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PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO

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

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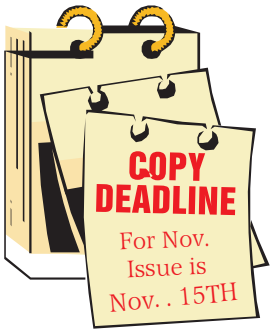

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PRESIDENTS MESSAGE

Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

Well, here we are again, early in November, trying to get out the September PANORAMA! I'd like to get the November issue out in a couple of weeks, or at least closer to November, but I have to recognize that that just isn't my style. When I was a kid in Public School my classmates put in the yearbook that my Theme Song was "Give Me 5 Minutes More." I lived almost directly across the street from the school, and I was late twice a day, in the morning and after lunch!

Part of the problem is that when this goes out, and I should start immediately on the November Issue, there just won't be anything to report.

In fact, I had no intention of getting this one out in September, because I wanted to include the results from the Annual General Meeting that wasn't happening till October 1st! And before that meeting I needed to get the Financial Report Ready for the meeting, and up to the auditor.

The CIAFF videos weren't judged till just before the AGM, and then I had to get the results posted on the two web sites (ciaff.org and ciaff.info) so the entrants could see how they made out in the competition. And in September and October things were breaking almost daily in the field of 3D, and I was struggling to keep up with that. (See the article on page 12.)

We've also had some big problems with the web sites. You may remember that some time ago our sccaonline.ca web side was hijacked by a hacker. Thom Speechley and I spent the best part of two weeks figuring out what happened, how it happened, and how to fix it. In the end it was only through telephone support from the hosting server that got us out of the problem, so when it happened again I was able to fix it within a couple of days by starting with that phone call.

The third time we were hit it was much worse, because the hacker also changed our password so I couldn't get into the server to fix his damage, but the telephone support reset the password so I was able to change back all the hacker's changes. Only once did they ever attack the ciaff.info web site, and I was able to fix that fairly quickly, but a few days later I was notified by Google that sccaonline.ca had also been hit. It turned out that both hits were at exactly the same time (because both are on the same hosting server.)

I contacted the telephone support again and asked him whether or not they have any security on their servers, as I have now been hit six times on their server, and have never been hit on s-c-c-a.ca or ciaff.org, or on my own web site, beachvideo.info, all of which are free services!

With that, he emailed me a new password (very long, and full of random numbers and letters) and he told me that they have locked out five different IP Addresses from outside Canada (the IP Address is the identity of the computer from which those individuals visited my web sites),. He had given me the IP Addresses so I looked them up. You can't easily find the name of the person with that IP Address, but you can see some information about where the computer is located. I found that one was in Germany, one in the Netherlands, one in Russia, one in Texas, and one in Indiana. Both the latter two were from School Systems! (Probably hacked themselves!)

I immediately contacted him again because I was afraid that these may have been individuals visiting our sites to see who won the contests, or even to get Entry Forms. He investigated and reported back to me that all five had entered the server, downloaded all my html files, added some information to every one of them, and put them back up on the web site within just a couple of minutes.

So now we're hoping that the new password will keep them out, but I'll have to continue to monitor the problem. We have to assume that different degrees of damage has occurred in the past, because Google, who detected every one of the trespasses, and put up different levels of warning, from a simple warning to people that the site has a bad reputation, to a hard and fast lockout! Fixing the problem is the easy part, The hard part is notifying Google that the problem has been corrected and getting them to spider our site again!

So if you get a warning that sccaonline.ca or ciaff.info is suspect, go instead to s-c-c-a.ca or ciaff.org. I try to keep the same information and layout on both sites, originally because I never knew when the hosts would close s-c-c-a.ca or ciaff.org, since they are supplied free!

Changing the subject finally, I've begun to worry about whether or not I'll ever finish my History Video

Contined on Page 15

CLUB NEWS

By Thom Speechley FSCCA

BUFFALO VIDEO-MOVIE MAKERS

"Camerama" editor Chris Scioli

The club's 2010-2011 meeting schedule was announced in an e-mail message from Program Chair Terry Kimmel.

This advance notice was necessitated by timing conflicts which means meetings will not always occur on the same Sunday of each month. In a similar message, Terry reminded members of the entry date and rules for the 'Shorty" film contest. This still popular activity is usually well subscribed.

The September meeting featured the showing of a number of short films from the Buffalo 48-Hour Film Challenge.

HAMILTON VIDEO/FILM MAKERS

"Reel News", editor Dave Stewart

The September issue announced the passing, in August, of long-time member Les Carter. Les and his late wife Minnie were club members as far back as 1953. Over the last few years Les was best know as the number one funds collector for the club as he took on the responsibility for selling 50/50 tickets, once again showing his desire to help out the club where necessary and with a smile on his face.

Ken Davy hosted the July meeting. Seven films by members were shown. They ranged from a 62-second nature study by George Gerula to a sixteen-minute Boston to Halifax cruise video by Harold Cosgrove.

Jon Soyka was MC at the August meeting when seven films were shown. The feature of the evening was a thirty-minute study of the Trent-Severn Waterway by Jack Simpson.

Paul Bentley was host for the September meeting. First film of the evening was a club project "Where's Baron". This "mockumentary" investigative parody centered on the whereabouts of Baron Thompson, a former member. It used several club members in a question and answer format. After watching additional films by Harold Cosgrove, Rick Doelle and George Gerula, Jon Soyka stood up front and led a discussion about critiquing films, club funds and contests.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

Film and Video Maker editor Garth Hope

The October issue of FVM contains concluding parts of two valuable technical articles. Howard Gregory wraps up his series on indoor-outdoor sound recording with a discussion about 'hiss' generated in microphones and early amplifier stages. Also covered are the subjects of AGC, which Howard deplores and he strongly recommends using only equipment where that feature can be disabled. The article ends with Howard's assessment of current models of solid state digital recorders. Some of these he refers to as "glorified dictation machines".

In his final article, Colin Lamb explains the difficulties of editing AVCHD hi definition in its native format. He reminds us that many editing programs which claim to support AVCHD actually decompress and convert the material to MPEG2 format for easier handling. Colin lists a few software packages that do edit in native format and he then describes minimum computer specifications for running those programs. The article also talks about alternative output formats to avoid burning to "BlueRay" disks.

