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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO



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

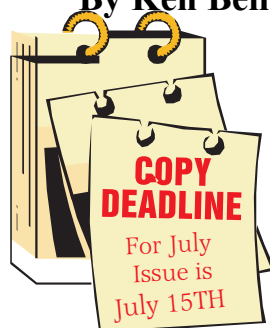
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Front Cover

One of First Colour Photos of D-Day

By Ken Bell



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PRESIDENTS MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

There's been a lot of water under the bridge since we last mailed out PANORAMA (the March Issue, in April, late as usual!). First we updated the SCCA Roster/Contact List and Jim Town distributed it to everyone by email. Then the updated SCCA Annual Competition Rules and Entry Form were uploaded to both of the scca web sites. Following that, as promised, the May, July, and September 2009 Issues were added to those available to one and all on the PANORAMA page. (This wasn't easy, as previously we used to have four issues a year, but in 2008 there were five issues, and I'll have to squeeze in six issues starting with 2009. That may cause problems for those who use older style computer screens and resolutions less than 1024 X 768, so if your screen resolution is 800 X 600, please let me know soon, so I can begin to work on a solution so all our members can enjoy the PANORAMA Page.)

The *Search the SCCA* (or CIAFF) Site doesn't get much use by our members, or outsiders either. I get a weekly report (from a robot on the site that provides the service for us) on the use on each of the four web site Searches, and I've noticed that almost all searches on the CIAFF sites come from the same few individuals looking for their own name or the name of their entry a few years back, and I suspect that they are using some automated software to "spider" every month or two the web sites at which they have entered videos in the past!

I've also noticed that I'm the only regular user of the Site Searches on the SCCA sites. When writing articles for

PANORAMA I regularly enter the name of a product, or program, to see when I last wrote about a subject, so I can make reference to it in the new article so you can go back and look at it again if you wish.

So, because Thom Speechley is so good at it, I asked him early in May to write an article for the May Issue explaining how to use the above mentioned Search Engines to Search all the pages on that site, including every issue on the PANORAMA page, or use the Adobe PDF search to search any one issue, or to search *all* the issues on that page.

I had also noticed that a few pages weren't caught in the search, so I carefully set up new spider searches for each of the four sites, checking, testing and editing, until I had every page included, and I also set up a newly rescheduled automatic reporting program. Don't worry, it doesn't collect any personal information about anyone – just the words and phrases entered in the *Search the ... Site* Box, so if you search for your own name (a rather popular vanity), I'll just know that *someone* searched for it!

While working on that I found two pages on one of our sites that were empty, so I re-uploaded them and they work fine now. So when you run across something that doesn't seem to be working as you think it should, please let me know!

And speaking of Searches, we have a nice LINKS Page that took over two years (2001 – 2003) to compile, and no one seems to be using that either! With 2,040 links on the site, some of them must be dead by now, but no one from the SCCA has ever emailed me to tell me that any link wasn't working! I have had a small number of people email me to ask if we would add a link to their business/product/training course, etc., and just one telling me that a link to their web site was no longer working, but nothing from anyone I know! Recently I got a request from someone who wanted me to "Trade Links" (they put a link to *our* site on *their* web page, and we reciprocate). Since their business had absolutely nothing to do with our interests, I declined, but it made me realize that it was time to look at the LINKS to see how bad it was, and if it was fixable. Thom and I, working together, soon found thirteen links that didn't work. It wasn't that the web site to which they linked was gone: it was that the link should have opened a page from our own web site, and didn't. I was able to fix that quickly, and then we found that

many offsite links worked, but some didn't. However, don't bother to tell me that pages have moved, or are no longer in business, etc. This collection was put together with special, rather expensive software and two or three hours of work every day for a couple of years, and I checked every potential link the software found to see if it was a "keeper" or off topic or irrelevant. (It worked by looking for sites that are similar to the "keepers".) The software was then used to assemble each grouping of links and I then uploaded them, using that software again. It hadn't been used for more than 5 years, I've changed hard drives and moved files and programs around, and, of course, they no longer work. And even if they did, I can't see the point in going through weeks or months of work, when no one apparently uses it anyway!

So my recommendation is "Use it as it is." I'm sure you'll find many great sites you'd never have found on your own (because you didn't know enough to look, or where). And if a promising looking link doesn't work, well, it didn't cost you anything to try, and just knowing that it might be out there somewhere might be enough to get you to search for it (or something like it) yourself on Google, Bing, or Yahoo.

Earlier we placed an advertisement for the CIAFF that appeared in the May/June Issue of Film and Video Maker in the UK. In May we decided to try to follow up with an ad on Google, but none of us had any experience with that, so Thom and I began to research it, working both together and coming from different directions. The ad was active for only 9 days, from June 13th to June 21st, and was shown to 9,960 people who had entered on Google one of the keywords or phrases we had chosen, ("film festival", "amateur film" etc.) and attracted 19 Clicks (we pay only for clicks) to take them to the CIAFF web site. Then something went wrong with the process. I've fixed it now for a couple of more days of use (totalling 12,827 viewings and 31 Clicks) before suspending it until next year.

I was feeling pretty satisfied with the things I had finished, and began work on this PANORAMA, when suddenly things started to go south, resulting in that warning to stay off our SCCA sites.

Thom and I went to work, running in all directions at the same time, and what we found, and the happy result, is detailed in an article we wrote jointly on page 10. ■

CLUB NEWS

By Thom Speechley FSCCA



BUFFALO VIDEO-MOVIE MAKERS

"Camerama" editor Chris Scioli

The March 10 meeting featured the screening of this year's contest entries. The four entries included: "*A Fresh Start*" - a drama depicting the settling and social revelations of a new-in-town young woman, by Thomas J. Baum; "*Urban Spelunking*" - a film challenge entry that sets a gruesome fate for a few downtown trespassers, by Dan Copeland. "*Oblivion*" - a dramatic sketch placing the confronted protagonist in a literal and figurative winter, by Chris Scioli and Jared Garlipp, and "*Tyre Ahoy*" - a point-of-view montage of verities in a Mediterranean coastal city, by John P. Weiksner. All members present voted and the winners will be known at the April meeting. The second half featured the YouTube hit, "*Shorewood Lip Dub*" and its own making-of video. The premise was that a Shoreline, Washington high school set out to challenge a competing school's lip dub of Outkast's "*Hey-Ya*" with their own take on the Hall and Oates hit, "*You Make My Dreams Come True*" . . . only they shot it in one take, in reverse, with the playback assuming a life of its own. Apparently the entire student body was there to back step every hallway of the school.

The April newsletter invited members to submit their own short videos, which relate to, or somehow reflect the features of the movie "*Psycho*". In celebration of the 50th anniversary of the film, these videos and others will be shown in the "Screening Room" from April 23rd to May 1st. The announcement reads "Unleash Your Inner Hitchcock"

The April meeting was the annual 'banquet' night and the theme of the evening was "Documentaries". The first guest was Steve Powell of Odessa Pictures. A frequent contributor to A&E, History Channel, etc., as cameraman, director or producer, Steve showed clips of his work, including an Attica prison football game between "lifers," along with his current project which he describes as a "personal look at God and spirituality. Other guest speakers were Mark and Christine Bonn, in town to present the East Coast premiere of their most recent film, "*Wings of Silver: The Vi Cowden Story*" at the Buffalo Niagara Film Festival. Later in the evening Contest Chair SAM TERRANOVA announced the winners of our annual Contest. First Place (a tie): "*Urban Spelunking*" by DAN COPELAND and "*Oblivion*" by CHRIS SCIOLI and JARED GARLIPP; Second Place: "*Tyre Ahoy*" by JOHN P. WEIKSNAR; Honorable Mention: "*A Fresh Start*" by THOMAS J. BAUM. All were present to receive their awards.

The club's May meeting was devoted to the showing of the winning contest films announced at the April meeting.

