

VOL. 39 No. 2, SPRING 2005

# PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO AMATEUR

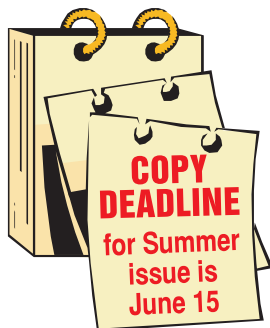


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Spring in Port Stanley  
Photographer Fred Briggs



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## Layout, Design and Typesetting

Athens Printing  
Tel: 1-888-549-6719  
2004 ISSN 1187-28207

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## "More Sad News"

Shortly after the Winter PANORAMA was mailed, with the sad announcements of the deaths of Walter Strickland and Lois Fowler, we received notice of the loss of another of our highly regarded members. Dr. Leo Niilo, of Taber, Alberta, passed away last December 10th, after a courageous battle against cancer. I don't think I ever met Leo unless it was at a convention very soon after I joined the SCCA, at a time when I knew no one and every face was strange to me. I only really knew Leo from correspondence and from his long habit of always including a small donation to the SCCA along with his Annual Membership Fee.

In response to our request, his widow, Harda, extracted some points from his autobiography, from which I have selected a few excerpts.

Leo was born in Estonia in 1923, and photography was his hobby since his early teenage years. He emigrated to Canada in 1947, and in 1952 he attended Ontario Veterinary College at Guelph, Ontario, and bought his first movie camera in 1956. After graduating in 1957, Leo worked as a research scientist at the Animal Diseases Research Institute. There are more than one Government Labs with this name, including one in Ontario and another in Lethbridge but we can assume that he spent at least the greater part of his career in Lethbridge, before he retired in 1987.

The Lethbridge Amateur Cine Club began in 1960, and Leo was among those members producing documentary films for various organizations. In 1969 he bought a Beaulieu reflex camera, and his first partially animated film was about Canadian postage stamps. "More than Licking" won a silver medal at the PSA International Film Festival in 1973, and his 1974 totally animated film "Chess" won another PSA Silver that year, and the Molson Trophy for best Canadian Film at the CIAFF in 1977. There were other triumphs, of course, but we can't list them all.

We are sure that Leo will be missed by all who knew him.

## PRESIDENT'S MESSAGE



Photo by Joseph Bochsler Jr.

### Fred Briggs, FSCCA

#### New Membership Year

It seems like just last month that we began another Membership Year. That may have been because we were still receiving late payments in April!

We hope that we can do better this year. Some of those late payments were accompanied by early payments for 2005-2006, and we also have Life Members and Honorary Members, so we are again faced with the problem of letting each of you know whether or not your fees are due on June 1st.

This year we are going to include an addressed envelope in the copy of PANORAMA going only to those members whose fees need to be paid, so, no envelope, no payment due!

There will also be one copy of the Entry Form for the SCCA Annual Contest in every PANORAMA. If you have no need for it, perhaps you could pass your copy along to someone else who may be interested in entering a video. If you need more you can Xerox copies, or scan and print, or download one from the SCCA website and print copies.

There aren't any Entry Forms for the CIAFF included with this issue, as we no longer print and mail them. They are available, along with the Rules, on <http://ciaff.org>.

To kick off the new Membership Campaign, Thom, our Membership Chair, has written a short article reminding everyone, and introducing prospective new members, to the many advantages of SCCA Membership. You will find it on

page 23, right above the section showing the Membership Fee Structure.

It's been a busy time for Thom! In addition to another excellent More Great Stuff From The Internet article this month, Thom has also written a background piece to help convince you to plan on attending the SCCA Convention in Port Stanley in September, while he also has been acting as the SCCA's lead man in the preparations for the Convention.

More details of the Convention will be made available in the Summer Issue, but for now, mark the dates, **September 23 - 25th** on your calendar.

#### Appeal For Club Representatives

We are asking (right here and now) the Editor of each club newsletter to help us find a person in his or her club who would be willing to serve as a representative of the SCCA for their club, and hoping that each club will appoint the volunteer to act in that capacity for them

It might be best if someone can be found who currently has no other duties in the club, and it isn't necessary for the rep to be a member of the SCCA.

The rep would be the one who would receive the mailed copy of PANORAMA that we send to that club, and we would expect the rep to read it, and inform the other club members, individually or as a group, about anything of interest to them. Since the club has paid its dues for SCCA membership, this is the best way to insure that all members get a chance to review their copy of PANORAMA

He or she would also be the one who will encourage individuals who have made successful videos to enter them in the SCCA Annual Contest, and encourage the club to send in an Entry for the Garlick Trophy, and another for the Intercity Competition in the Annual Contest, and even to make one or two club videos each year specifically for the Annual Contest.

We hope that the reps will also encourage their members, individually on a one-on-one basis, to sign up for SCCA Membership, see to it that Joe Bochsler is fed the necessary information from your club for Joe's Club News, and to encourage club members to submit articles (or to submit them for them, with their permission) for PANORAMA. (You may have noticed that every month a few people write several articles for PANORAMA!)

And what would the rep get for all his work? Well, for one thing, he or she will receive PANORAMA on behalf of the club. If the job is done well, there will be a great deal of satisfaction knowing that the SCCA has benefited and been made stronger, and the satisfaction that will come from knowing that his or her club has also benefited greatly! ■

# CLUB NEWS

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

Looking out our living-room picture window at the Heritage Grand River on this glorious Spring day in April, I look forward to the arrival of the Blue Herons and the Canada Geese, as well as a variety of ducks, diving and a few seconds later coming to the surface in one direction or another.

I have Joan's Sony 900 camcorder mounted at the window in our den on the second floor to record the antics of the wildlife in our backyard and on the river. There is always something happening. Either the squirrels are chasing each other, or the blue jays are coming for their daily ration of peanuts. Then there is the parade of Canada Geese and ducks with their offspring. We have seen the Osprey feeding on his catch of fish from the river.

Taking the camcorder outside to ground level, off the patio I see many Spring flowers: first come the crocus and daffodils then the tulips. The plum and the pear tree also show their blossoms. All this makes for great video.

I have finally decided to go digital with the help of my neighbour. I'm using Pinnacle Studio 7 for my program. My neighbour, Bish, prefers the other program on my computer, the Pinnacle DV500 Plus with Adobe. I like the Studio 7 for its album of scenes. The transitions are interesting too, as well as the variety of titles. Ralph, our son-in-law, is installing a DVD burner in my computer. It will cut down on storage problems that I'm facing with video tapes.

I enjoy still photographs as well, using a Canon Powershot Pro 1, with 8.0 megapixels. I enjoy exchanging photos with relatives in Singapore, Australia and Switzerland, as well as with our Canadian relatives here. Joan uses a Panasonic LC-33-PP digital camera, which is small enough to carry in her purse to photograph candid shots. I probably use it most of the time! I burn all my stills on CDs for storage.

As for Club News, I look forward to receiving the latest news from the Clubs every month, either through snail-mail or email. Most of the time it makes for interesting reading. I try to include here the most informative news and the items that are most instructional. Please let me know what interests you most of all.

A lot of clubs close for the summer months, with the exception of a couple including the Hamilton Video/Film Makers, who find that there is no drop in attendance. Some members from other clubs come some distance to attend the HV/FM in the summer, when traveling is better.

I look forward to being in touch again in the Summer edition of Panorama. Until then, good shooting!

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

At a recent meeting we were entertained by our own Alex Szatmary, who showed us how he does his animation videos. We were impressed by his video *Leaf Love* that was shown at the Christmas meeting, and now we will learn how it is done. I think what is significant are the ideas that Alex comes up with, as well as exactly how they are created. Perhaps some of his magic will rub off on us if we are lucky.

The Laurie Ross Award was again presented. This Award was instituted by Joe and Joan Bochsler and awarded this year to Marilyn Rogelstad. Marilyn has been the Club's Treasurer for many years and has given us dedicated service. Randy Hincks videotaped the presentation for the Club. Videos shown were: *The Caledonia Santa Claus Parade* by Joe and Joan Bochsler, *Leaf Love* by Alex Szatmary, *The Butterfly Sanctuary* by Laurie Ross, featuring Marilyn Rogelstad, *The Flat Tire*. (An adaptation of the Club video "Double Trouble" by Dan Kennaley.)

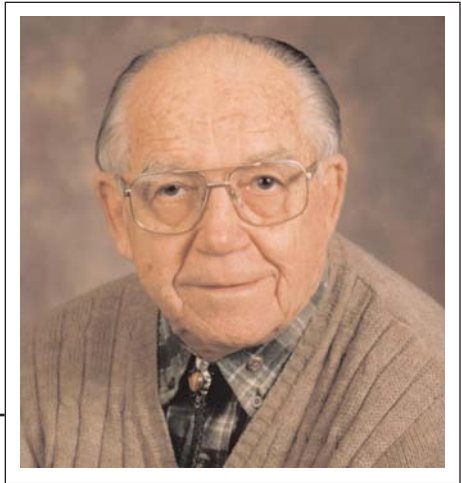


Photo by Joseph Bochsler Jr.

At a later meeting, the focus was on planning our project, *The Antique Roads Shows*. To avoid copyright problems we added the letter "s" to the words in our title. We viewed a copy of the real Road Show from the television series. The timing per item was varied. One of the articles took two minutes and fifty seconds to complete. We decided that approximately ten items would be evaluated in our show. Joanne Vandersanden has kindly agreed to be our appraiser. She owns an antique shop in Paris ON called "Grand Eclectix".

Cameras for the event will be run by Martin Van Eerd, Joe Bochsler, (close ups), Jim Harlow, (overall), Randy Hincks, (elevated camera), Joan Jacquemain, (medium angle), Keith Gloster, (substitute). Alex Szatmary will produce a logo for our video. Joe Bochsler has some lights and remote mics, which we can use. Vern Johnson will be the director for the presentations. We will synchronize the filming by having one camera start five minutes before the others. All cameras are to be kept running with no pauses. This makes for easier editing.

We viewed another section of the *Antique Road Show*.

Joan and Jim Harlow are going to be responsible for creating a list of items to be evaluated. Club members are asked to email them with the name and description of the article they wish to submit.

Joe and Joan Bochsler showed, *Ice Jam on the Grand*. Great scenes of the power of ice and water were viewed. Alex Szatmary, showed a one minute story of *The Answer To A Prayer*. Again, Alex's creativity was showcased with a surprising and abrupt ending that left us very amused. Joan Jacquemain's *Cruising Cape Horn and Antarctica* was viewed. Lots of

waves, wind and ship movement made taping difficult. Joan realized that tighter editing was needed.

## **BUFFALO MOVIE-VIDEO MAKERS, CAMERAMA,**

edited by John P. Weiksna.

We are encouraging our members to bring their camcorders to participate in a group project. The club will be split up into equal groups. Each member will be randomly selected (a name drawn from a hat). The assembled teams will then be given an identical "surprise" prop which will be provided by BM-VM President Phil Utech. These groups will make a short movie. The teams will have approximately one hour to make their film. Each film will be under ten minutes. Then, each team will show their masterpiece to the entire club during the second half of this meeting.

