

VOL. 45 No. 2. Mar. 2011

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO

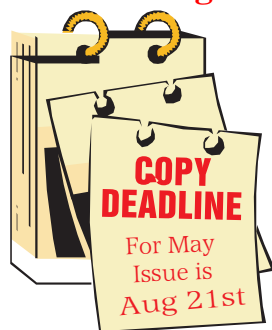


The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIETE DES CINE AMATEURS

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Front Cover
While They Danced Away
By **Jamie Beck** and
Kevin Burg
See Page 7



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2004 ISSN 1187-28207



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Photo by JosephBochsler Jr.

Fred Briggs, FSCCA

March in July If you look carefully, you'll see that this is the March Issue of PANORAMA, but you know you're getting it in July! So why am I drawing attention to this embarrassing failure? As always, there will again be information about things that hadn't happened before the Month on the cover, and that would be confusing to those who read PANORAMA several months, or maybe years, after you do!

For too long now the publication of PANORAMA has been running about two months late, but this time that's doubled! Why?

The terrible disasters of 2011 have been numerous and extreme, with the earthquake/tsunami/nuclear meltdown in Japan, terrible flooding in Manitoba, North Dakota, and along the Mississippi river, the drought in Texas, the tornadoes in the American Mid West, the forest fires that destroyed Slave Lake and the following flood, the huge famine in the Horn of Africa, and the many fires currently burning in the north western forests of Ontario, exacerbated by the record heat wave under which many of us are currently suffering.

But I can't use any of those as an excuse for not publishing this issue earlier, as even though my neighbourhood is included in the current oppressive heat and humidity (41°C in the shade on my patio) the closest any of the above disasters have come to me is the announcement that some of the First Nation evacuees from the Ontario fires will be temporarily housed in the dormitory of the Prison Guard Training Facility across from the house in which I grew up, in the former Bell Cairn Memorial School that replaced

my public school, Beach Bungalow School, in 1950!

My own problems have been much less dramatic. First, May and June are always very busy for me as I have to uncover and open the swimming pool, remove the winterizing I build each Fall over my patio, bring out (after any threat of frost) the myriad of potted tropical plants I winter in my basement under fluorescent lights, and plant my annuals.

But this year the computer on which I produce PANORAMA gave me a lot of problems, running extremely slowly. I tried everything I could do, like removing unnecessary files, cleaning the Registry, defragging every hard drive, among other things (twice Windows informed me that it had to rebuild the directory for everything on the hard drive on which I have all the photographs (about 10,600) for my history video project, and while all this was going on, the computer on which I write this, and send and receive all my email, suddenly crashed and couldn't be restarted.

It had to go into the shop for nine days, for what I believe was a ten minute fix! Meanwhile, I continued to try to correct the hobbled Graphics computer, without much success. When I got the Office computer back, I spent a couple of days catching up on my email, and then the Graphics computer refused to start again!

It wasn't where the other one had been, so I found another shop. They fixed it in two days, and informed me that the hard drive with all the pictures on it was dead. (Yes, I had it well backed up to a large portable hard drive.) I took it home and began shopping for another big hard drive, but the next day the computer wouldn't start again. I'll spare you all the details, but that computer was in and out of the shop for almost a week, and it never ran again at home!

I'm able to use it now, after a fashion, but it still doesn't have its full complement of hard drives, and I'm still working on it, and with it a little. I only hope that when I finish writing this, I can run the program I use to publish PANORAMA!

CIAFF At the April 7th SCCA Executive Meeting, Jon Soyka handed in his resignation from the Executive and as Director of the CIAFF. This came as a surprise to the Executive, and as it is such a huge job, there was no chance of finding a replacement for Jon in time to continue with the CIAFF for this year. After considerable discussion it was decided to cancel the CIAFF for the present year, without surrendering the opportunity

to revive it next year, or perhaps even later, if we possibly could find a way. We recognize the tremendous job Jon has done for us over the years, and I plan to produce an article for PANORAMA reviewing the history of the CIAFF in its Glory Years and its recent decline. I started researching it in back issues of PANORAMA, but set it aside till we can utilize the back issue database that Thom has undertaken, and is described on page 12.

Meanwhile, I went to the Home Pages of ciaff.org and the ciaff.info web sites and replaced the links to the Rules and the Entry Forms with an announcement that there would be no CIAFF for 2011, without further explanation.

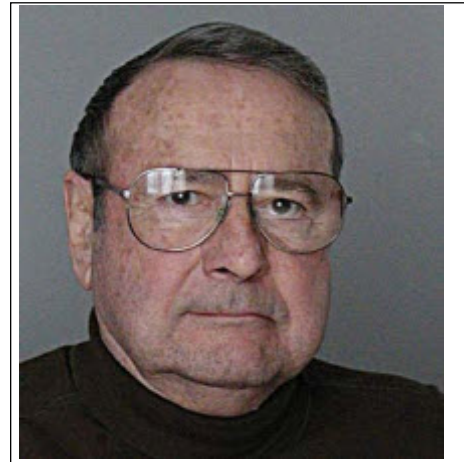
Postal Strike/Lockout Because we couldn't count on getting out a PANORAMA in June before SCCA Membership Fees began to come in, we emailed all our present members and clubs on June 3rd with the news that the Executive had reduced the Membership Fees, for both Individuals and Family Memberships, to \$20 per year, and offered a special deal to clubs. Unfortunately, on that same day the 24 hour revolving Postal strikes began in Winnipeg! The next day it hit Hamilton, and the very large Sorting Station in Stoney Creek. At first, mail was getting through with some delay, and a few of our members mailed their cheques, but on June 15th, Canada Post locked out the postal workers. The Canadian Government intervened with back-to-work legislation, which received Royal Assent on June 26th. A backlog problem soon presented itself, and it has taken a while for cheques in the mail to be delivered to the SCCA.

Web Sites Down One day I got a phone call from Jon Soyka who wanted to verify that I had shut down the web site for ciaff.org. When I told him that I hadn't but had merely put up an announcement about the cancellation of the CIAFF for 2011, Jon told me that he got a message that the server couldn't be found. I checked for myself and got the same message. Ditto for s-c-c-a.ca. These two Domain Names are referers for <http://www.polar.icestorm.com/ciaff> and <http://www.polar.icestorm.com/scca> respectively, and are hosted free at polar.icestorm.com because we are a non-profit organization. I've never felt comfortable with this arrangement as I believe if it's free, you can lose it at anytime, without warning! (We lost the email address scca@canada.com that way when canada.com went out of business, and that created problems for us, as that was the

Continued on Page 6

CLUB NEWS

By Thom Speechley FSCCA



[Club Website](#)

The April issue of the newsletter starts off with a reminder of the upcoming annual general meeting and election of board members. The editor remarks on the success of this year's activities and asks members to seriously consider becoming more involved in an administrative role. Entries in the March annual contest were announced:

"A FRESH START" - Thomas J. Baum, "DON WENDLING'S PROJECT" - Don Wendling

"SUPER HERO'S LIGHT SHOW" - Cynthia R. Liber, "ANGELS OF DEATH" - Alex Sztatmáry

"AS IF SOME FEMALE CRIES ON YOUR CHEST" - John P. Weiksner, "CULINARY CURATOR" - Dan Copeland

Also in this issue, Terry Kimmel offers a suggestion regarding the production of a DVD featuring a compilation of club videos. The DVD would be for-sale items at regular meetings and other events. Another announcement advises that "Squeaky Wheel" is always looking for videos for "Artgrease", a public access cable show.

The May issue summarized the very successful annual Awards Banquet. "A captivated crowd was in attendance for the April "Banquet" with guest speaker Bob Lingle of A Different Lingle Production. A cross-country runner, his advice "Have an exit path" came in handy during the videotaping of a downtown Buffalo Nazis vs. Communists rally. According to Lingle, there is no better casting than the real world. He urged us to be open and honest throughout our own projects, and to beware of Craigslist ads that offer to pay. His appearance on an episode of Judge Mathis vouched for that, and gave our members a glimpse of the business side of our cinematic passion." This issue also contains a reminder from Contest Chair Sam Terranova of the rules for the current club "challenge", an interview of another club member. Sam points out that extra credit will be given if the interview actually tells a story. In addition to the election of the executive, the May program will include the presentation "BASIC VIDEO EDITING TECHNIQUES," demo, by Thomas J. Baum.

