VOL. 42 No. 1, WINTER 2008

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR

The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIETE DES CINE AMATEURS CANADIENS (Inc. 1969)

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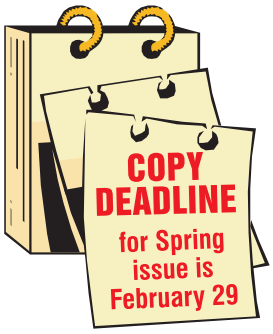
Front Cover:
Santa's Run
Photo: Joe Bochsler
Retouching: Fred Briggs



Editorial Board
Joseph and Joan Bochsler,
Fred Briggs
Layout, Design and Typesetting
Athens Printing
Tel: 1-888-549-6719
2004 ISSN 1187-28207

NOTE:
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PRESIDENT'S MESSAGE

Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

I think we are back on schedule now for publication of PANORAMA! This issue should go to the printer by February 4th, and we hope to have it in the mail to you by the middle of the month. It's a little late for our cover picture, but it is still Winter, after all.

The Fall Issue went out with Reminders, in bright colours, to those who still had not paid their Membership Fees that were due on June 1st. Twenty-three reminders were sent out (which included one of our largest clubs), and the result was Membership cheques from three people in December!

Oh, we did hear earlier that the Philadelphia Club was no longer operating, but we sent them a final issue just in case the person who received it decided that he would switch to a personal membership.

Not willing to give up so many of our members without a fight, the Membership Chairman and I began to contact each delinquent in person or by telephone.

We still haven't been able to contact a couple of them, and we won't quit trying until we have. Up to now, *eleven* members have informed us that they didn't wish to continue their membership. No one indicated that there was anything we were doing wrong, or not doing right: it just seems that over time circumstances change. Some have moved, and some of those into retirement or nursing homes. Some have developed physical challenges which have resulted in a loss of interest in the video making hobby, and the SCCA.

Six Members told us that they thought that they had already paid, or had overlooked sending in their fees, and would do so immediately. Of those, we have, as of February 2nd, received one cheque! We were also successful in bringing back Manfred Ernest who has returned after a long absence because of a series of medical problems.

We have been very proud of PANORAMA, and the improvements we have made to it over recent years, and we consider PANORAMA to be one of the prime reasons for Members to be Members. While it is available to everyone on our web sites, we think people like to receive their own copy by mail, and to support it financially. In the last Annual Financial Statement (as of June 1st, 2007), we spent slightly over $2,400 for the four issues produced in that fiscal year, and that works out to all the fees collected from eighty of our Individual Memberships! (If you count all our dues-paying members on our November list, -- Individual, Family, New, Sustaining, and the paying Patrons -- you get about fifty!)

How can we keep this up with a declining Membership?

For the four issues in 2007 (February, May, October and December) we paid $292.50 + $273.75 + $285.00 + 237.75 = $1,089 just for the preprinting, or layout, expenses. Printing and binding cost us $145.25 for each issue = $581, for a total production cost of $1,670 for the four issues. The envelopes cost us $91.85 and the postage cost $453, for a total of $544.85 for mailing. Of course, we also paid GST on all of that, and PST on the envelopes, bringing the total to just under the $2,400 mark for this set of four issues!

The Executive is considering our alternatives. We are investigating different printers, but so far, we haven't found anyone else who can do as good a job for less money. Most of the clubs with whom we are associated, and several others of which I'm a member, no longer mail out printed newsletters. Instead, they now send their newsletters as PDF files, by email. We must give serious consideration to this possible solution as the number of our members who don't have email is only a handful.

Please let us know your feeling on this matter, and do it this month before it's too late to be heard. You can email me (Pres@sccaonline.ca) or Thom Speechley (Membership@sccaonline.ca) to share your thoughts on this proposal. We will consider Silence to be Acquiescence.

The only other alternative that we can see at this point is a large and successful Membership Drive that would double our numbers! ■

Club News - Continued from page 24

Congratulations to the editor and staff for this ambitious effort. The issue is devoted mainly to reviews of the three major AMMA related festivals of 2007, held this year as a combined convention at Buena Park California. They are *TEN BEST OF THE WEST (TBW), AMATEUR MOVIE MAKERS ASSOCIATION (AMMA), and AMERICAN MOTION PICTURE SOCIETY (AMPS)*.

This convention was a replacement of the originally planned East Coast cruise. The event is summarized in an article by Stan Whitsitt that contains many pictures of the attendees and competition award winners. We note with some interest the front-page plea by President Walt Gilmore for ideas to revitalize the organization. This urgency seems to be common amongst other organizations and we hope Walt gets some positive response.

Mac "Final Cut Pro" users will be interested in an article by George Henderson about the effects he used on a video record of his trip to Zimbabwe in 2000. Read all this and more at the AMMA website, http://www.ammaweb.org/

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

Film and Videomaker, editor Garth Hope

The February issue offers summaries of four major 2007 festivals in UK. The Cotswold International, North Thames Movie festival, Phase 4 Fiction Film Festival and Northwest Film Festival. Two important films which won in both the BIAFF and a second festival are reviewed and described by their creators, Annette Jung and Gregor Dashuber, for "The Maniac, the Heart and the Eye" and by Ernst Auhuber for "Silence After the Day".

Regular contributor Tom Hardwick writes about some of the more exciting new products shown at the "Institute Of Videography" exhibition at Coventry. He is particularly enthralled with the new Sony XDCAM-EX. And no wonder. It has three ½ inch CMOS chips and a 14X Fujinon lens. It records to dual SXS memory cards.

Ray Williamson tackles the problem of DVD player compatibility with a unique approach. It involves creating a playable disk, extracting the essential files and re-burning them as a UDF data file. The article concludes in the next issue but you can read both parts now at the IAC website, http://www.fvi.org.uk/

Other features in this issue are details about most popular European and British festivals for 2008. ■

CLUB NEWS

By Thom Speechley

The holiday season was busy for most clubs. There was also a lot of reflection and planning for the New Year. Most clubs report similar challenges in programming and membership issues.

BRANT VIDEOMAKERS

Brant Camcorder News, editor Dan Kennaley

At the October meeting, President Dan Kennaley, suggested that "our aim for this year is to research ways in which we can improve our videos."

Some ways suggested were to use our imagination, and utilize various techniques. Among videos shown was a production by Terry Kittridge of a visit to Brantford by a group of monks connected to the Dalai Lama. "They are from the Drepung Gamang Monastery. Terry said that the Carriage House (where we meet) has been blessed by the monks. The monks told Terry that they have traveled to Russia and through the U.S.A. and the best place of any was Brantford."

Two videos from the London club were also shown. Jane Veraart's Storybook Gardens opening and the 2007 SCCA winner, "Please Hold, Your Call Is Important to Us". Other videos shown this evening included Alex Szatmary's Stormy Weather. It was shot in Eastern Europe and showed young boys dancing and playing in the rain.

Dan Kennaley showed his Pumpkinfest Fire. A fire broke out at the Waterford parking lot during Pumpkinfest and spread to a barn and tractor. It also melted a rental car.

Member Frank Birch was toasted on the occasion of his 96th birthday.

The November meeting was convened as a forum to discuss and produce a "How-To" video. The concept and outline for this club project was by Alex Szatmary. "The script was created by Dan and he was also to be the director. Joe Szaloky and Keith Gloster acted as a panel of experts answering our questions. Videotaping was done by Terry Kittridge, Alex Szatmary and Joan Jacquemain. Dan Kennaley volunteered to edit the tapes."

This night was also an opportunity to celebrate Dan's birthday. The annual Christmas club meeting and social event was held on December 18th at the Trading Post Restaurant in Paris ON.

Joan and Joe Bochsler with Keith Gloster

The highlight of the evening was the presentation of the Laurie Ross Award. Previous winners of the award met to choose the next recipient. This year, the award went to Keith Gloster. Keith has been a long standing, important member of the Brantford Club.

President Dan's January newsletter contained a review of the club's many accomplishments for 2007. He also reminded members of the subjects for the January meeting, "Winter", and "That Special Video" for the February meeting.

BUFFALO MOVIE-VIDEO MAKERS

Camerama, editor John Weiksnar

November's meeting was memorable, featuring the announcement of the 2007 Shorty Contest winners: REBECCA UTECH took First Place for "SOMETHING NEW," covering a joke she signed. New member LOU RERA placed second for his frenetic video, "MR. MUZZY." Third Place ended in a tie: "THE FALL" by FRED CALANDRELLI and "A BETTER MAN (DIRECTOR'S CUT) by CHRIS SCIOLI and JARED.

December's meeting drew a good crowd in spite of the weather, with a good show and talk . . . plus the annual party with finger foods and gifts. Special thanks to all who contributed to the event's success and to the Golibersuch family for their legendary hospitality at the Screening Room.

The January issue of "Camerama" contains the following valuable article by Fred Calandrelli.

"Today, adding sound effects to any movie project can make or break key sequences. Many times we try and use on-location recorded sounds (during a typical shoot) in the finished edit. In most cases, this doesn't work. While our main microphone is great for recording dialog, it usually isn't placed or equalized for ambient sounds. It also records other, possibly unwanted sounds at the same time.

"Post is where you want to add the little touches that make a scene real. Sound effects libraries are available on CD or through the Internet as collections or individually purchased sounds. These digital samples are exceptionally clean and easy to dub into your edit. But creating your own sounds may work just as well. Besides the obvious examples of sounds you can easily find around you, always consider the not so obvious use of those same sounds. An old squeaky door hinge can be recorded as part of a haunted house scene or be used as the creaking of an old sailing ship's rigging. It's fun to take a microphone, recorder (camcorder) and a pair of earphones out on a sound gathering expedition. Record anything interesting: the slam of a door, a car driving by, a lawn mower, or a dog barking. Keep your mic as close as you can to your subject (maybe not the dog) and

monitor levels carefully. Soon you'll have a library of your own. One final note: when adding these sounds to your edit, don't let your fascination with a sound cause you to mix it in at too high a level. The most convincing sound effects seem to be those that go almost unnoticed. Happy hunting!"

HAMILTON VIDEO/FILM MAKERS

Reel News, editor Dave Stewart

At the November meeting it was announced that monthly contest subjects for 2008 will be the same as for the current year. Another excellent travel video by Ken Davy was shown. Members were reminded of the efforts of Joan and Joe Bochsler and Manfred Ernst to make the club library as accessible as possible. It will have to be used much more often to justify carrying on this work.

The January issue of "Reel News" contains a handy list of monthly contest subjects. Members are asked to "clip" it and keep it near their edit suite. This issue also contains pictures taken by Joe Bochsler of the December Christmas meeting.

Les Carter and Harold Cosgrove examining the Holiday treats

Member Joe Bochsler was noted by the Caledonia Ontario newspaper "Sachem "for his recording of everyday events in Caledonia over the last 10 years. Thanks to Joe there are records of community happenings available to researchers in the future.

LONDON VIDEOGRAPHY CLUB

"*It's A Wrap*", editor: Bob Thorn

The November meeting featured well-known newsman and broadcaster Garry Ennett, who offered valuable tips on interviewing techniques. He talked about the research needed before meeting the subject and subtle ways to put the subject at ease and ask those most delicate questions.

As part of our new meeting format, Harvey Hackland and David Belne each showed a short sample of their current projects.

The December 12 meeting was well attended for our annual festivities and the showing of the club's latest production, "A Crime for Passion".

Several members' spouses were also welcomed. Special guests were Anne Harris, the female lead in the production, and her husband.

We were also privileged to welcome Jon Soyka, CIAFF Director and Past President of SCCA, who had traveled from Hamilton for the occasion.

Zina and Bill Dow with Patricia and David Belne

Kim Brown showed a compilation of previous club Christmas field trips including Galleria, Eldon House and the Tillsonberg light show.

It was an interesting opportunity to see the progression in quality as club members graduated to the newer video technologies.