The groups will chose a team captain (in film terms, "the director") and create a team name (Production Company"). At least one person from each group will need to be the camera operator.

Consider this an exercise in various disciplines: working with a team, writing, directing, in-camera filmmaking, using found locations, improvisation with a prop, and a BM-VM favourite.....acting!

To be fair, no one will know what the "surprise prop" is until the groups are formed and the clap stick is clapped. This is one meeting not to be missed and from the response from members at the last meeting, space will be limited ...but the possibilities are endless. What a meeting that meeting was!

A record number of members descended on the Screening Room for last month's theme night. "Prop-or-ama." Following an earlier presentation on storyboard software by Gray Hays, no less than five teams of randomly selected folks managed to eke out five great examples of in-camera editing. Everyone had an hour to use the same type of prop—a plastic scrub brush—somehow in their rough hewn movies. Then we screened them and reckoned that we're all truly "makers." Here are a few member comments on the happenings!

- "It was reminiscent of the days when Woody, Mel and Carl (Reiner) sat writing gut busting comedy for Sid Cesar, only to be told 'it stinks' and have it literally eaten."
- "It was also the reason films are almost never made by committee. It was proof that when it comes to film, one head is enough!"

- "Now, here is a quote suitable for all: 'I really missed the casting couch!'"
- "The Men's room is for only one thing and it's "not" for making movies.

"I thought the meeting's activity indicate why we are all members. I was very pleased at the involvement and teamwork that resulted in some pretty creative and entertaining projects. The exercise also proved that today's technology makes what would have been impossible 15 years ago, easy. It should be an incentive to get out there and shoot even more." Fred Calandrelli.

## **HAMILTON VIDEO/FILM MAKERS, REEL NEWS,**

edited by Liz Stewart.

Bag Night is Coming, by Dave Stewart, President.

Yes indeed folks, March is Bag night. We will be bringing a selection of bags containing various items and the members may bring a few odd items if they wish too. We will be dividing into several different groups, each with a different bag and then see what develops.

Everyone with camera equipment is requested to bring their camcorders, tripods, microphones etc. If you do not have a camcorder, then please be prepared to "act". Everyone who shows up will be doing something.

If you are going to bring equipment, Please email Jon Soyka, within a week, with the type of camcorder you will be bringing and its tape format...DV/SVHS/VHS/Hi8, etc.

At future meeting we hope to cover topics on script writing and story creation (we have members willing to help with this one), revisit general editing techniques and other video related topics that we all can use. Our library has several instructional series and although some are a bit dated, they still contain valuable knowledge that we can use. I'm one of those who can for sure! I hope to see you there in good health and ready to direct/shoot/act or whatever your group may need to produce a great masterpiece.

### Madness in March,

The Club members enjoyed another fine meeting full of unexpected perils in a quest to make a movie from scratch using 5 items, unknown to them until the last moment.

"What is this", you might ask? We tried an experiment to see if the Club could do it and see if we could actually complete our tasks. We divided up into several groups and for the most part we were in a portion of the same large room. The groups took the 5 items they

were blessed with and then had to decide on an idea for the movie using these items, and then write, direct and shoot the whole thing before the night was over.

All of the groups, as I understand it, finished shooting, although many would like to go and reshoot certain parts. They have 2 months to edit it and then at the May meeting we will be showing the final results. Noise from other groups, lighting, and equipment problems were all part of the experience. In the end, we all had fun and learned something about working together on a project.

Smashing Success, by Jon Soyka.

The March meeting was a smashing success, or at least a great success as nothing was actually smashed, that we know of. Only 25 people showed up for the evening as some people appear to have thought that if they did not have a camcorder the evening would not be for them. After the rules for the evening were explained and each person was handed a number, the fun started.

The camera people were given a number marked, C1, C2, etc. and the rest of the group were given a number only, 1, 2, etc. Five large garbage bags, marked 1, 2, etc. were put on the stage. Group 1 assembled together, picked up their bag, and went to their assigned corner. The others followed suit.

There were a total of 5 Teams, with various items to be photographed. Joe Bochsler took numerous photos of the event and Jon Soyka videotaped events unfolding before our eyes.

Lessons learned from the event included the need to have a director in charge. Too many chiefs and not enough Indians makes a poor group dynamic, as it takes too long to reach a consensus on what the group is going to do. Making a short movie is almost a perfect location for a director to reign. One group was shooting their production within ten minutes of opening the bag. Although the shooting had to be completed by 9.15 pm, one group did not start shooting until ten minutes before cut-off time. They had spent 75 minutes trying to work out the script.

John Cook brought a mobile studio with him including lights, a blue screen, etc. Fred Briggs drew the wrath of several teams who had to tell him to be quiet. Fred's voice will appear on each team's video.

Each team appointed a member to edit the finished video and the results will be presented at the May meeting.

All in all, I believe a good evening was had and there have been indica-

tions that they would like to do it again, albeit with more time and in a location that would be distant from Fred's commanding voice. Look forward to a summer picnic bag shoot out.

## **LONDON VIDEOGRAPHY CLUB, IT'S A WRAP,**

edited by Robert Thorn.

The membership was notified that a copy of the *Lights of Ingersoll*, filmed by Harvey Hackland and Jim Town had been donated to the Town of Ingersoll on behalf of the Club.

Everyone was reminded of the *Ain't Life Grand* video project and encouraged to get working on their productions.

Bob Breen of the Ontario Institute of Audio Recording Technology, the speaker for the evening, was introduced. Bob (Breen that is, not Thorn) attempted to cover the topic of audio for video; a massive one, to say the least, with the short time allotted to him. Here is a recap of his talk.

Bob began by discussing sound theory, complete with an explanation of the human ear and how we hear and appreciate sound.

He talked about the wave theory and the magnitude of the electromagnetic spectrum, which includes everything from sound to telephone, radio, TV, up to visible light, X-Rays, and beyond.

He then spent considerable time demonstrating using a copy of Adobe Premier, which many of us use, to demonstrate how sound problems obtained while filming, can sometimes be fixed "in post".

He first explained how sound harmonics affect the range of tones that we might be required to fix. There were other things that creep into our sound tracks, such as bumps, thumps, hum, wind, etc. that he showed us how to fix.

He then progressed to "Band Pass" which is a course roll-off of the bottom or top end of the audio spectrum. The "pass" lets those sounds (high or low) pass through and limits those at the other end. He suggests that a "rumble" might have a frequency of between 75-17 Hz.

He next talked about the "Notch" filter, which is a device to block out specific frequencies. He noted that harmonics tend to occur as the previous frequency is doubled, eg 20Hz-40Hz-80Hz-160Hz, etc. He then told us a little about the EQ or equalization feature present in so many editing programmes.

Compression and Expansion were the next topic he discussed. As their names suggest, expansion broadens the

sound and amplitude where compression confines it. Normalise takes the loudest sound and elevates it to as loud as the system will handle. We were left with many questions but much to take back with us to our editing suites to produce better sound quality in our future productions.

Now that the teams have been "chosen" for the *Ain't Life Grand* topic, it is up to the members in each group to get thinking of what they can produce and get working on writing scripts (if they chose to make one), shooting and editing the material in time for the May meeting of the Club (even if the SCCA deadline is later.)

## **OTTAWA FILM AND VIDEO MAKERS,**

Bulletin currently not published.

From the Minutes of Meetings

### **January**

Christine mentioned she had been reading critiques of student's videos, saying the list of no-nos scared her, since she admitted having done about ½ of them; she thought they were too restrictive and limited creativity.

Then Reinhard and Peter demonstrated the new DVD burner they had bought for the club, saying it was a good deal at \$288 and we would be charging members 20 a minute for transferring their videos onto DVD.

Next, a division of the club into 2 groups for the end of season contest:

A Group led by Reinhard, consisting of Christine, Connie and Doreen.

B Group led by Helen, consisting of Doris, Peter & Bob.

Plus, of course, any members not present who want to join either group.

### **February**

Reinhard opened the meeting with a talk on new equipment.

... our main event of the evening, Wayne's video & talk on the preparation of events like weddings, birthday parties etc. He mentioned visiting the place a day or two beforehand, preferably at the same time the event is to be held (for the light), talking to officials involved & definitely casing the place for plug ins, camera angles etc.

Other members gave their stories of event experiences.

### **March**

The main event of the evening was Wayne's talk on special effects. He said:

**1** A red light shining through flapping paper strips could give the effect of a fire.

**2** Dry ice in boiling water - the effect of smoke.

**3** Confetti or Styrofoam chips - snow.

**4** Pouring a drink in a direction it wouldn't normally go - turn the camera.

**5** Climbing a steep wall - have actors crawling on the ground with the camera turned sideways.

**6** Opening up the iris rapidly, gives a sudden light effect - like an atomic blast.

**7** With an aquarium in front of a blue background - use a turkey baster to drop milk into the water for a cloud effect.

## **TORONTO FILM AND VIDEO CLUB, SHOTS AND ANGLES,**

edited by Sam Spence.

At a recent meeting, Christmas movies were shown, including the Party from 2003. Trev Beard presented Josephine Black with a Certificate of Recognition signed by all present for the Club work she does, which was much appreciated. However, Josephine noted that credit also goes equally to the executive, with some members doing 2-3 different important jobs, and to the membership, for the continuing loyalty and support.

### Some Basics.

A few reminders of things we may have forgotten.

- Do not "Firehose"

Get a good steady shot of what you are shooting for at least 8 to 10 seconds then move steadily to the next shot. Firehosing is when bad video is shot like a fireman's hose: it moves all over the place and never settles on any place.

- Do not "Snapshoot"

No matter how good you are, you will always want the option to edit your tapes. This requires each of your scenes to be at least 10 seconds long to edit properly. Good luck trying to select one of these short "snaps" to a final tape.

- Do not "Motorzoom"

Keep zooming to a minimum. It is distracting to watch and drains your camcorder battery.

- "Camera movement"

The hallmark of good camerawork is that it shouldn't be noticed. The shot itself should be steady, allowing the action to happen within the frame. No one will be impressed by shaky shots and clumsy movements. The best guideline about moving: don't, unless there is a good reason for it.

- "Use a tripod"

Simple in concept, elegant in design, the tripod's triangular configuration is one of the most stable for support. Just ask any land surveyor. With

three legs, it is also easy to level. Even with a tripod, it still takes a little practice to move smoothly and at an even rate.

Treat each camera move like a mini-movie. It should have a beginning, a middle and end. The beginning should attract the viewers' attention, the middle should hold it, and the end should prove revealing and satisfying to them.

Keep it steady, straight and smooth. It is customary to divide shots into main categories. The terms are usually used in connection with the human figure, and how much of it appears in the frame. For example the long shot usually includes the subject's feet, a middle shot usually extends below the waist and a close-up does not include the hands.

I know. We all know these things, but it doesn't hurt to be reminded now and then.

