

VOL. 36 No. 3, SUMMER 2002

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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

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Front Cover:

Paul Gitlin on S8 Flatbed
Photo supplied by L.I.F.T.



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1999 - 2000 ISSN 1187-8207

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PRESIDENT'S MESSAGE



Photo by Eckhard Kries

Fred Briggs, FSCCA

A String of Pearls

In case you were wondering, we shot the picture above for the cover, but when a better picture came along, we shrank the shot to a more appropriate size, and relegated it to this page, as a once-only version of my portrait.

I hope everyone has been enjoying the summer as much as I have. While summer arrived rather late here, it has certainly been a great summer so far for those with swimming pools, or who recently acquired air conditioning! My sympathy goes out to those who have been suffering from drought, or forest fires.

I'm pleased to report that our little Membership Drive has gone reasonably well. So far in 2002 we have received two new Individual Memberships and one Family Membership, which is hardly overwhelming. However, as we rapidly approach the end of July, we now have 32 Individual Memberships and 10 Family Memberships paid for the current year. When we add to these the 5 Life and 8 Honourary Memberships, the total Members in Good Standing hits 55, (with 25 actually filling out the Proxy Form!), leaving only about 20 in arrears!

Furthermore, we know it is difficult to collect club memberships during the summer, as some clubs bring all

spending decisions before a meeting of the club executive or board, while others refer them to their membership at club meetings, both of which, in most cases, are suspended for the summer months. Nevertheless, Brant Video Makers, Hamilton Video/Film Makers, Kitchener-Waterloo Video Club, London Videography Club, Ottawa Film & Video Makers, Toronto Film & Video Club, Victoria Amateur Movie Club, and Winnipeg Amateur Moviemakers have all paid their Membership Fees for the new season, and we hope there will be a couple more in the fall.

In addition, two clubs paid their Membership Fees for this year and the previous year! I certainly hope that I didn't seem to be crying poor in the last issue, because another club deliberately paid more than their assessment, and three individuals made donations of \$20, \$50, and \$500, all of which are gratefully accepted and much appreciated, particularly the Patron who makes a similar donation each year.

Also valued were some of the kind comments we have received. One donation was accompanied by a note stating "*I maintain my membership even though my days of movie or video making are past because I support the SCCA and its objectives.*"

I phoned to thank him for the donation, and among other things, he praised our initiative to make Royalty Paid Music available to our members.

Another sent email in which he said "*... the added benefit of the Music CD library, which I think is a real bonus. My commendations to whoever it was that came up with that idea, researched it, and put together the comprehensive article/explanation in the Panorama.*" (If you liked it then wait till you see it now, on another page in this issue!)

We also had a submission from Dr. Leo Niilo, which included some compliments about some recent articles and the Sound Library. I hope you will read it.

There are differing opinions among the Executive about what you read, what you like, and what you want in PANORAMA. I can't overstate the importance of your feedback, good or bad (but especially, good), in helping us know how to give you what you want.

And we urgently want to hear from those still in arrears. Please go to the Spring Issue of PANORAMA and find the yellow sheet, fill in BOTH SIDES, and mail it in the envelope provided.

We plan to publish a Membership List in the next issue, and we want you on it! ■

Fred Briggs FSCCA

ANNUAL CONVENTION 2003 ANNOUNCED

Set aside the weekend of July 26 and 27, 2003, now, and start making plans to attend the SCCA Annual Convention in Brantford Ontario.

The SCCA Executive has been making preliminary plans for several months, under the able leadership of the point man, Keith Gloster, and much of the early planning and legwork has been done.

We plan to include tours of several attractions in Brantford, all of which you will want to capture on tape. However, we weren't able to settle on a date until we could verify the date of the climactic event, the **Six Nations of the Grand River Champion of Champions Pow Wow**.

(The last weekend in July is based on the best information available from Six Nations sources. If they adjust their date, we may have to adjust ours. Consider it firm unless we make another announcement.)

We will provide more information as it develops.



CLUB NEWS

By Joseph Bochsler, F.P.P.O.

As I write this, the World Youth Day Pilgrims, two boys, aged 17 & 19 from Brazil, have just left us for Toronto. I have been busy documenting them on Joan's Sony TR99 Hi8 camcorder. I started off with their arrival at 10.30 PM, Wednesday, and then the official welcome on Thursday at 1.30 PM. Friday we video-taped them on tours of our town, Caledonia. Saturday evening there was a pot-luck supper and the highlight of the five-day Pilgrim's stay with us was the Sunday celebration in the nearby town of Hagersville. With about seven hundred people participating and Pilgrims from about a dozen countries, singing, dancing and reciting in their native dress, ending with a giant barbeque. The afternoon ended with an outdoor Mass. The Pilgrims left Monday morning on buses for the weeklong celebration in Toronto with Pope Paul II. I hope to complete a tape of about 2 hours, including newspaper front-page headlines and parts of TV broadcasts from Toronto of the World Youth Day 2002.

It was hard work for a man of 80, with the editing still to come, but God willing, I'll survive. The annual Golden Horseshoe City weekend is coming up. It's always fun to tape this event with the tractor-pulls and old fashion thrashing machines in action. I'll be using my digital Panasonic PV-DV951-K camcorder. I find the digital camcorder much

superior to the Hi8 system. The clarity, sound and colour are much better, although I miss the two-hour tapes on the Hi8. My MiniDV only gives me one hour, and I hate changing tapes during a long shoot.

To top off the week there will be a surprise 65th birthday party for our SCCA President, Fred Briggs, at which time I'm sure there'll be a lot of video taken of Fred. From past history, Fred will put on his own show at that time, well worthy of taping!

THE VANCOUVER VIDEO PRODUCTION CLUB, REEL TALK, Edited by Cathy Caravan, Email, caravan920@aol.com www.vvpc.tvheaven.com.,

This is their Workshop Report by Romeo Bruni: "The workshop has 8 members who faithfully come to Romeo's house to hold our meetings, monthly last year and weekly, as of late. We have spent many hours enjoying looking at old productions, gathering photos, film and video clips, shooting and editing.

"Our group started out with different skills and ideas and levels of computer literacy. We began working in small groups who developed ideas then brought them together. Lately, we've all been sharing input with different members working on the computer.

"We're learning more about our members as well as learning how to take a lot of different material and

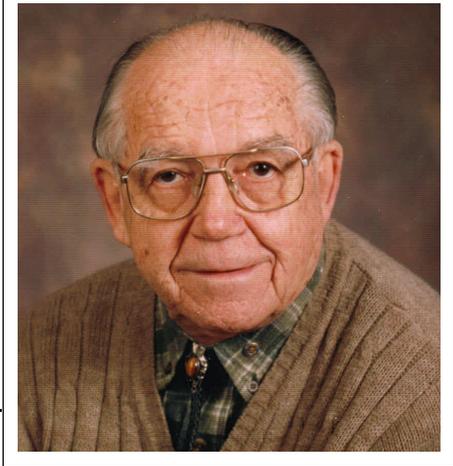


Photo by Joseph Bochsler Jr.

try to make it into a cohesive story. We've bridged the gap between Mac and PC as we've used both systems to edit this work. We hope the members will enjoy a look (sometimes a twisted) back through time."

BUFFALO MOVIE -VIDEO MAKERS, CAMERAMA,

Edited by John P.Weiksna, j p w @ a d e l p h i a . n e t <http://members.aol.com/buffalomovie>

NCCC Festival Wrap. "On Saturday, May 4th, several members were represented at the fifth annual Niagara County Community College Video Festival. Besides a booth manned chiefly by Phil Utech and Jeff Stein BM-VM was an event sponsor. In fact, Phil took first place in the Music Video category for 'Untitled Song.' Nathaniel Miller won in the Animation category for 'Shoe in Couch Disease'. John Weiksna eked out the Experimental Category and Best of Festival for "Drips 'n' Clips."

"For the third year in a row, BM-VM will be meeting year round: it will be announced as to the locations and times for the summer meetings. We are arranging to have at least one outdoor meeting to allow for group participation."

WINNIPEG AMATEUR MOVIE MAKERS, BULLETIN, Edited by Wallace and Jeanette Robertson.

"During a recent meeting we had a lengthy discussion on how to increase our membership. Ron White explained how he had placed ads in the community news section of the Free Press and the Lance. He mentioned that he had a few inquires but they appeared to be from people who wanted us to videotape their individual group's projects and were not really interested in becoming members of our club. Hopefully, some future calls will be more fruitful.

