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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR

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CONTENTS

PRESIDENT'S MESSAGE 3

CLUB NEWS
Thom Speechley 4

MIDI SEQUENCERS
Fred Briggs 7

PUBLIC DOMAIN MIDI FILES
Fred Briggs 10

MAILWASHER PRO
Trevelyan Beard 11

2007 SCCA ANNUAL CONVENTION
Fred Briggs 12

TWO TERABYTE HARD DRIVE
Press Release 15

ON WITH THE INTERNET
Thom Speechley 16

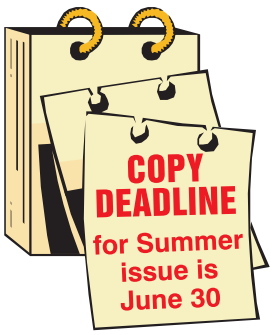
SOUND EFFECTS SOFTWARE TOOL
Fred Briggs 17

FREDERICK SCOTT-ARCHER
Campbell McCubbin 19

PIRACY IN CANADA
News Reports 24

THE LAST WORD Joan Bochsler 24

Front Cover:
Mardigras Carnival
Mardigras Carnival Committee



Editorial Board
Joseph and Joan Bochsler, Fred Briggs
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NOTE:
We are having problems with scca@canada.com and panorama@canada.com. Please change these to fredbriggs@cogeco.ca and riverbanks@sympatico.ca respectively. Currently, ciaff@canada.com is working, but if you don't get a reply, please try jonsoyka@mountaincable.net.

Executive Panel

Honorary President
Christopher Chapman, C.M.
President
Fred Briggs, FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406 fredbriggs@cogeco.ca
Past President,
CIAFF Festival Director
Jon Soyka
P.O. Box 60554
Mountain Plaza Outlet
Hamilton, Ontario L9C 7N7
(905) 388-5840 Fax (905) 388-5840
ciaff@canada.com
Eastern Vice-President
Ben Andrews Hon FSCCA
Box 1010 Main Station
Barrie, Ontario L4M 5E1
(705) 737-2729
andrewsb2@rogers.com
Western Vice-President
David Fuller
5328 Arbour Lane
Nanaimo, British Columbia V9T 6E5
(250) 751-0142
davidfuller@shaw.ca
Secretary
Sandy Whitehouse
11-2141 Country Club Drive
Burlington, Ontario L7M 4R5
(905) 332-2041
sandharv@cogeco.ca
Treasurer
Carolyn Briggs FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406
fredbriggs@cogeco.ca
Contest Chairman
Keith Gloster, ASCCA
10 Seneca Cres.
Brantford, Ontario N3R 1K2
(519) 752-5745
keithgloster1@rogers.com
Membership
Thom Speechley, ASCCA
#19 - 295 Wilkins St.
London, Ontario N6C 5C1
(519) 685-6197
speechley8505@rogers.com
Publicity Officer
Fred Briggs FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406 fredbriggs@cogeco.ca
Film Library
Fred Briggs FSCCA
3 Wardrope Ave. S.
Stoney Creek, Ontario L8G 1R9
(905) 662-4406 fredbriggs@cogeco.ca
Honours Chairman
John J. Carey FRPS FSCCA
632 Ellengale Rd.
Burlington, Ontario L7T 3N8
(905) 637-3025 jjcarey@cogeco.ca
PANORAMA Editor
Joan Bochsler, ASCCA
475 Caithness St. E.
Caledonia, Ontario N3W 1E3
(905) 765-5408
riverbanks@sympatico.ca
Video Librarian
Stella Magic
189 Park Home Avenue
Willowdale, Ontario M2R 1A1
(416) 221-0577
magicvideo72@hotmail.com

PATRONS

T.V. Adams*
Ben Andrews
Jan Bekooy §
Joan & Joe Bochsler
Carolyn & Fred Briggs
Ron Chappell §
Frances Crutcher §
Rose Dabbs*
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PRESIDENT'S MESSAGE

Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

Sadly, we're growing accustomed to bearing bad news right at the top of most issues of PANORAMA, and this issue is no exception.

In February we were shocked to learn that **Shoko Matthews** had passed away on February 8th, in Rochester Hills, Michigan. We can't report on the cause of death, but Shoko had not been well for quite some time, and was in her 89th year. Shoko attended many SCCA Conventions with her husband Robert, and made a great many friends in the SCCA. They had both planned to come to the Port Stanley Convention in 2005, but she had taken a turn for the worse at the last minute and they weren't able to attend. She was improving when we last heard from her, and was looking forward to the 2007 Convention in Hamilton. Bob will miss her dearly, as will all who knew her.

We also learned from Margaret Chamberlain that **Morris Aldersmith** had passed away a few months earlier. Morris was a longtime SCCA member, and a member of the Victoria Video Club for more than fifty years. He was club secretary for many of those, and held weekly workshops in his home. Margaret reported on many details of his life and his interests, from fishing (he made regular fly-in fishing trips to the lakes of British Columbia, and smoked his own salmon) to movie making, among many others. From Margaret's account of his creativity and hard work on behalf of the Victoria Club, we know that he will be sorely missed in Victoria, by his friends, and by his surviving companion, Jean.

Margaret Chamberlain, our Western Vice President for many years, has been doing an important job for us from Victoria, but she has arrived at a point where she would like to lay down those responsibilities and enjoy retirement. By now she has already gone to a spot where she plans to enjoy the summer for five months, and won't be in contact with us by telephone or computer, so she decided to retire now rather than at the time of the Annual General Meeting. To complete her term, the SCCA Board of Directors has approved the President's appointment of **David Fuller.** David lives in Nanaimo, and is a member of both the Victoria Video Club and the Vancouver Video Production Club. For those in the East who may not know Dave, he and his wife Joan emigrated to Canada from Australia in 1967, and his interests in amateur moviemaking go back even before their marriage in 1957! From all accounts, Dave is one of those "forever young" individuals who continually breathe fresh vigour into a club, and we hope he will do the same for the SCCA.

Joan wrote a profile on her husband that we printed in the Winter 2005 Issue of PANORAMA, so anyone who doesn't know Dave can start catching up right away. We expect that Dave will be elected by the Members to the Board of Directors as the Western Vice President at the Annual General Meeting in August.

And speaking of the AGM, there is an article in this issue about the SCCA Convention in Hamilton in August. We hope it will be entertaining reading for those who can't possibly attend, and an irresistible enticement for all those who might be able to join us. But either way, **WE NEED YOUR PROXY!** As we have explained before, we are a Federally Chartered Corporation and a Registered Canadian Charity, and as such we **MUST** hold an Annual Meeting every year! Our Constitution, which we can't just ignore, requires a quorum of one-fifth of the membership, *either in person or by proxy,* and the membership includes Individual and Family Members, Honourary Members, and Member Clubs.

You'll find in this issue a Membership Renewal Form, with a Proxy printed on the back. For those who pay Membership Fees, it's time to pay (including clubs), as well as to fill in the Membership Renewal Form. For those *Honourary Members* who don't pay Membership Fees, it's still time to fill in the Membership Renewal Form, **AND** the **Proxy on the Back!** We've included a self-addressed envelope in this issue, so please do it now! Even if you plan to attend the Convention and the AGM, fill in both sides of the sheet and mail it in now, in case of flood, tornado, hurricane, or something more personal like an illness, injury, or breakdown of your transportation! Please make Membership Payments by cheque, (not credit card) and we won't mind you post-dating the cheque to June 1, 2007.

We're also including with this issue one copy of the **SCCA Annual Contest Entry Form.** Please feel free to xerox copies as needed, or to download Entry Forms from the s-c-c-a.ca web site. We encourage you to enter more than one video, and to urge other members of your club to do the same. At the same time, we call on the **SCCA Club Representatives** in each club to round up the better videos produced in your club in the past year, and get their makers to enter themselves, and to see that your club enters the best video of the year as a club entry (for the Garlick Trophy), and we hope that most clubs will have a "*Your Call Is Important To Us*" entry for the Intercities Competition.

Don't look for a **Convention Registration Form** in this issue because you won't find it. It will be available in a month or two on the 2007 Convention web page on the s-c-c-a.ca web site, along with regular updates regarding the convention, speakers, etc. If you don't have computer access, please seek help from someone else who does.

Lastly, we call again for more articles by our members to print in PANORAMA. As is often the case, just two of us have written most of this issue, and we have found it difficult to fill the pages. If you, or someone you know, has an article, even an article still inside you, how about passing it along for consideration for a future issue. We are eager to print anything of interest to our members: instructional, technical, tips, ideas, scripts, reports, reviews, thoughts, opinion pieces, humour, poetry, rants, or diatribes. What have you got? What can you contribute? ■

CLUB NEWS

By Thom Speechley

Much of the news received this period echoes the long dull winter most of us have experienced. Or am I just getting older? Let's hope the return of warm weather adds some extra impetus to our club activities.

BRANT VIDEOMAKERS

"Brant Camcorder News"
editor: Dan Kennaley

The February meeting was a special hands-on meeting in which everyone who was present participated in a shoot. A skit was produced cooperatively by Dan and Frank Birch. Frank was the director. Cameras were manned by Terry Kittridge, Joe Blake and Randy Hincks. Dan Kennaley was the overbearing husband. Joan Doroshenko was the overworked wife. Tom Doroshenko was the special effects person. Joe Szaloky was the lighting technician. Vera Fowler was makeup person. Final editing and showing is to be announced.

The March 28th meeting was to be held at the "Personal Computer Museum" on Alma Street in Brantford. Members will bring their camcorders to record this visit.

BUFFALO VIDEO-MOVIE MAKERS

"Camerama" John Weiksnar, Editor

It was a cold evening, though spirits were still high as the February BM-VM meeting took place. PHIL UTECH screened part two of his "Lighting For Video" series. Next, a planned group movie project began. The idea was to make a 'Silent Movie.' Teams were formed and we began. There were four teams in total. Sadly, I don't have the titles to any of the movies. All were very nice. Team #4 attempted a stop motion 'Horse Race' movie. It was not as they expected. Time constraints didn't allow for what their plan called for. KENNY GIANGRECO received an award for a short movie he entered in a Canadian movie contest (Canadian International Annual Film/Video Festival). JON SOYKA presented the award to a round of applause for Kenny.

At the March meeting, two new members joined BM-VM, ROXANNE VOSSELER and DANIEL PORTALE. Both have interests in movies and films. VP EMIL J. NOVAK emceed the evening, as President PHIL UTECH and the "layer cake goddess" REBECCA enjoyed some vacation time in Florida. This meeting was the annual movie contest. We enjoyed a wide range of entries: BERNIE RICE "Pinewood Derby," CHRIS SCIOLI "Reflection," CYNTHIA LIBER "Fantastic Lights," EMIL J. NOVAK "The Last Tesla Scene," PHIL AND REBECCA UTECH "Refrigerator Cake," JOHN WEIKSNAR "TRAZOW Trailer," and GREG QUEZON "Friedrich Wedding." The winner will be screened at the April meeting. Good luck to all. BUCK BURDETTE announced next month's meeting. Emil and Phil screened sample works. We watched Phil's third episode on lighting techniques, and Emil's Banshee sampler DVD, which included the teaser trailer.

The club's Annual Banquet and Awards Night will be held on April 15th.

HAMILTON VIDEO/FILM MAKERS

"Reel News", Editor, Dave Stewart

At our January meeting we were graced with a demonstration of the Smartsound package by Harold Cosgrove. The program allows you to make and edit any length and type of music you may need for your video. A bit pricey for some, but it has a wide range of applications. Alex also showed another of his films combining live action and 3d graphics. He seems to like the cold war era for his films and we look forward to another. Jet boats on the Niagara was the theme of a video by John Hanson. Wild and crazy river riding made us all think about hopping in a car and driving on down. Then we thought about how cold it is now and what that water would feel like splashing over us!! It can wait 'til summer. We had a couple entries for the one minute contest, but we need more participation. Harold and Mary sponsor a trophy at our annual contest and we need lots of one minute videos for it so get cracking.

Our February meeting was a success. We viewed a couple videos from members and Dan Copeland was presented a certificate from a previous monthly contest. Several scripts were provided at Jon Soyka's request to prepare for a group shoot by the club. One will be chosen and worked on by the club.

Jim Small hijacked the second half of the meeting *(ok he had permission)* to show us and explain to the members the value of scenario films and how you can go about making them. We were shown a few old films from early times of the club as examples of what we could achieve with a bit of work and determination. Jim showed one film that was based on 3 comic strips by Lynn Johnson that he combined. The movie worked very well.

He supplied a huge number of strips for members to take home and use as ideas for a scenario film. We are expecting several of them based on Jim's fine presentation to the members.

LONDON VIDEOGRAPHY CLUB

Unfortunately, and for a variety of reasons, the Club has been unable to publish "It's A Wrap" since the January issue. Here is a summary of our more important activities.

