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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR



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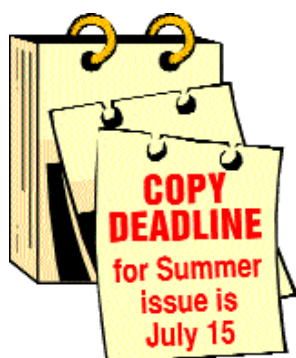
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PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

"MORE CHANGES"

Believe it or not, most people, when asked "Which do you want first, the good news or the bad news?" choose the bad news, so here goes.

We had a phone call recently, from Muriel Frazer in the Bronx. Muriel called to inform us of the passing of her friend, and ours, Rose Dabbs of Manhattan, a long time generous Patron of the SCCA. We haven't seen Rose for a few years now, since she found it too difficult to travel up to Canada for our Conventions, but we certainly haven't forgotten her. All who knew her will miss her, and she'll always be remembered by those members who never met her, but knew her from her Super 8 films. We'll always remember the feisty little lady who bravely penetrated an unruly mob of burly New York City stevedores to document their angry labour demonstration.

We also received an email from Greg Caravan of the Vancouver Video Production Club to tell us of the demise of Harry Goldberg, a member of the Vancouver Club for 50 years who joined just two years after the club was founded in 1952. Harry was a regular participant in the club's Workshop Productions, and his basement was nicknamed Metro Goldberg Studios because it was often transformed into various sets.

On a happier note, we have appointed Sandy Whitehouse, a member of the Hamilton Video/Film Makers from Burlington, to the position of Secretary, and your Executive are pleased to welcome her to our midst. Sandy's contact information has been added to Page Two.

And let us all rejoice! This Spring Issue of PANORAMA will actually be delivered during the Spring, ratcheting up after the slippage of recent issues! Unfortunately, we had to cut this issue to twenty pages, for budgetary reasons, and to expedite publishing.

A May delivery was imperative because we needed to give you a little lead time to enter the SCCA Annual Competition, and to remind you that Membership Fees are due on June 1st.

It has been many years since the SCCA increased its Membership Fees, and we are still holding the line. This is in spite of continued increases in the cost of almost everything, including the publishing of PANORAMA, postage, and most of our other costs.

In the last couple of years we have tried to increase the value to you of your membership with the addition of the SCCA Music Library, the VTC Training Courses, and improvements to PANORAMA. In addition, the costs of our two websites, s-c-c-a.ca and ciaff.org, initiated only a few years ago, have also risen.

As a result, this Spring we experienced an unaccustomed cash flow problem (a crisis actually) because we didn't have enough in the bank to pay for the production and mailing of this issue of PANORAMA!

So the Executive paid their 2004 Membership Fees two months early, and then some early CIAFF entries fees came in, and here we are.

But it does highlight the importance of prompt payment of your 2004-2005 dues. Please mail them in ASAP.

We have already cut costs of the CIAFF, and more savings are expected. We will also have to prune some of our other expenses next year.

The costs of Judging the SCCA Annual Competition and the Trophies far exceeds the Entry Fees collected, and it has for many years. However, we continue to be disappointed with the small number of entries each year, and we will be re-evaluating the Video Competition after the Annual General Meeting.

It's an awful lot of work for the Contest Chairman and the Judges, and

the cost is considerable - too much of both for just a handful of entrants. The question becomes "How important is this to our members?"

We have considered increasing the Entry Fee, but we are afraid that would be counterproductive, reducing the number of entries. The real answer is to increase the number of SCCA Members participating in the Competition! If you have been postponing entering the contest, year after year, now is the time to get going and submit an entry. And we urge all the clubs to enter their club production, or the winning video from their Annual Competition, for the Garlick Trophy for the Best Club Entry of the Year, and to encourage all their members to enter their best videos in the SCCA contest. We wish each Club Contest Chairman would cajole, push, and lean on each of the winners from their Annual and smaller contests to enter his or her videos in the SCCA Annual Video Competition. (See page 10 and 11, and Xerox the enclosed entry form.) It comes down to "Use it or lose it!"

Similarly, we could increase Membership Fees, but we'd much rather increase the number of Members. We're doing our best at our end, but we need help at your end! So please, get your Membership Renewal in, and sign up a new member, or several! Let's see if we can turn this organization around this year!

And while we're asking you for increased involvement, Joan Bochsler, our Editor, and her husband Joe, who puts together the Club News each issue, would be interested in hearing your opinions on PANORAMA. What kind of articles do you like? What don't you like in PANORAMA? Are there too many technical articles, or do you want more? Is Club News too long, or not long enough? Do you like things to be personalized by the writer, or do you think that should be reduced? How about bios or profiles? If you like them, can you make a suggestion of an individual to feature? Can you write one for us? (We can't know everybody!) Can you submit an article, or a series of articles? Please email panorama@canada.com

Thom Speechley was working on his column but his experiments didn't work out as expected. I have filled more of our reduced number of pages this time, and have held back on a Hot Links page.

We hope both will be back in the next issue. ■

CLUB NEWS

By Joseph Bochsler, F.P.P.O., A.S.C.C.A.



Photo by Joseph Bochsler Jr.

As I mentioned in the Winter Panorama, my grandchild Kelly was wed the Saturday after Easter. I looked forward to using my Canon GL 2 camcorder. She suggested that I videotape the wedding ceremony and leave the rest of the taping to her friends, some of whom were using both her and her father's camcorders. I'm sure there were other guests with their own camcorders. I felt that the friends were side-tracked, therefore didn't tape as much as was necessary to cover the event. I did make suggestions diplomatically to Kelly's friends, suggesting that they get in closer to the action and get as many close-ups as possible. I didn't offer to go to the bride and groom's homes and the park to tape the parents and the bridal groups, because of the rushing to and fro and the traffic. At my age (82) and taking a beta-blocker prescription to slow me down, the family weren't keen on seeing me push myself like I was forty.

I did take more video at the reception, the receiving line, some of the guests at the tables, and of course the speeches, which devoured more tape than most of the happenings. In all my many years of filming and taping weddings, I have never seen a slide show prepared by the bride and put on a CD and projected on a ten foot screen, complete with dissolves, fades and background music. This program was shown between the many food courses during the banquet. (6.30 - 10.30), then dancing until midnight, then a buffet and more dancing. Kelly has told me that she will help with the editing of her wedding video.

The next day, Sunday, we travelled to Ancaster, a suburb of Hamilton, to attend an 80th birthday party for my brother-in-law. Here again I documented the event with my 3 chip digital Canon GL2 camcorder. I also used the

still camera feature on the camcorder. It is a simple task to switch from taping to stills. A flash can be used on the hot-shoe if there is insufficient light for still shots.

I had looked forward on Monday morning to arriving at Brantford General Hospital, (Brantford is about 30 K from Caledonia, where we live) at 10.30 am to have the other cataract removed in order to get my eyesight to near normal. Lately I have found it hard to see properly with my eyepiece seeing eye. When I arrived at the reception desk, I was told the operation had been cancelled and that there was a letter in the mail to inform me of the new date for the procedure. Apparently they had left a message on our answering machine notifying me of the cancellation, which I hadn't received. So you can't win 'em all!

**BRANT VIDEO MAKERS,
BRANT CAMCORDER NEWS,**
edited by Dan Kennaley.

I have mentioned this theme on other occasions, but reading an article in a newsletter from another club brought it back. They suggest that we use our camcorders at least once a week. What better way to do this than to record an interview with some family member, a senior member is the most important? You can have a lot of fun doing the same with a grandchild. I was amazed at the perception of some of the Kids on world affairs. I guess they get it from watching TV. Particularly when the weather is inclement, this type of video makes a good project because you don't have to go out to do your shooting. Remember to shoot close to get good sound and have ample light on the subject.

Caution! It is sometimes better to let them choose the subject, as they are more likely to open up on something

that interests them. We did some club interviews as a project some time ago and perhaps we can return to them to get us going in this area. We need some volunteers for subjects, interviewers and a cameraperson or two. Also a lighting teck and a sound teck.

John Quinn, from the Brantford Heritage Inventory Project was the speaker at the March meeting and did a demonstration and slide show for us. John is part of the Planning for the city of Brantford and has been presenting the show at a number of functions taking place around the city. I hope that seeing what this group is doing will encourage each one of us to document our personal history of Brantford or whatever location is important to us. Everyone will remember Don Bradley's history of his father and how it rivalled even documentaries seen on TV. This Heritage Inventory Project will make the research Don had to do much easier for us doing Brantford and an inspiration for others. Brantford and all the people involved should be congratulated for conceiving and supporting this project.

Also as part of the program the members were asked to bring any historical projects they have done or any historical architectural pictures they might have. They discussed the problems relating to shooting houses and buildings with a camcorder and looking for solutions.

**BUFFALO MOVIE-VIDEO
MAKERS, CAMERAMA,**
edited by John Weiksar.

Obstruction and Distortion With Household Items. Recently, I have been experimenting with different materials in front of the camera lens. If you're

working on a short movie and you want to get a "film" look you might try stretching a nylon stocking over the lens. That's right, a pantyhose! Some of the pros of BM-VM have used this technique very effectively. Use white to lighten the scene and give it an ethereal quality. Black will make the darker colours really pop out, and if you are shooting in colour, tan or "nude" helps to warm up a shot. The trick is to zoom past the mesh that the stockings create over the lens. All of these will help to soften the scene, similar to the soft look film has, opposed to the harsh line the video camera records.