"Wally Robertson said that he would look into the possibility of setting up a booth at Grant Park Mall.

"Ron White and his wife Roxy, have taken a number of trips the past few years, but non more interesting or exotic than their recent trip up the Amazon River to the city of Manaus, the capital of Amazonas State in northwest Brazil. This inland port at the intersection of the Rio Negro River was founded in the 17th century and thrived as the hub of the rubber trade for many decades.

"Normally, we imagine the Amazon as one huge river, but farther up in the headwaters there are actually two major tributaries. In the film it is very apparent when we see them running parallel to each other; one a rich blue colour and the other a bright rusty orange.

"Although the world demand for rubber has severally diminished, the industry is still important to the people. The locals did a demonstration of tapping the rubber trees and extracted the "sap" for the cameras."

VICTORIA VIDEO CLUB, Editor, Sheila Perkins.

"Two of our members were winners in the Mississippi Valley

Video International 2002 Contest. Dave Fuller received *Three Stars* for his video "Against All Odds" and Jean Rawlings received *Two Stars* for her video "Scarlet Ribbons. Congratulations to both of you!"

"Swapping video with Aussie clubs. While down-under recently, I made contact with two Aussie clubs. I presented the Tasmanian club with our Annual 2002-2 Awards compilation and I've received reciprocal compilations from the Tasmanians and a Brisbane Club. I actually visited the Brisbane President's home!

"Both clubs seem to be enthusiastic about the video swapping idea. I've viewed all of the segments from Tasmania - I know you'll thoroughly enjoy them at a Club evening, especially the storyboards! In Brisbane I previewed two of the Brisbane entries and was *VERY* impressed."

THE LONDON VIDEOGRAPHY CLUB, "IT'S A WRAP" Edited by Hugh Pitts.

"**A Tribute to the Best Friend of the London Video Club. Bill Henderson Steps Down.** For mainly personal reasons, Bill Henderson has decided not to stand for any Club office for the coming year. However he will continue to be active and we will be seeing him at most meetings. We sympathize with Bill's need to recover this time for himself, but will miss the excellent leadership and the guidance he has provided, in his many capacities, since the club was founded.

"The new board of officers are: Presidents; Kim Brown and Jim Town; Vice President, Harvey Hackland, Membership; Ron Jacob, Secretary; Hugh Pitts, Treasurer; Walt Robson, Members at large; Thom Speechley, Jane Verraart, Ron Vowles, Newsletter; Bob Thorn."

TORONTO FILM AND VIDEO CLUB, SHOTS AND ANGLES, Edited by Sam Spence.

"Stop Action Thinking Most who people who gravitate to Videography often come from related fields, such as still photography, film making and even puppet animation. It would seem that taking up video is a natural extension of skills they already have.

"While Still photographers think in lengths of 1/30 or 1/50 of a second, Videographers think in 10-15 second chunks. You are painting with Light in both mediums, but that's about where the similarity ends.

"Shooting for the Edit. All video can be improved by editing. In order to edit effectively, there are some basic rules which must be followed before you begin to shoot.

"Leave at least a minute of blank tape at the beginning of each cassette of tape. Put on the lens cap and record for 60 seconds. Remove the Lens cap, check your white balance, and begin shooting.

"Make sure you record plenty of cutaway footage in addition to your main subject, to add interest and drama to your video as well as to allow you to have something to edit to in case your shots have some jerky or out of focus moments.

"Do not record on your tape to the very end. Leave at least a minute of unrecorded tape at the end.

BRANTFORD VIDEOMAKERS, BRANT CAMCORDER NEWS, Edited by Dan Kennalley.

"Frank Birch showed us the video on the Grand River Project shot by his group, namely Joan and Tom Doroshenko, and Lois Sanderson and Frank Birch, who also did the editing. The other groups will show their section of the Grand at a later date."

"Peter Janssen showed us his video of the inner gears of a windmill, Dutch 'Open Air Museum' in Arnem, the Netherlands. We saw some good shots. Peter used *Pinnacle Studio A5 deluxe* to edit it using a Pentium 4 computer."

"Frank Birch showed a video which had us puzzled until the very end and then we got a big surprise. It was a closeup of his kitchen ceiling fan and was lit from various angles. We did not get a glimpse of the whole until the end when we finally saw what the object was. Very entertaining Frank."

HAMILTON VIDEO FILM MAKERS, REEL NEWS, Edited by Dave Picco.

"Dave Picco discussed the timely topic of the automatic level control, (ALC) that exists in most camcorders and adjusts the threshold of incoming sound. The trouble with this ALC is that it doesn't lower the threshold quickly enough after a loud popping sound. And that's what makes this a timely topic, since the season of fireworks and marching drum corps is upon us.

"A few months ago we watched a Joe Bochsler video of the stunt cowboys at Universal Studios in California. There was music playing while cowboys made noise with their guns. The problem was quickly apparent-after each gunshot, there was a second or two of complete silence. It wouldn't have been so bad, except you couldn't hear the music either during that moment, until the camera level control reset the threshold to allow the music to come through. Once the sound is recorded that way, we're stuck with it.

"The easy solution is available on many camcorders: Switch the ALC off, Do not use it in these situations. This applies to

marching bands as well, especially when the drumbeats are loud. If you can cut off the microphone's wind-cut setting, do that as well. So, as you head out to Bayfront Park or Spencer Smith Park to record those pyrotechnics, set to classical music, remember to go manual. If you are lucky enough to have a manual control and VU meters, use them! You'll be glad you did."

STOKES CINE & VIDEO SOCIETY, HIGHLIGHT, edited by Gerald Mees.

"Shiny Disks. This was the title given by Brian Roberts for his talk. Brian is a member of the Altrincham Video Society and he has made a study of computer editing and the transfer of video to DVD.

"Brian was helped by Alan Wood in demonstrating the various formats and explaining the development of SCVD since it was first introduced in China as 'a poor man's DVD... to bypass the current market and its associated royalties. It was an enhancement of the DVD technology and uses MPEG2 file format, which equates to SVHS quality.'

"This most interesting talk whetted our appetites for our own DVD recording set-up."

MAGAZINE OF THE AMATEUR MOVIE MAKERS ASSOCIATION, THE AMMA

MONITOR, Edited by Bernard Wood. Once Again a Return to Cinema Basics, by Malcolm Colditz, President of AMMA. *Laying the foundation for a story.*

- The structure for any story, even a documentary, has these essential elements.
- A clearly identified main character.
- The main character must have a problem, or conflict.
- The main character must make a

decision to solve, or overcome, the problem.

- After this decision is made, then a goal is established. Before the story ends, the problem must be resolved -not necessarily solved, but resolved.

We may also introduce a time line, i.e., the problem must be resolved within a given time frame. This is an option, and it usually introduces more suspense, but it is not mandatory.

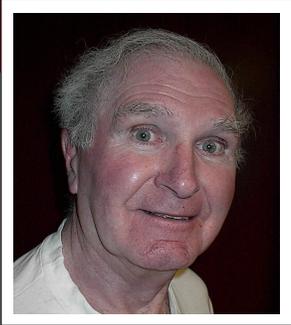
These are the elements of most any story. If you keep these in mind, you will recognize this structure in almost everything you read or see, and they should form the elements of anything you write or produce.

I.A.C. THE FILM & VIDEO INSTITUTE, FILM AND VIDEO MAKER, edited by Liz Donlan.

"From the Wanstead & Woodford Cine and Video Club come some hints on how to achieve those sound effects cheaply and simply. Their magazine "Clapperboard" says that even if you have all the special effects tapes possible, there will always come a time when you haven't got the one you need and here are a few simple ways of achieving the results you want. For the sound of a marching regiment...bounce some rice in a bowl! For the sound of the sea...roll dried peas in a drum. For breaking glass...drop some small brass plates on top of one another, and finally the sound of fire...crumple some greaseproof paper into a ball for a roaring fire and then let it uncrumble for the sound of random crackling!"

"The Best of Bedford 2002. The IAC Autumn Festival and AGM. Hosted by North Thames Region. 17th-20th October, 2002."

FILE MANAGER That Also Handles Images



**Review by
Trevelyan Beard, P.Eng.**

There are many File Managers on the market but the new added features to PowerDesk

Pro 5.0 will give them all heartburn. If you rely on Windows Explorer - the file manager that is standard with Windows, you owe yourself a better life than that. For the price of a restaurant meal you can enjoy the superb properties of PowerDesk Pro 5.