The January meeting was occupied mostly by discussions of the SCCA "Compulsory Subject" for the 2007 competition. Two teams were selected in an informal (but democratic) method. We simply moved around the table, selecting even and odd numbers as team members. No one seemed to complain. We then went to separate rooms to begin the planning for "Your Call Is

Important To Us". At the February meeting, Juliet Armstrong gave a presentation of the John Cooksey video "*Advanced Broadcast Camera Techniques*". Those of us familiar with this "oldie-but-goodie" were quite surprised at how much we had forgotten and how valuable this production still is. Those unfamiliar with Cooksey were equally enthusiastic and begged for more. Juliet saved most of the video for selected showings at later meetings.

Our March meeting featured one of our rare guest speakers, Sarah McGrath, a very popular local newscaster. Sarah walked us through a typical day, which involves researching the story she is following, travelling considerable distances to the shooting site (anywhere in Southwestern Ontario), rushing back to the studio to edit the tape in time for the next news broadcast. She left us with few illusions about the "glamour" of the job.

The April meeting evolved into an 'open' forum on program content. Looking ahead to next season, the executive asked members what they want repeated or continued in our new programs. There was a very enthusiastic response and some excellent new ideas put forth.

The club continues to enjoy "free" lodging at the Junior Achievement Centre at its excellent location in central London. Members were reminded however that we earn this privilege by assisting the Centre with their audio/video needs. Most recently, members prepared a DVD from footage shot at their annual "Stock Market Challenge", in which several high schools send representative students to participate in a mock stock trading game. We have also produced several instructional videos for use by out-of-town groups and we film a record of the annual 'black tie' awards dinner.

We hope more club members will make themselves available for these paying-the-rent activities.

Plans are underway for an "open-house" at our June meeting to celebrate the conclusion of the club's FIFTEENTH year. That doesn't sound impressive to those in clubs originating in the 1930's, but we think we've started something good.

OTTAWA VIDEO-FILM MAKERS

From meeting reports 09/06 to 01/07

September Meeting -

President Helen Gruber opened the meeting at 7:30 PM with a discussion of possible group activities. She suggested making a group visit to a local tourist attraction for video taking. Wayne Schaler volunteered to obtain more information as to times, concessions to a group such as ours, etc. Wayne made a presentation supported by video on staging an interview. He also discussed titling and showed a short video about that. His first point was on getting the person to open up to the interview placing him in a pleasing environment with good lighting and a good microphone position. He discussed indoor vs. outdoor settings. A main consideration is to avoid distractions such as "busy" background, background noise. The person should be six feet (72 inches) from a wall sitting in a straight backed chair with lighting directly on the face. How to pIace the microphone was discussed and whether to use a wireless system.

October - Helen Gruber reported on the SCCA AGM and Contest Awards program which she and Robert Bayne had attended. She presented the awards won by Bob and Wayne Schaler.

Wayne then gave an illustrated talk on the subject of anamorphic widescreen video making.

November - Helen Gruber announced that the Christmas competition would be in the format of a slide show. Bob Bayne defined a slide show as a complete story in still pictures. He explained in detail how such an entry might be prepared and suggested possible subjects and sources of still pictures.

December - A dinner at a popular Chinese restaurant preceded the regular meeting. All entries in the slideshow contest were to be shown. Unfortunately two of the nine entries could not be shown with the equipment used. The highest score was awarded to "My Daughter's Wedding", by Rashid Ali, who was declared winner.

TORONTO FILM AND VIDEO CLUB

"*Shots and Angles*", *Editor, Sam Spence*

The February issue reports a very enjoyable Christmas Party held on December 10th and attended by 18 members and guests. Three "seasonal" films by club members were enjoyed.

Photos of the Christmas party accompanied this issue.

This issue also contains the updated season schedule through to the AGM on July 27th. Editor Sam Spence wraps up the issue with timely tips for winter shooting. Here's one I liked that doesn't usually get mentioned in similar articles: "*If you are planning to shoot any early morning frost you will have to act quickly. There will be no time for that second cup of coffee. The warmth of the sun will soon erase the frost from most surfaces even if the weather is still cold.*"

VANCOUVER VIDEO PRODUCTION CLUB

"*Reel Talk*", *Cathy Caravan, Editor*

In the January issue, Pat Sheridan offers a helpful outline of services and forums for users of "Pinnacle Studio" editing software. He also suggests a visit to an entertaining animation website for Studio users: *pinheadhq.com*. Dave Hardy's report on the "Workshop" group gives the status of current projects, script proposals and the planned workshop 'podcasts'.

In the February issue Pat Sheridan describes the picture-editing program "Autostitch", developed at UBC. The primary function of Autostitch is to create panoramic pictures by combining a collection of smaller pictures. This utility is much more versatile than similar programs often included with graphic software. In addition it is a fee download.

http://www.photo-freeware.net/autostitch.php

Dave Hardy reviews the latest version of "Celtx", a resource management tool designed for interactive script creation. This program is currently used by the production group as a means of communication and method of updating their project outlines. This is another 'free' utility which other clubs might investigate. In his "Workshop Report", Dave invites all club members to consider attending their sessions or submitting a script for review. The April issue of "Reel Talk" is primarily an update of planned meetings. March was to include videos from their 'sister' club in Darlington UK and a presentation on the "Autostitch" program. The April meeting is tentatively scheduled for a Sony presentation on "Blue Ray" technology.

VICTORIA VIDEO CLUB

"*The Bulletin*", *Editor, Sheila Perkins*

At the February meeting, SONY Canada was scheduled to give a presentation on the successor to the highly regarded VX2000 series, the HDR-FX7 high definition camcorder. A demo of Cinescore, their soundtrack creation software, might also be shown.

Entries in the Ten Minute Contest will be shown. Speaker at the March meeting was Anne-Marie DeSouza, an assistant producer at Cedarwood Video Editing and Production.

Anne-Marie attended the Gulf Islands Film and Television School (GIFTS) this past summer in the 'media

intensive program' and will be telling us about this experience and presenting the movie that was completed by her team. She will also be telling about her work at Cedarwood Productions Inc. and some of their projects.

RESULTS OF THE "TEN MINUTE" CONTEST ARE:
1st "Through My Window" by Eleanor Haire 1st Place Certificate
2nd "Trees" Margaret Chamberlain 2nd Place Certificate
3rd "The Blue Jay Bistro" Dave Fuller 3rd Place Certificate
"A Journey to the Pacific Shores" Eleanor Haire
"A Winter Day" Margaret Chamberlain
"Vandusen Gardens" Eleanor Haire
"Wind" Margaret Chamberlain
RESULTS OF THE ANNUAL CONTEST ARE:
1st Trees by Margaret Chamberlain 1st Place Certificate
2nd The Forest is Calling Me Eleanor Haire 2nd Place Certificate
3rd Vandusen Gardens Eleanor Haire 3rd Place Certificate
Autumn Leaves Margaret Chamberlain
The Blue Jay Bistro David Fuller
Wind Margaret Chamberlain
A Winter Day Margaret Chamberlain
Teddy Bear Hamster Margaret Chamberlain
An Undiscovered Gem Margaret Chamberlain

The April 24th meeting will feature:

Sarah Coll and Chris Kruger will be demonstrating editing with iMovie and Final Cut Pro.

Following the break:

- Opportunity for feedback on the revised DRAFT contest rules,
- Banquet and Senior Celebration Festival reports (Margaret)
- Movie-Time: Members movies, AMPS 2006 Award Winners, etc.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

"Bulletin", Editors, Jeanette and Wallace Robertson

While much of Canada basked in record high January temperatures, the hardy Winnipeg group struggled out to their meeting in temperatures approaching -35C with wind chill at -48C. Those attending were rewarded with the showing of Lorne Strick's video of the polar bear effigies lining Broadway in downtown Winnipeg. This is an annual event celebrating:

"***Bears on Broadway is a signature project that commemorates the 75th Anniversary of CancerCare Manitoba in a unique way***"

(From the CancerCare website)

The group also watched "The Perogy Maker", a mouthwatering how-to video featuring Jeanette Robinson as the chef.

Those attending the February meeting had to once more endure subzero temperatures. Business matters dealt with current efforts to create the outline for a club website. Also discussed was the club project of assembling historical footage of Winnipeg under the title of "The Dr. Sigurdson Legacy". Vern Glass, a former CBC employee, then gave a demonstration of his method of transferring film to video. The bulletin contains pictures and a drawing of Vern's setup.

At the March meeting Dr. Bill Preston gave a "Powerpoint" presentation titled "The South Okanagan Desert". The pictures and Dr. Preston's commentary illustrated the ecological fragility of this unique 'biosphere'. Many of the rare animals and plants there may soon be lost.

Additional films shown were Mexican travel by Lorne Strick and Wally Robertson showed video transfers of films by Walter Lawson going back to the early 1930's.

AMATEUR MOVIE MAKERS ASSOCIATION

"AMMA Monitor" Gina Gullace, Editor

The March 2007 "Monitor" is full of all the details regarding the 2007 shipboard convention on the East Coast to be held in October. It looks really exciting.

Elsewhere in the journal, Bill Leeders, Honors Chairman, explains the 'awards' system for achieving Fellowship status in AMMA. A rigorous point system is applied to any members' achievements in the areas of film/video making as well as participation in and contributions to the Association. The title "FAMMA" is a notable achievement.

An entry form for the annual AMMI competition for members, "Magic Moments" is included with this issue. A separate article tells about AMMI members currently taking advantage of exposure through "YouTube". Willibald Eberl, a member from Long Island now on YouTube has been actively streaming his club's videos for years on the Sony site.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS - (IAC)

"Film and Videomaker", Editor, Garth Hope

The January/February issue reports on the AGM held in Chestefield, Derbyshire last October 19-22. Outgoing vice-chair John Gibbs states: "The Chairmanship of the IAC was handed on to Linda Gough FACI and the Vice-chairmanship to Alan Atkinson. I am confident that the IAC will be in safe hands with this new team."

Professional videographer Tom Hardwick, in his column "The Positive Image", offers a rambling but very thorough review of several newer DV and HDV camcorders. Most valuable in this article is the comparisons he makes between cameras which highlight their respective strengths and shortcomings. This is a professional perspective but is still useful to the amateur who might be considering moving up to a high end Sony or Canon product.

Michael Slowe, FACI, writes about his experiences in moving from DV to HDV. He mentions a popular complaint about inadequate eye level viewfinders on newer cameras and the problems in adapting to side LCD screens. He also discusses the learning curve for using your existing editing system to create finished tape or DVD for viewing on various kinds of equipment. In a short piece elsewhere in the magazine, he brings up a subject, which will require study by contest entrants and exhibitors. That is, how will judging and showing be affected by the creator's desire to take full advantage of the 16:9 format? This harks back to the early days of S-Video when competitions had to insist on entries in regular VHS to level the playing field.

Serious sound recordists will find some interesting tips in the article by audio guru Howard Gregory on selecting a recording device.

The March/April issue of F&VM contains part two of Howard's series, which explains very helpfully, the difference between AGC (automatic recording level) and manual control of recording level.

Manual control is recommended for control over the widest dynamic range of sound loudness.

In this issue Colin Jones revisits the subject of film to video transfer. Colin works with the MiniDV format and his experience, and his conclusions, contain some remarkable departures from fairly traditional concepts. For instance, his experience with a gray coloured screen was very unsatisfactory. Conventional wisdom suggests that with gray, the lower reflectance of white will minimize the differences between the contrast ratio of video compared with photographic film.

Colin makes similar observations regarding camera shutter speed and ambient room light. If the reader has

Continued on page 24

MIDI SEQUENCERS

by Fred Briggs

In the Winter 2007 Issue of PANORAMA, I ended a report on Band-in-a-Box 2007 by saying that I'd "touch on some inexpensive MIDI Sequencers for examining and editing MIDI files" in the Spring Issue. Here it is:

I'm certainly not an expert in this field, but perhaps that's all for the best, because if I can figure it out, anybody can! I've done a little research on the internet, and tried out a few sequencer programs to get you started.

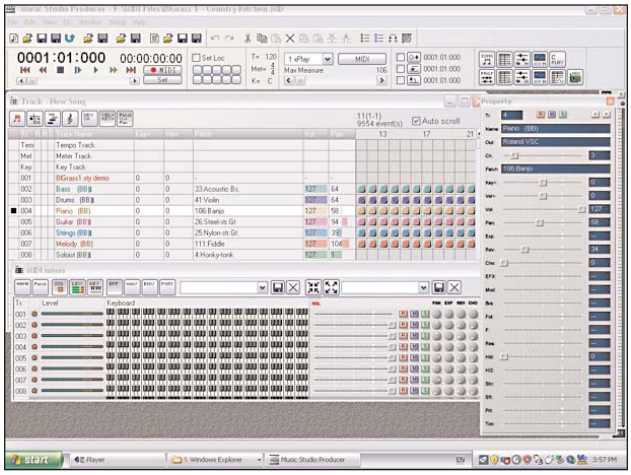
There are a great many MIDI Sequencer programs available, and most of them are far more capable than we need. To use all of the facilities that each of these programs provides, you'd need a MIDI Keyboard (or MIDI equipped musical instrument) and a great more musicianship than most of us have. So I'll assume that if you're in that class, at this point you'll stop reading this, as it's way beneath your skill level.