HAMILTON VIDEO/FILM MAKERS

"Reel News", editor Dave Stewart

Christopher Miller won \$200 at the 24-Hour film contest in Hamilton in May. The money was the donation from the Hamilton Video/Film Makers for winner of the best "cinematography" in the contest. Chris used a Canon 5D DSLR for his shooting of the winning entry. He was presented with his winner's cheque at the Club's May meeting.

There was a close call, when the City of Hamilton considered turning the parking lot behind the Club's meeting place into a "paid lot". After protests by local businesses, the idea was reversed and members may now relax.

The May meeting began with a Ken Davy video of his recent visit to Brazil. Ken also described a new camera he purchased for the purpose of remaining as unobvious as possible in places known for camera snatchers. He showed the tiny Sony DCR-SX43, which measures barely four inches long.

Other works shown were by Rick Doelle, "Game Boys", an animation demonstration film "Alvis - Castle Test" and a visit to Manitoulin Island. Two videos by Dan Copeland, shot hand-held were shown: "Busker Crawl" and "Art Crawl" both showing nighttime activities in downtown Hamilton. Fred Briggs showed two restored films from the 1930's Toronto movie club. "The Highwayman" is a dramatization of the famous poem and, "Toronto's Royal Day", a record of the 1939 visit of George VI and Elizabeth. Fred wound up the evening's showings with a video restoration of Eckhard Kries' film of the Grand Canyon's "South Rim".

The annual banquet was held early on the evening of June 3rd. 26 people attended this year. They all then returned to the Legion for the main event of the evening, the presentation of awards in the annual competition. First, five "One Minute" features were shown and *Bill & Pearl* by Jonathan Garfield took first place and the Halmar One Minute Trophy as well as a Merit Award for Animation. Next, "*The Promise*" by Alex Szatmary won a Merit Award for Special Effects. In Third Place in the Advanced category was "*Grocer Ease*" by Dan Copeland who received his plaque from Jim Small. In the Amateur category the trophy for Third Place went to Rick Doelle for his production of "*Signs of San Pedro*". The Second Place award for the Advanced class went to Dan Copeland for his production of "*Ontario It's Pioneers*" while the Second Place award for the Amateur class went to Rick Doelle for his production "*Ruby Red Eyes*". It was getting late by this time but we still had the top prizes to give away.

The First Place award in the Advanced category went to "Pompeii" by Ken Davy who also won, for the same film, the Editing Award and the Best Film Overall certificate. Rick Doelle took First Place in the Amateur category for his "Pine Bark" production.

A final award of the night was the Bunny Upton Award for the person

who has done the most for the club in this past year, which was presented to the current Club President, Dan Copeland. It was well deserved and received the applause of the assembled members.



INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

Film and Videomaker editor, Garth Hope

The June issue is the BIG summary of wins and honours in the 2010 BIAFF competition. Notable Canadian entries were for Margaret Chamberlain, the Victoria Video Club, (and former SCCA Western VP) IAC 3-Star Award for "From Rails to Sails", Alex Szatmary, Brantford and Hamilton, IAC 3-Star Award for the animation "The Promise" and IAC 2-Star Award for the comic story "The Immigrant". Congratulations. In this issue Howard Gregory begins a two-part article about sound recording out-of-doors. Howard's advice is very complete and may be too detailed for the impatient reader. But he is very realistic and makes comments such as "...a cheap Mic in the right place will give better results than an expensive Mic in the wrong place". This is just one point often overlooked by camcorder operators who rely exclusively upon their built-in mics. Tom Hardwick's article this issue, revisits the techniques of satisfactory film to digital transfer. While he refers to the eventual use of the computer to complete the project, most of the article is a review of the critical steps necessary to prepare the film and projector for the copying process. His method for eliminating flicker in the transfer from film to video frame rate is not fully explained.

LONDON VIDEOGRAPHY CLUB

From the web site - videolondon.ca

The club wrapped up its annual activities at the June meeting. Wine and cheese and some very impressive productions were shown. Unfortunately a lack of interest resulted in an insufficient number of entries for an annual competition. Phil McLeod showed his updated and complete nature study of Medway Creek, the forest in the city. Linda and Jim Bristow each showed very effective slide shows created with "ProShow Gold". Jim added humour and satire to a London Camera Club outing at an auto wrecker. The Star Wars soundtrack added another dimension. Linda's first ever production was a very colourful visit to an island off the Italian coast. Ron Jacob showed his video of a visit to Brunei Water Village, a city of 30,000, built on stilts and often referred to as "Venice of The East". It is located near the capitol of the Nation of Brunei on the island of Borneo.

SACRAMENTO AMATEUR MOVIE MAKERS

From the club's web site - <http://www.samm.netfirms.com/>

The May 13th meeting featured photos of Jeff Thompson's newly acquired 2 1/2 acre farm. A lot of buildings, a lot of renovation plus erecting fences, repairing and painting. A date was set for shooting the final scenes of "The Midas Sack of Flour." That date is Thursday May 27, 2010. The location is in Old Sacramento. Erick Lorenz will advise what time to assemble and where. Also he will be asking for help with the costume Jeff Thompson, as Reuel Gridley will wear. Members were invited to help out at the shoot if at all possible.

VIEWFINDERS DIGITAL VIDEO CLUB -

From their web site - <http://www.viewfindersclub.org/>

In the April newsletter, the March meeting is reviewed in detail. This includes a very complete description of the creative management program "Celtx", presented at the March meeting by Milt Kostner. Also in this issue Brian Lucas reviews the somewhat startling "resurgence" of the 8mm film format. Younger filmmakers have apparently discovered the exotic or nostalgic appearance to be suitable for much of their work. Brian also refers to some professional filmmakers who use the medium for the same effect. Other helpful articles by Bob Meacham, Gordon Peterson, Milt Kostner, President Jack Gorham and Frank Swanson talk about finding a script, the new 2TB SD memory card, saving on printing ink costs and uploading to "YouTube". A revised program for the April meeting was a panel of key crew members from Viewfinders Video productions Group (VVP) to describe their work and experiences working on the current club movie "Through the Dark Glass". Irv Webster; Director, Jack Gorham; Director of Photography, Fred Pfost; Cameraman, Milt Kostner; Video Editor, each described in detail their respective roles in the production. Each also gave examples of the types of challenges each faces on every shoot. In the May issue of the newsletter, Bob Meacham writes a very helpful article about setting sound levels during editing. The article explains how to 'synchronize' settings for the various components involved, including the computer native sound device, software settings and adjustments for any input device such as a CD or microphone. Each year the Viewfinders Club has been treated to a screening of videos produced by the third grade children of Nimitz Elementary School. This year the showing was part of the club's May meeting. Ten productions were shown, with subjects ranging from the "Greenhouse Effect" to "Tsunamis", "The Philippines" and "Recycling Cell Phones". In the June newsletter, Gordon Peterson describes the contents of his "Video-Go Kits", and explains the benefits of being prepared. Frank Swanson continues his very detailed basics course for the novice and the serious video maker.

Announced in the June issue: the "Challenge Theme" for member's videos is "Creatures", other than birds or humans.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

Bulletin editors, Wallace and Jeanette Robertson

The March meeting featured a series of five 'historical' club efforts assembled by Don Rogers. Some had been shot at the club's annual picnics and all were on the lighthearted side. "The Terrorist" tells about an alleged International Terrorist who turns out to be guilty, but only of stealing dogs. Other bits and out takes in the series were "Der Schubcaren", "Murder on the Waterfront", "Caber Caper" and "Walking Poppy". The April Bulletin

issue also contains a review by James Robertson of the exhibit "The Art of Warner Brothers Cartoons" at the Winnipeg Art Gallery. James reported that it was a unique experience to see all the familiar figures in the setting of an art display. The April meeting featured a detailed presentation by herpetologist Dr. Bill Preston. His "Powerpoint" presentation described the large and complex families of toads and frogs. The presentation stressed the many species at risk and the many now considered to be extinct. Lorne Strick then showed a video of his grandson's activity in a game of hockey. Jeanette and Wallace Robertson then showed a video of their visit to the Manitoba Legislature buildings to record images of the many interesting and important fossils in the limestone architecture. (In Ottawa they call them "senators". Sorry, couldn't resist. TWS)

The June issue of the Bulletin has expanded to eight pages in order to pay proper tribute to the passing of two notable former members, Ken Davey, film and video producer and Annette Treble, journalist and Canadian consular worker in the UK. Both had received similar tributes in the local media.