[HAMILTON VIDEO/FILM MAKERS](#)

"Reel News", editor Dave Stewart

Videos shown at the March meeting were required to meet two very strict rules: All the action had to take place in a single room and, the entire video, including credits, could not exceed seven minutes. There were eight entries, which ranged from a fashion show in Budapest to a game of billiards on a cruise ship. All were appreciated.

This issue also announced the upcoming election of officers at the April meeting and that annual contest entries are also due at the May meeting. The AGM at the April meeting was very brief. John Soyka will remain as president for another year and officers Harold Cosgrove and Manfred Ernst were re-elected and Nestor Rosa was elected to the board. Mary Cosgrove regrettably had to report that seven members did not renew. Six members' videos were shown at the April meeting. They included "Vintage Transport" by Harold Cosgrove, a short documentary about the various means of transport on the Isle of Man, "Thrilled Children" by Joan Jacquemain which shows the wonderment of children watching the demolition of old buildings in downtown Brantford, Ontario. Ben Andrews showed some unedited footage of cormorant fishing in China, which he asked the audience to critique to help him set a plot for the final production. Members felt the material actually contained subjects for two separate productions. This issue contains a reminder that contest entries are due and that the 'compulsory' subject for May viewing must be an interview of a person other than your spouse.



[INSTITUTE OF AMATEUR CINEMATOGRAPHERS \(IAC\)](#)

Film and Videomaker editor, Garth Hope

The June issue of the journal is devoted extensively to a report on the 2011 BIAFF competition and exhibition. This year's top film was made in South Korea and an article by the director in this

issue, talks about the making of the film and provides a close look at some interesting aspects of Korean tradition and culture. There were 214 entries in this year's competition, 54 of them being from outside the UK. Once again, Alex Szatmary of the Hamilton and Buffalo clubs is the only Canadian entry to make the cut. (Perhaps the only Canadian entry.) Alex received an award in the Two Star category. Congratulations Alex. This issue reports that the [website of the "Surrey Border" club](#) was judged "Best IAC Club Website" for 2011. Thirty six of the IAC's 267 affiliated clubs participated in the competition. This should be an inspiration to other clubs who maintain websites.

An article by Michael Slowe asks if a documentary filmmaker should be influenced by the possibility that some viewers may be offended by the subject or the manner in which it is presented. Michael had made an award-winning documentary about hunters and their hounds and received the anticipated heat from members of the 'anti-foxhunt' crowd. (Fox hunting is now illegal in UK so the issue is irrelevant) Michael does not actually answer the question in this part one of the article but the next part should be of interest to anyone who has chosen to make documentaries. Tom Hardwick's review this month deals with the tiny but efficient "GoPro Hero" camcorder. This is basically a point-and-shoot fixed focus lens, 5MPX still and video camera. Tom, who writes mainly about pro and prosumer equipment is very impressed with this camera's performance. Tom paid £270 for his. Details and US prices are [here](#). Be sure to watch some of the videos.

Howard Gregory's article this month offers some explanations and helpful tips to deal with problems associated with use of external microphones. His descriptive diagrams of balanced and unbalanced connections should be very helpful, especially to anyone contemplating the purchase of a new microphone.



[LONDON VIDEOGRAPHY CLUB](#)

From the website

The club's April meeting featured Pete Raine, local astronomer, who demonstrated many interesting ways to photograph the 'universe'. One normally expects to see large, impressive telescopes on elaborate mounts with specially adapted cameras used for this purpose. Pete did demonstrate that type of photography but also included many striking pictures taken only with a tripod mounted digital still camera. These time exposures revealed the fascinating trails of night stars and even picked up meteors during peak viewing periods. Pete and his associates spend many hours tracking newly discovered bodies and celestial anomalies.

Two members' videos shown that night were a quick tour of downtown London in slideshow fashion by Bobbie Dochstader and "Looking For Thomas Howard", a short documentary by Thom Speechley describing the early life of his great grandmother. The feature used family photographs going back to the 1860s.

Wilf Rice was fortunate to have visited the 2011 NAB show in Vegas and was presenter at the May 11 meeting. The 'buzz' this year is once again about 3D TV. All of the new and competing systems were represented. Wilf had recorded a live tutorial for using two vertically aligned cameras shooting in the 'Polaroid' viewing method. It got very technical but in the end helped provide some appreciation of the new methods and challenges, which this new technology requires. One might say that it adds more than one new dimension to the videographer's knowledge.



Wilf Rice introduced his subject with a demonstration of the classic "stereoptican".

At the same meeting, Kim Brown presented a slide show demonstrating the use and interpretation of histograms. Most new DSLR cameras and many camcorders have that facility which, if applied, can further improve results in exposure and colour rendition. Member Jiri Jelinek showed his video taken during a Caribbean cruise and at the Atlantis attraction in the Bahamas.



[VIEWFINDERS DIGITAL VIDEO CLUB OF CUPERTINO](#)

"Newsletter" editor Brian Lucas

The feature article of the April issue of the newsletter described the application of the so-called "Ken Burns" effect to enhance videos based mainly on still photos. The article is a summary of a presentation at the March meeting by Brian Lucas. This process also referred to as "Pan and Zoom" or "Animated

Still”, was not ‘invented’ by Ken Burns but used to good effect in all of his great documentaries. The article points out that this ‘effect’ is available on many existing video editing programs. Brian then goes on to explain in pictures how the motion can be used to change the viewer’s perception of the scene as well as to guide the viewer’s attention to key parts of the photo.

At the same meeting, Milt Kostner demonstrated the results of his experiments with chroma key. In this issue club Vice President Bill Mannion, who recently joined the “80s” club, reflects on his activities with “Viewfinders” and wrote a thoughtful article about how getting involved has broadened his outlook. He encourages other members to step up and accept a position on the club’s executive.

Frank Swanson’s article in this issue is a review of the nine classic camera moves. This very useful guide includes tips for proper execution of basic zoom and pan shots, and creative but less often used shots such as the tilt and pedestal. Frank also covers tips for more ambitious shooting from a dolly or boom/jib. His comments don’t simply explain how to use a particular technique but equally important, the article suggests when such shots are appropriate and when they should be avoided.

The newsletter for May provided a report on the presentation by Michael Humphress of the “Reallusion” Software Company, the makers of the animation products “Crazytalk Animator”, “CrazyTalk6” and “iClone4”. The “Animator” was the feature of Michael’s presentation. This unique program offers Drag and Drop simplicity to add a variety of media to a project. Photos, audio and even “Flash” files can be imported into the timeline. [see page 16] Two members, John Deitrich and Ron Rhodes also demonstrated their animation work.

John Dietrich also reported in this issue on his visit to the 2011 NAB. John describes the things, which most impressed him and also uses the article to offer tips and encouragement to any other members who might be considering attending the event next year.

Bob Meacham also visited this year’s NAB and adds more technical detail in his article. Two interesting observations were that he saw no evidence that any new technology to replace current movie marketing (DVD, BD) is on the horizon. Thank heavens. Bill also notes that tape is not quite dead. He saw a few new cameras using the tape format. And of course, 3D occupied by his estimation almost one-third of virtually all exhibitors’ displays. Frank Swanson’s monthly contribution covers the art of making good “home movies”. His six tips include the use of lots of close-ups, adding interviews and catching small details. He also recommends using wide angle and avoiding Tele or zooming because the shooting will invariably be spontaneous and shot with a handheld camera.

WINNIPEG AMATEUR MOVIE MAKERS

“Bulletin” editors, Wallace and Jeanette Robertson

Words from President Al Ross in the April issue of the bulletin express his sincere concern for those Manitobans who might have to endure yet another devastating series of spring floods. Unfortunately as we now know, the situation in some areas will be the worst in many years.

On a more cheerful note, editor Wally’s report on the March meeting describes the latest in the family history series by Debbie Degryse Clarke. What impresses the reviewer most

is the vast amount of period detail, which you may find in old family albums or home movies. Dress, and old cars bring back strong emotions.