## **VANCOUVER VIDEO PRODUCTION CLUB, REEL TALK,** edited by Cathy Caravan.

Club member Dave Hardy opened the February meeting with an excellent demonstration on titling and sound for editing, in which he showed the creation of an opening title sequence for a movie. It was produced on Final Cut Pro. He showed how a complicated opening montage could be produced in a fairly short time with this program, which includes 4,000 sounds and "Livetype" (animated titles).

Competition Chairman Randy Oates introduced the prop for the April "Prop" competition...a small plunger. 8 members took home a prop and will now begin formulating scripts for their entries. Note to all members: there are still some props left for you if you still wish to take part.

Pat Sheridan expanded on his article in February's Reel Talk about the pitfalls of applying labels to DVD's, and passed around the damaged DVD that he mentioned in his article.

Pat also showed a clip from a video produced by the Workshop in 1993 which featured Harry Goldberg, Dave Wilkes, Linda Smith, and Crawford McCrone.

We then showed 3 more videos that were supplied to us by the camcorder club in Sydney, Australia. We also discussed putting together our club's compilation to send to Sydney.

Club member Bryan Belfont updated us on "What's New" in the world of Sony camcorders and HDTV.

The feature speaker at our March meeting was Frank Campbell, who both works in the Audio-Visual Dept at SFU campus in Burnaby, and owns his own production company, LTO Recording Services.

Frank showed us numerous examples of his work, including:

- High-speed shutter videography (studying the flapping of a moth's wings);
  - Honorary Degrees conferred by SFU at Christchurch Cathedral in Vancouver to several famous people, including the Dalai Lama and Bishop Desmond Tutu;
  - Use of a SteadiCam to film a "virtual tour" of SFU campus;
  - the SFU Pipe Band, and its concert at Carnegie Hall in New York City
- Thanks Frank for an interesting presentation!

Other items on the agenda included:

- Discussion of recent Avid acquisition of Pinnacle
- Video competition being put on by the non-profit society, SUCCESS (they are looking for judges for their competition)
- Videos from the Victoria Video Club's 2004 compilation, plus
- Instructional DVD ("WALLDO") on making your videos interesting; thanks David Fuller for these last 2 items
- Epson R300 colour printer for printing onto DVD's, as demonstrated by Roger Husband

## **VICTORIA VIDEO CLUB,**

Bulletin, edited by Sheila Perkins.

### Video Project Ideas

What story can you tell? Read over the following and see if any inspiration hits:

Biographies Is there someone in your community, or your family that you feel has an interesting life story to tell? Maybe there is one particular aspect of a person's life that would be interesting to explore. This human-interest type of documentary video can inspire and educate others.

Community History - Instead of someone, perhaps there is 'something' that you could video to tell a community story. A particular home, building, church, or statue that has an interesting story to tell. Community events, be they parades or sports events, could also be a starting point for a story to tell. Check out a local historical society for information, photos and other resources. If history doesn't grab you maybe there is something that will be

changing, or coming in the future that you could talk about.

Advocacy for Social Issues - Focus on a social issue that is impacting your community's schools, lifestyle, or environment and bring it to life in a video. You could take a strong opinionated stance or try and maintain a neutral or objective view, showing both sides of the issue.

Career Profile - Is there a unique job that is performed in your community such as a town crier? This "on the job" type of video is interesting as it can show what goes on behind the scenes.

Documentary - Documentaries are usually about People, Places, and Things. Perhaps you have a favourite subject that you are very knowledgeable about, or you know someone who is a subject matter expert about some topic. Documentaries present the facts about their subject. Find a way to weave a story in with the facts and you will have a winner.

"How to" Video - Margaret did this with her Christmas Card Houses video. The "How To" is a training video that usually shows Step-by-Step procedure for how to make something or how to improve a skill (bread making anyone?). This demonstration video helps people to learn something new, and is easy to share.

Introduction or Orientation - Like the Club did last year's festival, with the "Welcome to Victoria" video, an introductory-type project is usually created to present general issues to new members of a group or visitors to a community or operation. So a "Tour" of a community or a "What Our Group Is All About" are projects of value. *Michael - Adapted from "Digital Video Project Ideas"*

### NEED INSPIRATION ?

Spring is here and you'll notice a whole raft of activities and events advertised around Victoria and its "burbs". Gird up thy loins, camera and 'pod' in hand, cast around for a like "spirit" with a second camera, and look over your potential next movie subject.

Sometimes you'll have to attend the event twice - once to get a "feel" for potential shots and how you'll treat the subject. Time and money well spent!

Figure out an "approach", how you'll present an integrated idea or theme. Making movies with "people in 'em" will give you an edge over a "tourist" approach. Get in close, hand-held if you have to; try a few tracking and trucking shots, focusing on a group of people; make sure you begin each shot with 5 or 6 seconds "static" before you move

the camera or before you pan, and hold the "static" ending of the shot for 10 seconds: (room for inserts). Take a stack of "cutaways" and "cut-ins": (advantages of a second camera!)

Try letting the video action speak for itself with a minimum of intrusion from voice-over.

Well, that's my five cents worth. Your humble scribe, David Fuller.

### **WINNIPEG AMATEUR MOVIE AND VIDEO CLUB, BULLETIN**, edited by Wallace and Jeanette Robertson.

The other day, I was going through an April 1983 copy of *Movie Maker* magazine and came across an article on page 242. It was by John Wright in his "Club Commentary" section. John left us a while ago but his sense of humour lives on. In part of the article he bemoans the fact that, "Films keep getting more explicit. These days a 'family film' is just as likely to show you how you can start one."

It was a cold and dark night. The icy blasts of winter had penetrated everything and everybody in its frozen grip. -27C and dropping! Who in their right minds, would venture out in such a night. Certainly only the foolhardy! Well, we weren't sure whether we were fools or just hardy Manitobans. Nevertheless, at least a dozen of us ventured out in the gelid weather to attend our meeting. Although few in number, we did have some interesting discussion during the General Meeting. There was the "Quest" portion, which took up the review of how we as individuals are helping to improve the Club and increase our numbers. I believe Al Ross will provide more detail in his President's Column.

The programme was to consist of films dealing with our surviving winter. Wallace Robertson presented one; two more were films received a few years ago, from our good friend Jan Bekooy of Ottawa; and an old picnic film by Don Rodgers.

"Winter Survival in Winnipeg" told the heart-wrenching story of an old codger, who was so upset with the cold and miserable weather of Manitoba. In an effort to get away he studies travel brochures in order to locate a warmer and more hospitable climate. Finally, as he is almost ready to depart, he is brought back to earth by his faithful wife who shows him newspaper clippings highlighting floods, hurricanes and mud slides of the areas he hoped to visit. Maybe home ain't so bad after all.

The second selection was by Jan

Bekooy and entitled "Ottawa Interlude". Set in and around Parliament buildings, it profiles the many ice sculptures created by artists from all the provinces and territories. Jan combined some fine camera-work with the most appropriate music to please both the eye and the soul.

Jan's "Balloon Winter Festival" is another delight to the senses. His ability to capture flight must have been developed through his many years working with the Department of Transport because he shows such great love for man's ability to conquer the skies above. His pictures of the graceful balloons soaring up through the troposphere, the smooth lingering shots of the open countryside, and then the gentle settling of the balloons as they touch earth. Another fine film by Jan!

Don Rodgers unearthed a film, which he shot in 1993 during our Club picnic. On this particular day, Don chose to wander around, camera in hand, and capture the various groups filming their stories. He did an excellent job, and perhaps he should have earned his living as a 'roving' reporter. But on the other hand, being a psychiatrist, maybe he was analysing us for some type of write-up in a prestigious medical journal. On a more sober note, it was nice to once again see old friends, who have since passed on... *Wally Robertson*

### **AMATEUR MOVIE MAKERS ASSOCIATION**, AMMA Monitor, edited by Mark Levy

#### **South Side Cinema Club**

At a recent meeting, Bill and Mary Ann Leeder took their audiences to *Hong Kong B.C. (Before China)*. Hong Kong, one of the most interesting cities in the world, is a study in contrasts, from posh apartments of the rich, to the tenement-like squalor of the have-nots. Take a cable car to Victoria Peak, the Star Ferry across the bay, sightseeing ride on the trolley and more. It was recently announced that this movie won 1st place in the **Amateur Documentary Division** and the **Best Amateur Entry** in the **2004 Canadian International Amateur Film Festival (CIAFF)**.

From the clubs "Viewfinder", were "Tips For Tape Care"

- 1 Rewind the tapes before returning them to storage.
- 2 Store the tapes rewound in an upright position.
- 3 Store the tape at 60-80 Degrees Fahrenheit.
- 4 Protect the tapes from dust and

moisture.

- 5 Make a new copy of analog tapes every 7 years, preferably from the master, which you have properly stored. Because digital formats such as D8 and mini DV have not been in existence for 7 years, we don't know how quickly they will deteriorate. Play it safe and make a copy of the master every seven years also.

### **I.A.C. THE FILM AND VIDEO INSTITUTE, FILM AND VIDEO MAKER**, edited by Garth Hope, LICI, *When the Cameramen were Photographed*, By Gwen Whippy, LICI.

There was a photo call with a difference recently when members of Medway Camcorder Club were photographed with the mayor of Medway, Clir. Sue Haylock.

During the mayoral year, members have been seen at numerous mayoral functions filming a full-length archive project on a year in the busy life of a mayor. Events covered have taken place at a large variety of locations, from the Admiral's Court (held on board the paddle steamer Kingswear Castle) to the opening of the new branch of Christchurch College at Medway Maritime in the presence of the Archbishop of Canterbury; from Remembrance Day to the Will Adams Festival.

And that's where the members came in, Councillor Haydock visited Japan recently on the annual Mayoral visit to Medway's twinned city-Yokusuko and Ito. Members of Medway filmed the Will Adams Festival and the Mayor took a DVD with her of the event for her Japanese hosts. Gillingham-born Will Adams is celebrated each year in Japan where festivities take place on the scale of our Dickens Festival – only they happen all over the country.

The Mayor also took a DVD with her of "The Admiral's Cruise", Medway's annual river events when over 100 motor yachts traverse the river from Upnor to Queensborough. "Beating the Bounds", as it is called, is an historic tradition, marking the bounds of Medway's jurisdiction – and Medway Camcorder Club members spent the day filming everything from one of the motor yachts!

Medway Camcorder Club's involvement with the mayoral year continues until the Mayor's term of office ends. As soon as editing is complete, Medway Council and the Mayor will be presented with a two-hour documentary in two parts about many of the year's activities. ■



# PROFILE Series

**Harold Cosgrove**

by Mary Cosgrove

Harold bought his first movie camera in 1956, three days before he and Mary were married. Like all first efforts, his movies were not very good. After emigrating to Canada in 1957, he joined the Welland and Port Colborne movie clubs, and through trial and error his movie making technique was much improved. He started entering in club competition and before long he was winning trophies.



Returning to England in 1960 he took up his other love of Motorcycle Racing. After competing in Isle of Man Tourist Trophy Races in 1962 (the most important motorcycle road race in the world) he returned to Canada in 1963, but he continued to go home each year to race in the TT Races until 1973.

