, Sneezes, Wheezes, Nose Blows, Gargles, Yawns, Snores, Kisses, Babies, Footsteps, Swishes, Body Punches, Face Punches, Face Slaps, Human Hits, Human Stabs, Whips, Human Bodyfalls, Glass Smashes, Auto Crashes, Metal Crashes, Horror Sounds, Explosions

4004   Music

Great Selection of Cartoon, Circus, and Classical Music

4005   Music

Wide Variety of Fanfares, Jazz, Marches, Rock, Horror and Space Music

These cuts can't be previewed in 15 second clips with the Music Audition Program we described in the Winter PANORAMA - most of the SFX aren't that long, and previews would give them all away for free! However, you can hear a demo of the collection at http://sound-ideas.com/4000.html

The 2 CD's of Music are very different from any music CD's you have ever heard before, including the Turner Music Library. Instead of a number of themes, each with various lengths, these themes are all short (with the longest mood music being 26 seconds and the shortest stings only 2 seconds), and the variations consist of different instrumentations. This is music written and arranged to set a mood or change the mood, or accompany an action. There is music for going up, going down, going around a corner, plodding, chasing, or falling down the stairs. Many of these clips would be used alone, synced with an action, and many could be strung together, accompanying a series of actions exactly, just as if you hired a composer and orchestra to produce the music especially for your edited video.

We have paid as much for these five CD's as we did for the first fifteen, but it already looks to be at least as good an investment. You can't find anything like this music on commercial CD's sold at your local record store, and this whole copyright problem is beginning to look like a godsend!

The procedures for borrowing and using these CD's will be the same as described in the Winter PANORAMA. You will find that the CD's arrive without a listing of the tracks, so we recommend that you download the Adobe .pdf file of the Track List. It will be of some small use locating the section of a CD that might contain the sounds you want. If not, it will be of great use if you listen to the CD and follow along making notes on the Track List.

But first, you might need to buy some more paper for your printer: the Track List is 51 pages! Have a look at it now at http://sound-ideas.com/4000.html.

by Thom Speechley

FREE SOUND EFFECTS

You can always use a small, handy sound 'bite' or two to round out a production. During initial editing of our "Been There/Done That" video, I required the sound of a door chime for one of the scenes. I thought that in one of the twenty or so sound effects CD's I have collected, there just might be the clip I needed. After peering at the tiny print on the liner, I finally spotted what I thought might work. However, I was disappointed because it simply wasn't what I expected. Frustrated, I opened my Internet search engine and typed in "free wav files". I was rewarded with about 29,000 hits, of which the first three gave me exactly what I needed. Below are the addresses of some sites that allow you to sample clips before you download them. CAUTION! This can be addictive because of the huge variety of sounds available. Before you start, dedicate a separate directory on your hard drive to save them.

http://www.wavcentral.com/
http://www.thefreesite.com/Free_Sounds/ Free_WAVs/
http://www.musicrobot.com/cgi-bin/windex.pl

THE COOL PART.....

"Comparisonics"® has created a program which allows you to search the internet for a precise sound waveform! You open the 'player', locate a sound file on your hard drive, select a portion of the waveform you want to match and then ask the program to find it at one of the many sites to which it is connected through a hub website called "Findsounds.com". The waveform is displayed in coloured bands based on the frequencies of the sample. This is also useful to identify a specific peak or bad section on a wav file, which can then be removed or modified in your normal audio editing program. By the way, this is a FREE download from:

http://www.comparisonics.com/CSplayer. html
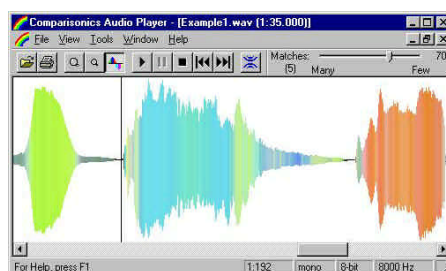
ONLINE FREE VIDEO

For the more adventurous, there are also free sites for .avi and other movie clip formats which you may 'borrow' for your own use. Read the legal stuff at the beginning and you will usually find that there are no copyright restrictions on the use of the material. Be warned, however, that you will probably be led past some rather raunchy addresses while you are scouting for something suitable for your own needs. (Hey! Maybe those are your own needs?)

http://www.realms-of-fantasy.com/video.html

--- Mixture of formats
http://www.archive.org/movies/ ---
Fascinating archive of historical footage, but be prepared to download big files.

OFFLINE VIDEO EFFECTS USING HTML and "JAVA"

HTML is the language that instructs your web browser how to display a page. "Java" is a separate language for adding special effects and interactivity to an HTML script. If you have an appropriate video card, you can use these features to produce attractive titles and effects for your video. The good part is, you don't have to be connected to the internet while you are using your "browser" for this purpose. You compose the necessary effects in a text editor, such as "NotePad" or "WordPad" and then display them in your browser.

However, you will require an internet connection to download some of the more interesting Java scripts and applets which you may want to add to your creations. It's all explained below.

If you are editing video on your computer and you are satisfied with your titling and effects program, you may not be interested in the following, but if you have been impressed by some of the effects you see on the internet, you may want to investigate further. To help you decide if it is worth the effort, go to our club website and look at some examples I have prepared for use in my videos. Follow the link on the homepage.

http://members.rogers.com/ speechley8505

I will be adding other effects in future, all based on fairly basic HTML and Java scripts and applets I have found in various places. (See list of addresses below).

Most of the "effects" you see on the 'web' are generated with HTML language or by a combination of HTML and 'Java'. ("Flash" and one or two new video formats are something else. I won't discuss them here.) HTML is as simple as a word

processor but Java is a fairly complicated programming language. Fortunately, there are many sources for small programs written in Java, which you can download and modify for your own use.

BASIC REQUIREMENTS FOR MAKING TITLES

VIDEO OUT

Since the object of making titles is to get them onto your video, you must have a display (monitor) card with video output which allows you to send video on your computer to a TV or VCR.