Member Bill Preston, a herpetologist, (snake expert for the squeamish!) presented a very fascinating look at the world’s huge variety of reptiles and snakes, most of which few of us have seen or heard about. His presentation focused on some of the more rare species and highlighted the large number of threatened types, which he is active in trying to preserve. Debbie and Bill also provided most of the viewing at the April meeting. Bill showed another two productions related to his work as a naturalist. The first recorded the amazing mating rituals of literally thousands of garter snakes at the Narcisse Snake Dens, north of Winnipeg. This activity is so unique that the area is now a natural preserve. Bill’s second video was shot at the 2007 “Manito Ahbee” First Nations cultural festival. The activities are devoted primarily to aboriginal dance and music but native artists in contemporary pop music are also recognized at the Aboriginal Music Awards. Debbie’s presentation was the recording of a very large family reunion in 2008. Forty-eight members attended and demonstrated a wide range of talents including music and dancing. Most of the affair was held outdoors with the use of a canopy but heavy rain later that evening forced a retreat indoors. Debbie, who was the co-host of the event, still managed to record many of the activities and introduced some of her family members. Another remarkable and memorable gem of family history.

Al Ross showed a short amusing and informative video of a woodpecker laboriously building a new home. Clean editing and appropriate music made this an enjoyable short feature. ■

Continued from Page 3

email address on record for the people who administer the .ca domain, and any necessary changes we tried to make were followed by an email to the address on record, asking for verification, and we couldn’t get them!) We do pay an annual fee for the Domain Names ciaff.org and s-c-c-a.ca, and the fee for “referring” these Domain Names to the hosting polar.icestorm.com server, but nothing is in arrears.

A Google search for icestorm.com produces many web sites hosted at that site, but a search for polar.icestorm.com turns up nothing but links to the sites on our other two web sites, sccaonline.ca and ciaff.info.

I did manage to find a Telephone Contact for support at polar.icestorm.com, but when I called that number I heard a recording directing me to send an email. When I sent the email it was returned as undeliverable!

There’s much more to this investigation, but I doubt if there are many of you who would like to read more. The Free Find Web Site Service spiders and indexes all our web sites and sends me a monthly report on the number of pages found (among other things) on each site. It reported that both were spidered on July 2nd, but it only found 2 pages on one of them and 1 page on the other. The email suggests that the server went down while it was being spidered!

It doesn’t appear that we can do anything to recover those 2 sites, and we shouldn’t expect to ever get them back. Some of our members (I know of at least two of you) regularly send people to polar.icestorm.com or polar.icestorm.ciaff.org. **If that’s you, please don’t, and ciaff.org and s-c-c-a.ca will probably never work again either.** Please use sccaonline.ca and ciaff.info.

The only good news here is that people Googling either CIAFF or SCCA will not be sent to the dead sites. Google has removed them from its results!

At the bottom of both the SCCA Sites (Where Would You Rather Be) there was a link to LINKS. They could be reached from either web site, but they were hosted on polar.icestorm.com, and are no longer reachable. They’re probably gone forever, but they were rarely used by anyone, and it took years to assemble them all, so I won’t rebuild them. ■

CINEMAGRAPHS

BY FRED BRIGGS

Many of you are probably wondering what relevance the photograph on the front page of this issue has for you. It doesn't seem to have much connection to movie making, videography, the season, or anything else, but if you are using PDF Reader 9.0 (or later) you'll see movement imbedded in the photograph! This picture, and others like it, is revolutionary! We'll come back to how we got it on the cover of PANORAMA later, but first we'll talk about the underlying principle.

To appreciate a little of the secret, I invite you – no – I urge you, I implore you, to go the following [web site](#), scroll slowly through the pictures, and be amazed! Do it now. And when you get to the bottom of the page, click on "Older Posts" and see them all! There are several pages, as a new one is added almost every day. I'll wait here till you get back.

.....

These pictures aren't lucky grabs with a cell phone camera. First, they're works of art, planned, posed, and lit by a talented, trained, and experienced fashion photographer, with additional magic added by a clever and skilful computer technician and artist. They are Jamie Beck and Kevin Burg, a couple of photographers in New York City. I say "couple" because they are engaged to each other! As I understand it, Jamie (the beautiful brunette in many of the photographs) is the prime photographer, and Kevin, a web designer, is the magician who has brought these pictures to life. They've named them "cinemagraphs", and while there are claims by some to have done something like this before, I strongly doubt that anyone has done it sooner or as beautifully as Jamie and Kevin. Botanists, zoologists, astronomers, and explorers have the right to name their discoveries, so I guess those who named this process can be credited with its discovery, or at least its development.

The first description of the process was found on their web site during my

search for more information. The site operates as a blog, which means that anyone and everyone has an opportunity to comment, and most comments are only a line or two. Searching for the secret I came across a request for a tutorial, and a brief reply "Use a decent SLR (digital camera with 10+MP and can take multiple frames quickly). Images are comprised of about 30+ frames, use one good frame for the majority of the scene for the 'still' motion and then edit the moving frames (newspaper reader in this case) from the rest of the image."

I traced this explanation to Fishbones Productions, and finally found a name and phone number for a Web Developer in Newport News, VA. He told me that the pictures were on Jamie's web site, and the contact information was on the right-hand side of the web page. I was so taken with the cinemagraphs that I hadn't even noticed that there was more on the right-hand side, but now I knew, I could email her (who, I thought, at the time, was a he!) My email was answered by Kevin, who explained a lot to me.

But why should you care about this development, and how could it possibly help your videos?

I've been writing "Get The Shot", and variations of that theme, for some time now. I have put a great emphasis on using stills, originally as a way to provide visuals that can no longer be photographed. For a documentary about something in the past, we need old stills to hide jump cuts, to illustrate the narration, and to further the story. We need old movie footage, when it's available. We can sometimes stage re-enactments, shoot new for old, even, in some cases, rely on computer graphics (sometimes called 3D Animation). And many shots can be faked, as I've shown you time and time again.

I've also written about ways to colour still photographs, animate pans and zooms on old photos, tricks to remove tourists from historical sites, software that will animate water to make an old still shot look like movie footage,

and other tricks I hope you'll remember, if not now, at least when you need them.

Can we add cinemagraphs to this arsenal of deceptions? It's hard to see how! You really have to be able to capture the movement in order to use it, so if you can capture it, you can usually shoot video!

But wait a minute! Advancing the story and papering over jump cuts by hook or by crook isn't the only use for stills. Do you remember my attempts to get high angle overheads? The camcorder on the end of a swimming pool pole was an attempt to shoot re-enactors moving through the woods from a position that would not only make it easier to make ten men look like more than thirty, by showing the same men several times, but at the same time hide those small details of their uniforms that would scream to other re-enactors "some of these guys are wearing uniforms with the wrong buttons for that battle!" But there was another reason why I wanted that shot.

We all want several things when we show our videos to an audience. First and foremost of these is "Bums in Seats" Another is "Eyes on the screen". The high-rigger who shot footage for me of the waterline between the beach and the lake that was needed in order to produce a travelling view as seen by a sea gull, was certainly not necessary to the story, yet I devoted several hours to getting that shot!

I trust you watched footage of the Royal Wedding in April. Regardless of which network you were watching, or even whether you saw Canadian or American coverage, I'd bet money you saw a very high-angle shot inside Westminster Abbey. It was provided as part of the "pool", and was available to all the networks. What did it offer to the "furthering of the story"? Not much! The camera was too far from the "action" to really show anything. But it was very important to the "Wow Factor".

Never underestimate the value of the Wow Factor, and never miss an opportunity to add it to your video. These cinemagraphs, used wisely and sparingly, can certainly help you there.

I say sparingly because they shouldn't be overused, like the long list of transitions clogging up the beginner's video just because the new editing software, and his inexperience, has made it possible for him to include cutesy transitions between every scene.

As a rough estimate, I would suggest you use no more than three cinemagraphs in a short video, and each should be better than the one that preceded it. Start with one that is short and very subtle that just might be a very steady video shot, like "Play it Sam, play ..." with just a small hint of movement, or "The Never Ending Commute" on the second page (March 21), and disappears before the audience is sure what they thought they just saw. The second could be a little stronger and longer, like "Show Reel", so they can verify what they thought they saw. Finally, the best should be held to last. It should be unmistakably a still shot, with frozen action on screen, but something definitely moving, like the shot of the man reading the newspaper in "Busy Day In Manhattan".

Two questions arise from viewing these cinemagraphs:

1. How does he do it?
2. Can I do it?

1. I've spoken with Kevin, and he tells me that the easy ones take a few hours, and the more complicated ones take a full day or more. He's been making them for over a year, and he's still learning. There doesn't seem to be any simple answer, and if there is, Kevin isn't telling! I can't say I blame him.