The most exciting new organizing feature for me is PowerDesk's foray into managing the images from your digital camera. After all, an image is just another form of file so why not treat it the same way that PowerDesk treats all files? No need for you to move into any of the digital imaging programs when wishing to view a snapshot, just move over to your folder containing those downloaded shots from the camera and click on 'Thumbnails'.

Wow. Instantly the screen fills with small thumbnails, each with the filename underneath. You can now view each shot, move them around to create categories, delete the crummy ones and say 'Goodbye' to the mess you've allowed to happen because of your poor storage habits.

One click away is the slider that lets you change the number of shots per page. I found this particularly pleasing. Other programs that organize your pictures have a learning curve to them, also they offer no more than what you get with this new feature and you don't

have to 'move from your seat'.

There is also a Windows Imaging and Paint Program just a click away on the power bar. Not quite up to Photoshop's level but adequate for most needs. The point is that the feature is in front of you in the file manager you use every day, and the tricks of the trade in handling images are already known to you through handling files and folders - you have nothing new to learn. And PowerDesk Pro 5 is no slouch - it's fast.

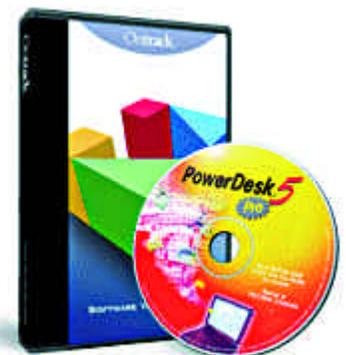
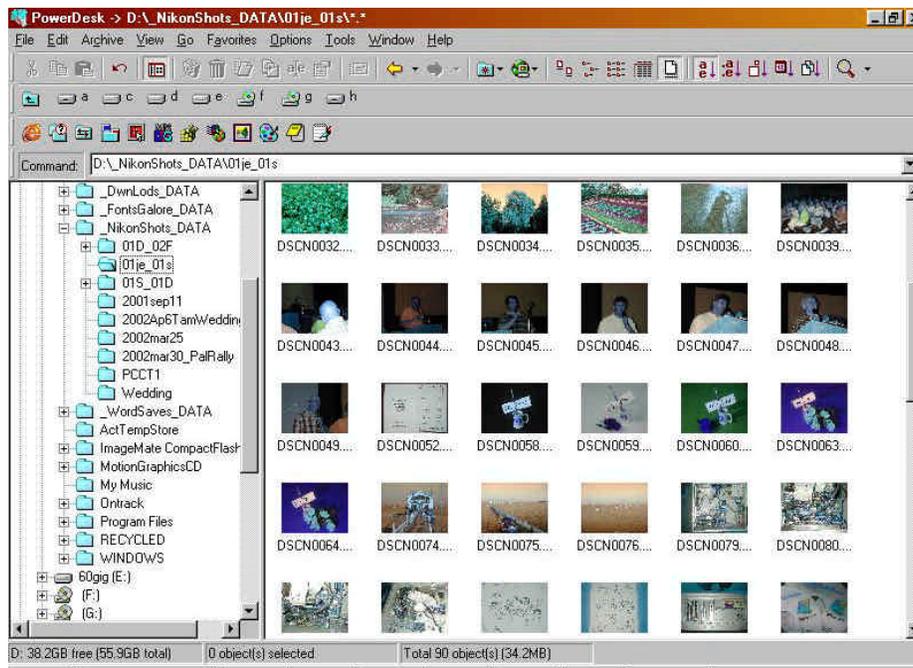
There are about a dozen new features to this new version 5.0, an exciting one is called 'Add Notes to Your Files'. Just a click away, you are now able to stop

puzzling over those ambiguous filenames and add a proper note to each file. Here's where the genius of OnTrack shows - this Add Notes feature is the way your images get the benefit. Each image can be edited with a note! Now that is something!

There's a Move To and Copy To button, a File Finder, Folder

Synchronizer and Size Manager button. Then how about a Notepad and Wordpad button. And more, and more. So many useful things are hanging on this program, it's a pity not to possess it.

The price? Not \$195, not even \$95 but a giveaway knockdown price of \$29.95 US if you download, another \$3 if you want them to ship. At www.ontrack.com/powerdesk/ or phone to 1-800-645-3649. Tell them Trev sent you (grin). ■



Independent Film is Alive and Well



Judging from the impact of video on the marketplace, you might conclude that movie making on film is all in the past. All the news for several years now has been about electronic movie making, and there is a dearth of ads for film equipment, materials and supplies in the popular media. But in spite of new technology, sailboats have lived on, and so have canoes, and bicycles, and horseback riding, and hiking, and sport fishing, and hand tools, and knitting, and baking pies from scratch, and on and on. In any field of endeavour there are always people who prefer to do it the old, familiar way, using the skills, knowledge, and equipment that they already have. Sometimes it's nostalgia: sometimes they simply think the process or results are more satisfying. But sometimes they get discouraged and give up, because they think they have been left behind by the rapidly accelerating technology and those who have adopted it.

And so it is with film. Oh, we all know that the really big players still originate movies on film, even for "Made for TV productions", but we also keep hearing that even that is going out soon. While we all know of the guerilla film makers and the film underground, it isn't all underground: some of it is very much above ground, and very visible, if you know where to look.

In this issue of PANORAMA we are taking a look, and are bringing you the first of what we hope will be several articles about the survival of Independent Film Making in Canada. The most surprising thing is that most, if not all, of the current filmmaking is being practiced not by senior holdovers, but by a new generation of young, forward looking filmmakers, actively learning the skills for the first time and constantly renewing the medium! F. Briggs

LIFT: The Liaison of Independent Filmmakers of Toronto by Larissa Fan

LIFT is a thriving film co-op serving Toronto and the surrounding area. A not-for-profit, artist-run centre, LIFT has been supporting and encouraging independent filmmaking for more than twenty years. Over 600 members strong, the co-op provides affordable access to production equipment and post-production facilities, workshops, artist talks and screenings, a bi-monthly newsletter, production grants, crew location services, a discount program at labs and supply houses, and information resources on production, exhibition and distribution.



Jordan Walker with Bolex

LIFT was founded as a production co-op in 1981, and had existed as a loose organization for a couple of years before that. The early years at LIFT were tough - it operated out of a

variety of small offices, and everything was run on a volunteer basis or by part-time staff. 1986 was a turning point - the staff, board and members were facing burnout, and LIFT was heading into a slump. The co-op was saved when it received funding from the Federal Job Development fund and was able to hire a full-time Co-ordinator and two other full-time staff. From 1984 to 1995 LIFT was located on Adelaide Street in downtown Toronto. Greg Woodbury, the technical manager at LIFT from 1989 to 1995, fondly describes the old LIFT office as a 20 by 12 foot room that was home to five staff members, all working facing each other with about two feet between them. The edit suite, which later became the equipment room, was an old fur safe - it had three-foot thick walls, and if you shut the door "you could suffocate," Greg recalls.



Richard Mandin with Aaton XTR Plus

Luckily, no one did, and the

organization continued to grow. In 1995 the co-op moved to its current larger quarters in the Toronto's West End to accommodate its expanding membership and services.



Carolyn Wong with Arri SRII

LIFT now boasts a wide range of production and post-production equipment. Production equipment includes: 16mm cameras (an Arri SR, Arri BL, Aaton XTR Plus Super 16, Éclair NPR and Bolex H16); Super 8 cameras (Canon 814 and Nizo S48-2); sound equipment (two Nagra 4.2 recorders, a Timecode Nagra and a portable DAT); lighting kits; and production gear such as tripods, scrims and gels, and a doorway dolly. Equipment rental rates vary depending on the article, but are well below commercial rates. The Éclair NPR and Arri BL, for example, rent for \$60 a day for Associate members (\$33 for Full members), while the popular Bolex H16 rents for \$16 per day (\$8 for Full members) and Super 8 cameras go for as little as \$5 a day. Production and post-production facilities includes two

Media 100 digital editing suites, five flatbed suites, a ProTools sound editing suite, a darkroom, a JK optical printer, and an Oxberry animation stand. LIFT has recently expanded into 35mm with a 35mm Steenbeck, 16mm/35mm Oxberry animation stand and funding to purchase a 35mm camera. The co-op hosts a number of annual events, including the summer Island Screening and BBQ on Toronto's Ward's Island and the fall "Salon des Refusés" screening, which features films that were rejected by the Toronto International Film Festival. LIFT also recently started a radio show about independent film which is broadcast every Wednesday from noon to 1 pm on CIUT 89.5 fm.