Okay, so you don't have any pantyhose on hand, and you just can't bring yourself to go to the local dollar store to buy a pair. Try using plastic painter's tarp or a sandwich baggie (no kidding) taped to the front of the camera (it looks a bit silly). Don't be afraid to bunch it up a bit and zoom past the (clutter). I tried this, the other night and it has a wonderful dreamlike quality. I also made use of a few old CD "jewel" cases in front of the lens. These had a similar effect to the sandwich baggie, much more subtle though.

Phil Utech, President.

If It's shot, Edit It! I just finished the final chapter of my horror trilogy, If They MoveKill 'Em'. I had to wait until the weather was not too cold; the final shoot called for 75% of its shots to be in the snow. The script needed a duration of time to transpire, so the trilogy began in late summer 2003 and ended in late winter 2004. The final chapter runs 17 minutes, bringing the whole trilogy in at 40 minutes.

For me, filmmaking is fun, relaxing and very enjoyable. I would be lying to myself if I said that it's easy. It isn't! In my post-production research, I see that for every hour of shot footage, only 5 minutes was usable. My 40-minute project equals about 9 hours of shot footage (9 DV tapes). I've estimated that it has taken me approximately 100 hours to complete, equalling 11.1 hours of labour per tape. This is at my fast working pace.

For research purposes, I am interested in hearing from other filmmakers on how long an average film project of similar length has taken them. Thanks! Emil Novak

HAMILTON VIDEO/FILM MAKERS.

edited by Dave Picco.

Ancaster Gets Its Own Film Festival.

By Doug Foley, reprinted from the Hamilton Spectator. January 13, 2004. Cannes has one. Toronto has one. Robert Redford has one. And as of February 2nd, 2004, Ancaster, ON has one - its own film festival.

Granted it will show only one film a month, but it's a start, says Julian D'Angela, a retired teacher and the man behind Ancaster Film Fest: Monday Night at the Movies.

"We want to attract people who love movies and want to see good ones," Said D'Angela, Former vice-principal of Bishop Ryan High School.

He has hooked up with the Toronto festival's Film Circuit, which helps people show festival fare movies in their communities.

The Film Circuit has similar contacts in 134 Canadian Communities, including the Art Gallery of Hamilton's film program at the Jackson Square Cinemas owned by Famous Players, which is a sponsor of the program.

D'Angela is setting up shop at the Famous Players' Silver City Ancaster for his screenings because the Film Circuit only allows one festival per city and Hamilton is taken by the AGH.

First up for Ancaster at 7.15 on Feb. 2nd is *Dirty Pretty Things*, a drama directed by Stephen Frears (*Dangerous Liaisons*) and starring Audrey Tautou (*Amelie*).

A \$10.00 membership to the Ancaster Film Festival will get you in free for the first movie and subsequent offerings will cost \$6.00. Non-members pay 8.00, while students under 18 and seniors 65 and older pay \$6.00.

D'Angela said it will cost the film fest about \$500.00 an evening for theatre rental, distribution payment, shipping of the film and those ubiquitous Canadian taxes.

Any profits will go to local food banks and Out of the Cold program that provides shelter for homeless people.

D'Angela has commandeered friends and relatives to help get the festival on its feet. A number of local sponsors have also signed on.

He has been going to the Toronto Film Festival for several years and praised the variety of films shown.

Like many movie buffs, he finds it frustrating that it is often difficult, if

not impossible, to see similar kinds of films locally. "There are good movies out there but are not seen locally," he said. "Even some English language ones don't come into our area".

The Film Circuit provides a list of 80 - 90 films every six months from which local festivals can choose.

Planned for future showings are *The Station Agent* on March 1st, and *The Corporation* on April 5th. *The Station Agent* is the critically praised story of a dwarf who inherits an abandoned railway station in New Jersey and the people he meets. *The Corporation* is a Canadian documentary about big business.

New Film Contest Category.

At our last executive meeting we decided to add a new category to this year's annual film contest. The Long Film category is a solution for those submissions that won't meet the 15-minute time limit of the other categories. In previous practice, when we compiled the entries for the judges, we simply truncated them at the 15-minute mark.

According to Harold Cosgrove, this new category will "give an opportunity for longer videos to be judged in their entirety". Jon Soyka stresses that we "strongly encourage members to edit the videos down to the prescribed lengths".

Submissions cannot be made in more than one category, so you cannot enter a title in both a regular category and the Long Film Category. Entries to our regular categories will still be truncated as in the past. President Dave Stewart adds that this new category is "just an experiment for this year, and may not be continued in future years".

LONDON VIDEOGRAPHY CLUB.

IT'S A WRAP,

edited by Robert Thorn.

Thom Speechley has been approached by Janice Longeway of the YWCA, St. Thomas - Elgin. She is working with the artist community of Port Stanley. They are requesting our assistance in a programme they are planning for October or November

There was considerable discussion, most of it centred on the fact that this could and should be a moneymaking event for the Club. If they are indeed planning to use our efforts to publicize future events, we should be paid for them.

The plans are very indefinite at the

moment. It was suggested that Thom contact her again, find out more details and arrange a time when she could discuss the planned event with the Club members.

There being no objection by the board members present, Thom was asked to invite her to our next club meeting. He was also given permission to ask for a donation to the Club for our efforts.

Thom then gave us the topic for the 2004 SCCA Inter - City Trophy. This year the topic is "Chase" or "The Chase", not, as he clarified, "Chaste".

This was the night when the fruits of the "bag shoot" were to be enjoyed? Bob started the show with their shoot of Bag 1. The two bags consisted of all of Kim Brown's Teddy Bears and stuffed animal menagerie from his childhood? Days. (Maybe it was time to get rid of them Kim)

It was a most difficult thing to make into a video program but the group did a good job of using them to put on a puppet show that they recorded.

Jim then showed the video of bag 2 shoot.

Bob commented that he had stopped using any music obtained through KaZaa, Morpheus or Napster, since lawsuits have started coming out.

We then had a break for coffee. Jane brought two boxes of Tim Horton Doughnuts and Jean Hackland made a goodly number of Scottish scones, which were enjoyed by all.

At the next meeting Thom Speechley is going to show us how to manipulate still photos before introducing them to a video, plus his "Gems" of the Internet.

OTTAWA FILM AND VIDEO MAKERS. BULLETIN,

The Ottawa Club held it's monthly meeting on March 11/04 at which time 10 members were present with 1 visitor. The evening was given over to Wayne, who gave a very interesting presentation on camera stabilizers, saying the principle was like a teeter-totter, with the camera fixed to a platform on one end, a counter-balancing weight on the other end and an adjusting swivel in between.

Wayne and Reinhard showed several different types of stabilizers, going from basic to fancy.

Wayne then announced that next month's talk would be microphones and for members to bring whatever samples they had for show and tell.

TORONTO FILM AND VIDEO CLUB. SHOTS AND ANGLES.

Edited by Sam Spence. Our new Club projector, by Josephine Black.

Recently the Toronto Film and Video Club was the fortunate recipient of a \$7500 grant from the Ontario Trillium Foundation.

We therefore purchased a Mitsubishi DLP projector VD300U from Vistek, which we used at the March 23rd meeting to show our 5-minute contest movies.

Vistek had given us a demonstration between 3 different projectors and Mitsubishi was chosen for its relatively new DLP (digital light processing) technology resulting in sharper images and less pixelation in close-ups, plus the 2000:1 contrast and its 2000 lumens.

The latter will be a useful feature in the spring and summer months when we will be able to view movies even though it is still daylight.

After viewing our movies on the new projector, there was an almost unanimous agreement that it was a vast improvement over our 12-year-old Sharp projector.

Other News.

The Club is now the proud owner of a DVD Recorder. Yeah, you heard it right. It will complement our newly acquired DVD/VHS player. You, the members can now transfer your precious, fragile VHS based movies to the more robust DVD format.

This is assuming of course that you have a DVD player. If you don't, shame on you. The DVD player is now the way to go. Nobody, OK, hardly anybody buys a VHS machine anymore. In fact, some Blockbusters no longer carry the movies in the VHS format. With DVD players selling for around \$100, you can understand why.

Of course this DVD player does not record anything. It only plays DVD discs. This is the reason the Club obtained a DVD recorder.

VANCOUVER VIDEO PRODUCTION CLUB.

REEL TALK, edited by Cathy Caravan. Setting It Straight by Pat Sheridan, President.

At the last general meeting we held a video competition that we, the executive, thought would shake things up a bit. It was called the (Almost) No Rules, (Almost) Anything Goes compe-

tition and we thought that we'd see some unusual entries. After years of being forced to succumb to the wide variety of constraints which are imposed in all of our competitions, we expected the members of our Club to explode out of the gates with entries which would've normally been ineligible in our other competitions. You can imagine our surprise when eleven of the twelve entries probably could've been entered in any of our usual competitions! Only Vince Bando was bold enough to embrace this newfound freedom. His entry was the very first video he ever edited. Done about twenty years ago, it was comprised of numerous clips from the old M*A*S*H television show cut to modern music (of the 80's). Apparently some members were a bit confused by all this. Mutterings of "TV footage" were heard during the half-time break. Well hello there, the name of this competition was, "Almost" Anything Goes. Yes, Vince took advantage of this relaxation of the rules, but possibly for reasons that may surprise you. Ask Vince for more details!