A Google search discovered a few suggestions about how this effect is accomplished. The Associate Editor of Atlantic.com posted some of Jamie and Kevin's cinemagraphs, and the next day Jamie, who is in the best position to reveal [a few hints](#), did so.

There is a [tutorial of sorts](#) that entails the use of video from a still camera, and Photoshop CS5. How well it would work with camcorder video and another Photoshop-type program remains to be seen, but CS5 costs \$450 - \$600.

There are some more tips on [another site](#) that involve importing video into Photoshop. This may be a more detailed (though brief) explanation of the process, but it certainly sounds tedious. He doesn't claim to know it all, or make it easy, but he does include some tips for those working on a Mac!

A more ambitious exploration, in the form of a 19 minute video tutorial, on [vfxhaiku.com](#) illustrates how he managed to make one as a test. He made some mistakes and did some things the hard way, but the video is certainly worth watching, if you can view it without technical problems. (It ran beautifully on one of my computers, but barely worked at all on another.)

Unfortunately, he used AfterEffects – fine if you have it, but if not, AfterEffects 5.5 costs \$1,000! Nevertheless, if you watch this video tutorial and keep it simple you should be able to learn enough to do the same thing with the software you have.

2. Maybe! First you need to understand that all these cinemagraphs are GIF files. GIF is a file format designed to provide simple little animations for the internet. Usually they serve to animate little things – words, letters, cartoons, etc. -- on a web page. If you select one of Kevin's cinemagraphs with your mouse, and save it to your hard drive, close your browser and/or internet connection, find where you saved the file on your hard drive and click on it, your browser will open again, and the GIF file will run even without an internet connection. Because I expected you to read this PANORAMA pdf file on your computer, I tried very hard to find a way to include the motion component of the front page illustration in this issue, but there were a number of problems, and I tried a number of software solutions. First there was the problem of needing to crop the picture (always rectangular) to a square, as much as I hated to crop the work of any artist. Several photo editing programs were tried, and all produced a GIF file without any animation component – just the first frame! I tried to first convert the GIF file to a Flash video and then embed *that* in the pdf file but I wasn't capable of embedding the flv files into the pdf file. Adobe Acrobat Pro Extended version, will convert an AVI file or wmf file to Flash format and embed that file into the pdf file, but I don't recommend buying it at \$499 just so you can bring the Wow Factor to some of your videos!

I found some programs that would convert GIF Files to AVI files, and others that would allow me to crop the frame to a square, but again I lost the animation!

Finally I discovered [VidCrop 2.0](#) which let me crop GIF, AVI, or WMV files and then convert the cropped file to one of the other formats, and if there was originally motion, the motion remained! There is a FREE Trial Download, which is what I tried first, but I bought the licence (US\$39.95) to get rid of the watermark and because I can think of some other clever tricks that could be done with the ability to crop video to a square or other rectangles! There's also a FREE Trial Download for VidCrop Pro 2.0 (licence US\$59.95) which will handle more different formats and provides many more options in cropping and zooming, as well as frames per second, etc.

There is another problem with this cover. I was careful to always choose repeating cycle animation through all the steps, but once it was put into Flash by Adobe Acrobat Pro Extended, it only worked once and you had to restart it to see the movement again. If you go to another page of the issue, and then return to the Front Cover, it will run one cycle again, and then revert to manual actuation.

I rang Kevin for permission to crop and publish his picture, and I mentioned some of my problems. Kevin converted the file to H.264 for us and then it worked much better, as you'll see on the cover!

I'm sure you're aware that the resolution on the front cover picture stinks, but GIF was designed to put little things running around on a web page, and similar uses. It has a small colour palette and isn't a high resolution format. The cover shot has been cropped to 320 X 320 pixels, and converted to AVI format and then to Flash and sized upward. It will look better if you reduce the size of the front cover in PDF Reader so that you can see the entire cover at once.

However, I hope that I'm now able to embed some short videos in future issues of PANORAMA, but I'll still want to avoid large pdf files for those without high speed internet connections! So if you don't have Adobe Reader 9 (or later) installed, get it so you can join in the fun. It's a [FREE DOWNLOAD!](#)

Basically, most of us are video people, with more familiarity with video than GIF files, so I made a few simple experiments.

First, I was able to import one of Kevin's GIFs (that I had copied to my hard drive) into Magix Movie Edit Pro 17 Plus, drop it onto the time line (so as to superimpose it over another video clip) and when I played the timeline, the animation in the GIF survived the importation. The same thing worked with an old Adobe Premiere Pro 2.0. You might want to make the test with your own video editing software (not all will import GIF files.) But that's using a prepared GIF file, which isn't really easy for us to make anyway! While we don't really know all the tricks that Kevin Burg uses, maybe we don't really need them!

Another approach would be to use a video clip, capture a single frame from the clip using your video editing software, save the frame, import it into a photo editing program and make a "hole" where you want the moving video to "show through". Making a hole might be "painting" it with green or blue screen, or white or black, or even making it transparent, depending on your editing software. I selected a rectangle (this was only a test, remember), then switched the detection to the inverse and made a copy of that new selection, the part that I wanted to remain as a still. Then I created a new background exactly the same size with a transparent fill and pasted the selected portion of the original still over it. I saved that and opened it in Magix. To my surprise Magix didn't seem to accept the transparent area, but turned it white! So I set Magix to treat white as transparent, placed that still in front of the original clip, stretched out the length of time that one frame would cover the original clip, and played the time line. It worked, but not perfectly. The "transparent area" revealed Jon Soyka's mouth, while the rest of the single frame covered the rest of his head, but there was a strange light line around the rectangle!

I'll have to work on that, trying it in Premiere as well, and try feathering the transparent area. But there's no use your waiting for me to find a way to do it perfectly with my photo and video editing software, because you probably have different programs, and what works in one program may not work in another!

Try it with your software, and let me know what worked, or what didn't!

Hint: maybe the secret is in the use of layers even here! ■

Email from John Cook

John Cook wasn't able to come up with an article this issue, but he did send me some emails. John doesn't get into plot writing, story telling, or inspiration. John views the video world through the eyes of an engineer, so if you are thinking about upgrading your video equipment you won't want to be without John's observations!

Hello Fred,

I came across a Samsung TL350 in a B&H catalog. This \$350 10 Mpixel point & shoot digital camera caught my eye because it also shot 1920x1080p 30fps, had a Schneider 5X lens, could shoot 1000fps high speed video and had an interval function for shooting time lapse. To my disappointment, it had been discontinued in the U.S. but to my joy I discovered it had an equivalent model WB2000 in Canada for \$220 on sale at Henrys. So I bought one, played with it for a week and then returned it. While I'm sure it was a jewel as far as point and shoot digital cameras are concerned, I found it frustratingly lacking in its functionalities.

First, I must say I was impressed by the excellent image quality of its Schneider lens and 1/2" image sensor in all light conditions. Shutter lag was not objectionable as long as the flash wasn't used. I consider its inability to take an external flash a black mark for serious people stills. I always use an off-axis flash for shooting people, even outside. It nicely fills in shadows and give the eyes a sparkle. So this shirt pocket camera wasn't going to displace my DSLR with external flash. My wife uses her point & shoot digital camera with its flash forced on all the time for fill-in and giving the eyes a sparkle. This technique worked well with the Samsung for outside shots. Inside flash shots were plagued by the usual flat lighting and pink eye. The delay caused by the pink eye control with pre-flash, only makes capturing facial expressions impossible. Only an off axis external flash can solve this dilemma. I didn't buy the Samsung for

its still camera function.

Full 1920x1080p 30fps video on the Samsung is impressive, unless anything moves or, heaven forbid, you try to pan. You get dreaded judder, or a jumping image. Even the slowest pan on a fluid headed tripod causes the picture to head. Walking as slowly as I could at 20 feet away resulted in jumpy motion. I've noticed these characteristics in most AVC/H.264 video cameras, not only the cheap ones but also the video DSLRs. For my comparison, I mounted the Samsung WB2000 and a Sony HDR-HC9 (HDV format HD camcorder recording on miniDV cassettes at 1440x1080) together on a fluid head tripod. I carefully framed the image for identical images in the viewfinder. To my surprise, the Sony shot wider than its viewfinder and the Samsung actually shot a cropped version of what was shown in its viewfinder. Incidentally, I found the motorized zoom on the Samsung to be very hard to control to get the right framing - it zooms too fast. The zoom is quite noisy and there is a function when shooting video that mutes the sound while zooming.