This was also assignment night for Bob Plumsteel and Rael Wienburg. Rael showed examples of emotional moments at several of the weddings he had shot. Bob had prepared a very effective promotional film about the Hullett Conservation Area, the site of the club's September field trip. The highlight of the evening was the "première" of our latest group effort. Audience reaction was very positive. Kim reminded the audience that the entire production was completed in a single evening and without any opportunity for rehearsals. The production also benefited from a very convincing set of a coffee shop, prepared earlier in the day by Kim and Bill Dow.

THE VANCOUVER VIDEO PRODUCTION CLUB

Reel Talk, editor Cathy Caravan

The October meeting included the election of officers for the coming year. Here is the current Board:

President: Greg Caravan
Treasurer: Pat Sheridan
Director: Bob Ell
Officers: Competitions & Awards: Greg Caravan
Workshop: Dave Hardy
Library: Ted & Becky Mortensen
Refreshments: Miles Walker
Reel Talk Photographer: Sue Young
Custodians: Pat, Greg, Dave M.
Reel Talk Editor: Cathy Caravan
Club Website: www.v-v-p-c.org
Webmaster: Jim Welsh

The major part of the meeting featured the showing of winning videos in the "One Minute" competition.

First Place:
Guitar vs Homework - Jim Babichuk
Second Place:
Sweet Fanny Adams - Roger Husband
Third Place:
Eiffel Tower -Ted & Becky Mortensen

(Photo: Sue Young)

Ted and Becky Mortensen, Roger Husband and Jim Babichuk

The latter part of the meeting featured videos from Bryan Belfont *(Ireland)* and Pat Sheridan *(Sunshine Coast)*.

In the November issue Brian Belfont offers another of his very helpful updates on Sony products. His article includes this new terminology we had better learn to understand:

HDMI HDMI (High Definition Multimedia Interface) is an all-purpose cable, which carries the video and audio signal from a DVD or HDD player to a TV. It's a must if you do not want any degradation in your digital signal. When you buy your next TV make sure it has two or three inputs, as you will need a separate input for each unit that you will plug into your TV. Note: if you have only one HDMI input in your current TV, you can buy an HDMI hub with three inputs and one output. The other option is to buy an HDMI receiver with 2/3 HDMI inputs but that might cost a little more.

VICTORIA VIDEO CLUB

The Bulletin, editor James Hatch

Winners of the October "Anything Goes" contest were announced in the

Continued on page 24

Gin & Tonic

By Michael Véronneau, Victoria Video Club

Victoria---After four days of intense efforts everyone heard the words that meant the pain was over. "That's a wrap..." was spoken by Director, Michael Véronneau, on late Wednesday morning after a tiring string of days on location.

"Gin and Tonic: the movie" is based on a theatrical script that Michael came across over two years ago on the ArtAge Publications website (www.seniortheatre.com). But the production could not move forward because he could not find actors willing to take on this two-person, 10+ minute long comedy. Shortly after looking at the script they would be shaking their heads. But early this summer, at her summer camping retreat, Margaret met and discovered an actor who was willing to take on the lead role of "Stan".

Philip Pryce-Jones has considerable acting experience with community theatres, as well as a stint with a professional troupe. He did not hesitate to say "yes" when offered the role. David Fuller, our club vice president got the ball rolling, organizing Margaret (who initially took on the support role of Olive) and Philip to do some rehearsal. It was during one of these sessions that Margaret and Philip discovered that they had a mutual friend who also enjoyed acting. Annie Spracklen was approached, and the rest, as they say, is history. The project had two actors and had passed a critical milestone.

L to R: Annie, Philip and Margaret

Several locations were examined and eventually winnowed down to the 'best' compromise solution. The clubhouse at Margaret's townhouse complex was selected as the site that had the best balance between "looking right" and having usable space for set up of cameras and equipment. But before we could give it the green light we had to seek permission to modify the script---as the script referred to an office in an office building, where "Stan" had seen "Olive" several times in the elevator. We had a clubhouse complete with pool, hot tub, sauna, kitchen and games room---no office and no elevators. And the games room (our location) was filled with a pool table that could not be moved. We discussed draping it in a big pink elephant costume and asking people to ignore it...but felt that might not fit with the overall theme of the movie.

"Necessity is the mother of invention"---so we hit on the idea of having "Olive" working out of a temporary office in a senior fitness centre. This dovetailed nicely with Stan's dialogue because at one point in the script he introduces himself to Olive as a 'Senior Fitness Consultant.' And so it could be easily explained that he saw her "...in the hallways" of the fitness centre and we could drop the requirement for an elevator. A note was fired off to Bonnie Vorenberg, ArtAge President, explaining the problem and proposed solution and we were gratified to receive permission to modify the script. Hurray!

Now, the location did have its problems. A big ceiling to floor length window that would grow bright and dim as the sun and clouds see fit---not as the director sees fit. Two sets of glass paneled double-doors leading into the room, and a 3' x 7' mirror hanging on one wall. Lots of opportunity for unwanted reflections. A few pot-lights, and suspended lights over the pool table, but very little room illumination and all tungsten...heavy on the warm "yellow" colour. Contrast that light with the big sitting room and kitchen outside the games room that has plenty of windows and is ablaze with blue-tinted 'daylight'.

After looking at snapshots of the room (see "Before" picture above) Dave proposed that we change the room's lighting towards daylight balanced light. This would mean swapping out the room's existing light bulbs for the shoot, but at least we would not have to worry about wrestling with mixed lighting...i.e. shooting from a "yellow" room and including parts of the 'Blue" sitting room. The proposal was accepted.

Then Dave started to dream big. He pitched the idea that he and I split the purchase of an inexpensive fluorescent, daylight-balanced light kit from a site that he had discovered called ImageWest (www.imagewest.tv). To make a long story short, we ended up with seven club members chipping in enough money to purchase a 4-light "Cool" Flo Kit, that comes with three soft-boxes and one umbrella and all necessary stands, and throws 3,840 watts of output. Team purchasing power! (see picture "After" below)

Ok, we have actors, a location, a revised script, and a brand new light kit. Next we needed a shooting plan. If you were editing this story ("how the movie came to be") on your NLE---at this point you'd insert the sound of squealing tires as the production car skids to a halt. Taking a script and planning the production is a sobering process. Generally actors will stand where you want them to stand, and move where you want them to move. But you need a reason to place them in a specific spot as well as a reason to move them.

Fortunately, there are some excellent resources to assist 'wanna-be' directors…and in my case those resources were:

- Margaret Chamberlain and David Fuller
- "Directing Single Camera Drama" a book by Michael Crisp; and
- "Film Directing Fundamentals: See your movie before shooting 2nd edition", a book by Nicholas Proferes

There is no way that "Gin and Tonic" would have made it as far as it has gone without the guidance, suggestions and support of Margaret and David. Their support was steadfast and tinged with appropriate amounts of humour and honest critique. And I owe a debt to Michael Crisp and Nicholas Proferes for their illuminating text, examples and drawings that helped me bring the script from a theatrical document to a screenplay and eventually shooting script/plan.

Unlike the previous collaboration that Margaret and I produced *(The Birth of Jesus)*, this production called for a more sophisticated series of camera setups. We had to wrestle with dialogue, audio, and a range of shots that went beyond anything we had done together. In discussion with Margaret and David, it became clear that we would need to consider shooting with two cameras. Fortunately, they both use Sony VX2000 cameras, so we knew that we were working with cameras with equivalent features and capabilities.

Using two cameras, you potentially can reduce the number of times that you will need to shoot a scene. One camera can be shooting a two-shot, while the second camera is taking a medium or close up shot of a character. When you get a good take, you have two good shots for the edit. However, using a second camera also introduces risks and complications. We decided to try using two cameras, and a few weeks before production day arrived, Margaret and David got together to go over their cameras' settings (exposure, etc…) to make sure that there were no surprises when we started shooting actual footage.

We used five "floor plans" showing all the locations in the games room where we would be setting up the cameras. And then I went back through the script annotating it with the shots we would be making and how long they would "run." Time was running short and so Margaret and I decided to forgo the storyboards that we had originally planned. Our preference would have been to spend some time sketching out storyboards for the major shots–as we are firm believers in the power of pictures to convey to the crew what shots will be captured. In any case, we ended up with about 13 camera locations that were used to capture all the footage. Sometimes we had two cameras running, and at other times just one camera.

Sunday September 16th was our setup day. With the generous help of Gord Wicks all the equipment, lights, and props were lugged into the clubhouse and the room setup. Then we had some precious time to setup and experiment with the new lights "on location." By placing cameras in the various planned locations, and viewing the results on a 13" production monitor (thank you Dave!), we were able to satisfy ourselves that lighting was no longer an issue.

On Monday morning we gathered early and did some last minute fine tuning of equipment. By 10:00 a.m. both Philip and Annie were on site and getting a tour of the location. They appeared suitable impressed with all the equipment gathered in the games room, and then we jumped into the fray

with a two-hour rehearsal.

In the afternoon we started shooting. The afternoon went by and we were happy with the progress, but that evening, as the footage was being viewed it be came apparent that we had an audio problem. Audio was being captured from a Rode Videomic mounted on a boom pole and connected to our 'master' camera (Margaret's). We were getting some 'handling' noises from the boom and a bit too much reverberation. So first thing Tuesday morning we spent some time experimenting until we got better results.

Because of the audio we needed to reshoot the scenes again. We were a bit downcast at 'losing time' but in fact it turned out for the best as Philip decided that he wanted to take a different approach to his role and he was more comfortable with his revised performance. Tuesday also saw the crew grow by one additional member---Alice Thomas joined in and provided able assistance with various tasks as well as operating the clapboard (slate) for all our scenes.

Tuesday went by in a blur---but our planning was paying off---by the end of the day we had master shots and a variety of medium/close up shots for almost every scene. Wednesday morning we shot the final scenes and then a series of cutaways. We packed up and bid adieu to the clubhouse.

The production is now in editing, and the footage is being made available, along with a copy of the shooting script, to club members who want to take a shot at editing. We hope this has been a positive and fun learning experience for all involved.

Look for Gin and Tonic coming to a contest near you…! ■

"Saving Your Analogue Tapes To DVD"

by Thom Speechley

Saving Your Analog Videos

I assume that most readers have found a satisfactory way to convert their Betamax, VHS, 8MM and other analog formats to digital for storage and watching on DVD. If not, and if you really think they are worth saving, then time is getting critical for at least two reasons. Properly stored videotapes have at least a 25-year shelf life. However, every additional day threatens to make the tape suffer from loss of recorded signal or become physically unreadable. In time, tape can simply fall apart. The other big question is, how much longer will your camcorder or VCR be playable? That is, if you still have one. If you aren't equipped to do it yourself, your best bet is to go to your yellow pages and look for local video duplicating services.

A cautionary note: There doesn't seem to be any agreement regarding the actual useful life of DVD so transferring from tape should not be considered a permanent solution. For further comments on this subject, refer to the article on archiving on DVD on Page 17 of this issue.

Since I am in the process of finally converting some Betamax tapes (remember?) from 1983, I thought I'd share some of my experience.

What You Will Need

1 - A Device to Play Back the Tape
2 - A Device to Transfer the Video to your Computer Hard Drive
3 - Software to create a DVD movie
4 - A DVD Burner to create a disk

Playback

Obviously you will need a player for the specific type of tape you wish to convert. Either a camcorder or VCR of the appropriate format should be thoroughly "tuned up" and cleaned for the project. If it's an old camcorder the batteries are probably useless so you had better dig out the external power supply. If you think it's necessary, use a recommended head cleaner to remove those old deposits of iron oxide from the head and tape guides. As you can gather, I'm making assumptions about how long it's been since this equipment has actually been in use. Run a tape you don't intend to copy for a few minutes to check out the player/camcorder. Rewind tapes to be copied in both directions to eliminate "stiction", the phenomenon that occurs when tape layers have been in contact for an extended period without playing.