I purposely decided to ignore the freedom which this competition offered. It was to be my personal protest against "No Rules". I like and support the rules we have for our various competitions. I feel the rules we've developed over the years have assisted us in maintaining the focus of the club. Our rules help to promote the shooting and editing of original video material. As much as I am personally against the changing of our competition rules, I am willing (as a member of the executive) to embrace this aberration of a competition. I had hoped that perhaps my entry would be the only one, which had clung steadfastly to the "old" rules. I was quite surprised that I had lots of company. As I stated earlier, eleven of the twelve entries failed to take advantage of the slackened rules. Why was that?

The club executive wished to see what the membership wanted in regard to competition. The number of entries has been dropping off in the last few competitions, so we thought we'd try something radically different. The (Almost) No Rules, (Almost) Anything Goes format attracted a good number of entries, but the entries really didn't take advantage of the lack of rules. To be quite honest, this I, along with several members of the executive am completely baffled as what this all means.

We're happy that this competition attracted a higher than usual number of entries, but we're at a complete loss as to why.

I'm sure that we'll hold the (Almost) No Rules, (Almost) Anything Goes competition again next year. And if we do, I can guarantee that more members will take fuller advantage of the loosened shackles. Just remember one thing though; we'll still be watching the clock. Five minutes maximum and not a second more! *Until next time...*

VICTORIA VIDEO CLUB.

BULLETIN, edited by Sheila Perkins.

Screenplay: Noises in the Night. Premise: A woman finds herself in a compromising situation. Although arriving at it a trifle imprudently, she does so with innocence.

Plot Summary: Husband, (No kids), transferred to B.C. from Calgary Head Office, has to find a rental home at short notice. A realtor puts them into a "rental" with an attractive monthly rate, "sight unseen".

Temporary accommodation in a motel; chattels arrive at house; couple unpack over the weekend; a few unopened boxes left; decide to sleep in "their own bed" for the first time.

The bed squeaks and groans as they adjust sleeping positions. Traffic noises seem to have become much more pronounced, busses periodically thundering by, and finally, a freight train kicks up a throaty roar as it picks up speed on an incline. House rattles. Couple sleep erratically.

Next morning, dressing gowns, over coffee in the kitchen, they decide to phone the realtor to offer to pay their way out of a six-month lease. Boss in Calgary phones just then, calling the guy back to Calgary to solve the problem of a massive computer problem. Means one or two days in Calgary. Guy asks his wife to phone the realtor to ask him to call over to see the house concerns for himself.

Guy leaves for his flight. Wife phones realtor. Later, suppertime, realtor calls at the house. And is invited into the bedroom to hear the bed noises. Realtor lies in the bed, but the bed noises are minimal. Wife lies beside him to demonstrate how two bodies moving around cause a much-magnified bed-noise.

Outside the house, the husband arrives unexpectedly early, notes the presence of a car in the driveway, and

enters the house as a train is heard faintly.

Bedroom, wife and realtor get the bed into top-gear, squeaking and groaning (the bed that is). The approaching train noise allows the husband to get to the bedroom, unannounced. Train rumbles away in the distance. Husband, hands on hips, akimbo, waits for an explanation.

Wife gasps, is flustered, and finally says, "We - ah -- were waiting for a train."

Realtor realizes he must make a move, offers to pay the first month's rental and pay for relocation expenses. Realtor judiciously exits.

"Well, it was lucky that I had the computer fixed within two hours. Even luckier to find a seat on the last flight."

Wife moves over dutifully and with quiet affection lays her arms on his shoulders. He squints sideways, nods his head and gently pushes his wife towards the bed. She falls onto the bed in his arms.

They both reappraise their house situation and she congratulates herself on being an astute wife!

Treatment of Plot: Through human interaction and dialogue.

The above longer version was composed by David Fuller, Jan. 2004
davidfuller@shaw.ca

A version of a time-honoured joke, Lou Lanser supplied a shorter edition.
lou_lanser@telus.net

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB.

BULLETIN, edited by Wallace and Jeanette Robertson.

Well?...How's it goin'? Have you all been out there shooting your little hearts out for the rest of us to see what you're doing? It's truly inspiring to see someone else's work and sit back in contemplation wondering just how in the world they found the inspiration or technical ability to "pull it off"!

Recently, a good friend (in her 70's too) of ours in the Manitoba Camera Club entered our monthly competition (competing with over 100 members) and walked away with no less than one Honourable Mention, a 2nd honourable Mention and 3rd Place in the "Senior" (photography) category!! How's that for performance?! Ribbons coming out of her (y)ears! And you know what? All the hotshot, esteemed worldly-wise judges could not figure out how she had made one of her

"shots"! Most were ready to lay money down that the image had been "computer-manipulated" – not that it would have mattered – but in breaking the good news to her over the phone (she was unable to make the "Critique" meeting). She confided in me that there had been no computer manipulation--they don't own a computer--just an older "simple" SLR 35mm camera, to the best of my knowledge. No, she had created her image "in camera"! and her technique shall remain a secret with me, too! So to all of you high-powered judges and "know it alls"--go figure! This same lady has also done some breath-taking nature and wildlife photography. Thelma and I are proud owners of some of the work she has gifted to us over the years.

I guess the message some of us can take from this is that we don't need "equipment" to pull it off; what we really need is the inspiration to just get out there and Do It! Such pristine beauty all around us. You don't even have to be far-sighted! Just Look.

Even I am running out of excuses! Just what would it take to get us out there Doing it!?

Al Ross, President

AMATEUR MOVIE MAKERS ASSOCIATION.

AMMA MONITOR, Edited by Mark Levy. *President's Corner*, by Malcom Colditz.

Well, People, it's time to begin work on our movie for the Vancouver Convention. Everyone is going to do at least one scenario, right? We have all promised. OK, lets get started.

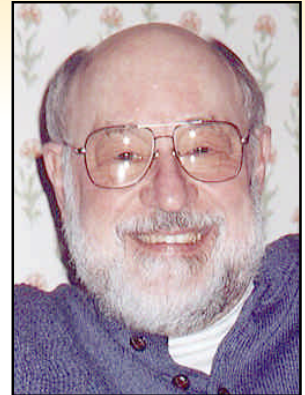
After settling on the script we need to plan our shots. I am shooting a story on the beach. If I don't like a sequence or shot when editing, I won't have the option of "reshooting". Another day and it is very unlikely I'll have the same lighting and sky, so these shots must be planned. One of the best books to read before planning your shots is "How to Shoot a Movie Story", by Arthur L. Gaskill and David A. Englander. Today I would like to review some of the ideas which are set forth in this book.

Normally, you want the continuity of the story to proceed seamlessly, just as your eye would view a story. If you were a salesman making a first-time call on a client, you would approach the office building, making a note of the building and surroundings to get a

Continued on page 18

WHAT'S *New* from SONY and CANON?

By Bryan Belfont



The charts on the following page show the new models from Canon and Sony for 2004. These two manufactures dominate the DV Camcorder field and in my opinion make the best camcorders for the consumer market today. Sony has 16 models in every conceivable format: two in Hi8, two in Digital 8, one in MV, two in DVD, and 9 in DV. For this discussion I am only dealing with the DV format. Canon has 11 DV models for 2004 and 7 of them are new.

You may be wondering why I am talking about Canon this year as I usually restrict myself to Sony. There are a number of reasons for this. On the one hand, Sony seems not to be listening to the needs of consumers and has instead decided that it knows best. As their motto says "The One And Only". Canon seems to be listening.

SONY

Here is a list of complaints about the current Sony camcorders that I have come across on the Internet.

- 1) All of the new DV models offer one choice of optical zoom and that's a minimal 10X
- 2) All the new models are bottom load (very awkward, if you ask me).
- 3) Sony has taken off the focus ring around the lens of the 2004 models with the exception of two models. (This feature, in my opinion, always raised Sony above the competition)
- 4) To make the new models 20% even smaller than last year Sony has reduced the size of the CCD from $\frac{1}{4}$ inch to $\frac{1}{6}$ inch and according to the tests done by Camcorderinfo.com (a site well worth looking at) the low light situation is worse as the smaller CCD needs more light to get a good picture especially indoors.
- 5) And to top it all off Sony has decided that all adjustments must be made by a touch screen menu displayed on the LCD. Just imagine trying to focus by touching the screen on your LCD by touching a plus or a minus and then do that without shaking the camera.

CANON

- 1) The 11 models from Canon offer Optical zooms from 10X, 14X, 16X, 16X, 20X, and even 22X. Your choice.
- 2) Canon models vary from the ZR series, which are bottom load to the Elura and Optura models, which are top load. Again it's your choice.
- 3) Four models have a focus ring on the lens other models can be manually focussed with a wheel.
- 4) The CCD's on the Canon models vary from a $\frac{1}{6}$ -inch CCD on the TR series to a larger $\frac{1}{4}$ inch on the Elura and Optura series.
- 5) Canon does not use the touch screen!