When playing back, the way the cameras handled motion contrasted dramatically. The Samsung was jumpy on even the slightest motion. The Sony HD camcorder handled motion so effortlessly in comparison. I found the Samsung's jumpy video motion almost unwatchable compared to the smooth, effortless and relaxing Sony performance.

The Samsung can shoot at 8 different video resolutions. The high speed video of 1000fps, 480fps and 240 fps capture at respectively lower resolutions. The Samsung's 240fps was of much lower picture quality than the Sony's 240fps. The picture quality at 480fps and 1000fps was laughable. So it ended up I had no use for the high speed video function either.

The Samsung WB2000 is capable of interval shooting. This turned my crank as I envisioned shooting sunrises, sunsets, fog rolling in and out, flowers opening, weather moving in and out, sunflowers tracking the sun, my progress working a farm field with tractor and combine etc. etc. You know - the *Planet Earth* kind of time lapse photog-

raphy. While the camera can continuously shoot at full 10Mpixel resolution at 10 frames per second, it's interval shooting can only manage a lousy 1 frame per minute or longer! So no, you cannot do time lapse with this camera. One minute per shot means an 1800:1 speedup, or one second of video would present 30 minutes of real time, much too coarse a function. No smooth time lapse of *Planet Earth*. I find this disappointment especially frustrating because it is simply a matter of programming in the camera. The camera's hardware is certainly capable of the time lapse job, but the stupid programmers obviously know nothing about time lapse.

What a disappointment!

Thank you,
John Cook

P.S. Is this of any use for *Panorama*?

Do you have any suggestions for shooting time lapse? My Sony HDR-HC9 can shoot stills to its flash card. Triggering its remote, it is capable of one shot every 5 seconds, not more. I'm thinking of building a timer to trigger the remote.

You can get \$100 time lapse controllers for Canon, Nikon and Sony DSLRs in Canada, but not for an Olympus DSLR which I have. Hähnel of Ireland make an Olympus time lapse controller for just a bit under \$100. I'm concerned about battery life though, as the Olympus only has a battery charger, not a power supply to run the camera. The Sony camcorder on the other hand can be run off its power supply with no battery. A time lapse that plays for 30 seconds is 900 shots, which probably exceeds the battery capacity of the DSLR.

John Cook

Hello Fred:

I just discovered that most of the new H.264 flash camcorders don't have an adjustable shutter speed for video, at least not in the specs. The Samsung's video shutter was quite fast, relative to frame rate giving it that characteristic minimal motion blur (stuttered motion). I find watching this kind of motion quite stressful, compared to my miniDV So-

ny HDR-HC9 HD camcorder. This camcorder has adjustable shutter from under 1/8 second to over 1/2000 sec. I couldn't find an adjustable shutter spec for the Sony3D HDR-TD10 either. I'll have to head for Sony Style in Newmarket on Monday to check it out.

The old one step forward (3D), two steps back (unwatchable motion). I plugged the Samsung WB2000's SD card into our PlayStation 3 and made a startling discovery. The major judder (jumpy motion) was gone! It would appear that the Samsung is incapable of properly playing back its own videos via its HDMI output! My major complaint about **judder disappears once you play back the video on a PlayStation.**

Nevertheless there are still some issues concerning motion. While the main motion jumps disappear, you still see the stroboscopic effect on motion. If you examine the motion one frame at a time, it is apparent that the effective shutter speed is very much shorter than the frame rate. This type of motion is called "Minimal motion blur (**stuttered motion**)". In conventional movie film, with a 24fps the exposure is usually half the frame rate or 1/48 sec. (call it 1/50 sec.) This setup is referred to as "Normal motion blur". If you set your shutter speed as close as possible to the frame rate, what you end up with is called "Maximum motion blur (smooth motion)". Unfortunately, there is no shutter speed control in video mode on this camera.

The pan performance is also remarkably improved when played on a PlayStation. Even with fast pans there are no major jumps. There are, however, the slight hold and release jumps caused by the OIS (optical image stabilization). Fortunately the **OIS can be turned off** as is recommended in Sony manuals when using a tripod (but not in Samsung manuals).

One other annoying effect on video is significant **step jumps in exposure**. Automatic exposure is not defeatable in video mode. These jumps are most apparent when zooming, as the effective f stop changes with focal length and so the exposure is adjusted to compensate in sometimes visible

steps. Manual control wouldn't really solve this as the exposure would change by a couple of f stops through the zoom range. This common exposure adjustment while zooming is eliminated by using the expensive constant f stop zoom lenses available for professional equipment. If you don't adjust the zoom, and pan into a dark area, the exposure adjustment seems quite smooth. However, in some pans of only slight light variations, the step adjustment is quite apparent. Perhaps we're dealing with a sticky iris motor. The zoom motor is certainly jumpy. It's best to avoid zooming while shooting video on this camera.

The \$220 Samsung WB2000 can still be **quite useful for video projects**. Its **Schneider lens** give incredibly detailed wide angle shots of scenes in 1920x1080p. At these longer distances, motion artifacts would not be an issue. Provided you shut off the OIS, you could also pan with confidence. It would also be convenient as a close-quarter camera shooting a driver commentary. Short clips of "stuttered motion" could also be of use to dramatize the action.

In **summary**, the Samsung WB2000 has an excellent Schneider lens mated with an excellent image sensor capable of impressive images in all light conditions. It makes an excellent shirt pocket still camera. Its video performance can also be excellent within the limitations outlined above. The 1000fps, 480fps and 240fps high speed video functions yield very poor image quality. Its shortest interval of one minute make it useless for most time lapse photography. You still get a lot for \$220.

John Cook

Hello Fred,

As you may have noticed, I was truly "Blown away" by this camera. It must have a very powerful processor and algorithms indeed to handle the 3D picture cropping and shifting to achieve such consistent convergence and framing at the picture sides. I would imagine that the convergence must be calculated from the focus which would be supplemented by its face recognition function. The other challenging

aspect is the maintenance of the 3D perspective through a 10X zoom range, let alone matching the zoom optics. The no glasses 3D display is a vast improvement over the Fuji version.

While the model does not have LANC, Sony does sell its own continuously variable zoom speed controller which works through its proprietary digital interface, and is quite competitively priced compared to the VariZoom controller.

It still records in H.264 on flash cards, so you can expect the usual motion artifacts of the current digital age.

Tempted as I am, I have to force myself to stay away from this toy, as I have just too many other projects on the go.

Since you're the 3D writer of long standing with *Panorama*, may I suggest you have a gander at the unit and write an article on it. Your turn!

Hello Guys,

I just dropped into a Sony Store and played with the new \$1,500 3D SONY HDR_TD10. I really blew me away!

It's just a wee bit fatter than my other Sony Handicams. The lenses are no more than 2" apart. The large glasses-free LCD 3D display really works, as opposed to the poor example from Fuji, which was as impressive as the old "LBJ for the USA" lenticular campaign buttons of the '60s.

Compared to the Panasonic whose 3D only works at one focal length, you can shoot 3D through the whole range of 10X optical zoom. 3D is very natural up close but to my surprise you get excellent 3D when zoomed into the world far away, despite the 2" lens spacing. If you zoom in far away and also have a very close object in view, your eyes do pull unless you move the display further away, which is to be expected.

Seeing is believing.

Thanks

Hello All,

I just visited Sony Store for the sec-

ond time to play with SONY's \$1500 **3D Handicam** model HDR-TD10. Then I looked at the LG 3D TV that uses the cheap featherweight passive circularly polarized viewing glasses.

I mentioned that the HDR-TD10 does not have a LANC input so one cannot use the fabulous VariZoom controller on it. This time, I was also able to play with their \$130CDN (\$64 @ BHphotoVideo.com) model VCT 60AU tripod with SONY's **zoom controller** built into the handle. The tripod was cheap, wiggly, springy and had rough motion control. The zoom handle removes readily so you could use it with a decent tripod with fluid head. This zoom controller includes a power control and record button as well as the all important lever that controls the zoom speed. It also features a 2 speed selection switch so you can have very smooth low speed-range zoom control.

Felt good to me. This zoom controller plugs into the current HandiCam AV interface connector. I'm looking into whether an extension cable is available so one could use this controller with the camcorder on a SteadyCam or Jib Crane.