The May meeting was devoted to a viewing and judging of twelve productions submitted by the Ottawa Film and Video makers. This exchange of club efforts has been going on for about two years and has contributed to a mutual appreciation of what makes enjoyable video. The club will celebrate its annual picnic on June 17th and meetings will resume on October 14th. November 27th will mark the club's seventy-fifth anniversary! ■

NOTICE

**SCCA RENEWAL FEES
FOR CLUBS & INDIVIDUALS
ARE NOW OVERDUE.
AS OF JULY 1ST THE EARLY
BIRD DEDUCTION
NO LONGER APPLIES**

**ADVANCE NOTICE
THE 2010 AGM MEETING
AND PRESENTATION OF
WINNING VIDEOS WILL BE
HELD IN THE STONEY CREEK
MUNICIPAL
SERVICE CENTRE
ON OCTOBER 1ST, 2010**

new kid on the block

by Fred Briggs



I have no idea how long [FootageFirm](#) has been in the film footage business, but they claim to have sold footage to 30,000 clients, and they list many of the biggest companies as customers. What seems to be different here is their business model: instead of selling footage by the second, for hundreds of dollars, they sell collections of clips, ready to use, and royalty free. The footage is gathered into collections and the buyer is free to use the clips in part or whole, as often as they want, for any type of project, anywhere in the world! The Standard Price for Standard Video is \$149 for each 30-60 minute collection, or HD for \$249 per disc.

While that's inexpensive as Stock Footage goes, for amateurs it's still pretty rich for our blood! But you haven't heard the best yet!

Every week they offer to their emailing list a different complete collection, on one disc, FREE! How do you get on the email list? Simple. Just go to their web site, find "FREE FOOTAGE UPDATES (on the left side of the page, under "HOME", and click on GET FREE FOOTAGE NOTIFICATIONS. Enter your first and last name and your email address, and Bob's your Uncle! They have been offering the FREE Collections for fifteen weeks now, and their email lists them all, so apparently your choice isn't limited to the current selection.

I hear you – Of course there has to be a hitch! The hitch is -- you pay for the shipping! But at US\$8.41, I don't think you should complain. (Someone asked me if you could get three shipped together in one envelope for \$8.41, so don't you ask me. I think not.) I told you they had a different business model!

Any other hooks? Well, if each offer was for a limited time only, it isn't likely to be on when the need (or mood) hits you. You'd either have to stockpile them in advance on the chance that you might use them, or pay the \$149 - \$249 price tag when you suddenly find that you need a shot of whatever!

I could give you a long but partial list of the collections they have, or describe the things that will only work for a few and things that will work for many of us, but I don't see any point in doing that. Go to the web site where you can go through each and any collection, read about what's included, and view several short clips from each disk to see the style and quality. Nothing beats seeing it for yourself.

However, the Main Page features **all** the Collections. You can preview, *and order* the "FREE but for Delivery" items on the Free Footage Page on the far right (The Tab Under the Search Engine) where you can view (and in some cases, hear) the 84 Collections in 8 Categories!

These include SFX discs, and Production Music. The SCCA purchased (or should I say paid for the shipping of) three of those latter discs: Drama (Mystery/Supernatural), World (World Tour), and Acoustic (Nuevo Chic) as additions to our SCCA Music Library.

As is the custom with music provided for films and video, each tune comes in a variety of Track Lengths (4 in this case), and if you need some of this, we'll send it to you in the longest length we have so you can cut it down to exactly the length you need. You can hear this music on the FootageFirm Web site, on the Free Footage Page (The Tab Below the Search Engine) and Click on Free Music Collections to Browse at your own whim, or go directly to the Individual Song Lists, Track Times and Music Samples of the three the SCCA has:

[Drama](#),
[World Tour](#)
and [Nuevo Chic](#).



Or you may just find it easier and more convenient to just buy the disc you want when you need it! Or even find something else for your video in the extensive [SCCA Music Library](#)!

FLASH! I've just discovered that they also have a web site where you can [download free video clips as zip files](#)! And if you use Facebook (I don't!) you can download them from there! ■

MORE ON THE INTERNET

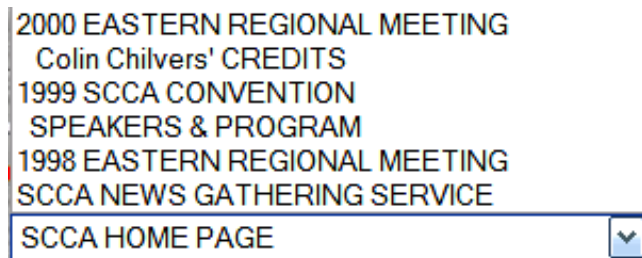
By Thom Speechley

The SCCA Website

In the Winter 2005 PANORAMA, I wrote a fairly lengthy article explaining the layout and navigation of the SCCA web site. Some things have changed since then and a review of a few of the main features is in order. Our web site now has two addresses: www.s-c-c-a.ca and the newer link, www.sccaonline.ca. You might find it convenient to create a bookmark for either of these in your “favourites” folder. With the home page open in your browser hold down the “Ctrl” key and press the letter “D”. This shortcut works on all browsers operating under Windows.

All material on the site can be accessed from the home page. Links to key sections are highlighted in the top ‘frame’ of the page. You can go directly to a list of SCCA affiliated clubs, information about contests and conventions and a full page of readable or downloadable back issues of PANORAMA simply by clicking on the appropriate link. These pages can also be opened from the menu in the section “Where Would You Rather Be?” on the left side of the lower frame, which also contains additional links to other pages on the site.

Clicking in the box under that heading opens a pop-up menu of the information available. (This is a small example)



At the right side of the bottom frame is an additional feature which allows you to search our entire site for subjects not specifically defined in the other menus. Type in a key word or phrase and click “Find”.



3. September


His presentation demonstrated how he creates videos entirely by computer using various 3D and compositing ... the camera in 3D space 3. STORY ... lighted to simulate 3D. But over the sccaonline.ca/September2009.pdf

In this instance, the search engine found several references in back issues of PANORAMA. Clicking on any highlighted link will open the selected copy and you can then use the PDF reader search function to locate the specific reference in the magazine. Of course you also have the option of downloading and saving the entire issue for later reading and research. For more detailed searches, use phrases or multiple words and in the search options, select “Match All”. For example, typing in “3D glasses” enclosed in quotation marks zeros in on fewer but more specific information. You will note that the bottom menu and search frame stays with the page you are visiting as an aid to help continue searching.

MORE CAUTION

Our recent unpleasant experiences with rogue Trojans (reported in detail in this issue) makes it more imperative that we beef up our browsing protection. A new and potentially helpful utility has recently been released. I have installed it on three computers and am monitoring its performance very carefully. The free program is called WOT, for Web Of Trust. It opens within your browser and places a coloured icon at each link to indicate the relative ‘safety’ of opening the connection to the site.

[Official LimeWire Website & Free Download of P2P, Gnutella ...](#) 
LimeWire is an open source peer-to-peer (P2P) & Torrent client. It's a free download and compatible with the Gnutella file-sharing network.
www.limewire.com/ - Cached - Similar

[Free Mp3 Music Downloads - Download Totally Free Music Downloads ...](#) 
Free music downloads - download absolutely FREE mp3 music downloads legally - free mp3 downloads & free music download sites.
www.freemp3musicdownloads.ca/ - Cached - Similar

By clicking on the icon, you connect to the [MyWOT](http://www.mywot.com) web site which displays a detailed report on the status of the site in question. Most often, a red warning indicates that the site has been reported as a source of malicious software or spyware. You can take the warning seriously and back away from the site or, if you have had different experience at that site, proceed to open the site. The data behind this utility is supplied by users and other volunteers, so some of it may be somewhat subjective.