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FEATURE CODES:

BT - Bluetooth
BW - Black & White Viewfinder
CV - Color Viewfinder
CZ - Carl Zeiss Lens
DV - Digital Video
EIS - Electronic Image Stabilizer
FR - Focus Ring on Lens
HD - High Definition
L - Leica Lens
LCD - Liquid Crystal Display
M - Mono
Mega - Mega Pixel CCD (1 million+)
MPEG - Moving Picture Experts Group
MC - Memory Card (still photos)
MS - Memory Stick (Sony)
MV - Micro Video
OIS - Optical Image Stabilizer
S - Stereo
TL - Top Load
* Will not playback analog 8mm / Hi8 tapes

CAMCORDER BUYER'S GUIDE - APRIL 2004

MAKE	MODEL	FEATURES	PRICE
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CANON DV CAMCORDERS

CANON	ZR-80	18x (360x) 2.5" LCD, CV, EIS	599
	ZR-85	20x (400x) 2.5" LCD, CV, MC, EIS	699
	ZR-90	22x (440x) 2.5" LCD, CV, MC, EIS	749
	Elura 60	14x (280x) 1.3 Mega, 2.5" LCD, CV, MC, EIS	799
	Elura 65	16x (320x) 1.3 Mega, 2.5" LCD, CV, MC, EIS	849
	Elura 70	18x (360x) 1.3 Mega, 2.5" LCD, CV, MC, EIS	999
	Elura 50 (mini)	10x (400x) 2.5" LCD, CV, MC, EIS	999
	Optura 300 (mini)	10x (200x) 2.0 Mega, 2.5" LCD, CV, FR, MC, EIS	1,399
	Optura xi	11x (220x) 2.0 Mega, 3.5" LCD, CV, FR, MC, EIS	1,699
	GL-2	20x (100x) 3 CCDs, 2.5" LCD, CV, OIS	3,299
	XL-1S	16x (32x) 3 CCDs, CV, OIS	5,299

SONY CAMCORDERS

Hi8

SONY	TRV-128	20x (990x) 2.5" LCD, BW, M	449
	TRV-328	20x (990x) 2.5" LCD, BW, M, EIS	549

DIGITAL 8

SONY	TRV-260 *	20x (990x) 2.5" LCD, BW, EIS	549
	TRV-460	20x (990x) 2.5" LCD, BW, MS, EIS	649

MINI DV

SONY	DCR-HC20	10x (120x) 2.5" LCD, CZ, BW, EIS	699
	DCR-HC30	10x (120x) 2.5" LCD, CZ, CV, MS, EIS	799
	DCR-HC40	10x (120x) 1.0 Mega, 2.5" LCD, CZ, CV, MS, EIS	999
	DCR-HC65	10x (120x) 1.0 Mega, 3.5" LCD, CZ, CV, FR, MS, EIS	1,099
	DCR-HC85	10x (120x) 2.0 Mega, 3.5" LCD, CZ, CV, FR, MS, EIS	1,299
	DCR-PC109 (mini)	10x (120x) 1.0 Mega, 2.5" LCD, CZ, CV, MS, EIS	1,199
	DCR-PC330 (mini)	10x (120x) 3.0 Mega, 2.5" LCD, CZ, CV, FR, MS, EIS	2,499
	DCR-TRV950BT	12x (150x) 3 x 1.0 Mega CCDs, 3.5" LCD, CV, FR, TL, MS, OIS	3,299
	DCR-VX2100	12x (48x) 3 CCDs, 2.5" LCD, CV, FR, TL, MS, OIS	4,499

MICRO-MV

SONY	DCR-1P1	12x (120x) 1.0 Mega, 2.0" LCD, CZ, MS, EIS	1,599
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DVD-R/RW

SONY	DCR-DVD101	10x (120x) 2.5" LCD, CZ, CV, TL, EIS	1,099
	DCR-DVD201	10x (120x) 1.0 Mega, 2.5" LCD, CZ, CV, TL, EIS	1,199

2004 ANNUAL COMPETITION

ENTRY RULES - CLASSES - AWARDS

1. Open to all Canadians. Open to non-Canadians who are members of the SCCA or of an SCCA-affiliated club.
2. Only **amateur** film/videos are eligible. A film/video is considered amateur when the producer has no financial or commercial object in making the film/video and when it has not been the subject of any sale or rental agreement prior to entering the competition. Also there must be no direct professional help except for the use of professional services which do not affect the creative values of the film/video such as copying, striping, processing.
3. Use of unauthorized copyright material for public performance is prohibited by law. The clearance for use of all submitted materials is the sole responsibility of the maker of an entry, and shall not be the responsibility of the Executive and/or Officers of the S.C.C.A., the Contest Chairperson, or the Judges.
4. Films/videos may not exceed 30 minutes in length.
5. Non-members shall pay an entry fee of \$10.00 for each film/video entered. Individual members and clubs shall pay a fee of \$6.00 per film. An individual may submit up to three films if the individual is the creator of each. The entry fee for the script contest shall be \$8.00 for non-members and \$5.00 for members, per script. Entrants who request that films be returned by special means shall provide sufficient additional funds.
6. Competition entry forms must reach the contest officer not later than June 15th. The entry fee, made payable to "Society of Canadian Cine Amateurs", must accompany the entry form. If you wish to have your entry returned, include an additional \$5.00 to pay postage for each film/video.
7. Films/videos should be sent by registered or insured mail courier.
8. Each can, reel and box must show the following as appropriate:

A) Title	B) Name of entrant	C) Length in minutes
<u>VIDEO</u>	<u>FILM</u>	
D) Video Format	F) Film Gauge and Frame Rate	
E) Linear, (Longitudinal) or Hi-Fi	G) Sound or silent	
	H) Magnetic or Optical, Mono or Stereo	
9. It is a condition of entry that award winners will consent to have the film/video screened at the SCCA Annual Convention and other SCCA-sponsored screenings.
10. Script entries shall be typed single space on white bond. A two-inch (50 mm) margin shall be on the left side. It is a condition of entry that the SCCA may use the script for future contests.
11. The best possible care will be given by the Society to all entries. Clubs or Contest Officer bear no responsibility for the loss or damage to films or scripts, either during judging or subsequent showing. **The films and scripts are entered entirely at the entrant's and/or owner's risk.**

DIVISIONS OF THE COMPETITION:

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

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

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

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

Class "E" - The Intercity Trophy - open to individuals or groups. The theme or title selected for this competition is compulsory. Film/video length may not exceed 10 minutes. An entry in this class is not admissible in another SCCA class in the same year, with the exception of the Garlick Trophy, but will be eligible in another year. The themes are published each year in PANORAMA. **For the year 2004 the theme is "a Chase"**

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

OTHER AWARDS

"Most Humorous Film" - donated by the St. Catharines Photographic Club, Movie Division, known as the "ST. KITTS AWARD". The trophy will be awarded if, in the opinion of the judges, an entry in Class "A", "B", or "C" merits recognition for its amusing content.

"Best Visual Special Effects" - donated by Bob and Marion Dixon and to be known as the BOB DIXON TROPHY. It will be available to all classes, (except Class "F"). if the judges find that an entry merits this special recognition.

"Best Cinematography" - THE OTTAWA MOVIE MAKERS TROPHY, donated by the Ottawa Movie Makers club, is available to all classes, (except Class "F"), and it will only be awarded by the judges if an entry merits it because of its technical and artistic qualities.

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

"Best Editing" - THE TELECINE TRANSFER TROPHY is awarded for editing in classes "A", "B", and "C" if, in the opinion of the judges, the editing makes a significant contribution to the interpretation of the theme.

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

It should have a clear theme or message and hold the attention of the viewers.

"Best Video Production" - THE VANCOUVER FILM AND PRODUCTIONS AWARD is donated by the Vancouver Movie Club, for an entry which is originally made (produced) with a video camera (not transferred to video from film).

"Most Original Movie" - donated by the Calgary Movie Club, THE CALGARY MOVIE MAKERS TROPHY is for an entry which, in the opinion of the judges, has the most original treatment.

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

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



Magix Movie Edit Pro 2004

The Good and the Bad

Movie Edit Pro 2004 is a major upgrade to Magix video deLuxe. The earlier version was notable for several powerful and surprising features, but exhibited some serious weaknesses. The new Movie Edit Pro 2004 has eliminated the foibles of the original program and implemented several new additional features, making this a very strong competitor, especially at its price, easy enough for entry-level users and loaded with tools for prosumers.

Most programs today have abandoned the printed manual, for very good reason. The majority of users never look at the manual, or at least not before they get into trouble. Instead, they're eager to get into the program and discover for themselves how to use it, aided by their own prior experience with other "same idea" programs, as well as the extensive help files now provided, the pop-up descriptions of icons and options when the mouse pointer is held over them, and other devices the programmers have provided to help the user to get on with exploring the program.

This time I was surprised to find a heavy 256-page manual, and relieved to find that it was bilingual. Another surprise came as a result of obtaining the program from the U.S.: the second half of the book wasn't printed in French, but Spanish! No doubt the manual will be in both our official languages when the program is bought in Canada; in fact, preparing the Canadian manual may be the reason the release of this program in Canada has been delayed.

But there were many more surprises to come, some happy and some not. Next was the great detail in the descriptions of the various features, and how to use them. Until now there have been two pitfalls from which most manuals suffered. The earliest computer manuals (I'm speaking here of those in the 1970's and '80's) were so full of computer geekese that those of us without a Masters Degree in Computer Science could read them paragraph by paragraph, over and over, and not understand more than a few words. If you never had to use those, you really can't imagine how bad it was!

More recently, with the proliferation

of computers in almost every home, there was a Great Movement to make manuals "simple and easy to understand". The result has been deadly. Now most instruction books are written for the most seriously computer-challenged (Step 1: Unpack the box. ... Step 14: Plug the electric cable into the electrical wall outlet ...etc.). I find that I can read whole paragraphs of this stuff several times without having any idea what I just read, because it's so boring that it doesn't engage my mind, which wanders off looking for something else more interesting!