The HDR-TD10's **3D LCD finder does not require glasses**. You have to be within about 20 degrees of perpendicular to the horizontal axis or else you go through a baffle transition zone. The vertical angle makes little difference. On my first viewing I adjusted the LCD finder to view it square on, so I didn't notice this baffle effect. It may be a nuisance if you're doing a wide pan and cannot keep you eye position throughout the pan. Because the LCD monitor is readily adjustable, this monitor is not as irksome as the nonadjustable one on the 3D Fuji.

This camcorder's 3D performance throughout the lens's 10x zoom range blew me away. There's obviously sophisticated image processing going on to control convergence of the images as well as framing to yield very realistic and watchable 3D images throughout the zoom range. An indication of the over-scanning for 3D processing is the fact that the actual 14x optical zoom lens is reduced to 10x in 3D.

The TD10 uses a pair of **very small 1/4" image sensors** to maxi-

mize the depth of field, a requirement of 3D. When one is watching 3D there is a tendency to focus and converge on the various objects in the scene. The convergence must be within the comfort range of your eyes or you will get a headache. On the screen, all objects are at the same distance, so your focus shouldn't change - in other words you have to disconnect your brain's normal linkage between focus and convergence. If there is an object that's out of focus, you will try to focus on it to no avail, which can also cause headaches. So despite the current fad for large image sensors with shallow depth of field, you must go for small sensors and maximum depth of field for maximum comfort viewing 3D. This is probably the reason for the lack of 3D titles shot in the real world by Hollywood - they're hung up on large image sensors, making their efforts unwatchable! Remember, Viewmaster used very small film.

This camcorder also features a built-in microphone array that yields 5.1 surround sound. More importantly, it has **jacks for external microphones and headphones**. Manual controls are available for focus, iris (to maximize depth of field), shutter, exposure, white balance and microphone level. There are no built-in neutral density filters.

Sony has enhanced some of its **recent HandiCam features**. Not only can you easily pull focus by touching the object on screen to focus on, as well as do the same for exposure, you can now track an object using its advanced face recognition to keep it in focus anywhere on your screen. Another brilliant feature is the ability of the TD10 to **interface directly with a USB2 hard drive**. Not only can you save your files to hard drive without a PC, but you can also play any of its files off the hard drive using the TD10 to interface with your HDTV. Brilliant - no more lugging a laptop along on your travels. It's advisable to get a rugged HD so you don't lose everything if you drop it. For you serious videographers, you can always use a RAID.

At \$1500 it's still a good deal even if you only shoot 2D HD with its 1920x1080 60p, 24p and 60i capabilities as well as 1440x1080 60i and 720x480 60i and 17X HD zoom. **3D can be shot at 1920x1080 60i for each channel**, unlike most current 3D

camcorders that record 960 x 540 for each channel. Maximum resolution in 2D (60p) or 3D (60i) uses up 64GB in over 5 hours. Some functions available on 2D aren't available for 3D.

I dropped into FutureShop to look at the \$3500 **LG 3D LED LCD TV** that uses the (cheap - \$20 rather than \$200) **passive circularly polarized viewing glasses**. The featherweight glasses work well with no ill effects when you rotate your head. As one moves about, the 3D perspective changes. To my eye, the 3D image quality of this set was far inferior to our 54" Samsung 1080p LCD set's image in HD and even SD. It has a lot **grainier and coarser picture** than the plasma 3D HD sets with their shutter glasses, though the picture was brighter. Upon closer inspection, the horizontal scan lines were very distinct. This is because the left image is on every 2nd line of the display, with the right on the alternate lines. Each of these lines is polarized in an opposite direction (clockwise and counterclockwise). So you are viewing a slight image offset for each eye. Each eye sees an effective $1080/2 = 504$ lines, worse than 720p and only very slightly better than SD's 480 lines. So the picture has an old SD TV feel to it with visible raster lines, with the horizontal resolution also split in two by the 3D encoding format = $1920/2=960$, somewhat better than SD. We'll have to wait a while longer until they do a bit more development on the consumer passive polarized TVs to bring them up to the quality of the professional 3D monitor technology which has used passive polaroid glasses for decades.

Thanks,
John Cook

John has a farm in Tottenham, a rural area of Ontario, and his only option for the internet is slow phone dial up service. His situation has recently worsened with a failure of his service company's server, so John at present has no internet service at all, including email.

He has phoned me a couple of times and has given me a follow up, which I hastily scribbled down in a very condensed report. John reports that the Sony camcorder he wrote about above, is now available at Future Shop for \$1350, and the Samsung

PANORAMA Back Issues By Fred Briggs

As you're well aware, back issues of PANORAMA posted on the PANORAMA Page of the SCCA Website include all issues back to and including 1997 (with the exception of the most recent issues, because of our policy of holding back public access until our own members have had access to an issue for six months before it goes public). All of those issues were originated in digital format, on somebody's computer from the start (first by George McLachlan and then yours truly). Even those originally delivered as a hard copy have since been converted to a PDF file to take advantage of electronic storage and delivery.

As a PDF file, any issue can be searched on any keyword you might choose, making it so much easier to recover something you once read in PANORAMA, even without knowing the issue in which it appeared!

For some time now we have recommended that you create a file named "PANORAMAS" on your computer's "desktop", and when you download any copy of PANORAMA, we suggest that you immediately save it in that folder on your desktop. This makes it unnecessary to download your copy from the internet every time you want to refer to it, or continue reading it.

But there's another, more powerful, advantage. The Search Engine (Find Box) available on every issue, give you two options: 1 Find Next In Current PDF, or 2 Open Full Acrobat Search. The latter will give you an option for "In the Current Document" or "All PDF Documents in ..." with a *Drop Down Box* from which you can browse for the folder you would like to have searched. (This may vary with the version of Acrobat reader you are using, or some options may be greyed out. We recommend that you use Adobe Reader 9 or later – it's a [FREE Download](#).

51" 3D HDTV is now going for \$1,000. He has recently purchased the best book of 3D Movie Making that he has been able to find. It sells for US\$50 but he got it for C\$40 on Amazon.ca. The book comes with a DVD and one pair of analoglyph glasses.

■

If you have put as many back issues in the PANORAMAS folder as I have, you will probably find it more convenient to move some of the issues to other folders within the PANORAMAS folder. I have a folder for each year, making it easier to search only the folders which are most likely to contain the words I want, instead of always searching all 50 or so, and still counting!

In my personal collection of hard copy back issues of PANORAMA I have almost 80 issues in the 20 years between 1977 and 1996. In most years there were 4 issues, but in some there were as many as 6, so there are a few missing. We would love to have every back issue that we can find converted into a PDF file, but that has always required Optical Character Recognition (OCR), in which each page must be scanned and then converted into readable text with some very clever software. The less expensive programs are of very little use because of the large number of errors, and even the more capable programs, which present the operator with every "suspected error" for manual correction, before the OCR software can continue with the conversion, and if the manual corrections are ignored, the resulting text is next to useless.

Thom Speechley has volunteered to take on the problem of scanning and OCRing all that old PANORAMA data, and began by researching OCR methods, equipment and software.

In my own experience researching old historical documents, newspapers, etc., on the internet, I've often been puzzled about how the internet can present me with my choice of searchable text that is full of obvious errors, or a pdf file of the actual scan, in which the errors are easily correctly interpreted and understood by the reader! I'm not talking here about the phenomenon that most readers can decipher a word containing scrambled letters as long as the first and last letter of the word is correct. Rather, I'm talking here about [CAPTCHA](#) used to determine if someone entering information into a computer is indeed a human and not another computer! And more importantly, I'm talking about [Google's use of CAPTCHA](#) to help Google correct problems with automatic computer conversion of old books and newspapers, by showing you two distorted or degraded words to

correct – one to know you are human and one to correct bad computer interpretation of poor quality text by computers .

It turned out that the Adobe Acrobat Pro 9 Extended that we were considering obtaining in order to embed the animated gif/video on the cover of this issue, is able to handle this OCR problem. It will produce a PDF that will show you the graphic scan, but use the OCR'd version for the search, and highlight the word for you on the page showing the graphic scan!

Of course, nothing and nobody's perfect (present company excepted) and it will make occasional errors. But it will be looking for the word you typed in, and very few printing problems will turn an error into the word you want. It might miss a few words, like if the font makes "rn" look like "m", but mostly it will see words that aren't there, and you won't be looking for punctuation marks, a common problem with OCR.