Membership is open to anyone interested in the co-op and its activities, and is available at three levels: Affiliate (\$50/year, no equipment privileges), Associate (\$60/year) and Full (\$120/year). All members join at the Affiliate level and may upgrade to equipment accessing levels by contributing volunteer time to the co-op: twenty hours for Associate membership and forty hours for Full membership. Full members receive discounts on rentals and priority in equipment booking. **[Current membership of 649 consists of 398 Affiliate Members, 106 Associate Members, and 137 Full Members - Ed.]** Maintenance of Associate or Full membership requires twenty volunteer hours a year thereafter. LIFT members contribute to the co-op and gain volunteer hours in various ways, including helping in the office or at special events, participating in one of the Committees (Newsletter, Radio, Special Events, Workshop or Website), teaching workshops, or writing for the Newsletter.



Paul Gitlin on S8 Flatbed

The past few years have seen a lot of exciting activity at LIFT. The co-op celebrated its 20th anniversary in 2001 with the creation of new commissioned works from both established and emerging filmmakers. In "Self and Celluloid: The Future," fifteen filmmakers examined how they see themselves in relation to their medium as they look into the future. The resulting programme and a retrospective of two decades of LIFT filmmaking screened as part of LIFT's 20th anniversary events; the two programmes are now touring to cinematheques and film co-ops across Canada.

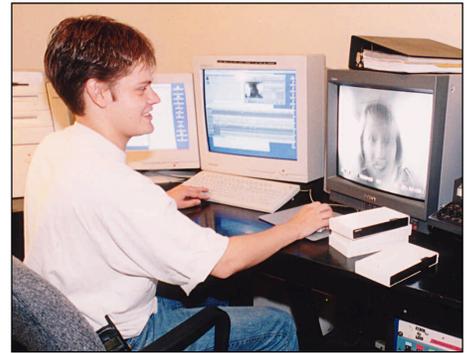


Jeff Stern with Time Code Nagra

In response to the increasing popularity of digital media, LIFT has striven to show that film is still a viable option for independent and low-budget media making. Its popular Handmade Film Class teaches participants how to work hands-on with film and to create films with limited means. The workshop celebrates the qualities unique to film: film's division into frames, the chemical composition of the images, and the ability to manipulate film by optical means. Topics covered in the class include camera operation, flatbed editing, animation, hand-painted film, hand processing, tinting and toning, optical printing, and working with collage. Some beautiful artisanal films have come out of this course. LIFT also offers a whole host of other workshops for both the beginner and those wanting to brush up on their

skills, including Editing on the Media 100, Lighting Techniques, Camera Theory, Documentary Filmmaking, and Introductory and Intermediate Cinematography.

More recently, LIFT initiated the \$99 "No Excuses" film festival. Participants were given the basic tools (including 100' of film, Bolex or Super 8 camera rental, and sound editing time) to create a short B&W film in Super 8 or 16mm, all for the low price of \$99. Ten filmmakers met the challenge of finishing a film with these minimal means and showed their works at a packed screening in April.



Scott Clevely on Media 100 Suite

LIFT filmmakers embrace both new and traditional filmmaking technology. Both the digital editing and flatbed suites are busy, and LIFT members are as likely to use one of the three optical printers as they are to use ProTools or After Effects software. LIFT members are apt to combine the technologies in innovative ways - long-time co-op member Rick Palidwor, for example, has just completed a feature film shot on Super 8 and posted digitally. At heart LIFT is founded on a love of film as a medium, with digital technology seen as a convenient tool that can be used to enhance and benefit the filmmaking process. ■

For more information about LIFT or to become a member, visit the website at www.lift.on.ca, email office@lift.on.ca or call 416-588-6444.

Larissa Fan is a filmmaker, editor of the LIFT Newsletter, and Festival Coordinator at the Images Festival of Independent Film and Video in Toronto.



HANDS-ON COMPARISON: JVC AND MITSUBISHI D-VHS (HDTV) VCRS

By James Holt

Jim Holt is a retired U.S. Postal Inspector who has been involved with movies, then video, since the '50's. He has been a "special event" videographer since the '80's, and a long-term member of the Cincinnati Movie & Video Club.

There was little fanfare last fall when Americans were first offered VCR's capable of recording high definition television. The technology has reportedly been available in Japan for some time. Perhaps the reason so little has been made of this wonderful new technology has to do with the slow roll-out of HDTV. Indeed, owning a high-definition-ready television is not enough to afford new owners of these VCRs, an opportunity to record high definition television pictures. It is not enough to own just any old satellite or ATSC (terrestrial) receiver. These decks acquire HDTV signals only through their Firewire (I-link) I/O jacks. And, as most of you know, finding Firewire jacks on integrated HD TV's, satellite and ATSC receivers can be akin to looking for the proverbial needle in the haystack.

As of this writing, only Mitsubishi and Sony offer integrated HDTV sets with Firewire jacks. Thanks to Hollywood's ongoing concern to protect revenues, only the Mitsubishi sets output signals to a VCR. It may change, but I am told that Sony sets with Firewire jacks do not output HDTV signals.



Mitsubishi 65" Integrated HDTV

It was my good fortune to happen onto the JVC web site before I purchased my first HDTV integrated television. "Integrated" is the

designation used by set manufacturers to identify their products with built-in satellite and/or ATSC tuners. The web site made it clear that it would not be possible to record high definition television signals without a Firewire source from which to derive them. Accordingly, for my first high definition TV, I chose a 65" Mitsubishi integrated set with three Firewire jacks.

THE JVC HM-DH30000U

After enjoying the new TV set for a few weeks, and how much clearer digital TV signals broadcast by five of Cincinnati's TV stations, three of which also broadcast high definition TV during most prime time hours, I decided it was time to try a D-VHS recorder. Lacking sufficiently detailed information on the Mitsubishi HS-HD2000, I chose to invest in the JVC HM-DH30000U (US\$1995.00 suggested list, US\$1300 street). The JVC comes with a beautiful demo tape that will oooh and ahhh those bursting for a chance to show off their HD-ready televisions. And, thanks to the inclusion of a component (R,G,B) output, the JVC will let you play this gorgeous tape on any HDTV-ready television. In short, you can play HDTV tapes from the JVC to any HDTV-ready television, even if Firewire jacks are not available. Understandably, there is a dearth of pre-recorded D-VHS tapes available at this time. However, included with my VCR was an order form for two free pre-recorded D-VHS music videos, which, I can personally attest, further glorify the amazing quality of these new



JVC D-VHS VCR HM-DH30000U

technologies.

Impressed with the ability of the VCR to play back a high definition television picture (1080-I) I connected the Firewire jacks between the TV and the VCR, not expecting much success in achieving a high definition recording. Much to my surprise, the pictures I recorded were identical to the ones I had observed via the direct broadcast.

For the uninitiated, let me say that terrestrial broadcasters, at least in Cincinnati, have been given an additional channel on which most choose to simulcast whatever is being broadcast on their analog channels. However, on their digital channels, stations often experiment, not infrequently interrupting a program already in progress, with some stunningly clear high definition test recordings. I have been close to the record button when some of these test broadcasts have appeared. HDTV pictures recorded on this JVC VCR equal, upon playback, the quality of anything you can see on the screen before the copy is made.

ARCHIVING OPPORTUNITY

As I read and re-read the owner's manual for the JVC, I became enlightened about an obscure but nonetheless outstanding feature of this wonderful VCR. It has five (5) record/playback speeds. The two fastest (HS) and standard (STD) are reserved for high definition recordings, and are selected automatically by the machine. Then you have the usual SP and EP for your Super VHS and/or VHS recordings or playback, as you choose. The real surprise is the JVC exclusive LSP3 speed. I presume this is short for low speed number three. Using LSP3, an ordinary two-hour tape, appropriately modified to fool the VCR into thinking it is D-VHS (see paragraph on TAPES),

can record Super VHS quality images, or better, for 12 hours. What a wonderful revelation this was for an old archivist like me. I have hundreds of old Beta, 8 mm, VHS, and Super VHS tapes that need to be upgraded to a more durable medium. Many of the old tapes have begun to "flag" or suffer from other anomalies attributable to sitting on the shelf for up to two decades. I have already begun to transfer these family treasures to D-VHS via the analog inputs on the new VCR. Everybody knows the effects of generation loss whenever copying old analog tapes. What some may not know, is that when you bump these old favorites up to a higher quality medium, visual losses, if any, are hard to detect. I am happy to report that the four Beta L-750 tapes dubbed to my first LSP3 recording look every bit as good as they ever did in their original format and they fit onto a single tape that runs for twelve hours! The archiving news gets even better when you learn that a genuine DF-480 cassette will last 24 hours at LSP3!