But this manual belongs to a rare breed, landing, as it should, somewhere between the two extremes. For the most part, almost everything is written in a clear, easy to understand style, with complete instructions that often go beyond the "how" and include the "why", and avoids wasting your time with the really obvious. It also avoids the problem which is so prevalent in this day of the Global Economy, instructions written in a non-English speaking country by an employee who only thinks he is fluent in English, but really speaks just a little more English than the employer who pays him to write the manual. Magix Computer Products International Corp. is a German company, but they have wisely hired an English speaking person, probably American, as there are no British spellings, and the writing style is a pleasure to read and very easy to understand.

That isn't to say there aren't any problems with the manual. In some parts there are many small errors, usually misused small prepositions like "at", "to", etc., which I suspect are simply typos. They are a little annoying, but it shouldn't stop you from buying the product. More serious were some instructions that describe exactly how to perform an operation, but make references to words that don't appear on the screen. I can only guess that the book was begun before they finalized the anglicizing of the various screens, originally in German, and in the end they chose to use a different term for the option than they told the author they would be using!

This manual is so good at explaining all these wonderful new features you've never seen before, that I originally intended to advise you to Read The Manual First, but I found myself unable to take my own advice, and I was soon learning by doing, as I know you will too, going to the book for help only when I found I needed it.

There's one more thing to say about this manual, before getting on with a report on the program. On page 111, just before the Index, there is an *Appendix: Quick Film Course*. I have never seen a Word Processor that provides advice about how to write, or a Spread Sheet that teaches mathematics or accounting, and I have never seen an instruction manual for a Video Editing program that talks about Idea, Synopsis and Screenplay, Cinematic Means, Continuity, Camera Operation, Field Sizes, Scenes & Cuts, etc., and if it wasn't all copyrighted, I'd like to serialize some of it in several issues of PANORAMA. (Under "Cuts" they give brief descriptions of "Motivated Cut", "Associative Cut", "Cross Cut", "Formal Cut", and one I've never heard before, "Mise-en-Scene"! (And they don't even mention the 170 Transitions, with multiple variations, they provide with this program!) It's only twelve pages, but that's twelve pages more than you get with other programs.

So let's assume you won't sit down and read 128 pages before you start. There is another option.

The program can be bought for US\$99 on CD, or \$89 as a download. However, I strongly recommend the CD version, as the download version is limited in its capabilities, and the extra \$10 gets you a two-CD package, with a lot of extras on the disks (Song Maker, Movie Score Sounds, Songs, Sound FX, Background Photos, Video Clips, Masks, etc.).

The Program Disk holds four tutorials. The tutorials can be viewed directly from the Program Disk using Windows Media Player, or they can be copied onto your hard drive and loaded into the timeline of the program, where you will have easy control of the playback, repeating the parts you want to see again, jumping around within each

tutorial, and trying out some of the navigation features as they are explained, and you'll be able to load any of the tutorials whenever you need them, without looking for the installation disk.

There is a 4-minute *Orientation*, which provides an overview of the program in general, and information about navigating through your files inside the Magix program (in the Media Pool), program layout and controls, and some of the capabilities of Movie Edit Pro. There is a 4½ minute tutorial on *Recording* your video onto your computer from your DV Camcorder, Analogue Camcorder (assuming that you have a Video/Graphics Card with Video In and Out which supports capture and playback) and sound from other sources. Another, 8 minutes on *Editing*, shows the basics of editing in Storyboard Mode and Timeline Mode, as well as quick peeks at many of the other things you will want to use (titles, transitions, and special effects and manipulations of video and audio). Finally, there is 6½ minutes on *Using* which includes exporting to tape, burning VCD, S-VCD, or DVD, as well as burning projects on CD's for later returning to that project. These four tutorials are an excellent place to start!

So where do I start?

Let's look first at the process of capturing video. Rather than running through all the details of each feature (which would take all this issue and probably the next) I'll confine myself to pointing out what's available here, with occasional descriptions of some problems I encountered. You can capture directly (and edit) NTSC or Pal from your firewire DV Camera or Video recorder, or from a VHS Recorder and TV/Capture Card or VGA graphic card with video in, or a USB PC Cam. You can also grab a snapshot (still or frame grab) from a video source *while it plays*, and save it as a jpeg bitmap. You can even capture an image from a scanner directly into Movie Edit Pro! But there was a problem here. First, the selection from the File Menu is "Twain-Scanner". I'm using XP, and XP doesn't really support TWAIN anymore! Instead, for XP, Microsoft replaced the Twain drivers (Technology Without An Interesting Name?) with WIA (Windows Image Acquisition) drivers. Manufacturers of scanning devices now provide WIA drivers, and some have

even made them available for older devices, but some legacy scanners have been left out in the cold. Some USB Twain scanners work with XP, but with reduced capacity. My preferred scanner is a Microtek ScanMaker 4, old but very capable, with an 8.5 X 14" bed, 600 X 1200 dpi, and the ability to scan negatives and transparencies up to 8 X 10", and I use the SilverFast custom software I described in the Fall 2003 PANORAMA. The Scanner is SCSI, and the software takes direct control of the scanner. It works fine in XP, but Magix finds only the original Microtek ScanWizard Software, and can't find the SCSI device at all.

I hooked up my little Canon N1220U scanner, because it's USB, and easy. Edit Pro found both the scanner and the Canon ScanGear software. The scanner worked (it made the preview scan in colour) but the software behaved very weirdly indeed. My mouse still moved but couldn't select any buttons. Using Alt S ran the scan, but I never saw the image again, and Magix popped up a screen asking whether I wanted to export to my website or start a new one! (See below.) I quit.

I have other scanners, an 11 X 17", and a 2400 dpi 35 mm slide and negative scanner, both of which also won't work with XP, so I keep a computer which still runs on Windows 98, mainly for those two scanners. There are also other old scanners stored away, but I didn't feel it was worthwhile digging them up and disconnecting and reconnecting them to test. It really doesn't matter. I'm working on a history video, and consequently use a tremendous number of scans. I would never use this feature anyway, as I prefer to scan them directly into a photo-editing program to clean up scratches, dust, blemishes, etc., which is part of the reality of old pictures. I expect you would do the same, if only to adjust brightness and contrast, crop, sharpen, etc. The question is "for whom did Magix provide this feature?" At this price point they have taken square aim at beginners. Advanced users will use their own image scanning software so they have more control over the final result. I have no doubt that this feature works for Twain scanners on computers using Windows 98 or Millennium Edition, But video editing requires a fairly late model fast computer with

lots of memory and big hard drives. Those who invest in new computers generally have Windows XP on it! Oh well, you shouldn't be deterred from buying Magix Movie Edit Pro 2004 because a feature you won't use anyway doesn't work as advertised. Watch for a fix in 2005!

You can capture audio from a turntable, cassette player, minidisk player or microphone, as well as resampling music (in CD Audio 44.1 kHz Format or DAT 48 kHz) from a CD in your computer's CD Player using the Recording Dialogue, but I haven't been able yet to find how to control the playing of the CD within Edit Pro. That doesn't mean you can't. The program has so many features that sometimes it's hard to find something you want, but *you* might find it immediately while I can't see for looking (or maybe you're simply smarter than I am). I launched my CD Player program on the desktop along with the Magix screen. Unfortunately, the programmers left out the ability to resize the screen, but luckily, you can move it around on the desktop. I opened the Audio Capture Dialogue and slid the underlying Magix screen to one side to expose the CD Player. Then I started the recording on the Audio Capture Box and then the Player on its screen, and away we go! Clunky, but effective.

Never mind! Edit Pro also has the capacity to scan a CD directly from your CD drive. The facility is said to be accessed by a button in the Media Manager, but I never found it! (Possibly another instance of changing the program after the Manual was written!) Instead, I was able to accomplish this manoeuvre by going through File > CD-ROM Configuration > Track List Copy Playback (Select a Track from the drop-down list) > Copy Selected Tracks. (You can also get to this menu more easily just by pressing the "C" key - there are more than 100 keyboard shortcuts!) The data is read from the CD in seconds, instead of minutes! Only now I don't know if this is at 44.1 kHz or 48 kHz, but my ear can't tell the difference, and I have used a variety of music sources with Edit Pro, always export to either miniDV or DVD, and I suspect that somewhere along the way, maybe during the rendering, the 44.1 sound files are resampled to 48 kHz. I just don't know.

When capturing video (with or with-

out audio) from either an analogue device or a miniDV camcorder, you can record in a large choice of qualities, according to your needs: VHS, S-VHS, S-VCD, DV, miniDVD, PC Cam Video, e-mail Video, WEB-Server Video, or Broadband Internet Video! And for each of these you can customize the bit rate to your needs, or rather, the limitations of your computer. For DV or miniDV you can also turn on or off Automatic Scene Detection (more about this below), and Automatic Start/Stop of the device. You also have complete control of the device for viewing the tape and picking your starting point for recording, and the option of setting up many in-points and out-points for Batch Capture.

Edit Pro 2000 will also import files in many formats, including AVI (even non-compressed!), MPEG -1/-2 (Ligos Motion Encoded), MPEG-4, DivX (with the CODEC from www.divx.com), WMF (Windows Media Files), MOV (Quicktime Movie), MXV, MJPEG, and BMP and JPG stills. Audio files include WAV, MP3, and MIDI files, as well as Audio CD's ripped by Magix, as explained above.