Don't look for an early announcement that these back issues have been added to the PANORAMA page. It is a big task Thom's taking on, and will take a lot of time.

Meanwhile, we're asking for your help locating some missing back issues.

First, we have nothing from 1976 or earlier, and neither does the National Library in Ottawa.

The National Library has found 8 issues we have been missing from between 1979 and 1990 and they have been requested via an Interlibrary Loan from Ottawa to London, ON.

We are still looking for the following:

- 1996, Vol 30, #2 Spring,
- 1995, Vol 29, #2 Spring,
- 1994, Vol 28 Anything after #3 May-June
- 1993, Vol 27 Anything after #4 Sept-Oct
- 1992, Vol 26 Anything after #4 Sept-Oct
- 1991, Vol 25 Anything after #4 Sept-Oct
- 1990, Vol 24 Anything after #2 Mar-April
- 1988, Vol 22 #5 December
- 1987, Vol 21 Anything after #7 October
- 1986, Vol 20 Anything after #4 August
- 1979, Vol 13 Anything after #4 Autumn
- 1977, Vol 11 #1 Jan/Feb, #3 Summer, #4 Fall

Please email fredbriggs@cogeco.ca if you can lend us any of these issues. They will be returned to you. ■

**SCCA Annual General Meeting
October 14, 2011
Stoney Creek Council Chambers**



by Fred Briggs

Zecotek is a company in Vancouver, where three Russian engineers have developed an astounding system for viewing 3D television without any kind of glasses. There are several big differences between this and any other 3D viewing systems, and the absence of glasses is only one of them. Because of the difficulty I would have explaining the system, I have merely extracted and quoted below, information from Zecotek's web site. You can visit [their website](#), download a 5 page [White Paper in PDF \(which is well illustrated\)](#), and view a 5 minute excerpt from [Daily Planet \(with German Subtitles\)](#). The system has been granted patents in both Australia and the U.S.A.

"Zecotek's proprietary 3D technology drives a high-performance, auto stereoscopic, 3D/2D display which provides multiple viewers with true volumetric visualization – exhibiting depth and parallax, over a wide viewing angle – without resorting to special glasses or other user aides. Together with a newly developed split view, Zecotek's 3D system represents the next generation in 3D viewing. The new split screen feature adds many potential applications, in particular in gaming, as it allows simultaneous viewing by players sitting side by side, where each player would have a completely separate view. " and Mapping, Military and Defense, Real estate, and Air-traffic control"

"Glasses: According to a recent study in consumer attitudes conducted by The Neilson Co for the Cable and Telecommunications Association for Marketing has found that the majority of people surveyed cited the glasses as a reason they were not likely to buy a 3D television and that nearly nine in 10 people worry that it will constrain them from multitasking while the TV is on. It suggests that the true breakthrough for the technology won't come until sets are developed that allow 3-D viewing without the glasses."

"Content: People are also concerned there is not enough 3-D programming available yet to make a purchase worthwhile. Zecotek's system has technology readily available for immediate commercial uses: geology, medical, security, industrial de-

sign as well as commercial signage. Content is not an issue in any of these sectors and in many cases 3D can be a mission critical function."



"Zecotek's 3DD does not require glasses or eye tracking or other extraneous or viewer dependent devices.

Unlike conventional stereo systems, which render only two views, Zecotek's 3DD operates by forming a very large number of perspective views which, together with its wide viewing angle, allows multiple viewers to each have their own unique perspective. This combination of views, viewing angle and the 3DD's high resolution offer a viewing experience closest to the visual perception of real objects. Zecotek's 3DD system can be used naturally and effectively with images derived from medical imaging, rendering, geo-physical data, and other industrial and military applications for enhanced situation and process analysis, fast decision making, and problem-solving."

"Other unique features of Zecotek's 3DD include both constant motion parallax and the occlusion effect within the viewing angle. (Motion parallax is the apparent difference in the direction of movement or speed produced when the subject moves relative to his environment. The occlusion effect is the blocking of one object by another opaque or non-transparent object located in front of it but where the hidden object can still be seen if viewed from a different angle, for example, in side view). The combination of motion parallax and the occlusion effect eliminate the sense of imbalance and dizziness which can occur in particular with polarized and shutter-type glasses and which are contributing to concerns over health and safety of 3D viewing."

"Zecotek's 5th generation system has been specifically designed to accommodate the emerging next-generation OLED's and LED's and control systems, which will allow for both flat, thin panel 3D displays as well as powerful back projection desk top configurations."

"A 32-inch prototype display is currently being demonstrated at our Vancouver offices. The initial basic specifications demonstrated are:

3D Image Resolution	1024x768 pixels
Number of perspectives	100
Screen Size	32 inches ■

3D AUDIO

BY FRED BRIGGS



What little I know about audio can easily be covered in one short article. So here goes!

At a recent club meeting of the Hamilton Video/Film Makers, the subject was sound editing, and questions arose about techniques to remove unwanted noise, and I suddenly remembered something I had learned many years ago.

Way back in the distant past, Carolyn and I drove to Florida for a vacation, and we detoured to Decatur, just outside of Atlanta, Georgia, to purchase a Thompson Vocal Eliminator from the inventor/maker, Lacey Thompson. He invented the equipment in 1976, and it was soon after that that we visited him.

I clearly remember a very young gentleman who was extremely embarrassed because Carolyn (in the car) had seen him answer the door wearing his undershirt! His southern sense of propriety is permanently recorded in my memory!

I had seen the product advertised in the classified ads in the back of music and recording magazines and I thought it might be a good solution to my need for suitable background music for my movies, long before the requirement for respect for copyrights and performers' rights had become well known to amateurs.

The TVE, as it was called, was designed primarily for singers who wanted to perform hit songs for the public, using the music recorded along with the singer, but without the star's voice being heard. As I remember, it worked by adding together the left and right stereo track after first reversing the phase of one of the tracks. This cancelled out anything recorded equally loud on both tracks,

which was how most recording studios produced recordings in a studio – adding the soloist's track equally to both tracks while distributing the instruments around on the tracks. However, it wouldn't work well in a recording of a live performance, especially one that was recorded with a stereo setup of microphones in front of the stage, with the musical instruments distributed around the stage and the singer moving back and forth in front of them.

Another problem was with the bass, which has much less directionality than the other frequencies (remember, you only need one subwoofer in a multi-speaker setup!), and tended to be cancelled out in this process, so the bass was first raised in volume on one track before the phase was reversed on the other track.

When I remembered all this, I wondered if a solution to removing unwanted noise might be derived from some trick like this. While I don't have an answer, it led me to look for the Thompson Vocal Eliminator on the internet. My early version was the TVE D-2, and I see a used D-2 being offered on eBay at a Buy-it-now price of \$120, about what I paid for it, or maybe a little more! They have made many changes and improvements and a couple of the recent TVE VE3's are on eBay for \$1,800 and \$2,250 used, while a new model can be bought there for \$1,100!

The latest version, VE-4, has been greatly improved since I bought mine, and now it does a much better job of what I got it for, and added a great number of refinements (like key change and vocal enhancements). You can read all about it, and hear the

[miracles here](#) in MP3. (Now they advertise it for Karaoke!)

Having said all that, I'd like to turn now to 3D Audio.

Years ago, during the age of amateur movie film, I remember going into an audio store in which the salesman, who knew me, put a portable radio/cassette player on the counter, said "Listen to this!" and turned it on. It played in front of me, obviously, Then he clicked on a small switch on the radio, and suddenly the sound was coming from the very back of the very deep store (as well as the front), with tremendous stereo separation. I thought someone at the back there had turned on another radio tuned to the same station, but there was no one there! Then I realized that the salesman had put in a CD, and it wasn't possible to start another CD at the same point and have them both in Sync!

I immediately thought how wonderful this would be used in tandem with film. In those days I was using an anamorphic Wide Screen lens attachment first on the camera, and then on the projector, and playing the film back on a double width screen with a stereo track on a reel to reel tape recorder through two large speakers at the front of the room in sync with the picture, and I had my eye on 3D even then.

The portable radio/cassette player was made by JVC, so I ordered the Repair Manual for the unit from Japan and started to determine which components and parts were available locally (that was in the days when several companies built electronic equipment in Canada, even Hamilton, and there were many parts stores around that sold surplus components like diodes, transistors, etc.).

