

## 1. General remarks

Thank you for buying ElasticDreams!

We appreciate your trust and hope that this product will meet your expectations.

ElasticDreams enables you to obtain more from your Casablanca than ever before.

Please use the addresses and telephone numbers listed in the Casablanca manual if you have any questions or comments. Please have the serial number of your device or your customer number ready when contacting for help or comments.

## 2. Installation

To install ElasticDreams you need the system software, version 1.9 or higher, or the SMART-EDIT software, version 2.1 or higher. The system version is displayed in the information field of the menu "**System settings**" (below left).

Leave your Casablanca on and select the button "**Install product**" in "**System settings**" so that the appropriate window appears. Then insert the installation SmartMedia card into the Casablanca drive so that the gold contacts are below and the folded corner is pointing forward to the left (in the direction of the Casablanca). Push the card into the slot until only about half a centimeter remains outside and you feel resistance.

The software "**ElasticDreams**" is now displayed in the window. Select the entry from the list and click on "**activate**". An entry dialog is displayed for entering the key code you have obtained from your dealer. After that, a message is displayed indicating that the installation process is finished. You can then remove the SmartMedia card.

If you want to install the program as a demo, click "**Cancel**" in the entry dialog after you have selected the program and clicked "**activate**". The word "**Demo**" now appears after the program

name.

Click on "**OK**" to close the window and then remove the SmartMedia card.

ElasticDreams is now installed as demo version.

### **Notes on other products:**

ElasticDreams supports the **Power-Key Option**.

Separate instructions for keyboard control are not available - press the "**F2**" key to see the possible key abbreviations.

ElasticDreams can also be used under **VGA**.

## 3. What is ElasticDreams?

ElasticDreams is a collection consisting of five effects - four transition effects and one Image Processing Effect.

All effects modify an image by using manual and/or algorithmic distortions (warp and morphing effects).

The program features simple but powerful tools to enable you to manually or automatically modify an image or transform it into another. ElasticDreams always creates fluid movement.

Enlarge body parts, close an eye, lengthen nose and hair. Change somebody into another person, or transform an object elegantly into another!

The result is an astounding gradual, fluid transformation that can make the high point of a perfect video.

Let animals or objects speak using your own lip movements as the template.

Or simply use the available possibilities to create effective transitions between scenes.

## 4. Effects

### 4.1 ElasticDreams Warp (Image Processing effect)

(Imaging and effects on one scene)

Here you can alter a scene as much as you want. Let body parts grow fantastically, close an eye, lengthen nose and hair!

You can define any number of intermediate steps, ElasticDreams always creates fluid movement.

Distortions are displayed in real time, corrections can be made at any time.

#### 4.2 ElasticDreams Draw (Transition effect)

(Imaging and effects on the left scene, the scene on the right can be overlaid as half-transparent reference)

For example, let animals or objects speak! Record yourself (or another person) while you speak a text. Your lip movements can serve as template. For example, you can let your dog speak.

Use ElasticDreams tools to open and close your dog's mouth in time to your lip movements. The result: the animal speaks with your voice!

#### 4.3 ElasticDreams FX (Transition effect)

(Imaging and effects simultaneously on both scenes, the scenes can be overlaid as half-transparencies)

In this mode you can create your own effects. The varied possibilities (manual drawing, prepared effects, gradual fade) can be combined to attain new and exceptional effects. By setting special effects you specify how the effect is applied from the first scene to the second. For example, if you select "Whirl" in the "Special" menu with an appropriate intensity, then the first scene is faded into the second as a kind of whirl.

#### 4.4 ElasticDreams Morph (Transition effect)

(Imaging and effects in the left scene, the scene on the right is calculated automatically. The scenes can be overlaid as half-transparencies)

Transform one person into another or fluidly morph one object into another!  
You can overlay two scenes with variable transparency and use the powerful tools of

ElasticDreams to directly overlay prominent points (eyes, ears, etc.).

The result is a gradual and fluid transformation that is stunning and can make the high point of a perfect video.

#### 4.5 ElasticDreams Op (Transition effect)

The special can be used here in a simple manner. In contrast to the other ElasticDreams effects, this one can be used in the storyboard as often as desired. The individual effect options are explained in the following:



##### (1) Effect

You can select any combination of effects from a list.

##### (2) Power

Here you specify how strong the selected effect is applied to the video. Negative values are applied in contrast to the positive range (clockwise). For every effect the most recently set value is stored. However, this control is valid only for the currently selected effect. Combining several effects within a reference point is possible.

##### (3) Fade Time

The effect is applied over the entire duration selected in the storyboard. A gradual fade can be inserted into the middle to hide the actual scene change in the middle of the time span.

##### (4) Archives

Some predefined effect combinations can be found here. You can also store here your own creations for reuse at a later time.