You have a choice of editing in Storyboard Mode, which is rather like rearranging the order of slides on a light table, or in Timeline mode, with which I'm sure all our readers are familiar. The storyboard can be handy for roughly organizing the shots you will use in the order you think you would like them, especially useful on a large project. The Timeline, of course, is where you will do much of your editing, and happily, a mouse click switches you back and forth between the two modes.

In the Timeline there are only 16 lines, more than in some programs, fewer than others. However, I don't think anyone will be very restricted by that limitation. First, they aren't dedicated for special purposes, and every timeline can be video and audio, or titles, transitions, etc., and can switch so that here it is an audio track and a little further on it's a video track. Each line has a button for Solo, which makes it the only track played, or mute, which kills (temporarily) any and all audio, video, titles, etc. on it so you can see and hear others. Furthermore, transitions can go right on the same timeline as the two clips involved, simply by overlapping them by sliding one or the other to change the length of the transition. This automatically creates a very nice, smooth lap dissolve, called a cross fade here. For a different transition, all you have to do is drag the transition you want from the Media Pool at the top of the screen to the overlapped clips (marked by a big white X). If you don't like that one, drag another onto it, and it changes. It isn't even necessary to first set an overlap. You can drag transitions to hard cuts and the clip on the right will be moved to the left to create the overlap, and in some cases the transition will be dropped down to an open timeline with the second clip below it. The length of every transition can be adjusted individually, or you can set the program to make all transitions the same length.

There are nine 3D transitions made by VFX, all with adjustable variations, for direction, length, and for some, other parameters. That's more than enough for most of us. However, there are also a large number of Alpha

Transitions, which can't be adjusted. These are a bit gimmicky, but each individual will find some useful, and I've used a few myself, particularly with titles, and the page turn is very useful for deletions from interviews and between old photographs. You can also make your own custom alpha transitions in the Video FX Controller. I quote the manual: *Note: Use tran-*

sitions economically! Most professional movies or TV shows use hard cuts as the rule and transitions less frequently.

Selection of cuts, trimming, fading, grouping and ungrouping of clips (and audio cuts), moving clips, etc. are all very easy operations once you get the hang of the new program. So are playing and stopping and single framing forward and back, especially using the keyboard. Zooming between frame level and whole movie level isn't continuous, but in steps (1 frame, 5 frames, 1 sec, 10 sec, 1 min., 10 mins.) which often seem less than ideal, but once you learn to use Ctrl + 1, to Ctrl + 6 for these positions, plus Ctrl + 7 to cover the range between start and end markers, and Ctrl + 8 to show the whole movie, it makes navigating through your movie and moving scenes around much easier. Cutting or splitting a scene (scissors) is so simple (just "T") that I don't use Automatic Scene Recognition during Capture, preferring to cut my scenes and trim all at the same time in the editing stage by selecting the bits I want out of the footage I shot. However, if you want to apply Automatic Scene Recognition later, it can be applied to (each of) your capture(s) by dragging the scene to the timeline, left clicking on it and selecting Scene Recognition, or even more easily, select it on the timeline with a right click and then use Shift Z! (Scene changes are detected on the basis of sudden changes in brightness, colour, or movement, and for DV devices, the Time Stamps that are automatically created every time you start or stop your camcorder are also used.)

Video Cleaning is the term Magix uses for the Menu which allows you to adjust the Brightness (including separate Brightness control for dark colours, medium colours, and bright colours) and Contrast, Colour (Hue, Saturation, Red, Green and Blue), Sharpness (sharpening and blurring image, or edges only, video noise reduction), and De-interlace (Interpolation for stills taken from video), Anti Flicker filter for very contrasty, fine detail, like checks, and Border Cropping Adjustment (for TV's which aren't properly centered.)

Audio Cleaning refers to the Menu for Noise Reduction (Dehisser, and Denoiser with noise samples supplied and the means to grab your own samples of the noise on your sound track



that you want to reduce), a 10 Band Graphic Equalizer with optional presets for various problems like emphasizing a voice, or a female voice, that you can touch up manually for better results), a Compressor for changing Dynamic Range of your audio (and presets for voice and music), and Stereo FX for changing the Stereo Width and L-R Balance.

That's just the beginning! There are seventy (70!) video effects that you can drag onto your clip. These include horizontal and vertical flip, rotation, kaleidoscope, fisheye, a lens effect that increases as you zoom in your original shot, zooming into your shot with lateral movement, optical echo in which previous images stand still and gradually turn paler until they disappear, and many presets for the effects previously enumerated in the Video Cleaning paragraph. Personally, I was thrilled to finally see erosion and dilation available. These were very important functions in the science of image analysis by computer. Not that I long for my career in metallography and image analysis of images picked up through a microscope, but often, when facing a problem in photo retouching, I wish pixel-by-pixel erosion and dilation was available to me again. It remains to be seen if it will be as useful in this program as it was on the special purpose image analysis computers I once operated!

Once a preset effect has been dropped on a clip, it can be adjusted by opening the Video Controller/Real Time Visual FX Editor.



Here you also find the controls to zoom into (enlarge) or out of your video, and move it laterally, and change the playing speed in a range from less

than quarter speed (18% for super slow motion) to 5.13 times as fast as normal, forward or backward. Here too are the controls for the custom Alpha based transitions mentioned above, and the controls for Chroma Key. Black, white, blue and green can be used, but blue and green work a little better in this program. I haven't done much experimentation with this myself, but a member of the Hamilton club, John Cook of Tottenham, recently screened a video at the club in which he had videotaped himself sitting in front of a royal blue screen wearing a light blue shirt. Using Magix's Chroma Keying, both the Zoom and Position features, and the Stamp feature, he was able to produce a "talking head" narration, and move his head to unimportant areas of the video he was narrating. It works!

Several people have contacted me to ask whether, and how well, the Image Stabilization or Anti-Shake Filter works. I hate shake, bob and weave even more than the next person, so almost all my shooting is done on a rock steady tripod with Sony's optical Super Steady Shot active, and I haven't had much shaky material with which to experiment. I did try it once on a shot taken through a front window of a locomotive while I was handholding the camcorder and trying desperately to remain standing at the same time. It wasn't very successful. The violent jumping around was reduced a little, but not so much as to make any noticeable difference.

At one time I tried some experiments on a park path covered with small compacted gravel. First I tried to shoot with the camera mounted on a golf cart - the kind you push. It might have worked on a hardwood floor, or even on asphalt paving, but on these small stones, the jitter (bounce) was terrible. Then I tried a home-made flight stick. This was just a monopod attached to the base of my camcorder with a five-pound weight on the bottom (which cleared the ground) and a handle attached to the side so I could stop pendulum swing with the other hand

as I walked. This wasn't jumpy, but it did exhibit a side-to-side movement best described in my case as "waddle".

Unfortunately, repeated efforts on the first of the two clips failed to make a significant improvement to it. I tried repeatedly, changing the parameters, including the extreme limits on each in different combinations, but there is no real guidance in the manual or help file, which describe each of the parameters without saying how best to use them.

Repeated attempts to fix the second clip finally produced acceptable results, with everything set to the maximum. It wasn't perfect, but than again, who or what is? Tripods have been around for a long time, and they'll be here for a long time yet! I had made a copy of the clip before going to work on it, and after giving the treated clip one more touch (zooming in very slightly to get rid of the black frame edge which bounced around highlighting the bad camerawork) I could run them in sequence for comparison, and while it wasn't first rate, it was now a usable clip. Maybe it works better when a camera is handheld, with the operator standing in one place, and keeping the camera on one subject continuously without panning or zooming. That's exactly when I'm almost positive to be using a good tripod, and maybe I'm expecting too much. However, if you are considering purchasing this program, don't let this feature be the deciding factor in its favour, or against it. If you like to travel light and are a pretty stable shooter like Harold Cosgrove and Jon Soyka, this might do the job for you. But I'll have to redouble my efforts to assure steady camerawork, and experiment with different plug-ins and add-ons for stabilization in post-production for those problem shots that are worse than this one, and I really need. I'll let you know in PANORAMA when I find the perfect little stabilization program.

Similar to the Video Effects Presets, there are 45 Audio Effects Presets that you can drag onto a sound clip. They include the Ambience of a little Hall mic'd from different distances, telephone sound, phone booth, megaphone, neighbour's TV, subway station, walkie talkie, helium, and reduction of camera noise, PC noise, background noise, stereo splitter and wide stereo, and some of the equalization changes available in the Audio Cleaning Menu.

Magix seems to have begun their business providing programs for sound mixing and manipulation, so it isn't so surprising that they are very good here. Pressing the M key on your keyboard will bring up an 8 channel mixer, which allows you to mix the sound on any of the first 8 tracks. Sound on any higher numbered tracks still plays, but you don't have control of the volume through the mixer. This allows you to mix the music, speech, narration, spot effects, and ambient sound very precisely, much more easily than raising and lowering the little timeline handles.

Pressing the B key will bring up a Master Audio FX Console, with separate units and controls for Equalization, Stereo FX, Reverb and Echo (Dual FX Processor and Digital Delay), Compressor (Dynamic Processor), and a 2 Channel Digital Audiometer (with Relative PPM and Spectrum Analyzer).