Although he is equally passionate about both Movie Making and Motorcycle Racing, his competitive success in one is much greater than the other. "I only won one race and fell off in the middle of the race and remounted", said 71-year old Harold.

He has a better track record with movie making, winning many international awards from competition in the USA, Canada, Switzerland, New Zealand, Japan and

Great Britain over the past 45 years".

During those years Harold has been an active member of many "local" movie clubs, in England as well as in Canada. On his return to England in 1960 he joined both the Manchester and the Stockport movie clubs. He remained a member until 1963 when he returned to Canada.

As well as the Welland and Port Colborne clubs mentioned above, Harold also joined the Vancouver Club when he came back to Canada and moved to British Columbia In 1970.

From 1970 on he has at various times been a member of the St. Catharines club, the Buffalo Club, and the Toronto movie clubs.

In 1973 Harold joined the Hamilton Movie Club and was soon on the executive. In the same year he also joined the SCCA, and after a few years he was elected to that executive. He was later made a Fellow of SCCA [FSCCA]. Harold has been a guest speaker at many SCCA and AMMA Conventions and various movie clubs in Canada and the USA. He has also been on many "Ask the Expert" panels at these Conventions.

After leaving the Hamilton Club in the 1980's, Harold rejoined in the late 90's. Four years ago he was once again elected to the executive. For the past three years he has conducted a beginners' class at the club. The class meets



thirty minutes before the start of the regular club meeting and has been a great success.



Harold started computer editing in 2000, using a Macintosh computer and iMovie 2. Previous to that he used a linear professional editing suite. He has now updated to iMovie HD. This is the system he has used to make all of his recent contest winning films. Although he is trying out several PC editing systems, he still prefers iMovie. He now shoots on miniDV, having previously used all the other video formats. He recently bought a Panasonic GS400 camcorder with which he is very pleased.

"I make movies for fun", says Harold. "Mostly travelogues and documentaries of things I find interesting, as well as some story films. I have enough unedited footage to last me the rest of my life. For me, the most important part of film is the story and editing. That's where the film is made. Amateurs fall in love with their own footage and are reluctant to cut the film, which makes most of their movies very boring. People tend to buy equipment they don't need, but no one is more interested in technology than I am. I've got all the latest gadgets, but once I start shooting, all I'm interested in is what I can see in the viewfinder."

Harold is also a member of AMMA, the American Association, where he is currently the Convention Chairman. He is now in the middle of organizing the next AMMA National Convention on a cruise from Vancouver to Alaska in September, 2005. ■



# Welcome to PORT STANLEY

By Thom Speechley

*The 2005 SCCA Convention may be your first visit to Port Stanley so we have prepared a list of places and events you might want to visit during your stay. This will give you an opportunity to plan a short vacation around your visit and take advantage of the "off-season" character of the area. Port Stanley is always popular on weekends but in late September you won't find the large beach crowd of the summer months. There are still lots of things to do there and in surrounding Elgin County so you might want to get there a day early or stay over after the convention.*

## Why Port Stanley?

At first glance, a small fishing village on the north shore of Lake Erie seems like an unlikely place for an annual meeting of amateur filmmakers and a film festival. This is a deliberate departure from previous conventions, which usually took place in a city, accompanied by side trips to local attractions, but did not always provide an opportunity for relaxation or picture taking. Port Stanley has the kind of charm you would expect in a picturesque, well-groomed lakeside setting. In addition, the town is already involved with the arts and treats these events as community affairs. We have received wonderful cooperation and interest from the people who typically organize this type of event.

Port Stanley is certainly not out-of-the-way. It is a pleasant twenty-minute drive from highway 401 at London's south end. Other distances are:



house at Port Burwell is also popular. There is a very nice panoramic view of the lake at:

<http://www.inthehouse.com/tours/1000014/>

### Approximate Distances from #401

Exit #186 Wellington Road S.  
To St. Thomas 17 km.  
To Port Stanley 32 km.

Exit #177 Highway #4  
To St. Thomas 13 km.  
To Port Stanley 26 km.

From Port Stanley to Motels on #4  
At St. Thomas = 17.3 Km (10.8 miles)

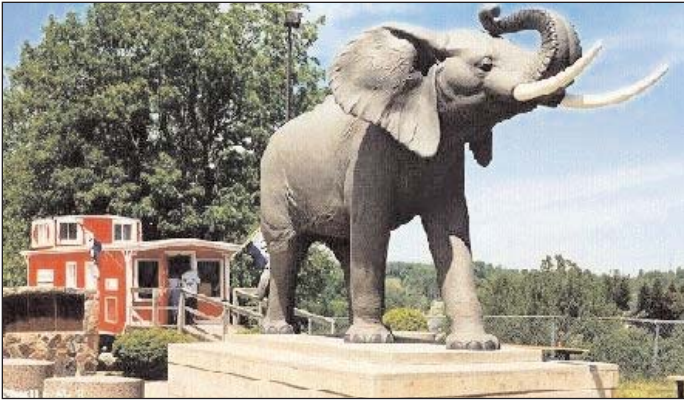
## Historical Interest

Elgin County is very much influenced by the wave of settlement in the early nineteenth century. This was also a busy area during both the War of 1812 and the less well-known "Fenian Raids" following the US Civil War, when Irish-American rebels tried to take Canada away from Britain. There are references to these events in the histories of London, St. Thomas, Aylmer and other settlements in Elgin and Middlesex.

See local history at the Elgin Military Museum and the adjoining Elgin County Pioneer Museum. Get more information and a 'virtual tour' at:

<http://www.execulink.com/~emm/>

The nearby city of St. Thomas has a number of attractions and many of the other local towns and villages have features of historical or photogenic interest. The town of Aylmer has its famous flea/farmers market. The light-



## The Event That Put St. Thomas "On-the-Map"

Another popular attraction associated with railway history is the monument to the famous Barnum and Bailey elephant "Jumbo" which was killed by a train at St. Thomas in September 15 1885. The full story and (of course souvenirs) are available in the adjoining caboose display.

## Port Stanley Terminal Railway

Take a leisurely ride over a private roadbed through Elgin County from Port Stanley to St. Thomas.

The schedule for 2005 includes these September dates:

Saturdays & Sundays + Labour Day at 12:00, 1:30 & 3:00 p.m.

Our formal convention activities will end early enough on Sunday to let you take a trip and get some great pictures along the way. Check their website for further details.

<http://www.pstr.on.ca/index.htm>



## The Murals Of Elgin County

St. Thomas and Port Stanley are noted for their many murals on both public and private buildings. They each reflect an important part of the area's commerce and heritage. This excellent reminder of the railroading days can be seen on Elgin Street in St. Thomas.

Pictures with locations for most of the murals can be seen at:

<http://elgintourist.com/muralselgin/muralselgin.shtml>



## Other Attractions

Wine lovers will be happy to discover this small private estate near Sparta where the Quai family offers a good variety of Southern Ontario vintages. Self guided tours are permitted.

<http://www.quaiduvin.com/>

Coincidental with the SCCA Convention is the annual Port Stanley street art and gallery walkabout.

This is an opportunity to see the works of the very active local arts community. Many of the local stores and boutiques will be open since Port Stanley has a fairly large permanent population compared with most "summer resorts".



Closer to the Convention date you might want to check these additional sites for upcoming events

<http://www.elgintourist.com/> Includes Port Stanley and Aylmer

<http://www.bayham.on.ca/> Port Burwell Marine Museum and lighthouse

# WHAT'S *New* IN High Definition TV?

By Bryan Belfont

*This article appeared first in Vancouver Video Production Club's REEL TALK, and is reprinted with the permission of the author, who notes that there is a lot of confusion regarding HDTV and HDTV "Ready" TVs.*

First, there is the misleading category of "HDTV Ready" TVs. In the first place all TVs are HDTV "ready" in the sense that this means you will need a set-top box to convert the HDTV signal to whatever the TV you own can handle. If your current analog TV is connected to a set-top box it will receive the HDTV program. The box will convert the HDTV signal from digital to analogue and "dumb it down" to 640 x 480 the "native" resolution of your Standard Television (SDTV).

The Consumer Electronics Association (CEA) has recommended that manufacturers call their units "Standard TV" (STV) which is what we have today; "Enhanced TV" (EDTV) for those TVs that have improved features but need a set-top box to receive HDTV signals and finally "High Definition TV" (HDTV) for those models which have an Advanced Television Systems Committee (ATSC) tuner built-in and can display "native" High Definition resolution. HDTV TVs are all digital and the US FCC has ruled that all TV stations will cease broadcasting analog signals by December 2006 and broadcast in digital only. At that time if you wish to watch TV you will have to buy either a digital TV with a built-in ATSC tuner or buy a set-top box to convert the signal to whatever your current TV can handle. These HDTV boxes are currently selling for \$500 but expected to be half that by next year.

In the following chart I have chosen to list only the 42" TVs as this is the most popular size and it would take forever to list all the models from all the manufacturers in all the sizes. I have tried to cover all the bases in the following chart from the least expensive LCD Rear Projection and Digital Light Processing (DLP) to the current top-of-the-line LCD and Plasma.

Let's look at what the numbers mean. Our current analog TVs are 640 x 480 (VGA) the next step up is 852 x 480 (SVGA). Followed by 1024 x 768(XGA), the most common PC display. Then we enter the world of HDTV with 1280 x 720 (WXGA), followed by 1600 x 1200 (UXGA) and finally 1920 x 1080 (WUXGA): this last resolution is sometimes referred to as Ultra High Definition.

Hopefully the following chart will help to make things clearer. The 42" LCD Rear Projection and the DLP TVs are the only 42" models with HDTV resolution even though they do not have an ATSC tuner. On the other hand the more expensive

42" Plasma TVs have a much lower resolution even though some of them have an ATSC tuner. The only 42" models that have everything are the LCD TVs which cost \$10,000 plus!

It is an interesting debate as to which display is best. The Internet is full of sites where the advantages and disadvantages of each system are debated with no system coming out the clear winner. There is no doubt that LCD Rear Projection and DLP Rear Projection are the cheapest and that Plasma and LCD are the most expensive. But that will soon change. The 2005 models of LCD Rear Projection and DLP will be HDTV with ATSC tuners and a 1280 x 720 resolution or better. An interesting aside is that Sony will no longer continue with Plasma displays. This is not because of inferior technology but a marketing decision as Sony does not make their own Plasma displays and cannot compete with other manufactures that do make their own displays. Sony and Samsung have agreed on a joint venture and have built a factory in South Korea to produce LCD and LCD Rear Projection displays.

As I am sure you are aware the prices of these models change daily so the following chart gives you a snapshot of prices as of March 14. But my advice is to wait for the 2005 models that have been announced and will be available in the next few months. The new models will be better and cheaper. resolution of your Standard Television (SDTV).

The Consumer Electronics Association (CEA) has recommended that manufacturers call their units "Standard TV" (STV) which is what we have today; "Enhanced TV" (EDTV) for those TVs that have improved features but need a set-top box to receive HDTV signals and finally "High Definition TV" (HDTV) for those models which have an Advanced Television Systems Committee (ATSC) tuner built-in and can display "native" High Definition resolution. HDTV TVs are all digital and the US FCC has ruled that all TV stations will cease broadcasting analog signals by December 2006 and broadcast in digital only. At that time if you wish to watch TV you will have to buy either a digital TV with a built-in ATSC tuner or buy a set-top box to convert the signal to whatever your current TV can handle. These HDTV boxes are currently selling for \$500 but expected to be half that by next year.