(Note re: Digital cards) The foregoing refers to analog input/output video cards. Most digital editing today involves the use of an IEEE1394 ("Firewire", "i-Link") card, which sends video back out to a camcorder. At this time I am unaware of any software which will allow you to send your **browser** screen output to a camera or VCR through the IEEE1394 card. You will have to send it out to the composite input on the camera, if it has one, or to a VCR.

BROWSER

The titles you produce will be created using your installed browser, either Microsoft Internet Explorer or Netscape. (If you are using "Opera" or something else, I can't promise any of this will be helpful to you.) For our purposes the browser must allow you to display your output in full screen ("kiosk") mode. Otherwise, the tool and navigation bars will end up on your finished video. Internet Explorer can be switched to full screen mode with either a line of DHTML or by a short Java script. Netscape, however, will still display the top menu bar. (I haven't found a Java solution for this yet.) You may still be able to use Netscape if your video software allows you to "crop" out the menu bar during editing, otherwise you will have to use Explorer. (It's a free download and it might be useful to have both installed anyway).

JAVA ENABLED

There are many effects you can use for titling with HTML alone. However, to take full advantage of your browser, you should use some Java. If you got the full effect of the TWS logo at the website above, then your browser is "Java Enabled" and you should be able to use most scripts and applets. Recent issues of Internet Explorer (Windows 2000, XP) and Explorer ver. 6 did not include the "Virtual Machine", the program which 'interprets' the Java language for use by the browser. This is the result of ongoing litigation between Microsoft and Sun Microsystems, proprietary owners of "Java". Although the fact isn't advertised, the "Virtual Machine" can be downloaded from the Microsoft website. This latest issue also enhances features of Netscape so I recommend that you install it for use with either browser. This is also important because Explorer and Netscape do not always interpret Java or HTML code in the same way.

OTHER SOFTWARE - You will be manipulating pictures and text with your favourite paint or photo program. Be sure it handles .GIF format since you might want to make animations with something like GIF Construction Kit (Alchemy Mindworks) or a similar program.

There are hundreds of HTML editors available, including Microsoft "FrontPage" which comes with Windows. There are many good free versions available as downloads. However, HTML is so intuitive, it is just as easy to work from "scratch" for the simple layouts we will be working with. You only need the MS "Notepad" text editor.

HTML and JAVA SOURCES

The best reference I have found for HTML authoring, is the paperback "HTML 4 For The World Wide Web" by Elizabeth Castro. It's in its fourth printing. ("PeachPit Press", $13.99 USD from Amazon.com). The best way to practice HTML is simply to open a web page, 'right' click in the main body of the page and select 'view source' from the displayed menu. Your text editor will open (usually "Notepad") and you can then read the HTML script, which runs the page you have just seen.

For excellent tutorials and free HTML scripts, go to:
http://www.htmlgoodies.com/

Your pursuit of HTML will introduce you to Java, since Java instructions are simply 'nested' into a page written in HTML. If you 'right' click and open the source for my "TWS" logo page, you will see where the text calls up various parts of the Java, which produces the "lake" effect. You will also see a short line of Java script near the bottom of the page, which is used to create an 'exit'. The main body of text is the extensive list of "switches" you can alter to change the way the Java displays. For example, you can change the size and speed of the wave effect and alter the position of the horizon.

Java websites not only offer free scripts and applets but also give plain language instructions for installing the Java portion in your HTML page. You DON"T have to learn Java programming. (An applet is a mini "application" written in Java. It is more advanced and more complicated than a Java 'script'). The best sources for Java scripts and tutorials are:

http://webdeveloper.earthweb.com/
http://www.24fun.com/fast/index.html
http://javaboutique.internet.com/

And for the ultimate in amazing effects, go visit and try out:
http://www.anfyteam.com/

You can download any or all of the effects you see there, with full instructions. The rippling 'lake' effect on my logo is included in that package.

Lest anyone be intimidated by a venture into new territory, next time I will offer a short, simple tutorial to demonstrate just how easy (and elegant) the HTML language is. I think you will find the exercise fun and rewarding. Included will be a brief overview of the steps used in producing one of the pages with plain vanilla HTML. ■

our members have not renewed their memberships in good time. Since I wrote on this subject last, three more individual memberships have been renewed, and we have added another new member. However, we have not been so fortunate with the clubs, and are now down to eight! This year it seems that we have lost Barrie, Ottawa, Vancouver, and Victoria, after already having first lost Calgary, then Cincinnati, Start Middle End, and Quinte. We now have no clubs west of Winnipeg, or east of Toronto! One sad part of this is, that in almost every case, the clubs have given no indication of their intention to withdraw support, or any hint of what we might be doing wrong, or not doing right, or might be able to do better. We have heard, on occasion, that their memberships just didn't think the membership fee was money well spent, but it must be more than that! A quick perusal of a few old issues of PANORAMA reveals that in 1978, the Membership Fee for affiliated clubs was $.75 per member. That fee still stands, though we have since added a Minimum Fee for clubs of $20. How many things can you think of on which the cost hasn't risen in twenty-five years, or longer.

In contrast, in spite of other fee increases over the years, we have held on to most of our Individual and Family members (except for deaths and disability), east of Toronto, and west of Winnipeg, and have even added some new people from Vancouver and Victoria. In 1978, Individuals paid $10.00, Family Memberships were $12.00, and Life Memberships were $100. We have had to raise fees gradually over the decades, to $30.00, $35.00 and $600 respectfully (the latter to discourage Life Memberships because we were getting beaten badly by inflation - in 1978 it cost just fifteen cents to mail PANORAMA!), and we have held the line there for many years now.

In recent years we've increased the number of pages in PANORAMA from 12, to 16, and lately to 20 in most issues. Postage now cost $0.96 domestically, (more of course for U.S.A. and U.K.) and the total for printing and mailing the last four issues (not counting this one) was $2,345.90! As

this is written, we are supported by 8 Clubs, 10 Families, 49 Individuals, and 1 Student, and to that number we also send out 20 copies of PANORAMA to Honourary Members, Life Members, Courtesy mailings to AMMA and IAC, and the legally required copies to the National Library and National Archives of Canada.