If, however, your goal is merely to edit or fine tune a MIDI file that someone else (a musician) has already sequenced, so that you can tailor it to your video, or better yet, import it into BiaB so you can customize it further, your demands are much lower. Most of us will want it to be quick to learn, easy to work with, and inexpensive (not necessarily in that order!). Fortunately, there are such programs available, and in fact, even those are capable of doing much more than our minimum requirements.

Probably the software company best known to "real musicians" is *Cakewalk,* with a very big lineup of programs for musicians. Their *Sonar Home Studio 6* has far more than we need, and costs US$139, (compare to the *Sonar 6 Producer Edition* for US$619 and the *Sonar Power Studio* 660 at US$719!), a little high for our rudimentary requirements, but you get an awful lot of power here, and it's not so expensive when you compare it with *Microsoft Office* or *Adobe Premiere Pro,* or even *Premiere Elements!* Fortunately, you can download it for a free trial before registering it.

More closely attuned (yes, pun intended) to our requirements is Cakewalk's *Music Creator 3* software, US$39.99 for the boxed version, or just US$29.99 for the downloaded version. The boxed version would entail delivery charges, but it includes over 250 Acid formatted sampled sounds for looping (the program handles 128 MIDI and 32 audio tracks). There are a lot of extras in this program that goes far beyond simply editing, and I have no doubt at all that this program would more than satisfy me, but it isn't available as a free download trial, so I didn't try it!

Instead, I went bottom fishing, and the fishing was pretty good!



Music Studio Producer
http://www.frieve.com/english/

First I looked at *Music Studio Producer* and *Music Studio Independence.* The first of these is FREE and the second is Shareware (US$39 – through PayPal only!), not too bad if this is what is wanted, but maybe you could do better. The Screen Shots on the web site were very impressive, as was the List of Features, But there was no differentiation between the two programs, and we can't assume that all features are available in both versions, so it would be necessary to try both of them.

There is a Free Trial Download for the *Independence* edition that is fully functional except for a one-minute time limit on the length of the piece of music, which is removed when you pay the shareware fee online. And, of course, the Producer edition is simply FREE, so I downloaded both.

The downloaded files were both zipped, and I opened Independence with *Stuffit*. I've never seen an installation program like this one! Actually, there wasn't one! *Stuffit* merely extracted the files into a folder. When I clicked on the only executable (.exe) file in the folder the program quickly found my synthesizer program and MIDI ports so I could make choices, and then the program started. But *Stuffit* hadn't closed, and was consuming a large potion of my CPU, and *Independence* ran extremely slowly, and badly. So I shut it down to restart it.

The program wasn't listed in my program files. There was no desktop icon. I couldn't find it under Programs on my C drive. A lengthy Search couldn't find the program anywhere. I looked in the folder into which I had downloaded the program, and found only the folder containing the unpacked files. I tried to install it again, and everything went exactly as before. And again, the third time!

I opened *Windows Taskmanager,* looked at *Processes,* and found that *Stuffit* was the culprit that was making *Independence* run so poorly. I closed *Stuffit* and started over to unpack the *Producer* download.

This time I extracted *Producer* files into a different folder on a different drive (using *Stuffit* again), and monitored the whole process very carefully, and this is when I figured out what was happening. The extraction merely produced a folder containing the program file, and the files needed to run it, but there was no installation file, so there was no installation! Knowing

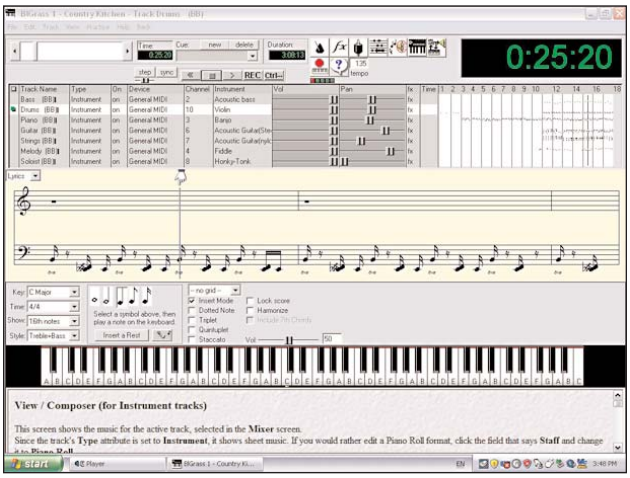
this will make it easier for you if you choose to download either of these two programs. There are several steps that you could go through to put the program under *Programs* on your C drive, add the program to your *Programs Menu,* and put an icon on your desktop. The best part is that it really makes it easy to get rid of this program if you decide you don't want it!

The interface on both programs is of the finest quality, and as far as I can see, the two programs are identical, except for the Program Name at the top of the screen! I have played with the program just long enough to be confident that both programs will do what we want them to do for our very limited purposes of identifying the tracks that contain the melody, see the instruments played on each track, and even changing instruments, editing notes or groups of notes, etc., and I'm quite sure, a lot more besides our minimum requirements for preparing a MIDI file for importation into Band-in-a-Box. But I haven't the faintest idea yet how to do any of this! I did finally find a way to mute tracks or isolate them (solo) so we can hear only one track at a time! The program isn't very intuitive and there isn't any help file. When you click on *Help* at the top of the page the choices are Open Frieve web site, All Notes Off, Configure System, and About… To be fair, they have added *Brief Instructions* on their web site (on the *Download Page,* under each of the two editions – either will do, as they're identical!) and while they are very simple, they did tell me how to change patch instruments, but it didn't mention that when you played the piece again it would automatically reset to the original instruments, and tell me how to overcome that. I suspect that it's in the *Event List,* but I haven't been able to work it out yet. The thing most needed here is a good instruction manual or *Help*. You probably wouldn't even need that if you were familiar with another sequencer, or the MIDI system in general. In short, this program is far more capable than most of us!

Anvil Studio

http://www.anvilstudio.com/

I downloaded the FREE *Anvil Studio* version 2007.03.03. I didn't install it because I then found that I already had an earlier version installed on my computer from last year when I was researching something else that hasn't worked out as I had hoped (and on which I may report at a later time). The program was listed in my *Program Menu,* and there was an icon on my *Desktop,* so we can assume that it installs without problem. Instead, when I ran the older program, an offer to upgrade to the latest version appeared, which I accepted. In a few moments the program was updated, just like the big boys do it.



The program looks just as good as *Music Studio,* which instills confidence when you're dealing with a free program! The first thing that comes up when you start the program is a set of simple instructions that seem to cover everything quickly and simply, with links to other parts of the instructions. My heart sings!

Help at the top of the page brings up a menu that includes Search Help for…, Getting Started, User's Guide, How do I …, Common Problems and Questions, Terminology, Connections, as well as some links and About … Clicking on *The User's Guide* connects you to the internet, "for people who want to view *Anvil Studio's* online-help from a web-browser rather than within Anvil Studio. Each word in the left margin corresponds to a screen in Anvil Studio. Click on one of them to see how to use that screen of Anvil Studio." There are 66 Screens listed on the left!

I also downloaded the *User Guide* from the *Anvil Studio* web site. Actually, when you click on that download, it opens as a PDF file, which you can save to your hard drive from within the PDF Reader. I like to have the User Guide available as a pdf file on the computer on which I'm using a program, and also, I generally print it out and put it in a three-ring binder so I can use it any time while I'm working with a program.

Instructions appear every time you try to do something!

So what's the hitch? This program obviously has everything that *Music Studio* didn't have. Does it have everything that *Music Studio* did? Are there limitations on this *Free Program?*

Well, yes. Last question first, "With the free version, you can create an unlimited number of MIDI tracks, and a one-minute audio track. With the [US]$19 optional Multi-Audio accessory, you can record and real-time mix up to 8 sixty-minute audio tracks." I wasn't planning to add any audio tracks to the MIDI file! (I've heard myself on karaoke!) Were you?

Actually, that US$19 option is just one of eight plug-ins, each available for US$19, and none of which seems to be needed for our purposes. There is also a US$29 *High Resolution Music Printing* option, and a US$39 option to boost those 8 audio tracks up to 16, as well as a couple of different combination packs.

I don't know if it does everything that *Music Studio* could do if I understood it, but *Anvil Studio* does everything we want it to do, and does it easily. Right off the bat, you see each instrument that is being played on each track. It's very easy to mute or solo any track or tracks, that is, you can easily play any combination of tracks. You can quickly switch between staff (notes), piano roll, or stringed tablature, whichever is easier for you to understand. You can change the pan (left to right position) and volume of any track. You can cut, copy and paste measures, and even mix them together.

If you change the instrument playing on any track, it stays changed! I'm not yet sure of the best way to change

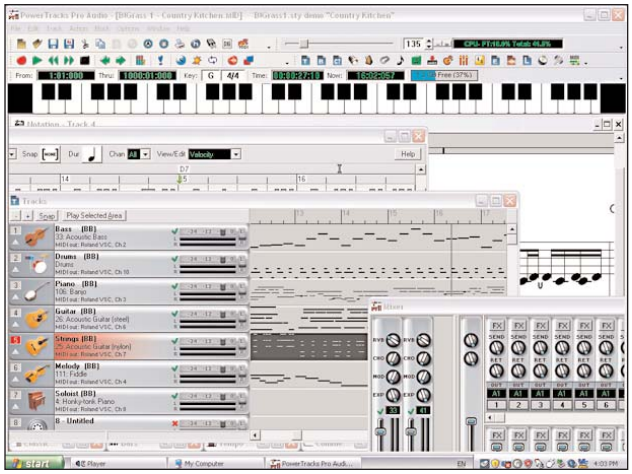
an instrument in the middle of a piece of music. I know that you can go into the event list and change the starting instrument choice. MIDI is a series of events that are sent from the MIDI keyboard or other instrument to the computer, and/or from the computer to the synthesizer. Each "note on" is an event, and so is each "note off", each volume change, instrument selection, etc. It may not be possible to change the instrument on a channel on a track, but if necessary, it should be possible to cut and paste part of a track to another track, and change it on that track.

There is also a compose mode, that provides an opportunity to edit note by note, beat by beat. Placing your mouse on any note plays that note. You can enter rests or notes of any length, at any position on the staff, using the mouse on an onscreen keyboard, or fretboard, if you prefer. You can also delete notes easily, and drag them from one pitch to another. I'm not going to go into this at any length as there are always content sensitive instructions on the screen. I can't imagine any commercial program making it any easier for you to edit MIDI files before importing them into BiaB.

PowerTracks Pro Audio http://pgmusic.com

But hold on! We're looking for an inexpensive program that will allow us to prepare MIDI files for import into PG Music's Band-in-a-Box! If we don't already have BiaB, we have at least seen its unique capabilities to produce copyright free music for use in our videos. Does PG Music have a good program for editing MIDI files? You bet they do: PowerTracks Pro Audio, now up to version 11. And with each annual edition, just like with BiaB, they have piled new features and improvements onto an already excellent program year after year. But it isn't just a MIDI Sequencer. PG Music considers BiaB their Composition Tool, and PowerTracks Pro Audio their Music Studio, and the latter is designed to integrate well with the former. Not only can it be used to open, play, and edit MIDI files and audio files (.wav, .wma, .wmv, .kar, .cda, and .mp3, and its own .seq files), but there can be 48 separate tracks. Its features and capabilities include all those found in Anvil Studio, including many music mixing functions, but does all that and more, with a great deal more precision, flexibility, and finesse.

I wondered whether the integration with BiaB would enable *PowerTracks* to import a BiaB .mpu file so you could edit a complete BiaB piece including the Melody, Soloist, and all the accompanying instruments. It can't, but by experimenting I found that in BiaB you could save a complete multipart song as a MIDI file (or just write it to the clipboard!), and then open it in PowerTracks Pro Audio. Then you can edit any track, or part, that you'd like to change!



In the Mixer you have complete control of panning and volume for each track separately, as well as Velocity Offset, Key Transpose (semitones), Reverberation, Chorus, Modulation, and Expression. (Yah, it's beyond me too, but wouldn't if be fun to play with it and learn all about these subtle differences?) That reminds me: in *PowerTracks Pro Audio 11*, like in BiaB, you have TC-Helicon Harmony for vocal audio tracks. You also have DX and VST for audio tracks, DXI Syth for MIDI tracks, and ASIO Input Monitoring while recording.

I've barely touched on the astounding things *PowerTracks Pro Audio 11* can do for you. I was impressed with the documentation for *Anvil Studio*. I'm bowled over by the tutoring provided by *PG Music!* First, when you get *PowerTracks Pro Audio,* it comes with a second disc, the *Power Guide CD-ROM Video Training*. You can see many of these video training tutorials now by going to *PG Music,* Click on *PowerTracks Pro Audio 11* in the long blue box to the right of the *PG Music* Icon and the date. On the next screen, click on *Tutorial Videos,* almost in the same position. Then you'll be able to select tutorials either as streaming video, or in some cases, as a downloadable zip file. The program has a very useful Help File, but there doesn't seem to be a User's Manual on the web site, probably because changes to PG programs are constant. (Is "constant changes" an oxymoron?) However, right from the first page of the web site you can access FAQ's and many written tutorials that seem to cover any question or problem you might be having.