The warning does not always refer to a digital threat. If someone simply finds that site's content offensive, they will suggest that MyWOT put up a warning. One porno site I stumbled on (by browsing for “amateur video clubs”) was red tagged because it had “adult content”! My goodness who would have known? So you might want to click the icon and read the details before abandoning a promising looking site. And yes, really, I WAS trying to find SCCA through random browsing, not looking for porn.

Download at: <http://www.mywot.com/>

WE APOLOGIZE FOR NOT BEING ABLE TO FILL 16
PAGES FOR THIS ISSUE WITHOUT RELYING ON
TWO PAGES OF CGI!
IF YOU COULD CONTRIBUTE AN ARTICLE OR
TWO FOR SOME ISSUES, WE WOULD VERY MUCH
APPRECIATE IT, AND SO WILL OUR READERS.
PERHAPS YOU COULD SUPPLY SOME MATERIAL
ABOUT EDITING ON AN APPLE,
OR A CASABLANCA, OR FILL SOME OTHER GAP!

GET THE SHOT

By Fred Briggs

As I know I've told you before, I watch a great number of Documentaries on television, for many reasons. My own video project will cover a lot of different subjects, early Geomorphology, the Indigenous Inhabitants, the Trails, the French Explorers, the Early Treaties between the English and the Natives, the arrival of the United Empire Loyalists, the War of 1812, the Steam Boats, the Steam Trains, the Radial (Interurban) Railway, the Construction of the Canal, the Lighthouses, the Early Bridges, the coming of the Queen Elizabeth Highway, the First Churches, the Public School, WWI, WWII, and on, and on, and on, and besides researching the information, arranging interviews, collecting pictures, and shooting video, I will eventually have to face the question "How do I make all this interesting?", so I view documentaries about every subject even slightly related to those I will have to cover, looking sometimes for facts but more often for different approaches, seeing what's

good, and above all, what's bad, so I can avoid *that* mistake.

In the past year I've seen two videos that are strongly connected to my reappearing Theme, Get The Shot! I've looked at one again, and it's so good that it brings tears of joy, and pride, to my eyes, and hammers home several points that I make repeatedly. But the other has escaped me again. I've search high and low, again and again, and it's hiding from me. I'll tell you about that one when I find it!

I don't want this to be another recounting of incidents from my personal life, so all I have for this article is the very moving video, Shooters, a documentary about The Canadian Army Film and Photo Unit, 1941 – 1946. This documentary is essentially a one man show, something any of us could tackle, except that the video is partly about his own father in that unit, and he no doubt was able to call on people who worked with his father (who also provided inspiration, notes and advice on the project before passing away) to work with him, and five of these survivors were still around to appear in the film telling personal stories.

The Writer, Producer, Director and Narration is [James O'Regan](#). The Executive Producer is listed as Jean E. O'Regan, James' mother.

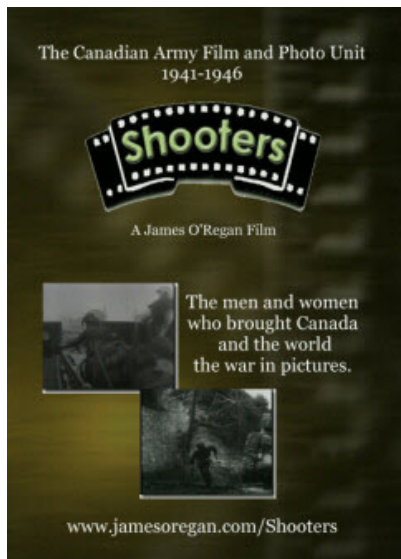
James isn't exactly a stranger to the business, as a successful actor whose face is familiar to me and no doubt to most of us, and he has used mixed camera and sound crews in Victoria, Vancouver, and Ottawa, and professionals as Editor, Graphics, Original Music, and Audio Post. Much of the spectacular footage is from the Canadian Forces Joint Imagery Centre, the Canadian National Archives, Royal Canadian Navy Film Unit, and the National Film Board of Canada, but

that is available to any of us. Yes, this is a video that many of us, especially working together with others, might be able to make, but that isn't the source of the inspiration! Nor is the 2010 Focus Award from the Canadian Society of Cinematographers that was awarded to this video.

I must have said hundreds of times "It's The Content!", and there, I just said it again! There are so many incidents in this video that scream out "Get the Shot"! Yes, often it was their heroism in battle, but these men weren't risking their lives fighting for their lives, or

the lives of their buddies, or even their country or to defeat the enemy. They were mostly just getting the shot! This Canadian Film and Photo Unit was the last such Allied Unit to be formed, and many of them knew little or nothing about cinematography when they began, but they were the first cameramen in Sicily, and the first Allied Cameramen to land in France in the first wave on D-Day (one, Bud Roos, was in the third barge to land). Their footage was the first back to London and the first viewed by Roosevelt and Mackenzie King! (The Americans lost all their film.) They also got the first colour stills of Operation Overlord and were first to film the Liberation of Paris, and the Link Up of the Russians and Americans at the Elbe River. (There were American cameramen there too, but the Canadians were the first with photos -- they got them and got them out!)

The CFPU travelled with the forward units, sometimes as far as 10 miles ahead of them, and 5 of them liberated Dieppe (not the raid, but the town, after D-Day) before the troops arrived, to get the shot of their arrival. They parachuted in with paratroopers and quickly set up to catch the others landing. One



of them even parachuted in on June 5th, the day before D-Day, and another of their cameramen shot the only footage (and you'll see it!) of an action that resulted in his subject getting a Victoria Cross! And time and time again, the newsreels used *their* footage instead of footage from other units, BECAUSE THESE GUYS ALWAYS USED HEAVY TRIPODS!

They were jealous of the Germans who used battery powered Arriflex Cameras with through-the lens viewing, while the Canadians were using hand-wound clockwork Bell & Howell Eyemos, with everything manual and a nitrate film load lasting just over a minute!

There was a great story of Al Calder set up in the middle of a field to get the Canadians arriving. Someone yelled "What are you doing there. Get Undercover!" His answer was "Why don't you guys do what you're down here for? Why aren't you fighting? What are you hiding down there for? You do your job! I'm doing mine!" That Major had just become a Colonel when the Colonel was shot in a tree.

Again and again I was reminded of my partner, and buddy, Eckhard, telling Jim and I "I don't want to hear about your problems. Get the Shot!"

I'm not urging you or anyone else to risk your life for a shot, but courage is often a problem. Fear of standing out. Fear of criticism. Fear of ridicule. Fear of authorities who may not approve. Fear of getting your pants wet if you kneel on the ground to get the low angle. Fear of approaching the mayor and asking him to move a little bit. Think about it, and you'll probably remember when you gave up a shot for these petty fears.

That's why I was so impressed with the cameraman who approached Monty and asked him to face the other way for a close-up, and in the end Monty had the entire parade moved to the other side of the field! From then on Monty always cooperated with that cameraman because he had got Monty his first close-up in the newsreels!

Stand your ground! Stand up to that Wedding Photographer so he doesn't move in front of you again when a groom kisses his bride while you're videotaping a wedding! Don't be afraid to ask. And if you think you might get a "No!" don't be afraid to get your shot quickly and then get out without asking permission! Nobody ever seizes your camera and tears out the tape. That only happens in

movies, because he doesn't have as much courage as you, and he knows it!

I haven't told you all the thrilling stories reported in Shooters. It turns up on TV here every now and then, on TVO (Television Ontario, a government station originally just for school children during school hours, but now more like PBS in the States, or NFB in Canada), so there's no telling if and when you'll get a chance to see it on television in your province. (If you get this in time, TVO will be showing it at 10:00 PM on Monday, June



28th, and again June 29th at 1:00 AM. But if you miss that you may have to wait till next June – D-Day Anniversary) And for those in the U.S.A., your best hope is PBS stations near the Canadian Border as I understand it has been scheduled for PBS (but I don't know if that's gone forever or coming up again).