We have also just introduced the new Music Library service, which has already entailed a financial cost which we expect will rise in the future (please see the details of the latest addition, Hollywood 4000, elsewhere in this issue).

It's clear that we must appeal to our members to support a Membership drive. We ask that our members who also belong to the clubs which have allowed their SCCA Memberships to lapse, to inquire of their clubs as to the reason, and urge reconsideration and hopefully reinstatement. We also hope that feedback will be provided us so that we can take steps to respond to any problems that might be within our power to address.

We also ask that our fee-paying members please pay their dues promptly this year, and actively look for prospective new members among the members of their clubs, and the public in general. (Don't forget the Special Rate of $20 Registration Fee for those first time members.)

To make this easier we have provided a blank SCCA Membership Application with this issue, which we ask you to photocopy and use to sign up new members. (Notice "sign up" instead of "give to" - you're the car dealer and they are the buyers - help them "sign up"!)

Many of our members pay their dues without filling in a Renewal Form. We do our best to verify that the information in our database is current, by checking address and phone numbers on cheques, return addresses on envelopes, email return addresses, etc., but it's necessary occasionally to systematically verify a database. Therefore, we have gone to considerable effort to provide each of you with a copy of the new Renewal Form with your information already entered as it exists in our database. Please check this information carefully, and make any changes or additions needed. Please pay particular attention to "Society Honours", which wasn't

previously kept in the database, and your approval or disapproval of our providing your name and address to Visual Convergence Magazine so they may put our membership on their subscription list (only) at no cost to you or the SCCA. We have done our best to collect the information on Honours from various scattered records, but we would like to add to our permanent database any that were missed, and correct any errors. Our information regarding Visual Convergence approval was never complete because so many don't fill out the forms (because they put off paying their dues until they lose the form) and those that we did have were lost in the computer, (through no fault of the computer!).

The proxies are printed on the back of the personalized Renewal Forms. If you are among the handful of Honourary or Life Members, or the few who paid their fee late for 2001/2002 and added a prepayment for 2002/2003, you will find that your Proxy/Renewal Form is WHITE. If your Membership Fee for the new season is due on June 1st, 2002, you will find that your Proxy/Renewal Form is YELLOW, and the fee amount that will be due on June 1st is entered already. (Don't let that stop you if you would like to upgrade to a Family Membership this year - change it by pen!)

Please fill out the Proxy, and check and correct, if necessary, the Renewal Form, and mail the sheet in the accompanying addressed envelope. If you receive a Yellow Sheet, please include your payment in the envelope. You may postdate a cheque to June 1st, 2002, if you like, or pay by Credit Card.

You will still have a copy of the CIAFF Entry Form, the SCCA Annual Competition Entry Form, and a blank Membership Application, which are all included with this issue. You have a little longer to deal with those, but please start thinking right now about what you have, or can have ready soon, for the two contests, how and when you will approach your club about their membership in the SCCA, who your best prospects for new memberships might be, and start Xeroxing the copies you will need.

Enjoy this issue! ∎

Fred Briggs FSCCA

FILM TO VIDEO TRANSFERS
By Fred Briggs

Among the many activities at the SCCA Convention in October was a thorough investigation of the art and science of transferring movie film to video. This is one of those continuing problems about which a few admit knowing nothing, while others think they know everything. Unfortunately, much of what they do know is wrong!

For the purposes of this discussion, the video making fraternity today can be divided into two groups: those with prior film making experience, and those without it. For the sake of the latter, the former are asked to submit to a review of film lore, and to be prepared to accept some new thoughts.

PREPARATION

The first step in transferring film to video is to carefully clean the film and check all splices. Any dust or dirt on the film will still be there every time the video is shown, and will become more noticeable with each viewing. Depending on the length and past care of the film, it can be a painstaking process, but every speck left on the film will be a recurrent nag each time the video is shown, until you finally feel that you have to clean the film properly and copy it again. If there's time to do the job over, there's time to do it right in the first place!

The first step is to check all the splices. This can save a lot of wasted time, and damaged film, when the film is projected. But even before that, splices that are beginning to come apart will "catch" on the cloth or pad that you will use to clean the film!

Both the inspection and the cleaning are best done using hand turned rewind arms, mounted on a table, or more conveniently, on the ends of a board lying on (or clamped to) a table. The reels on a projector turn much too fast, and the rewind arms attached to editing viewers are too close together to be of any use for this. In fact, the editing viewer, or editor, is not needed at all, unless you need to edit the films first. Most video people will prefer to perform any editing on the video copy, especially if they will be using digital editing.

To check the splices, hold the edges of the film lightly between the index finger and the thumb of one hand while you turn the rewind crank with the other.

Those with experience can wind the reel rather quickly, instinctively detecting any unsound splice as it passes over (through) their fingertips. Novices should use this method to find the splices first, and then stop the rewinds at each splice to inspect it visually. For cement splices (chemical splices or "wet splices"), a good test is to hold the edges of the film firmly above and below (if front of and behind) the splice between the index finger and thumb of each hand, and carefully test the splice by gently twisting the film first one way and then the other, looking for any separation at the ends of the splice, at the edges of the film. I say gently advisedly: you are testing for any splices that are about to come apart, not trying to prove that you are stronger than the splice by tearing it apart!
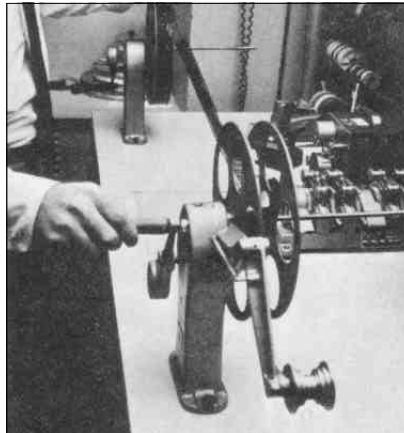
For tape splices, you're looking for film misaligned on either side of the splice, torn splicing tapes, plugged or torn perforations, or gummy or gooey splices. Some amateurs (usually without a club member to turn to for advice and instruction) have been known to use ordinary "Scotch Tape", which later bleeds its adhesive onto the film. We even find breaks in film "temporarily repaired" (usually by a teacher in class who was projecting a film which broke in the projector) with metal staples!
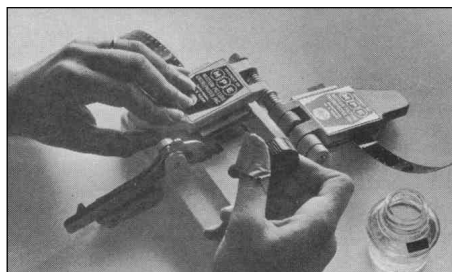