Copy to the hard drive

The first step in transferring your analog video to your computer hard drive is to select a "capture" device. Your options are described in the following. Software necessary for the capture step is usually supplied with the capture device. Most editing programs also have a capture option based on "Firewire" protocol. (DV AVI) The specific device you choose may require its own proprietary software.

Capturing, or getting the video onto your computer hard drive, places additional requirements on your equipment. These are discussed below under "Capturing to Your Computer".

Preparing for DVD

After capturing, the next step is to prepare the video for burning (recording) onto a DVD disk. If you are already editing video on a computer, your equipment will probably meet all the requirements for processing captured video, such as editing, trimming and rendering into the appropriate final format. You will need software to "author" (edit) your DVD output. Many editing programs have that feature included. Separate programs, such as "DVD Movie Factory" might offer a better selection of menu templates and may also enable a wider choice of recording quality options.

Recording Options
Personal Video Recorders

Sharp DVD Recorder

Before we discuss computer creation of DVD movies, we should look at a new wave of DVD producing devices, the PVR or DVD recorders. These devices are today's VCRs, except that they record to DVD disks instead of tape. Some models actually combine both VCR and DVD recorder so you can conveniently dub your old VHS tapes to disk. (You can also dub some disks to tape, but I hardly see the point.) They have inputs at the front and back permitting connections to other analog sources such as 8mm camcorders.

The current prices of standalone DVD recorders or PVRs make them an obvious choice if you don't have a computer or, you have a computer but aren't interested in enhancing or editing the video, or you simply don't want to use a computer. There are some limitations to a PVR such as limited ability to trim or alter the copy. You can select the amount of time you want copied but for personally shot "home" video, that may require a little planning to get only what you want. You may also find the recorder will accommodate only one DVD format, +RW, -R etc. Make sure this does not conflict with the equipment on which you will eventually be playing the disk. There are many other considerations which I don't intend to cover in this present article, but it might be worth your while to investigate this convenient alternative yourself.

Capturing to the Computer

Capture devices come in three basic flavours: 1) – An external device capturing DV through the IEEE1394 (Firewire) port, or 2) – An external device capturing as MPEG and/or DV through the USB2 port, or 3) – An internal device installed as a PCI card that might capture both MPEG and DV. Several factors will influence the choice of one or the other. The following will attempt to explain those factors.

System Requirements - Capturing video, especially to DV format, is very processor intensive. CPU speed of at least 2.4GHz is usually recommended.

Most of today's hard drives, even at 5400rpm have adequate data transfer rate to handle DV. Manufacturers of capture devices may be a little conservative with their specifications, so check the numbers for both the device and your computer carefully.

Before you can connect a device to the computer and begin capturing video, you must install the necessary software.

This program will recognize the device and provide controls to perform the capture and to select the format and quality level of the captured video. Most of the devices listed below come packaged with the appropriate software, which is usually installed before attaching or installing the device. "Windows XP" and "Vista" operating systems come with a program called "Windows Movie-Maker". This program has capture capability and is configured to recognize any IEEE1394 ("Firewire"©) device that is attached to the computer through that port. It captures in DV format only. With USB supported devices, it is necessary to install the provided program.

After confirming that the necessary software is installed, the next step is to connect the selected device. The basic choices are:
Using a Digital Camcorder
Using a Hardware AD Converter
(PCI Card or External device)

Digital Camcorder - If you have graduated to the digital format in video, your camera may be the most convenient device for transferring from a VCR or another analog camcorder to the computer. Many models have a feature referred to as "pass through" or simply "Analog to digital conversion". This feature is not always highlighted in your operating manual so you may have to read the book carefully. What it involves is connecting the source (analog device) through audio-video cables to the digital camcorder, as though you were going to copy to a digital tape. If both the source and the camcorder have S-video connections, use them for optimum results. The digital camcorder is then connected to the computer through the IEEE1394 ("Firewire") cable. You then select the "pass through" feature from the digital camcorder menu. It is usually not necessary to have a tape in the digital camcorder since it is acting as a "passive" AD converter. Some cameras require that you remove any tape. The actual procedure for the transfer of video is specific to each type of digital camcorder. If full instructions are not in your user's manual, go to the manufacturer's website and look for help. The website "CNet Reviews" has a partial listing of digital camcorders with this feature.
http://reviews.cnet.com/45666500_70.html?filter=500538_5033349_

Another reference is:
http://www.homevideo101.com/dv-camcorders-with-pass-through/
You can do your own search by entering:
"*Camcorders with pass through*"

Hardware Converters - External hardware devices have the usual analog inputs. Originally, these devices were intended solely for capturing video and audio to the hard drive. Some current models of each of the above types now offer FM and TV tuners and in effect convert your computer to a PVR. Many "single purpose" devices are still available so in selecting one, you might weigh cost versus those new features.

Quality Considerations - The quality (resolution) of DVD is significantly greater than any of the analog formats from which you will be converting. This allows you to select a quality level that accommodates both final picture quality and economy of space. For example, a 4.7GB DVD disk holds about 60 minutes of full DVD quality video. If you are converting a standard VHS tape, you can reduce the quality to what is referred to as "Long Play" and get two hours of that video on the same disk. Your selected device should offer a wide range of quality setting choices.

IEEE1394 ("Firewire")

These devices capture in DV (AVI) format. This is the best choice if you plan to capture for further editing. And even if you do not intend to perform any editing, this is the recommended format for saving both S-VHS and Hi8mm analog material. Betamax, VHS and regular 8mm really don't benefit from the higher resolution capture and those can be adequately converted directly to MPEG2 using USB devices. Some USB devices are also capable of DV capture. Example: "Turtle Beach Video Advantage USB" (Approx. $120US). When using such a device, the DV format should be selected for the above reasons. Because of "Firewire©" (Apple) technology, all converters of this type are compatible with both Mac and Windows systems.

Sony DVMC DA2 Converter

This bi-directional device is no longer supported by Sony but if you can find one in good condition, it will provide very high quality analog to digital DV format conversion. They cost about $600CDN new and 'restored' used ones might be found on the net for about $300.

There are several choices in the $150-250 USD range. One highly recommended model is the "Canopus" ADVC110, which sells for about $220 USD. It is powered through its IEEE1394 cable and does not require a separate power supply.

USB2 Devices

USB2 external devices provide almost the same data transfer rate as IEEE1394 and are able to handle normal capture requirements. Most of them convert the input to the MPEG2 format during capture. These are the type we will discuss here.

"VideoHelp" http://www.videohelp.com/ lists 153 USB2 capture devices. 64 of these include a TV and/or FM tuner so this obviously is the trend. Prices, in US dollars, range from $50 to $400. All of them have composite and S-video inputs. There are excellent user reviews at that site for your reference.

ADS Tech DVDXpress DX2

ADSTech makes eight USB devices for capture. I have had personal experience with two of these. The DVDXpress Rev.2 and the DVDXpress DX2. The

former requires an external power supply while the latter is powered through the USB cable. DVDXpress is no longer manufactured but the DX2 is usually available for about $100CDN. I include these products only because they have great potential and some people are having success with them. Personally, I have been very disappointed. When about one-year old, DVDXpress started freezing up after one-half hour of recording due to overheating. This is documented in product reviews at VideoHelp. DVDXpress DX2 promised to be much better and I got more than one year's use out of it. Now, it stops capturing audio after about six minutes. On the advice of ADS customer service, I updated my sound card driver and did a clean reinstall of the ADS software, "CapWiz". That did not resolve the problem. I was able to use it about three times on another computer with the same OS, but eventually the problem started there also. And while I'm complaining, another shortcoming of this product is that you can only use the device with the supplied software. Many other similar devices can be accessed through more than one editing or authoring program. A further issue is that the capture interface fills the entire computer screen and cannot by reduced in size. This places unnecessary stress on the video card memory. The price is right, the video output is excellent and there is some flexibility in capture settings. But unless you are willing to spend hours, browsing user forums for potential answers, I cannot recommend this particular ADS product. And there's another point: many users complain about lousy customer support.

Hauppauge "WinTV" PVR USB

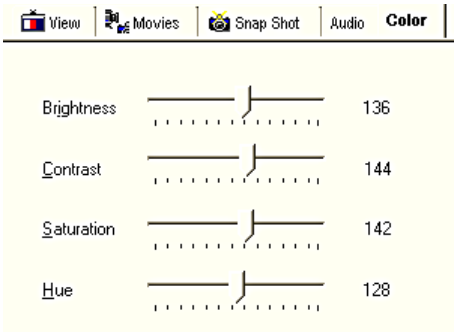
This was a Boxing Day special from Staples for $99CDN. It usually sells for $179. I hesitated because I really don't need a PVR. However this has excellent specifications and the price was right. Here are some other great features.

The Interface -

Main WinTV Interface Screen

The WinTV screen has an excellent selection of options for capturing and making adjustments to the video before capture. The best viewing feature is the ability to manually adjust screen size using handles on each corner of the display. Minimum size is approximately 320x240, which takes much of the strain off of the video card when capturing action scenes.

Picture Adjustment - Another valuable feature is options for adjusting picture quality. This can be done in real time using the simple controls under "Preferences"

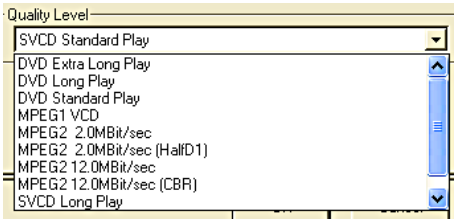


Colour Correction Menu

You can run a few seconds of video, make adjustments, click OK, rewind the tape and start recording with the new picture settings. This is not as refined as a hardware processing amp so only modest changes are recommended. For commercially made films or previously edited personal video, this adjustment need only be made at the beginning of the tape. For unedited footage, it may be necessary to preview the entire tape beforehand and prepare a log listing separate parts to be corrected.

Snapshot Feature - Many programs of this type have a "Snapshot" or "Still" capture feature. These "snaps" are especially handy for addition to DVD menu authoring but also for printing of disks or sleeves. WinTV is one of the few which offer a configuration menu that allows the choice of captured picture size and the option of motion (single field) or still picture (both fields).

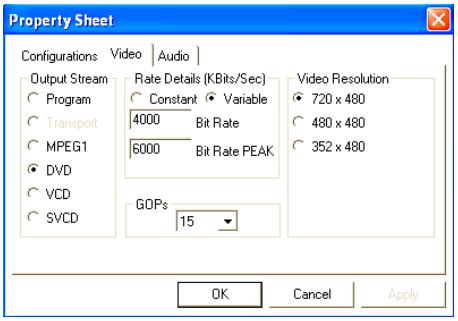
Capture Quality - Of course the really important part of any capture program is the flexibility in selecting output resolution and quality. WinTV offers two levels of choice. The basic selection is for the usual formats in common use.



Basic Capture Options - MPEG

The MPEG2 – 2Mbit/sec is advertised as NTSC format at 29.97fps: Full D1: 704x480, Half D1: 352x480, MPEG1: 352x240. This is supposed to permit full screen capture of 2 hours on a single layer DVD disk. I have yet to try it, preferring for the moment to use 4-5Mbits/sec for general recording.

Advanced settings offer a much wider selection of capture parameters.



Advanced Capture Settings

Making a selection in this window requires considerable planning since this choice will determine final file size and compatibility with other programs. To avoid conflicts, it is necessary to insure your final editing or DVD authoring program will automatically adapt to the selected parameters, or

allow you to make the adjustments manually. Otherwise, reformatting the captured video in the new program will require excessive rendering time, or there will be a significant risk of loss of audio sync.

PCI Version - According to the specifications, the PCI card version will offer the same performance as the external USB device. The supplied software is the same.

