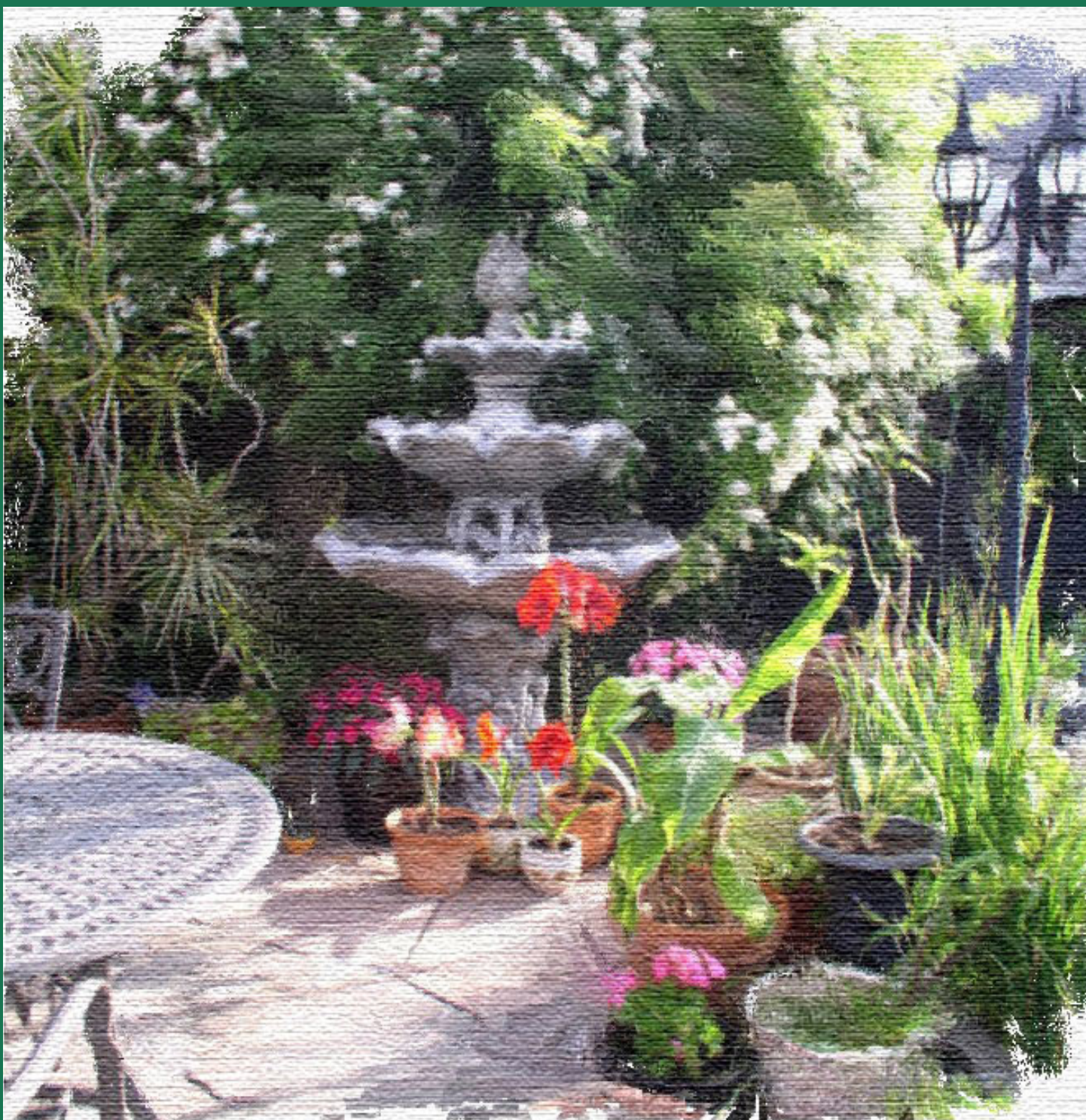


VOL. 42 No. 2, SPRING 2008

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO



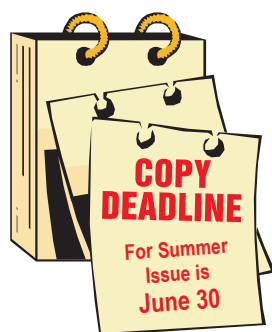
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CONTENTS

<u>PRESIDENT'S MESSAGE</u>	3	<u>MORE WEB STUFF</u> Thom Speechley	17
<u>CLUB NEWS</u> Thom Speechley	4	<u>VARIZOOM STEALTH CONTROL</u> John M. Cook	19
<u>WATCH FILMS WITH YOUR EARS</u> Dave and Jan Watterson	8	<u>GEORGE EASTMAN</u> Campbell McCubbin	20
<u>A SEA CHANGE</u> Fred Briggs	10	<u>SHOTGUN MICS</u> Michael Véronneau	24
<u>GET THE SHOT</u> Fred Briggs	11	<u>ODDS & ENDS</u> Fred Briggs	24
<u>BUDDY, CAN YOU SPARE THE TIME?</u> Michael Véronneau	15	<u>THE LAST WORD</u> Joan Bochsler	24

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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

It's been a tough winter – especially for some of us!

After contacting all our Members whose Membership Fees were in arrears, we made a thorough effort to contact all those from whom we seldom hear, our Life Members and our Honourary Members, to check on their mailing addresses and see who now had email. Mostly I was successful, and reestablished contacts and had pleasant conversations with many of them. Most are doing well, though many are growing long in the tooth and suffering the associated challenges.

There was some sad news, however. Just a few days after a warm chat with Lilian McKibbin, FSCCA, a Patron and an Honourary Life Member, I received a telephone call from Josephine Black to tell me that Lilian had passed away a couple of days earlier, on March

19th. When I spoke with Lilian she was bright and cheerful, still living at home alone, and she told me that she only attended the Toronto Club meetings occasionally, but she greatly enjoyed reading PANORAMA. Josephine reported that Lilian was losing her short term memory and in the short time since I spoke

with her she had just moved into a nursing home, had a fall, had to have an operation and didn't survive it! At 97 years old Lilian wasn't survived by many of her friends, but her family, and those who did know her, will miss her deeply.

Just because PANORAMA's don't come back in the return mail, it doesn't mean that the addressee is receiving them: if they have moved into a nursing home, or passed away, the new residents at the address we have may be throwing PANORAMA in the trash! More than a year ago I had written to Margaret Conneely FSCCA, Honourary Life Member, in Chicago to verify her mailing address, and she wrote me a very nice letter telling me that she was doing well, still driving (but only with one of her sons in the car with her), and she loved keeping up with the SCCA by reading PANORAMA. She assured me that one of her sons would let me know when she passed away, so "Please keep them coming!"

I tried to contact her again this year to see if she had email, but I didn't even have a phone number for her, so I emailed someone who knew her (a student from Toronto who was studying in Chicago and writing a history of the Amateur Film Movement for his PhD, who had contacted me a couple of years ago at her suggestion) to ask him for her phone number. I did find him, even though he was now teaching at University of Calgary, because his old email address from the University of Chicago was still working, and he was surprised to learn that I didn't know that Margaret had died about a year ago. Many of us had known Margaret in the

past from her attendance at SCCA Conventions and her connections with SAC/SAVAC/AMMA, and will be sorry to read of her passing.

Armand Bélanger, Len Cobb, Sheila Graber, Gerald Mee, and of course, Ben Andrews and Jon Soyka, are doing well as far as I know, but Jack Carey has recently moved into a Seniors' Residence, had a fall and broken his leg, and is, when I last heard, still in the hospital.

For many years we have had three Life Members, all in Alberta, who bought Life Memberships back in the 60's when the SCCA was formed. None of them have email, so I tried to telephone each of them.

I spoke with Betty Holiday in Calgary, and she told me that her husband Jim reads PANORAMA avidly (no pun intended) and then passes the issues on to a former member of the long-gone Calgary Movie Club. However, a few days later I realized that I didn't have an email address for them, so I called again. This time Jim answered and quickly told me that the woman to whom he used to pass on PANORAMA had moved out of town, and he suggested that I remove him and his wife from our membership list now.

Robert and Ursula Webber were more difficult to find! The telephone number I had was repeatedly "Out of Service". There was no street address – just a PO Box Number in Stirling, and Stirling turned out to be a very small town. I found, and phoned, the Municipal Telephone Number, but the woman there didn't know the Webbers. She promised to investigate and suggested I phone back the following day. When I did, she perfunctorily gave me the out-of-service telephone number that I already had.

(Continued on Page 9)

CLUB NEWS

By Thom Speechley

Finally!

Was it just me? Is it just about getting old? With winter finally behind us, I'm relieved to find that virtually everyone else is happy it's over. We did get some nice video-ops with record snowfalls, but I'm still a fair weather shooter and I welcome spring.

BRANT VIDEOMAKERS

Brant Camcorder News,
editor Dan Kennaley

Minutes of the January meeting by Joan Jacquemain report that at the meeting, Dan had to make this unhappy announcement:

"We sadly have lost a longtime member of the club. Edith Crow died last week. Edith was well known for her extensive library of films and videotape. She captured numerous civic events and traveled extensively"

I remember marveling at the vitality of this woman when she showed videos of her trip to the Antarctic.

In further tribute to the remarkable lady, a video interview of Edith by Joe and Joan Bochsler was shown later that evening. Five members' videos were also shown. And tonight, Keith Gloster was honoured with the "Laurie Ross Memorial Award" for his support and contributions to the club.

It had been intended to devote the February meeting to discussing and showing special features and video techniques. However because attendance at that meeting was limited due to the unpleasant weather, there wasn't sufficient material to develop the subject. Videos by Don Bradley, Frank Birch, Alex Szatmary and one provided by "MADD" were shown and much of the evening was devoted to discussions about what makes video 'special'. An announcement for the March

meeting asks members to bring in a 'travel' video and also be prepared to help shoot a "show-and-tell" session.

The March meeting was held in the newly refurbished Coach House of Glynhyrst Gardens. A tribute was held to the memory of member Vern Johnson who died earlier this year. Joan Jacquemain showed video of her recent trip to New Zealand and Randy Hinks showed his record of a Snowbirds performance.

BUFFALO MOVIE-VIDEO MAKERS

Camerama, editor John Weiksnar

The February newsletter reminds members of the March deadline for the annual contest. The rules are quite liberal but the emphasis is on brevity. All entries are to be judged by the general membership. Three new members were introduced at the January meeting. At that meeting a round table discussion tackled the subject of production planning. Member Jon Soyka offered a checklist of "Ps". *Prepared, Permission, Paperwork, Passes* and explained these in detail. John Weiksnar and Phil Utech demonstrated two planning tools, "Celtx" and "Google SketchUp".

Next month's meeting was to be a real challenge: special sound effects will be provided and several groups have to build a story around those sounds and shoot a video from the resulting script. All in one hour!

The March newsletter reports that three groups participated in the "sound effects" challenge and each came up with a very entertaining production.

In a short article, Buck Burdette tells about how his Florida vacation led to his meeting of a group in the Fort Myers area who were forming a new arts group to make movies. He had the pleasure of being guest speaker at one of their first meetings and was able to entertain and



encourage them by talking about the long, successful history of BM-VM.

The April newsletter gives final details of the 74th Anniversary Banquet to be held at the club's meeting place on April 13. In addition to productions to be presented by Niagara University Communications students, Jon Soyka is scheduled to show selected winners of the CIAFF 2007. In one of his popular tips, Fred Calandrelli notes the extreme depth-of-field of today's camcorders, and the difficulty of making the subject stand out through selective focus. He suggests: "*Try this: shoot close-ups as telephoto as you can, in the lowest light or widest lens aperture you can. Use neutral density filters if needed. This combination will give you the shortest depth of field your camera is capable of.*"

HAMILTON VIDEO/FILM MAKERS

Reel News, editor Dave Stewart

The February issue lists the complete program schedule for 2008. A summary of the January meeting describes ten videos, which were shown that night. One minute contest entries were another excellent travel video, *Cathedral* by Ken Davy, and a local winter swim outing in Oakville, *Freezing* by Manfred Ernst. Other member's productions were by Adam Houston, Alex Szatmary, Dan Copeland and Jack Simpson. Harold Cosgrove showed a short video of the December meeting taken with the amazing HiDef camcorder, the [Aiptek Model A-HD](#), which sells for \$130-150. It delivers an image 1280X720P and records on a SD flash card. Harold also mentioned an [excellent site for batteries](#).

Jon Soyka showed a 10-minute scenario video by the London Videography Club

entitled "A Crime for Passion" produced in 2007.

The March issue announced that the 2008 Awards Night on May 1st would be preceded by a dinner at the Mandarin Restaurant in Burlington. A good turnout is expected. Also noted, long-time member Joe Bochslar has received the honour of being awarded "Citizen of the Year" in his hometown of Caledonia. Joe was recognized for his efforts in recording the important events in the life of the town. Congratulations, Joe!

The April issue reviewed the March meeting, which featured videos by Adam Houston shot under extreme conditions in Taiwan. These were about a memorial trip for vets who were in a Japanese work camp during WWII. This gave Adam an opportunity to discuss the problems he had capturing good sound on location, and the methods he used to resolve those problems. This led to a general discussion of audio problems and Fred Briggs and Jim Cox both offered examples of their experiences to suggest some solutions.