Yet it is a program that should be seen by every Canadian and/or every Video Maker. I've checked, and it isn't available through the Hamilton Public Library, but it might be through yours. (The title is "Shooters", not "Shooter" or "The Shooters", two other things altogether!)

You can find a list of the [Universities, Public Libraries, Schools](#), etc., that have a copy. You can buy a copy of the real thing for \$50 through the [Canadian War Museum](#) or for the Discounted Price of US\$34.50 (Plus Shipping and Customs) from an [online store](#) in the U.S.

This would provide a very good instructional evening at a local video club, or could be bought by a club for their library to inspire their own members to "Get the Shot".

Oh yah, and remember to always use a tripod, because footage shot without one is simply useless! See the video!

Read the [Reviews](#) and then buy the video. You'll watch it at home many times with many friends! And need I remind you to "Get The Shot"?

HIJACKING

FRED BRIGGS AND THOM SPEECHLEY

It all started on June 3rd with a report than one of our members had been unable to download the SCCA Competition Entry Form. Another member came to the rescue and supplied a printed copy. We checked both SCCA web sites and navigated to the Entry Form without any problems.

A week later we received word from the Buffalo Club that one of their members had visited our web site, and received notice that *malware* was found on the site. As a result, he had removed the link to the SCCA from their club's web site and notified all their members to stay off our web site.

After tracking down and speaking with that member by telephone to get what details were available, I began to check our web sites again and finding nothing suspicious, I asked Thom Speechley to do the same.

Thom found nothing unusual either, until he Googled "SCCA", clicked on the link to "SCCA Annual Competition" and had a pop-up message warning him of the presence of malware, followed automatically by the beginning of a search of his computer for malware, and an offer to download free software to correct the problem. Thom got out as fast as he could, and phoned me.

I repeated his actions, with the same result! We worked together on the phone trying various things on our computers, (Thom using Internet Explorer and I using Mozilla Firefox) and found that there was no problem with Google links to sites on polar.icestorm.ca/scca (usually reached by typing s-c-c-a.ca on the URL line) but only when clicking on links to sccaonline.ca!

Yet when we typed sccaonline.ca on the URL line, we went to the web site without any problem, and we could even type <http://sccaonline.ca/SCCA2010Rules.pdf> without any threatening results. That was the link that invariably caused us grief when reached through the link found by Google, and the destination shown below it in small green letters was

sccaonline/SCCA2010Rules.pdf, and when I held the cursor over the link itself, Firefox (but not IE) shows in the bottom left

hand corner of the browser screen, the link that you will be going to (in this case <http://sccaonline.ca/SCCA2010Rules.pdf>) but the pop-up had a different URL along the top of the pop-up message that varied from time to time, but this wasn't revealed with IE. Each time it began with either www1 or www2 (instead of the standard www.) and ended with .co.cc, while the word in between varied. The only one we wrote down was "protection27", but we didn't catch the others because we were always in a panic to get ourselves out of that quickly!

Someone we consulted thought the problem was that the pdf file had been infected and suggested that we needed to download the latest Adobe Reader Update, delete the "infected" pdf file, and start over again.

Because, at first, we were always able to open the file without a problem in Internet Explorer, Mozilla Firefox, Netscape, and Safari, and the problem only arose when we tried to go in through the Google Search Link, I thought it was a Google problem. I say "at first" because soon both Thom and I found that we were getting the pop-ups no matter how we tried to get to that pdf file, and it was obvious that we had both infected our computers! So Thom went to work trying to find what the infection was, and how to get rid of it, while I went after Google because I had had a little experience contacting them (and had a well hidden telephone number) because of our efforts to place ads for the CIAFF on Google.

Finally, because the problem was also confined to our sccaonline.ca website (ie. not on polar.icestorm.com), I telephoned the Support Department of the Hosting Server for sccaonline.ca, and after I described the hijacking problem, the technician opened our account and said "There's the problem. You won't have any trouble now." He had quickly spotted something that didn't belong there – an "htaccess redirect", and deleted it. I asked him where it was redirecting *to* (to satisfy myself that this was the entire problem and wouldn't reappear), but he didn't know, because he had already deleted it!

MALWARE PRIMER

The term 'malware' is a contraction of the words 'malicious software'. These are small programs which install themselves in your computer while browsing or by opening a piece of infected e-mail. They may take the form of a virus, a worm, a 'Trojan' (Trojan horse) or spyware. Their purpose is to take control of one or more of your computer functions and collect data or redirect you to selected web sites while browsing. Spyware is relatively harmless while some viruses can shut down your entire system. The worse type of Trojan is the one which poses as an anti-spyware warning and invites you to download their program, which is actually a spyware program. Many people innocently fall for that scam. All forms of malware use up computer resources and slow down performance.

The malware infecting the SCCA web site was a Trojan named packupdate107_2137.exe. It contained several parts designed to take over the browser and redirect the computer to other malicious sites. The origin of the Trojan was traced to an anonymous web site on the server co.cc, located on the island of Coco, in the South Pacific. This provider offers "free" domain names and webspace. Scam artists and spam generators often use these URL's.

The "packupdate" Trojan creates a fake Windows or browser virus alert or warning. Clicking anywhere on this warning simply starts the Trojan installation process. In similar cases it is sometimes possible to avoid installation by using (in Windows) the ctrl/alt/del keys, shutting down any running applications and immediately turning off the computer. After restarting the computer, it may still be necessary to run a quick scan with an anti-virus program. In this instance, we found that the program "MalwareBytes" effectively removed all components. This program is available in a [free version](#). We recommend that you download and install this program and adjust the settings so that you are reminded to download updates as they become available.

Another step in restoring computer security after a malware incident is to remove your browsing history. This is done in Internet Explorer by opening "Tools", on the menu bar, scrolling down to "Internet Options" and in the Options menu, click the delete button under the "Browsing History" heading. See next page. Thom Speechley

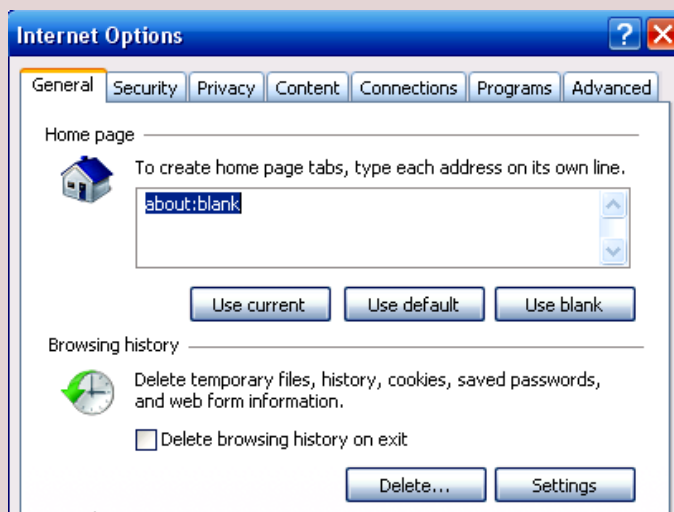
So what is an htaccess redirect? First, [htaccess](#) (*hypertext* access) is a program command in Apache, the operating system for most Server Computers. Originally it was designed to require a password before allowing access. A redirect is a command to change one destination for another. The command is very simple, and is very useful in situations when a web site has to be moved to another host server, but it can be misused to hijack a web site! I have found references to [hacks that have been written for redirect to make it conditional on referral from a search engine – Google, Yahoo, Bing, etc.](#) That coincides with the behaviour we observed, and would explain why it took us so long to pinpoint the problem!

But how could we be sure that it was safe for you to return to our web site? After thoroughly cleaning Thom's computer at home and at the cottage, and my two computers that I had been using in the search, we began to come at both web sites (and also the CIAFF web sites) from every direction on each computer, clearing the cache on all browsers, and then getting into the web sites from Google, from typing on the URL line, and using bookmarks. We never had another incidence of the hijacking.

However, we did find that in one browser on one computer, linking to polar.icestream.com from Google didn't arrive at the web site, but at the polar.icestorm host's web site. Clearing the cache on that browser fixed that problem.