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# What's New in HDTV? DIGITAL TELEVISION COMPARISON CHART - SPRING 2005

SOURCE	MODEL	SIZE	DISPLAY	FORMAT	PIXELS	RESOLUTION	TUNER	PRICE	SALE
Hitachi	42V515	42"	LCD Rear Proj	EDTV	1280 x 720	WXGA	NTSC	\$3,000	
Panasonic	PT-43LC14	43"	LCD Rear Proj	EDTV	1280 x 720	WXGA	NTSC	\$3,000	\$2,500
Sony	KF-42WE620	42"	LCD Rear Proj.	EDTV	1386 x 768	WXGA	NTSC	\$3,500	\$3,000
LG	RU-44SZ61D	44"	DLP	EDTV	1280 x 720	WXGA	NTSC	\$3,500	
Samsung	HL-P4663	46"	DLP	EDTV	1280 x 720	WXGA	NTSC	\$3,500	\$3,000
Toshiba	44NHM84	44"	DLP	EDTV	1280 x 720	WXGA	NTSC	\$3,000	\$2,700
Sharp	LC45GD4U	44"	LCD	HDTV	1920 x 1080	WUXGA	ATSC	\$9,000	
Samsung	LT-P468W	46"	LCD	HDTV	1920 x 1080	WUXGA	ATSC	\$12,000	
Sony	KDL-42XBR950	42"	LCD	HDTV	1386 x 768	WXGA	ATSC	\$14,000	
Hitachi	42EDT41	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$4,500	\$4,000
Hitachi	42HDT51	42"	Plasma	HDTV	1024 x 1024	XGA	ATSC	\$7,000	
JVC	PD-42V485	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$4,500	
LG	DU-42PX12	42"	Plasma	HDTV	1024 X 768	XGA	ATSC	\$5,000	
LG	RU-42PX10	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$4,000	\$3,500
NEC	42XVR5	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$7,000	
NEC	42XR3	42"	Plasma	HDTV	1024 x768	XGA	ATSC	\$10,000	
Panasonic	TH-42PA20	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$4,500	\$4,000
Panasonic	TH-42PX20	42"	Plasma	HDTV	1024 x 768	XGA	ATSC	\$7,500	
Pioneer	PDP4340HD	43"	Plasma	HDTV	1024 x 768	XGA	ATSC	\$6,000	\$5,500
Prima	PS-42D8CZ	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$3,000	\$2,500
Samsung	SP-P4231	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$4,000	
Samsung	HP-P4261	42"	Plasma	EDTV	1024 x 768	XGA	NTSC	\$6,000	
Sony	KE-42M1	42"	Plasma	EDTV	852 x 480	SVGA	NTSC	\$5,000	\$4,500
Sony	KDE42XS955	42"	Plasma	HDTV	1024 x 1024	XGA	ATSC	\$8,000	
Sony	KDE-42XBR950	42"	Plasma	HDTV	1024 x 768	XGA	ATSC	\$12,000	

VGA ----- Video Graphics Array ----- (640 x 480)  
 SVGA----- Super VGA ----- (852 x 480)  
 XGA ----- Extended Graphics Array--(1024 x 768)

WXGA ---- Wide XGA ----- --(1280 x 720)  
 WUXGA ---Wide Ultra XGA----- (1920 x 1080)

# WHAT'S *New* IN DVRs?

By Bryan Belfont

If you thought choosing a new wide screen High Definition TV was a confusing and difficult choice, wait until you read this article! Assuming you will want to replace your aging Analog VCR with something that will record your new TV programs in the best possible resolution, the answer is simple: get yourself a Digital Video Recorder (DVR)

The resolutions of the DVRs vary in much the same way as TVs - as shown in my last article. A quick review of video resolutions: (STV) Standard TV is what you get off air and when recorded onto a VCR, its resolution is 480i. Your current Progressive DVD Player is EDTV (Enhanced Definition TV) with a resolution of 480p. If you are happy with the quality of your current DVD display then the basic DVD recorders are right for you. But be aware that your TV must also be Progressive to get the full benefit.

However, there are a number of other choices to make. In fact there are too many choices. The following chart shows some of the decisions you will have to make.

Let's start with the first decision to make. Even if you are looking for a simple replacement for your VCR, there are a number of choices to make. First what kind of DVD media do you wish to record onto? The Hitachi/JVC/Panasonic/Toshiba group use RAM discs for Rewritable and DVD-minus for Recordable. The RAM discs have up to 9.4GB and can record two hours of 480P DVD quality. The problem here is that RAM discs are expensive and will not playback on your standard DVD player.

The Sony solution is to record onto any DVD plus or DVD minus disc. You simply choose the format that will playback on your DVD player. The downside here is that a single layer DVD disc with 4.7GB will only record one hour of DVD quality video or up to 6 hours of VHS quality. Sony's current solution is to offer a Dual Layer recorder and Dual Layer discs that also have 9.4GB and can therefore record up to two hours. The problem here is that Dual Layer discs will only playback on Dual Layer DVD Recorders.

There is some hope that DVD standards will soon be agreed upon. Panasonic has announced that it will add DVD plus capability to its new DVD recorders.

If you want to record more than an hour or two of TV programs, then the next step up is to buy a DVD Recorder that has a hard drive in addition to a DVD. With hard drives up to 160GB you can record 21 hours at EDTV quality and 204 Hours at STV quality.

If you want to record in High Definition you must choose a DVD Recorder that will record 720p/1080i. The problem here is that current DVDs do not have enough memory to record in High Definition, which is why these recorders use a hard drive. These machines are available up to 500GB and will record up to 60 hours of HDTV and 400 hours of STV.

You will note that the current HDTV DVRs do not have a DVD recorder this is because the current DVD recorders use a "red" laser. The new HDTV DVRs will use a "blue" laser. These DVRs will use a "Blu-Ray" disc with 25GB on one layer and 50GB on a dual layer disc. The 25GB disc can record 2 1/4 hours of HDTV or 13 1/2 hours of STV. The dual layer disc with 50GB can record 4 1/2 hours of HDTV or 27 hours of STV. Note HDTV takes 6 times as much memory as STV.

But nothing is that simple. There is a competing format called HD-DVD being promoted by Toshiba and others but the HD-DVD discs only hold 15GB and 30GB. In fact, over 100 companies have agreed on the Blu-Ray format - these include Sony, Samsung, LG, along with Panasonic and JVC. Blu-Ray has one other advantage over HD-DVD. Blu-Ray is capable of having multi layers on one side with up to 200GB! These discs would be capable of recording "FILM" resolution of 3840x2160 that's 8 million pixels at 24fps. So my money is on Blu-Ray. Not to worry the first Blu-Ray recorders won't be available for a year or two and none of us will be able to afford them for as few more years after that.

Another decision for you to make is: "Do you want Firewire"? If you have a digital Camcorder this is a simple and fast way to make a copy onto a DVD. But don't expect to do any editing along the way. If you have finished your video editing with the Pinnacle's Studio then this is a fast way to make a copy. It will transfer your DV tape to DVD in real time. Or if you have a DVD player and want to make a copy this is a simple solution. But beware of Macrovision.

The question of "Interface" seems like an obscure one but you should be aware that cable connections between various components have changed radically over the past few years. As you will recall, it began with a simple three wire (yellow, red, white) "composite" cable. Then we added the S-Video cable for Hi8 and SVHS. When we bought our first DVD players we needed a "Component" cable. However, all of these cables were analog cables. Now that we have entered the digital age we need a digital cable. The one

we are all familiar with, Firewire, was the first of these.

At the present we all have a bunch of cables hanging out of the back of each machine: component for our DVD; stereo for our CD, Firewire for our camcorder and optical or coaxial if our receiver has these jacks available. It's a mess. What was needed was one cable that would handle everything. So the manufacturers tried out a number of solutions. The first attempt was DVI (Digital Visual Interface). This cable was used to convert analog signals into digital signals to accommodate both analog and digital monitors this interface is now out of favor and all the new machines use HDMI (High Definition Multimedia Interface). HDMI cables support uncompressed, all-digital audio/video interface. HDMI provides an interface between any audio/video source, (such as a set-top box, DVD player, or A/V receiver) and a digital television (DTV) over a single cable.

HDMI supports standard, enhanced, or high-definition video, plus multi-channel digital audio on a single cable. It transmits all ATSC HDTV standards and supports 8-channel digital audio, with bandwidth to spare in order to accommodate future enhancements and requirements. And just think how much cheaper it will be to buy one HDMI cable instead of a bunch of Monster Cables!

Finally we get to price. Of course, this decision depends on your budget. At this stage I do not think a High Definition DVD recorder at \$1,000 plus is warranted. You could get a DVD only recorder starting at about \$300. But if your aim is to record TV programs off-air you will be limited to two hours of STV quality on each disc. But DVD Rewritable discs are cheap so this may be your solution. For my part I am waiting for a DVD recorder with a Hard Drive priced under \$500.

I predict that the same thing will happen to non-High Definition DVRs as is now happening to TVs. The price on those units I listed in last month's article are dropping by \$500 or more. So once more it's a question of waiting a little bit longer. ■

For feedback on this and other articles please contact Bryan Belfont at [belfont@telus.net](mailto:belfont@telus.net)

# What's New in DVRs? DIGITAL VIDEO RECORDER - COMPARISON CHART - SPRING 2005

SOURCE	MODEL	DVD	DUAL LAYER	FIREWIRE	RESOLUTION	HARDDRIVE	INTERFACE	PRICE	SALE
Sony	RDR-GX300	DVD/+/-	No	No	480p	No	Optical/Coax	\$700	\$400
Sony	RDR-HX900	DVD/+/-	No	Yes	480p	160GB	Optical/Coax	\$1,200	
Sony	RDR-GX315	DVD/+/-	Yes	Yes	480p	No	HDMI	US\$300	New
Sony	RDR-HX-715	DVD/+/-	Yes	Yes	480p	160GB	HDMI	US\$700	New
Sony	DHG-HDD250	No	No	No	720p/1080i	250GB	HDMI	US\$800	New
Sony	DHG-HDD500	No	No	No	720p/1080i	500GB	HDMI	US\$1,000	New
Hitachi	DV-RX5000	RAM/-	No	No	480p	No	Optical/coax	\$600	
JVC	DR-M10S	RAM/-	No	Yes	480p	No	Optical/coax	\$500	
JVC	DR-MH20S	RAM/-	No	Yes	480p	80GB	Optical/Coax		New
JVC	DR-MH30S	RAM/-	No	Yes	480p	160GB	Optical/Coax		New
LG	LG-R435	DVD/+/-	No	Yes	480p	No	Optical/Coax	\$300	
Panasonic	DMR-ES10	RAM/-	No		480p	No	HDMI	\$400	
Panasonic	DMR-E85	RAM/-	No		480p	120GB	HDMI	\$1,000	\$700
Panasonic	DMR-E500	RAM/-	No	Yes	720p/1080i	400GB	HDMI	\$2,000	New
Pioneer	DVR-320-S	DVD/-	No	Yes			Optical	\$500	
Pioneer	DVR-520-HS	DVD/-	No	Yes		80GB		\$800	\$600
Samsung	DVD-R100	RAM/-	No	Yes	480p	No	HDMI	\$500	New
Sharp	DVSR-45UC	DVD/-	No	No	480p	No	Coax	\$300	
Toshiba	DR-2	RAM/-	No	Yes	480p	No	Optical	\$500	
Toshiba	RD-XS32	RAM/-	No	Yes		80GB	Optical/Coax	\$900	\$700
Toshiba	RD-XS52	RAM/-	No	Yes	720p/1080i	160GB	HDMI	\$1,000	New

# 2005 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
<b>VIDEO</b>		
D) Video Format	<b>FILM</b>	
E) Linear, (Longitudinal) or Hi-Fi	F) Film Gauge and Frame Rate	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.