Joan Bochslar & Jack Carey

This issue also proudly announced that April's guest speaker would be Dr. Malcolm Baird, son of John Logie Baird, the inventor of the mechanical scan TV system. That technology resulted in the world's first regular TV broadcasts by the BBC in the 1930s. Dr. Baird is a Hamilton resident and retired professor of chemical engineering at McMaster University.

LONDON VIDEOGRAPHY CLUB

It's A Wrap, editor Bob Thorn

The London club started its New Year off with the notorious "3 bag shoot", wherein the president presents three bags of mysterious contents to three groups. Each group must script and shoot a complete video in the remainder of the evening. There are no other rules, but the

results tend to be more farcical than serious. The productions will be edited later and shown at the March meeting.



Dave Belne & Phil McLeod on Bag Shoot

Guest speaker at the February meeting was George Clarke, well known local TV journalist and newsman. George gave a very interesting talk about the rights and responsibilities of a photographer or videographer in public. While his references were primarily about professional journalists, most of the information could be taken as equally applicable to private citizens. He quoted several statements from the book, "Media Law For Canadian Journalists". George suggested a few 'non-confrontational' ways to deal with being challenged and in many cases it is advisable to simply walk away from the situation.

Member's videos for the evening were an amusing "What I did last summer" by Doug Taplin who showed us the confusion and chaos in trying to reorganize his workshop. Bill Dow took us on a trip to the marine railway on the Trent-Severn waterway.

The March meeting featured the tensely awaited showing of our 3 Bag Shoot productions. The first group composed a puppet show about frigid, homeless travelers. Group two, reconstructed a jigsaw puzzle, with musical accompaniment to tell the story of a threatened love affair. In the third, two roommates, of questionable gender, help each other prepare in slapstick fashion for a night out. All productions were well received, as usual.

Jim Town was the single presenter of member's videos and showed a variety of his work. The main feature covered a winter vacation to Horseshoe Valley near Barrie. (While the rest of us stayed home and complained.)

OTTAWA FILM & VIDEO MAKERS

Connie Nozzolillo, Secretary

This will be a condensation of a full year's activities of the Ottawa club. Thanks to Connie for the compilation and I will try to highlight the key events.

At the January meeting, Wayne Schaler talked about two popular CD music collections available to video makers. These are considered too costly for amateurs and music creation computer software is recommended for royalty free music.

Robert Bayne demonstrated "Band-in-a-Box" for music creation. Reinhard Beuhling played tracks from the program "Garage Band" for the Mac.

The February meeting was dedicated to reviewing the club's movie collection and assessing the value of having some or all of it converted to digital format. The club has over 65,000 feet of film. The evening was plagued by the usual mechanical quirks of film projection.

The March meeting, a week late due to the weather, continued the issue of converting old films but without a final resolution. Members brought some of their newest equipment for a 'show-and-tell' of current technology.

At the April meeting Reinhard demonstrated the use of the Internet and e-Bay (Ottawa) to see what is available in the immediate area in the way of used equipment. The rest of the evening was devoted to a discussion of audio techniques conducted by Wayne. Robert raised the issue of finding acting talent for club projects. A preliminary approach has been made to interested students but no decision has been made regarding the viability of this idea.

The May meeting touched briefly on matters of club elections. Wayne reopened the question of using co-op students in productions and pointed out that as non-club members, there may be an issue of liability in the event of an unfortunate accident or injury. The main part of the meeting was devoted to the judging of videos submitted by the Toronto club.

The June meeting was spent judging member's videos in the club's "spring" competition. "Boxes a la Carte" by Wayne Schaler, "Monster under My Bed" by Robert Bayne and "Talking to the Animals" all received top awards and prizes.

The September meeting featured a demonstration by Reinhard of several camera steadying devices and overhead "cranes". The major part of the evening was a re-

view of the club's most successful participation in the annual SCCA competition. Ottawa entries received a total of eight assorted awards. The club now enjoys the title of "Amateur Movie Capital of Canada".

The October meeting returned to the subject of sound. Wayne showed a CD collection of sound effects available from Wal-Mart. Wayne also showed an amusing DVD he had prepared using a variety of sounds to illustrate how sound enhances the visible object. There followed a discussion about software and equipment for converting analog (i.e.: LPs) to digital. Several commercial products were referenced.

An auction of member's used equipment was held at the November meeting. The December meeting followed the Annual Christmas Dinner. Four videos from the club's current competition were shown. Reinhard won best entry for "Out Of Body". Other entries were from Wayne, "SFX", a unique demo of sound and "Motorcycle". Bob's entry, "Sound Effects" was an animated video of animals speaking to children.

TORONTO FILM AND VIDEO CLUB

"Shots and Angles", editor: SamSpence

The 2007 Christmas Party was held in the Community Centre on the afternoon of December 8th. The timing is to make it easier for winter driving. However it is difficult to control the lighting for the showing of films. A video of a TV interview of Trev Beard, discussing his volunteer activities, was shown. Richard Ogner showed a slideshow of the 2006 Christmas Party and described his colourizing members pencil sketches with "Photoshop". Sam Spence showed a compilation he had made of clips from previous club Christmas parties going back to 1974. The only member present from the 1974 party was Arnold Myers.

THE VANCOUVER VIDEO PRODUCTION CLUB

Reel Talk, editor Cathy Caravan

Keynote speaker at the November General Meeting was Danielle Turner of Velvet Pumpkin Productions. Danielle covered many topics at our meeting including manual white balance, 2-camera shoots, colour correction, documentary audio and video challenges, permission



The club's 2007 Christmas Dinner was celebrated on December 14th and was attended by twenty-one people.

issues, and royalty-free music. Later, club member Igor Kusec showed a slide show of the recent trip to East Africa.

The January issue also includes an excellent review of the "[Zoom H2](#)" digital audio recorder. The H2 is a 24 bit PCM recorder with four built in microphones for 360% pickup for 5.1 surround sound. It records to an SD flash memory card. It costs about \$219. The January meeting was a very intensive treatment of 'Audio'. Earlier in the meeting, Dave Hardy had conducted a workshop to demonstrate post-production audio techniques. He used a [Tascam FW-1082 Control Surface](#), iMovie and the music software, "Garage Band".

Jim Welsh gave a demonstration of the Samson H2 Audio recorder described in the January issue of *REEL TALK*. Pat Sheridan screened the video (originally made in Hi8) of the West Van Pops Band produced in February 1994 by himself and Club members Ron Chappell, Julius Roeder, Oliver Kuys, and Lenor Rudick. The video was shown to illustrate the techniques Pat used to reduce visible graininess and restore the original Hi8 recording. David Cooperstone talked about location audio recording. He emphasized the need to get the Mic as close as possible to the subject, use headphones to check for and turn off or eliminate extraneous sounds, and always have a backup set of batteries.

Roger Husband showed an excerpt from a wedding video he produced, which included separate interviews of the bride

and groom which added an interesting dimension to the video, making it even more of a keepsake for the new couple.

VICTORIA VIDEO CLUB

The Bulletin, editor James Hatch

The February bulletin features an illustrated story of James Hatch's vacation on the idyllic island of Raratonga. Lovely photos, and we await a showing of his videos of this subject. In the same issue, [Michael Véronneau compares two outstanding external microphones designed for camcorder use](#). "For several years now, Rode Microphones (an Australian company) has enjoyed an unchallenged monopoly with camcorder enthusiasts who wanted a high-quality external shotgun (super-cardioid pickup pattern) microphone mounted on their camcorder. The popularity of the Rode Videomic is legendary, offering excellent sound quality and features at a very reasonable price (~\$149.00)."

..."But the competition has heated up with Sennheiser's release of their MKE400. Priced at \$199, the MKE 400 is a shotgun microphone that, like the Videomic, connects to the camcorder with a 3.5 mm stereo mini jack." Michael provides helpful details of the features of each.

Sheila Perkins has examined the alternatives for the safe marking of DVDs and CDs. In tests of several felt tipped markers, she concluded that the best evaluated are, the Sharpie CD/DVD Permanent Marker and the Staedtler Lumocolor CD/DVD Marker.

Ideas for summer club projects were discussed in the March bulletin. These projects will be considered for submission

to international competitions. The most attractive opportunity is the "Tall Ships Festival" which will be held in Victoria from the 26th to the 29th of June. Another excellent subject is the Harbour Air Seaplane operation, which is the world's largest seaplane port and is located in Victoria.

In anticipation of acceleration in club outdoor activities, an article appears offering the timeless, but always worth repeating rules for good, steady, watchable video. The main emphasis of the article is to encourage people to keep individual shots not much longer than five seconds. Readers are also reminded to start thinking about the SCCA Compulsory subject, "A Bird in the Hand".

The April bulletin lists the topics to be presented at that month's meeting:

"Depending on our featured guests being available for the April meeting plus completing "Structuring a Narrative", a presentation by David Fuller.

"Dumping our Tripods", An alternative method by: Michael Veronneau." We are anxious to learn more about the 'cryptic' second subject, in the next bulletin.

The club's annual Luncheon-Banquet was held on the 16th of March. A large number of guests and members sat down to a sumptuous lunch topped off with a full one-hour program of contest winning videos put together by David Fuller.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

Bulletin, editors Jeanette and Wallace Robertson

The February bulletin asks members to start thinking about the SCCA competition. President Al Ross reports on his efforts to help our feathered friends through the cruel Manitoba winter. He laments the apparent disappearance of many once-common species.

The January meeting featured two presentations. One, a film by Brenda Lantow was provided by the San Diego club. The film was a documentary of daily operations at a Humane Society location. The film focuses on the need to control the problem of unwanted pets. The second presentation was a video by member Dr. Louis Villa taken in Cambodia, illustrating many aspects of Cambodian culture. Wallace Robertson's summary of the film compliments Louis strongly for the excellent visual quality and good use of sound and music.

Not surprisingly, the March bulletin also makes reference to the difficult weather in Winnipeg. In his message, Al Ross reminds people that February 17th is "Louis Riel Day" and could offer some interesting video opportunities.

At the February meeting, Wallace offers a few definitions of the cliché 'bird in the hand' and asks members to try to come up with some ideas for the next meeting.

The club got to see last year's winner, "Your Call Is Important To Us", a copy of which was provided by the London Videography Club. Wallace gives it a "rave" review and that night, they showed it *twice!*

Two other films shown were 8mm film features of Buster Keaton.

In the April bulletin, Al Ross announces the purchase of a 500GB external hard disk drive for creating a library of club digital transfers and digital productions. He asks for help in establishing some guidelines for formatting the collection in a way which will make it accessible to the greatest number of members.

On the subject of "archiving", Wallace obtained Fred Brigg's blessing to publish in its entirety in this month's bulletin, a PANORAMA article on the subject that Fred had prepared. It is titled, "Archiving On DVD? Ha!" The article is both informative and sobering if you are hoping that your digital legacy will last forever.

Three videos from the San Diego club were shown at the March meeting and Wallace showed a video he had shot at a workshop at a local photo supply house. The video showed the large collection of classic cameras and equipment that the owners have accumulated. Viewers were very impressed with the excellent condition of the artifacts.

AMATEUR MOVIE MAKER ASSOCIATION

We recently received notice of AMMA's 2008 convention and competitions. The convention is co-sponsored by Ten Best of the West and American Motion Picture Society. The event will be held October 9th to the 12th at the Holiday Inn, Buena Park, California. This will be the 50th anniversary convention for AMMA and the board will provide FREE registration and banquet to all paid members who have been members for at least two years.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

Film and Videomaker,
editor Garth Hope

In the April 2008 issue, Trevor Spence reported on the 75th anniversary of the Huddersfield Video and Ciné Club. The nostalgia among the locals was so strong that all showings of historic club films were sold out well in advance and one extra show was scheduled. In the same issue, Ray Williamson concludes his article about burning compatible DVDs using the program "[IsoBuster](#)". This program is designed primarily to recover data from damaged or improperly finalized CDs and DVDs. Data saved from an unplayable disk is then re-recorded in a file format, UDF1.02, readable by virtually all DVD players. Download and read the complete article available at:

http://www.fvi.org.uk/resources/DVD_Problems.html While you're there, do a little browsing at this very informative site.

Fred Brigg's PANORAMA article "BlackMagic", about adding colour to BW pictures, was reproduced, with permission in this issue.