Any of the above conditions require that you make a new, sound splice. If you are experienced at making wet splices on original film, and still have the equipment, then go ahead. For those inexperienced with film splicing,, I recommend tape splices, as these are a little easier to master. For Super 8 film I prefer the German Wurker Splices, and for 16 mm., the Italian Guillotine Splices (also known as Ciro Splices), but both require both the tape and the block, or splicer, which are expensive and difficult to find. For rare or occasional use, it isn't worth the hunt or the money to find those splicers and tapes: buy whatever you can from a well-stocked camera store.
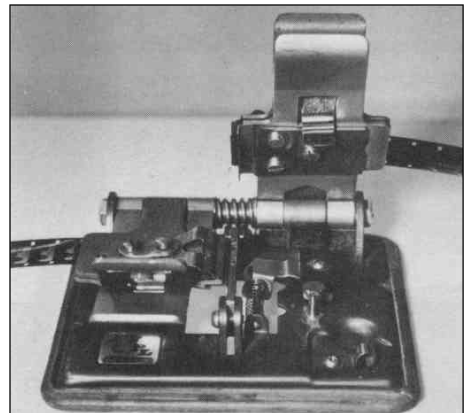

Film can be cleaned either wet, using (Kodak or other) film cleaner sparingly, or dry using a special soft material, or web, made for the cleaning of professional film in theatres. The "web" is difficult to obtain, but surprisingly (because it looks like it would trap particles on the surface and scratch the film), it does a good job.

The liquid cleaner works too, but it's fussy. You put a tiny bit on a clean, white, lint-free cotton cloth, and holding the wet spot between your fingers and thumb and wrapped around both surfaces of the film, you slowly turn the reel arm with the free hand. You must go slowly, and it helps if the distance between the reels is long, with your arms spread out wide, so the cleaner has time to dry completely (and disappear) before the wet film is wound onto the take-up reel. If the surface of the film is still wet when it's wound up, it may dry leaving speckles on the film that look even worse on the screen than dust. (Careful recleaning will remove the spots.) Every few minutes it's time to stop and move to a clean damp spot on the cloth, because it quickly picks up colour

from the film the same way wax remover removes dead pigment and colour from your car. It also picks up dust that can eventually clog together and scratch the film. Tedious as it is (and usually it needs to be repeated to do a good job), it's the only way to really clean a stained or very dirty film. **Please USE CEMENT AND CLEANER in a WELL VENTILATED ROOM!**
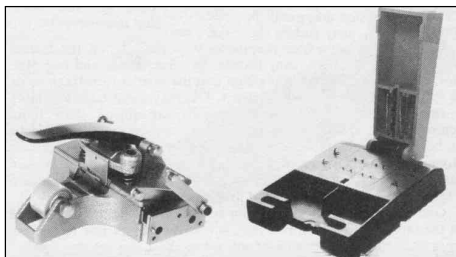

The items mentioned above should all be available in a major city like Vancouver, Toronto, or Montreal, where a dealer will be provisioning all those first-year film students, but in some other localities it might be difficult. Harold Cosgrove in Niagara Falls used to deal in such things, but apparently he no longer stocks them. A quick search on the internet turned up Urbanski Films, P.O. Box 438, Orland Park, IL 60462, Phone 708-460-9082, FAX: 708-460-9099, *larryu@urbanskifilm.com , http://members.tripod.com/~Moviecraft/supplies.html*. Look too for the page with very complete instructions for cleaning film!
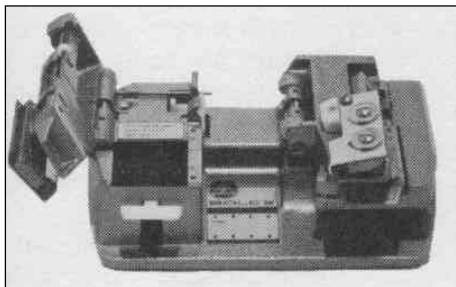
More good news! Chambless Cine Equipment, 13368 Chatsworth Highway, Ellijay, GA 30540-0231 USA, 706-636-5210, has been in business for over twenty years, and is finally on the internet *-bolexcce@ellijay.com, http://www/chamblesscineequip.com* , with a complete catalogue. Your own search may turn up others.

Now that we know the splices are good and the film is clean, it's time to clean the film path in the projector, and especially the gate. In a film camera (still or movie) the lens projects the top of the picture to the bottom of the film frame, and in a projector, the "head" in the frames is toward the "head" (or lead) of the film,
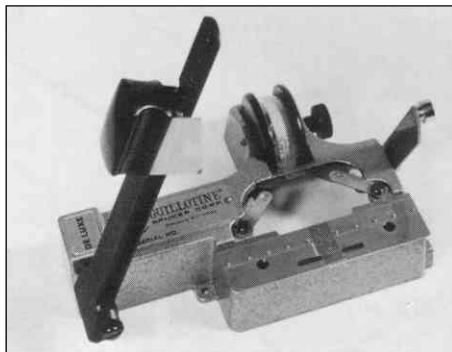
entering the projector first, so the picture is upside down in the gate. Have you noticed that, as the film runs, the lint and fuzz balls seems to collect at the top of the picture on the screen? That's because it gets caught at the bottom edge of the gate, just where you would expect it to accumulate. So clean the gate with a Q-Tip, dampened with alcohol, and pay particular attention to the bottom edge. (If crusty dirt has accumulated there, scrape it clean with an orange stick - ask your wife!) Most of the film you will be copying exists only in the original copy! After the boring preliminaries, we can move on to the more interesting problems of setting up for contrast control, focus, colour balance, and the famous flicker.