WinTV PCI Version

Software Versus Hardware Conversion

It has long been generally agreed that conversion from DV to MPEG is best accomplished using hardware rather than software. Although software alternatives are becoming much better, I find nothing in the current literature to challenge that position. If you are using a DV IEEE1394 device, you would be capturing in that format. Conversion to MPEG will take place after editing or authoring, and your choice of quality level (compression) for that action will determine the final result. This is "software conversion" which is very processor intensive and time consuming.

Many software editing or DVD authoring programs will allow you to directly access the capture device and capture to a timeline or storyboard. This is a great convenience although the software may not offer as great a range of quality options. When you use this option with a USB MPEG device, the quality settings are those of the editing or authoring software program, not the hardware on the device. In addition, since the conversion has to take place in real time, the compression rate is very high and unable to deliver the same quality as the hardware device.

Some Other Issues

Loss of Sync - If the loss of sync appears to be caused by anything other than the following suggested causes, it will probably be necessary to process the original tape through a time base correction device. If you have such equipment this will probably be your first choice anyway.

This problem appears to be one of the most common concerns on Internet forums devoted to the subject of video transfer. It usually becomes evident in the MPEG file during authoring and before burning. In some cases the sync is lost during the final rendering prior to burning and may not be noticed until you have finished the disk. The primary cause seems to be poor condition of the tape being copied or poor quality of the original recording. Creases, wrinkles and other physical defects will cause dropouts and loss of sync. Simply stopping and starting while dubbing to a VCR (for commercials) will result in such loss during capture. In both cases it is best to capture to an editing timeline and remove any flaws there. In the first case, one possible solution is to log the tape, noting the location (time) of each defect and then, during capture, stop the capture device just before each flaw. Restart capture after the flaw is past. Some further trimming and fine-tuning will be necessary on the timeline. In the case of the VCR copy, it is not necessary to stop during capture. The entire portion of the tape to be converted should be captured to the timeline. Trim the portions near the start/stop points by removing as many frames as necessary. If you are in doubt about the final quality, export the timeline to MPEG and examine it in your usual player. If you are not happy, you have at least saved a coaster and you can go back and try again.

Dropped frames - Dropped frames are another common concern. They usually result from overstressing your system, particularly your video card and hard drive. When capturing, shut down or bypass your Internet modem and any other programs or devices which might try to access the hard drive. With your Internet connection off, it is now safe to disable your anti-virus and anti-spyware programs. If possible, turn off the capture "preview" window. Otherwise, make it as small as possible.

Creative Authoring - Virtually all DVD authoring programs offer a variety of features to enhance your finished product and give it a professional look. One of the most popular is 'motion menus', which lists the contents (chapters) over a moving video background. The video normally displayed is simply the beginning of the main program. You can get creative by removing a short clip from elsewhere in the video and using it as background. There are two freeware programs, mentioned in earlier columns that allow you to select a clip. The more elaborate and useful is MPEG Streamclip. Available at:
http://www.squared5.com/
This handy utility is now available for both Windows and Mac. A smaller program, also freeware, is Free Fast MPEG Cut from
http://www.dvdvideosoft.com/
Or http://www.download.com

About Maintenance - If you are already editing video by computer, you have no doubt been nagged or cajoled into regular hard disk maintenance and care. It's worth repeating that things run much more smoothly if your drive is "clean" and your video software is the only thing running. I'm not sure that drive errors don't contribute to the sync loss problem as well as dropped frames. If you have your operating software on one partition or a separate drive and use a separate drive or partition for video processing, all drives and partitions must be defragged regularly. I recommend that after capturing and converting, the computer should be rebooted before the next step. When you are finished with a project and have it backed up, or on disk, get it off your hard drive and defrag. ■

2008 SCCA Annual Competition

ENTRY RULES - CLASSES - AWARDS

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

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

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

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

5. Non-members shall pay an entry fee of $15.00 for each film/video entered. Individual members and clubs shall pay a fee of $10.00 per film. An individual may submit up to three films if the individual is the creator of each. The entry fee for the script contest shall be $8.00 for non-members and $5.00 for members, per script.

6. Competition entry forms must reach the contest officer not later than June 15th. The entry fee, made payable to "Society of Canadian Cine Amateurs", must accompany the entry form. Please ensure that your entry form(s) are completely and accurately filled in, to avoid your entry being misplaced in an erroneous category.

7. Videos should be sent by registered or insured mail courier.

8. Entries, including Film, must be submitted on VHS Tape, miniDV Tape, or DVD.

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

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

11. The best possible care will be given by the Society to all entries. The SCCA and Contest Officer bear no responsibility for the loss or damage to films or scripts, either during judging or subsequent showing. The films and scripts are entered entirely at the entrant and/or owner's risk. DO NOT SEND ORIGINAL COPIES OF FILMS OR VIDEOS!

DIVISIONS OF THE COMPETITION:

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

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

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

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

Class "E" - The Intercity Trophy - open to individuals or groups. The theme or title selected for this competition is compulsory. Film/video length may not exceed 10 minutes. An entry in this class is not admissible in another SCCA class in the same year, with the exception of the Garlick Trophy, but will be eligible in another year. The themes are published each year in PANORAMA. For the year 2007, the theme is "A Bird In The Hand".

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

OTHER AWARDS

"***Most Humorous Film***" - The SCCA Trophy for Humour will be awarded if, in the opinion of the judges, an entry in Class "A", "B", or "C" merits recognition for its amusing content.

"***Best Visual Special Effects***" - The SCCA Trophy for Visual Special Effects will be available to all classes, (except Class "F") if the judges find that an entry merits this special recognition.

"***Best Cinematography***" - The SCCA Trophy for Cinematography is available to all classes, (except Class "F"), and it will only be awarded by the judges if an entry merits it because of its technical and artistic qualities.

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

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

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

"***Best Scenario Video***" - The SCCA Trophy for Best Scenario is available to all classes, (except Class "F") and is awarded for the best Scenario film/video, which demonstrates, in the opinion of the judges, a superior scenario production, (a film/video with a pre-planned and pre-scripted story or plot).

"***Most Original Movie***" - The SCCA Trophy for Originality may be awarded for an entry that, in the opinion of the judges, has the most original treatment.

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

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

Get the Shot!

by Fred Briggs

I hope that the first two episodes of the *Get The Shot!* series has not given you the impression that it's going to be a long repetition of incidents driving home my personal determination to do whatever is necessary to overcome the obstacles to *Get The Shot!* I really feel that Effort, and sometimes Determination, is often a prerequisite to achieving any desired result, but I also realize that very often Luck plays a big part too! And I think it's clear that Luck works for you more often when you are well prepared, or as some would put it "The Lord Helps Those Who Help Themselves"!

No doubt I'll return to the above themes again in the future, but mostly I want to emphasize techniques that may not have occurred to you, and share a lot of tricks, especially, "if you can't get it, fake it!"

Way back in the Winter of 2001, we published in PANORAMA (Vol. 35 No. 1 Pg. 10) a piece I wrote on the technical ins-and-outs of scanners. Lots of things have changed since then, but it hasn't got easier – just, to paraphrase the Olympic Motto, "Faster, Higher, Harder". But don't worry, I've been there, done that, and I aint goin' there again! But on Page 13 I said "*It is a good idea to choose a scanner with a removable lid, or at least a lid which is hinged in such a way as to allow you to scan the pages of a thick book, or* ***even three dimensional objects.***"

And further into the article "*If you aren't able to find a larger size scanner you can make more than one scan and then "stitch" the separate scans together with software to cover the whole picture. Even if you do have one you will need to use that technique to copy something really large, like a road map ….!* ***To this end you are better off with a scanner whose glass plate is not recessed, but flush, or nearly so, with the surrounding housing, so you won't wrinkle the picture.***" We are going there!

In the following Issue the story continued with Part 2, most of which was about resolution and various file formats, which aren't a present consideration here. However, I just finished rereading it, and was surprised to find myself laughing at my own jokes like Red Skelton, and amazed at how much of my own advice I had forgotten over the years! I was also saddened by the comment "*I have been collecting photographs from a variety of sources over several years, and it will certainly be* ***at least another year*** *before I will have finished all the research, interviews, principle photography, and scanning, and be ready to start to put it all together.*" That was in the Spring of 2001, and I'm still researching, shooting, scanning, etc.! Nevertheless, I highly recommend that you reread that two-part article (available on the S-C-C-A.ca and SCCAOnline.ca websites.)

In the Fall 2004 PANORAMA (Vol. 38 No. 4) I reviewed the Hewlett Packard 4600 scanner (Page 21) that featured a unique **see-through smooth faced** scanner that could easily scan large maps and similar problem pieces without damaging them. I took this scanner into several libraries (along with my laptop computer and portable hard drive) and scanned many old maps and large pictures and papers that they would never have let me scan with a conventional scanner. After demonstrating the kind treatment afforded by this scanner, I was able to convince the curator of one museum to remove a very old and very long panoramic photograph from its frame. I scanned it while she watched, and about three months later she telephoned me to ask where she could buy one! Unfortunately, they were no longer available as new, and neither Hewlett Packard nor anyone else has, to my knowledge, produced another scanner with this valuable feature. I suggested eBay to her, but she didn't seem very enthused with that possibility. I guess museums don't buy on eBay!

But alas, my scanner developed a problem – very straight, very narrow, and very uniform light and dark streaks, running in the direction in which the scanner moved from the "top" to the "bottom". They only showed in the light background areas, and they weren't very pronounced, but their edges were quite sharp, and I didn't like it. The scanner was so inexpensive, and repairs are so expensive, that I called the company to see if they had another model of which I hadn't heard. Nope! Why did they stop making them? They didn't go over well with the public! So I tried to figure out what was wrong.

Intermittent problems are always the hardest to track down. I contacted the company again for advice, and they asked me to make a whole series of tests to try to determine the conditions under which they appeared. I tried, but the problem wasn't consistent. Sometime there were streaks and some times there weren't, and no pattern to their occurrence could be established.

I spent an entire day at a library making streaky scans of old maps, and I don't want to do it again, so I started to reconsider the problem from square one. Aside from the fact that this scanner was so light and portable, its working face was smooth. Every other flat-bedded scanner I've ever looked at has the glass recessed a little below the surrounding frame, and a lid with a panel, sometimes white and sometimes black, and usually "floating" or spring mounted, or at least padded, that fits into that recess. That's the part that can damage maps, old newspapers, and large pictures.

I got thinking about that "*even three dimensional objects*"*!* I'd seen some scans made from three dimensional objects, primarily roses, and the depth of field was amazing. I've even heard of a woman whose hobby is making artistic scans of three dimensional things, and her hobby has progressed to the point where she is now making X-ray scans! Just how much depth of field does a

scanner have?

Enter our old friend, Charlie Chaplin.

Looking around for a subject my eyes fell on Charlie. Charlie is a ceramic figure that was presented to me by my film making friends as a retirement gift. He is 13½" tall, standing on his white base that is 3½" wide X 2½" front to back. When laid out face down on the scanner glass he rests on the corner of the base nearest his cane, his left knee, and the front of the rim of his derby. However, only the one corner of the base is actually on the glass, unless I push down on the back of the base so that the whole front face of the base is in contact with the glass, and, of course, his knee. That raises his hat brim off the glass, and as nearly as I can measure, his nose is then about ½" off the glass. When I scanned Charlie, his knee was the only part of him actually touching the glass.

Of course, I didn't have the scanner lid down, and the way the light works on a scanner produces some odd effects in the background, which makes it very difficult to determine the correct exposure, so I draped a cranberry-coloured nubby bathroom towel over Charlie and the scanner, for the scan. It's difficult to separate his black coat from the shadows that are produced behind him, but that isn't really important. I'm trying to demonstrate the extent of the depth of field with this demonstration, and the texture of the towel assists here, until it's lost in the shadows.