THE MITSUBISHI HS-HD2000U

Curiosity got the best of this old cat when I saw that the Mitsubishi D-VHS VCR was available for less cash than the JVC. This deck has a suggested list around US\$1500 and a street price around US\$900. As with the JVC, all D-VHS decks will play and record VHS and Super VHS as well. The most obvious difference between the Mitsubishi and the JVC is that the former lacks a component output. This means you cannot use it to play back high definition recordings on an HDTV-ready television, unless it is equipped with Firewire jacks. If you buy the appropriate Firewire-equipped Mitsubishi HDTV, you will be thoroughly satisfied with the Mitsubishi D-VHS deck. This deck is not supplied with a demo HDTV recording, but it does include a blank D-VHS tape.



MITSUBISHI D-VHS VCR HS-HD2000U

This Mitsubishi creation plays back high definition recordings (via the

Firewire system only) just as clearly as does the JVC. Equally encouraging is the fact that high definition recordings can be copied from one VCR to the other and back again with no visible losses. This is only true, of course, if those recordings are not copy-protected. For example, I was unable to make a copy of the demo tape that accompanied the JVC deck, but I was able to make copies of everything I tried that had been obtained over the air.

I was disappointed to see that the Mitsubishi owner's manual mentioned nothing about the exciting fifth record/playback speed available from the JVC (LSP3). Not surprisingly, therefore, the Beta tapes I had archived to the JVC's LSP3 speed would not play in the Mitsubishi. Attempting to play an LSP3 recorded tape in this VCR netted only an on-screen prompt that "The VHS recording could not be viewed." Oddly enough, this VCR will only play D-VHS recorded tapes to HDTV-ready sets. If you insert an analog tape, it will play fine on an ordinary TV, but not via the Firewire into the HDTV-ready set. In short, analog connections must be made in order to play and/or record analog formats. On the JVC, menu options allowed for playback of D-VHS recordings to analog televisions, although at significantly reduced resolutions, which would be expected. There appears to be no allowance for this on the Mitsubishi deck.

TAPES

The D-VHS format, according to JVC's web site, currently or will soon offer DF-300, DF420, and DF-480 length tape. The 480s were not available as of this writing, but I can say, from experience, that the 420s will record approximately four hours of high definition television and that their street price will be approximately US\$20 each. These tapes will record even longer when used for analog formats. This would mean you could expect about sixteen hours of LSP3 recording (via the JVC only) on a single DF420 cassette. Remember, recording in the D-VHS format, at LSP3, is for analog recordings only.

D-VHS relies on the MPEG-2 codec. Whenever you are recording to D-VHS, you are recording to a digital format.

When you record analog to D-VHS, you are converting it to a digital format. This brings us to the question of how this new recording format interacts with the current DV/D8 technologies. Your answer is that you can record these signals to D-VHS (via the Firewire) but you cannot retrieve them from D-VHS back to DV. In other words, if you convert a DV recording to D-VHS, it can only play in the D-VHS deck and can only be retrieved via the analog outputs of the playback machine.

Finally, since DF series tapes were a bit scarce, I found that poking or drilling a hole at the appropriate spot on the bottom of an S-VHS tape would allow recording and playback in D-VHS, HDTV, or analog. Looking at the bottom side of the tape, included with either of these VCRs, will show you exactly where the hole(s) should be.

SUMMARY

To tell you the truth, both these machines represent the most complicated VCRs I have yet encountered while, at the same time, they are the most amazing. The JVC costs more but will be able to play pre-recorded tapes to any HDTV-ready TV, whereas the Mitsubishi will require one with a Firewire port. The JVC comes with a demo tape while the Mitsubishi furnishes a blank D-VHS tape and, absent from the JVC, a Firewire cable.

It should also be noted that the JVC owner's manual indicates a Firewire-equipped satellite receiver will be available soon. That same booklet also makes the claim that LSP3 recording will be rendered, depending upon original quality, at S-VHS or better resolutions. Since I haven't the equipment nor the expertise to evaluate these decks from an engineering perspective, I am pleased to report they are, nonetheless, welcome additions to the consumer video marketplace.

Both decks covered above include only an analog (NTSC) tuner. ■

<http://www.jvc.com/support/index.jsp?pageID=1&faqID=11#1>
<http://www.mitsubishitv.com/2000U.html>

PROFILE

Edith Crow

"A Moving Story" by Joan Bochsler

Series



Edith Crow comes occasionally to the Brant Video Makers meeting. Here she is front and centre with her walker.

The first part of Edith's life is really quite ordinary. Daughter of British immigrants, she was born on a farm near Port Colbourne, Ontario. When her father found that her mother was earning more than he was by making smocked dresses for people, he decided to move the family. So Edith spent the rest of her young life in Toronto, in the St. Clair area.

When Edith met Bill Crow, her husband to be, it looked as though the Depression would never end, but eventually they

got married anyway. It was a difficult time to find work, so when an opportunity came up in Brantford, they moved there right away. The family has been there ever since.

Edith and Bill had six children, three of each. Bill kept his job. Life continued in the ordinary style. Now Edith had a still camera. Whenever someone would say, "That would make a good picture," she would hand them the camera and tell them to take it.

Her husband said it would be a waste of money to get a movie camera. He probably expected that she would give it to others to use, just as she did with the still camera. But there was a revelation of sorts. As Edith explains it - "Everything MOVING was just my cup of tea!" Once she started using the movie camera she never put it down.

The used movie camera was bought about the time of their 25th Anniversary, and Edith's life changed. She started

recording events in Brantford. She would go to fires, accidents, historic events, and get footage of every event of importance. Visits of Royalty, and other important people, were all recorded. Edith has boxes of Brantford history on film that could fill a room. The Brantford Expositor recognized Edith Crow for documenting local history, and the Brantford Video and Movie Makers gave her a plaque, for her thirty years' work on Brantford.

Travelling now became more interesting. The family had been travelling in ever widening circles as their family grew, and as they could afford it. Eventually they had visited all ten provinces and the territories. Edith travelled with her husband to Europe, movie camera in hand. She recorded their trips, especially delighting in river cruises.

When Bill lost interest in travelling, Edith continued on her own, or sometimes with a daughter. She went to Russia, included some river cruises to Scandinavia, and Siberia, with her camera in hand. She also journeyed to China and still chuckles when she remembers making a Chinese lady laugh by trying to repeat her Chinese words.

Edith, now a widow, went on organized trips in Africa, staying at hotels in large cities, and travelling by coach between

them. Sometimes she travelled through the countryside "on safari". She would bring home film of all her trips. She showed many of these to her friends at the Brantford film and video club. Another of her films was about her trip to South America, which was also shared with the club.

Now having been to four continents, she was slowing down a little. But when she heard of a scientific group that was going to Antarctica, she



couldn't resist the challenge. Even though she was 84 years old, and would travel onto the plane in a wheelchair, she was determined to go.

On one occasion the group of scientists was planning to climb a rocky area, so this time Edith thought she should leave her camera on board the ship. She did not travel all the way with the group, but waited near the

shore, seated on a rocky area. She suddenly found a penguin beside her. It stayed about an hour, with her talking to it all the time. When she looked away for a moment the penguin disappeared.

As she was close to the water's edge, she assumes it must have slipped into the water. But to have had that special time with a penguin, and not have a camera with her must have been a heartbreak.

During a video interview a few years back I asked Edith: "When things get tough what keeps you going?" Her answer: "My faith in God keeps me going. My prayers have been answered so many times." She continued, "I'm not really a very religious person - I get as much good out of singing the hymns as I do listening to the sermon!"

"My life has been a happy experience all the way through" she said. "I have never been bored." Edith is now in her nineties. She misses not being able to drive: relying on family and friends for transportation slows her down a little. Video club members at Brantford bring her to the club meetings.