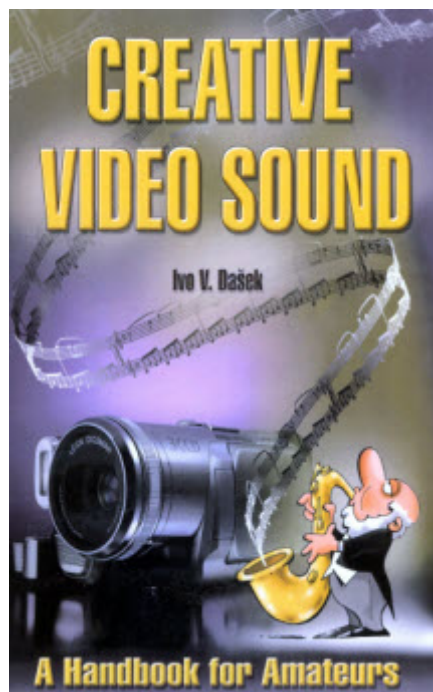
Tom Hardwicke, a committed tripod user, gives a very positive review of the new [Manfrotto 561B monopod](#). With his usual good humour, he says: "Which brings me to Manfrotto's 561B. It weighs in at just under 2 kg, or the same as a Sony FX1. It's 2ft 5in tall when collapsed yet the four black aluminum tubes can raise your camcorder in seconds to a maximum height of nearly 6ft 10in That's a great height for shooting over the heads of crowds, the tops of hedges, 4x 4 Toyota Land Destroyers and anything else that's 6ft 9in high. This height gives you an unusual point of view as well, and this is often called for loudly by the editor. At this height a camera remote control is almost a necessity, and my [Zoe](#) attached to the pan handle with ease, giving me access to on, off, start, stop, zoom and focus. As a comparison my 503 / 525 tripod has a maximum height of 5ft 6in and weighs 5.4 kg. This weight and bulk means that I have to seriously want to use it and must be sure the resulting gains are worth the pains." This well illustrated article describes the other features of the monopod, including the three small stainless steel feet, which give the device almost tripod equivalent stability. A removable head also permits the use of the monopod as a mic boom. ■

WATCH FILMS WITH YOUR EARS

By Dave and Jan Watterson

Reprinted With Permission of the Authors and Film & Video Magazine

Don't buy *Creative Video Sound* by Ivo Dasek if you like a peaceful life.



It was at the UNICA World Film Festival in Korea that a friend handed us a thick paperback book he had written. A quick glance told us it was interesting but we had no idea how it would change our lives.

The friend was Ivo Dasek, born in Prague but living for many years in Switzerland. The book was in German, but we were intrigued because it talks about how we use sound in videos. There are plenty of books about the technicalities of recording sound but very, very few about how to actually use it for our films. So for our own interest we slowly translated its 200 pages into English over the next few months. And the more we worked on it, the more it changed our lives.

By the following year's UNICA – in Slovakia this time – we were able to show him our version. But at the end of the week we also told him that we had

watched most of the movies with our ears. It was a shock! Even at that top level of amateur movie making there were basic mistakes.

Much of the advice sounds, frankly, obvious. But it is not until you think about it that you realise how few movies in our clubs and competitions get it right. For example when do you consider the music for your movie? Is it the night before it is due to be shown? Do you grab the royalty-free CDs and look for something that is the right length without worrying much what it sounds like? Ivo's argument is that for any kind of film where you plan in advance – like fiction or documentary – you should plan the sound at the same time as you sketch out ideas for the visuals. You should consider whether each sequence needs commentary, music, natural sound or sound-effects. Then think how to move from one form of sound to the other. CD music tracks are rarely exactly the right length. If the track is too long ... is it more important to a particular sequence in the movie that picture and music begin with a bang or that they end with one? Usually we want to "punch up" the end but it may be possible to edit the music unobtrusively in the middle if you can mask that with other sound – live, commentary or sound-effects – so that pictures and tune begin and end together. More often the music is not long enough ... can you extend it with careful repetition of a middle-eight? Can you blend it into another musically similar piece so that tune 1 begins with the start of the sequence and tune 2 ends with the end of the sequence? Ivo has practical tips for that.

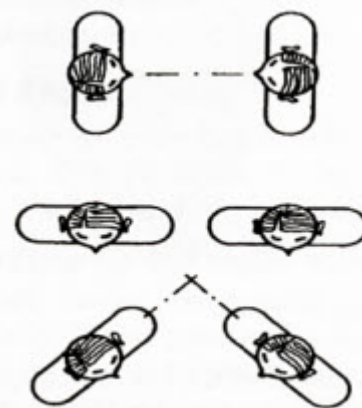
Most of us have a cardboard box full of old cine film or video that has a simple record of family occasions. The box gets opened up once in a decade for

a special celebration ... but are the contents worth watching? Ivo has ideas about how to revamp them as fascinating family chronicles which will have younger relatives pleading for DVD copies.



Ivo Dasek

Earlier this year Jeremy Beadle died. We know him best for the tv shows packed with clips of things going wrong. Ivo has ideas about how we can use some of our odd bits of footage in a similar way. Often that means tightening up the images in editing but mainly it is a matter of adding a cartoon-type soundtrack with bright music and exaggerated splashes and crashes. Interviews are a staple part of video making – and darned hard to get right. Even professionals can mess them up. Ivo has lots of practical suggestions. Here is part of what he says about the practical aspects of shooting an interview:



INTERVIEWS

During an interview, people can take three positions (see diagram), namely:

- a) standing opposite each other "face to face";
- b) side by side – "shoulder to shoulder" or;
- c) at an angle to one another.

"Face to face" is a classic arrangement, also often used for conversations in feature films. Placing people this way makes the dialogue quite natural and corresponds to everyday situations. When standing side by side the people who are "shoulder to shoulder" must turn their heads a lot in order to speak to one another. We lose any sense of a familiar dialogue this way and it is rarely found in interviews. The speakers do not seem to be talking with each other but speaking past one another to the public. If the speakers stand so that their bodies are at right-angles to each other some advantages emerge.

This approach is frequently used in television shows if the people sit at a table or demonstrate something or if several people take part in the interview. In amateur circumstances, where only one video cam era is at our disposal, we can see both faces well and do not have to change the position of the camera very much, if at all.

With a single camera it is best to stand the people at right angles to each other at the start of an interview in order to avoid problems later when editing pictures and sound. Place the microphone midway between the participants at neck height. This natural working position allows good picture and sound recording without changing the camera points of view or moving the microphone. To avoid monotony in the visuals you can make careful use of zooms.

Careful Planning

Few successful interviews happen without conscientious preparation. Many film makers and audiences believe that people on screen speak naturally and off the cuff. They think it is enough to put both of them before a camera, outline in general terms the

order in which topics should be dealt with and let them comment fluently on the subject. In reality even experienced interviewers and their interviewees need to plan the questions and answers as well as their opening and closing arguments.

Discuss the topic with the guest before the shoot and outline the flow of discussion. It is a good idea to deal with each question only in general terms so that the interviewee can consider his position and draft his answers beforehand. In a modest debate the participants in the interview can prepare themselves mentally and be relaxed for the filmed appearance. This avoids unpleasant surprises and possible long pauses for thought during the take.

About Improvisation

We should not, however, script an interview beforehand because this would lose spontaneity and liveliness of expression. Scripted remarks rarely sound lifelike. When spoken such words seem artificial. Text is usually written in formal language, which differs substantially from loose colloquial language. Only a natural interview spoken without overacting works convincingly.

Small grammatical mistakes and short pauses for consideration stamp a seal of immediacy and originality on an interview. Short "prompt notes" can give a certain security and support to inexperienced or nervous participants. There are lots more useful hints, tips and ideas in this very practical – and frankly fascinating book. At the moment you can only buy it from the [German version of Amazon](#) which works in exactly the same way as the US version. It costs 22 Euros = about \$34 (Canadian) plus p&p. No, we do not make any money from it ... but we will be delighted if in the next few years watching films with our ears becomes a pleasure more than a pain.

Do buy *Creative Video Sound* by Ivo Dasek if you like making better movies.

Dave Watterson
is Assistant Webmaster of
[the IAC Website](#) ■

(Continued from Page 3)

It was time to pull out some of the research skill I had developed over the past few years, and I finally found someone living near Stirling who knew the Webbers. "They moved to Newfoundland!" If they didn't care enough about maintaining their Life Membership to send me a new address, I figured I can stop looking for them, and just remove them from our roster!

I had better luck with Andrew Antenucci in Calgary. He's still at the same address and has the same telephone number, though he doesn't have email. We had a wonderful long talk (what an interesting life he has had!) and he's still active in the hobby. He even mailed me a DVD he has transferred from his old movie film, and he now remains as our only Life Member (not counting the Honourary Life Members).

I also received a DVD transferred from old film footage from one of our newer members, Erhard Schmitz of Brossard, PQ, who originally had decided to allow his SCCA Membership to expire, because with no club near him now in Quebec, he had no one which whom to share the hobby. Erhard now sees that SCCA Membership is his one hope of maintain contacts with others in the hobby, and has renewed his Membership.

We hope to send out an up-to-date Membership Roster to all our members very soon, just as soon as we receive the cheques from three Individuals and one Club who have promised repeatedly to renew their Membership's immediately! We will be distributing the latest Roster by email.

You will find more (much more) information regarding distribution of PANORAMA by email in a separate article on [Page 10](#). ■

A SEA CHANGE

by Fred Briggs

If you received this issue of PANORAMA in your email, you've already guessed the Big News: the SCCA Executive has made the decision to distribute PANORAMA by email.

That decision wasn't taken lightly! For one thing, we're very proud of PANORAMA, and Rule One is "Don't fix it if it isn't broken", sometimes phrased as "Don't mess with a good thing"!

For another thing, we're very much aware that we are taking something away from our Members, something which, for many, is the main reason, perhaps the only reason, for them to even *be* members.

However, this move wasn't made in a misguided effort to "try something new". It was forced on us by economics: we simply couldn't continue to produce PANORAMA with our dwindling membership base, and we were on our way to bankruptcy.

To your credit, it seems that our membership has understood the problem and will go along with the solution. While a few of you may be muttering under your breath, we haven't heard any complaints yet, and the only response to our call for your suggestions was a couple of members who said "It's about time" or "What took you so long?", or words to that effect.

Remember the old saw "when one door closes another opens". In this case it seems that many doors are opening! First, we are trying to save not only the printing and mailing expenses, but the charges for the layout also. We've purchased some inexpensive software (more than paid for by the savings on the layout alone for just this issue) and we are trying to layout PANORAMA ourselves. This issue has been produced by one person, learning to use unfamiliar software ([Serif PagePlus X2](#)), and for now at least, trying to turn out a product that looks about the same as what we were paying for up till now. Except it's in full colour!

On the subject of colour, we have made PDF files of PANORAMA (just like this one) available to all the world on our web site for some time now, and we have had it pointed out that the delivery of a black

and white printed version of PANORAMA in the mail isn't much of an incentive for prospective members to join, when they can read it free on our web site. We considered just sending out a notice to our members when each new issue was posted, but we thought you should get something more for your membership fees, so we are trying to email it directly to your mailbox. We have been delaying the posting of each issue on our web site till you have had your copy for a month, and now we will delay posting each issue until you have the next issue!

We also see many other possible advantages besides the colour. We have had a few complaints that sometimes the print was too small for some members. Now, in PDF format, you can easily increase the magnification of each page to make it easier to read. Some people can't find back issues when they want to look up something from a past issue, but with PDF files, you can save them all on your hard drive, or even burn a lot of them onto a CD. You can search for any word, group of words, or name in a PDF file, making it a lot easier to find things you have read earlier. Just click on the binoculars!

Some people don't like reading things on their computer screen, but if you want, you can print the entire issue on your own printer, either in colour or black and white to save the cost of the colour ink. Or maybe you will only want to print a few pages, or articles, to file away in a folder in your filing system, or to show to a friend or someone else in your club.

As publishers we have always had to contend with the four page rule, producing 16 pages, 20 pages, or 24 pages in each issue. We couldn't go over 24 pages because the mailing cost would increase. Now if we only have 22 pages for an issue, we don't have to drop an article or search for 2 pages of filler: that issue could have only 22 pages!

I don't see us putting out larger issues, because of the work involved already, but we might occasionally put out "Special Editions" when warranted, or send out separate items, like our Membership Roster, or our Annual Financial Report from

the Annual General Meeting to our membership, that we wouldn't want to post on the web site for the whole world to see. Alternatively, if we find that the 24 page issues are too large for some people who don't have broadband internet connection, we could turn to putting out smaller issues more frequently. We are going to have a flexibility that we haven't had before because of the mailing costs.

We've just discovered that with PDF files we can insert live links into the articles, and you only have to click on one to visit the web site while you are reading PANORAMA! It turns out that we could have done that with the issues on our PANORAMA page, except that we didn't know that, and have been removing every occurrence of a link before sending the copy to the printer! We are trying it here for the first time – go ahead and try it out in this issue! Isn't that better than what you had to do before – read the articles that came in the mail, then start your computer and type in the links that were often extremely difficult to read and type?

We have other ideas that we want to try out in the future as we gain experience with the new software, and we expect that PANORAMA will evolve into something much more useful to you. I won't list them here because we don't want to plant false expectations that might not pan out. However, we're very excited about the new possibilities that may now be available to us.

For now the money saved by the change in the production and delivery of PANORAMA will simply be held to rebuild our bank account for unexpected needs, like losses on the SCCA Contest, CIAFF, Conventions, etc., but your Executive will be looking hard for new and better ways to deliver more value to our members for their Membership Fees. We will also be reviewing our fee schedule in the future, and that doesn't mean raising them!

We're always interested in your suggestions, and eager to receive them. We would also like to hear about any difficulties you have experienced downloading this issue, reading it, etc., and we'll do our very best to find better solutions in the future. Just drop me a line at Pres@sccaonline.ca. (Just Click it!) ■

~~MAKE
FAKE~~

Get the Shot!