I bought a piece of single diamond window glass (I preferred double diamond for safety, but they didn't have any, so I went ahead with what I could get at the time) and had them cut it to 16" X just over 11". The size wasn't critical, but I wanted it big enough to easily cover the entire recessed area without extending out over the outside edges of the scanner, and this worked well.

I rubbed down the eight edges of the glass and the four corners with a piece of emery paper, and then (after washing it) added a piece of cellophane tape along each edge, folded over to adhere to both sides of the glass, which made it a little safer to handle without dropping it or getting fingerprints on the glass every time I used it.

I know it's illegal to scan currency, but because it's engraved, there's no better test of resolution and acuity, so I scanned a small portion of a new $20 bill and defaced each scan by overprinting with the identification.

I made a lot of scans at different resolutions varying from 600 dpi to 2400 dpi with my subject on the original glass, and on the new glass that I had placed above it, and in each case I compared scans made with and without Unsharp Masking Sharpening. I found that there was very little difference between the sharpness of the scans because of the distance from the scan head to the subject, but there was a slight edge to the scans made on the original glass. There was a larger difference in all cases between those sharpened with Unsharp Masking and those that received no sharpening during the scan. I always use Unsharp Masking during scanning. I used to use a 50% setting, but now l use a setting of 100% in most cases. I won't get into a full discussion of the pros and cons of sharpening here, except to say that it's preferable to sharpen during the scan instead of after the fact. None of the pictures used here received any post sharpening.

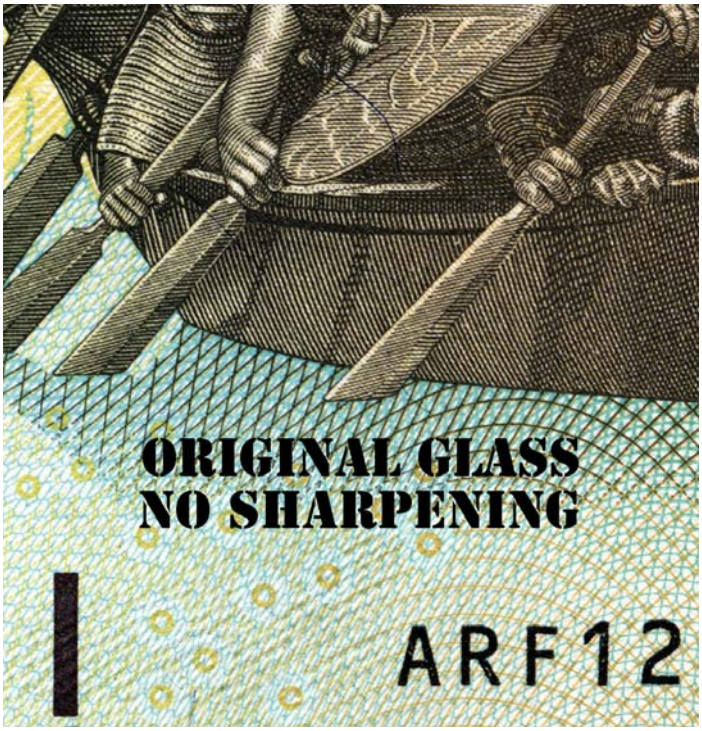
By the way, I should warn you not to cut the glass smaller so that it can be laid directly on the original glass. It will make very little difference in the slight reduction in the acuity of the scan, may not adequately protect the oversize material you are going to scan, and will almost certainly produce horrendous problems with Newton's Rings, or interference bands! This phenomenon is exhibited whenever curved glass surfaces touch, and perfect flatness is rare.

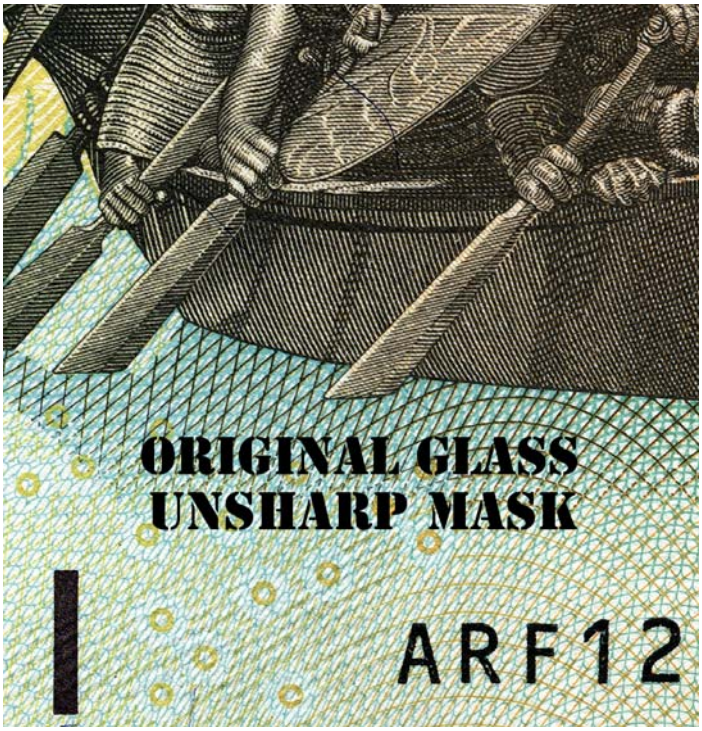
I won't try to deny that scanning from a new plane some distance, however, small, from the intended scanning plane, will result in some reduction of sharpness, but I didn't find it excessive. Certainly scanning from the second glass accompanied by sufficient Unsharp Masking is at least as good as, and probably better than, scanning from the original glass without any sharpening, the practice followed by many of us.

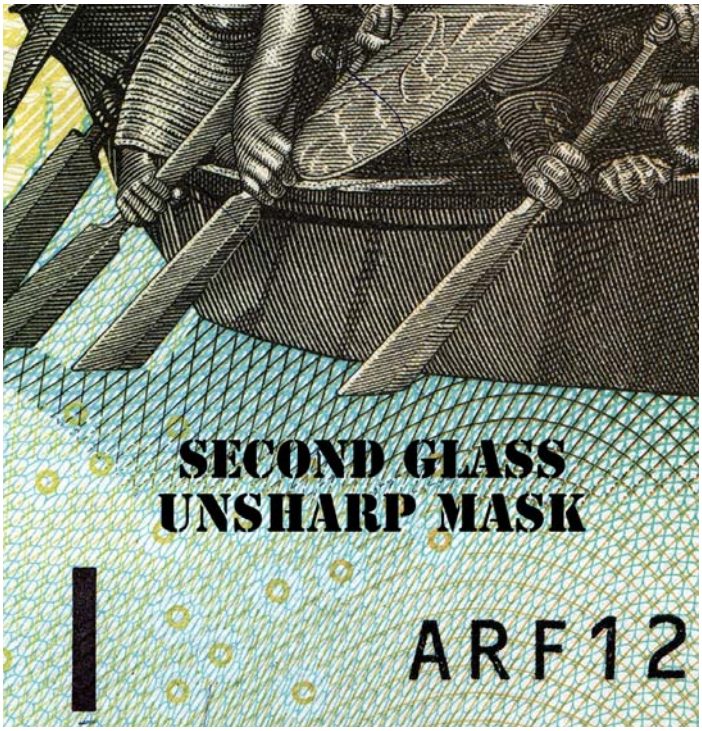
I'm not sure that every scanner has the depth of field that I've exhibited here, but mine does, and I'll use this technique when needed in the future for anything but the most critical applications. You'll need to try it for yourself!

The most difficult part was trying to produce scans of the four conditions here for you to judge for yourself. I scanned postage stamps and Canadian Tire Money before finally settling on the $20 bill. But no matter at what resolution I scanned, right up to 2400 dpi, the resulting image, when I pasted it into a Word document, came out at the very small size of the section I had selected when I scanned it. I didn't want to enlarge, or scale up the picture in Photoshop, or even less, Word, but at that size I couldn't show the resolution. (Mind you, the resolution was very clear on my computer screen, even at a fraction of the image size, but as I explained in the old article on scanning, different techniques are needed for scanning for print, computer screens, the internet, and video!)

In the end I selected an image size of 1.2 " X 1.3", and scaled it up 300% during scanning, which produced an image 3½" X 4", and I started at 2400 dpi, then I redid the operation at a resolution of 1200 dpi, then 600 dpi, and finally at 300 dpi, because I was finding that when the images were transferred to MS Word, each lower resolution looked sharper, and clearer, that the preceding, higher resolution! Apparently this is because Word has to drop resolution in order to display an image, so the less I supply, the less it has to throw away. In the end I made the four pictures below at a resolution of 300 dpi, and scaled them up 300% in the scanner. ■



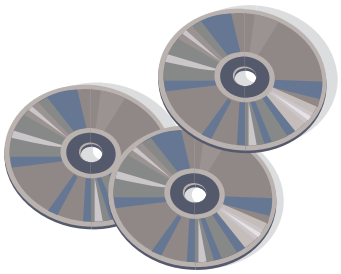




I have no idea what will happen to the resolution of these pictures at the printer's, but I have asked the layout artist not to change the resolution, scale them up or down, etc. Hopefully, the printing operation will present these pictures on paper as I have seen them on the computer screen (except they will be in grayscale!) Similarly, putting them into a coloured PDF file for the web site, anything could happen! And by the way, I usually post sharpen all pictures before sending them to the printer, but not these five!

Archiving On DVD? Ha!

By Fred Briggs



According to an article provided through the NY Times News Service, and printed in many newspapers around the world just before and after Christmas (a dearth of hard news?) Hollywood is finding out that storing their movies digitally is very expensive, and a recent report from the Science and Technology Council of the Academy of Motion Picture Arts and Sciences says that the cost of storing a digital master record of a film costs over $12,000 (U.S.) per year, compared to slightly over $1,000 for a typical master on film!

That isn't to say that it will cost *you* that much, but there were several points made in the story of which you should be aware!

Unlike Hollywood, you're probably only storing the final product, while Hollywood (who relies on the old films in their libraries for one third of their $36 billion annual revenues) has found it very profitable to market out-takes, bloopers, etc., on DVD, so now they are saving every shot made! And now they keep the camera running between takes (in part because tape is so much cheaper than film stock) just in case something happens that they might want to use in their "Making Of … " or the "Special Anniversary Edition" 25 or 50 years later. Keeping all that extra stuff that they might need someday pushes the storage costs of the average movie to well over $200,000 per year!

It used to cost them an average of just under $500 to toss all "camera negatives, audio recordings, on-set photographs and annotated scripts of an all-film production into the cold-storage vault"! Some of those old films are still "in a Kansas salt mine, or in limestone mines in Kansas and Pennsylvania", and it used to be a "file and forget them system", but lack of attention (and the easily degraded early film stocks and their flammability) has resulted in only about half of the films made before 1950 still being in existence.

But setting aside the high cost for Hollywood, and their special requirements, what about the safety of the archiving system, especially as it applies to you and me?

Milton Shefter, "a longtime film preservationist who helped prepare the academy's report" says "To begin with, the hardware and storage media -- magnetic tapes, disks, whatever -- on which a film is encoded, are much less enduring than good old film. If not operated occasionally, a hard drive will freeze up in as little as two years. Similarly, DVDs tend to degrade."

The report says "only half of a collection of disks can be expected to last for 15 years", a startling warning to those of us who have been led to believe that it will last for centuries. "Digital audiotape, it was discovered, tends to hit a 'brick wall' when it degrades. While conventional tape becomes scratchy, the digital variety becomes unreadable."

And that's not all. Every few years we get a new format, and new equipment. Eight millimeter film replaced 16 mm., and that was replaced by Super 8 and Single 8. Then we got video tape – first reel-to-reel and then Betamax and VHS, and then S-VHS, followed by Video 8, Hi8, and then Digital 8, and just a few years ago miniDV. Most of us have used many of them and many of us have used them all.