We strongly recommend that if you know where you are going, there's no point in detouring though Google – you might as well type in the URL. We know the polar.icestorm.com/scca is a lot to remember, so we pay for the Domain Name s-c-c-a.ca (the Sport Car Club of America had most SCCA Domain Names locked up, and most of what were left were taken by the Student Canadian Chiropractic Association, the Stoney Creek Cricket Association, and many others), but we know how hard it is to explain all those hyphens to someone else, so we ended up with another site, sccaonline.ca (that, while long, is easily said, spelled, and remembered), and once you have arrived at the Home Page, we have made it as easy as possible to link to the page you want. The whole process is made easier if you bookmark the web site so you don't have to type it in every time.

■



If you want to retain links to any sites you have visited, you can create a bookmark in your 'Favourites' folder. In Internet Explorer, with the subject web page open, hold down the "Ctrl" key and press the "D" key. Then click the "Add" button in the pop-up dialog box.

Thom Speechley ■



BY FRED BRIEFS

In the November PANORAMA I introduced you to DAZ Studio Software for 3D Animation, starting with their FREE Animation Software and their FREE Characters. In the January Issue I announced to you that DAZ has recently made ALL their Characters FREE, and in the March Issue I introduced Poser 8, 3D Animation Software that includes 2.5 GB of FREE content (poses, props, hair sets, clothing, lights and cameras, as well as 8 new characters) but at a rather stiff price for the entire package. By now I would expect that many of our members have already come to the conclusion that they really have no interest in getting involved in a new hobby that they see as possibly expensive, certainly requiring a steep learning curve and a lot of time, and not pertinent, or at the most only peripheral, to their needs in their hobby of video making.

But I hope a few of you have downloaded some of the FREE Software from DAZ, installed it, and experimented a little with it, and are still reading this article. And some of you may be wondering if and how you can incorporate this stuff onto sets or stages, into scenes, and possibly include them in conventional videos.

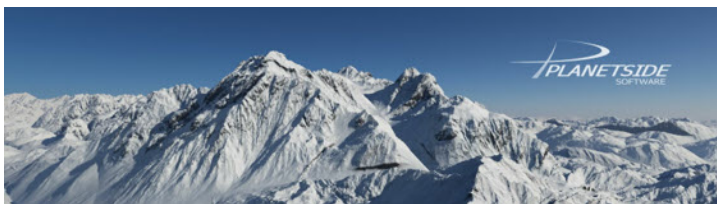
The good news is that you can easily include a background over which you animate your characters, and this background can be any image you photograph or draw. Mind you, it isn't 3D, but it can have perspective and other 3D clues, and while you can also add 3D props with which your characters can interact (pick up a barrel, etc.) you can't have them interact with the photograph or drawing unless you plan it with levels (background and foreground images, etc.)

I've spent much less time with Poser than with DAZ Studio, so I'm not very familiar with what is available for Poser, but I know that DAZ has many "scenes" that have an excellent background with a foreground that is nearly level or flat, so you can move your character around on that "stage" more easily. ([Interior](#), [Exterior](#)) It isn't ideal, but it is better than working with a standard 2D photograph. They also have some wrap-around "[cycloramas](#)", [scenes](#) through which your characters and camera can manoeuvre, with the background swinging around as the camera moves around your character. Here's a [tutorial](#) on making your own "cyclorama".

But we have an advantage over those with no experience in movie making. We know how to assemble a longer scene out of short clips taken from different angles, so instead of having to render, say a one-minute shot, we know how to make several shots varying from 5 – 10 seconds -- long shots, medium shots, and close-ups, each one from a different angle, and put them together to form a one-minute sequence! So we can use different parts of the "background", and background shots made from different angles, and get a more effective video than if we did it the easier, amateur, way.

I definitely plan to make very good use of that technique. Remember the bit about magic and about how Alien was shot in the November PANORAMA? But I also want to create some scenes where the camera appears to fly high over Lake Ontario and swoop down over La Salle and Galinée and their Seneca guides in their birch bark canoes as they navigate into Lake Macassa through its natural outlet into Lake Ontario. And I want

to be able to depict the American and British Fleets searching for one another on the lake in a high angle shot, the battle between the two, and the gale that came up during the long battle. For that I'll need some different software! So now I'm going to turn to a brief introduction to some programs capable of producing that kind of stuff!



I always think it better to hold your interest with some inexpensive or FREE software before losing your attention by presenting software that carries a high price tag, so I'll start with [Terragen](#) by Planetside in the UK. To encourage you to click on the link I quote from the Introduction on the Terragen Home Page:

Every landscape on this page was created with Terragen™ - Planetside Software's range of PC and Mac software for the visualisation of landscapes and natural environments. Terragen has been used to create visual effects for many films including The Golden Compass and The Wicker Man, dozens of games and countless TV commercials, but some of the most inspiring creations come from people who use it for fun. You can download free non-commercial editions of Terragen Classic or Terragen 2 for personal use, with only a few limitations. Affordable licences are available for Terragen Classic and Terragen 2.

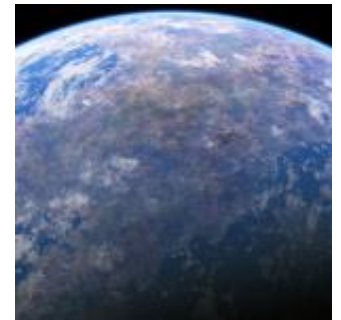


You may have recently watched the National Geographic Channel television program "Draining the Oceans" produced by 422 South (see a selection of [clips](#) which exploited the terrain generation capabilities of Terragen2 (and they were severely confined to actual subocean mapping, soundings and GPS data, but you would be free to follow your unfettered imagination). Both programs ([Terragen Classic](#) and [Terragen2](#)) can be downloaded for FREE at the Terragen web site. You can learn on the simpler Classic before advancing to the more capable Terragen2, so you might as well download both, as I did. Both programs are FREE for you to use for non-commercial projects, but if you plan to make a commercial project, you must register. Registration is \$99 for Terragen Classic for a single user and Terragen2 Registration is \$299. In both cases Registration also unlocks some advanced capabilities not available in the FREE versions.

While Terragen Classic provides for the creation of many differing terrains, like mountains, deserts, etc. with bare rock, snow cover, grass, etc., Terragen2 allows you to:

control the weather, landscape, rivers, lakes and oceans, suns, moons and stars. With Terragen 2 you have complete control over the shader networks used for terrains, textures, ..., clouds and object

distributions. You can place grass and trees wherever you want, as well as other objects in OBJ format that you can model in third party software. It's easy to find great plants and objects modelled by other Terragen users or elsewhere on the web.



Terragen2 can also be purchased bundled with a vast array of plants, trees, etc, from xFrog, but that combination will cost you \$699 or \$999, depending on the version you choose. You would have to be selling a lot of videos to pay for that, but it shouldn't keep you away from downloading the FREE versions of Terragen! You should really look into this by following the above links.

DAZ 3D

CREATION • CONTENT • COMMUNITY

Now let's move on to [DAZ Studios](#). If you visit their web site and

click on "3D Software" on the top line, you'll go to a listing of all the software they provide (I say provide rather than sell, because some of it is FREE, as I know I mentioned before!). Besides DAZ Studio that we explored in November, they list Bryce, Carrara, Hexagon and Mimic. First let's get past Mimic, a lip-syncing program for matching facial expressions of your characters to the words they are speaking. Basically there are two versions, Mimic Lite at \$9.95 (\$1.95 if you are a Member of their Platinum Club that I reported on last November) and Mimic Pro for \$99.97, or \$69.95 for Platinum Club Members. As I personally plan to utilize spoken words from various onscreen experts augmented with a voiceover by a disembodied narrator, I see no need for talking cartoon heads in my epic history video, so let's pass over Mimic. But now you know it's there, if you need it!