The individual units must be switched on with their own Power Switch in order to operate, and the controls of any unit that is turned on can be varied while the sound track plays, in real time. Shift + N will bring up just the Reverb and Echo unit. Shift + K will Normalize an audio clip, and Shift + L will bring up a small menu for cross fading between audio tracks. Those who have used Denoiser and Dehisser in Magix video deLuxe might find it difficult to find the sexy units in Edit Pro 2004. They were formally called up by Shift + R and Shift + W respectively. The huge list of Keyboard Shortcuts still lists those same two shortcuts, but Shift + R now brings up a menu for creating CD Backups, and Shift + W brings up the Audio Cleaning Menu which includes all the

utilities for Dehisser, Denoiser, and the capture of noises samples, without the former flash!

Much of these audio facilities are made more difficult to understand because the Audio Chapter touches on them and they directs you to read the Audio Effects Chapter. There isn't one! However, if you go to the Help File and look at the Table of Contents, there is a Chapter named Effects. Opening that we see Video Cleaning, Video Effects, Master Effects, Audio Effects, Audio Cleaning, Controlling Effects with Curves, and Motion Stabilizer. It looks like another case of "early Manual". And maybe I also got an early version of the program too, and yours will have fewer problems than mine.

Now, here's a biggie! There is also a unit called Time Processor - Time Stretching, Pitch Shifting, and Resampling. If you have a piece of music that almost fits the scene for

which you want to use it, but not quite, you can stretch it, or shorten it, till it fits better. When you change the running speed of a tape, and thus the time length of the music on it, the pitch also changes. You can do that here, if that's what you want. Or you can uncouple the pitch from the length and change either one or the other without affecting the other side

of the coin! To me, this feature alone is worth more than the price of the program, and all the rest is a bonus freebie!

I've used that feature several times on short films, without problems, but Magix has also provided another solution. The program will construct an original (read copyright free) tune for you, tailored to the length you need. Song Maker is one of those extras that you don't get if you don't buy the CD's. Just press W (with Disc 2 in the CD drive). The Song Maker pops up for you to begin the process by choosing a Style. Choose? Ha! Here's the rub. There are only three choices: India, Jazz, and Reggae. Why India? Why Reggae? I don't make many videos that can benefit by music from India, or Reggae. (Not that there's anything

wrong with them. :>)) I always choose Jazz. Then you choose the instruments: drums, bass, harmony, and melody. Well, I was afraid of a big beat, which wouldn't fit the mood I was trying to create, so I started with melody only. Then I added the harmony, and then the bass, and finally drums. That sounded more like music! Then enter the length of the piece that you need. Click "Create a new background music". In a few seconds it's playing. Don't like it? Click "Redo". When you find a version you like, just "Append it to background music".

Hint 1: Very short pieces are very repetitious because there isn't any opportunity for variation. If you only need a very short piece, try making a longer one and editing it down to the best part by using the normal timeline tools.

Hint 2: Unchecking "Bounce background music into a single wave object" will allow you to use the Mixer to adjust the 3 or 4 tracks individually.

I really don't see that Indian music as being a big sales draw, but the Reggae music could be useful if you vacationed in the Caribbean. By the way, it contains sampled voices, and that's a plus. Magix offers more Sound Pool samples with Styles on their website which they assure me will also work with Song Maker. Currently they offer Magix Soundpool Collection 5 & 6 on CD's, for US\$24.95 each, and Magix Soundpool DVD Collection 2004 for US\$39.99. You'll find them listed under Music instead of under Video, and the majority of the music is Hip Hop, Techno, House, UK Garage and other very current styles, but they also include Two Step, Rhythm & Blues, Soul, Latin & Salsa, Easy Listening, World Music, and Film Music and Classic.

I don't have to say much about Titling, as the subject is pretty straight forward. There are 70 different title presets that you can drop on your timeline. Of those, 65 are animated in some way and 5 are rather specialized. In all you can add any text and use any fonts on your computer, change the size, position, colour of the text, outline, and shadow, position your titles anywhere in the frame, make them still, roll, or crawl, etc. In addition, any text file in Rich Text Format (RTF) can be brought into the program by dragging it onto the timeline. Edit Pro converts it

into a bitmap file. I don't really see the value of this feature because you can do so much more with the titling feature.

My biggest beef with video deLuxe in the past was the frustrating way it handled imported stills. No matter whether I imported 720 X 480 images, or 640 X 480, the program modified the proportions so that there was always a blank area above and below every photo, and underlying video showed through at the top and bottom. I tried everything I could think of, without success. An appeal to the company finally brought an unfathomable answer indicting that that was the way it worked. I quote: "Because of the wipes and transitions that the program offers, the program will **only** export and render at a resolution of 352 X 240 instead of the standard still picture resolution of 704 X 240." That's as clear as mud!

I was getting the same results with this edition and I finally found that I had to use images with 640 X 510 pixels to exactly fill the frame without the program distorting the dimensions. At last I found, under File > System Settings > Video, a box for "Do not process unconstrained non 4 by 3 clipping regions" and "Adjust bitmap aspect ratio to 4:3 screen. I still haven't been able to make the first option fix my problem, but checking the "Adjust bitmap" box, and importing images already cropped and resized to 640 X 480, I'm finally getting undistorted images that exactly fill the frame. And just for my own satisfaction, I reloaded video deLuxe to look for those options, and they aren't there. It looks like my complaint to the company has led to an improvement in the new edition!

Another possible way to work around the problem would have been to mask the top and bottom to simulate the 16:9 mask. The program comes with a large number of "Frames" which are gimmicky and more suited to Music Videos than the work that most of us do. While these can be changed in many ways with the Video Effects, I couldn't find any way to eliminate the vertical ends. There are a number of Masks on one of the CD's, but this isn't among them. I'm sure that a 16:9 mask, in several variations that look approximately like it, could easily be made in just about any paint program, and it would be more useful than all the Frames put together.

When it comes time to export your finished video, you have many options: AVI, DV-AVI, MPEG video, MAGIX video, Quicktime movie, Uncompressed video, Windows Media, and Real Media. For most of these (but not all) you have a number of options regarding frame size and frame rate, and for simple AVI you must also choose a Codec, as AVI comes in many non-interchangeable "flavours". There is a very different menu for Real Media Export, and for mini-DV (which most of us use most of the time) you first get a menu with the option of rendering the whole video first, or just the parts that have been changed in some way (other than trimming) from the original captured video. When that operation finishes you are instructed how to copy the video to your camcorder by firewire. Nothing could be easier!

I have been asked several times how to export a single frame as a bitmap from the timeline. I had asked myself the same question, but what I really wanted to do was set up a freeze frame at the end of a scene. For a long time I had to use a "work-around": I duplicated the last frame repeatedly. This wasn't very elegant, but it worked, sort of.

Eventually, I found the proper solution. Under File > Export Movie, following all the video and audio export options, there are options to export Single Frame as BMP, and Single Frame as JPEG (Alt + M and Alt + N respectively).

Oh yes, how could I forget? By clicking on a button at the top of the Editing screen you can switch the screen to "Make CD/DVD". Here you can burn VCD's, S-VCD's, DVD's, and Mini DVD's (assuming you have the necessary burner!). You can use Movie and Chapter Menues, and everything is there - Texts, Borders, Background and Composition Options - to design your own menus, or you can select from many Complete Layouts, or even Enhanced DVD Layouts which combine images, video and sound in the background on which the chapter buttons are placed. If your video is too long to fit on the media you are using, you will either have to split it into two or more parts, or enable "Disk Spanning" that will spread your project over two or more discs.

The Magix program will also let you backup a project and its data files onto

CD's in Mixed Mode, which puts videos in one section and files in a CD-ROM section. This disc can later be reloaded onto your hard drive to continue your editing, or to make changes or corrections. Image files, audio files, titles, etc. are saved as raw material, but the video is coded as MPEG so it only has to be on the disk once.

As indicated earlier, this program provides opportunities for you to publish your own short videos on your own website, or on MAGIX TV, a showplace for work done on Movie Edit Pro 2004. You can also email your videos to friends directly through Movie Edit Pro. You can download image and music files from Magix's website, and many other internet locations, by FTP, and you upload your videos to MAGIX's site or to your own site the same way. And if you don't have a website yet, this program will help you to build one.

All these options can be accessed through the File Menu, under Internet, or you can use Alt + S to Export to your own homepage, S to Manage your homepage, Shift + V to export to MAGIX.TV, Shift + U to send your movie as email, and Ctrl + W to make an FTP connection. I won't go into detail on these features because this report is about using the program to edit your videos, and I expect that only a few of our readers know enough about setting up and running a website, or FTP, to be interested in the details at this time. But it is good to know that there is scope here for you to grow toward webcasting.

I'm sure that I have overlooked something, and most likely the very thing in which you are the most interested. I have tried to show the remarkable capabilities of the program, as well as some of its shortcomings. Occasionally I have gone into considerable detail where I felt it was necessary, or at least, helpful, but this report isn't meant as a tutorial.

To sum up I'd like to point out that everything in this program happens in real time, and often changes can be made on the fly and are manifested immediately. When you initiate, change or move a video effect, you see it on the editing monitor screen immediately, without the rendering to which many of us have grown accustomed.