Now we are getting into HD, and there are already several competing systems out there: HD-DVD, Blu-Ray, (to say nothing of DVD-R/RW, DVD+R/RW, and DL), and camcorders recording AVCHD, HPEG-4, WMV, AVI, MOV, MPG, Flash, recording on miniDVD's, USB Memory Sticks, Flash Memory Cards, and internal hard drives (plus all those I have forgotten, not heard about yet, and won't be announced until next week!)

Can you still play your Betamax tapes? I can't even play my Laser Disks! Do you still have your SelectaVison CED player? There aren't many of those around anymore, so we have to keep migrating off the old system and onto the replacement.

Migrating program material to new formats repetitively is what's costing Hollywood so much money. With us, it isn't the cost: it's the fact they we haven't been doing it, and we've already lost much of our "archival" material! Most of us can't even keep our hard drives backed up!

Don't feel too bad about it. Face the fact that most of our own stuff is trash anyway, except, of course, to us, and our own families. It's hardly a loss to the world, compared, for instance to the loss discovered by the NASA scientists who found in 1999 that they were no longer able to read the digital data from the 1975 Viking Space Probe, as the format was even then long obsolete!

But a word to the wise: If you have transferred your old family home movies to digital tape, or even to DVD, I hope you have kept the original films, and the projector. Even if the projector no longer works, it will still be repairable way into the future, unlike that Betamax machine that no one can find parts for already. While your kids can't stand to watch your old films now, some day they will treasure them, and so will your grandchildren, and theirs.

Right now, Hollywood (and I'm including television here) also puts away a film version of their product, (even transferring to film that which originates on video) for permanency. But with more and more production originating digitally, they may soon have to give up on film copies, when Kodak, Fujifilm, and Agfa give up on film completely, and stop making the stuff. Then Hollywood will be in the same mess as us! ■

Note:
Armand Bélanger's email address has been changed to pitonneu@videotron.ca

Introducing DLP 3DTV

By David C. Hutchison, Senior Member of the Technical Staff,
and Ken Bell, HDTV Program Manager, DLP Products, Texas Instruments

December 19, 2007

Introduction

Now that HDTV has established itself in the consumer marketplace, both consumer electronic manufacturers and consumers are beginning to ask what the next big technology for TVs will be. One new technology is 3D Television.

2006 saw the introduction of several new cinema titles, such as *Return of Superman, Monster House, and Nightmare on Christmas*. In early 2007, *Meet the Robinsons* was released by Disney Studios. In each case, the films that were presented in 3D retained higher receipts than those that were shown in 2D. With studios like DreamWorks announcing that all future animated titles will be in 3D, it stands to reason that there will be 3D content available for home viewing in the near future. In early 2007, Texas Instruments enabled 3D video processing in its DLP TV product offerings to its customers. TV producers such as Samsung and Mitsubishi have since then introduced the first DLP 3D Ready TVs. This paper outlines the DLP 3D HDTV Video Format and shows how stereographic content can be created using this format.

DLP 3D Technology

Recently, Texas Instruments has introduced the first 3D-capable television solutions to its OEMs for 2007 consumer electronics televisions. These solutions utilize the inherent speed advantage of the Digital Micro-mirror Device (DMD) to generate the left and right views required for stereoscopic imaging. Combining this with recent technical innovations in shutter glasses, the user will be able to experience a high quality high definition 3D image on their DLP[1] television set.

The foundation for DLP 3D HDTV is found in the SmoothPicture[2] algorithm. Details of the operation of SmoothPicture can be found in reference 2. DLP 3D Technology utilizes the SmoothPicture subframes to generate independent views for the left and right eyes. A signal is generated for each subframe and transmitted optically to the LCD shutter glasses that are worn by the viewer. The LCD shutter glasses will process the signal and will control the shutter for each eye to ensure that the correct left and right views are displayed to the correct eye.

There are many advantages inherent in using this approach to generating stereoscopic images.

1. One technical hurdle in achieving cost effective stereoscopic displays is that stereoscopic displays require two times the imaging bandwidth of the standard 2D displays. For a 1080p television set, this means that two 1080p input streams are required. Current solutions to this hurdle are to either cut the horizontal resolution by ½ or cut the vertical resolution by ½. Using these solutions allows for the transmission of two images using the currently available bandwidth but sacrifices either the horizontal or vertical resolution of the image. The solution created by Texas Instruments maintains both the vertical and the horizontal resolution. This solution thus produces the highest quality and highest resolution displays available for stereoscopic viewing.
2. Most TV display systems contain an On Screen Display (OSD) menu system. The OSD menu provides the user a feedback mechanism in situations where the user adjusts various parameters such as screen brightness and audio volume. It is desirable for this menu system to work when the system is in 3D mode. The easiest way to achieve this is to display the menu at 0 depth (so it appears 2D). With some of the other formats, this requires placing the menu into two separate video streams adding complexity to the TV electronics design. With the offset sampling scheme used by Texas Instruments, OSD menus can be added to the stereo image using the same method as is used for a standard 2D image. As such, significant system redesign cost can be avoided.
3. By utilizing the SmoothPicture architecture, Texas Instruments is able to supply a 3D-capable display with little additional electronic cost. The main cost to this solution is a modest cost in the eyewear. As such, consumers can purchase a 3D Ready television for the same price as the traditional 2D television. They can then choose to purchase the eyewear with the television or upgrade at a later time.

DLP 3D Image Format

The DLP 3D Image format makes use of how the DLP SmoothPicture algorithm displays an image onto the screen. The left and right images are sampled using the native offset diagonal sampling format of the DMD. The two views are then overlaid and appear as a left and right checkerboard pattern in a conventional orthogonal sampled image.

This format preserves the horizontal and vertical resolution of the left and right views providing the viewer with the highest quality image possible with the available bandwidth.

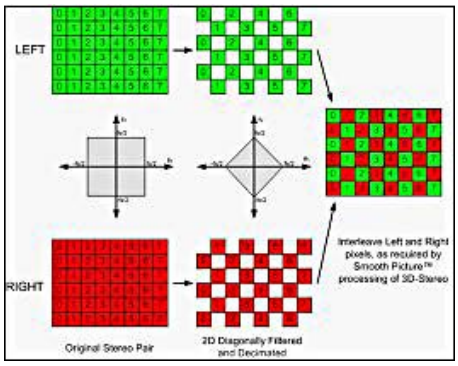


Figure 1 -- The DLP 3D HDTV Video Format

3D Content

One of the advantages of the DLP Technology is that the data signal uses the same bandwidth as a traditional HD Video Signal. As such, this format can be transferred over current DVI and HDMI interfaces. Thus, game developers, photographers, and videographers are able to display stunning 3D content using technology that is already available in stores today. In addition, the proper format can be created using common applications, such as Adobe Photoshop and AVISYNTH. (AVISYNTH is a powerful tool used for video post-production. It is available as freeware at: http://avisynth.org).

Creating the Left and Right Views

Creating left and right images is a fairly easy thing to accomplish using a basic digital camera. The average distance from one eye to another for humans is approximately 64mm. Thus, when composing a simple scene, one needs to take two images. The second image needs to be shifted approximately 64mm horizontally from the first image. This can be done using a slide plate or by simply shifting one's weight from one leg to another.

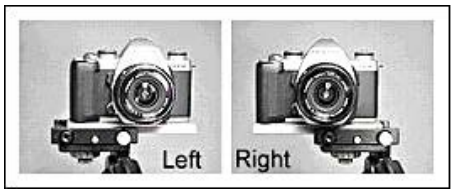


Figure 2 -- A 35mm camera using a slide plate to create the left and right views needed for stereoscopic viewing.

Once the left and right views have been photographed, they need to be combined into a format that can be used for DLP TV. A photographic editor that supports mask operations, such as Adobe Photoshop, is needed to complete this step. Before combining the images into a single stereographic image, they must be cropped and scaled so that the images will fit correctly on the television set. All DLP' Television systems use either native 720p or native 1080p resolution. Thus, the left and right views must be cropped to a 16:9 aspect ratio and they must be scaled to either 1280x720 lines or to 1920x1080 lines.

Once the scaling and cropping operations have been completed, the left and right views can be combined into a single stereoscopic image. The steps to accomplish this task are:

1. Load the left, right, images.
2. Load either the 720p or 1080p mask into Photoshop. Copies of the mask are available at: http://www.ti.com/dlp/etc
3. In Photoshop, make a copy of the left image.
4. Apply the mask to that image. This image is called the stereo image.
5. Next, copy the right image as a layer onto the stereo image.
6. Invert the mask and apply it to the right image layer in the stereo image.
7. Set the overlay to 'Normal'
8. Flatten the image and save it as either a Bitmap (*.bmp) or a TIF File (*.TIF).

The saved file stereo.bmp is now in the correct format to display onto a DLP 3D TV.

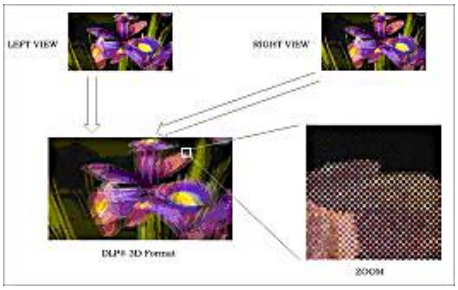


Figure 3 -- An example of combining the Left and Right views into a DLP 3D Video Image

Here are some important facts to note about the DLP 3D Format. Each pixel of the left image is surrounded by pixels of the right image. The converse of this is also true. As such, here are some simple rules to follow once the image has been packed into the DLP 3D Format:

1. Do not scale an image that is in DLP 3D Format. Most scaling algorithms utilize neighboring pixels to create (or remove) pixels. Since the DLP 3D format utilizes neighboring pixels for the left and right views, most scaling algorithms will corrupt the image. Thus, all scaling should be completed prior to converting the images to the DLP 3D Format.
2. Left/Right and Up/Down swaps of an image in DLP 3D Format cause the left and right views to be swapped. Again, all edits to the left and right views should be completed prior to converting the image to the DLP 3D Format.

The same formatting can be accomplished very simply for video edits. A script can be written using AVISYNTH. The script will load the left and right images into memory, perform a mask on each of the images, and combine the images into the DLP 3D Format. An example of the script is show below.

```
#Load Left and Right Video
Left =
AVISource("left.avi").ConvertToRGB32

Right =
AVISource("right.avi").ConvertTORGB32

#Load Video Mask
Maskclip = ImageSource("alpha.bmp",
end=FrameCount(left-1),
fps=framerate(left))

# Mask and Combine
Top = mask(left, maskclip)
Vid3d = layer(right, top, "add", 255,
0,0,0,true)

# Add Audio
Audiodubex(vid3d, left)
```

Figure 4 -- AVISYNTH script to create DLP 3D Formatted Video

Similar operations can be performed using video edit tools such as Adobe Premier.

For gaming, there are a couple of methods available to generate the desired 3D format. With most video games, the depth information is already known when the scene is rendered. It is possible for the game software to generate a second view and merge the two together into the DLP 3D Format. Furthermore, it is possible to write hardware drivers for the graphics processor which will pull the depth information out of the graphics card and create the stereographic images. Once the image is converted to the DLP 3D format, all that is needed to display the format onto a DLP TV with 3D Technology is a HDMI cable. Make sure that the source is transmitting the image data using the native format of the DLP TV. (either 720p or 1080p). Put on the glasses and then enjoy the show!

Conclusion

Texas Instruments has released new DLP 3D Technology to its OEMs in early 2007. OEMs such as Samsung have announced production of DLP Television sets which utilize this technology to show superior stereographic video.

The DLP 3D Technology uses an innovative format that allows for the left and right images to be combined into a single frame. This format preserves the horizontal and vertical resolution of the left and right views and enables superior viewing experiences. Methods for creating stereographic content are fairly simple and can be accomplished with technology available to the public today. Still images can be converted to the stereographic format using tools such as Adobe Photoshop. Video may also be converted to the format using video editing programs such as Adobe Premier.