By now you must be thinking "This ain't freeware!" And you're right! And you're asking "How much does all this cost?" Not much!

PowerTracks Pro Audio 11 costs US$49, including the Power Guide CD-ROM Video Training and a 5½" X 8½" spiral bound *User's Guide* with about 250 pages.

They also sell 2 sets of *MultiTracks,* Volume 1 and Volume 2, each with 2 CD's of each of Blues, Jazz and Rock. These are recorded by live Studio Musicians, with each musician on a different track, and saved in their .seq format for use in *PowerTracks*. Each Set cost US$20, or you can buy the program with Set 1 for US$69 (the *PowerPAK*), or with both sets for US$79 (the *PowerPAK+*). However, both the music and the work of the live performers are copyrighted and intended for studying music. I wouldn't recommend them!

If you're still wondering if it's worth the money, or if you'd be able to learn it, you have two other choices. You can get a free Demo Download of *PowerTracks Pro Audio 11*. The Demo is fully functional except the Save Command and the accessory plug-ins have been disabled, and it expires on July 1st!

Or, you could just go ahead and buy it, knowing that you have a *30 Day Money Back Guarantee!* ■

PUBLIC DOMAIN MIDI FILES

by Fred Briggs

In the article on Band-in-a-Box in the Winter 2007 Issue of PANORAMA, I said that I would write about "getting copyright free music, especially in MIDI format, so you can import it into BiaB". Here goes:

http://www.pdinfo.com/faq.htm

This is a very good place to start so you can understand the problems associated with Copyright and Public Domain. It's an American site, so it really only deals with American Copyright Law, but with the recent attempts to standardize or harmonize copyright law, and the American government taking such a big lead in this, if you are safe under US Law, you are probably safe under Canadian law. Note that no one, including the SCCA and me, wants to give legal advice on such a complicated matter!

http://www.classicalarchives.com

In the Summer 2003 Issue of PANORAMA I wrote a two-column article (page 23) on the Classical Archives. I won't repeat it all here as you can read it for yourself from your own PANORAMA collection or on the PANORAMA archive on our web site, http://s-c-c-a.ca. Here's a brief summary.

Since 2003 the size of the collection of Public Domain Classical Music Files has increased from 25,000+ to more than 40,000 live recordings and MIDI files. The live recordings are all copyrighted, as are the sequencing of the MIDI files. You have permission to use any files sequenced by Pierre R. Schwob, but you must give a credit on your video. There is a list of these files at http://www.classicalarchives.com /free.html. Permission to use MIDI files sequenced by any other of the more than 20,000 contributor must be obtained from the individual who sequenced it. www.classicalarchives. com/copy. html#statement

Registered Free Users may download up to 5 files per day (excluding HiFi MP3's). Subscribers may access 100 files per day, 1,000 files per month. Registration is US$25 per year. Subscribers may contact up to five contributors per month by looking up the name of the contributor, giving their own email address, and then receiving by email the email address of the contributor. Please review the Summer 2003 article and visit the site for more information.

PUBLIC DOMAIN MUSIC

http://pdmusic.org

This is a great site for anyone looking for music representing a past era. Almost all the music on this site was written in the USA starting in 1800 and prior to 1923, so the compositions are in the Public Domain. All of the MIDI files have been sequenced by Benjamin Robert Tubb, based on original sheet music, and the copyright for sequencing belongs to him. There is also one page of his own copyrighted compositions.

The PD files are free for you to use for non-commercial purposes, providing that you give a credit for their use. For commercial web sites, there will be a onetime fee (US$5). For other commercial use you must negotiate a royalty agreement. I haven't negotiated one, but it doesn't sound like he is out to get rich or take advantage of you. Details are all in FAQ number 1 at http://www.pdmusic.org/info.html.

Besides the music, this is a wonderful site because of the information available. The songs are listed by American Composers, Song Styles, and Song Eras. The styles include Blues, Hymns, Folk Songs, Minstrel Songs – Old and New, Naval Songs, Ragtime Piano Music, and Spirituals and Sacred Harp Music. The Song Eras include Music from 1800 – 1860, Civil War Songs (1861-1865), Civil War Music (1861-1865), Music from 1866-1899, and Music from 1900-1922. The songs are cross listed, of course, with many of the songs appearing under more than one listing. Best of all, within each category they are listed in order of date, and both the MIDI files and the lyrics are available, plus the composer, lyricist, etc. Of course, there are no dates given for most Folk Songs, and very few composers. Many of the songs are "timeless" in that everyone knows them and few know when they were written. However, every song does have a starting time, and in my own work I want to avoid using a piece of music to represent a time period before if was written. As an example, the history video of my home town time will include naval scenes from the War of 1812, specifically, 1813. I don't want to use The Star Spangled Banner to represent the Americans, not because it wasn't adopted as their anthem until 1931, but because, while it was an old English folk song, the words that make it symbolic of America weren't written until 1814. I'll be using Yankee Doodle (c1755) and/or Hail Columbia (1798).

THE CYBER HYMNAL

http://www.cyberhymnal.org/

A huge collection of Christian Hymns and Gospel music of all denominations. Almost all are in the Public Domain, through a few are marked Copyrighted. Many of these may sound better if you edit the files and change the instruments.

Folk Songs

http://www.notation.com/MIDI-Folk.php

This site gives many links to other sites with MIDI versions of Folk Songs. While most of the original songs are in the Public Domain, the MIDI File is copyrighted by the sequencer. Most of them give you permission to use them for noncommercial use, but each site is different, and on some sites the work of more than one sequencer is presented. It's up to you to investigate on your

own, for those that interest you. In many cases there is a link to email the sequencer.

I would suggest you find what you like and download it, edit it if necessary, try it in BiaB, and if you still want it, contact the copyright owner for permission to use it.

John Roache's Ragtime MIDI Library

http://www.johnroachemusic.com/

About 50 Stride, Swing and Novelty pieces, almost all of them Piano Solos, skillfully sequenced by John Roache. Compositions in PD, but copyrighted. May be freely distributed for noncommercial purposes as long as the complete zip file is distributed. For all other uses, contact by email. See http://www.johnroachemusic.com/rules.html. Email is addressed to contact@johnroachemusic.com, but John Roache passed away in 1999, so we don't know who you will reach. It's still worth a try, because the music is very good. Let us know how you made out!

For Old Time's Sake

Nostalgic Music
http://rosemck1.tripod.com/juke-box-nostalgia.html

Collected from many sites. Mostly Solo Piano, but some Multitrack. The Webmaster believes that they are all PD but promises that if anyone can demonstrate that they hold a copyright, he will remove that song from the page. Is that good enough? That's your decision!

SIMPLY THE BEST SOUNDS

Some National Anthems
http://simplythebest.net/sounds/Midi/miscellaneous_midis.html

This isn't a big site, and most of the MIDI files are copyrighted, but here you will find the National Anthems of Argentina, Australia, Belgium, Brazil, Canada, Chile, France, Greece, and Italy. Happy Birthday is here too, and it's listed as being in the Public Domain. Perhaps it's only the words that are still copyrighted, but I'd treat this one with some skepticism, unless you can resolve this question. If you can, please let us know! ■

Mailwasher Pro

by Trevelyan Beard

At one time, spam was a major problem to me. Some days I would receive over one hundred spam messages with only four or five genuine ones mixed in. Sorting it out took up too much time. I tried several ways of dealing with spam, one being the free service available with my email client. Then I tried a couple of 'spam killer' programs. I then came across 'MailWasher Pro' and life has changed considerably for the better, thanks to it.

-You view your email on the server before it gets to your computer.

-Delete unwanted email before you download them.

-MailWasher analyzes each email as it arrives and warns you if it is suspected junk mail using advanced logic filtering.

-Friends List. Add your friends email addresses to a special list so their email is always recognized.

-Blacklist. Add nuisance email addresses to the blacklist so that you never get email from them again.

-Custom Filters. Create your own filters to automatically spot spam such as foreign language spam, and/or use regular expressions to filter out potential spammer addresses and messages.

-Learning Filters.. MailWasher Pro learns and adapts to your personal preference by letting you teach it the kind of email you want to receive.

-Heuristic Virus scanning. The program blocks potential viruses by examining each email for any code it thinks is suspicious and could indicate a virus.

-Block Known Origins of Spam. Allows you to check the origin of the email received against DNS spam blacklist servers.

-Bounce back unwanted email to the spammer so it looks as if your email address is not valid.

There's more ……..

-Quick reply. You can launch a 'new email' to make a quick reply to emails from the MailWasher Pro grid.

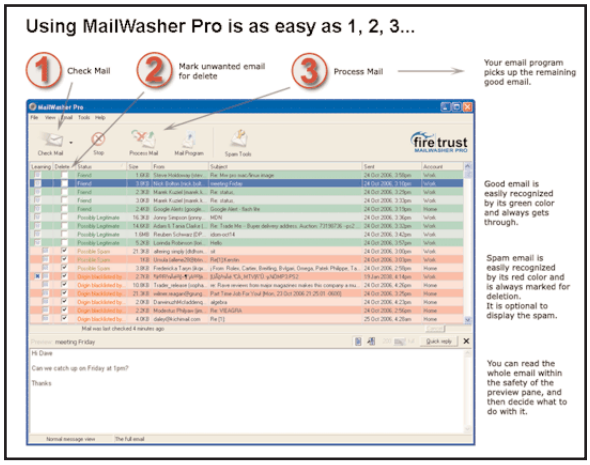
-You can rescue accidentally deleted emails.

-Unlimited email accounts. You can have as many email accounts as you want to check. Support for POP3, Hotmail & MSN and IMAP.

-Fast download of headers using simultaneous checking.

-Comprehensive help and upgrades so you stay up to date with the latest version.

To check email, don't open your email client first. Instead, just start MailWasher Pro. It will then tell you what messages you have waiting for you on the email server. In the check boxes, select whether to delete, report or bounce the messages. Clicking on Process Mail will delete or bounce the email you have selected. If nothing is checked, the email will simply be downloaded to your email client as normal.



There's a preview pane below the message table which displays a preview of the content of a select message. This can be turned off if you wish.

The messages are color coded to distinguish between friend and foe.

Don't forget, 95% of all viruses are sent through email. Most spam is fraudulent and pornographic spam is the fastest increasing spam. Spam won't decrease any time soon, it's a profitable business.

The program costs $37 US and you can get a trial copy. It's the most important program in my arsenal and keeps viruses at bay and I never miss an email. Couldn't do without it! ■

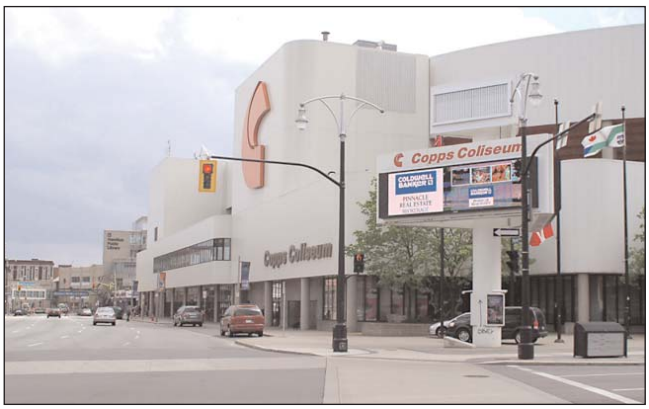
http://www.mailwasher.net/

2007 SCCA Annual Convention

HAMILTON
August 10, 11, and 12, 2007

The Date is Final! The place has been chosen! The Hall has been Booked! We've considered many places, and several dates, but in the end the attractions in Hamilton on those dates couldn't be matched anywhere in the area, or at anytime. And we've made it as flexible as possible to try to suit as many of us all, as possible.

Hamilton is well situated close to, or at least, not too far from, the greatest number of our members in Southern Ontario, where the great majority of our members live! Most will be able to commute in a reasonable time, and only a few will need to arrange accommodations. And that's a good thing, when you see what else is going on at the same time!



The **Annual General Meeting, Convention,** and **Presentation of Awards and Winning SCCA Annual Contest Entries,** will all be held on Friday, August 10th, at the downtown **Hamilton Central Library** (in the **Hamilton Room** off the Main Floor Lobby), which adjoins the famous Hamilton Market, and both form part of the Jackson Mall. In order to keep the costs down, we've avoided the expenses of a meeting room in a hotel, and a banquet. The library connects directly to the Mall, quite near the Food Court for lunch, and there are several sit down restaurants in the mall for those who prefer that, so if it rains we don't have to go out of the building all day.

There is a city-owned and operated multilevel car park within half a block from the library, with an All Day Maximum Rate of $5.00, and it's right across the street from the Market.

Most people will come into Hamilton on **Highway 403,** take the **York Street Exit Ramp,** and simply stay on York Street all the way to the parking garage, just past **Copps Coliseum** and the Library. Those coming in from Brantford, or London, will probably find it easiest to take the **Main Street West Ramp,** past the **Spectator Building** where we've held a few conventions in the past, and continue to Bay Street, just before Hamilton City Hall on their right and the Hamilton Board of Education Building on their left, and **turn left down Bay Street.** It's only two blocks to York Street, and they'll **turn right at Copps Coliseum.**

We've reserved Saturday, August 11th, and Sunday, August 12th, for a number of outdoor activities taking place that weekend. We plan to provide a mini DV tape to everyone who wants to participate in a little experiment. The tapes will be returned to the SCCA Executive after the Convention, and they'll be edited to produce a "Souvenir Video" of the Convention weekend. No one has to take part in the taping, and, in fact, no one has to stay for the weekend, or either day.