Tom Hardwick's article is a review of a new, affordable LED camera light. The 126 LED 3"x5" mountable device was purchased online through eBay for 34£. He writes that he has seen similar lights selling in UK for up to 150£! The article does not name this specific LED light but a brief search located several very similar versions sold under different brand names. Prices vary from $59 to $100 USD. This article is most valuable not only as a review of this product but for its detailed description of LED performance in efficiency as well as colour temperature and other important picture taking considerations.

LONDON VIDEOGRAPHY CLUB

From the website

The season opener in September featured a presentation by professional photographer Cynthia Bendle, who offered some valuable tips while comparing digital photography with traditional "chemical" film principles. Kim Brown showed his animated musical feature, "Twins in Conflict" and Paul Herbert showed a well-prepared digital hi-def slide show about Cambodia. The October meeting was devoted entirely to the annual "Bag Shoot" video and still photo productions, which will be shown at the December meeting.

VIEWFINDERS DIGITAL VIDEO CLUB OF CUPERTINO

"Newsletter" editor Brian Lucas

The October issue of the newsletter reports the results of the August "Edit Challenge". President Jack Gorham had prepared several DVDs containing a variety of unrelated video clips. Six members took on the challenge of creating and editing a story using only those clips with or without added sound. The results ranged from a spoof of an infomercial to a *film noire* spy film. Participants were congratulated for their originality. Bob Meacham contributed an article on the subject of "stroking' text in video titles. This is a feature of most editing and paint programs, which creates a contrasting outline around text. Used effectively, it can dramatize of highlight titles. Other technical articles include a review by Milt Kostner of new features of the CS5 version of "After Effects". Frank Swanson has written a very well illustrated article about using the colour correction features which are included in most editing programs.

Several club productions can be viewed at the web site highlighted above.

WINNIPEG AMATEUR MOVIE AND VIDEO CLUB

"Bulletin" editors, Wallace and Jeanette Robertson

The Winnipeg club is now online!

With the help of new member and associate Debbie Clark, we can keep up with all the activities of this group, now celebrating 75 years of amateur film making. In the October bulletin, President Al Ross urges members to get creative and take advantage of this new link with the public. Another round of film exchanges with the Ottawa club has been concluded. Judges' reviews on eight films are included in this issue of the Bulletin. One of the films, "18 Wheels" by Coralee Robertson will be featured at the October club meeting.

■

GET THE SHOT

FRED BRIGGS

Get the Shot (along with Make The Shot and Fake The Shot) has had many meanings in this series of articles, but it usually has something to do with either having the tools or techniques at hand (or in your trunk), new ways to use them, or the will and determination to put them to use, but I'm going to take a slightly different tack this month.

I expect I've mentioned before the old adage, "You learn camera work at the editing bench." I don't know when I've put this down on paper, but it comes up all the time, because it's so true. Of course, it has it's origin in the world of film editing, and by that I mean cutting and splicing of real movie film. Super 8 film then cost a lot more than video tape now, about $25 for 3' 20" at the end of the era (more than four times that for 16 mm film), and so you might understand why we were careful not to waste it, and tried to only shoot what we would actually use in the final movie. This led to a "use as much of it as you can" attitude when editing, so you might think you might have been learning what NOT to shoot, and to some extent, that was true.

But if that was the full meaning of the adage, it really wouldn't apply in the video age. Now it's shoot, shoot, shoot, because tape is cheap (and can even be reused when you finish the project!) and there's no sense passing up any chance for a good shot. But that's only a small part of the story: when you edit you find out what you should have shot, and didn't!

An interviewee botches his lines and starts over again, and the second take is pretty good, but part of the first take was better, but you can't use it without creating a jump cut! It's one or the other. You need some alternate material, related and plausibly occurring simultaneously, that you can use to cover your edit. This is a cut-away, and you learn in editing that you needed *more* of them. You're learning at the editing bench what you need to shoot in the field.

I remember one of our Hamilton Movie Club members succeeded in enticing a small group of friends (he knew from another hobby) into movie making, and he was their mentor. On a nice summer day, with no movie in mind, they would go out into the country together looking for locations (as inspiration). He taught them a lot, including the value of cut-aways, and on one splendid day, one of them suggested "Let's go out and shoot cut-aways!" Maybe you had to be there!

Anyway, I'm going to write here about another meaning of "Get The Shot".

The CIAFF video that received the highest scores from the judges in the Amateur, Student, **or** Independent classes was an Amateur video entitled *Ritorno* (Return) by Rolf Mandolesi. At first glance this was a simple film, with a very simple tale to tell. There was no dialogue, no narration, and therefore no subtitles, except for a rough translation of a few words that appear in real signs and billboards, and the viewers have a choice of the original Italian, English or German. The story was told primarily with pictures, with help from the sound track. The message was that a charming old tourist resort town (Merano) was losing much of its charm because of the modern buildings that now compete with the old architecture.

The video opened, before the titles, with old movie footage of a train arriving in the town, and he had applied a filter that produces scratches and dust on the film – a process that always raises my ire because I have too much respect for old film to accept that, but fortunately, he never repeated that trick! Instead, he demonstrated his appreciation (almost reverence) for the past.

An elderly couple, dressed in clothes in the style of their youth, arrive on the train carrying the oldest suitcase you ever saw, and make their way to an old hotel where we imagine they stayed previously, but a sign announces that the hotel is about to be torn down, and they find a very new and modern hotel. We accompany this couple as they tour the town, silently, but in considerable awe, and a little shock, and the film maker shows us a number of old photos of hotels, and the current renewal of the same old buildings, from the same camera positions.

We were sometimes shown photographs or historical footage of an old building that has now been replaced by a sterile steel and glass structure. More often we were presented with an old classic building and a slick edifice next door, or even attached as an addition! This suggests that his strength was in editing, but we must remember that he first had to find, and photograph the contrasting shots. I didn't know at first whether this was his own town, or a resort some distance away (I learned later that he lives there), but he has spent a great deal of time examining the features of the location. And it wasn't always editing – sometimes he used a very rapid zip pan from the old to the new monstrosity next door, accompanied by a slick change from peaceful period music to modern discordant stuff to underline the contrast.

He even panned from an old church to the pile of debris from a demolished building next door, and then went back later for the shot of the new building where the demolition had been, and panned back to the church. Of course, there's a dissolve between the pile of rubble and the brand new building on the site!