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**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 2005 the theme is "Ain't Life Grand!"**

**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.)



# Out of the Ashes of the Crash

by Fred Briggs

## DIVX

I'd like to tell you a little story. Way back in 1994, a Los Angeles law firm (Ziffren, Brittenham, Branca and Fischer), specializing in representing clients in the Entertainment Industry, came up with a new idea to compete with DVD, and teamed up with Circuit City, then the largest consumer electronics retailer in the U.S., to develop it. The product was disposable rental video discs, and the original name was Zoom TV, but that was soon changed to DIVX (sometimes written Divx), from the name of the joint company they formed together, Digital Video Express, with Circuit City holding two thirds of the company. It was DVD with some differences, based on MPEG2, the system used to compress the video in DVD, and featured Dolby Digital Surround Sound, but required a special player (which also played regular DVD discs). Discs ceased to be playable 48 hours after the play Button was pushed on the Player, and this was accomplished with a modem connection between the player and the DIVX database on the Internet, which unlocked the disc for the 48 hours. The big studios which provided the programming loved it because it had an extra layer of copyright protection and was almost impossible to pirate. Paramount, Universal, and Dreamworks quickly signed licensing agreements.

The product was introduced in the fall of 1998 and in the first two months 30,000 players were sold. In December another 60,000 were sold, which was very good considering that there were only four brands of players that would handle DIVX discs, sold in only 742 stores, mostly Circuit City, as many competitors refused to carry them. This was in contrast with the 40 brands of standard DVD players, with 1.2 million sold in 10,000 retail outlets in 1998! Nevertheless, in just nine months, DIVX had 10% of the DVD market and there were more than 500 titles available, arriving in stores at the same time as the VHS versions.

There were many consumer groups opposed to the disposable discs, feeling it would swing consumers away from buying the discs for long-term use, and home theatre enthusiasts hated them. Warner Brothers was readying View-on-Demand, and refused to support DIVX, and a nasty grass roots campaign sprang up on the Internet. And the video rental stores hated it because it did away with one of their biggest sources or revenue, late fees!

That spring Circuit City tried unsuccessfully to sell the project to Blockbuster, and in mid-June, 1999, on the advice of financial advisors, Circuit City pulled the plug on DIVX. Developing the market all by themselves was just too costly. It cost another 114 million dollars just to shut it down! Customers were allowed to play their discs until June 30th, 2001, and the price of the 500 titles already on the shelves was cut in half, to \$1.99, and then to \$.99 and they flew off the shelves! Discs still in Circuit City stores at the end of the summer were destroyed.

Player manufacturers continued to sell DVD players which had the DIVX feature, but that would only work until July 1st, 2001, so they dropped the price to match comparable DVD players. Digital Video Express paid a \$100 rebate to everyone who bought a DIVX equipped player before June 16, 1999, to make up for the loss of the DIVX features.

In the end, there was no format war between DVD and DIVX: the latter was merely an added feature of the former.

## 3ivx

The DIVX codec (from compression-decompression) was further developed into 3ivx, with MPEG-4 Video and MPEG-4 Audio, and produced a high quality video with as much as a 100:1 compression ratio. It was very popular with Macintosh users, but wasn't adopted by PC users because originally it had to be saved in a QuickTime for-

mat instead of as an AVI file.

## Divx(;;-)

Jérôme Rota, a French hacker known as *Gej*, with a bunch of other hackers, illegally adapted the copyrighted Microsoft variety of MPEG-4 encoding technology (which only provided for saving files in the ASF format) so files could be saved as AVI files. They named this new codec Divx;-) Yes, that's not a typo! It was called Divx;-) . The smiley was laughing at the failed pay-for-view format.

In 2001 Rota found investors, founded DivX Networks, formed an open source development team, and released a new, legal, and improved variation, called DivX (without smiley), and after further development, DivX evolved.

I tell you all this because it has absolutely nothing to do with the subject of this article, except that the similarity of the names often elicits disapproving sideways glances from some people when they hear DivX mentioned today. (It's like people not appreciating the difference between Sony's Professional Beta video cameras, and Betamax, a high quality system defeated by the superior marketing of VHS.) The capital "X" on the end makes a world of difference, but not when you hear it!



## DivX Now

DivX, with that stupid capital X, is a codec based on MPEG-4 that compresses video files so well that they can be distributed easily over the internet, especially to those with broadband connections (cable to most of us). It has been called MP3 for video, and with it a full length MPEG2 DVD movie can be downloaded in about half-an-hour by those with cable -- not exactly "streaming", but full screen, full 30 fps motion high quality video that

---

looks almost as good as DVD. The file size is about 1/10 the size of an MPEG2 DVD file, and video on regular VHS tape can be reduced to only 1% of its original size!

DivX Networks cleverly made the player software for your computer a free download, and by the end of 2004, more than 160 million copies of the software had been downloaded by consumers, and the company estimates that there are now more than 2 billion DivX files on people's hard drives!

This is great for people who want to watch movies on their computer, but what does it offer for us, people who demand the very best video quality, currently using miniDV, and putting their spare coins away for the next big thing, HDTV?

I don't expect many (any?) of us to switch to DivX for acquisition and production, and we'll still want to show our stuff to our peers projected on a large screen with the best quality projection system (and soon in progressive scan) that we can beg, borrow, or, as a last resort, buy. And we would no more want to submit DivX on a disc or tape to a contest than we currently want to put our miniDV masterpiece onto a cheap VHS tape for competition. Then why should we care about DivX?

Well, for one thing, it appears to have great potential for distribution between or among friends, using the Internet. No, I don't see us ever using it to email our videos to each other: even a short clip is very much bigger than a jpeg picture, and few of us can even send tiff files by email. But there are other ways.

Currently, only a few of us have a personal web page, but may be because only a few of us think we even have a need for a personal web page. If more of us saw a reason for our own site, many of us would be capable of developing the skills necessary to put up and maintain a web site (just like many of us are learning to edit on a computer), and those with broadband connections are usually allotted free space on the web by their service provider. It takes a special (and expensive) server to host a streaming video site, and frankly, most of the public are too impatient to wait for even streaming video if it slows down, so the great fickle public

won't likely be our audience. However, wouldn't you be willing to wait a few minutes to download an entire video (we're talking about our videos, under half an hour) made by a friend, a collaborator, or another member of your club, or an SCCA member?

Of course, for a few geeks, FTP is the way to go! If you don't know what it is, there's little point in trying to explain it here and now, but trust me, it isn't very difficult, and can really speed up transferring a large file between friends.

And with some work, we may be on the brink of finally finding a way to show SCCA Contest Winners on the SCCA website, and even the top CIAFF winners on the CIAFF.org site, though that would be more difficult because of the problem of first working out an agreement with the Student and Independent Filmmakers.

Isn't it time that you looked into DivX, or looked again if it has been some time since you last looked it over?

First, you will want to see how it looks. There are free viewers on the Internet, and there are some sites where you can download files to view. That should convince you that this is worth investigation.

There are programs available that let you convert your DVD movie into a DivX file, but for us, I don't see much point in that! There are programs that let you input video from your miniDV tape from your camcorder by Firewire and output to a DivX file. That's only a little more useful, in my view.

No, what we want is a codex on our computer that will add the option of exporting a DivX file from our video editing program, as an alternative to burning a DVD or outputting back to miniDV tape by Firewire. That's available, too.

Oh, yes, there's another good reason to get started with DivX now. Things have come full circle, and almost every major consumer electronics manufacturer now offers at least one DivX Certified player. Already many new DVD Players, in addition to CD's, MP3, +/-R, +/-RW, NTSC, PAL, Progressive Scan, Interlaced, etc., are now capable of playing DivX files too, so you'll be able to burn DivX discs that your mother will be able to play in her new DVD Player!

Instead of sprinkling this article with Internet links, I invite you to go to <http://s-c-c-a.ca>, click on LINKS, then on DivX (which is under MPEG, under Digital Video in the first column). Explore any of the links for more information.

Pay special attention to two web sites - **DivX Digest**, where you will find much useful information, movies, and some very good software, including GSpot, the utility described in this issue in Thom Speechley's *More Great Stuff From The Internet*, and DivX.com at the top of the list.

At [divx.com](http://divx.com) you can download (for free) Hollywood Trailers in DivX and DivX (a Free Player for your computer), or buy (US\$19.99) DivX Pro (an advanced video plug-in that enables 30% better compression and visual quality than the DivX codec) and lets you create video content for playback on DivX Certified devices), or my recommendation, buy (US\$29.99) Dr. DivX, which includes the player and DivX Pro, and lets you "create DivX® video in 3 simple steps. The easy-to-use Dr. DivX takes advantage of all the advanced DivX Pro encoding tools to turn any video (DVD, DV movies, etc.) into a DivX file." Both of the programs they sell are also available as a Free Trial Download. You can also get information about DivX Certified DVD Players here, join a DivX Forum, etc.

As a free bonus, once the codec is installed on your computer, Windows Media Player will automatically play DivX files (get the latest version, Vers. 10, a Free Update from Microsoft) and the video editing program you're now using, and are used to, will be able to export your finished videos in the DivX format as well as all the options you already had!