**Important note on projects:**

All ElasticDreams effects (except for “ElasticDreams Op”) can be used up to 10 times simultaneously in the storyboard for all Casablanca projects.

Any number of effects may be inserted at first, but as soon as an effect is initiated and finished through “Start Program”, one of the 10 places is occupied until the effect is removed from the storyboard.

For protracted usage it is recommended to create a scene after finishing an effect (**not possible for CASABLANCA AVIO without Pro-Package**) and to replace the ElasticDreams effect with the created scene.

**5. Control elements****5.1 Editor window****(1) Image**

The current image is displayed in which you can “draw”. The selected “Mode” and the tool in the currently selected size are used.

To draw you move the cursor into the image, hold the left trackball key down and roll the trackball.

Any changes made can be undone by using the right instead of the left trackball. Move the cursor to the desired position, press and hold the right key and roll the trackball.

Alternatively, you can set mode “Undo” and undo the changes with the left key.

**(2) Lens symbols**

Three lens symbols can be found in the upper left corner of the edit window.

With the left symbol you see the image as it normally is on the television screen (reduced to the area of the edit window).

Selecting the middle symbol causes the image to zoom so that only a portion of the image is visible.

The symbol at the right magnifies one level more. For both magnification levels you can select the desired image portion by clicking in the overview window.

**(3) Undo**

The undo button (curved arrow) in the upper right of the edit window can be used to undo all changes that have been made since the most recent selection of this reference point.

A reference point is a specified point in the video material at which a modification has been

inserted. Between individual reference points modifications are automatically interpolated (calculated at intervals).

#### **(4) Scales symbols / Slider**

The slider is used to select a mix of the left scene and the right scene. A continuous variation is possible from left scene only, mix of scenes, to right scene only. Left and right refer to the position of the scenes in the storyboard. The scales button simplifies selection of "left scene", "most recent mix ratio", and "right scene".

**Note:** Changing the view does not affect the calculated scene, but simply helps to edit the material.

#### **(5) Trash can**

Clicking on the trash can causes all modifications at this point in time to be undone so that the original scene appears unmodified. In contrast with clicking on the delete button (deletion of a reference point), a reference point is intentionally inserted in order to prevent interpolated changes. Deleting a reference point causes the interpolated states of the neighboring reference and end points to be displayed.

## **5.2 Overview window**

#### **(6) Image**

The current image in the edit window is shown in small size.

Clicking here selects the image portion (center) to be displayed when using zoom.

#### **(7) Mini storyboard**

The uppermost field is a timeline, the blue marks are the inserted reference points. Two non-deletable reference points can always be found at the extreme left and right (at the beginning and at the end of a scene).

Additional reference points are automatically inserted at the current position in the timeline (Casablanca I users had to insert the reference points manually).

Clicking on one of the blue marks (or vicinity) selects the corresponding reference point for further editing.

The small arrow at the lower edge indicates the current scene image. The slider below the storyboard is used to move it. The arrow is blue when it is directly over a reference point,

otherwise red.

The storyboard contains all reference points with an icon. Clicking on the right or left icon moves you through the list. The arrows to the left and right are used to jump to the beginning or end of the scene.

As already explained, the slider is used to select the scene image to be displayed and edited. In addition to the displayed time code the small arrow above is shifted. To roughly select an image you can click on a position in the timeline at the level of the small arrow.

The "**Remove**" button removes the current reference point, but not all the settings made for the image. After deletion the time point's representation, interpolated from the neighboring reference points, is displayed, usually not the unmodified scene.

#### **(8) Fade**

A fade can be defined for the transition effects FX and morphing. This allows additional mixing to be done between the two scenes, particularly in the critical middle area. Changes to the fade affect the calculated scene and may create new reference points automatically.

## **5.3 Mode window**

#### **(9) Tool sizes**

Four different sizes can be selected. The larger the tool point, the greater the radius applied. Detailed modifications should be made with a small tool point.

To work with the selected tool point, simply move the cursor on the video image with the left trackball key pressed.

#### **(10) Selection button for drawing modes**

This button lets you choose from eight drawing modes:

**Move:** In this mode you can move image fragments of your video material without affecting other portions of the image.

**Smear soft:** The selected image content is lightly smeared with the tool point. Individual pixels (image points) are displaced and mixed with other pixels.

**Smear:** like "**Smear soft**", but somewhat rougher.

**Grow:** The selected image element (e.g. an eye) is slowly enlarged. Either click several times with the left trackball key or move the arrow over the

desired area while you hold the key down.

**Shrink:** The selected element (e.g. a nose) is slowly reduced in size. See the description of “**Grow**” for details.

**Twirl left:** You use the cursor to turn the selected image content to the left. For example, selecting an eye and clicking once on it causes it to be put at an angle.