References

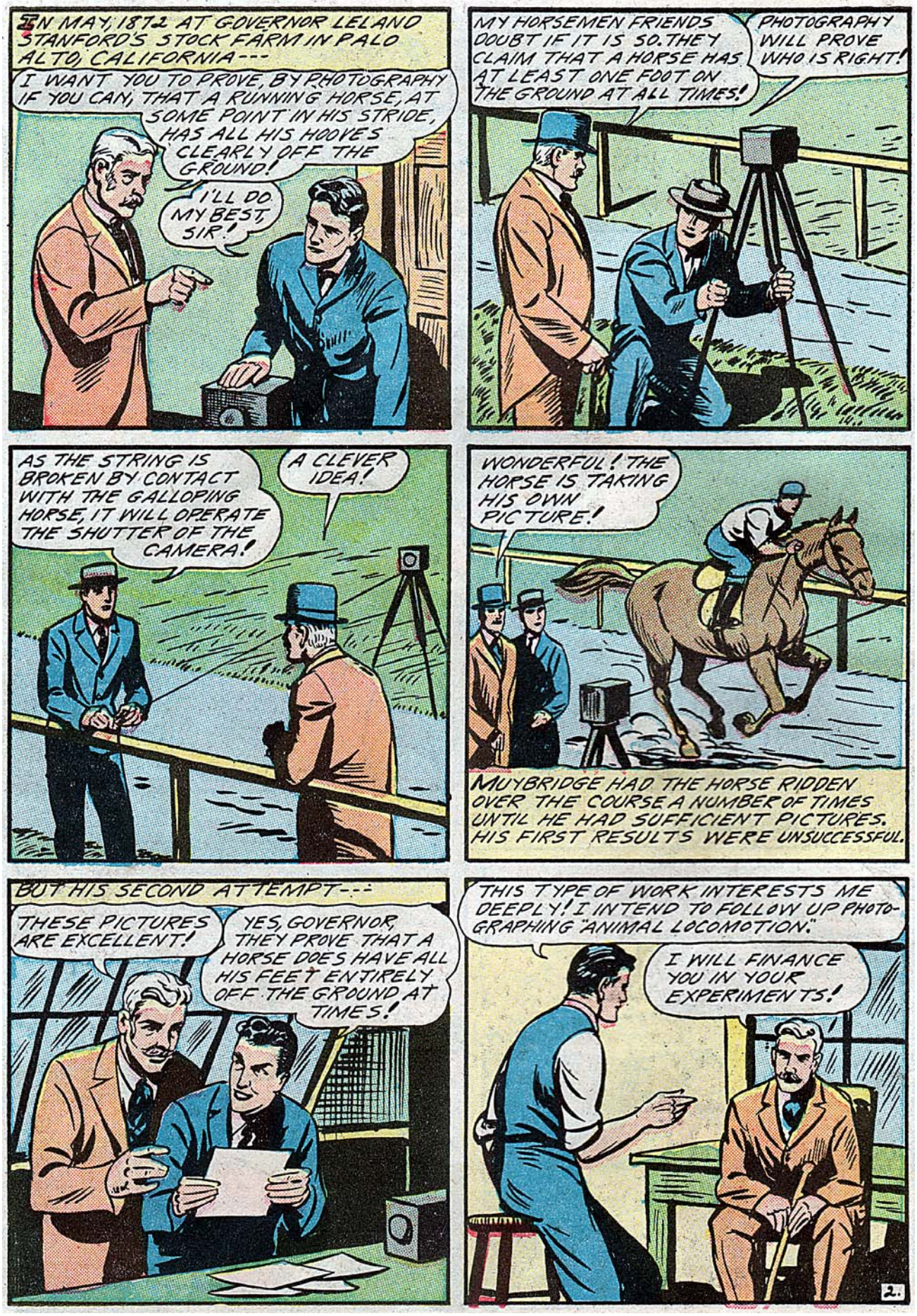
1. StereoGraphics Corporation. StereoGraphics Developers' Handbook. Background on Creating Images for CrystalEyes' and SimulEyes'. 1997 StereoGraphics Corporation.
2. Hutchison, D. The SmoothPicture Algorithm: An Overview, 2005, Texas Instruments.

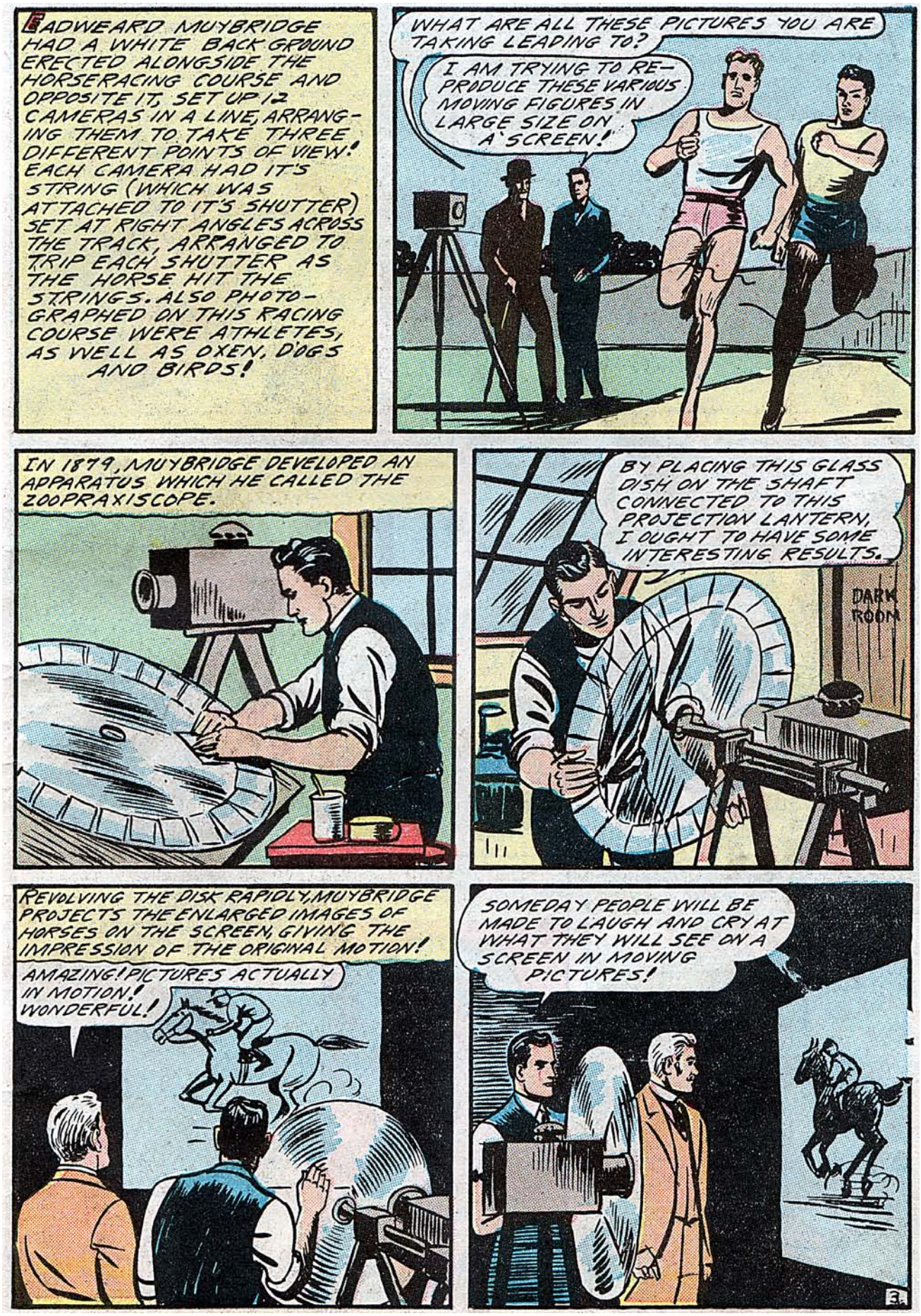
David C. Hutchison *received his B.S. degree in Electrical Engineering from The Ohio State University in 1987. He received his M.S. degree* in Computer Science from Southern Methodist University. David joined the DLP TV Group at Texas