Edith's story is one of courage and determination of an ordinary person doing extraordinary things. And the passport to her adventures was a movie camera. ■

Magix Video deLuxe

for computer editing

by Harold Cosgrove

A Revelation From TV

For those of us into computer video editing, there are two television programs which are a "must see". *Call For Help* and *The Screen Savers*, both available on the satellite or digital cable TV channel *Tech TV*. It was through *The Screen Savers* that I discovered a great video editing program by Magix called *Video deLuxe*.

The video and audio editing interface is fairly easy to pick up, especially if you



already have some experience with computer editors. I was impressed with the very

extensive video and audio controls, each with its own selectable console. The default screen has 16 timeline channels available for either audio or video. These can be used in *any* combination, making for some pretty sophisticated editing possibilities. There is also a built in titling program and an automatic music generation program.

Here are just a few of its many editing facilities.

Audio

The Audio Processing Console supports input from any analog or

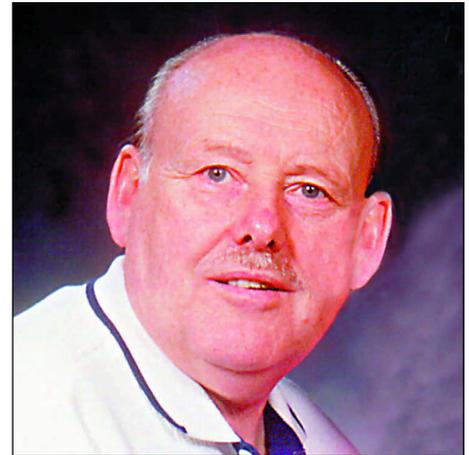
digital source including a high quality microphone for recording dialog. There is an 8 channel mixer, many stereo controls, a graphic equalizer, reverberation controls and digital audio meters to make sure your recording levels are correct.

Video

The Video Processing Console offers many video special effects, scene transitions, color processing, brightness and contrast controls, mirror effects, picture rotation controls, variable playing speeds and the ability to easily add multiple video clips onto one background! All regular video formats are supported at the video import stage.

I really liked the easy to use "drag and drop" effects for video, audio, and titles. Simply choose an effect style for any of the above, drag and drop it over your work on the time line and the effect is instantly applied! If you don't like the effect, simply go to Edit>Undo and you are back to normal. All effects are applied in real time, but your work must be rendered before exporting to the many output options including Mini DV.

My PC has a mind of its own producing weird messages, locking up and crashing at the slightest provocation, and many times with no provocation at all! However, since installing *Video deLuxe*, the program appears to be



rock solid and extremely stable. The only downside is the badly translated instruction manual (the program is from Germany) using terms and explanations that are not user friendly.

The Bottom Line

At two hundred bucks, *Video deLuxe* would be worth every penny. The good news is it doesn't cost two hundred bucks: not even one hundred bucks. The U. S. price is only \$49.99! You can go on line to <www.magix.com> and download a free trial version to try out, or order it online at the U.S. price. Better yet, grab it now at Future Shop for just \$69.99 *Canadian!* Try it. You'll like it. ■

Harold Cosgrove is a longtime member of SCCA and AMMA (formerly known as SAVAC). This article has already appeared in the May-June issue of *The AMMA Monitor* and is reprinted here with a few small changes for Canadian readers.

MORE NEAT STUFF

From The Internet



By Thom Speechley

In the spring issue of "PANORAMA" this space listed several services and features which can be downloaded from the "web" for

use in the production of video. The writer promised to continue with an introduction to HTML and Java, which, when used together can provide some interesting and creative video effects for titling, transitions and logos.

Once you have mastered the basics of HTML, most of your work is done for you and you simply look for useful scripts and layouts on the web and download them.

If you haven't rushed out and bought the textbook I recommended earlier ("HTML For The World Wide Web" by Elizabeth Castro), here is a short tutorial for creating your very first web page.

NOTE: These instructions are for PC with Windows OS. A "Mac" with a basic text editor and browser should achieve the same results. You do NOT have to be connected to the Internet or even have a web connection to carry out these exercises. You DO have to have Microsoft Internet Explorer or Netscape installed. Set your browser system to "offline".

On your computer, open the text editor "Notepad" or "Wordpad". (Start/Programs/Accessories)

Copy the following, exactly as written. Angle brackets are on the , (comma) and . (period) keys.

You can use lower or upper case **inside** the brackets. Stick with one or the other for clarity.

```
<html>
<head> <title>My First WebPage</title>
</head>
<body bgcolor="blue" text="yellow">
<br>
<br>
<br>
<br>
<center><h1>Welcome to my
  homepage!</h1></center>
<hr size="10" color="cornsilk" width="80%">
</body>
</html>
```

Now go to: **file/save as/** and save it as **webpage.html** on your desktop or in a directory where you can find it. After saving it, locate it, double click (or "open") it and your browser (Internet Explorer, Netscape) will open and display the page you have just created. The message "Welcome to my Homepage" will display in yellow on a blue background. A lighter coloured ruled line will appear under the message. Congratulations! You have just created your first webpage.

This example shows only the basic elements of HTML. However, within this simple framework you can add graphics, animations, transitions, and even video! So, now that you have made a basic start, let's have some fun.

Open the file in your text editor again. Add the following statement between the <head> tag and the <title> tag:

```
<META http-equiv="Page-Enter"
CONTENT="RevealTrans
(Duration=4,Transition=12)">
```

Double-check the spelling and **spacing**. (There are only two spaces: one between **META** and **html** and the other between **-enter** and **CONTENT**. Go to 'file/save' and save it in the same location under its original name, **webpage.html**.

Now create this short **new** page.

```
<html>
<head> <title>opening page</title></head>
<body>
<a href="webpage.html">CLICK HERE TO OPEN
  THE WEB PAGE</a>
</body>
</html>
```

Go to **file/save as** and call this file **opener.html** and save it in the same directory or on the desktop with your first html file. When you click to open this file, there will be a simple instruction to "Click here to open the web page". You have created a "link", (a href=) one of the more useful essentials of HTML.

Click on the link now and see what happens. Oh! I'm sorry. This only works if you are open in Internet Explorer 4 or later. If you are on Netscape, the link will simply open the first page without fanfare. However, in IE4+, the message on the first page will reveal itself in a series of randomized pixels. The effect is not startling but is just a small indication of how versatile HTML can be. You get even more creative power by adding Java scripts and applets.

So how do you use this with video making? Well first of all you must have a video display or capture card, which allows you to send out the information on your computer monitor, (the fancy HTML you just produced), to a VCR, or TV set. If you are presently editing from analog video on this computer you will almost certainly have this ability. However, if you are working in DV through IEEE1394, your basic display card may not have that feature. To find out, in "Windows", right click on an empty spot on the desktop and click on "properties", which will give you access to the controls for your display. Under advanced settings, look for

Continued on page 17

SOMETHING WRONG WITH THAT VIDEO?

by Leo Niilo

It has been since winter of 1998 when I last wrote an article for *Panorama*. That makes about four years now. But it was 10 years ago when I started writing articles for *Panorama*; it coincided with my stepping from the traditional cine arena into the new video world - experimentation with electronics, learning the mechanics and searching for ways out of confusion. What I am writing about now is a sort of retrospective look at my relationship with this cine/video hobby in the last 10 years and before.

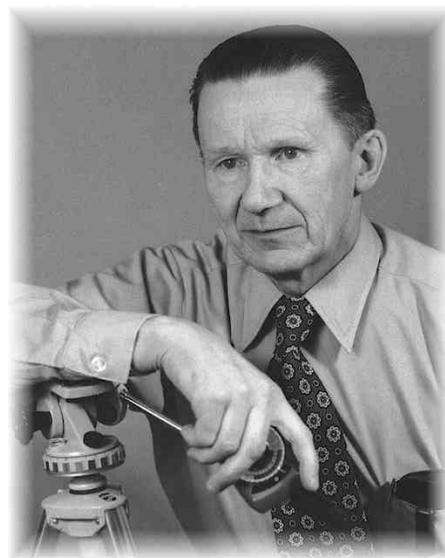
First the good news. I am still occasionally playing the odd video tape, watching some historical event, maintaining a box-full of old recordings and keeping in touch with current developments. I look at some consumer video magazines whose titles come and go faster than I can remember their names. I still have my camcorder and editing equipment intact. I am still a member of the SCCA and read *Panorama* despite some people telling me "Why bother?"