But those who do are in for a treat! Hamilton, as a heavy industrial city, has had a bad rap for pollution for many years now, and a lot of people in cities full of clerks and panty hose salesmen have laughed at Hamilton Harbour for far too long. The truth is that Hamilton has gone a long way towards cleaning up the harbour, which is well on the way to being removed from the list of *Areas of Concern on the Great Lakes*. But don't take my word for it: check out the Bay Area Restoration Council (BARC) web site: **http://www.hamiltonharbour.ca.** and **http://www.on.ec.gc.ca/water/raps/hamilton/accomp_e.html**

Just across the water, the LaSalle Park Marina won an award recently as Ontario's Most Ecologically Responsible Marina.

Hamilton has a **Bayfront Park** and **Pier 4 Park** at the western end of the "bay", and a lovely nature walk into Cootes Paradise, part of the justly famous Royal Botanical Gardens. **(http://www.myhamilton.ca/myhamilton/CityandGovernment/CityDepartments/PublicWorks/Parks/Amenitie**

s/WaterfrontSprayPads.htm) (http://www.rbg.ca/pages_sci_conserv/sci_conserv_proparadise.html).

The Federal Government has established a national museum, the **Parks Canada Discovery Centre,** adjacent to the waterfront park **(http://www.pc.gc.ca/canada/decouvertes-discovery).**

Nearby is the HMCS Haida, a National Historic Site well known to Torontonians, now berthed and open for tours at the Canadian Naval Base HMCS STAR after extensive repairs **(http://www.pc.gc.ca/lhn-hs/on/haida/).**

There will be a Dinner Cruise Saturday at 5:00, a Brunch Cruise Sunday at noon, and a sightseeing cruise Sunday at 3:00 on the **Hamilton Harbour Queen,** and the **Hamiltonian Tour Boat** runs tours every hour, on the hour, every day.

The **Hamilton Waterfront Trolleys** connect all these attractions, and others, each visiting 11 attractions enroute, for a total of 13 trips a day. A day pass (10:30 - 9:00) is just $3. **(http://www.hamiltonharbourtours.co)**

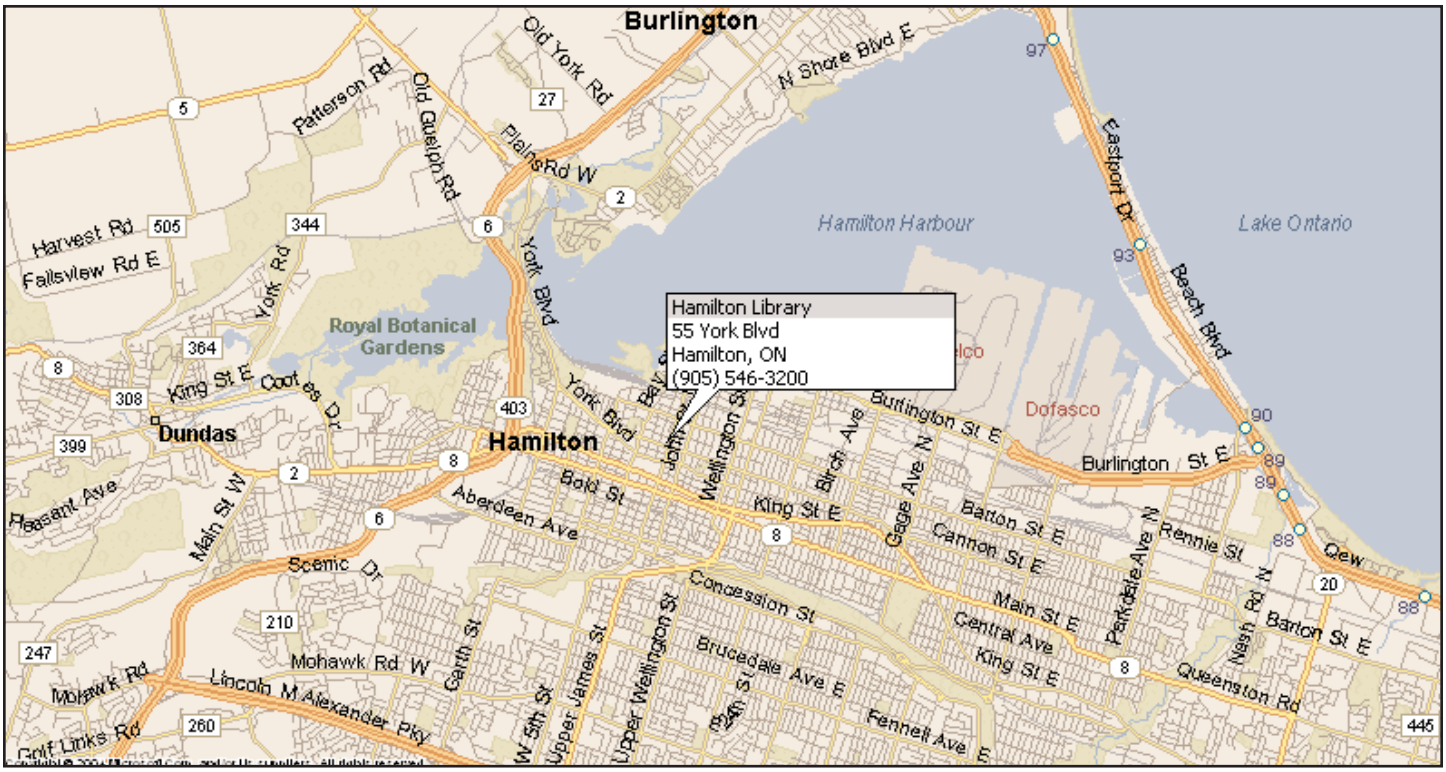
But all of that, and more, is every weekend in the summer! What's so special about *this* weekend? Plenty.

Let's start with the **Canadian Yachting Association's National Sailing Championships** on Saturday, followed by the **Youth National Championship Regatta** on Sunday, at the **Royal Hamilton Yacht Club,** in the midst of all the attractions listed above! The colourful sails will make every shot of the harbour look even better, and around 300 competitors from all across Canada are expected to take part **(http://www.2007cyanationals.com/)**

Starting from behind **City Hall,** the **Hamilton Mardi Gras Carnival** Parade will march? dance? past the **Canadian Football Hall of Fame,** along **Jackson Street** to **James Street** and down James Street to **Strachan Street,** onto **Bay Street** and then into the **Pier 4 Bayfront Park,** where they will entertain us all weekend. It isn't Toronto's Carabana, (that is, it won't be so crowded, but most of the same bands and dancers attend them all!), but it will be colourful and exciting, with live Caribbean music concerts, cultural dancing per-

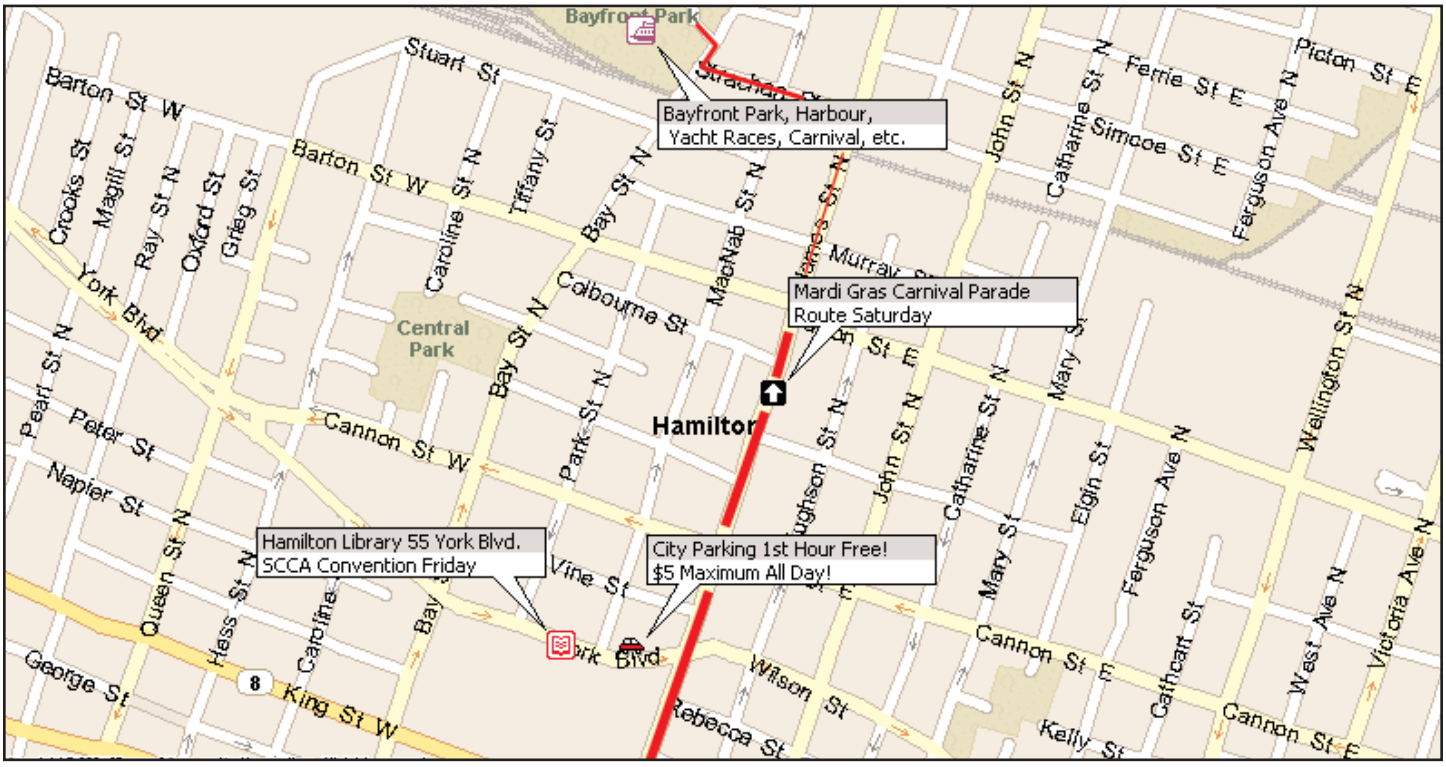
Maps to 2007 SCCA Convention

GENERAL LOCATION



MICROSOFT STREETS & TRIPS 2005

DOWNTOWN



MICROSOFT STREETS & TRIPS 2005

formances, carnival rides and games, arts and crafts exhibits, international foods and concessions, and an evening dance party!
(http://www.hamiltoncarnival.com/

Competing for attention just a few miles away, in the 30 hectare Gage Park, will be Canada's largest free Music Festival, the **32nd Annual Festival of Friends,** with four stages operating Saturday and Sunday. This is a big event (no charge for admittance) with international foods, lots of crafts and vendors, and a midway if none of the acts on at the time hold your interest. I always find it's a great place to watch people, and shoot video.
(http://www.myhamilton.ca/myhamilton/CityandGovernment/CityDepartments/PublicWorks/CapitalPlanning/OpenSpace/Gage+Park.htm)

And there's one more big event going on that weekend, but I won't tell you where, here and now.

It's the **50th Anniversary of CANUSA,** North America's largest and longest running international games, an annual sports meet for the young people of Hamilton and Flint, Michigan, that alternates between the two venues. The competitions end up on the Saturday, with Sunday being reserved for a competition between alumni. It will be hosted in twenty sports field in Hamilton, including McMaster University and Mohawk College, and *2,100 Competitors are expected!*
(http://www.canusagames.com/)

We can't be sure that there'll be another PANORAMA before the Convention, so we've told you all we know at this time, and we'll put more information on the s-c-c-a.ca web site as it develops, including our speakers. We'll also post a Registration Form that you'll be able to download and print, and mail in to us. We're keeping the Registration Fee down to $10, just enough to pay for the rental of the room in which we'll be meeting.

When you arrive at the Convention on Friday we'll be able to provide you with maps showing where the different events will be held, and how to get there.

We expect that many from the local area will choose to commute daily and sleep at home, and that some others will stay with friends and relatives. However, if you'll be among those who'll be staying at a hotel or motel nearby, we suggest that you book ***your reservations early*** because there are going to be a lot of visitors in town for the **Sailing Championships,** the **Festival of Friends,** the **Mardi Gras Carnival,** and especially for the **CANUSA** games (though it won't be as bad as it might be, as many of them will stay with Hamiltonians who stayed with *them* last year)!