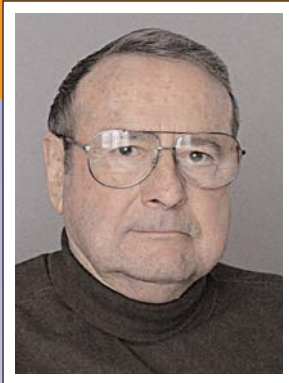
## Macintosh

Sorry I can't give much specific information for Macaholics, but you will also find (at DivX.com) the Mac file, DivXInstaller511.sit, "not a standalone application, but rather a component plug-in for QuickTime. After installation, DivX files can be played via the QuickTime player. To encode DivX files on the Mac select Export from the File menu in QuickTime Pro." ■

# MORE GREAT STUFF FROM THE INTERNET

## SCCA Website - Part II

By Thom Speechley



Last time, we took a guided tour of the SCCA website and discovered the many valuable pages and links. We visited the "Links" page and saw the great variety of places we can go to for just the right information. At that time there were 1954 distinct sites listed. Since then, Fred has been busy adding about sixty more! Here are a few of the latest. In the following, both the direct link (URL) for the product under discussion and its location in the SCCA Links Page are indicated.

everything you get in the more expensive editing packages. It is called "Rostrum Camera" and comes from Price Media. It works very simply and with a little practice you can achieve very smooth zooms and pans. Selecting the appropriate resolution of the still and other scan options requires some experimentation. The major limitations of this free program are that you cannot pan diagonally nor can you pan and zoom in the same scan. However the latter limitation is resolved by performing the zoom (or the pan), saving the file as .avi and running the second effect as a separate scan. Both avi files can then be joined on the time line of your editor. Find "Rostrum Camera" at: <http://www.price-media.demon.co.uk/index.html> or on the Links page under **Editing Software and Hardware/Special Effects/Price Media.**

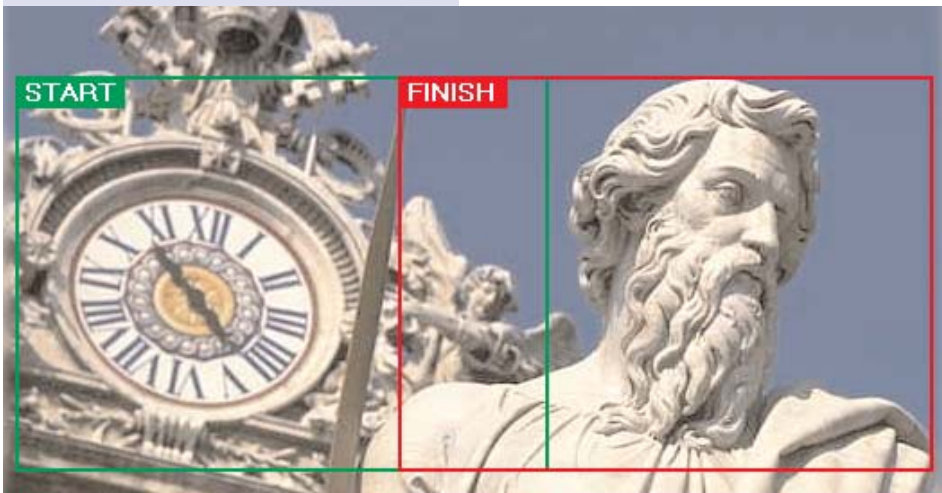
tradeoff in final quality. If you are printing or archiving your photos you can minimize or avoid loss by selecting tiff or other non-lossy formats. Recently a



new generation of image processing formats offers smaller file size with less loss of quality or resolution. The technology is called "Enhanced Compression Wavelet" (ECW). Wavelet is the name given to a set of mathematical functions used for image compression. The actual techniques are usually proprietary to the company using them and require a viewer supplied by that company to decompress and display the picture. If you have a graphics program that does not already support this new system, there are several sites where you can download free plug-ins for most software or, get a standalone JP2 viewer. Programs to compress existing files to this format are also available. Two sites of interest are "resmap.com" and "ermapper.com". A standalone viewer and plug-ins are available from <http://resmap.com/>. From the home page scroll down to "Free Downloads" and open the page with a list of supported programs. "Paint Shop Pro" and "PhotoShop" are among those on the list. (A compressor-viewer plug-in for "PhotoShop" is also available from <http://www.fnordware.com/j2k/>. See following information on fnordware.com.)

There are two stand-alone viewers available at resmap.com: ER Viewer 7.0 - Free Stand Alone Viewer and ER Viewer 2.0e - Free Stand Alone Viewer. The 2.0e version appears to have more "save" functions if you need to save in a particular file format. Otherwise they are about equal as basic viewers.

While at "Resmap.com", you can also download a viewer for your specific web browser. The most popular use for this high-resolution technique is aerial and satellite mapping. Spend some time browsing the "Free Online Imagery" at this site.



### Ken Burns

Do you ever use the "Ken Burns Effect"? In all of his great documentaries, Ken Burns added extra interest to faded old pictures by panning and zooming them. This gives the illusion of motion and maintains the pace of the production. (Burns didn't invent the process. He simply made it very popular)

I always wanted to do that but my "poor man's Premiere" (Media Studio Pro SE) does not offer that effect. However, Fred has discovered an amazing free program which does just about

### Still Photography

With the advent of digital still cameras, and still picture features in our camcorders, we find ourselves spending more time with photos. Because the digital picture is easily transferred to the computer, we can find more appropriate uses for stills. Managing still pictures requires a different set of tools and software than our video production.

### Super Resolution

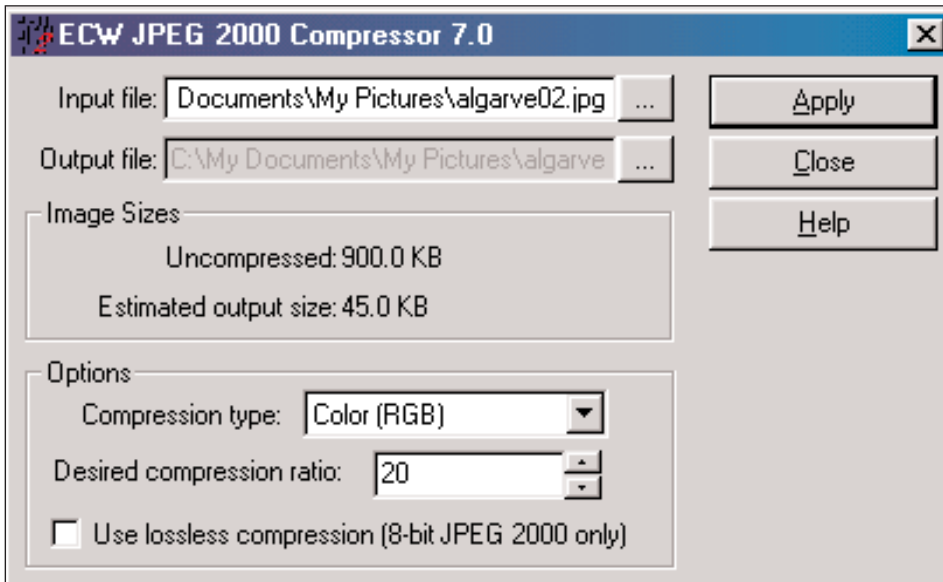
All popular image formats employ some sort of compression and there is a

# ER Mapper

Helping people manage the earth

[www.ermapper.com](http://www.ermapper.com)

The same viewers can be downloaded from <http://www.ermapper.com/downloads/>. In addition, this site is the best source for a utility which compresses existing files in the ECW format.

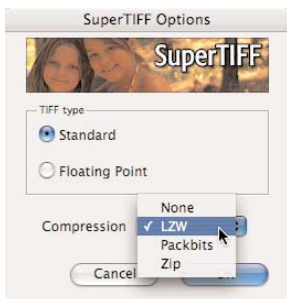


Scroll down to **ECW JPEG2000/imagery Software/ Free ECW JPEG 2000 Compressor v7.0**. This is a standalone program that will permit you to convert any existing file to ECW or JP2.

This dialog box allows you to choose the level of compression and format. Note that if working from an original camera file, you can save in non-lossy JPG format as well. You'll have to experiment to determine which set of conditions best suits your application. In the above example the compression is set to about 20:1.

In the "LINKS" section of the SCCA site, these sources can be found under:

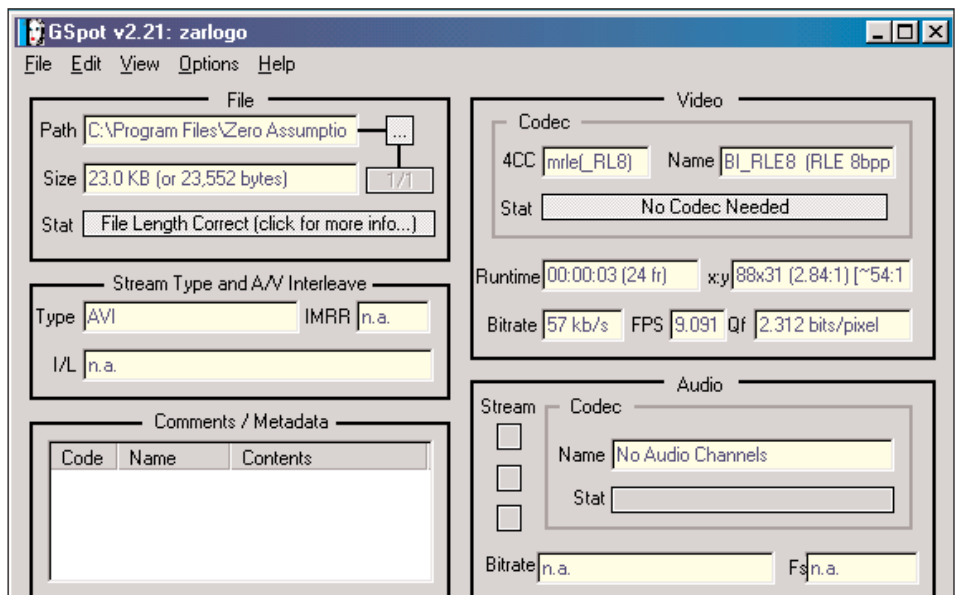
"Resmap.com" is under "**Odds and Ends**". "ERMapper.com" is under "**Photography/software/ECW format**".



There are developments as well in the tiff format. TIFF is a non-lossy format preferred by print houses and for exchange where further compression is undesirable.

A new technology called 'super tiff' provides benefits similar to JPEG2000 but in the tiff format. A plug-in is available for "Adobe After Effects", from <http://www.fnordware.com/>,

which also supplies one version of JPEG2000 and a high-resolution version of PNG. Other programs will probably in future, incorporate this format. In the Links Page, look under **Editing/Special Effects**.



## Codec Utility

If you are working in several video formats, there could arise some confusion and conflict. Even two similar files, such as MPEG2, may be incompatible if

created with different codecs. In addition, your DVD burner or video editor may not like a particular flavour of AVI or MPG file and it is particularly important to know what bitrate you are working with when burning to DVD. To identify and manage your video files, there is a free program called "GSpot". (I'm not crazy about the name either)

- Establishes what video codecs (audio and video) are required to play an AVI file
- Determines whether these codecs are installed on your system.
- Isolates problems associated with these codecs.
- Simple operation - Basic use: "File > Open", then read results
- Shows framerate, duration, aspect ratio, bitrates, AVI structure info, and more.
- Built-in database of 350 video and 150 audio codec types

This is also a great learning tool. With the growing number of formats and their corresponding codecs, it could help us better appreciate the important differences between each. It also helps in locating where codecs are installed. Here is a partial screenshot for a typical avi file I found on my hardrive.

"Gspot" can be downloaded from

[http://www.download.com/GSpot/3000-2194\\_4-10381197.html](http://www.download.com/GSpot/3000-2194_4-10381197.html)

It can be found on the Links Page under **Digital Photography/MPEG/DivX**.