You don't find these shots while editing, and material like this very rarely occurs accidentally. He noticed his surroundings. He recognized the contrasts. He went out to capture them, in the best way to heighten the contrasts, and he *Got His Shots!*

Don't think for a moment that Italian architects aren't right up there with the best of them, and aren't capable of producing some beautiful modern buildings, but Rolf certainly knows how to contrast them with his preferred old style. I certainly haven't exhausted the sights to be seen in this video and you'd find it a joy and a thrill to behold.

I especially liked the tilt up over a panel of horizontal louvers and the pan across the vertical louvers above them, and the illusions they created!

I'm going to give you just two more examples that really blew me away.

Early in the film he showed an old clip of black and white film showing a street car crossing a bridge over the river, and he lap dissolved from this shot to a current colour shot from the same camera position, with approximately the same focal length, showing a moving bus on the same bridge, and the moving streetcar dissolved into the modern bus before our eyes!

Another shot I found hard to believe was a telephoto shot of a distant street lamp with an inverted cone on the top (point down) and a marble statue of dancers on a rooftop well behind it, looking together like an ice cream cone, and he pulled back to a wide angle shot (the same shot – no cut!) of a humongous model of an ice cream cone (or a gelato), and then cut to the tourists eating their sausage on a bun on the patio of that fast food outlet!

Those of us who were able to attend the AGM on October 1st were able to see the video. I looked for it on the internet so you can view it for yourself, but I haven't been able to find it. However, I did come across his own description of how he made the video. Read his story here.

* * *

Changing the subject, the Hamilton Club presents an award to the Best One-Minute Video as part of their annual competition, but the donor of the award demands that there be a minimum of three people entering that division, so again this year I put together an entry to help ensure that the award was presented. While I again wasn't the winner, I thought some of the readers of this column might enjoy seeing the video so I've put it up on the internet here. It's only one minute, so I think you'll find it worth watching. ■

Society of Canadian Cine Amateurs

AGM 2010 Minutes

Minutes of the Society of Canadian Cine Amateurs held at the former Stoney Creek City Hall.
October 1st, 2010

Members Present: Fred and Carolyn Briggs, John Cook, Ken Davy, Rick Doelle, Manfred Ernst, Ian and Celia Firth, Keith Gloster, Adam and Agnes Houston, Doreen and David Jones, Jim Small, Thom Speechley, and Jim Town. (Reinhard Buehling arrived from Ottawa just as we closed the meeting and left for lunch!)

Welcome: Fred Briggs welcomed all present and announced that we had sufficient members in attendance to comprise a quorum.

Minutes of the 2009 Annual General Meeting: Thom Speechley acting as secretary read the minutes. Keith Gloster moved acceptance. The motion was seconded by Jim Town and carried.

Financial Reports: Financial statements and the Report to the Auditor, also supplied to attending members, were reviewed by Fred Briggs. He explained in considerable detail the coverage of Society expenses, expenses incurred by Board members, Annual General Meeting and CIAFF and SCCA contest costs.
Carolyn Briggs moved for acceptance of the report, which was seconded by Jim Small and carried.

SCCA Contest: Keith Gloster reported a further decline in contest entries and that this year only 18 entries were received. He noted that all entries were received in DVD format. Judges commented that there was a decline as well, in the overall quality of entries, with many appearing to be "rushed" in their creation. Keith added that too many entries continue to use excessive amounts of copyrighted material. While this is a problem, entries are not rejected on that basis because conditions for entry require that entrants assume all responsibility for use of such material. Keith moved for acceptance of the report and Jim Town seconded the motion, which was carried.
There followed, an open discussion of possible ways to make the contest attractive to a greater number of participants. Fred explained that the Board had agreed that next year's contest should be open to SCCA affiliated clubs and small groups only and entries would be made by a group or groups and would be based on an assigned subject. This was met with some objections since it had been previously stated that this year's entries were mainly from individuals and so eliminating individual entries would seem to be counterproductive, but individuals could be encouraged to enter the CIAFF. Another remark pointed out the value of the judges' feedback for the individuals trying to improve their work. Fred asked for the group's blessing for the Board to explore other means to improve the contest. Jim Small moved that we retain options for both individuals and groups. Ian Firth seconded the motion. Other suggestions were made, including a greater use of the Internet, which Fred indicated would be part of any further deliberation by the board.

The Future of the SCCA: Fred presented a summary of conditions within the Society, which currently threaten to put it at a definite risk of failing in the near future. He advised that Thom Speechley was retiring from the Board and that several other positions are still awaiting volunteers. A more pressing matter is the fact that he, Fred, has too many responsibilities in addition to those of President. He pointed out that if he suddenly had to give up all his duties, there is no one to assume them, and coordinate the distribution and/or accept the large volume of Society property needed to carry on. Present duties include the book keeping, filing reports to the Federal Government, the production of PANORAMA, maintenance of the web sites, etc. Items in his possession include the Music Library, old SCCA Competition Trophies, the very large collection of CIAFF and SCCA films and videos and two film projectors, back issues of PANORAMA, all of the documents and files dealing with past business, and financial and legal instruments relating to our status as a charitable organization. In the short term,
we may have to appeal to some of the clubs to get more involved in holding the AGM and any future conventions, and we will certainly have to expand the number of people on the Board and begin training them for the continuation, or eventual legal termination, of the SCCA. He concluded his remarks with a plea for those present to discuss this subject with other members.