Getting a shot now is very much easier than it used to be just a few years ago when we had to take a reading with our light meter, switch lenses (or add a wide angle or telephoto attachment), set the shutter speed, aperture, focus, etc. And that was just for still pictures!

With a movie camera we had to select a lens from those on the turret, perhaps choose a running speed, and once upon a time even rewind the camera spring before shooting so the clock works didn't run out of power before the shot was finished.

Now, it's usually just point and shoot and you're almost guaranteed a usable shot, either with a digital camera or camcorder, and "Get The Shot" refers to certain occasional problems or conditions like shooting in the pouring rain, a hurricane, or blizzard, or while riding a bicycle, or horse, or underwater, or from an aeroplane, or any other of the difficult shots that the most ambitious of us go after. This column began in this vein, and will often continue along these lines, but sometimes there is just no way to really get the shot we have in mind, so we have to find ways to "Make The Shot". Or maybe I should say "Fake The Shot"

I've already touched on some of this fakery in previous articles when I spoke about using stills in our videos, scanning them, colouring them, panning them, etc., and I'm going to continue along this direction even though there is still much to say about techniques, strategies, gadgets, and problem solving when shooting with your camcorder, and I will return to those in the future. But right now I want to turn to some useful tools to help you "Fake The Shot".

As I'm sure you've noticed, many of the experiences I share with you are based on my obsession with a very long history video on which I've been working for years. Two incidents that occurred on or very near the area of my concern were associated with the War of 1812, and are far too dramatic to simply cover with a talking head telling the story. Somehow, I have to bring these two stories to life, cinematically!

The first is the one great naval battle that occurred on Lake Ontario, and the other is the American raid on the King's Head Inn at Burlington Beach, and the burning of

the same, along with the associated out-buildings. While the latter incident isn't as historically significant as the former, it is extremely important in the context of the local history, and the potential is there for dramatic and exciting film making – on a Hollywood budget!

Briefly, the [Burlington Races](#), as the naval battle is now known, involved six British and eleven American sailing vessels, ninety-one cannons and carronades on each fleet, hundreds of crew on each side with scores of casualties, much damage to the ships with some of it very heavy, and a battle that lasted several hours, in a very severe gale! This is not an easy assignment I have given myself, and of course, there are no contemporary photographs!

The burning of the King's Head Inn presents a different set of problems, with a force of up to 200 American soldiers landing in longboats from two schooners anchored offshore, while the heavily outnumbered garrison of British Militia withdrew in haste, the removal by the Americans of anything useful to the British Army from the Inn (which was also known as Government House) and the torching of the Inn, stable, carriage house, etc. This one has both Fire and Water, as well as a lot of men, and is only an easy problem when compared with the Burlington Races!

I have most of the footage I need for the King's Head Inn from shots that I could grab at various 1812 Reenactments from Toronto, Georgian Bay, Fort George and Fort Niagara and with the help of some American Reenactors who acted in some important shots for me at a location south of Rochester. These will be cut together in what I hope will be a stirring example of creative editing.

The Fire is a thorny problem! After shooting and collecting many shots of fires, none of which will work, I have found what I hope will be an answer, and which I will describe fully at another time.

For the naval battle I have sailed on several tall ships, including a couple manned with sailors in period clothes, followed (in a motor boat) the Tarangini (the Flag Ship of the Indian Navy) from Hamilton Harbour (which it left under power) halfway to Toronto before they got

all their sails up, sailed one day on the US Brig Niagara out of Erie, PA, and followed her out in a hired towboat the following day to get shots of the Niagara, and also the HMS Bounty (reconstructed for the movie) on Lake Erie.

I have the tall ships, but how about the storm, ... and the battle!

Peter Rindlisbacher, of Amherst, Ontario, has painted a great many wonderful paintings of the British and American ships on Lakes Erie and Ontario during the War of 1812, and he has very generously (publishers pay to use them in and on the covers of history books) allowed me to use his paintings, in whole or in part, in my video to illustrate the battle. Most artists don't even want their pictures cropped (just as many professional writers don't want a word changed in their writing), but Peter has OK'd my "cutting" a ship from a painting and adding it to another, turning that cutout in Photoshop and adjusting its perspective, etc., and I have already experimented with retouching a painting of a ship in a river, by painting out the far shore, to put it on the lake – that one was easy, the tough stuff is still ahead!

TIP: when I first started this project, back in the days of VHS Tape and crash editing, I found that if I "panned" across a post card of a ferry, with stationary waves, I produced a tracking shot of a boat moving with the waves! I plan to use this effect to animate many boats – it's so much easier now with computer editing and panning software like [Digirostrum](#).

How will I "marry" a lot of real video of peaceful sailing on tall ships, mostly in calm weather, with the oil paintings of 1812 ships, some sailing alone, some in battle, with smoke coming out of their cannons? Simple cutting isn't enough, even fast cutting, close-ups of parts of the paintings, "shuddering" video, tilted, etc. I do have some video shots of close-ups of cannons being fired, but not enough.

If I extracted frame grabs, perhaps I could manipulate the stills in Photoshop, and then put them back into the video as sequences. To smooth the transition between the paintings and the video I could turn a frame grab into a painting, and then put that painting in at the beginning of a video shot, lap dissolving between the still

and the video. Better yet, maybe I could turn entire video shots into a sequence of paintings and turn each video shot into an animated painting. And dare I even think it, let alone say it—I might be able to pinch a few quick shots from old pirate movies and turn them into animated paintings, too quick and short to be recognized but enough to add the shots subliminally to a quick cut action sequence! I had been so impressed with the special effects in *What Dreams May Come* when I saw it at the theatre ten years ago, that I had bought the DVD, so I dug it out and had another look. It was obvious that no simple filter would be able to do that! It won the 1998 Academy Award for Best Visual Effects!

Somewhere along the way I was excited to discover that the Menues of the *Indiana Jones* series of DVD's also used animated artist's renderings, but the style was animated pencil crayon, with a large number of fine lines, parallel at about a 45 degree angle, and it wouldn't match the style of Peter's oil paintings.

Some linear editors have a filter or video effect that will accomplish a bit of this, but I didn't find quite what I wanted with my editors. Anyway, I started searching for a nice "Art Filter or Special Effect" or plug-in for my editing software that would accomplish the desired result. There wasn't much that I could find for Magix or Premiere (actually one), so I started looking for Art Filters for stills, that I could use somehow.

I found several! Some are even free!

First, I should point out that several programs, like Photoshop, can produce a simulation of a sketch, water colour, oil painting, etc. from a photograph, but the process will involve several steps. Basically, you produce a number or copies on different layers, then manipulate the different layers differently, using "find edges", colour manipulations, etc., and then put the layers together with varying degrees of transparency, to get the effect you want. Photoshop will let you prepare a list of all the steps then batch process all the pictures in a folder, but this sounds like an awful lot of work to perform on a large number of frames. Just think of the work required to extract all the frames, process them sequentially, and put them back together as a video, let's say, five minutes long! (Better do all the final editing on the sequence before the processing!)

While searching for the perfect software, it occurred to me that this would be

a useful program for turning other colour pictures into paintings, even pictures I had coloured myself using [BlackMagic!](#) This would give me another way to switch from a number of black and white pictures to a series of coloured pictures. Originally I thought I could take the first coloured picture, make a black and white copy, and then dissolve from that black and white to that coloured picture.

After getting BlackMagic I realized that I could colour a copy of a black and white picture and lap dissolve between them either way as a transition between colour and black and white. Now I realized that I could also use the painting effect to change from a series of photos to paintings, or vice versa. I could even turn the first frame into a painting, lap dissolve from that to the same frame as a still, and then start that shot in video, starting in slow motion, slowly bringing it up to normal speed!

Besides those paintings by Peter Rindlisbacher I have engravings, sketches, watercolours, and oil paintings by many other artists on my hard drive for my video. I was going to need the flexibility to choose from a large variety of styles and art types to match the various art that I already have, and might get in the future!

Let's go back to those magic words "Some are even free!"

It wasn't long before I discovered [Dogwaffle! \(Free Version\)](#) Improved versions are available, some at very attractive prices: [Dogwaffle 2.1](#) (\$29), [PD Artist](#) (\$29), [PD Pro Digital Painter 3.5](#) (\$79) and [PD Pro Digital Painter 4.1](#) (\$119).

These are all very useful programs for an Artist. If that includes you, go ahead and try out the free version, and decide later if you want to expand into this program. There's nothing here for me, however, as I've known for decades that I have no fine art talent.

I found four other programs freely available, ... freely as in FREE.

The first considered here is [Paint.NET](#), a photo editing program written as a free version of Photoshop. No, it isn't Photoshop, but it's the nearest thing at this price unless you steal a copy of Photoshop. It has layers, unlimited undo, and lots and lots of special tools. The reason I looked at it was because of three Effects, listed under Artistic: they are Ink Sketch, Oil Painting, and Pencil Sketch, and each of those three effects has two sliders for mak-

ing adjustments. There is no preview window, but the entire screen is a preview window as you see the changes in the original as you move the sliders, not quite real time, but quickly! (For comparison, Photoshop Elements 3.0 and Photoshop CS2 both have 15 Artistic Filters plus 14 under Sketch, and 8 under Brush Strokes, so if you already have one of these, you don't need Paint.NET too!)

An oddity here is this program runs under Windows XP (SP2 or later) or Vista and requires [MS .NET Framework 2.0](#) be installed on the computer. Not everyone has that, but if not, you'll need it soon for something else anyway, and it's FREE!

The following three programs below are all collections of plug-ins. All three sets are 8bf filter plug-ins, called Photoshop plug-ins, and are compatible with Photoshop, Paint Shop Pro, Photoshop Elements, PhotoImpact, Corel PhotoPaint, Adobe Fireworks and several dozens more plug-in hosts, and you can use these free plug-ins with any of those programs that you may have.

[MS Impressionist](#), a program retired by Microsoft, is a Photoshop compatible plug-in that used to be included as part of Microsoft Front Page. There are a great number of art effects available with this plug-in, one of them was very much like the effect used on those Indiana Jones DVD's. You can choose from a long list of effects, and modify the appearance of each with 4 sliders and a preview window. There's even a small demo that you can run that will run through each of more than 160 different painting treatments. You won't use them all. You won't even like them all, but one man's treasure is another man's garbage, and you get them all for the same price. If only one suits you, it's well worth the price you pay! You can see examples of all these effects at the website, but remember that each effect can be varied from subtle to extreme.

[Xero Plug-ins](#) is a collection of 41 Photoshop plug-ins, some of which bear names that gives some inkling of what the result may be, but others are a great mystery. There is a little bit of an explanation on the web page where you download the plug-ins (the downloads come in five groups) but "suck it and see" is the easiest way, and lots of fun as every effect has its own control panel with lots of controls (buttons and sliders), a preview window (some quite large), a Random Button, and a Reset button to return all the adjustments

for that filter back to the default. Some of these filters are very subtle and others are quite robust, but all can be adjusted. By the way, I was looking for "Oil Painting" and it's called "Caravaggio" (google him!).

Fantastic Machines Paint Engine is a Photoshop plug-in with a great number of artistic effects that can be modified with six sliders for the brush, 6 sliders for the Stroke, a choice of six Stroke Types, a check box for Wrap Edges, and three choices for the colour of the Direction Channel, and one slider for the Strength of the Effect, plus a Preview Window and a click button to randomize all the settings! It's a little difficult to understand how all these sliders and buttons work, but it costs nothing to play with them and find out what you like.

I also tracked down three very interesting commercial programs, and I bought two of them because of features they had that I felt were worth the extra money.

Photo To Color Sketch (\$35) originates in China (from Liangzhu Software, in Liangzhu, China?) and the instructions are a little skimpy, as you might expect. However, the program is really quite simple to operate, and at first blush seems to be too simple and limited to be of much use. It turns out that is only in the Standard Mode. There is also a Professional Mode (just click on it) that gives you more choices, controls and adjustments. Basically you can Enable or Disable Sketch and/or Artistic, separately or together. Sketch has a slider for Pencil and another for Pen, but only one of those can be active at a time, though either can be affected by Smooth. When Artistic is enabled you can choose between Realism, Pop Art, and Abstract, and they too are mutually exclusive. Aside from those, there are also sliders for Crayon, Oil Painting, Exposure, and Blur, and all can be turned on simultaneously, or in any combination, with or without Pencil or Pen and Realism, Pop Art, and Abstract. You can also Enable or Disable Hue, Saturation and Lighting, with separate sliders for each, so altogether there are a great number of different combinations available, with a great many steps along each slider. This program has its own Batch Convert facility. You select the folder with the files you want to convert, and the folder for the resulting files, and let her rip! Really handy if you want to convert a large number of frame grabs for a video sequence!

I really liked the Pencil and Pen sketches, with and without color, and there was a lot of control over the amount of colour, etc., and the Crayon (we're not talking about Peacock Crayons here, or even Crayolas) rendering wasn't bad. But I really wasn't happy with the Oil Painting because there was only a narrow range within which it looked realistic, and that didn't at all match the look of the Peter Rindlisbacher paintings with their clear brushwork, and that's Task Number One for me!