JVC withdrew the product and it became very difficult to purchase the necessary parts from Japan, but I never forgot that experience!

Now, in the age of HD, I have an excellent Samsung television and added a SONY DVD Recorder (RDR-GX350) and a Denon Surround Sound Receiver (AVR-687) connected to 4 speakers in the corners of the room, 1 at the rear of the room at the centre, and a subwoofer hidden under a table (plus the 2 speakers in the TV, and a centre channel speaker immediately below it). Modern DVD's include Surround Sound Audio Tracks, often including Dolby Surround, 5.1 Dolby Digital, or Dolby Pro-Logic, and DTS Digital Surround (and for older DVD's, the Denon can simulate Surround Sound from stereo.

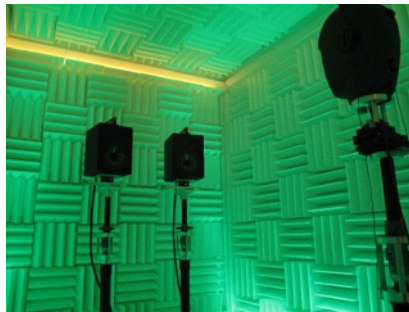
For me, one's as good as the other. I've long since given up switching back and forth to compare them (though the boys on *The Big Bang Theory* seem to think DTS has a better bass response, if you're satisfied with them as authorities!).

I find Surround Sound impressive, but still find it like HD itself – a nice addition, but in the end, it's the program content that's most important to me! So don't look here for a treatise on the various Surround Sound systems, how they work, how they are recorded, how they differ, etc., as I leave that for an audio engineer (John Cook maybe?) to cover in PANORAMA in a future issue.

I should point out that my own videos have been recorded with the stereo mic on board the camcorder, or a mono radio mic on my speaking on-screen talent, and I have made no effort to attempt to produce Surround Sound with software while editing!

However, before leaving this I should let you in on a very strange phenomenon that I have noticed. Downstairs, in our small living room, we have a small Panasonic Viera HD television, with built in speakers.

Sometimes, while watching this set from only a few feet back, and slightly to the right of the set, I hear sound apparently coming from behind me, or over my shoulder. I rarely sit on the sofa further back in the room, but I've even heard the effect from that position. I have no idea how this illusion happens, but I would be thrilled to know and be able to add this effect to my own videos! Does anybody have any ideas?



By now some of you must be jumping up and down with frustration because you saw the item about a new development in Surround Sound on Discovery Planet! Edgar Choueiri, a professor at Princeton University, has developed revolutionary new audio software that promises to be a real game changer! His new method, that uses only two speakers, produces a sound field in which the listener can hear the sound of a fly buzzing around his head, and locate the source of other sounds with astounding accuracy! If you missed it (or want to see it again), you'll be able to see the segment at [THE LIVING ROOM LAB: 3D AUDIO](#) and even listen to 4 MP3 samples as long as you have a pair of stereo speakers on your laptop or attached to your computer (but not headphones). Don't give up too quickly on the video clip: it will start with a short commercial, and then go to a black leader, before starting the 4 minute 35 second clip.

Don't let his audio equipment mislead you either. That's for scientific experimentation and you won't

need all that to hear the 3D sound in the future – just a pair of speakers.

Watch for this to appear first as computer software, then built into new TV's, and finally I bet we'll be able to get the software in our editing programs!

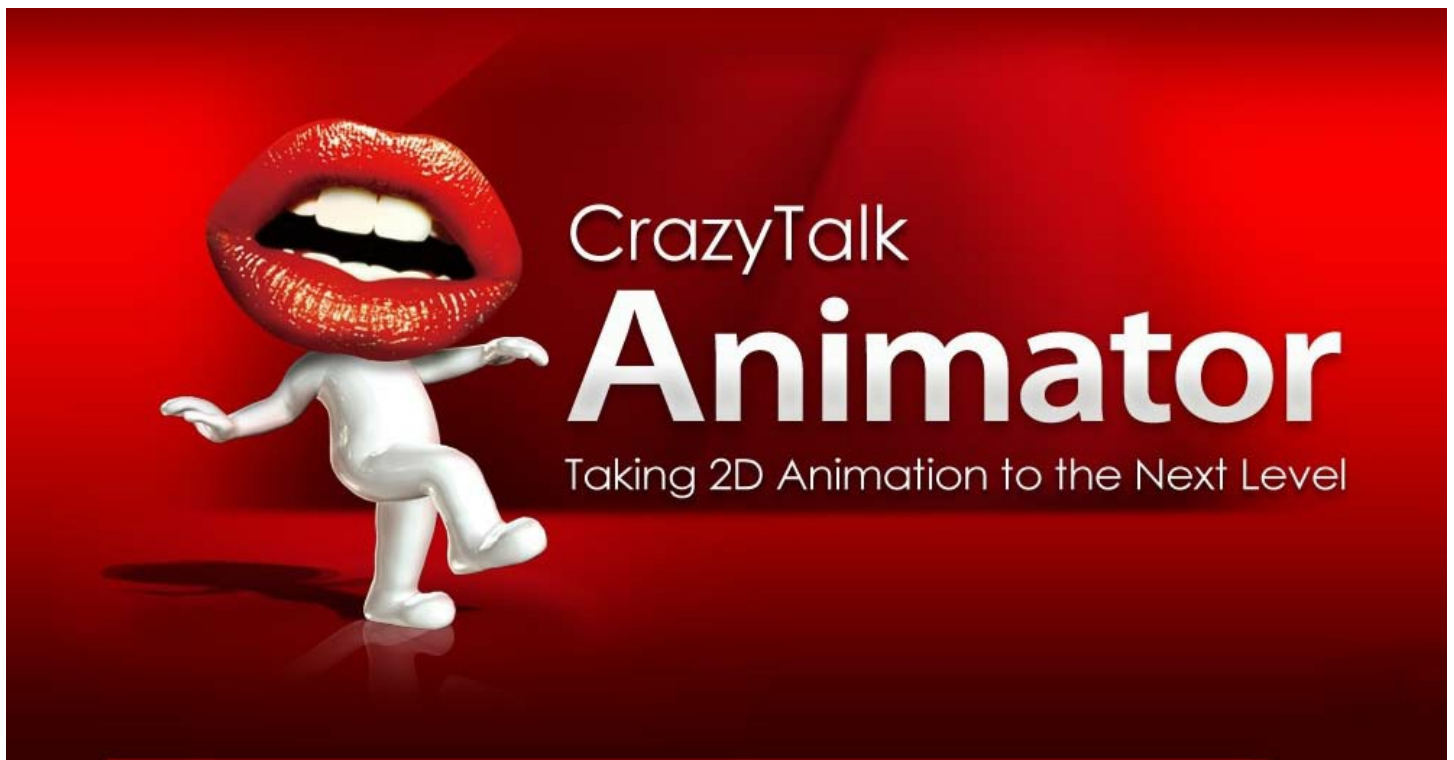


For even more information go to the [Princeton 3D3A Audio Lab page](#)

For those with a greater interest, you can explore the sidebar on the left hand side of the Home Page, and read about DynaSonics, a product that will combine the Princeton research (BASSH Filters) and Cambridge University's miniature Camera-Based Automatic Set-Up (CASU). For the more technical among us, look at "Papers" under "Publications".

But no matter what you choose to read, be sure to watch the 6 minute 45 second video in which Professor Choueiri tells all, with video, graphics and diagrams. I was very pleased to see that the recording is done with a dummy head with a microphone in each ear, as I still have my dummy head (no joke intended) and two different models of JVC Binaural Headphones with mics included!

And bringing us back to my first story in this article, there is a warning underneath the video screen explaining why the demo won't work with some late model Apple MacBooks because of the placement of the subwoofer that creates a strong Left-Right imbalance in the audio for which the demo couldn't compensate. Remember the need for the TVE to boost the bass in one channel before reversing the phase! ■



[VIEW THE 3 MINUTE DEMO VIDEO HERE](#)
[VISIT CRAZY TALK ANIMATOR HOME PAGE HERE](#)



**CLICK ON THE PICTURE ABOVE TO DOWNLOAD AND VIEW
A REMARKABLE 10 MINUTE VIDEO SHOT IN ONE TAKE!**