.Carolyn Briggs made a motion that the meeting be closed. The meeting was closed at 12:15 PM

Thom Speechley

SCCA ANNUAL VIDEO COMPETITION
2010 WINNERS

CLASS "A" ADVANCED
THE BETTY PETERSON MEMORIAL TROPHY

WINNER
ONTARIO .... ITS PIONEERS
DAN COPELAND

FIRST RUNNER-UP
THE PROMISE
ALEX SZATMARY

SECOND RUNNER-UP
NEW ZEALAND CRUISE
KEN DAVY

CLASS "C" NOVICE
THE EUMIG TROPHY

WINNER
PINE BARK
RICK DOELLE

FIRST RUNNER-UP
BLESS THIS HOUSE
DOREEN JONES

CLASS "D" CLUBS' BEST VIDEO
THE GARLICK TROPHY

WINNER
A VISIT TO A NEWFOUNDLAND OUTPORT
OTTAWA FILM AND VIDEO MAKERS

FIRST RUNNER-UP
EMMA
VIEWFINDERS DIGITAL VIDEO CLUB

SECOND RUNNER-UP
THROUGH THE DARK GLASS
VIEWFINDERS DIGITAL VIDEO CLUB

CLASS "E" - COMPULSORY THEME – THE ROAD ...
THE INTERCITIES TROPHY

WINNER
THE BACK ROADS OF VENICE
OTTAWA FILM AND VIDEO MAKERS

FIRST RUNNER-UP
THE ROAD WITH CLASSIC AUTOMIBLES
REINHARD BUEHLING

HONOURABLE MENTION
ROAD TO THE OLYMPICS
ROBERT BAYNE

CLASS "F" - SCRIPT
THE SCCA AWARD

WINNER
NEW YORK, NEW YORK
KEN DAVY

FIRST RUNNER-UP
THE GARDEN OF GREAT SPIRIT
KEN DAVY

SPECIAL AWARDS

THE SCCA TROPHY FOR
BEST EDITING IN CONTEST

ONTARIO .... ITS PIONEERS
DAN COPELAND

THE SCCA TROPHY FOR
MOST ORIGINAL ENTRY

THE CASE OF THE ELECTRIC BICYCLE
ROBERT BAYNE

THE SCCA TROPHY FOR
BEST USE OF SOUND

EMMA
VIEWFINDERS DIGITAL VIDEO CLUB

THE SCCA TROPHY FOR
BEST CINEMATOGRAPHY

A VISIT TO A NEWFOUNDLAND OUTPORT
OTTAWA FILM AND VIDEO MAKERS

THE SCCA TROPHY FOR
BEST VISUAL EFFECTS

THE PROMISE
ALEX SZATMARY

THE SCCA TROPHY FOR
BEST SCENARIO VIDEO

ONTARIO .... ITS PIONEERS
DAN COPELAND

THE SCCA TROPHY FOR
MOST HUMOROUS

28 DAYS LATE
ROBERT BAYNE

THE BEN ANDREW'S TROPHY
BEST ENTRY IN THE CONTEST

ONTARIO .... ITS PIONEERS
DAN COPELAND

AMATEUR MOVIE CAPITAL OF CANADA
HAMILTON, ONTARIO

SAVE THOSE LITTLE GEMS

By Thom Speechley

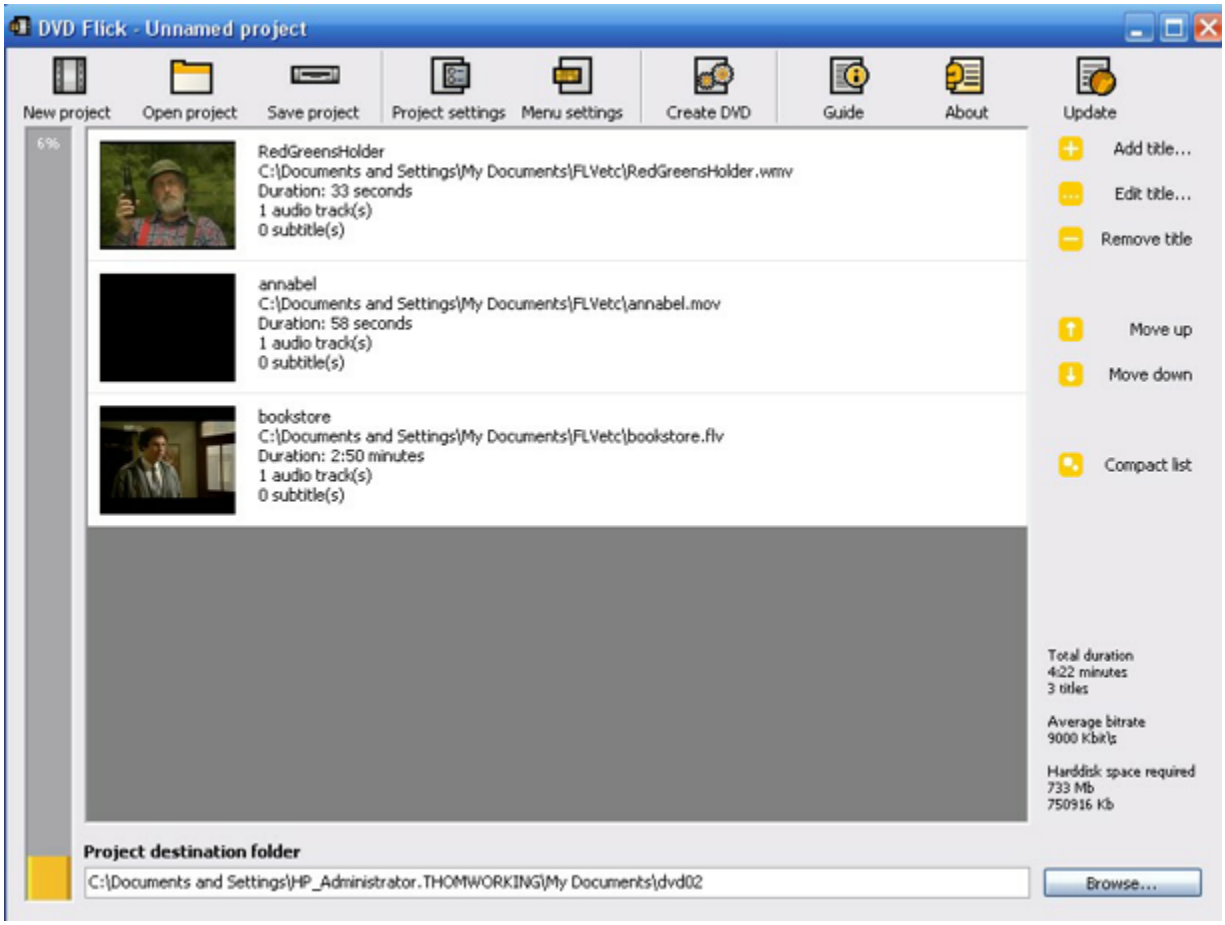
What to do with all those "Flash", "QuickTime" and "Windows" video files piling up on your hard drive? They come with E-mail or our friends send us links to "YouTube" or "Vimeo" and we can't resist downloading a copy for future viewing.