Unless you have a need for a great deal of variety, this inexpensive program, at \$35, might be all you need. However, it's a little difficult to see how many copies of this program they'll sell because the trial download seems to go on working forever, opening files, saving results, and all without watermarks, without any cash outlay by the user! I don't think these particular Chinese quite have capitalism right yet!

Virtual Painter Classic (the old Version 4) can be purchased for \$35 and has most of the features of the present Version 5. When you install the trial program you have to choose between the standalone program or the Plug-ins for your existing photo editing program: Photoshop, Photoshop Elements, Paint Shop Pro, Expressions 3, PIXIA, or Other.

The advantage of the Plug-in Version is that you can use the program within Photoshop or another photo editing program where you can resize, crop, make colour and brightness adjustments, retouch, sharpen, or whatever you think the picture needs, then convert it to mimic the product of an artist, and then possibly retouch or adjust some more if you want.

The advantage of the standalone version is that after making all your adjustments in your photo editing program you can open Virtual Painter, open the file, and do your work in VP. You have a couple of useful features there, like repetitively processing successive photos with Direct Paint (using the previous style and settings), or Direct paint from a list of Styles. It should be noted that you can perform the same thing as the Direct Paint in Photo Shop because when you use a filter in Photoshop it's placed at the top of the list, and if you select another picture and then click that filter at the top of the list, Photoshop will perform that action on that picture, using the same settings.

Both the Standalone program and the Plug-ins work the same: There are 16

Style Filters, like Watercolor, Oil Painting, Gouache, Color Pencil, etc., and it even includes Embroidery! Then you choose from 12 Materials, like Paper Smooth, Medium or Rough, Canvas Fine, Medium, Rough, or Wood or Cork, etc. You can adjust Material, Rendering, Color, Deformation, and Focus, adjusting each for Subtle, Normal or Intense and then click, and away it goes

Soon after downloading the Classic Version they added Version 5, and I also tested that. Again, there are two versions, the plug-ins or the stand alone, and this time each cost's \$55 as a download. About the only improvement I could see is the addition of 8 more Materials, and adding Size to the items that you can adjust for Small, Normal and Large.

In general, I found the colors to be extremely bright and artificial in most cases, so I used Subtle for every case, and still found that I would only use a small selection of the Styles. I think I would mainly choose either Oil Painting or Impasto (that heavy paint applied with a knife or spatula) because these seem to look the most realistic for my uses. But I can't choose what's best for you – you have to try the download trial and see what suits your taste.

The other big advantage of the standalone version in either Classic or Version 5 is that it has a built in Batch Feature that would come in handy if you wanted to treat a whole sequence of Frame Grabs for importing back into your video editing program to use as video. However, while I haven't actually used the Batch feature in Photoshop, I think it would be easy to perform the same repetitive action on a whole folder of files by using that same "top filter" trick. It might be wise to try that before buying Virtual Painter.

If you do find that you would like to have both Version 5's, they also sell the download of Version 5 Deluxe, for \$75, which includes both versions. All versions can be bought in a CD version for another \$10, plus shipping.

Have you ever noticed that when you're looking for something, it's always in the last place you looked? That's because after you found it, you stopped looking! Well that's not what happened here. I downloaded these programs over a period of 3 months as I found them, and installed and tested them over that time on a large number of photos. And in this report, I've simply saved the best for last!

Gertrudis has something that none of the others I tested has. This one paints more like an artist, painting with vertical brush strokes for vertical objects, and horizontal strokes for horizontal lines. That sounds rudimentary, but first the program has to analyze all the lines in the photo and determine the optimal direction in different zones. It's a little more expensive than some of those above (and a lot more than the free ones!), but well worth the difference. **Gertrudis PS** is \$37, **Gertrudis Pro** is \$67, & the latest, **Gertrudis MX** (hereafter to be referred to as **GMX**) is \$94.95.

Both the first two have the annoying feature that they doesn't let you test the program on your own photos! Instead, Clicking on "Open" under "File" opens a demo version selection of 8 photos, from which you can select a picture for your experiments. All three programs open with two windows, your chosen picture in the window on the left, shown with the colours muted or in low contrast, or overly bright as if in a fog, but not defocused. The window on the right is your canvas, blank white.

For the PS Version, there are a number of options and controls along the bottom of the screen. First there are four tools, Pointer, Auto-sketch, Pattern, and Free Hand, followed by a box with Postscript info – Vectors and Export to Postscript (not of much use to video makers). There is a box for Styles: Short Lines, Sketch contours, and Short – wide lines. Then there are Slider Controls for Precision, Length, Gain, Width, and Borders, and another set of sliders for Hue, Saturation, and Brightness and three "Buttons" for Auto, Fixed, and Variants, that have something to do with the colours, but I'm not sure what!

When the Pro Version opens you are given an opportunity to accept the original resolution or select or change the resolution of the picture with which you will be working. You also have an opportunity to set a solid colour for the background, or use an image from a file, such as a canvas texture. You have the same choices (Pointer, Auto-sketch Tool, Pattern Tool and Free hand) as in the PS version, but the Styles offered are much easier to understand: Scratch Style, Oil (Medium size, Large, or Small) Tiny Brush, Crayon (Medium size, or Large), Pastel (Medium or Large), Van Gogh, Water color (Large,

Medium, and Small), and Vincent. (I got a big kick out of that! Does that mean that among the friends and associates of Enrique Nieloud, the computer whiz who wrote this brilliant software, they could only name one painter – Vincent Van Gogh?) There were Slider Controls for Strokes – Width, Transparency, and Length), the same Colour Settings as in the cheaper version, plus Scan Width, Border Limit, and Precision, as well as Stroke Size and Density. In addition, there were three 3D Settings – Bumpiness, Softness, and Light Intensity.

Some of these tools are obviously designed for artistic people who will add much more of themselves to their paintings than I ever could, but what I found exciting was the Auto-Sketch Tool, and the results it could produce for a no-talent lout. With these Gertrudis programs, and no other that I tested, I saw paintings that clearly showed convincing brush strokes. Furthermore, by painting first with large strokes, and then painting over some of it with medium strokes, and finally touching up only the most important areas of the picture, I could bring a detailed emphasis to those portions, just like a painter would. I wasn't sure how this would work with moving pictures – probably not very well with brush strokes very different in each frame – but it could be a great addition to my repertoire for stills: gray scale pictures, coloured photos, gray scale photos coloured with BlackMagic, and now watercolour, oil painting, and pastel painting! Wouldn't this bring variety when dissolving between various versions of the same picture! And an added bonus is that with this program you can easily paint most of the picture, but leave some of the canvas outside the main subject unpainted, without the original photograph showing there!

The only hitch was that I wanted to see how well it would work on my own pictures, so I could see whether it would satisfy one of my needs – make individual faces less recognizable, obscure small details (buttons, epaulettes, etc.) that might tip experts that 1812 uniforms are not from the regiment that they are supposed to represent, paint out small details that are anachronistic, and hide the fact that one soldier is a girl and another one is wearing a wrist watch!

While pondering my choice (procrastinating) I returned to the Gertrudis web site



Stained Old Photo of Count



Coloured With Black Magic



Oil Painting by GMX PhotoPainter

and discovered that they now had an even better program, **GMX-PhotoPainter**. It cost more (\$95) but it delivered much, much more! Everything available in the first two programs is here, in a much better interface, and there are more Styles, about three dozen, counting all the variations, with excellent slider controls for twenty-three parameters. Whether I was

(Continued on page 19)

BUDDY, CAN YOU SPARE THE TIME?

By Michael Véronneau, Victoria Video Club

As David Fuller, Victoria Video Club vice-President is fond of saying, every club has its doers and viewers. For one reason or another, some folks pick up a camcorder and start shooting video and (almost) never stop. Their initial efforts may not have much to recommend them, ...but, with sheer persistence and a drive to succeed, eventually movies are produced that appeal to many. For others, a camcorder (or movie editing software) represents a mysterious device that resists all efforts to tame and that is best relegated to the other end of a chair and whip.

But viewers can become doers. In the Victoria Video club we've found that a 'buddy system' is one way to start working around the barriers that are holding folks back from getting up and, well, doing something. A buddy, in this system, is someone who puts aside some time to work with another club member, usually on a small project or training exercise. The goal is to demystify part of the movie making process, whether that is operating a camcorder, or working with some movie-making software or just operating some piece of equipment (e.g. lighting). Buddies are not "trainers" or teachers; rather they are just folks who are willing to listen, and to share what they have learned with others.

And the joy that you can discover, working productively and creatively with a fellow club member, goes a long way to reminding you of the power of teamwork. I was recently reminded of this after I teamed up with Alice Thomas, a writer and relatively new member of our club. When Alice joined our club she was introduced as a writer who wanted to learn to make movies of her stories, poems and ideas. It was during a club workshop that I got a look at some of the material that Alice had written over the years, and I remember thinking that there were some touching stories and poems that deserved further

attention. Meanwhile Alice had teamed up with Ray Painchaud, another club member, and they had co-produced a funny movie inspired by a poem about a chocolate cake battle. And a short story that Alice had written inspired another club member, Stan Coe, to gather a small team around him to start producing that movie (currently in pre-production). But Alice was still more a member of the "viewer" portion of the club. She seemed reluctant to pick up the camcorder, and she also was struggling with her computer-based editor (iMovie). I wanted to get involved as a "buddy" and see if we could start moving towards a "doer", but I was involved with other club projects and it was easy to say "maybe tomorrow."



Fast forward a few months, and with the passing of one of our dearest club members, I was reminded that tomorrow doesn't always come—so with a bit of free time in sight I picked up the phone and gave Alice a call. It turned out that she had some spare time also, and so we met for a coffee and chance to go over some of her material. We discussed and debated various merits of the material, but we kept coming back to one poem that seemed to stand out and inspire ideas. The title was "Grandma's Rocker," and in a few short verses presented a touching picture of a Grandmother who, after her death, continued to inspire faith and hope in her grandchildren with precious memories gathered around her rocker, listening as she read stories from the bible to them. We knew that we wanted to have the poem narrated, and we agreed that we wanted to tell a story that would convey the importance of the grandma in a young girl's life, but in a contemporary way. When we asked the question "What if the rocker was going to be sold?" the story seemed to leap to life—with some potential for conflict and possibilities for resolution—all within an approximate one minute movie.

After the initial coffee meeting Alice went out and discovered an outgoing teenager who was eager to be the 'granddaughter' in our movie, and she also found

the locations for our production. This really gave the green light to our production—way to go Alice! I developed a storyboard and shot list to guide our production, and then we spent one afternoon scouting out our locations and discussing shots. Exactly one week after our initial meeting we were on-site at our key location doing a 'dry run' testing our shot angles and shot list. The next day we had our actress with us, and production was underway.

Alice was shooting the video (which firmly puts her in the "doer" category), and I was acting in and directing the production. Alice would setup a shot, compose it and then I would review it with her until we agreed on the shot. Some shots that we had on our list we ended up throwing out. One critical shot we ended up missing (yes, we could have used one more person on the production to help keep us on track!), but we were able to solve that in post-production. In any case, after two hours we wrapped up shooting and returned to record the narration at Alice's house. With that successfully completed we bid adieu to our budding actress and then spent some time capturing the footage on Alice's Mac computer in iMovie HD 6.

Now, for anyone considering a buddy system, you should probably include the advice "stick to what you know." And I know nothing about iMovie. Everything that I can do on my Microsoft Windows XP-based computer (using Magix Movie Edit Pro software) is completely untranslatable into iMovie commands. So my attempts to verbally guide Alice with importing footage, and with adding, moving and trimming video clips in iMovie were sprinkled with muttered profanities as I would ask her to do something the system would not allow. We spent huge amounts of time in iMovie's help documents and managed to wrestle out some answers. Next time, I think I'll ask an iMovie 'buddy' to sit in with us...and that's called learning from your mistakes. Never the less, we were happy with the results and the movie looked pretty close to what I had storyboarded aside from the critical shot we had forgotten, but that is a whole other story). So we not only wrapped up production, but managed a good first ("rough") cut to boot.

(Continued on page 19)

March 13, 2008

Video Road Hogs Stir Fear of Internet Traffic Jam

The New York Times

By STEVE LOHR

Caution: Heavy Internet traffic ahead.
Delays possible.

For months there has been a rising chorus of alarm about the surging growth in the amount of data flying across the Internet. The threat, according to some industry groups, analysts and researchers, stems mainly from the increasing visual richness of online communications and entertainment — video clips and movies, social networks and multiplayer games.

Moving images, far more than words or sounds, are hefty rivers of digital bits as they traverse the Internet's pipes and gateways, requiring, in industry parlance, more bandwidth. Last year, by one estimate, the video site YouTube, owned by Google, consumed as much bandwidth as the entire Internet did in 2000.

In a widely cited report published last November, a research firm projected that user demand for the Internet could outpace network capacity by 2011. The title of a debate scheduled next month at a technology conference in Boston sums up the angst: "The End of the Internet?"

But the Internet traffic surge represents more a looming challenge than an impending catastrophe. Even those most concerned are not predicting a lights-out Internet crash. An individual user, they say, would experience Internet clogging in the form of sluggish download speeds and frustration with data-heavy services that become much less useful or enjoyable.