Let us pray, for a dry and sunny weekend. ■

OWC ANNOUNCES AVAILABILITY OF FIRST AND ONLY TWO-TERABYTE QUAD INTERFACE SINGLE DRIVE SOLUTION

Plug-n-Play, Built for High-Performance Data Transfer & Storage for Audio and Video Production

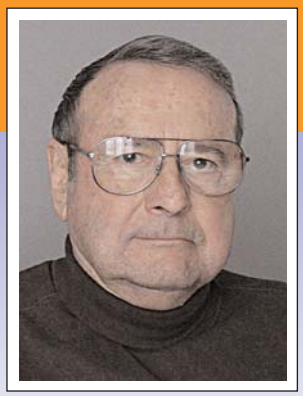
May 9, 2007, Woodstock, IL -- **Other World Computing (OWC)** http://www.macsales.com, a leading Mac and PC technology company, announced today the new **OWC Mercury Elite-AL Pro Dual 2.0TB RAID solution,** the highest capacity 2-drive array on the market. Based on the award-winning OWC Mercury Elite-AL Pro line of RAID drive solutions, the OWC 2.0TB **RAID solution is A/V rated,** specifically designed to meet the high-performance demands of **audio and video production with data transfer rates of over 80 Mbytes per second.**

The OWC **Mercury Elite-AL Pro Dual** 2.0TB RAID solution is a high-performance 7200RPM, 64MB RAID 0 Striped SATA-Equipped Drive Solution. The highest capacity top performance external drive available of its kind, the new OWC 2.0TB RAID solution features **Plug & Play simplicity** through **FireWire 800, FireWire 400, and USB 2.0** interfaces via OWC's custom Oxford 924-based bridge solution. Data accessibility is completely transparent via the different supported interfaces, even when moved between different computers.

Priced at **$1,099.99,** the OWC **Mercury Elite-AL Pro Dual** 2.0TB RAID solution is available through OWC and major retailers. 320GB to 1.5TB OWC models are also available from **$249.99.** For more information, see: http://eshop.macsales.com/shop/firewire/1394/USB/EliteAL/PerformanceRAID

ON WITH THE INTERNET

By Thom Speechley



An avid reader of "PANORAMA" recently asked why my articles deal primarily with "free" software and why I don't review more commercial products. Well, I have reviewed a few purchased programs but my main reasons for concentrating on freebies are:

(1) – videographers are already well served by publications and online reviews by professionals.Furthermore I can't afford to actually buy something just to try it out for review purposes.

(2) – Many readers don't have the time or desire to do the surfing and digging sometimes required to find freeware. There is also an element of serendipity in discovering a good product through obscure links found almost by accident.

(3) – Freeware is rarely reviewed in other journals, which after all, derive much of their income through advertising the products they do review. (My less charitable friends might suggest another reason: I'm cheap!)

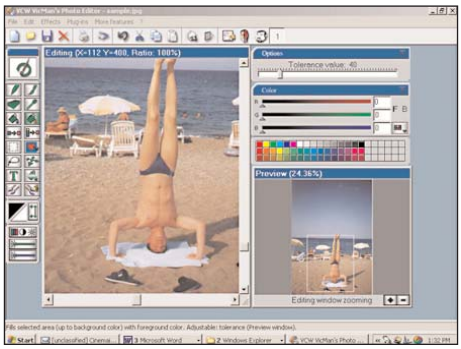
But freeware was the subject of a recent online issue of PC Magazine. The article summed up my final reason for exploring free stuff:

"Most software is expensive and bloated. Yet free software typically does one task and does it with precision and elegance"

For example, why open "Photoshop" or some other massive program just to retouch or resize a group of pictures? "Picture Resizer 1.4" at only 280K in size loads instantly and performs batch or individual picture resizing.

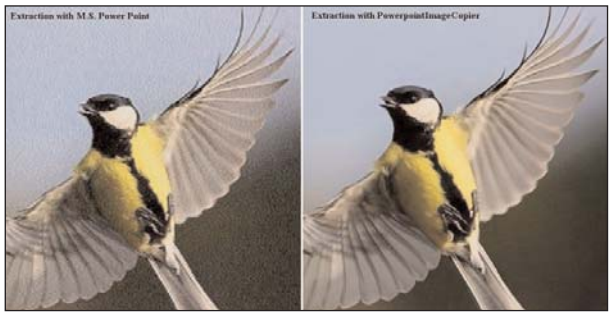
"JPEG Resizer", 760kb, a similar program has a more helpful interface. Simple picture touch up can be performed with Auto Adjust Photo .2 beta a small command-line manipulation tool that allows the user to easily correct family photos to make the picture look better without having to use complex graphics software. It's only 444kb!

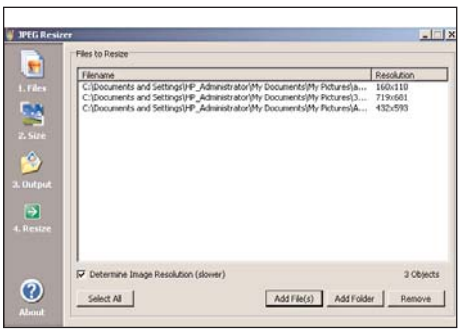
These and many more are available at www.freewarehome.com.



A more versatile free graphics program is "VCW VicMan's Photo Editor", but it weighs in at 4.3MB. A more basic touch-up is "JPEGEnhancer" also from VicMan. It is a modest 1.5MB. Go visit www.vicman.net to review their complete range of great free graphics programs.

Here are a few more recent finds.

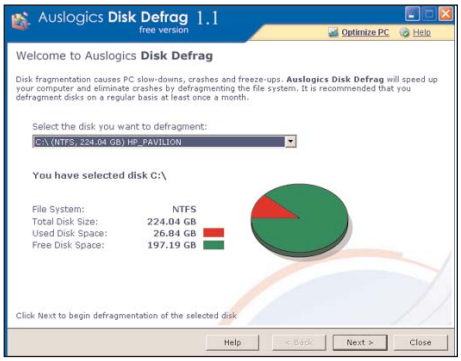




Powerpoint Image Copier -

I occasionally receive a Powerpoint file and want to extract just one picture for future use. With the "Powerpoint" program installed, you can scroll through the production, locate the desired frame (picture or slide), go to 'edit', 'save as' and save either the single frame or the entire production in one of several formats. If you don't have the program installed, the utility "Powerpoint Image Copier" will do it for you. Open the copier, browse for the PPS, PPT or PPZ file and open it. The program scans every frame and saves them as jpeg files in a separate folder it creates. If you only want one picture/frame, you will unfortunately have to delete all the rest. The main benefits of this little program (621kb) are, you don't have to have Powerpoint (3500kb) installed and, the copier produces a higher resolution copy. In one example, Powerpoint saved a frame at 800X533px and 38kb. The copier saved the same frame at 1024x768px and 224kb, a much better resolution for printing or manipulating.

http://alainlecomte.free.fr/Download



Auslogics Disk Defragmenter -

Defragging one's hardrive(s) should be a regular part of your everyday routine, particularly when dealing with large video files. I am accused of being fanatical on this subject since I defrag my operating disk weekly and my video-processing disk after every project. I am therefore interested in any program or utility, which promises to do the best job. "Windows XP" has a much superior system to W98 but crit-

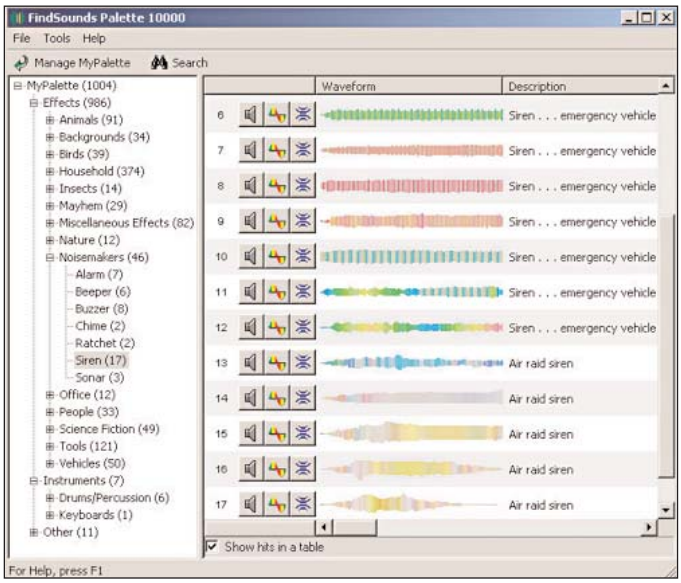
Continued on page 18

SFX SOFTWARE NOW AVAILABLE

by Fred Briggs

Way back in the Spring 2002 Issue of PANORAMA, (on page 12) Thom Speechley introduced us to FindSounds.com, a FREE service for searching for Sound Effects on the Internet. This service is still available today, and it's still FREE. That's a surprise because so many programs are free when they are first introduced, but then later, you're asked to pay for them!

The site uses software, written by Comparisonics, that compares sounds to another you have chosen. For more detailed information, go to their site at www.comparisonics, and have another look at their unique sound player. The two sites link back and forth to each other.

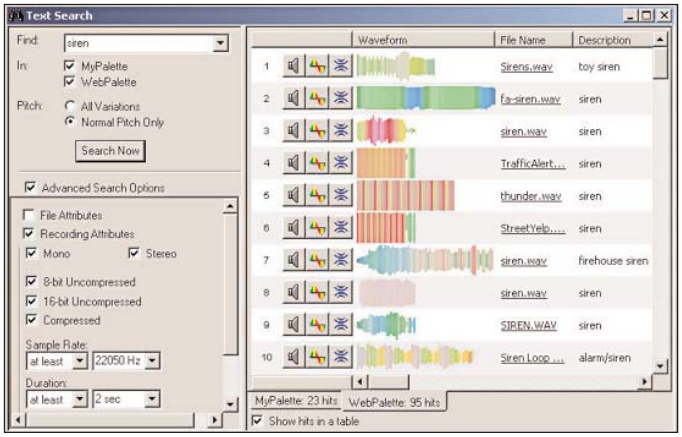


There is another program, FindSounds Palette that can also be downloaded from their web site, and installed on your own computer hard drive. "FindSounds Palette is the ultimate software program for finding sounds! Its WebPalette feature provides greater access to sounds on the Web than FindSounds.com, and its MyPalette feature makes it easy to organize and search your own sound collection.

"Search for audio files by name, description, category, genre, source, copyright, format, size, number of channels, resolution, sample rate, duration, key, and tempo. For any example sound, a sounds-like search can automatically find similar sounds on the Web and in your sound collection.

"Audition sounds using the built-in audio player. Record your own sounds with the built-in audio recorder. Edit sounds using the built-in audio editor. The colorful Comparisonics waveform display helps you to "see" what you are editing.

"Hollywood sound designers know well that useful and interesting sounds can be obtained by changing the speed of an audio recording. FindSounds Palette makes it easy to change speeds, and for each audio file in your collection, the sounds of 25 different speeds can be searched. This turns a collection of 10,000 audio files into a searchable database of 250,000 sounds!



"You can also search audio files on the Web at multiple speeds, which gives you access to an enormous and growing collection of 1,000,000+ sounds!"

However, this program isn't free! There are 3 editions or versions:

1. FindSounds Palette 1000 enables you to organize and search up to 1000 audio files stored on your local hard drive.
2. FindSounds Palette 10000 supports up to 10,000 local audio files.
3. FindSounds Palette Pro allows more than 10,000 local audio files.

The *Special Internet Pricing* for these three programs is US$19.99, US$49.98, and US$99.97 respectively. You have a few choices:

1 You can simply use the web search program for free at www.findsound.com.

2 Buy the FindSounds Palette 1000, if you have sound files on your hard drive, but fewer than 1,000 of them.

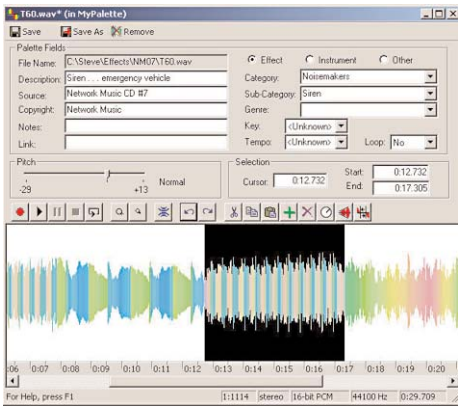
3 Buy the FindSounds Palette 10000 if you have between 1,000 and 10,000 sounds on your hard drive.

Fortunately, or unfortunately, depending on how you look at it, the SCCA currently has 4,171 individual SFX files on my hard drive, so we had to purchase the 10000 edition in order to handle all those SFX Discs that I have been writing about in recent years. It's very unlikely that we will ever be buying so many more SFX sets that we would be forced to upgrade to the Pro version (over 10,000), and even if we did, we could split the database up into two, like one database for natural sounds and one for man made sounds!

So you have one more choice: use the Free SCCA SFX Service, and let us do much of the work for you, without any investment on your part.

FindSounds Palette makes it possible, almost easy, for me to find the SFX you tell me you want for your

latest video. Of course, I will have to listen to all that I find to choose several that I think might fit your needs!



I have greater faith in the appropriateness of the SCCA SFX Collection than the 1,000,000+ sounds on the internet, because, first, I'll be applying some common sense when I choose the sounds from which you will make your final selection, and secondly because I have found that, on average, the sounds we have bought are better than those that are available free on the internet, and often considerably longer, making it easier to cut them to the exact length you need. Not all sounds are capable of being lengthened satisfactorily by looping.