But they do pile up, and we can only watch them on our computer. If some of them are worth saving, it's a simple matter to burn them to a data disk. But a better way would be to make a compilation of clips and burn it to a DVD so that they can be viewed on your TV or shared with friends who may not have a computer. However, since your collection might include videos in several different formats (FLV, WMV, MOV etc.) all the files must somehow be converted to MPEG2 for assembling onto a DVD. Fortunately there are a number of programs available that automatically convert the original files to the proper format and then let you burn them directly to a playable DVD disk. Two popular programs available in freeware versions are *SoThink*'s "MovieDVDMaker" and "Video DVD Maker."

The most versatile program I have found is "DVDFlick", which is also a free open-source program. Here are the main features:

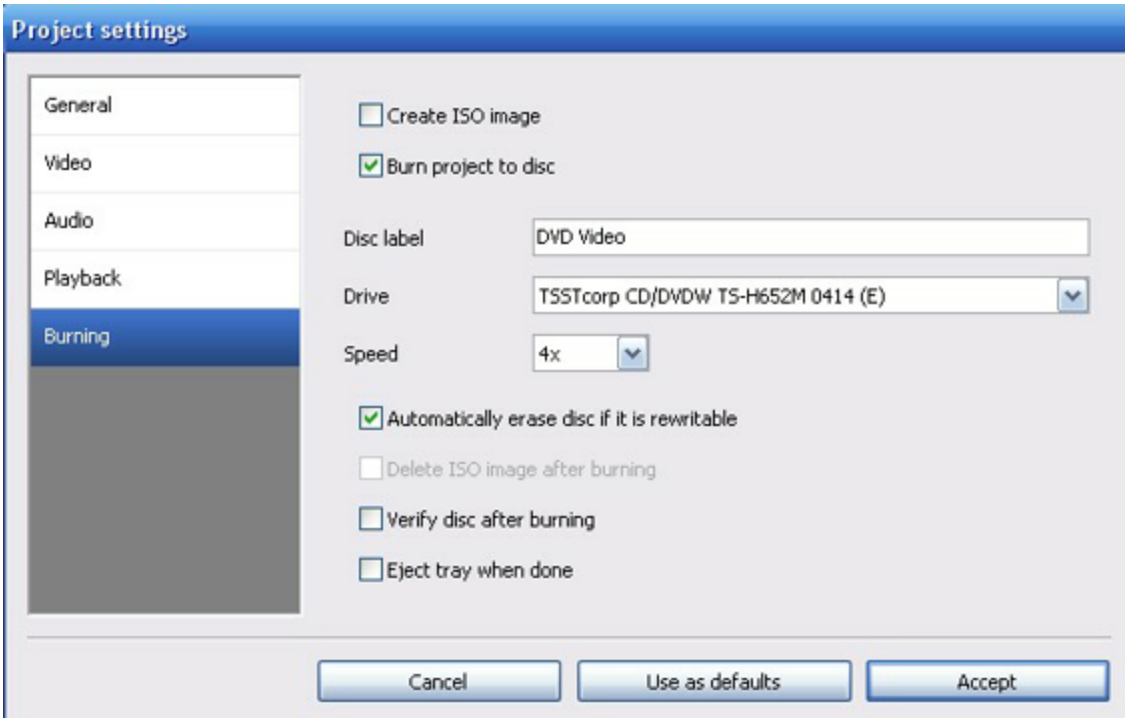
*"Burn nearly any video file to DVD, Support for over **45 file formats**, Support for over 60 video codecs, Support for over 40 audio codecs, Easily add a menu, Add your own subtitles, Easy to use interface, Burn your project to disc after encoding, Completely free without any adware, spyware or limitations."*

DVDFlick's Main Project Screen.



Clips are added using the "Add Title" button. Open the directory containing the clips, select the clip or multiple clips and click "Open". Note that this short compilation example contains video clips in three different formats. DVD Flick converts them all to MPEG2 for burning to a DVD disk.

Screen for General Project Settings



The project settings screen allows you to set a final 'target' file size, according to the type of disk you intend to use, and audio and video bit rates and format. (NTSC/PAL) You can also elect to save the project as an ISO file for burning multiple copies later or, burn directly to disk after the compilation is processed. The "Menu" option allows you to create chapters and includes a few menu templates to add a little colour to the project. There is a feature for adding subtitles, but it requires an additional program installed for creating subtitles such as "Substation Alpha" or "Subtitle Workshop 4".

Screen For Menu Page

At the web site for this product, there are instructions for creating your own menu background images.

Because of the vast differences in picture quality between original downloaded files, one should not expect 'hi-def' results with any of these products. However, by experimenting with the settings in DVD Flick, it is possible to optimize individual formats for best results. You will also notice while browsing for this content, that many sites are offering excellent quality clips created with H264 codec, which are acceptable for viewing in full screen. ■

3D BUSTIN' OUT ALL OVER

Fred Briggs

Did you get your 3D glasses? Did you see the CBC Special *Queen Elizabeth in 3D*? If the answer is "Yes" to both questions, I hope you were as impressed with it as I was!

On the first day the glasses were available I scurried down to my local Post Office and got two pair of glasses, one for myself and one for my wife. I was pleased to see that the paper glasses were the same as the two pair I had received earlier in the mail from the National Film Board, and they had worked pretty well with the 3D stuff shown on the NFB web site. With high hopes for this new anaglyphic system, I asked the Post Mistress if she would hold any left-over glasses for me after the public screening of *Queen Elizabeth in 3D*, if there were any left and if the CBC didn't demand their return. She well knows my connection with the SCCA because that's the Post Office from which PANORAMA has long been mailed, and my connection with the Hamilton Video/Film Makers who meet a few doors down the street from the Post Office!

A few days later, I sent Carolyn down to the Post Office to get a pair for herself and a pair for her husband (we've never been in there together!) just in case there were none left on September 21st, after the broadcast.

I was thrilled with the 3D on the CBC! No, it didn't match IMAX 3D, or even the other big screen systems like Silver City, but it didn't require glasses for everyone at $150 per person, and it sure beat that old Red and Blue stuff!

In the days of 3D on 16 mm or Super 8, the glasses were polarized and the projectors had two polarized lenses, or at least a small beam splitter that fit over the single lens, but today's video projectors have such large lenses (in width or diameter) that I couldn't have much hope for beam splitters designed to fit over them.