"The Internet doesn't collapse, but there would be a growing class of stuff you just can't do online," said Johna Till Johnson, president of Nemertes Research, which predicted the bandwidth squeeze by 2011, anticipating that demand will grow by 100 percent or more a year.

Others are less worried — at least in the short term. Andrew M. Odlyzko, a professor at the University of Minnesota, estimates that digital traffic on the global

network is growing about 50 percent a year, in line with a recent analysis by Cisco Systems, the big network equipment maker.

That sounds like a daunting rate of growth. Yet the technology for handling Internet traffic is advancing at an impressive pace as well. The router computers for relaying data get faster, fiber optic transmission gets better and software for juggling data packets gets smarter.

"The 50 percent growth is high. It's huge, but it basically corresponds to the improvements that technology is giving us," said Professor Odlyzko, a former AT&T Labs researcher. Demand is not likely to overwhelm the Internet, he said.

The question of the problem's severity is more than a technical one, since it will affect the shape and cost of the nation's policy on broadband infrastructure, a matter that is expected to attract political attention after a new administration takes over in Washington.

While experts debate the immediacy of the challenge, they agree that it points to a larger issue. In the Internet era, they say, high-speed networks are increasingly the economic and scientific petri dishes of innovation, spawning new businesses, markets and jobs. If American investment lags behind, they warn, the nation risks losing competitiveness to countries that are making the move to higher-speed Internet access a priority.

"The long-term issue is where innovation happens," Professor Odlyzko said. "Where will the next Google, YouTube, eBay or Amazon come from?"

The Internet, though a global network, is in many ways surprisingly local. It is a vast amalgam of smaller networks, all linked together. The worries about digital traffic congestion are not really about the Internet's main trunk lines, the equivalent of network superhighways. Instead, the problem is close to home — the capacity of neighborhood switches, routers and pipes into a house. The cost of stringing high-speed optical fiber to a home, analysts estimate, can be \$1,000 or more.

That is why Internet access speeds vary so much country by country. They depend on local patterns of corporate investment and government subsidy. Frederick J. Baker, a research fellow at Cisco, was attending a professional conference last month in Taiwan where Internet access is more than twice as fast and costs far less

than his premium "high speed" service in California.

"When I mention my own service, people here shake their heads in disbelief," said Mr. Baker, who is a board member of the Internet Society, a nonprofit organization that helps guide Internet standards and policy.

In the United States, the investment required to cope with rising Internet traffic will need to be made at several levels, not just cable and telecommunications carriers. Tim Pozar, an engineer and a co-owner of the Internet services company UnitedLayer in San Francisco, said a number of forces were combining: the surge in bandwidth-hungry video applications on Web sites, the need to handle traffic from more Internet-enabled devices like cellphones, and shortages of electrical power for data centers in places like San Francisco.

"We're running out of horsepower to accommodate the demand," said Mr. Pozar, whose company's data centers support Web sites for customers ranging from museums to social networks. "And upgrades needed in data centers are going to be a lot more expensive than in the past, now that all the excess capacity left over after the dot-com bubble burst has been gobbled up." The pace of future demand is the big uncertainty surrounding the Internet traffic challenge, and how fast people will adopt emerging technologies is notoriously difficult to foresee.

In the aftermath of the bursting of the technology bubble in 2000, there was a glut of capacity — so-called dark fiber, strung around the world and then left dormant. Now demand is catching up with that supply. In its prediction of more than 100 percent annual growth, Nemertes, a telecommunications research firm, assumes brisk use of new innovations like high-end videoconferencing, known as telepresence, which corporations are beginning to embrace as an alternative to costly, time-consuming travel.

If this technology becomes a consumer product in the next few years, as some analysts predict, Internet traffic could spike even more sharply.

Slick video chats are something that William Bentley, a 13-year-old New Yorker, would like to see. He is fairly representative of the next generation of digital consumer: He has made and posted his own YouTube videos, subscribes

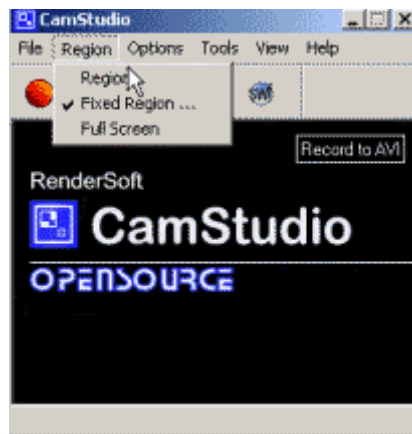
[\(Continued on page 19\)](#)

MORE WEB STUFF

By Thom Speechley

Tutorials

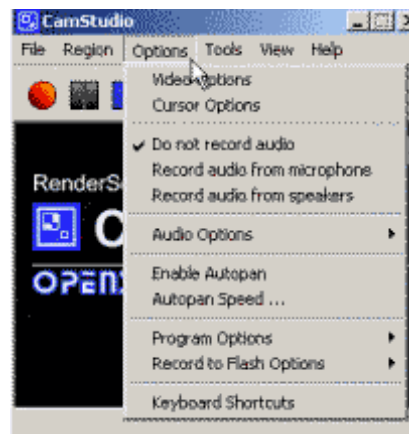
An earlier article about ‘podcasts’ and streaming video, provided some links to helpful tutorials on video related subjects. Many of those sites included a feature showing a computer screen with a cursor moving about while a voiceover described how to use the software being illustrated. If you thought that was a useful kind of presentation, you can make your own tutorials about your own favourite computer program. In DVD format, this could be useful for showing at club meetings and it eliminates the need to patch a laptop to a projector or TV set. It might also be mailed on disk to someone you want to help. There are several freeware programs available online for this purpose. Perhaps the oldest, and my favourite, is “**CamStudio**”.



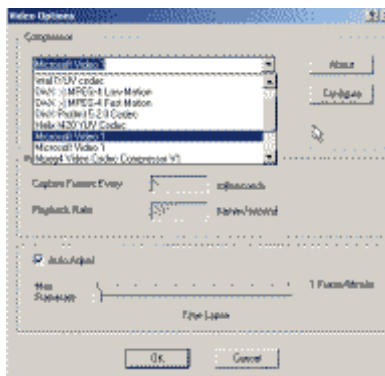
This screenshot shows the setup page, which lets you select the portion of your screen to be saved, a choice of various viewing modes, and the video format for saving. The area to be captured is selected by using the menu shown above. The “Region” choice lets you define the screen area by dragging your cursor around the selected area. “Fixed Region” allows you to define the starting location and the height and width dimensions of the capture area.

“Full Screen” of course, records the entire monitor screen. There is a button on the menu bar to switch from AVI to

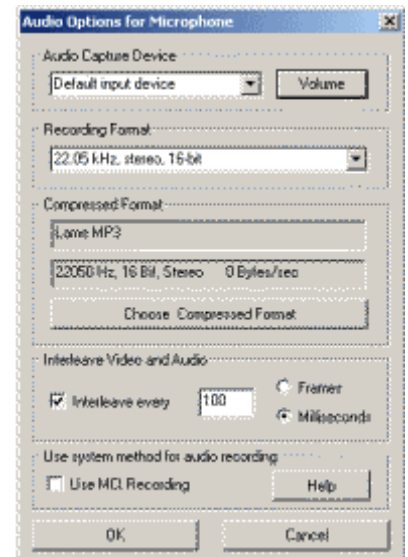
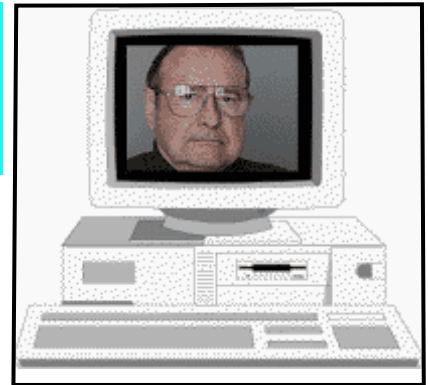
“Flash” mode. This is for the original “Flash”, SWF format and not the newer FLV format. However the resulting file will be much smaller than the AVI, and will play in most multi format players available. This would be your choice if you plan to e-mail the finished file. The program also includes a utility for converting existing AVI files to SWF.



Under the “Options” tab, you can set video quality and chose the codec appropriate for the finished video dimensions and desired quality.



“CamStudio” displays all your installed codecs in a dropdown menu. Unless you have done some study about format and codecs, you may have to make short videos with different combinations to find the one which best suits. The default codec is Microsoft Video 1 and for most work, this should be the one to start with. The options menu also lets you determine what audio source you will be using. If you are narrating over the video, you select “Microphone” as your input.

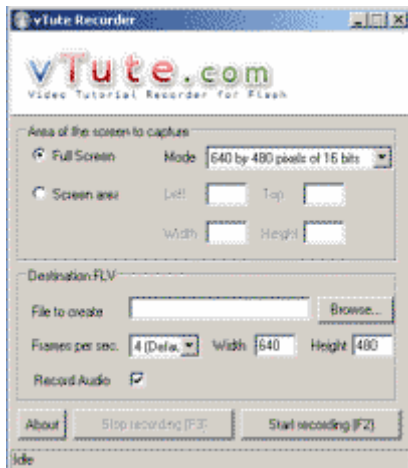


Clicking on “Audio Options” opens a selection of audio formats. The default codec is for 16 bit MP3 stereo. If you only want one channel, select “Mono”.

There are several settings for viewing the CamStudio operating window. It is usually preferable to remove the window from the screen capture area while recording since it can be a distraction. This can be done by reducing the window to a small set of buttons or, by assigning "F" keys for each operation. (Start, Stop, Cancel etc.) This utility is found under "Options".

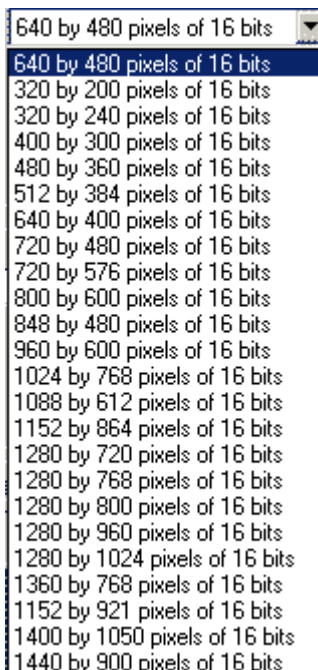
A somewhat less versatile capture program called “[vTute](#)”, is also available as freeware.

This program records exclusively in FLV “Flash” format. FLV uses higher compression than SWF but according to the [experts](#), neither is inherently superior to the other. If your file has video content, FLV may handle it better. For straight graphics (“Powerpoint”) SWF will yield a smaller file. But what impressed me most about this program is how much it will do considering its size. It’s takes up only 53KB! And what’s more, it does not require installation, so you can run it from a disk or flash memory stick.



This very austere window has all the options for this program. Notice the default values. Capture area, 640X480 at 16 bits and 4 frames per second. This seems somewhat confining but remember you are creating more of a slide show than a movie. The four-fps is quite adequate to follow the motions of the cursor. Other selectable frame rates are from one to ten. Ten might be used if the program you are recording opens a small window of actual video.

For more options, see the drop down menu for "Mode". You may have to play with these to find the best way to display the program being recorded.



The vTute Mode Menu



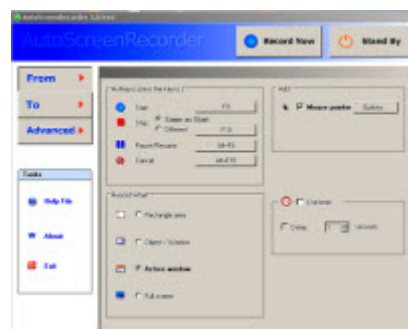
Screen Recorder

This is another open source capture program. Note the similar appearance to CamStudio. Both perform much the same. However, NBX Software requires you to register, free, before the program will work. Unfortunately, after going through the "registration" procedure, you are routed to their product sales page and you are advised:

"The registration code will be shown below immediately after you place the order! Thanks for your registration! (The free registration has been closed for the huge web-site traffic.)" Do I smell scam?

The "Pro" version costs \$19.95USD.

Another free one, which is not all it appears to be, is "[AutoScreen Recorder Free 3.0](#)".



It has a simple interface and produces very nice looking video in AVI. The nicest feature exclusive to this program, is a button to select capture area equal to the window of the program you are recording. Makes it

very tidy. It also allows you to select the appropriate codec and configure the cursor, but the free version does not record audio. It's still useful if you take the time to use a separate voice recorder while capturing, but this extra step means you will have to put your production on a timeline of your editor to combine the audio track.

The "Pro" version, with audio options costs \$49USD.

The two possibilities for applying these programs are for presentations at meetings using a projector or TV screen, or, producing in much smaller format for uploading to a website or forwarding by e-mail. The two freebies offer sufficient options to do either. With a little planning you should find the best combination. Audio is another matter. Depending on your ability to configure your sound card and microphone or line inputs, you may not get the best results on first try. Familiarize yourself with your sound card interface before starting.