CONTRAST

The human eye can simultaneously accommodate a tremendous range of brightness gradations from the deepest shadows to the brightest highlights. Film, still or movie, has a very restricted range, and is therefore higher in contrast, with a compression of the range of in-between shades so that many of them are indistinguishable. Video is typically even more restricted in brightness range, so the contrast problem is acute, and when we copy film to video we have to be careful to prevent the contrast getting higher than necessary.

METHOD ONE Some people argue that a little ambient light should be used to reduce contrast on the screen, and for this to be effective it must be controlled. A small light placed far away, with a rheostat control, is used because a little goes a long way. This is the most versatile because of the variations possible. It works by lightening the shadows while the highlights are unaffected.

METHOD TWO A glass beaded screen has high contrast, and considerable "grain" of its own, which will appear to be the grain of the film. A silver lenticular screen is similar except the

screen has vertical lines (to "focus" the brightest areas toward the audience zone of a room) that will also show up on your video if your picture is small and expanded by the zoom of the camcorder. The lines are increased in size too. However, silver lenticular doesn't yellow with age as glass beaded screens often do.

A matte white screen will still be black in the shadows, but not as bright in the highlights. Therefore the contrast is a little lower.

A gray screen will also be black in the shadows, but even less bright in the highlights - in fact, gray instead of white. This gives you even lower contrast, and the darker the gray (within reason), the lower the contrast.

SURPRISE! I have found experimentally, by repeated tests with a variety of films under different conditions, that neither of the above methods was equal to the challenge on its own. Again and again, either the brightest areas were overexposed and washed out, showing no texture, shadows, etc., or the dark areas lost all detail, becoming blocks of black. The best results were obtained by projecting on the gray side of a 20" by 30" foam board purchased inexpensively from a business supply store (Staples Business Depot, Office Place, etc.) in daylight hours with <u>light coming in a nearby window</u> (but no direct sunlight hitting the screen) and the <u>overhead fluorescent lights on</u> all around the perimeter of the room! The easiest, simplest, and cheapest setup was best able to maintain some details in the dark shadows while resisting the tendency for the highlights to block.

FOCUS

It is best to place your projection screen near the largest television screen available to you, and focus the video camera manually using the television as a monitor. Before turning on the projector, place a focusing target (a paper with a number of vertical lines, and perhaps some horizontal and diagonal intersecting lines for the most critical focus) against the projection screen surface, zoom in, and focus the lines as sharp as possible on the television monitor.

Then run the film and focus the projector as sharply as possible on the gray screen. Make sure that the picture is at the best focus by looking at both the television screen and the projection screen as you adjust the projection focus.

You will likely be disappointed that the video doesn't look as good as the

projected picture. On my 60" television screen the video doesn't look nearly as sharp as the 12" by 16" image on the gray card, but the big screen lets me make sure that I have both lenses focused as sharply as possible. If you use a 12" television, and project the picture 3 feet high by 4 feet wide, the projected picture will look very soft, and the television will look much sharper, but don't be fooled. Apparent sharpness is a product of both accurate focusing and contrast, with contrasty images looking sharper to your eye, and the sharpness of an image falls off as the size is increased. The larger television screen may look less sharp, but it gives you the best chance of maximizing the focus of the video camera. You could probably focus the video camera manually using the projected image as your target, but it will never be as sharp as pen lines on white paper, and the latter lets you know that, even though the focus isn't perfect, it is the best that you can get!

EXPOSURE

There are two different ways of looking at this problem. Your choice may depend on your circumstances. Theoretically, if you leave your computer on automatic exposure, every time the screen goes black, the camcorder will increase the exposure. When the next scene comes on, it will be overexposed and the camcorder will have to reduce the exposure. Similarly, overexposed shots will be darkened by the camcorder, and when a properly exposed scene comes on the screen, the camcorder will underexpose it until it readjusts.

Conversely, if you set the exposure manually, and lock it, overexposed scenes will be too bright and underexposed shots will be dark.

Which you want will depend on several factors.

If you're making a "quick and dirty" copy of old 8mm film for a friend, with exposures that are more often wrong than right, you might want to let your camcorder make some corrections by using auto exposure.

If you're copying competition quality edited films, you don't want the fadeouts to be overexposed and the next scene underexposed. You want the dark parts dark and the light parts light, so you would use locked manual exposure.

Similarly, if you're going to edit an old film with all the bad shots and select some of the scenes for use in an historical video you are putting together, and are prepared to correct the brightness of the

scenes that you want, one at a time, you should lock the exposure so that scenes that were at least consistent within themselves, won't vary because of the auto exposure of the camcorder.

If you are resurrecting your parents' wedding film, (or your own, in our case), you might be willing to correct every shot that is off-standard while editing on a computer. You will also want to record this with your exposure locked.

All of that was theoretical!

In practice, I have experimented on several professional films, over several days, testing manual exposure, auto exposure, and manual exposure with adjustments made manually on the fly for each scene, stopping down for bright scenes to reduce blocking of highlights, and opening up to pick up details in dark shadow areas. I was able to playback two tapes in sync, switching back and forth between the two cameras on the television screen. More good news! The simplest and easiest, auto exposure, was the best solution.

COLOUR BALANCE

This was another surprise. My practice had always been to place a white card on the gray card (actually I just turned it around) and white balance the light from the projector beam on the card, with no film in the gate, but this time I was copying a number of 16 mm. films from various sources. There was some original Kodachrome film, with beautiful, like-new colour, some 16 mm. outtakes from a CBC production which was apparently positive work prints from the original negative films shot about twenty years ago, which had a slightly warm, or pinkish tinge, and a release print of a widely distributed Kodak sponsored and produced film which was decidedly reddish!