However, playback may choke a little on clips with heavy work for your CPU,

and may be hesitant and skip frames, depending on the speed of your computer, size of your RAM, etc. Don't expect to lengthen (slow down) a clip, run it backwards with an added zoom and tilt, or a picture-in-picture, while the sound track is modified with noise reduction, pitch shift and digital delay, and play it all back smoothly. You will be able to see how your effects are going to work, but you will find the choppy sound very annoying and will probably want to mute that track to better see the video more as it will appear when rendered.

Rendering is still a problem for all except those with the latest speed demon computers. Outputting a miniDV takes a matter of hours, depending on the length. The program then waits for you to load tape into your camcorder and turn it on, and then you can go away and let it finish.

DVD's, however, are another matter. The bad news is that it will take many hours to render, and the good news is that once you get it going, it continues unattended. As long as you have put the blank DVD in your drive and clicked all the right options, it will render while you sleep, go to work, and shop at the mall, and when you come home, the drive door is open and your DVD is ready!

In my judgment, Magix Movie Edit Pro 2004 is a tremendous bargain and a very good place for the novice to start. It is easy to learn and to get quick results, and will satisfy your needs for a long time, unless you suffer from the endemic need to get the latest technology and stay ahead of Jones. Even those who own an expensive top level editing program, and have mastered it, will find themselves using Magix for projects like cutting out all the film splices on the video transfer of their home movies, or for quickie jobs like making a 5-minute video for a club contest, or trying out ideas, or making a rough cut to see if something will work.

Sorry, Macaholics, this program is available only for Windows. I suppose I should have told you that before you read all this, but I wanted you to know what you are missing!

You can buy Magix Movie Edit Pro 2004, along with many other products for music production, at <http://magix.com>. ■

Fred Briggs

Club News

Continued from page 7

"feel" for the prospect. This would correspond to the long, or establishing, shot. Entering the building and the prospect's office, your eye shoots a medium shot, still gathering information. Approaching the person is another medium shot, and shaking hands is a close up shot. An extreme close up might be a shot of hands turning the pages of a brochure. The close and extreme close shots are the "heart" of your movie; however, you needed the first shots to set up the movie. Suppose you approached the building and the prospect's secretary met you outside, blindfolded you and led you inside. Then the blindfold was removed when your face is six inches from the prospect's face. This would represent a shock to most people, and your presentation would most likely suffer. The same lack of pictorial continuity would apply to your movie if you omitted the medium shots leading up to the close up. This is why you should strive to seamlessly integrate the shots to tell a story. The long shot and the medium shot pave the way to the close up and the extreme close up. The obvious exception to this rule is the situation where you want to shock the audience. Opening the scene with an extreme close up would certainly accomplish this objective.

Now we have a scene reasonably stuck together. This represents one chapter in the book. How do we now tie the scene to another scene to eventually make the complete book (our video)? This is done with the re-establishing shot. This is either a medium or long shot that follows a close up, and again establishes the scene as you did at the last sequence. Whenever anything new is introduced, use the re-establishing shot to provide a smooth transition. If the secretary was introduced into the last scene as the salesman is making the pitch, this would normally be accomplished by cutting back to a wide view to "re-establish" the room location. This reminds the audience of the location and also relieves the eye of looking at too many close ups in succession, which is an uncomfortable feeling. This use of the camera to re-establish the scene holds the viewer's interest.

In addition to "How to Shoot a Movie Story" you may want to review

Billy Field's excellent book "Make a Movie That Tells a Story". Good luck, and let's get going! August will be here before we turn around!

I.A.C. THE FILM AND VIDEO INSTITUTE.

FILM AND VIDEO MAKER, edited by Garth Hope, LACI. Tom Hardwick's "Positive IMAGE" Tom answers questions from his mailbox.

Is our PAL system better than the older NTSC used in North America?

There are in general a lot of reasons to consider Pal better than NTSC, especially if one has dreams of someday converting DV to film. NTSC digital video (in general by the way, not just DV) is 720 by 480 pixels whereas PAL 720 by 576. Because PAL shoots only 25 frames per second rather than NTSC's 29.97, the PAL data rate, the amount of information needed to generate the continuous stream of pictures and audio, is almost exactly the same as NTSC's despite the higher vertical resolution.

NTSC DV uses 4:1:1 colour, which simply means that colour (chrominance) is sampled horizontally at 1/4 the rate of brightness (luminance), giving a colour resolution of 180 by 480. PAL DV uses 4:2:0 colour, which means that colour resolution is halved in both directions, down to 360 by 288. (This sounds better than it works in practice, and some PAL video systems get a better result with 4:1:1) Unless you have a very, very good reason (like a contract to shoot video for an American television network) stick with your area's standard.

Is there any need to black or pre-stripe my Mini DV tapes?

Pre-stripping tape isn't necessary and in some ways can be seen as simply harmful. You're wearing out your delicate tape deck mechanism and heads at exactly twice the speed or in half the time. Pre-stripping simply prevents you from accidentally starting a particular shot after a gap in the tape, which can happen if you shoot something, then go back and look at it, then shoot something else. (Even there you won't leave a gap if you're careful enough). One good way of avoiding gaps though is to push the "photo" button at the end of a take that you wish to review. That way you can stop anywhere in that frozen 7 second still and begin shooting from there. Result: no code breaks. ■

Tinker's Tips



by Don Svob

Here are some more Tips from my emails. Again, they're not really video tips, but some are very good. If you have a tip to pass on to "Tinker's Tips", email me: dsvob@becon.org

1. Don't throw out all that leftover wine: Freeze into ice cubes for future use in casseroles and sauces.
2. If you have a problem opening jars: Try using latex dishwashing gloves. They give a non-slip grip that makes opening jars easy.
3. Potatoes will take food stains off your fingers. Just slice and rub raw potato on the stains and rinse with water.
4. To get rid of itch from mosquito bites, try applying soap on the area and you will experience instant relief.
5. Ants, ants, ants everywhere ... Well, they are said to never cross a chalk line. So get your chalk out and draw a line on the floor or wherever ants tend to march. See for yourself.
6. Use air-freshener to clean mirrors. It does a good job and better still, leaves a lovely smell to the shine.

Harold's Tips

by Harold Cosgrove



1. Intermittent outages on battery powered devices (flashlights, camcorders, audio recorders etc.) is often caused by the contact point developing an oxide coating which acts as an insulation thus cutting off power. The problem is easily solved by simply bur-nishing the contact areas with the eraser on a regular pencil.
2. If you are shooting small stationary objects the back-ground should probably be muted and slightly out of focus. To achieve this simply make a "table top" display from a piece of glass laid across two blocks of wood, books or any other objects that will hold the glass a foot or so above the surface and shoot straight down. Locate the stand above any item that will make an interesting pattern. If you don't have anything suitable at hand, run down to your local wallpaper or carpet store and ask them for any old sample books they are not using. They make great pattern backdrops.
3. You can make a bottle of pop or beer, foam on command by simply dropping in a few grains of salt. This trick can also be used to make ginger ale in a glass look like champagne.

MEMBERSHIP FEES; June 1st 2004 to May 31st, 2005

Class "A" (voting)

GROUP Membership	.....(Clubs)	\$.075 per member -- Min. \$20	_____ members on April 30, 2004
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>	.....	\$ ???.	(Tax receipts issued for ALL donations)

Connections

It Must Have Been a UFO

by Dave McDougall

Panic set in as all the Sony camera operators started filming Bob's Thai carving Demo at the March meeting. Cameras began zooming in and out of their own accord and operators were powerless to stop them. Ron Cooper thought his camera must have overheated being too close to one of the lights, or was he just going crazy. Was it some sort of mysterious tractor beam from outer space or some alien take-over? NO!

I decided to take my remote along to use on the night, blissfully unaware that Sony use the same frequency for all the camera remote controls that they sell. When I zoomed 15 other cameras zoomed like a ballet. Cameras suddenly zoomed in on parts of Bob that they weren't supposed to. Some went out of focus and other operators panicked and tried to shut their cameras down to regain some kind of control.

I wish to issue a sincere apology to all, and reassure you that it wasn't some kind of scam to sabotage anyone else's video. Nor was it an attempt to get a credit on everyone else's video. I promise not to do it again, honest.

The above item was taken from the Northside Camcorder Club's periodical "Electronic Eye" from Chatswood, NSW, Australia **Joan Bochsler**

P.S. Chatswood is an upper crust suburb of Sydney. People there usually behave themselves very well! ■

The Last Word...

The leaves are exploding out on the trees along our Grand River, and although today is cold it is at least bright and sunny. Spring is here and Summer can't be far behind! Time to dust off all the equipment we have for the outdoors, including our video and photographic gear. Although we don't really hibernate like the bears, we are still somewhat bleary eyed this early in the warm season.



We know the topic for the SCCA competition is "Chase". That can be handled any one of a hundred different ways. We have a cat, Amiga, and she will chase anything that moves. She doesn't know what to do with a mouse if she finds one. I guess her mother never taught her! Anyway I'm sure that there are as many ideas about "Chase" as there are people. I'm convinced that club members across Canada have some new ideas that will startle the rest of us. Some clubs are making it a group project. Please share with us how you came up with your ideas for the competition.

Recently we heard from the Northside Camcorder Club in Chatswood, Sydney, Australia. (Sydney is my birthplace.) There are many active video clubs Down Under. They are now heading into winter, so we are lucky that Summer is not far off. ■

Joan Bochsler, Editor.

MEMBERSHIP APPLICATION & RENEWAL

MEMBER INFORMATION *Please print clearly*

SCCA:

Classification

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

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Exp