Next on the list, going backwards, is Hexagon 2, Regularly \$149.00 or \$104.30 for Platinum Club Members. Since this program is intended for those who need an advanced program for creating their own original 3D characters, and I, and probably you, too, can expect to make do with the free characters already on my hard drive, we can skip over Hexagon, too.

This leaves us with Bryce 6 and Carrara 8.

First, let's have a look at Bryce. Start with viewing the [Demo Reel](#). Bryce was first released for the MacIntosh in 1994, and Bryce 2 was ported to Windows in 1996. In 2000 the product was sold to Corel who introduced Bryce 5 in 2001. In 2004 the product was sold again, this time to DAZ. A lot of different teams have worked on advancements and improvements over the years and I

suggest you have a look at the very interesting [history](#) on Wikipedia. Corel didn't make many changes to Bryce, but when DAZ bought it, they made it compatible with DAZ and Poser Characters, and greatly increased the number and types of things that can be imported into Bryce5.5, and in June 2007 they reintroduced Bryce 5.5 and made it FREE (Don't you just love them?!)



In Summer 2009 DAZ brought out DAZ Studio 3, and made it Free too, but it created problems in Bryce 6.1, so they brought out Bryce 6.3, that is much more stable. This is the one you can buy today, for \$99.95, or \$69.97 for Platinum Club Member.

There is no Free Trial or hobbled or watermarked version, but when you buy and download 6.3 you will receive an offer to download a free trial of the Bryce 7 Beta. Still, you can buy Bryce 6.3 without any risk because they offer "an unconditional **30 day money-back**

guarantee. If you don't feel absolutely satisfied with your purchase, simply tell us that you want your money back. We will refund you immediately with no questions asked."

Perhaps the biggest competition for Bryce is Carrara, so let's look at that one too!

DAZ acquired Carrara in 2006. I won't report the history of the program here, but you can read it [here](#). There are two versions of Carrara, Carrara 8 and Carrara 8 Pro. Putting the prices where you can eas- them to Bryce's ra 8 is \$149.95, or Platinum Club it's also on sale to the Platinum Price you don't read this date, check out the sale might be ex- troduced!

Carrara 8 Pro is \$192.49 to Plati- bers, and On 30th, to all latter price. Again, look for an exten- sion of the Sale period, or join the Platinum Club and get the best Sale Price all year round!

No matter how you look at it, DAZ values this program higher than Bryce 6.3! Why?

It's easy to see the differences between Carrara 8 and Carrara 8 Pro – just go to the [Comparison Chart](#) on the DAZ 3D site and see what's in the Pro version that isn't there in the less expensive product. It seems that most of the added features are related to making the program faster and more capable for the professional, and probably wouldn't be missed by the owner of the regular version if he has never used the Pro version. The only one that worries me is that the Pro version includes the "Ocean Primitive":

Simulating the surface of the ocean, this new feature can be used to create both still and animated oceans. Control the speed and direction of the wind as well as the wave height.



and Carrara 8 Pro. right up front ily compare prices, Carra- \$52.49 for Members, but anybody for till June 30th If till after that web site as the tended, or rein-

\$549.95, num Club Mem- Sale till June and sundry, at the Again, look for an exten- Sale period, or join the Platinum Club and get the best Sale Price all year round!

For further realism, you can use advanced shaders such as transparency with absorption and the in-scattering render option. These new shaders and render options simulate depth by determining light absorption based on the relative depth of the water and the realistic light reflection from particles within the ocean. This allows you to make shallow waters appear much more realistic.

A big part of the project that is behind my drive for good 3D animation software is my problem of creating a gale on Lake Ontario. I'm not sure even the Pro version will do it adequately, but the chances are higher than for the regular version. Personally, I'm not happy with paying an extra \$140 to get this capability, but in the end, I may be. Or, by that time, it may have been added to the latest incarnation of the cheaper version and all I'll need then to get it is an update at a smaller price differential, or I may have to find another way. There are always several ways to kill a cat!

Back to the comparision.

I did an internet search for a test review that would compare the features of Bryce 6.3 and Carrara 8, but the most useful thing I found was in the Discussion Forum on the DAZ web site. I was able to get in without problem, but that may be because I'm a DAZ Customer and have previously signed up for the Discussion Forum. You can try [this link](#) as I think you will be able to get it. The consensus seems to be that Bryce is easier to learn, Carrara does more things well, and you might be well advised to get both, starting with Bryce.

One person recommended Vue, which is not a DAZ program (sending people to the competition! Shame, shame!)

And as a matter of fact, that wasn't just a segué. Vue was the program that I intended to discuss next!



There are more versions of Vue than you can shake a stick at (?) than at which you can shake a stick (?) There're lots of them! [E-on Software](#) currently sells six versions of Vue: Vue 8 Frontier at \$99, Vue 8 Esprit at 199, Vue 8 Studio at \$299, Vue 8 Complete at \$599, Vue 8.5 Infinite at \$895, and Vue

8.5 Xstream starting at \$1,495 and going up to \$2,290!

(There are also three specialty versions, Vue Fantasy, Vue Fairy

Tale, and Vue Science Fiction, each selling for \$49.95.

Each of these features special material for the genre, but I feel that few of our readers would want to be limited like that, so I have skipped these specialized versions as you will soon see that better options are available.)



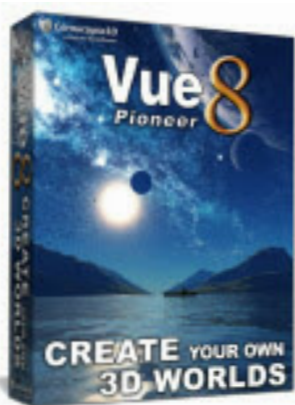
You can see a [comparison chart](#) of the features available in the first four versions.

They also make a *Personal Learning Edition (PLE)* of “a fully functional version of Vue 8.5 xStream/Infinite (selection of xStream or Infinite is done during installation). With the PLE, you can:

- Create complete projects, **save your work** and export to other applications,
- Render stills and animations **without size/length limit**,
- Experience Vue’s power directly inside Max/Maya/LightWave/Cinema4D/Softimage,
- Learn at your own pace (the PLE **never expires**)!

The PLE is for personal, non-commercial use only, files cannot be exchanged with other PLE users and are not compatible with other versions of Vue, network rendering is disabled, renders may be watermarked and carry a logo.

The Vue 8.5 Personal Learning Editions perform under all versions of Windows XP, Vista and Windows 7 (32 and 64 bit), and are Mac Intel 32bit only for MacOSX (10.5 and 10.6).



Cornucopia3D

E-on Software has an association with another company (how they are associated is unknown to me, but that’s irrelevant) named [Cornucopia3D](#), and when you register either Frontier or Pioneer you will also be registered with Cornucopia. That company sells a large selection of objects or items compatible with Vue but not sold directly from E-on. I have purchased several things from Cornucopia3D, some for as little as \$1, (including 3 different sailing vessels – building that fleet!), and for only a little more I got three different antique planes – the Wright Flyer from Kitty Hawk, a Bleriot XI and the de Havilland Tiger Moth. The most expensive item I have bought from them (~\$15) was a background interior (for DAZ Cyclorama) of a Captain’s Cabin (wood paneling, and nine arched windows with many small square panes, a table, a chair (easily any number of chairs I want), and a couple of hydrographic charts, one flat and one rolled, plus two poses for the Captain and a light set. (NB. Those two charts are all that are needed to appear as dozens on the desk, on the wall, on the floor, etc.) Whenever possible I buy the version built for Vue because it is usually more highly detailed, allowing for bigger close ups!

But for us, just starting out and not sure just which software we will need, and usually wanting to minimize the cost, at least until we know how deep we want to get into this hobby, Cornucopia sells about a dozen modules separately, priced at \$39, \$69 and up to \$149, to add features from Vue 8 Complete to your FREE Vue 8 Pioneer! Buy only what you need, when you need it! You can see the selection [here](#).