I tried every white balance option available to me. In the end, the best colour resulted from running each film for awhile with the video camera turned on but not recording, to let the normal automatic white balance adjust for the film colouration, and then rewinding the film and recording. The Kodachrome copied just like the original, and the pinkish CBC outtakes where definitely improved with green trees looking almost right and water and sky varying from pale blue to gray. The Kodak film about tall ships was improved, but certainly not restored to its original brilliant colours. There was an occasional hint of blue in the sky and ocean but mostly it was gray.

At least the Atlantic no longer looked like "the Red Sea"!

THE FLICKER PROBLEM

NTSC Video is nominally 30 fps, with 2 FIELDS per FRAME, producing 60 FIELDS per second (not exactly, but close enough for the following discussion).

8 mm. film was normally shot at 16 fps, while Super8 was usually shot at the Super8 Silent Standard of 18 fps, but occasionally at the "professional" standard of 24 fps, and Super8 Sound was almost always shot at 24 fps.

16 mm. film was almost always shot at a Standard 24 fps, but some old silent cameras ran at 16 fps.

SHUTTERS There is a difference between the shutters on cameras and projectors. Most of us are familiar with the principles of the iris shutter on older still cameras, and the focal plane shutter on newer still cameras. If not, it isn't necessary to describe them here, because the intent is merely to make a distinction between those shutters and the shutters on movie cameras and projectors.

Movie camera shutters consist of a vane (a circle minus an opening of 160o to 180o), on a shaft. The shaft rotates once for each frame, exposing the film to the light from the lens for most of the rotation, and blocking the light with the vane while the claw "pulls down" the next frame. The rotation of the shaft was geared to the running speed and couldn't be varied, so the amount of exposure was controlled by the iris diaphragm, or lens opening. A few high-end cameras also had a shutter whose opening could be varied manually, by setting the position of a sliding vane that could reduce the size of the opening for faster shutter speeds, to produce sharper pictures of moving objects.
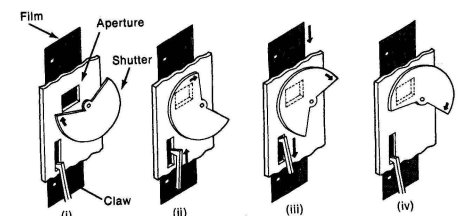
Movie projectors, however, are equipped with shutters consisting of three equally spaced vanes on a rotating shaft. The shaft, as in the camera, is geared so that the same vane blocks the light each time the claw pulls down the next frame, and the vane must be large

enough to prevent any projection of film on the screen while the film is moving. The film is clamped motionless until that vane comes around again, but the interruption of the light 16 to 24 times per second would produce a pronounced flicker on the screen. Therefore, two extra vanes are added just to increase the flicker to a rate people won't detect. The size of the pull-down vane is determined by the efficiency of the "pull down movement", and the other two must be the same size to prevent another problem - variations in the duration of the light on the screen.
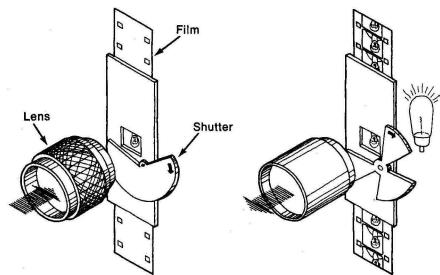
This shutter arrangement produces three equal flashes of light on the screen at a steady rate for each frame on the film: 16 fps produces 48 flashes per second, 18 fps gives 54 flashes per second, and 24 fps provides 72 flashes per second.

NOTHING SYNCS WITH 30 FPS SECOND! Without delving farther into the math, you can see why some video frames capture more light than others receive. The result this time is flicker on the video rather than the projection screen!

FIRST STRATEGY -
A Projector With A Variable Projection Speed.

It isn't necessary to increase the frame rate to 30 fps! Theoretically (there's that word again!), 18 fps Super8 should be increased to 20 fps, which produces 60 flashes per second, film shot at 24 fps should be raised to 30 fps to properly match the video frame rate, or possibly slowed to 20 fps. To produce 60 flashes /second, and 8 mm. shot at 16 fps too ought to be increased to 20 fps. However, the modern CCD pickups are more forgiving that the older types of pickup tubes, and in reality, it isn't usually necessary to go all the way.

Using a projector with variable speeds, and outputting the video to a monitor, slowly increase the speed of the film projector until the flicker on the monitor screen becomes acceptable. (By the way, your peripheral vision is more sensitive to flicker than your direct central vision. The audience will eventually see your video by looking directly at the television. Don't be

misled by the flicker you notice on the monitor while you have one eye on your projector, one eye on the screen, and one eye on the camcorder, trying not to knock the camcorder over while you focus the projector while checking it on the screen. There will be flicker on the monitor while you aren't looking at it! And why would you be refocusing while transferring the film? Many projectors seem to slip out of focus from vibration while they run. Once it's focused, it's a good idea to lock it - with duct tape!)

However, you'll immediately notice the first problem with this solution: the motion speeds up like an old movie! (Early movies were shot at a slower film speed with hand-cranked cameras, and are now shown on 24 fps projectors.) This might be acceptable with a silent film (especially a comedy film, or archival footage, where we are used to seeing the speed up), but for sound film it's a disaster! The pitch change is also more noticeable and objectionable with voice than with music.

It might be possible to transfer this way and then slow down the video, including the sound (restoring the pitch) with computer editing, but I can't advise on this because I haven't tried it. It shouldn't reintroduce flicker because the computer shows some pictures more than once. If you have any experience with this possible technique, our members would be glad to hear about the results, either way!

However, I wish you luck finding a 16 mm. projector with a variable frame rate, as most of them run only at the 24 fps Sound Speed!