If you are planning to put your production on a DVD, you will need a program to convert the file to MPEGII. There are at least two free programs for this purpose. The most popular is "[Any Video Converter](#)".



It has a very simple interface but with many choices for file types and other parameters. The other converter in popular use is "[Super](#)".

This has an even more elaborate interface with a very wide selection of conversion options. As a word of caution, you may find that either program demands codecs which you might not have installed. However both products support active forums which supply very helpful answers. ■

VariZoom Stealth Control

By John M. Cook, Hamilton Video/Film Makers

I've been very pleased with the performance of the VariZoom Stealth control for over five years. My Sony camcorder has a hair-trigger zoom control (from crawl to crash speed in the width of a hair). With the camcorder's own zoom control, my hand cramped up severely the first time I shot a figure skater, trying to keep her at a more or less constant size from rinkside.



I really lucked out when I found the VariZoom. The VariZoom made it so easy to shoot figure skaters that I got goose bumps the first time I used it. VariZoom ergonomics when using a tripod or monopod, are vastly superior to any camera mounted controls. You have at your fingertips, zoom control, record button, camcorder wake-up (when it decides to go to sleep) as well as manual focus control

when you want it. It makes shooting sports a pleasure rather than a pain.

While this VariZoom model works with Sony and Canon camcorders, I found its performance with the Canon disappointing. With the Sony it feels like you have an infinite number of zoom speeds, all the way from almost imperceptible crawl to high speed crash. With the Canon it seems you only have at most 3 or 4 speeds. The slowest is not very slow. You seem to change gears through the range. I would guess that the Canon camcorders I tried were factory programmed with a much more limited number of zoom speeds than the Sonys.

I was devastated when my VariZoom died in the middle of a shoot. Using the camera's zoom control just added insult to injury. Out of warranty, VariZoom was charging about one third of the selling price for a look-see. Unfortunately VariZoom uses UPS exclusively. UPS's "brokerage fees" to Canada would have made the total cost higher than getting a new controller. After locating the appropriate allen key, I opened up the VariZoom, and found that there was a break inside the cable. A couple of dollars later for a piece of 2 conductor shielded microphone cable and a mini connector, I was back in business. All is forgiven. ■

(Video Road Hogs Stir Fear of Internet Traffic Jam - [Continued from page 16](#))

to YouTube channels, enjoys multiplayer games like World of Warcraft and Unreal Tournament, and downloads music and videos.

Asked what he would want next from the Internet, he replied, "It would be nice to have everybody always right there — just click and you could see them clearly and talk to them."

That sort of service is certainly going to require more bandwidth and more investment, with higher costs across the spectrum of the Internet ecosystem that includes cable and telecommunications carriers, Internet companies, media Web sites and even consumers. AT&T, for one, said last week that it would spend \$1 billion this year — double its 2006 expenditures — to expand its overseas infra-

structure.

But even if investment lags behind, there will be no Internet blackout. Indeed, the Internet has survived predictions of collapse in the past, most notably by Robert M. Metcalfe, a networking pioneer and entrepreneur, who in a 1995 magazine column warned of a "catastrophic collapse" of the Internet in 1996. There were service problems, but nothing like Mr. Metcalfe predicted, and on stage at a conference in 1997 he ate his words.

"The Internet has proven to be wonderfully resilient," said Mr. Metcalfe, who is now a venture capitalist. "But the Internet is vulnerable today. It's not that it will collapse, but that opportunities will be lost." ■

Get The Shot ... [Continued from page 14](#)) convinced by downloading the program and testing it on my own pictures, or just from reviewing all the examples on the Gertrudis web site, I don't recall, but I downloaded it, paid for it, and have never regretted it. I recommend the program *if you have a need for it and will use it* (like an exercise bike!) and suggest that you examine the [Users' Gallery](#) and the 7 [Tutorials](#) under **Learn More about GMX PhotoPainter** before buying it.

I've covered a lot of software in this article, but I haven't yet touched on animating these pictures for video, or any other video solutions. That will have to wait for the Summer Issue!



Trading Post - Watercolour ■

Buddy ... [Continued from page 15](#))

My parting advice to Alice was to watch the movie several times and think about if she wanted to re-arrange the clips to tell the story differently. The very next day I got an e-mail message from her that suggested a new order to our shots. I was ecstatic—this was a huge step for Alice towards making the movie "hers". We got together the next day, and after viewing the new arrangement I agreed that the modified storyline was great. We added in the narration (which I had tweaked using [Wavelab Lite](#) software) and a sound track from some royalty free music that I had obtained from an internet site. After listening a few times and doing a bit of trimming/tweaking we sat back in our chairs and shared a broad grin—it was looking pretty good.

We had one last session, where we made a few final adjustments and then we turned to iDVD to make our movie distributable. Its now sitting on DVD going into a club contest for its first judging, but regardless of how it places, Alice has taken a huge step forwards in movie-making and turning her stories into movies, and the buddy system is undeniably an award winning system. ■

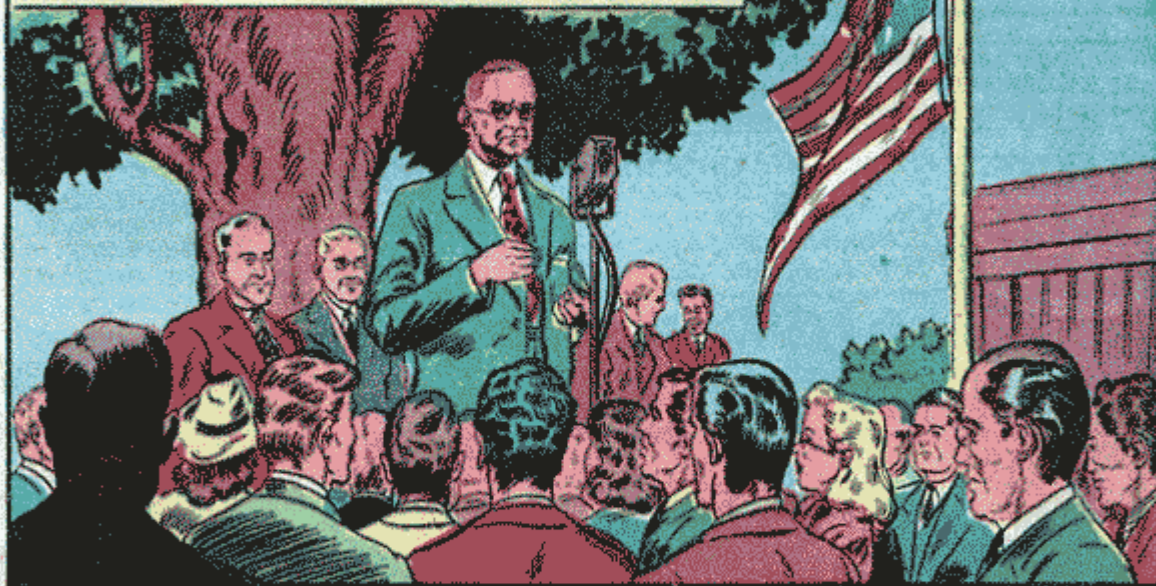
George Eastman

Provided by Campbell McCubbin

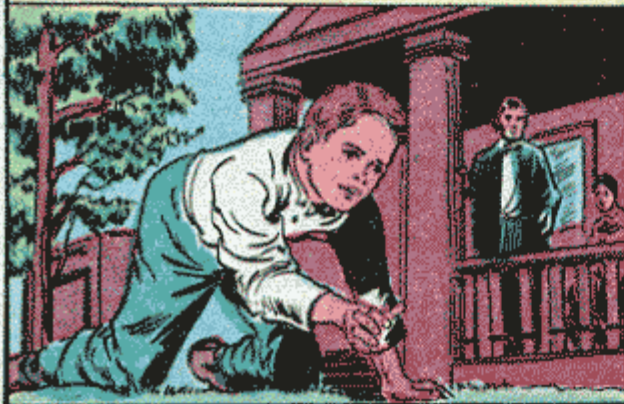
GREAT NAMES in PHOTOGRAPHY

The life of George Eastman

IN THESE FEW PAGES IT WOULD BE IMPOSSIBLE TO FULLY OUTLINE THE LIFE OF THE MAN WHO GAVE MODERN PHOTOGRAPHY TO THE WORLD-- NOT ONLY AS A SCIENCE, BUT AS THE GREATEST MEANS OF ENJOYMENT IN THIS ERA. IT WOULD TAKE VOLUMES! THEREFORE, IT IS WITH HUMBLeness AND HUMILITY THAT WE ENDEAVOR TO BUT HIGHLIGHT THE MOST IMPORTANT EVENTS IN THE LIFE OF GEORGE EASTMAN.



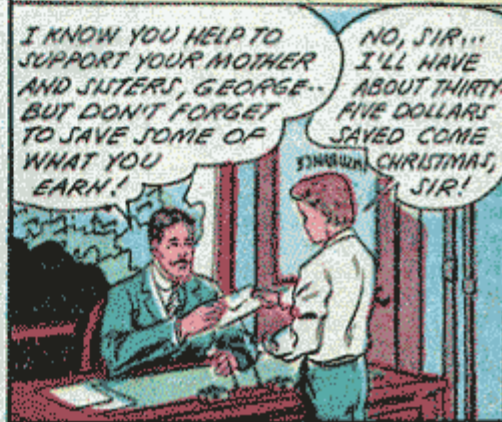
IN THE SMALL TOWN OF WATERVILLE, N.Y., ON JULY 12, 1854, A SON WAS BORN TO GEORGE AND MARIA EASTMAN. THAT CHILD IS DESTINED TO GO DOWN IN HISTORY AS THE WORLD'S GREATEST PHOTOGRAPHIC GENIUS.



IN 1860, THE EASTMANS MOVED TO ROCHESTER, AND TWO YEARS LATER GEORGE'S FATHER DIED. AT 14, THE BOY LEFT SCHOOL TO TAKE A JOB AS ERRAND BOY AT \$3.00 A WEEK.

I KNOW YOU HELP TO SUPPORT YOUR MOTHER AND SISTERS, GEORGE-- BUT DON'T FORGET TO SAVE SOME OF WHAT YOU EARN!

NO, SIR... I'LL HAVE ABOUT THIRTY-FIVE DOLLARS SAVED COME CHRISTMAS, SIR!



FROM THERE, GEORGE WENT TO AN INSURANCE FIRM, AND LATER BECAME A JUNIOR BOOKKEEPER IN THE ROCHESTER SAVINGS BANK. DURING THESE TWELVE YEARS, GEORGE HAD SAVED FIVE THOUSAND DOLLARS. THIS MONEY ENABLED HIM TO BEGIN HIS REAL WORK! IT ALL BEGAN THIS WAY...

WISH I COULD GO WITH YOU TO MACKINAC ISLAND, GEORGE, BUT IT'S OUT OF THE QUESTION!

I'LL TELL YOU WHAT... I'LL TAKE SOME PICTURES OF THE TRIP SO YOU CAN SEE EVERYTHING, TOO!



BEING A CAMERA ENTHUSIAST WAS NO EASY HOBBY IN THOSE DAYS...

WHEW! THIS IS A TERRIBLE LOAD OF STUFF TO CARRY ABOUT! SOMEONE SHOULD CONDENSE ALL THIS PARAPHENELIA!



AND THAT'S WHAT STARTED GEORGE ON HIS CAREER. HE HIMSELF BEGAN LABORING TIRELESSLY AT NIGHT ON A SUBSTITUTE FOR THE OLD "WET PLATES".

GOODNESS, GEORGE, WHY DON'T YOU GO OUT FOR SOME PLEASURE!

THIS IS A PLEASURE, MOTHER! I'VE DONE IT!! THIS IS MY OWN DRY PLATE -- IT ELIMINATES THE NEED FOR THAT COMBERSOME "DARK TENT!"



FIRED WITH ENTHUSIASM BY HIS SUCCESS, GEORGE STARTED MANUFACTURING HIS PLATES. SOON, HE AND COL. HENRY STRONG STARTED THE EASTMAN DRY PLATE COMPANY!

YOUR ENTHUSIASM IS CONTAGIOUS, GEORGE! I HOPE THIS LEADS TO GREAT THINGS IN THE FUTURE!

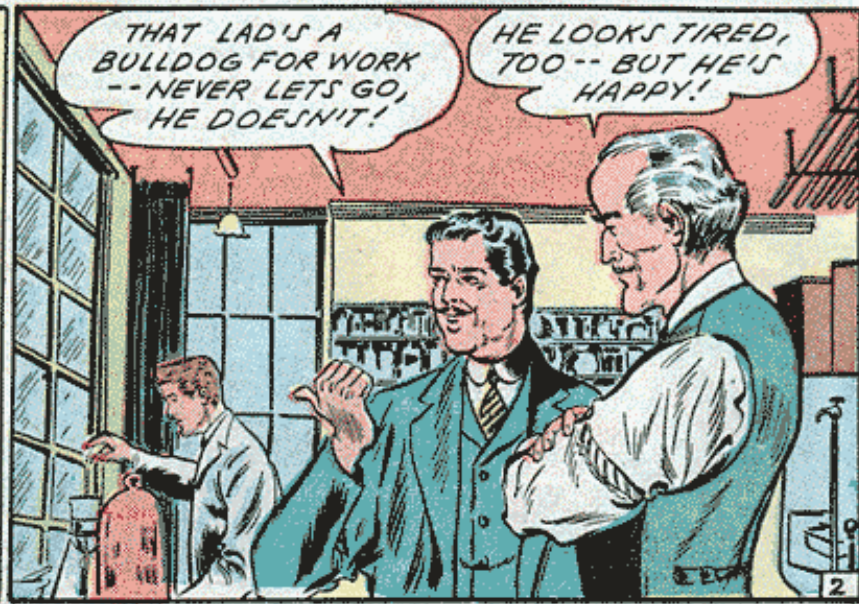
THANKS, COLONEL! WITH YOUR ENCOURAGEMENT AND FRIENDSHIP, IT CAN'T FAIL!