And, of course, if we don't have what you need, we can search the internet with the FindSounds Palette, or you go ahead yourself with the free search at www.findsounds.com.

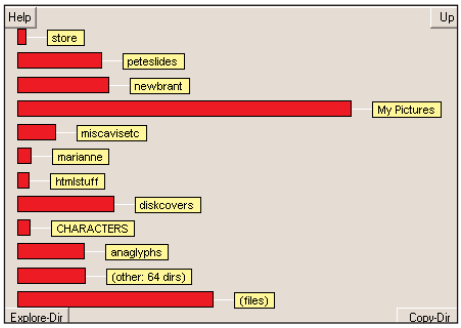
For Mac users: FindSounds Palette is not yet available for Mac's, but you can download the Mac version of the Comparisonics Player Program at no charge. This program will let you see the waveform in colour and edit any audio file. And the best part is, the audio files that we will send you will be MP3 files by email, or possibly, wav, au or aiff files on a CD mailed to you.

So bring 'em on! Email me at fredbriggs@cogeco.ca (we now have a problem with scca@canada.com) and tell me what you need. It would help if you described the scene, gave me some information about the minimum length needed, and any other information that might make it easier for me to find what you want. ■

On With The Internet
Continued from page 16

ics insist it could still be improved. Ron Jacob, a member of our London club recently demonstrated a free version of a product from "Auslogics". I have run it several times when I otherwise would have used the Windows version and am convinced that it is noticeably faster. I'm trying to devise a test to see if it is in fact more efficient. Most helpful is the report it produces which, if analyzed, can help you establish the most efficient protocol for management of your disk.
http://www.auslogics.com/disk-defrag/index.php

Visual Directory Explorer



On the subject of good disk management, this small (718kb) program helps you find how your disk space is being utilized. If you suddenly wonder where all your space has gone, "VisDir" will display a chart showing which folders take up most of the space. You can then make some kind of executive decision about deleting or moving some files to other storage, such as CD-ROM. Lack of space might not be the problem it once was when 5 gigabyte was a big drive, but cleaning out unwanted materials makes for faster defragging and opening files. Here is a snapshot from one of my drives.

The program produces a vertical or horizontal bar chart or a pie chart. This example showing my Documents folder suggests I could recover some space by moving or deleting some of my pictures.
http://www.sb-software.com/visdir/

YouTubetoiPod

Downloading videos from "YouTube" and other sites streaming in "Flash" format is usually difficult. This is deliberate in order to force viewing surrounded by all the ads and other links, which support the site. There is a free program designed to allow you to download those videos if you are creating a collection or for sending to another viewer without using the complicated link on YouTube. The final format is MPEG4 in the usual 320X240 size. The utility is intended primarily to produce a video, which can be uploaded to an "iPod". You can view them without an iPod of course but re-formatting to a larger size will probably not be satisfactory. The other cautionary note is that YouTube or some other site using "Flash", may alter their streaming protocol in such a way that this particular program will no longer function. You may have to update it. Available from:
http://dvdvideosoft.com/

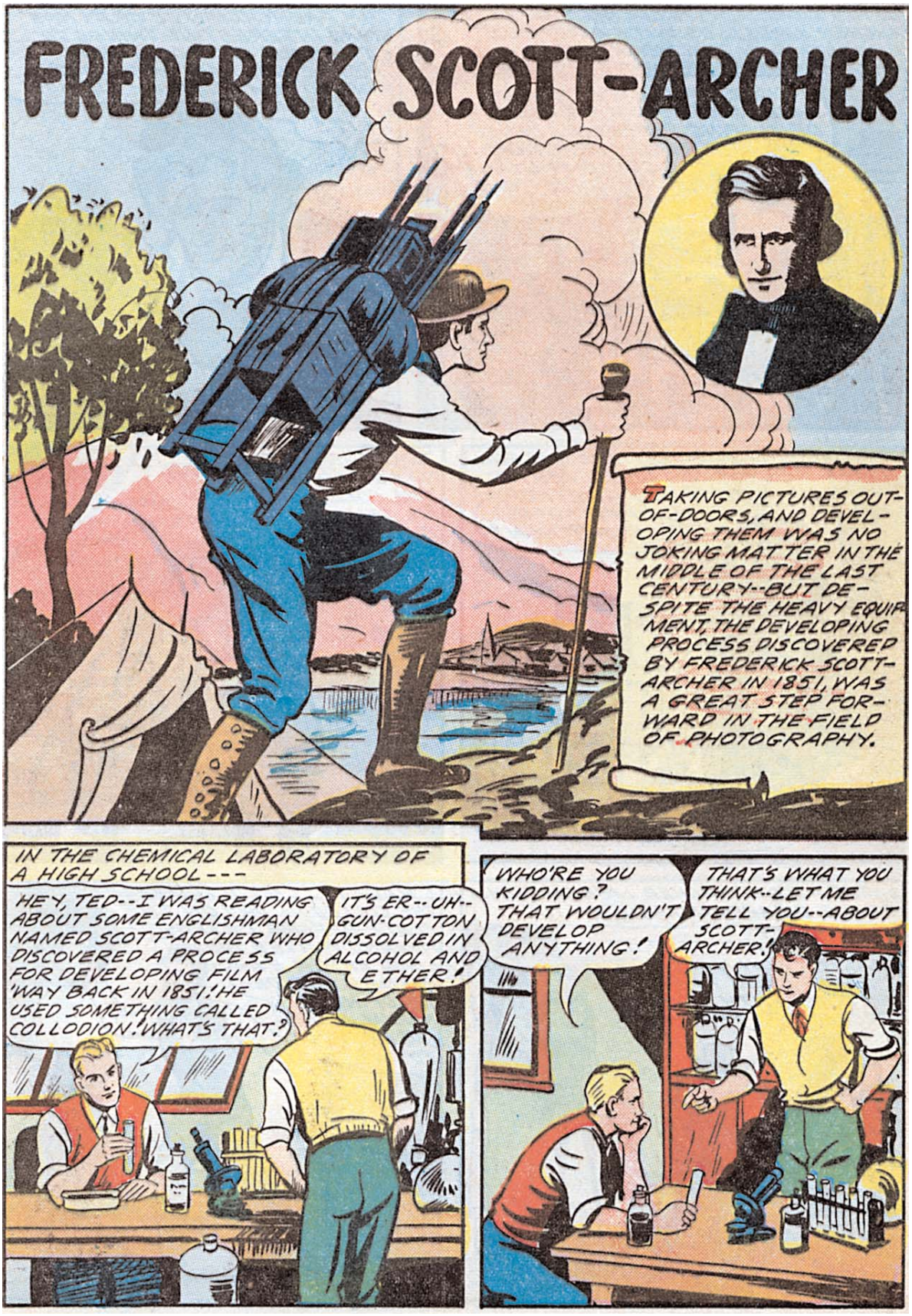
There are several other free video utilities available at this site.

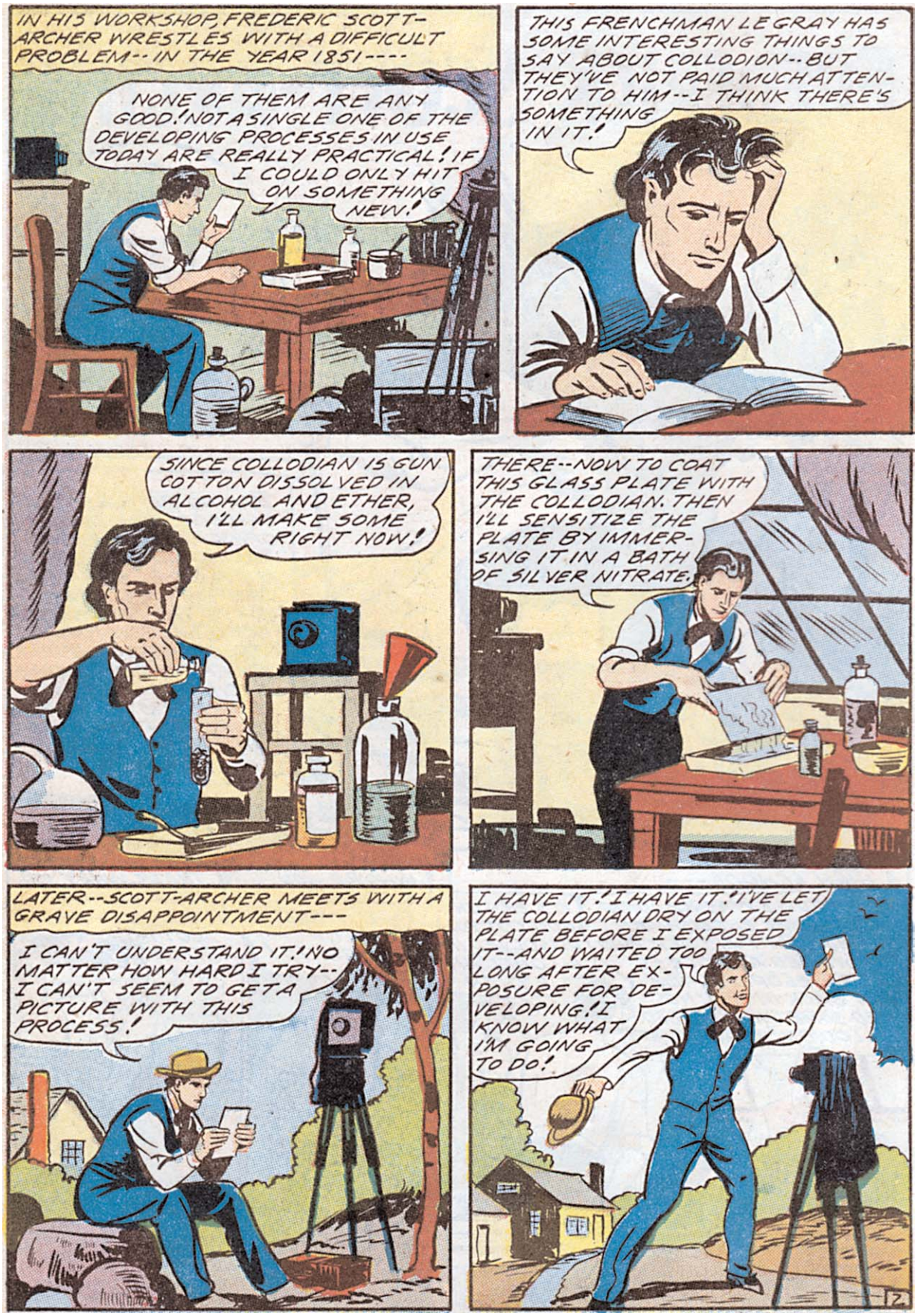
FreeFastMpegcut is another useful tool for trimming bits from a mpeg

file. It is very simple to use. Just open the file to be trimmed, jog to the desired in/out points and click "Convert". (This last step opens a new window and is a cute way to encourage you to buy one of the other programs available. You can ignore it) The trimmed portion of the video is stored with the suffix "new", in the same directory as the original. Another quick way to grab a short clip for the 'motion' menu of your next DVD or for inclusion in another production. ■

Frederick Scott-Archer

Provided by Campbell McCubbin




IN HIS WORKSHOP, FREDERIC SCOTT-ARCHER WRESTLES WITH A DIFFICULT PROBLEM--IN THE YEAR 1851----
NONE OF THEM ARE ANY GOOD! NOT A SINGLE ONE OF THE DEVELOPING PROCESSES IN USE TODAY ARE REALLY PRACTICAL! IF I COULD ONLY HIT ON SOMETHING NEW!
THIS FRENCHMAN LE GRAY HAS SOME INTERESTING THINGS TO SAY ABOUT COLLODION--BUT THEY'VE NOT PAID MUCH ATTENTION TO HIM--I THINK THERE'S SOMETHING IN IT!
SINCE COLLODIAN IS GUN COTTON DISSOLVED IN ALCOHOL AND ETHER, I'LL MAKE SOME RIGHT NOW!
THERE--NOW TO COAT THIS GLASS PLATE WITH THE COLLODIAN. THEN I'LL SENSITIZE THE PLATE BY IMMERSING IT IN A BATH OF SILVER NITRATE.
LATER--SCOTT-ARCHER MEETS WITH A GRAVE DISAPPOINTMENT---
I CAN'T UNDERSTAND IT! NO MATTER HOW HARD I TRY--I CAN'T SEEM TO GET A PICTURE WITH THIS PROCESS!
I HAVE IT! I HAVE IT! I'VE LET THE COLLODIAN DRY ON THE PLATE BEFORE I EXPOSED IT--AND WAITED TOO LONG AFTER EXPOSURE FOR DEVELOPING! I KNOW WHAT I'M GOING TO DO!