SECOND STRATEGY -
A 5-Bladed Shutter
A few projectors are made with a two-bladed shutter, to increase the brightness of the image on the screen. I've even seen one that could be switched from two blades to three, by pushing a lever! A two-bladed shutter will produce some flicker on the screen, and will flicker very badly on conversion to video, so avoid that projector.

Some projectors may be fitted with a 5-bladed shutter. This really isn't a job for most home workers as the design is quite critical. Each "opening" must be the same size or the shutter itself will cause flicker. The blade must be large enough to block the light while the mechanism pulls down the next frame, and each shutter blade must be the same size as the others.

Therefore, it isn't possible for the blades and the space between them to be the same size: the lower the efficiency of the pull down, the larger the blades must

be, and the smaller the gaps between the blades can be.

Putting in 5 blades, with a limit to how small they can be made, usually means the picture is not as bright from a 5-bladed shutter projector. That usually means the camcorder must open up its lens more, which produces a smaller depth of field (which shouldn't really affect sharpness of the video copy because the image is so flat). There is a possibility that the camcorder circuits will increase the video gain, producing more graininess on the video.

But the sound is bang on!

I haven't experience any difficulty with low light levels - copies made with a 3-bladed shutter are exposed at around f4 to f5.6 - but my camcorder, a SONY DCR VX2000 is very good with light. It could very well be a problem with some camcorders. If you find a 5-bladed shutter projector, try before buying!

Film projected at 24 fps produces 120 flashes/second with a 5-bladed shutter. At 18 fps you get 90 flashes per second, also a multiple of 30 fps!

At 16 fps you would get 80 fps, so you would have to increase the projection speed to 18 fps. You'll find very little 8 mm. film striped with sound and running at 16 fps, but for silent film you will have less speed distortion if you use a 5-bladed shutter than you would with a 3-bladed shutter.

Some Digitals Only!
Now there's a third way of transferring film without flicker, and it works well when running the film at its intended speed. It involves the use of a digital camera with an option for slow shutter speeds. With a slow shutter speed we can record several film flashes on each video frame, and the flicker is greatly reduced.

At 24 fps, with a 3-bladed shutter, each flash lasts half of 1/72 second, or 1/144 second, and they are spaced 1/144 second apart. At 18 fps each flash lasts 1/108 second and they are 1/108 second apart, and at 16 fps they are 1/96 second long and dark for 1/96.

At 24 fps projection speed, if the camcorder exposure is 1/60 of a second, and there is one exposure every 30th of a second, light is being recorded for half the time of each video frame. Since there are two fields for each video frame, it seems in my ignorance to be possible that at 1/60 of second alternate fields could be black. It also seems possible that the top half of each field could get a picture while the bottom half is blacked out every time. Of course, this would be a very unlikely occurrence unless the projector was

synchronized exactly to the actual speed of NTSC video, and locked into the phase relationship. I don't really think it's possible at all, without knowing more about the way the image scanning is done, and I certainly don't expect to ever see that happen by accident, but something bad happens every time, because at 1/60-second exposure, we get flicker in spades!

I am sure though, that at 24 fps and 1/60 of a second exposure, the best the camcorder can capture is one complete flash, one complete black out period, and a small part of the next flash, because the whole light and dark cycle (1/72) is just a little less than 1/60 of a second. On each frame it will slip a little, until it reaches a point at which most of the exposure is made while the screen is dark and the light is gathered for only one short flash on the screen.

However, at 1/30 second, the shutter admits light for the complete duration of the video frame, and if the projector and camcorder run in sync, flicker will disappear. As they aren't quite in sync, there will still be a little flicker.

Now comes the tough part. What happens at 1/15-second exposure? This boggles the mind! If a frame only lasts 1/30 second, how can it be exposed for 2/30 or 1/15 second? You have to ask someone with more knowledge of electronics than me. This is where the analogy with film breaks down. It's impossible to continue exposing a film frame for longer than it's in the gate.

I know there is no mechanical shutter inside a video camera. The CCD gathers the light to make the picture, and then transfers the signal to the tape. For fast shutter speeds it gathers light for a shorter time than a whole frame. For 1/15-second exposure it must gather light for two frame periods, and then pass that image on to the tape twice, one for each frame, while it gathers the image for the next two frames.

If that's how it's done, it stands to reason that moving images must blur, as each recorded image frame is a composite of two frames grabbed sequentially, or two different pictures of the moving subject. That alone wouldn't be too bad, because, as every animator know, slight

blurring of moving images "smoothes the action". However, if we are taking only every other 1/30-second, and showing it twice, dropping the next 1/30-second, we should expect some jumpy movement.

An analysis of the footage transferred to the computer, and single framed in Adobe Premier, shows that each frame of film is shown on two video frames, on average (as evidenced by almost every piece of dust or fluff on some dirty test footage showing up on two successive video frames, and a very few showing faintly on four frames!). Video frames display a displacement of two images when movement is present, and some scene changes are now a double exposure of the last and first frame, on each of two video frames.

By reason alone we know that only every other video frame must be ignored, or not captured, but this isn't evident except on some very fast movement of the subject or camera, which isn't much good anyway because it was also observed to "strobe" on the projection screen. What
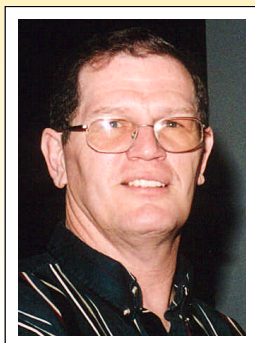
Tinker's Tips and Tricks

by Don Svob

Spring is here!

We have all heard about Spring Cleaning. So let's check and clean out our camera equipment bag. What should be in your bag?