Backing up here, it was early in September that Panasonic introduced the HDC-SDT750 Camcorder that would record 1080p HD and came with a detachable auxiliary lens attachment that would allow you to shoot stereoscopic images side by side. This wasn't the first as they claimed, however. Back in 1993 at the joint SCCA/SAVAC Convention at the Royal Connaught Ball Room in Hamilton, one guest speaker, Founder and Curator of the Canadian Stereo Museum at Sheridan College, demonstrated a 3D camcorder, the Toshiba SK-3D7K that had already been discontinued!

I didn't report on the new Panasonic model in PANORAMA in September because it wasn't clear whether or not it would be compatible with the 3D television sets being introduced, and there were several other questions about the compatibility of competitive systems that I thought might be clearer after we heard the lecture and saw the demonstration of the Optoma 3D projector that I was still trying to lock up for the AGM for October 1st. However, I did make preliminary inquiries with Panasonic in case Optoma wasn't able to get all the pieces together. I think it was September 29th that I finally got a confirmation from Optoma and the bad news from Panasonic that they wouldn't be able to get their hands on their 3D camcorder for awhile yet.

Meanwhile, I agonized over the problem that stands in the way for amateur video makers who would like to play with 3D and show their results to friends at home, and would also like to show their 3D videos to members of their video club, and perhaps even to a larger crowd at a convention (not that we've had a large crowd at our conventions in recent years!)

If you or I opt for the 3D television set solution, it looks likely that we would also be signing up for shutter glasses viewing, as I'm not aware of a polarized light system for television sets. At $100 to $150 dollars for each pair of shutter glasses, most of us wouldn't even be able to invite friends into the house to watch the Grey Cup in 3D on our set, let alone provide shutter glasses for all the audience at the club or convention.

As I think I've mentioned before, my set is a 67" Samsung 1080p DLP, that I view from about 20 feet back and I'm not anxious to replace it with a 19" set and move my sofa up close to the screen for better viewing of 3D. I don't expect the video club to buy a large screen 3D television set either, as the overworked equipment manager (many of you know Jim Small) has enough stuff to haul around every month already.

Nope, for use at the club, it will have to be a 3D projector, so I was looking forward to seeing what Optoma was going to demonstrate at the AGM.

Another question was "How will it be edited?" If that Panasonic 3D camcorder was side by side, it could cause some terrible problems if you cut into the middle of a stereo pair, so that in the end, the left eye view was shown to the right eye and vice versa!

I don't think I told you about the similar error I caught at a commercial movie house in the 1970's. In those days the pairs were printed on the film "over and under" and the adjustable prism on the projection lens moved one image up and the other down so the two were superimposed while at the same time polarizing each of them in opposite directions. Jim Small (who's just as hot for 3D as I am) and I were taking in every 3D production that came around the circuit, and in the final moments of one wide screen 3D Sci-Fi film, the picture suddenly went into "pseudo stereo", a phenomenon where each eye is presented with the wrong image, but instead of space being turned inside out, the mind interprets all the other depth clues and forces it the right way round, with distant objects appearing in the distance and near object closer, as they should be.

As it happened in those days, an expert visited each theatre and set up the lens system, and that theatre showed a series of 3D films over a period of several weeks, before the

lenses were removed and set up in another theatre (usually in another town) that would get all the same films later. Our friend Harold Cosgrove told me that a projectionist friend of his, who I also knew, through Harold, had been hired to visit each theatre in this area and set up the 3D projection system.

On the way out of the theatre I stopped and knocked on the door of the projection room. And I knocked again, and again, at intervals, because he was probably busy with other things, and finally he came to the door to get rid of me. "Did Howard Ellis set up your 3D lenses?" I asked. "Yes" he replied with considerable surprise. (That had got his attention before he could tell me to get lost) "I thought so", I said. "Did you have a break in the film near the end recently? "Well, yes", he said, with even more surprise. "You've cut out an uneven number of frames" I told him "and the left eye is seeing the right eye's image now. You should go back and find that splice you made and take out another uneven number of frames, like three!" I said. He nodded and said he would, because he could see that I knew what I was talking about. (It's not *what* you know. It's *who* you know!)

I wouldn't try to tell a projectionist what was wrong in this modern day when everything is electronic, but today I can still see a potential problem editing side-by-side stereo with the editing system I'm using now!

At the September meeting of the Hamilton Video/Film Makers, Adam Houston (who had tipped me off about that $120 Jazz HDV178 HD HDMI Camcorder I wrote about in *Get The Shot* in the July 2009 PANORAMA) brought *his* Jazz HDV178 to the meeting, and lent it to me for as long as I needed it, because I want to mount the two side by side to shoot some stereographic video. I don't know how I'll do it, but I can see that I'll need some specialized editing program in order to move the frames from two separate tracks to one track alternating them left and right, but I have reasons to believe that such software is available. Or soon will be.

And I couldn't help thinking "If only it was as easy as using an anaglyphic system. You could project it with any projector, and play the same DVD on any ordinary television, and the glasses are paper – and cheap"

On the morning of September 21st I was off to the Post Office with a real spring in my step. "Maybe I'll get some more glasses, and that *Queen Elizabeth in 3D* system was certainly worth experimenting with."

And as I walked, I started thinking about the Pulfrich Effect. All stereographic camera systems are shot with either two cameras, or two lenses, or one lens with a beam splitter prism or mirror system, but then there are many ways to present the stereoscopic footage to the audience – shutter glasses, polarizers, anaglyphic, over/under, side by side, and now in video, interstitial and checkerboard: they're all compatible with stereoscopy, and incompatible with each other.

But there is another way – the Pulfrich Effect -- that requires absolutely nothing special at the shooting stage, and not very much at the viewing stage. I believe it, but for some reason I don't seem to be able to convince other people of it. I've demonstrated it at club meetings, and even to a very large audience at the '93 Convention, but very few people seem to be as excited about it as I am! It doesn't require a stereo pair for each frame – just two eyes to see it. Stereo is in the mind of the beholder! It depends on a time shift *in the brain* between the picture presented to the left eye and the right eye. The Pulfrich Effect depends on showing the exact same frame to each eye, one through a darkening filter so the mind perceives the frame with one eye later than with the other. What if I took exactly the same footage on two time lines, moved one a few (one, two, three) frames in one direction or the other, turned one red and one blue, and then put both time lines on the same final line as a very long lap dissolve that doesn't ever actually dissolve? Normally, the only drawback to the Pulfrich Effect 3D (beside the reluctance by most people to see it) is that all the depth is at or behind the screen, and there is nothing that comes forward from the screen into "audience space". I think with an anaglyphic system I can set the screen frame wherever I want it, so I could put it behind the screen so some things appear in front of it (but I'm not sure – there's nothing like trying it!)