This brings me to the not-so-good news. Some say, "Reality." I have not shot any video tape in the last couple of years. Why? There are one or two reasons. But before I explain these reasons, I would like to touch on an indirect wider concern evident in the circles of amateur videography. This concern is the apparently declining numbers of organized video makers and their clubs.

In the 1960s and '70s, the golden years of amateur cinematography, movie clubs were cropping up all over the world. International competitions were flooded with hundreds of film entries and attended by many more enthusiasts. I took part in a number of such competitions - often affectionately called 'festivals' - in Canada, USA, UK, Australia and New Zealand. They were great enjoyable

and memorable events. Equipment manufacturers responded to the public's desires and produced an ever-improving selection of cameras, projectors, accessories and film stock. The technology was evolving and the workmanship of the mechanical paraphernalia was meticulous; some items appeared like engineering masterpieces - witness the delightful creations by Bolex, Nizo, Beaulieu and many others. It seemed to me that many, many people took amateur cinematography quite seriously by inventing, building and purchasing specific equipment, accessories and gadgets, all in the quest of producing better amateur movies.

Now the amateur cinematography field has undergone metamorphosis - superseded by videography which is



supposed to be easily manageable, compact, portable, fast, durable, economical, "state-of-the-art hi-tech" or simply "better" than the former medium. Here too, the manufacturers are turning out massive amounts of electronic hardware, especially camcorders, at an ever-maddening tempo. I don't have the statistics for a numerical comparison, but it seems to me that the loads of camcorders sold on the North American market rival or exceed the numbers of cine cameras marketed in the 1970s. Hordes of people must be buying them. If so, wouldn't the crowds be lining up to join video clubs?

But look, the video clubs and organizations are shrinking! Not only

in Canada, but also elsewhere. The Motion Picture Division of the Photographic Society of America (PSA) was once a strong, viable organization. Then, sometime in the late 1980s, it almost collapsed and died. Now it exists as a small section within the Electronic Imaging Division which was recently created to accommodate the interests of a rapidly growing group of electronics-oriented still photographers. Perusing the pages of *PSA Journal* for international video exhibitions, there are only a few to be found - I spotted four - three in the USA, one in England (I presume there are really more than four; our CIAFF was not listed).

So why the decline in membership and club activities? I wish I had a plausible answer. I don't know. I can only speculate.

Maybe it has something to do with change in population attitudes and mentalities. Our society's lifestyles, emotional and cultural feelings are different now than they were 30 years ago. It must have some bearing on the amateur video world. Maybe a psychoanalyst can study and explain it.

There are still dedicated video enthusiasts and some viable clubs who truly enjoy video making, but the mass appeal reminiscent to the early cine scenes of 1960s and '70s seems to be lacking. Most of the new camcorder purchasers now appear to be satisfied with their "fashionable" casual machines for taking moving snapshots of their family or personal events as they come, automatically, tape after tape, unaltered, unedited, as their own personal mementos - "home videos". (Remember this old quip: *Home movies separate friends from relatives.*)

Now I'll explain my own personal reasons for quitting video making (or cinematography). In a word the answer is, "Tired!" Yes, physically tired, short of energy, getting old. Because movie making is a complex matter involving the control of three components - graphics, motion and sound - it takes a lot of work. In most cases a successful production is the end result of teamwork or input by multiple service providers. Even a simple animation project is highly labour-intensive. For that reason I

could not continue and enjoy it as a hobby. It became a chore. At the same time my first love, still photography which began at age 14, took a turn for a new path - digital image editing. I found this technology a godsend. As my night vision deteriorated and it was difficult to see images under the dim safe-light in the darkroom, the bright monitor images and the numerous easy-to-use digital editing tools available for image control renewed my enthusiasm and fascination with photography. Now I can repeat and improve many of my old images from slides which I formerly printed on Cibachrome (now Ilfochrome) paper. So that is my hobby world's corporate equivalent of "consolidation and reorganization."

Looking back, was it worth doing motion pictures, spending time, energy and money on something that is so abstract and fleeting that you cannot even see it without a specific hardware or electronic device, unlike a framed picture on the wall or a snapshot on an album page? You bet! It was the excitement of the action, the challenge of recording it and capturing not just a moment in time, but telling a story from a beginning to

an end. Or creating a story from scratch.

I started making movies in the mid-1950s, a few years after I saw Jack Carey (I think) presenting a program on time-lapse cinematography involving growing plants and dancing flowers at the Convocation Hall in Toronto. That was quite an innovation in those days. In later years Jack Ruddell used similar technique in his films, if I remember correctly. Seeing these films gave me incentive to investigate and experiment. Even the results of simple animation trials were exciting enough that I often used the technique in titles of subsequent films; then went on to animated short stories.

Was it worth belonging to the SCCA? You bet! And it still is! Although I have not attended any SCCA conventions - just three - but those were great for get-together. Since there is presently no cine club in our area, *Panorama* keeps me informed, and I have learned a number of things from this publication. It is great for communication - members write something about what I may not know and I may write something in return. For example, I appreciated the two

recent articles that Fred Briggs wrote about scanners. Well done! Nowadays you don't get that kind of information from a manufacturer's user 'manual' printed as a double-sided poster in four languages, or from their on-line 'help' snippets. Fred's in-depth article on Film-to-Video Transfers is also informative and instructional. And there is more in that publication. Much more!

I find that the establishment of the SCCA Sound Library is a very worthwhile undertaking and an asset to the organization. Years ago I was looking all over for such sources - the supplies were either limited or expensive.

Well, there you have it. That's the way I see it from my perspective. There is nothing wrong with the organization, but it would be more exciting and lovely if you could have more younger members, more enthusiasts, more people fascinated with cine or videography. Maybe digital (non-linear) video editing and production could be an easier activity for the older movie makers to enjoy and stay fascinated with if they have the necessary equipment for this.

Good luck! ■

*More Neat Stuff from the Internet
Continued from page 15*

a tab for 'displays' and an option to send your display to a TV. It is usually necessary to be connected to an operating (i.e. "on") TV or VCR to complete the connection.

If you have that capability you are now ready to record to videotape any page you have created in HTML. You can play with the pages you just created to check your system. But before you export to tape, you will want to set your display to "full screen". IE4+ does half a job with the F11 switch. Unfortunately it still leaves narrow tool and task bars on top and bottom of the page. You don't want these on your video! It is possible to add a short Java script to a page so that it opens full screen in IE. The information may be cropped a bit but this can be overcome in the design of the page. Netscape responds to the Java script but insists upon leaving the menu bar at the top of the page. There is no Java or HTML solution to this problem. However, a shareware program from <http://www.inquare.com/fs/index.phtml> (\$10 USD) provides full screen display in Netscape 4.0+. To set up your system, you can play with the examples of full screen HTML effects at:

www.rogers.com/speechley8505/

(By right clicking on these pages, you can display and copy the Java code for full screen mode.)

Using these examples, before clicking on "Click For Full Screen Sample", set your display control to "out to TV" or whatever, put a blank tape in the VCR or camcorder, start to record and then click for the full screen display. If working in DV, connect the display output to the analog inputs of your camcorder and save the effect in DV. You can then "capture" it in DV with your editing program and incorporate the effect as an **.avi** file into your production. In the same way, you can create your own unique titles, logos and transitions.

So what's the difference between this and the many options offered by "Premier" or any of the other more sophisticated editing programs? I personally don't use those "high end" programs so I don't know how much creative freedom they allow. However, with any good 'draw' program, a .GIF (or .PNG) animator and a little imagination, in HTML and Java you can create highly personalized titles and logos probably equal in quality to anything the big software will produce. But what is most attractive is that the resources are already in your browser and available for the taking on the Internet. Next time I will attempt to pin down some specific effects for transitions. ■

ANNUAL GENERAL MEETING

The Annual General Meeting (AGM) for 2002 will be held in Stoney Creek, Ontario, on October 2nd.

There will be no convention this year, or even a full day's program, but the AGM will be enough to satisfy the requirements of our Constitution (and Canadian Laws).

The program will begin at 1:00 PM, and we expect to finish all our business by 5:00 PM. This will include the Annual Reports to the Members and the Election of Officers, as well as the SCCA Annual Contest Awards and the screening of the winning videos.