- Cameras -- both still and Video (No video camera can take as good a still picture as a still 35mm camera.) [This is Don's view. Ed.]
- Film and Tape (Three times what is needed)
- Battery (your spare, plus what is needed)
- Lens Cleaning Tissue - Minimum 10. Note. The lens is soft, so never rub anything on a dry lens. Moisten the lens first with your breath, or lens cleaning fluid. Use only lens cleaning tissues and solutions that are designed not to damage your soft lens coatings. Start in the centre and wipe in a circular motion to the outer edge of the lens. Avoid much of the problem by using lens caps and a UV filter. The UV filter is harder than most lens, and cheaper if it has to be replaced.
- Dusting brush and air ball (Handy to blow off loose dust from lens and from some places on the camera.)
- Cables-Video, Audio, Sync or Trip, Power. Small Video Light (to highlight your subject.)
- Adapters -power, audio, video, filter rings, tripod. You can never have too many when hooking up to someone else's equipment!
- Headphones (An ear plug is better than nothing, but cups that cover the ear and remove all the sound other than what the

mic is hearing, are the best.)
- Small roll of duct tape. (Tool for many jobs e.g. mending the Bride's dress, holding up mics, or reflectors, etc.
- Repair kit (screw driver set, knife, pliers, five-size set of safety pins, magnifying glass.)
- Rain cover (2 plastic bags to cover camera in the rain, sea spray, or dust storms.)
- Towel (To dry your face, or to shade camera lens, or to protect equipment in packing)
- Mic and bracket, (Reducing wind noise is one problem that will never go away. We can do something to reduce it. One way is to use an external mic and place the mic on the ground where there is less wind. Omni-directional mikes are better for reducing wind noise.)
- Filters: Polaroid, Neutral Density, Star.
- White Card (to meter from, use as a reflector, or light screen)
- Insect repellant (Put some around the lens covering to keep insects from flying into the picture. Don't put it on the lens! Putting it on your hands helps, too. If you don't like the sound of flying insects put some repellant on your mic sock)
- Vaseline Lip Balm (Clean grease for dry lips, but also grease for whatever is making that noise which you need to stop.).

Now, how big a bag do you need to carry all of this? Yes, a truck might be a good idea. Or you could make do with a hockey gear bag. And no one would guess that you are carrying valuable video equipment.

Creativity CORNER

TRY THIS AT YOUR CLUB MEETING

by Trevelyan Beard

One way of handling a group is to make THEM do the work and this is what happened one night at the Hamilton Video/Film Makers. It turned out to be a meeting so enjoyable I'll not forget it.

This night, there would be about fifty people present. Starting from one corner of the audience, we numbered ourselves one through seven in groups. Then all the ones moved away and took a table, all the twos did the same and so on. There were seven groups in all. My group consisted of all men (which turned out to be just as much fun as a mixed group.)

We were then handed a blank sheet of paper to write on, plus a sheet with a number of video related tasks on it (are you still following me?) We were asked to select any one task and get on with it for the next half hour.

We chose "Write down the steps you would take to make a video about woodworking" Being a bunch of guys this was something at which we all had intimate knowledge. A scribe was selected (myself) and we started work. First we introduced ourselves to each other, all being more of less strangers, then we recalled the adventures of a woodworking class at school. We chose the occasion when the teacher demonstrated how to make a jewelry box and we dutifully wrote this all down. Then we listed the gear we would need, the shots to take, lighting considerations, background, the audio, narration, background music overlay and you name it. All in all we had a good time. Next, the scribe of each group addressed the meeting with a rundown of their activity. This too was fun. Questions and answers were not possible due to time running short -- pity.

The evening was memorable. I got to know people in my group that were only faces before and it was interesting to hear of the other tasks being dealt with. I'd recommend this activity to all clubs to put on more than once per year. Thanks to whoever thought it up [Editor's Note. Other video topics included: a special event, making an item (apron) a tribute (to Elvis), a novice's attempt, home movie to video transfer, training video (for building a doghouse) how-to video (reverse example by roof shingling, doing everything wrong). The originator of this scheme was probably Nestor Rosa, who ran the show. J.B.] ∎

The Last Word...

Spring in Canada, seems to be a moveable feast, starting early in the West and gradually spreading East. Today in the Great Lakes area we are to reach an extraordinary 28° Celsius in only mid-April. It's time to break out the barbecue, the garden rakes and then the liniment for sore backs.

Or you could grab your video camera and go capture Spring before it becomes the melting moments of hot Summer.

Please read the President's Message very carefully. Proxy is an important word there. President Fred says some clubs are not renewing their SCCA membership. Husband Joe has some good information from the club newsletters out West, but he can't share it with you in Club News, because they are no longer paid up members of SCCA. If you are a member of a Club that has declined SCCA membership, please tell us why your Club has made that decision. And if you read this Last Word, please encourage someone new to join SCCA --$20 for the first year.

Rules for the SCCA Annual Competition are included. You might find it interesting to read Other Awards. These are special areas, and you might just find a niche for one of your videos there. If you are struggling with digital you may find comfort in Adam Houston's piece. If sound is your problem, read Keith Gloster's article. Thom Speechley has gathered some "Neat Video Stuff" to share. President Fred Briggs has produced good information on how to transfer film to video without the flutter.

Again this issue we have to leave some items out because the space is taken up with basic information. I like to balance this information with some lighter pieces. It would be rewarding to know how you, the reader, feel about Panorama, and also about the SCCA.

Please tell us how we're doing. Check addresses on Page two, use email, phone or snail mail to contact us. We'd be tickled pink!* Really! ∎

Back in Summer.
***Joan Bochsler,** Editor.*

* Or is that Sunburn?

we are getting by using 1/5-second exposures is the equivalent of 15 fps video that we often see on the internet, but at full resolution.

There's no free lunch! For every advantage, there is a disadvantage.

By the way, you are in for a surprise when you move your digital video into the computer at 720 X 480 for editing! All that careful framing to fit the film frame exactly into the video frame with as little loss at the sides as possible, and without showing the dark area of the projection screen! And now there's a fuzzy border all around the movie! But don't be too upset: it usually looks OK when you present it on a television set. That's another story, for another day.

I believe I will continue to make film transfers using this technique, but I know that not everyone has a camcorder capable of using exposures less than 1/30 of a second.

*In fact, **every guidance suggested here should be tested with your own equipment, your films, and your situation.** I urge you to make your own tests under various conditions to establish your own "Best Practices".* ∎