When I got to the Post Office I was quite excited, but not as excited as I was when the Post Mistress presented me with the 3D glasses (not Red and Blue, of course, but Blue and Yellow, or whatever ColorCode3D, who has perfected this system and patented it, calls it!

And on the way home it occurred to me that possibly one pair of these glasses could be put in front of the two lenses on that Panasonic Camera, and they would be filtered to the right colours automatically. (That may be an over simplification as I understand that the blue filter is quite dark, and the blue channel must be lightened on the video!) Or I could also put the glasses on the two little Jazz camcorders so each video would be automatically colour coded! Then I could combine the two different views onto one track with each original image identified by the filters in the glasses! (Either way I'd probably have to lighten the blue channel, but that would be trial and error.)

Soon it was October 1st, and it was time for the visit from the Optoma representatives. One was a manager who presented a Power Point Presentation, extolling the value of 3D in Education, Medicine, Sales, and other fields that didn't interest me, at least, very much. I already know the value of 3D. Now I was more interested in the cost! The other man was the technician, but his accent was heavier than the boss's, so he didn't have as much to say. I have ended up with four business cards, two say Collin Smith, Marketing Manager - Canada, and the other two say Mehul Modha, Regional Sales Manager. Both looked and sounded Asian Indian, so I'm not sure who was which! But it doesn't really matter. Apparently Optoma Technology Inc. Video Projectors are DLP, and the one they call their 3D Projector costs less that the Opoma Projector that the HV/FM club bought as a club HD video projector. (I urged them to wait! :>) They are working on finalizing the black box that will convert each of the competing systems to the system used by their DLP projector, but they didn't have a box there to demonstrate.

However, they did have several 3D video clips from *Avatar* and *Alice in Wonderland* on a laptop that they were able to play for us. The shutter glasses (two versions, ~$100 to $150) were light and comfortable, powered by a small internal battery, starts (and stops) with a small switch, but will turn itself off soon to save your battery if you forget to shut it down when you aren't using it. We didn't see a 3D disk, or even a 3D disk player, but the clips on the hard drive looked quite good.

We got a late start, there were a lot of questions, some in the audience knew a lot about 3D video, and some knew very little, and we were running late into the afternoon program, so they invited us to visit their web site and they especially urged us to look at the DLP Technology as described in the technical section of their web site (but I can't find that!) and the only reference to 3D seems to be for a Business Projector.

I think we have to wait awhile for them to get the Home Theatre 3D Model on the web site.

I can add that shortly after I bought my own Samsung DLP television some years ago there was an announcement that the Texas Instrument DLP chip would make it easier to add 3D to Samsung televisions, but when I inquired whether mine had the requisite circuitry, or if it could be added with an additional board, I was told by Samsung that it couldn't, and by the time they were ready to market 3D televisions, I'd have to simply buy a new one!

I began to turn my attention to the Danish company, ColorCode 3D. At first I was just trying to find out what to call that light brown/cream/ochre colour (apparently they call it amber, but mostly they avoid giving it a name – it's hard to say whether this is on legal or merchandising advice) but I found much to encourage me on that web site, including a service for 2D to 3D conversion. However, the cost is a little on the high side – for a 2D still image in uncompressed Tiff format in RGB Mode at 1240 X 1748 pixels, they will produce a 3D version for you for just €875, yes, that's Euros! And for a 1748 X 2480 image in uncompressed Tiff format in RGB Mode, they'll make you a 3D version for just €1,325. That's about C$1,870 as I write this! Need we continue along this line?

They will also convert your 2D video with Colorcode CX Pro. "Contact us for further information, prices, and conditions." We might be better off doing it ourselves! They have a program called ColorCode 3-D Suite Basic that includes the 3-D Editor that produces the 3-D image and the Player that lets you view it on your computer, for just €100.00, a bargain when compared to the cost of having them make just one 3-D image for you. Again, I wasn't able to find a program for do-it-yourself 2D to 3D video conversion, but I did find some licensing fees to allow you to share your 3D Video. I can't find that page again (this is a difficult web site to navigate!) but it was very clear that they weren't interested in you and I using their system. Why would they, with the likes of the National Film Board and the CBC among their clients?

However, I finally found a three-page pdf file that will give you some numbers (like €100 per minute with a €1,000 minimum) and let you see what's available.

So where do we turn now?

Well, just days after our AGM, Toshiba announced 3D TV that doesn't require glasses. Carolyn has been telling me for years that "soon we'll have 3D TV without any glasses at all!" Every time I tell her that it won't work for large screens because they have to use a lenticular screen, and if it gets big, it gets ugly! I didn't even plan to mention this in this issue, but I guess with all that we've gone through here (if you're still with me!), I ought to cover it. After all, I did bring up the 3D without glasses demonstration in the Canada Pavilion at the Winter Olympic Games.

One of these new Toshiba models is a 12 inch flat panel that you watch from two feet, and the other is a 21 inch screen that you watch from three feet away, within a 40 degree angle from the screen in both cases. Not very useful for a club meeting (unless you're trying to hold on to the last two or three members :>) or a convention, and not even suitable for bringing in friends to watch the Super Bowl in 3D! 'Nough said!