We also expect to have time for a feature which was greatly enjoyed at Kinmount last year: a screening of some of the older 16 mm films from past CIAFF Competitions.

While we are sure that all who attend will enjoy this program, we know that alone, it won't attract SCCA Members from over a wide area. Therefore we have scheduled it for a date on which we expect a large attendance in Stoney Creek from among the members of many of the clubs surrounding Hamilton: Brant Video Makers, Buffalo Movie-Video Makers,

Kitchener-Waterloo Video Club, London Videography Club, Start Middle End Video Club, and Toronto Film and Video Club.

Each year many representatives of those clubs (SCCA Members among them) attend the Annual Visitors' Night of the Hamilton Video/Film Makers, and this year the Hamilton Club will hold their Annual event at the Royal Canadian Legion, 12 King Street E., Stoney Creek, Ontario, at 7:00 PM on Tuesday evening, October 2nd.

The SCCA AGM will be held in the same hall on the same afternoon, and we hope that many of the visitors coming to town for the evening, will come earlier and join us for the AGM. While only SCCA Members in Good Standing are able to vote at the AGM, we have no problem with nonmembers attending as observers, and we know they will all enjoy the presentations, videos and films.

For those who don't know how to find the Royal Canadian Legion, maps will be provided on a web page at the SCCA web site, <http://S-C-C-A.ca>



Directions: Leave QEW at Centennial Parkway (Exit 88). Turn East on King St. After two lights the Legion Hall is on your right. Pass it, turn right, park behind it

SCCA SOUND LIBRARY RULE RELAXED



You've all heard the old warning "Be careful what you wish for - you might get it!" With that in mind, the SCCA Executive was simultaneously hoping for, and fearing, a big response to the announcement of the purchase of the Turner Music Library. We were hoping that pent up demand for the CD's would produce a big run on them, and fearing that they would go out quickly, and not be available when YOU wanted to use them.

However, we were underwhelmed by the collective response. For one thing, the Hamilton Video/Film Makers purchased their own copy of the Turner Library when we did, and lent them to their members on much easier terms. Hamilton Members pick up theirs at a monthly meeting, and return it at the next. The borrowing and returning is face-to-face, and no postage or courier service is required, so there is no need for a deposit. Use of the Hamilton Library by its members has been brisk, and as many of our SCCA Members are also members of the Hamilton club, they have found it easier to borrow from the club than from us.

Only two SCCA Members have laid down the deposit, and while there are always some of our two libraries of CD's out on loan, there are always several at hand in the library.

Therefore, we are pleased to announce that the loan period will be changed from 14 days to 35 days, including delivery time each way. Unfortunately, the other rules, including the deposit, must remain unchanged.



"In Camera...." *

The SCCA doesn't just "happen" with each issue of "PANORAMA" nor does it simply 'pop up' to run an annual meeting. Working for you behind the scenes is a management board, which is constantly searching for ways to increase the value of your SCCA membership. Fred, Carolyn, Jack, Joe, Joan, Ben, Jon, Keith, Stella and Thom meet monthly to examine the services you are paying for and to discuss value-added features we might offer you, such as the recent purchase of royalty free music. With each upcoming issue, this little corner of PANORAMA will be reporting to you, the current major topics we discuss and decisions we make which will affect your membership in the Society.

For example, planning annual

meetings requires a great deal of our attention. Finding a location and a time that suits the greatest number of members is just the beginning. We try to structure a program that is at the same time entertaining and enlightening. Elsewhere in this issue of PANORAMA you will read the announcement of our 2002 Annual General Meeting. The board had decided, after much soul searching that on the basis of attendance at the 2001 "Convention", a smaller more local meeting would be sufficient to keep the Society's affairs in order for this year. Nevertheless, we do have some exciting activities planned, as you will see in the announcement.

We can also advise you now, that in 2003 we return to the more ambitious 'convention' format. The site chosen is Brantford and the two-day event

will take place on July 26th and 27th. Further details of that meeting are also given in this issue. Incidentally, planning for these meetings began immediately after our convention last October in Kinmount and Orillia.

We know that there are many other opportunities we might be following to enhance your membership experience. Your input in this regard is very valuable to us. The board is listed by name on the inside front page of this journal. That information also lists our more specific responsibilities. Please look at that list and feel free to contact any one of us if you have any concerns or ideas that you would like us to discuss at our meetings. ■

Thom Speechley
Secretary, SCCA
Membership Chair, SCCA

**In Camera stuff is really confidential but Thom S. just wants to share what we do Ed.*

MEMBERSHIP FEES; June 1st 2002 to May 31st, 2003

Class "A" (voting)

GROUP Membership (Clubs)	\$.075 per member -- Min. \$20	_____ members on April 30, 2002
INDIVIDUAL Membership . . . (Repeat)	\$ 30.00 per year	
	(First time ever) . . . \$ 20.00	first year only
FAMILY Membership (Repeat)	\$ 35.00 per year	
	(First time ever) . . . \$ 25.00	first year only
LIFE Membership	\$ 600.00	
SUSTAINING Membership . . . donation of	\$ 100.00 per year or more	(Tax receipts issued
PATRON of the SCCA donation of	\$ 500.00 per year or more	for all donations)

Class "B" (non-voting)

STUDENT Membership	\$ 15.00 per year	Age _____ School _____
ORGANIZATIONAL Membership	\$ 30.00 per year	
INDUSTRIAL Membership	\$ 50.00 per year	
<u>Special Donation to SCCA</u>	\$????.00	(Tax receipts issued for ALL donations)

Creativity

Just a quick mention of the hood that Peter Janssen made and showed us at the Brantford Video Makers meeting at the end of June. It is used to shade the LCD viewfinder on the camcorder from the sun, so the viewfinder can be used in outdoor, daylight shooting. More details next time.

Connections

We keep in touch with Video and Film events in the U.K. through Film and Video Maker magazine. The NERAC Autumn Festival will be held in Scarborough on November 9th and 10th. The North Thames Region Movie Festival will be held on the 24th of November at the Quality Hotel, Roehyde Way, Hatfield, Herts. Also for 2003, EARIC will host Movie 2003 at the Jarvis Hotel, Boundary Road, Norwich, on April 4th to 6th.

The Last Word...

I don't mind interruptions, but when my interruptions get interrupted, then I mind. This Summer has been full of



interruptions, so this Panorama became delayed frequently. I could even blame the Pope's visit, and two young pilgrims from Brazil who spent five days with us. Now I'm making excuses. It has been a very interesting Summer so far.

President Fred has taken videography underwater, which is probably the best place to be this very hot season. We put one over Fred - Joe and I and about fifty others attended a surprise Birthday Party for him, and YES, he was surprised. And to make sure, then he was roasted!

This issue of Panorama is bursting with articles that we hope you will enjoy. We have been getting some feedback, which is great. Please keep letting us know how we are doing.

We did have one request for a classified Advertisement. Alex Blokhine (a.b@iprimus.ca) wants to get hold of a five-bladed Super 8 projector. I suspect several of our members might wrestle him to the ground to get their hands on it first. But it's up to you. Would you want to see ads in this magazine?

We have made some changes in this issue. A contents list, an application for SCCA membership, and a beginning series about the workings of the SCCA Executive by Thom Speechley (see "In Camera")

Videographers, go out early to beat the heat, and take your water bottle with you! ■

Enjoy the rest of the Summer!

Joan Bochsler, Editor.

MEMBERSHIP APPLICATION & RENEWAL

MEMBER INFORMATION *Please print clearly* SCCA: _____ Classification _____

First Name: _____ Last Name: _____ Society Honours: _____

Address 1: _____ City: _____ Prov./State _____

Postal Code: _____ Ctry: _____ Area Code#: _____ Home#: _____ Work#: _____ Fax#: _____

Member of Club: _____ E-mail: _____

YES | Please give my address to Visual Convergence so that I may receive a free subscription
NO! | Do not give my name and address to Visual Convergence.

Fees: _____ *Signature* _____

OFFICE USE ONLY

Date Joined:	Address 2:	Other:
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Please return this application form with payment to;

*Payment accepted in Canadian funds only;
 Personal or company cheque (Canadian only)
 International Money Order (outside of Canada)*

CAROLYN BRIGGS
3 Wardrope Avenue South
Stoney Creek, Ontario, Canada L8G 1R9

Credit Card Payment

Signature as on Credit Card

VISA _____ MC _____ # _____ Exp _____