THEN DISASTER STRUCK AT THE YOUNG COMPANY -- GEORGE'S NEW PLATES WERE NOT DURABLE! ONCE AGAIN YOUNG EASTMAN WENT TO WORK. THIS TIME IN ENGLAND WHERE, WORKING SIDE BY SIDE WITH BRITISH PLATEMAKERS, HE PERFECTED HIS KNOWLEDGE BEFORE RESUMING PRODUCTION IN HIS OWN FACTORY!

THAT LAD'S A BULLDOG FOR WORK -- NEVER LETS GO, HE DOESN'T!

HE LOOKS TIRED, TOO -- BUT HE'S HAPPY!



GEORGE'S NEXT STEP FORWARD WAS PAPER "STRIPPING FILM" AND A HOLDER, THROUGH WHICH MULTIPLE-EXPOSURE ROLLS OF THE NEW MATERIAL COULD BE USED IN THE PLACE OF INDIVIDUAL GLASS PLATES!

MY, THAT NEW PAPER FILM IS WONDERFUL!

MM -- I WONDER WHAT EASTMAN WILL THINK OF NEXT?



NEXT -- TEN YEARS FROM THE START OF HIS CAREER -- CAME . . .

HERE IS THE KODAK, GENTLEMEN! SIMPLE ENOUGH FOR ANYONE TO TAKE THE FINEST PICTURES!

REMARKABLE!



KODAK -- THE WONDER AND NAME SPREAD LIKE WILDFIRE! IT BECAME AN OVERNIGHT SENSATION!

IS THAT REALLY ALL THERE IS TO IT?

IS AREMA?

THAT'S ALL THERE IS!



THOUGH THE NEW FILM WAS A BIG ADVANCE, IT STILL INVOLVED AN ANNOYING PROCESS -- FOR AFTER DEVELOPMENT, THE FRAGILE NEGATIVE HAD TO BE "STRIPPED" FROM THE PAPER BASE FOR PRINTING. GEORGE'S ANSWER TO THIS WAS THE MODERN, TRANSPARENT FLEXIBLE FILM BASE! IT WAS FIRST MADE BY FLOWING THE LIQUID BASE ONTO GLASS TABLES!

THIS IS DRY NOW -- PEEL IT OFF CAREFULLY! IF I'M RIGHT, WE'LL BE ABLE TO PRINT RIGHT THROUGH THIS!



MR. EDISON'S NEW EXPERIMENTS ARE EVEN MORE BREATH-TAKING THAN HIS PHONOGRAPH!

BUT YOUR FILM WILL BE THE TURNING POINT FOR MOTION PICTURES!

YES, THE GENIUS OF GEORGE EASTMAN HAD COME TO THE ATTENTION OF THOMAS EDISON, WHO WAS THEN EXPERIMENTING WITH HIS MOTION PICTURE CAMERA! EDISON USED THE NEWLY DEVELOPED FILM TO CARRY ON THE DEVELOPMENT OF HIS NEW INVENTION.



WE KNOW NOW WHAT PART THE EASTMAN FILM PLAYED IN THE DEVELOPMENT OF "MOVIES" HOWEVER, FOR EASTMAN THE NEXT IMPORTANT DEVELOPMENT WAS THE **BROWNIE**!

HOLD STILL A MINUTE!

DID YOU SAY THAT GADGET ONLY COST YOU A DOLLAR?



MORE AND MORE PEOPLE TOOK TO PHOTOGRAPHY -- BOTH AS A HOBBY, AND AS A BUSINESS. THE PUBLIC CLAMORED FOR MORE AND BETTER EQUIPMENT!

DO YOU REALLY THINK MY DEVELOPING MACHINE IS WORTH ANYTHING, MR. EASTMAN?

IT WILL BE A GREAT STEP IN PHOTOGRAPHY! I'M GOING TO PUT MY RESOURCES BEHIND YOUR INVENTION!



ON THE YEARS THAT FOLLOWED, PHOTOGRAPHIC SUPPLY HOUSES SPRANG UP ALL OVER THE WORLD!

LET ME HAVE SIX ROLLS OF KODAK N.C. AND A GROSS OF 3 1/4" X 5 1/2" VELOX PAPER!

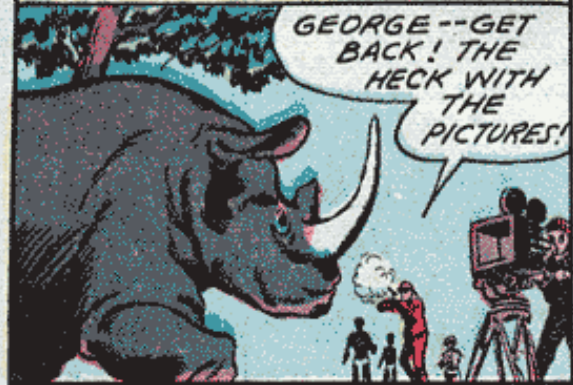
YOU OUGHT TO TRY THESE NEW EASTMAN SHEET FILMS IN YOUR VIEW CAMERA! THEY'RE REPLACEMENTS FOR GLASS PLATES!



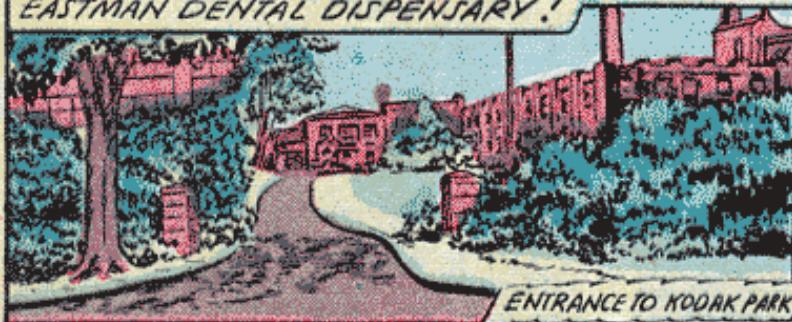
THEN, IN 1928, A NUMBER OF FAMOUS PEOPLE, INCLUDING THOMAS EDISON, GATHERED AT EASTMAN'S HOME FOR A DEMONSTRATION OF THE FIRST PRACTICAL AMATEUR COLOR - PHOTOGRAPHY PROCESS. ACHIEVED BY THE GREAT RESEARCH LABORATORIES EASTMAN HAD FOUNDED IN HIS UNREMITTING SEARCH FOR NEW AND IMPROVED METHODS, IT WAS THE FRUITION OF ANOTHER OF HIS LIFE LONG DREAMS!



GEORGE EASTMAN ALSO FOUND TIME TO PLAY! HE WAS DEVOTED TO BIG GAME HUNTING -- BOTH WITH RIFLE AND CAMERA! ON ONE SAFARI IN AFRICA, HE ALMOST LOST HIS LIFE, MAKING MOVIES OF A CHARGING RHINOCERUS!



FOR MOST MEN, THESE ACTIVITIES WOULD HAVE BEEN SUFFICIENT -- BUT NOT FOR GEORGE EASTMAN! HE GAVE FREELY OF HIS TIME AND RESOURCES FOR THE ADVANCEMENT OF SCIENCE, MEDICINE, AND THE ARTS. EASTMAN'S NAME IS HONORED BY THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, THE EASTMAN SCHOOL OF MUSIC, THE ROCHESTER SCHOOL OF MEDICINE AND DENTISTRY, AND THE EASTMAN DENTAL DISPENSARY!



GEORGE EASTMAN... INVENTOR, BUSINESS GENIUS, PHILANTHROPIST, AND ABOVE ALL, A MAN OF WHOM AMERICA CAN PROUDLY SAY, "THIS IS MY SON!"

SHOTGUN MICS

By Michael Véronneau,
Victoria Video Club

For several years now [Rode Microphones](#) (an Australian company) has enjoyed an unchallenged monopoly with camcorder enthusiasts who wanted a high quality external shotgun (super-cardioid pickup pattern) microphone mounted on their camcorder. The popularity of the Rode [Videomic](#) is legendary, offering excellent sound quality and features at a very reasonable price (~\$149). The Videomic was unique with its integrated shock mount, high-pass filter switch (which helps to reduce pickup of camcorder motor noise), and later models that included a switch to adjust microphone sensitivity. The unit was really 'self-contained'.



The closest competition to the Videomic came from the [Sennheiser MKE300](#) shotgun

microphone. The MKE300 was also designed for the enthusiast crowd. However, its higher price, less features, and lack of a full shock mount (it uses a "sprung-mounted" microphone capsule to reduce handling noise) kept it off the shopping list for many prosumer purchasers.



But the competition has heated up with Sennheiser's release of their [MKE 400](#). Priced at \$199 the MKE 400 is a shotgun microphone that, like the Videomic, connects to the camcorder with a 3.5mm stereo mini jack. The MKE 400 has an integrated shock mount, switchable microphone sensitivity, and a wind noise filter. Unlike the Videomic, which uses ABS plastic, the MKE 400 is all-metal construction, which may offer extra ruggedness. Both microphones are designed to be mounted to a standard accessory shoe on a camcorder and to a tripod. The

Videomic offers one additional mounting threaded insert for boom poles.

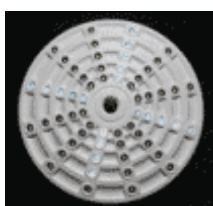
The MKE400 is a shorter microphone; 130mm compared to 250mm for the Videomic, so if you have a smaller camera, you might prefer the Sennheiser microphone. The MKE400 is also lighter (60g) than the Videomic (176g), so that might be a factor if you are shooting mainly handheld. The MKE400 uses a single AAA-size battery, rated at 300 hours operating time, while the Rode Videomic uses a 9-volt battery rated at 100 hours operating time. Both have an LED indicator to remind you that the microphone is turned on, and to give an indication of battery status.

For accessories, both companies offer an optional furry wind-gag that slips over the foam windscreen--intended to reduce wind noise when shooting outdoors, and both offer a 3.5mm to XLR adapter if you want to use their microphones with a camcorder equipped with XLR connections. The Videomic carries a 10 year warranty while the MKE400 has a 2 year warranty.

If you are in the market for an external microphone to mount on your camcorder then you owe it to yourself to check out these two excellent choices. ■

ODDS & ENDS

If you're looking for some [COOL](#) Fill-In Light for your shooting, how about these inexpensive, battery powered [LED](#) Lights! They're sold as Camping Lights on eBay!



The silver one of the Left has 48 LED's and is powered by 3 AA 1.5 Volt Batteries which will last for ~30 hours, and with the center plug removed, will fit right over some camcorder microphones.

The ivory one on the right has 60 LED's that can be turned on as groups of 20, 40, or 60 LED's, and is powered by 4 AA 1.5 Volt Batteries that last 20 - 30 hours depending on your use. They're very inexpensive, (use Buy-Now instead of bidding), but the cheaper they are, the more the shipping costs, so each one will cost about \$12 or \$13 deliv-

ered to your door from Hong Kong. I bought from 2 different dealers, and both were received within 2 weeks!

Go to [ebay.com](#) or [ebay.ca](#) (depending where you usually sign in) and search for "camping light". When it/they arrive(s) you will have to find a way to adapt it to your camcorder, depending on what you buy and your camcorder.

Lots still available as of April 27th.

Don't forget the 2008 SCCA Annual Video Competition. The Deadline for Entries is June 15th. Go to [SCCAOnline.ca](#) for Rules, Classes, Awards, and Entry Forms.

Now that you have got this far,
HOW ARE WE DOING?
Thom Speechley would like to know if you had any problem opening your email, or this issue of PANORAMA, or reading it.

[Email Thom](#) here!

I'd like to know how you feel about the change to this new format.

Get it off your chest by [putting a bug in my ear!](#) ■

The Last Word ...

There is a wonderful fresh green grass on the other side of the river as I look out. Our resident beaver has started chewing the local wood in our neighbour's yard, so



everything is happening the way it should at this time of year. Our resident Blue Heron has made his first fly-past. The mating geese are using our back yard for territorial decisions.

In this issue of Panorama, the article "VariZoom Stealth Control" by John M. Cook on page 19, makes interesting reading. Another article deals with George Eastman in "Great Names in Photography" on page 20-23.

As usual, Thom Speechley does a good Job covering the Club News. It's nice to know what other Clubs are doing. If you are planning anything new at your Club, please share it with us.

Please let us know how the new form of delivery by Email affects you. ■