Note that the 3D Import Module (*Import objects in all popular 3D formats, and add them to your scenes.*), the only thing present in Frontier and Missing in Pioneer, sells for \$129. If you start with the FREE Pioneer and then find you need the 3D Import Module, it would be cheaper to buy Frontier for \$99! And adding RenderUp (for larger, higher quality renders) for \$69 (if you needed it) would turn the \$99 Frontier into the \$199 Esprit!

I can see myself being quite satisfied with adding [Zephyr](#) for \$39 and either [Botanica](#) for another \$39 or better yet, [Eco Systems](#) for \$99, and having everything I really need from the \$599 Vue 8 Complete!

But will Zephyr create gale force waves? Not sure yet, but I have found a [web site](#) with some encouraging information on this (for Vue in General).

I plan on tipping you off to some other software comparable to these programs in the July Issue, so I recommend that you explore the internet for more information about these programs, look for samples and demos on youtube, and look carefully before you leap into buying. I also recommend that you download the free programs, look over the free Operating Manuals, and look for free tutorials on using the programs. And keep your wallet in your pocket!

Here are some links to get you started investigating these programs.

[Terragen Introduction Tutorial](#)

[Terragen 2 Tutorial](#)

[Creating Your First Scene \(18 pages\)](#)

[User’s Guide Part 1 \(26 pages\)](#)

[Bryce 6 Training by VTC – First 3 Chapters Free – Introduction, Interface, 3D Space](#)

[Bryce 6.3 Bryce 6 \(1,555 pages\)](#)

[Carrara 7 Pro Training by VTC – First 3 Chapters Free – Introduction, Interface, Using The Cameras](#)

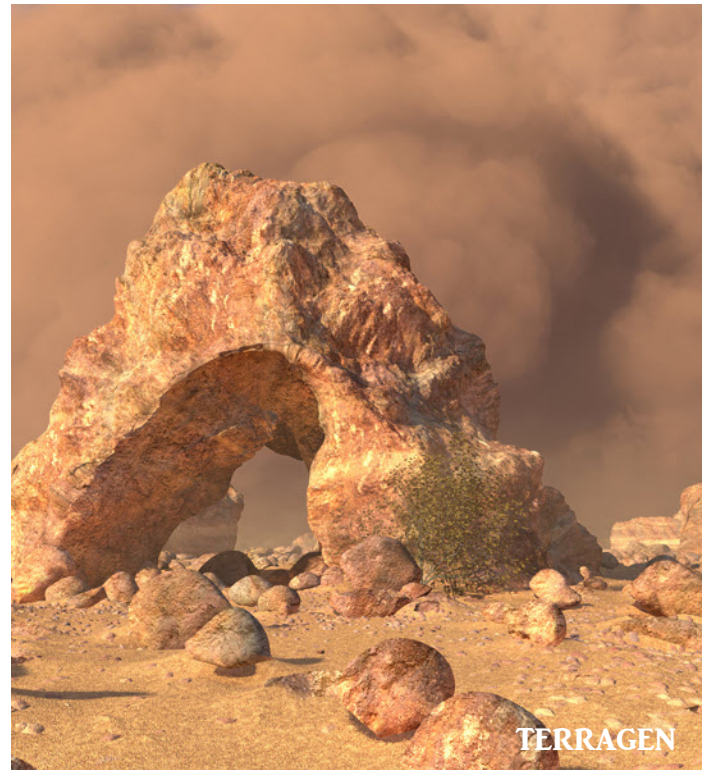
Carrara 8 Manual is not ready yet. To get an idea on what the program does and how to use it, use [Carrara 7 Manual](#) (867 pages)

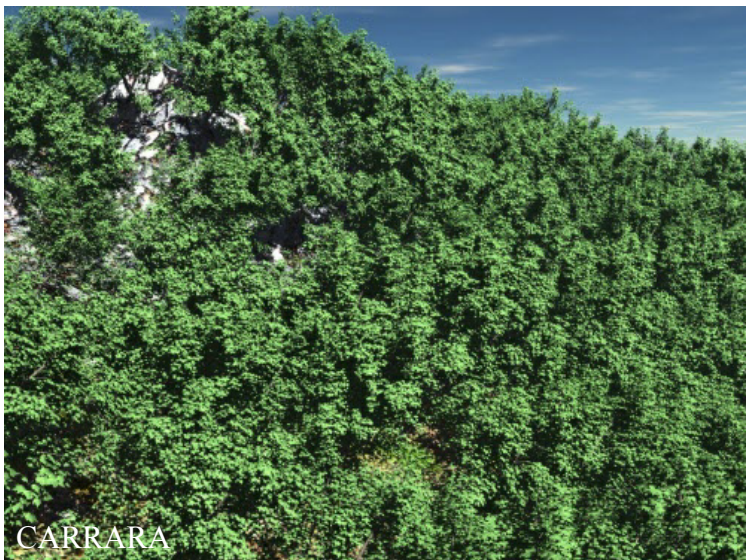
[Vue 8 Beginner Tutorials](#)

[Vue 8 Demos & Tutorials](#)

Vue 8 Pioneer User Guide (599 pages) pdf included in Pro-



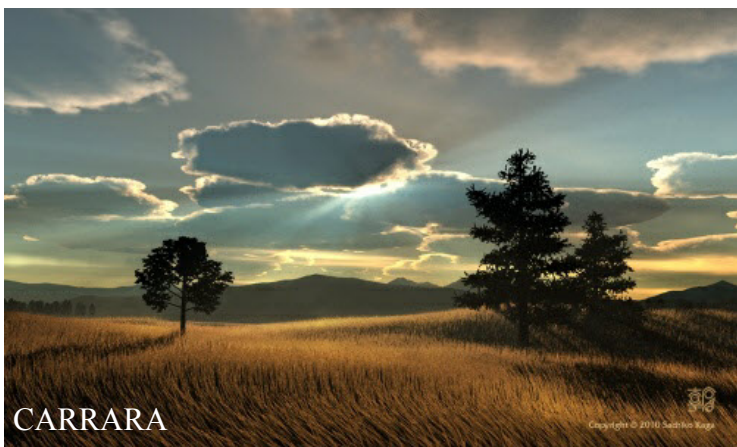




CARRARA



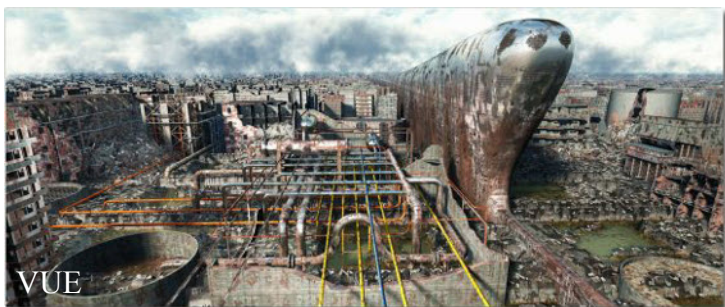
CARRARA



CARRARA



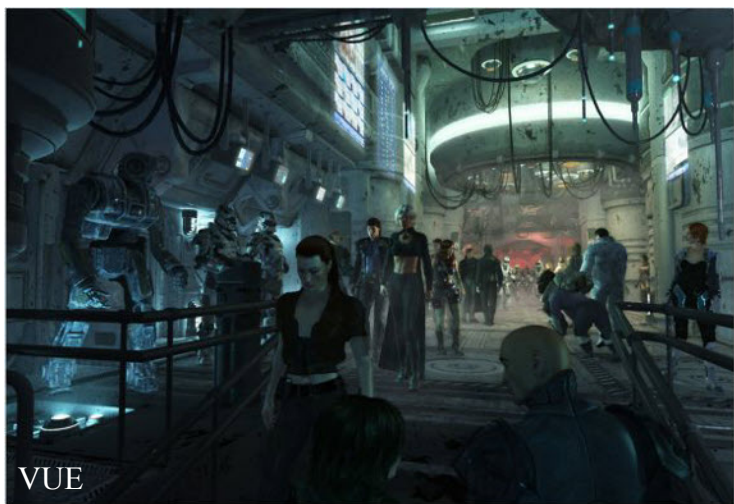
CARRARA



VUE



VUE



VUE



VUE