Soon after that I got an email from Magix, offering a reduced price on the new update to their Video Editing Program. I've been using Magix for years, and Magix Movie Edit Pro Version 12 since 2007, or maybe longer, and they were offering me Version 17 for only $60, $40 off their regular price. Now I'm not sure whether I was getting a Special Offer because I've bought several programs from Magix, including several versions of their Movie Edit Pro. You might check their web page right now and see what they offer you, I just checked and they are offering us Movie Edit Pro 17 for $60 and Movie Edit Pro 17 Plus HD for $100. **THE PLUS INCLUDES 3D EDITING!!!** I bought it immediately (it was time to update anyway), installed it, and immediately downloaded the 345 page Manual as a pdf file. The Table of Contents shows that Stereo 3D is on pages 147 to 153. The topics covered (briefly) are 3D Basics, Record 3D, Prepare 3D Editing (it says Edind, but I think I know what they meant to say!) – this part talks about saving 3D images in one file, with left and right sides in the same file, and In Multiple File as some cameras create a file for each of left and right sides –Set Playback Mode for 3D (using Polarizing Filter, Glasses, Monitor, Projector, Shutter Mode for Nvidea 3D Vision Kit, or Colour anaglyphs – Red/Cyan glasses, Align Videos and Pictures for 3D, and **TURN CAMERA MOVEMENTS INTO 3D VIDEOS**. This latter section is where they discuss what **I NEED TO CONVERT** Standard video to 3D Video, like using the Pulfrich Effect! **BINGO!!!**

The only problem is they only allow for Red/Cyan, and what I really want (what I really, really want) is Amber and Blue. So I emailed them and asked if the filters could be changed, and if Magix accepts plug-ins, and if not, why not. Their first response was what I might have expected "Thank you for your message. Unfortunately I have no details on whether this will be possible. We actually recommend to use Shutter glasses for 3D Effects, any colour glasses system is technically inferior to the shutter technology.

The Red/Blue format is fairly standard, although to be honest, the results will be very limited and are not recommended for any kind of serious use. Thank you for contacting Magix Support."

So I emailed them again and told them about ColorCode 3-D, and suggested that they were missing an opportunity to grab a bigger share of the market. They wrote back "Thank you for your message. I will pass your feedback onto development, I just don't see this system being developed, unfortunately. However, I do not decide that, so maybe they will implement it. At the moment you can use Virtual Dub Plug-ins. We do have some plug-in manufacturers working with us like ProDAD and NewBlueFX (not available yet in NA), so hopefully there will be more in the future available. Thank you for contacting Magix Support."

That's as far as I have got up till now. I don't really expect any more help from Magix as I don't think ColorCode 3D will be interested in licensing Magix to use their filters, but I'll work on it myself to try to find where the red and cyan filter colours are stored, and see if I can replaced them. There's more than one way to skin a cat, and I can't see using the most expensive method.

Finally, one more development. John Cook sent me an email, part of which I'll reproduce here.

"Hello Fred, As you may know, Samsung has discontinued its DLP TVs to concentrate on LCD and Plasma HDTV's. As a result, the "3D ready" on their DLP HDTV's is a mute point as far as support from Samsung is concerned.

Apparently your Samsung DLP TV is ready to go for 3D from a computer. It would seem that your TV has the same 3D engine as the projector we saw at the SCCA meeting. It isn't ready to go with regular 3D TV sources, of course, neither is the projector we saw. I came across this article regarding a 3rd party making the necessary adapters for 3D on Samsung DLP HDTVs produced between 2005-2009. They adapt the existing HDMI 1.3 of your set to function as HDMI 1.4 for 3D entertainment source interfacing. In addition they are compatible with the 4 main 3D modes: above below, side by side, checkerboard and frame sequential.

That's what I got out of the article below. I suspect you may know all this already. I've sent it along just in case. I think I know what'll be on your Christmas list.

Thanks,
John Cook

P.S. Reed Johnson is president of Tru3D and William Wong is the Embedded/System/Software Editor for *electronic design* magazine. Here's the article . [**This article may well contain more good information about the different systems than all I've written here, so try to read it!]**

The kit information for your TV is here:

There's a lot of hits on dogpile for Tru3D:"

John sent me another email later after he had some time to think about it, and included a lot of details about the different aspects of the system. I, too, had some time now to give it some thought. The Tru3D system alone would cost me $279. They sell shutter glasses for $110 each. That's another $220 for Carolyn and me. If I hope to play real 3D Stereo movies from Hollywood, I'll need to buy a PlayStation as a Blu-ray Player., and I guess that will cost about $300. That's about $800 so far. Also, it sounds like I have to hook up a computer to my television set! Even if I don't need to buy another computer for that purpose (use a laptop, etc.), there will be a matter of cables (there always is) and with HST we're pushing $1,000, and probably passing it, all for a system that may or may not work as expected, and is definitely locked to the Briggs' Home Theatre. No way it's going to the club meetings with me, and no one will see my videos except in my home! I pass!

I'll keep working on the Amber/Blue paper glasses and two different ways of producing 3D video that can be played in my home, at a friend's house, at the club, even at a convention just like the good old days of film! I'll keep you informed, and if anyone has a good idea along these lines I'll be eager to hear it. Together we might make it work. If we do, I can supply a mitt full of glasses for every SCCA Member, and sufficient extras for the entire membership of every local club that is an SCCA Member Club! That part is well in hand!

And if you have a pair of these Amber and Blue glasses yourself, have another look at the picture on the cover, from the ColorCode 3D web site!

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Project. I've been working on it for over ten years now, and while I keep researching and shooting, there always seems to be a very large number of aspects still to be done.

My health is good (better than it was a few years ago!) and I'm still vigorous and energetic, but I have noticed that I'm at an age where I must realize that it won't last forever!

In recent years the SCCA has lost first Stella Magic, then Sandy Whitehouse, Joe and Joan Bochsler, and now Thom Speechley.

Jim Town has recently come aboard as Membership Chairman, but our SCCA Executive now includes him, Keith Gloster, Jon Soyka, Ben Andrews, David Fuller, and Carolyn and I.

David Fuller lives in Nanaimo Ben Andrews spends half his time in China (and the rest in Barrie), Jon Soyka is usually too busy to attend SCCA Executive Meetings, so that leaves Jim Town coming from Woodstock, Keith Gloster coming from Brantford, and Carolyn and I already here, for upcoming SCCA Executive meetings. It hardly seems worthwhile, does it!

I'm going to try to find some fresh young local SCCA Members to come on the Board before we hold any more meetings.

We need to train a Treasurer and give him some bank signing power. We ought to have another webmaster. Someone should know how to fill out all the government forms and papers. We need more contributors of articles for PANORAMA, because if something suddenly happened to me - a stroke, a coronary, we're toast.

Do you have any ideas how you might be able to help share the load?

By the way, Membership Fees were due in June, so if you haven't paid yours, please get them in to us soon. ■

Pictures by Manfred Ernest