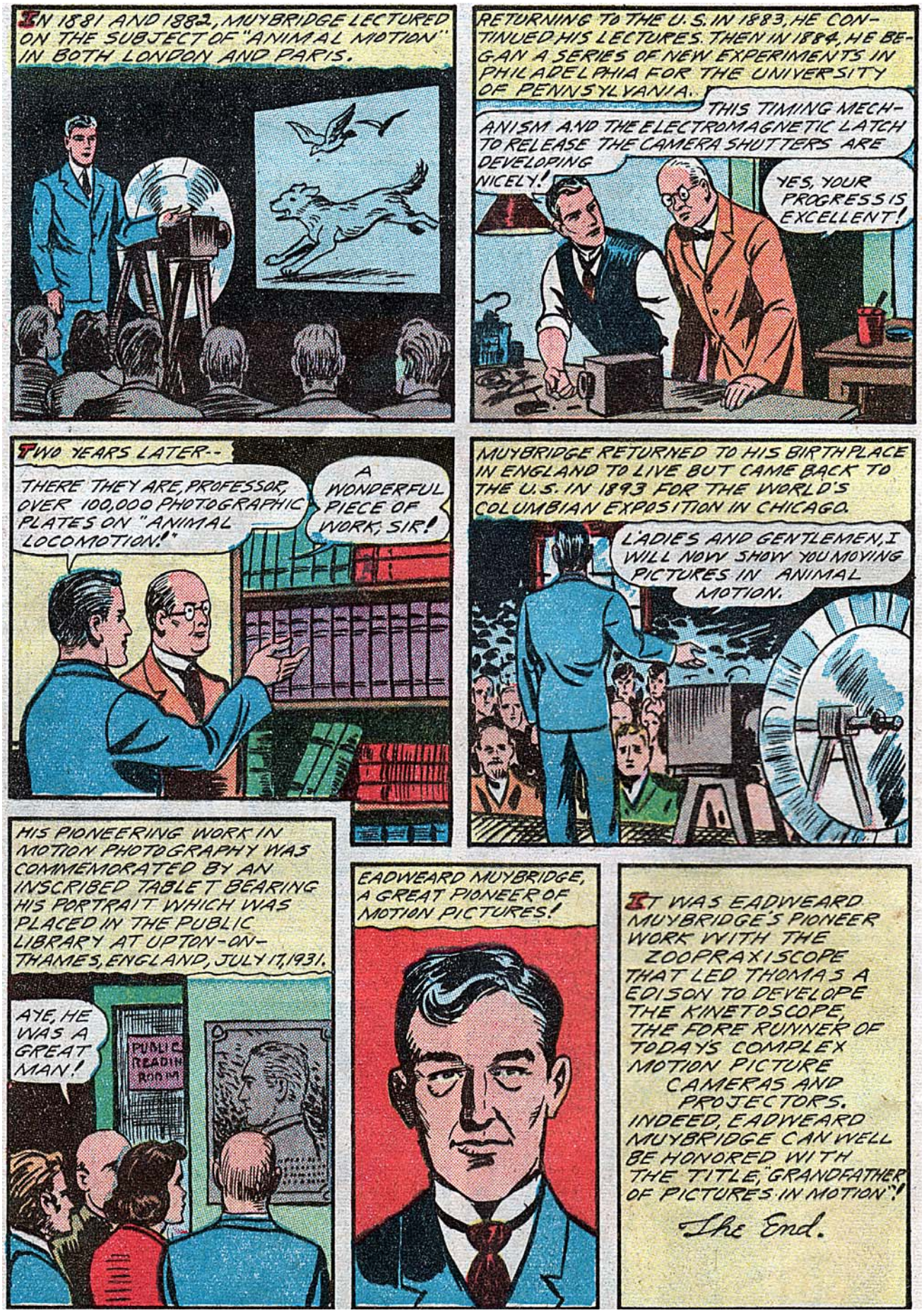
Continued on page 24

Eadweard Muybridge

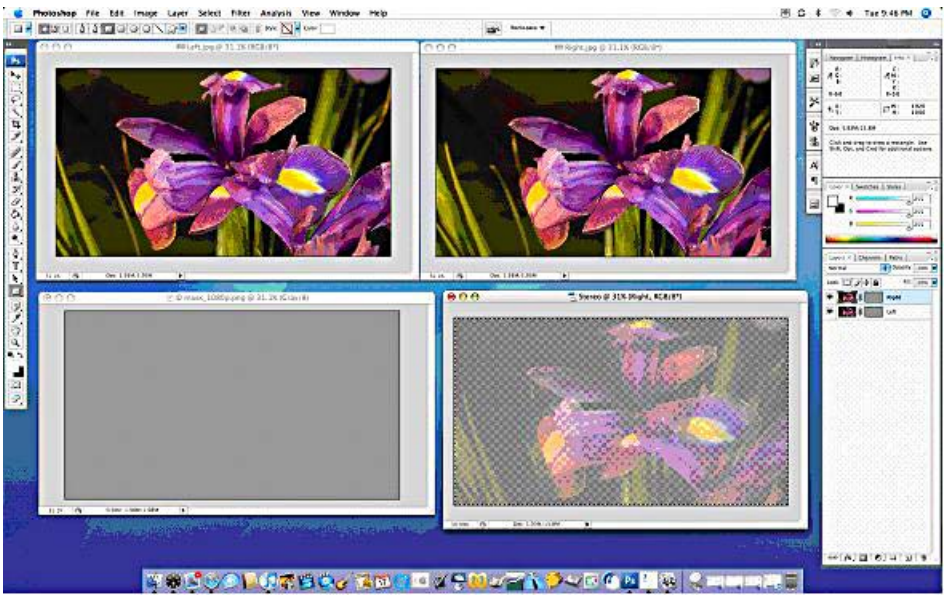
Provided by Campbell McCubbin


IN MAY, 1872 AT GOVERNOR LELAND STANFORD'S STOCK FARM IN PALO ALTO, CALIFORNIA---
I WANT YOU TO PROVE, BY PHOTOGRAPHY IF YOU CAN, THAT A RUNNING HORSE, AT SOME POINT IN HIS STRIDE, HAS ALL HIS HOOVES CLEARLY OFF THE GROUND!
I'LL DO MY BEST, SIR!
MY HORSEMEN FRIENDS DOUBT IF IT IS SO. THEY CLAIM THAT A HORSE HAS AT LEAST ONE FOOT ON THE GROUND AT ALL TIMES!
PHOTOGRAPHY WILL PROVE WHO IS RIGHT!
AS THE STRING IS BROKEN BY CONTACT WITH THE GALLOPING HORSE, IT WILL OPERATE THE SHUTTER OF THE CAMERA!
A CLEVER IDEA!
WONDERFUL! THE HORSE IS TAKING HIS OWN PICTURE!
MUYBRIDGE HAD THE HORSE RIDDEN OVER THE COURSE A NUMBER OF TIMES UNTIL HE HAD SUFFICIENT PICTURES. HIS FIRST RESULTS WERE UNSUCCESSFUL.
BUT HIS SECOND ATTEMPT---
THESE PICTURES ARE EXCELLENT!
YES, GOVERNOR, THEY PROVE THAT A HORSE DOES HAVE ALL HIS FEET ENTIRELY OFF THE GROUND AT TIMES!
THIS TYPE OF WORK INTERESTS ME DEEPLY! I INTEND TO FOLLOW UP PHOTOGRAPHING "ANIMAL LOCOMOTION."
I WILL FINANCE YOU IN YOUR EXPERIMENTS!
2.


EADWEARD MUYBRIDGE HAD A WHITE BACK GROUND ERECTED ALONGSIDE THE HORSERACING COURSE AND OPPOSITE IT, SET UP 12 CAMERAS IN A LINE, ARRANGING THEM TO TAKE THREE DIFFERENT POINTS OF VIEW! EACH CAMERA HAD IT'S STRING (WHICH WAS ATTACHED TO IT'S SHUTTER) SET AT RIGHT ANGLES ACROSS THE TRACK, ARRANGED TO TRIP EACH SHUTTER AS THE HORSE HIT THE STRINGS. ALSO PHOTOGRAPHED ON THIS RACING COURSE WERE ATHLETES, AS WELL AS OXEN, DOGS AND BIRDS!
WHAT ARE ALL THESE PICTURES YOU ARE TAKING LEADING TO?
I AM TRYING TO REPRODUCE THESE VARIOUS MOVING FIGURES IN LARGE SIZE ON A SCREEN!
IN 1879, MUYBRIDGE DEVELOPED AN APPARATUS WHICH HE CALLED THE ZOOPRAXISCOPE.
BY PLACING THIS GLASS DISH ON THE SHAFT CONNECTED TO THIS PROJECTION LANTERN, I OUGHT TO HAVE SOME INTERESTING RESULTS.
DARK ROOM
REVOLVING THE DISK RAPIDLY, MUYBRIDGE PROJECTS THE ENLARGED IMAGES OF HORSES ON THE SCREEN, GIVING THE IMPRESSION OF THE ORIGINAL MOTION!
AMAZING! PICTURES ACTUALLY IN MOTION! WONDERFUL!
SOMEDAY PEOPLE WILL BE MADE TO LAUGH AND CRY AT WHAT THEY WILL SEE ON A SCREEN IN MOVING PICTURES!


IN 1881 AND 1882, MUYBRIDGE LECTURED ON THE SUBJECT OF "ANIMAL MOTION" IN BOTH LONDON AND PARIS.
RETURNING TO THE U.S. IN 1883, HE CONTINUED HIS LECTURES. THEN IN 1884, HE BEGAN A SERIES OF NEW EXPERIMENTS IN PHILADELPHIA FOR THE UNIVERSITY OF PENNSYLVANIA.
THIS TIMING MECHANISM AND THE ELECTROMAGNETIC LATCH TO RELEASE THE CAMERA SHUTTERS ARE DEVELOPING NICELY!
YES, YOUR PROGRESS IS EXCELLENT!
TWO YEARS LATER--
THERE THEY ARE, PROFESSOR, OVER 100,000 PHOTOGRAPHIC PLATES ON "ANIMAL LOCOMOTION!"
A WONDERFUL PIECE OF WORK, SIR!
MUYBRIDGE RETURNED TO HIS BIRTH PLACE IN ENGLAND TO LIVE BUT CAME BACK TO THE U.S. IN 1893 FOR THE WORLD'S COLUMBIAN EXPOSITION IN CHICAGO.
LADIES AND GENTLEMEN, I WILL NOW SHOW YOU MOVING PICTURES IN ANIMAL MOTION.
HIS PIONEERING WORK IN MOTION PHOTOGRAPHY WAS COMMEMORATED BY AN INSCRIBED TABLET BEARING HIS PORTRAIT WHICH WAS PLACED IN THE PUBLIC LIBRARY AT UPTON-ON-THAMES, ENGLAND, JULY 17, 1931.
AYE, HE WAS A GREAT MAN!
PUBLIC READIN ROOM
EADWEARD MUYBRIDGE, A GREAT PIONEER OF MOTION PICTURES!
IT WAS EADWEARD MUYBRIDGE'S PIONEER WORK WITH THE ZOOPRAXISCOPE THAT LED THOMAS A EDISON TO DEVELOPE THE KINETOSCOPE, THE FORE RUNNER OF TODAY'S COMPLEX MOTION PICTURE CAMERAS AND PROJECTORS. INDEED, EADWEARD MUYBRIDGE CAN WELL BE HONORED WITH THE TITLE, "GRANDFATHER OF PICTURES IN MOTION"!
The End.

Introducing DLP 3DTV - Continued from page 19



Instruments in 2000. There he has been active in the development of image processing software and algorithms for many DLP TV products. He was elected to Senior Member of the Technical Staff in 2005. Currently, David is working on algorithms for advanced projects. He can be reached at tspencer@rogersandcowan.com

Ken Bell is the Program Manager for 3D HDTV at Texas Instruments DLP(R) Products, and has over 20 years experience in the electronics industry. Previous to his current position, he managed electronics design efforts for DLP HDTVs, and was instrumental in helping launch the first DLP HDTVs into the market. kbell@ti.com ■

Figure 5 " Adobe Photoshop desktop showing left view, right view, mask, and DLP 3-D Format image.

Club News - Continued from page 5

January bulletin. This contest has an interesting set of rules:

"In this contest, you may use video generated by your computer. None of the footage needs to be shot by you. Entries may be on any topic but may be no longer than ten minutes in length." Winners were:
1st "Miss Twiddle" by Margaret Chamberlain.
2nd "The Chinese Connection" by David Fuller.
3rd " Going for the Gold" by Margaret Chamberlain

The January issue also contains a lengthy series of articles on the subject of capturing audio, prepared by Dave Fuller. Unfortunately we can't reproduce it here in its entirety but offer this sample.

"Your traveling buddy, hopefully your commentator as well, is beside you just after the tour bus has disgorged at the Tour Site, the Falls – or some other 'loud' place. People around you. How to capture your buddy's commentary? Particularly nice if you're shooting in wide screen. Put him or her in the right-hand part of the frame, about no more than two feet from your camera mikes, the rest of the frame depicting what she's talking about. Rehearse to make it sound spontaneous. (There's an actor is all of us!)

"His or her voice is heard clearly above the chaotic racket. (Don't stretch it, though: this technique may not work too well at a 'Drag Race' meeting!)"

You can find earlier articles by David at: http://victoriavideoclub.tripod.com/

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

Bulletin, editors Jeanette and Wallace Robertson

Special guest speaker at the November meeting was professional make-up artist Amanda LeSage. The subject was covered in complete and fascinating detail, revealing some of the pros' surprising secrets. "Knox" gelatin? K-Y Jelly? In her demo, Amanda actually applied make up to club member Adrian Robertson to simulate a black eye.

In observance of Remembrance Day, John Charette's film "A Pittance In Time" was shown. Adrian Robertson also showed his Halloween effects video created in part with chroma-key.

The Club's Annual Dinner Social was held on November 29th and was well attended. The December meeting featured a portion of a video prepared by Fred Shlanda of the previous month's presentation by Amanda LeSage. John Charette, whose son teaches in China, showed a "Powerpoint" slide presentation of pictures taken during his China trip to visit his son. John provided a helpful commentary with fascinating details of a jade working factory and the famous Terra Cotta Soldiers.

AMATEUR MOVIE MAKERS ASSOCIATION

AMMA Monitor, editor Gina Gullace

The 28 page 'Holiday 2007' issue is the first to be printed in full colour.

Continued on page 3

The Last Word...

As I write The Last Word, my husband Joseph "Joe" is celebrating his 86th birthday. Until he moved to Caledonia he documented Hamilton, with such films as "Sights and Sounds of a City", "Welcome Visitor" etc. with the first documentary produced in 1956. They have since been transferred to DVD and are available in the local Public Libraries.
Since moving to Caledonia, 12 years ago, he started to videotape local events. The Chamber of Commerce has just announced Joe as a nominee for "Citizen of the Year for 2008". This is what they had to say, "At 86, Joe continues to document events in Caledonia, such as the Canada Day festivities, Light-up Night, and the Kinsmen Santa Claus Parade".

Over the years, Joe documented the important events in his family. He enjoys making copies for members of his family which has now four generations.

President Fred in his Message bears our soul as per the Panorama. I'm sure we all look forward to receiving it and reading the excellent articles. But we need more paid-up Members, or Donations, to continue as we have. He or our membership Chairperson would welcome your comments. Also remember Donations are tax-deductible.

Joan Bochsler, *Editor.*