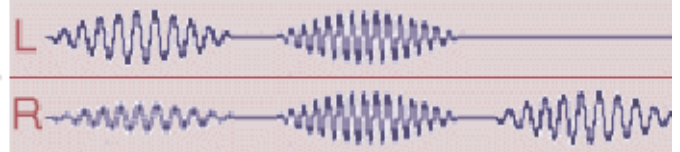
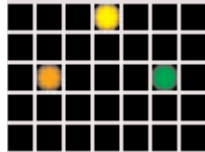
### Lost the picture?

One of the penalties with digital cameras is that once the picture file is deleted from the camera, memory chip or hard drive, it may be lost forever. Unlike film, there is no negative to stash somewhere to be found later. However, because of the way in which digital files are stored, they are not always gone forever.

Picture information may not yet be written over even though the "address" information is gone. In a digital camera, formatting the stick or card creates a file folder, usually labeled DCIM. When you take a picture, the name (number) of the picture and location in memory are stored in this folder.

Moving the picture to your hard drive or printer or re-formatting removes the data from the folder but doesn't touch the picture data. This data remains until written over by the next series of pictures you take. This filing method

enables data recovery from disks and hard drives and many programs are available to do so. Now a free version is available to recover picture files from your memory stick or hard drive. "Image Recovery" is a very small but effective program available from "Zero Assumption" at: <http://www.z-a-recovery.com/>. This site has other data recovery software for sale but the Digital Camera program is free. In the "Links" page, look under **Photography/Software**.



### Just for Fun

"Coagula" generates sound information based on pixel colour and location on a screen. The pixels can be part of a photograph or a hand drawn sketch created in a drawing window, which is part of the program. The resulting sound can be saved in WAV format. Here is a description from the creators:

*"Coagula reads image data and adds up*

*masses of sine waves -- each line in the image controls the amplitude of one oscillator at a certain pitch. The vertical position of a pixel decides the frequency, while its horizontal position corresponds to time. You can of course freely set the total time and the frequency range for your image.*

*So, the basic sound generation formula in Coagula is:*

*Each dot = one blip."*

This is a great way to create some very bizarre sounds that could be used to great effect in some kind of sinister

or futuristic production. The best free download site for Coagula is: <http://hem.passagen.se/rasmus/Coagula.htm>. On the Links page, look under **"Music Sources"**.

Next time I will further explore some of the goodies on the SCCA Links page and try to give you a better idea of their value to the video maker. ■

## With Apologies...

*Unfortunately, due to an error that arose during the layout of the Winter Issue of PANORAMA, two reports intended for publication as part of Joe's CLUB NEWS were overlooked. With apologies to everyone, especially Joe and the two clubs who were overlooked, we are printing them late, here and now.*

### TORONTO FILM AND VIDEO CLUB. SHOTS AND ANGLES,

Edited by Sam Spence

We had the pleasure of a presentation by Richard Grunburg.

Richard is passionate about what he does and it comes through in the way he talks about his craft even after 20 years in the film/video field.

During his career, he has worn many shoes. He was the photographer for Pierre Elliot Trudeau and the Liberal Party for over two years. He formed his own company and did documentaries, Ads, and even Ben Johnson Life story. He is now a Professor at Ryerson University.

Richard passed on some of his vast experience to us in a very casual style. It

was hard to keep taking notes because I got so caught up in his presentation, I sometimes forgot to write anything in my notebook.

Some of the tips etc., I did manage to note were as follows: Video can look as good as film, but, we have to work harder at it. Video has a contrast range of about 40:1 whereas film is about 50-70:1. Our eyes are about 125:1. We should be using light to fill in the details, which will help in reducing the contrast.

Keep your subject away from walls etc. where shadows can spoil the effect. Try to keep the background simple to avoid detracting from the subject. Manipulate the depth of field, iris, to help separate the subject from the background.

It's important to control the environment we are filming in. For e.g. substitute your own light for sunlight. This way you can get the effects you want and not be controlled by clouds, harsh lights, time of day, etc. Turn bland backgrounds into interesting ones by adding a curtain, try adding some texture. You can even use

foamcore to create shapes, etc., and as reflectors. Get to know your viewfinder. Use F-stops to control depth of field. Actors know their faces and will pick up on what the lights are doing to them. They may make suggestions to improve their "screen presence".

Manipulate your subjects. Ask them to repeat actions for you to get numerous angles. You can usually control about 50% of the actors' actions. Always build a visual sequence in your head of what the finished product should look like. Good directors should know all aspects of the movie making business. They should be able to have a working knowledge of the camera, the lights, the functions of the various technicians, and of course, what the actors are supposed to do.

Applications for the Film Course at Ryerson are about 1600 per year. Of these, only 120 are accepted. 80 to 90% of the graduates get jobs in the film industry.

Thanks again to Richard. Now if you

*Continued on page 24*

# Reasons for Belonging to SCCA

## Thom Speechley - Membership Chair

Every SCCA member I know has some strong personal reason for joining. My interest was to find a larger network of people with similar interests with whom I could have regular contact. Once I became active in the Society I discovered the many other benefits offered to members. The list of services and helpful features keeps growing and it has become necessary to remind everyone how valuable our membership really is. Here is an up-to-date summary. Use these to reacquaint yourself and remember this list next time a prospective member asks: "What's in it for me?"

### Some Basic Benefits

- 1) - A mailed subscription to the SCCA Journal "PANORAMA"
- 2) - Access to film and video Competitions conducted by the SCCA
- 3) - Access to the SCCA Library of Canadian and foreign award winning movies
- 4) - Other films and videos offered by SCCA from time to time.
- 5) - The exclusive use of royalty free music and sound effects licensed for full SCCA members <sup>1</sup>
- 6) - Access to sound effects delivered via e-mail <sup>2</sup>

- 7) - The use of tutorials on CD for several video and audio editing programs <sup>3</sup>
- 8) - Members may purchase other tutorial CD's at a discount through SCCA arrangements with the publisher <sup>3</sup>

### Other Great Reasons For Joining

- 9) - Advance notice of SCCA Conventions, Regional Meetings and Club activities
- 10) - Firsthand news about worldwide competitions
- 11) - Direct contact with Canadian and international SCCA members
- 12) - Access to help and assistance from experienced SCCA members
- 13) - An opportunity to share your own knowledge and expertise with interested moviemakers
- 14) - An opportunity to help shape the SCCA's future programs and services for the greatest benefit of amateur film and video makers.

### User Reports

"PANORAMA" frequently publishes member's reports and reviews of new video products. It's safe to assume that the reports and opinions expressed in these articles are more relevant to your

interests than anything you might read in a commercial magazine.

### Final Note

You might not use all these services now, or even a few of them, but you may want to in the future. Will the SCCA still be here? Not without Members! Help to keep it alive for when you really need one of the services and for the sake of the other members who are using these services now.

### Benefits Explained in PANORAMA Back Issues

<sup>1</sup> **Royalty Free Music** (42 CD's) and **SFX** (18 CD's)  
 Winter 2002, Pages 10 - 15, Spring 2002, Pages 10 & 11, Summer 2002, Page 18,  
 Winter 2003, Pages 12 & 13.

<sup>2</sup> **Special Effects by e-mail**  
 Summer 2004, page 9

<sup>3</sup> **Tutorial CD's**  
 Summer 2003, page 21 includes list of 8 programs  
 Spring 2003, page 14 - Members get 20% discount through "Virtual Training Company Canada"

## MEMBERSHIP FEES; June 1st 2005 to May 31st, 2006

### 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	
<i>Special Donation to SCCA . . . . .</i>	<i>???.00</i>	<i>(Tax receipts issued for ALL donations)</i>

With Apologies...  
Continued from page 22

would only encourage some of these students to drop by and maybe even to join the club! Sam Spence.

**WINNIPEG AMATEUR MOVIE AND VIDEO CLUB. BULLETIN**

Edited by Wallace and Jeanette Robertson.

It's always nice to see all of you at our meetings, but I'm sure that some of you share my feelings as to the viability of our dear group.

Let me explain.

I have been aware of the need for "succession-planning", as they call it in some organizations, as I watch the demographics of our organization play out with subtle reminders, such as:

- Fewer hands leaping into the air when something needs to be done.
- Fewer truly group activities.
- Less "apparent" interest/enthusiasm in the things that "others" take on, or initiate on behalf of the group. Seems like age does make us better stick-handlers.

None of this is new. Many other organizations are "up against" similar scenarios. And they usually just fade to black!

Is that going to be the fate of our 68 year old group? The very group we've nourished and coaxed along all these years? I hope NOT!

What I would like to ask of all of you, is that you take five minutes (right now, preferably), to jot down five things that

will help ensure the longevity of our group...

Some of the questions that keep rolling around in my mind are:

- Where has all the enthusiasm gone?
- Why are we so willing to sit back and let someone else do it?
- Where are the suggestions for meeting topics or speakers, or is that something that "someone else" should be coming up with?
- Why are there no new members showing up at our meetings?
- What have I done this month to promote our group?
- Why are we failing to attract younger members - someone to "pick up the torch"? What can we do to attract them?
- How should we "promote"? Where?
- Are there "partnerships" to investigate?

You get the idea. We need to become something more than a monthly-meeting social club. We MUST survive! Lots of questions, yes, but there are probably some workable answers too...All of us must commit! We would like to see all of you become regular members again.

I see the urgent need to bolster our numbers-unless we are able to come up with other options. I personally have extended an invitation to two other friends whom I hope to be able to introduce to our group. Do you know of someone who would benefit from belonging to our group? Why not pick up the 'phone and make it happen? Al Ross

**The Last Word...**

Everywhere I look, Spring is breaking out all over. At the moment, everything is yellow, except the icicle pansies that volunteered to return this year.



Forsythia, daffodils and yellow tulips are blooming. Birds are building nests out the front near the main road, and out the back by the river. Joe is leaving thread and some other stuff that the birds might use in building, out on the garden plants.

It's not too early to think about our S.C.C.A. gathering in Port Stanley in September. Although the Summer will be over, there will be places to go, things to see.

You will notice that we need someone from each Club to receive Panorama, and to feed back information about your Club activities to Club News. This is not a heavy task. You would be among the first to get Panorama. ■

**Joan Bochsler, Editor.**

**MEMBERSHIP APPLICATION & RENEWAL**

**MEMBER INFORMATION** *Please print clearly*      SCCA: \_\_\_\_\_      Classification \_\_\_\_\_

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_ Society Honours: \_\_\_\_\_

Address 1: \_\_\_\_\_ City: \_\_\_\_\_ Prov./State \_\_\_\_\_

Postal Code: \_\_\_\_\_ Ctry: \_\_\_\_\_ Area Code#: \_\_\_\_\_ Home#: \_\_\_\_\_ Work#: \_\_\_\_\_ Fax#: \_\_\_\_\_

Member of Club: \_\_\_\_\_ E-mail: \_\_\_\_\_

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**NO!**  *Do not give my name and address to Visual Convergence.*

**Fees:** \_\_\_\_\_ *Signature*

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