A FEW DAYS LATER--
COME, MARTIN, WE'VE NOT MUCH FURTHER TO GO!
PUFF-PUFF-- IT'S A GOOD THING TOO! IF I WEREN'T YOUR FRIEND, FRED, I'D HAVE THROWN THIS TENT OFF MY BACK LONG AGO! WHAT DO YOU NEED IT FOR, ANYWAY?
IN THIS METHOD I'M TRYING TO PERFECT, IT IS NECESSARY TO DEVELOP THE PLATE IMMEDIATELY AFTER EXPOSURE--THAT'S WHY I BROUGHT THE TENT ALONG--FOR A PORTABLE DARKROOM!
A LOGICAL REASON--BUT WHY DOES FRIENDSHIP MAKE A PACK MULE OUT OF ME?
IN A WHILE EVERYTHING IS READY FOR THE TEST---
ALL RIGHT, MARTIN, WE'RE READY NOW!
AND GOOD LUCK TO YOU, FRED!
THERE--THE PICTURE IS TAKEN--THE PLATE EXPOSED--AND NOW---
NOW TO DEVELOP THE PLATE BY USING A SOLUTION OF PYROGALLOL AND FIXING IT IN HYPO, WHILE THE COLLODION IS STILL WET!
IT WORKS! IT WORKS! MARTIN--I DID IT!

IN THE HIGH SCHOOL LABORATORY---
AND SCOTT-ARCHER'S PRINCIPLE WAS SO SOUND THAT IT SUPERSEDED EVERY OTHER PROCESS IN PHOTOGRAPHY! IN FACT, IT'S STILL IN USE TODAY!
AH--G'WAN--YOU'RE KIDDING!
NO--REALLY--THE COLLODION PROCESS IS USED IN MAKING HALF-TONE ENGRAVINGS FOR LETTER PRESS PRINTING!
IN FACT--YOU TAKE THE COMIC BOOKS THAT ARE SO POPULAR. THEY USE THE COLLODION PROCESS TO STRIP THE NEGATIVES OFF THE ENGRAVINGS!
WHAT DO YOU KNOW ABOUT THAT?
WELL--IT ONLY PROVES THAT SOMETHING THAT'S GOOD LASTS FOR A LONG TIME!
YOU'RE RIGHT!
AND I KNOW SOMETHING ELSE THAT'S BEEN GOOD A LONG TIME---
WHAT'S THAT?
A BIG CHOCOLATE ICE CREAM SODA!
I'M FOR THAT!

New York Gets Tougher On Film-Piracy Penalties

Associated Press
Thursday, May 3, 2007 NEW YORK

Mayor Michael Bloomberg has signed legislation that upgrades film piracy from a violation with a $250 fine to a misdemeanor that carries up to six months in jail and penalties of up to $5,000. …

The Motion Picture Association of America says more than 40 percent of bootlegged films are secretly videotaped in New York City theaters. The duplications are typically sold for mass reproduction or posted on the Internet, sometimes just hours after the movie has premiered.

… according to the MPAA ... a new study by the group shows that the New York movie industry loses an estimated $1.5 billion a year because of piracy. …

The New York Police Department has seized more than 195,000 counterfeit DVDs and made 29 arrests so far this year. © Associated Press

Canada New Front In Piracy Fight

by Jim Puzzanghera,
Los Angeles Times
May 10, 2007, WASHINGTON –

Piracy north of the border has exploded in the two years since Congress made it a crime to use hand-held cameras to copy movies in U.S. theaters, according to industry officials. With piracy laws more relaxed in Canada, bootleggers can operate there almost risk-free.

A frustrated Warner Bros. this week canceled all promotional public screenings in Canada, including any for its big summer movies *Ocean's Thirteen* and *Harry Potter and the Order of the Phoenix*. The studio estimates that 70 percent of its releases over the last 18 months have been illegally recorded in Canadian theaters.

"Within that first week, you can almost be certain that somewhere out there a Canadian copy will show up," said Darcy Antonellis, senior vice president of worldwide anti-piracy operations for Warner Brothers Entertainment.

About one in five unauthorized movies worldwide now originates in Canada, with pirates there on pace to illegally produce 150 films this year, more than double their 2005 output, according to the Motion Picture Association of America.

Last week, the U.S. Trade Representative put Canada on its 2007 "watch list" for protection of intellectual property, citing concern over the country's "failure to prohibit the unauthorized camcording of films in movie theaters."

Movie pirates typically look to make copies on opening weekends and quickly upload them to the Internet. From there the copies are downloaded and stamped onto DVDs sold around the globe. Films typically open the same day in Canada as in the United States.

Canada's theaters are top-notch, many with headphone jacks for the hearing-impaired that camcorders can plug directly into for high-quality sound. Films are shown in English and French in Quebec, so copies can be made in two of the world's most popular languages.

In the U.S., bootleggers face up to three years in federal prison if caught recording a movie in a theater. In Canada, the worst that usually happens to a pirate is getting kicked out of a theater. That's because Canadian authorities have to prove that the person making the recording planned to sell copies.

"Sometimes that's quite hard," said Superintendent Ken Hansen, director of the federal enforcement branch of the Royal Canadian Mounted Police. "The guy could simply say in court: 'I am a movie nut. This is what I do. I go out and make these copies and look at them in my home.' If he does that, he's not committing a criminal offense." People filming with camcorders are trained to say exactly that if caught, industry officials said. © Los Angeles Times

PIRACY IN CANADA

Janice Tibbetts,
CanWest News Service
Friday, May 11, 2007 In response to lobbying from Hollywood, the federal government plans to introduce legislation this spring that would make it a crime to use handheld cameras to copy movies in theatres, CanWest News Service has learned.

Pressure from the film industry has been mounting for months, culminating this week with Warner Bros. film studio announcing it will cancel its sneak preview screenings in Canada, ...

The Conservative government, which until recently was cool to the idea of a Criminal Code crackdown, now hopes to move a bill quickly through the parliamentary process, a government insider said.

The film industry alleges that movie piracy is rampant in Canada because there are no sanctions unless it can be proven that a movie was surreptitiously recorded for commercial distribution. The maximum fine under the federal Copyright Act is $1 million and five years in jail.

Hollywood studios assert that Canada, because of its lax laws, has become a major source of pirated movies worldwide, alongside China and Russia.

A Warner Bros. corporate communications spokesman, who declined to give his name, said that in the past 18 months, 70 per cent of the studio's bootlegged movies originated in Canada. The problem, he added, has escalated since 2005 when the United States passed a federal law banning filming in theatres.

"The problem with the (Canadian) law as it stands is that if someone is caught there are no enforceable penalties because you have to prove commercial distribution," the spokesman said Thursday. The studio will rethink its cancellation of early promotional screening and "sneak peaks" if the federal government comes up with a new law, he added.

But Michael Geist, a University of Ottawa law professor specializing in copyright and the Internet, says he is not convinced by Hollywood's claims that Canada is a leading source of bootlegged movies, particularly since the industry's statistics are all over the map. "One would hope that government policy would be dictated by facts rather than by lobbying," said Geist. "We've got all these numbers out there about Canada being this piracy haven and we've never had any sort of independent, verifiable data to support that."

According to the Motion Picture Association of America, for instance, the United States is still the top source of pirated movies. "The notion that somehow stepping up the penalties against camcording will solve this issue is completely undermined by the experience in the United States, where there are laws, but the U.S. is the largest source of camcorded movies in the world and it is also experiencing a proliferation," said Geist.

The pending bill appears to be a change of heart for the Conservatives. Justice Minister Rob Nicholson said in an interview three months ago that while he was willing to look at proposals, he already had a lot on his plate because of the Conservative government's lengthy law-and-order agenda. …

But the industry's lobbying efforts appear to be on the verge of paying off. Doug Frith, a former Liberal cabinet minister who is now president of the Canadian Motion Picture Distributors Association - Hollywood's voice in Canada - was in Ottawa on Thursday to meet with government representatives. He was, however, not available for comment to the media.

Heritage Minister Bev Oda released a statement this week that she and Nicholson are working on a plan to tackle

piracy, but she did not reveal the pending Criminal Code proposal. © CanWest News Service 2007

HOLLYWOOD UNFAIRLY TARGETS US

by Mindelle Jacobs, Edmonton Sun

Friday, May 11, 2007, Edmonton According to Hollywood titans, Canada is a film piracy villain, allegedly responsible for 20% of illegally copied movies worldwide. It's strange, therefore, that Canada rates barely a mention in a report on movie piracy commissioned by the Motion Picture Association of America. According to the MPAA study, piracy rates are highest in China, where 90% of the potential market is estimated to be lost. Other nations where piracy is a huge problem are Russia, Thailand, Hungary, Poland, Mexico, Taiwan, Spain, India and Italy.

Canada isn't even on the chart, for heaven's sake. That's not to say there aren't young men (typical film pirates are urban males aged 16 to 24) illegally camcording in Canadian theatres. Of course there are, and we should be doing more to stop it. But let's get a grip. The MPAA report also notes that 20% of film piracy originates in the U.S. And America has tougher laws against film bootlegging. Hollywood reportedly lost $6 billion to piracy worldwide in 2005. The markets where the dollar loss was highest were Mexico, the U.K. and France. Yet, Hollywood is dumping on Canada, with Warner Bros. Entertainment Inc. deciding to cancel all preview screenings here to protest illegal camcording.

Let's put things in perspective. The worldwide box office soared to an all-time high of $25.8 billion last year, an increase of 11%, according to the MPAA. And that's despite the fact that it costs $100 million to make and market a Hollywood film these days. As well, worldwide admissions were at a record high last year, driven primarily by gains in the Asia-Pacific market. So, yes, Hollywood is losing some money to film piracy -- and some of it is Canada's fault -- but Hollywood is in no danger of going broke. "I don't think it cuts into their profits enormously," says York University film professor Seth Feldman. "Their profits are so large, they wouldn't even notice."

There are stiff penalties for illegally recording movies in theatres in the U.S. In Canada, however, camcording in cinemas isn't an offence under the Copyright Act unless it can be proven it's for the purpose of distribution.

"It's extremely difficult (to prosecute) because as soon as we intercept the individual, they will claim that it's personal use only," explains RCMP Sgt. Martin Blais. With such a gaping loophole in the law, the maximum penalty for a conviction under the Copyright Act -- five years and/or a $1-million fine -- seems hollow. The punishment looks great on paper. But have we slapped anyone with a stiff fine or jail term?

The larger point is Canada is far from the world's worst film piracy scoundrel. Hollywood is only rapping our knuckles because it can't go after Taiwan and other bigger offenders, says Tim Blackmore, associate professor of information and media studies at the University of Western Ontario. "They can't chase them down. But they can look at us and say 'Aha, you're costing us this much money,'" he says. "How do we know that it's 20%? As far as I'm concerned, these numbers are coming out of the air."

Nevertheless, Canada should be doing more to deter film piracy. … © Edmonton Sun

Club News
Continued from page 6

previously struggled to get acceptable results with an analog camera, maybe it's time to review our technique using a digital camera and following Colin's guidelines.

In a Q&A session in "The Positive Image" Tom Hardwick gives a very frank summary of consumer confusion about "pixel count" and other digital still camera features. Here are parts of his article.

Q "Should I replace my three-year-old point and shoot digital still camera with a new 10.2 megapixel model?"

It's sad to see the way that Joe Unwashed has been led to believe a 10.2 megapixel camera is better than a 6.2 mp camera. Canon have joined the marketing throng in squeezing millions more pixels into their CCDs, leading to awful, grainy, high-noise images as a result. Not a single mention is made anywhere about chip size (or lens quality come to that), and of course for most people low light ability and low noise are far more important than huge files that fill up their flash cards in no time.

And another cheating thing, manufacturers who can't afford to invest in proper image stabilization are simply reverting to upping the ISO and shutter speed when you dial in IS. This, of course results in more noise more grain and loss of colour. lt reminds me of the early camcorder image stabilization days, when dialing in IS shrunk the picture, lost you a good stop in low light sensitivity and made zooms and pans pretty much unusable.

Lots of point and shoot cameras don't bother with a viewfinder any more either, relying on the rear screen. This is good for a no-parallax view of the world but not so hot under a mid-day tropical sun. I reckon the best point 'n' shoot has a no-lag shutter and a fast no-lag replay of the pictures on a big 3-In. screen on the back. Feature for feature the latest digital cameras are far better value than their forefathers but don't get swayed by the pixel count. Physical chip sizes are far more important and have far more bearing on the overall picture quality, but you'll have trouble digging up chip size information even on the manufacturer's website. Why this fascination with tiny chips? Because smaller chips mean smaller more compact cameras and smaller more compact cameras are what Unwashed Joe wants. He also wants a big peel-off sticker (that he'll never peel off) proclaiming that his new PQ12OR has 10.2 megapixels. The savior has become the destroyer." ■

The Last Word...

Hamilton is the place to be for this year's S.C.C.A. Convention. There's more to this city than steel making. Mind you, the people who are involved directly or indirectly with the manufacture and the extended use of steel do make up a considerable part of the city's work force.

In spending time on Hamilton's waterfront, you will find the Dinner cruise on Saturday at 5.00 and the Brunch Cruise at noon on Sunday. Joe and I had the pleasure of being on the Brunch Cruise last June and found it very enjoyable. The food was appetising and the sightseeing was interesting, with a slight breeze to keep us cool. The shoreline makes for good video!

Hope to see you there!

Joan Bochsler, *Editor.*