**Twirl right:** Function and use like “**Twirl left**”, but in the opposite direction.

**Undo:** This is a special mode that slowly returns all changes made to their original state, resulting in the unmodified image. After selecting the “**Undo**” function, hold the left trackball key down and roll the trackball.

(This mode can be initiated at any time in the edit window by clicking the right trackball key and rolling the trackball. “**Undo**” does not have to be selected.)

### **(11) Mirror**

If this function is activated (the cross mark is visible) all drawing operations are carried out as a mirror image on the other image half (left <-> right).

## **5.4 Special window**

### **(12) Selection button**

Predefined effects can be used in addition to manual drawing. These effects operate on the entire image and are usually used to create interesting transition effects.

**Note:** It can happen (e.g. for higher percentage values) that the result appears somewhat differently than you expect. For example, a 100% “rotation” causes the video image to be directly inserted and not to be rotated into and then out of the scene! This happens because such high values cause the individual pixels to be diagonally morphed from one image corner to the other (from reference point to reference point), which is not a true rotation. The scene is zoomed in and out.

For high percentage values it is recommended to use several reference points so that a rotation can occur.

After the result has been displayed as preview, or after you have calculated the effect, the controls are reset to the value “0”.

### **(13) Slider control**

After selecting an effect with the selection button, you can use the slider control to set the effect’s intensity. Changes are immediately visible.

Different special effects can be combined with each other.

## **5.5 Project window**

### **(14) Preview**

The preview lets you judge how an effect will look after it has been calculated. The preview displayed corresponds to the preview from the effect menu, i.e. just before and after the effect itself the scenes without effect are shown for one second.

### **(15) Delete project**

Clicking on this button causes the entire project to be deleted. A confirmation message is displayed beforehand.

## **6. Practice examples**

In order for you to become acquainted with the control elements of ElasticDreams as quickly as possible, we suggest that you work through the following practice examples. The examples illustrate the four main application areas of ElasticDreams and should be read and worked through in the order given.

The examples are meant especially for new users of the program and introduce you carefully to the control elements.

### **6.1 Practice example 1**

#### **Alienation of a scene with the warp effect**

For this example insert a scene of about 4 seconds duration into the storyboard. The scene should be a close-up (portrait) of a person.

Of course, you can also record a scene from television, e.g. a news reporter.

There should be no jumpy head movements in the scene.

Enter the Image Processing Effects menu and select “**ElasticDreams Warp**” from the list so

that the button **“Start Program”** appears in the effect options. After having inserted this effect, click on this button.

A progress bar is initially displayed with the message **“Initialization, please wait...”**. After the screen is free, you can see the ElasticDreams user interface.

Your scene is displayed in the edit window and will be altered in the following way. With the help of the tool points (mode window) you will lengthen nose and ears of the person in the edit window. Then you will use the “timeline” and reference points to specify that these changes are visible during the entire time of the scene (even for small head movements). Don't worry if terms such as “tool points” or “timeline” are foreign to you now. The terms mentioned in this example will of course be explained in context. If you should desire afterward a more detailed explanation of a control element or a function, then you can read the appropriate section in chapter 5 of the manual.



First, enlarge the image area to be worked on. In the upper right quarter of the screen you see the edit window, in which the first image of the scene you have selected appears.

In the upper left corner of this window you see three lens symbols. If you have started the program for the first time, the left symbol is active. Now click with the cursor on the middle symbol so that the image in the edit window shows an enlarged section.

Now watch the overview window above left. You will see that a box has appeared that encloses the area in the edit window.

To center the enlarged area of the image in

the edit window, or to display another portion (in case the head was not filmed exactly in the middle and you want to see it now), simply click on the desired area in the overview window (above left).



You can repeat this procedure as often as you want until you see the correct area in the edit window. You see that the crossmark in the overview window has moved.

Now select a tool point in the mode window (centered at the lower screen edge).

In the uppermost margin of this window you see a selection of four different tool points. Here you can select a tool point that approximately corresponds to the size of the test person's nose in the video image, for example the second from the right.

Now you can use the button below to specify the mode for carrying out the alienating effect. To lengthen the test person's nose, select the mode **“Smear”**.

Move the cursor in the edit window to the nose, press and hold down the left trackball key and move the cursor down or to the side. The nose is lengthened in the direction taken!



Release the key. In case the direction, length or the effect itself are not as desired, then simply click on the **“Undo”** button to the above right in the edit window so that the alienation effect is cancelled.

If you are satisfied with the new nose, then you can move on to the ears. Now try the procedure described above on the ears of your target object.

You may wish to use another tool point for this.

You have created the effect but the person may move during the scene in such a way as to cause a cheek to be lengthened instead of the nose. In order to keep the effect in its proper place you use the **“timeline”**. The timeline is a panel below the overview window above left on the screen. Below the timeline you see a blue arrow that indicates the currently active image in the timeline. Since you have not yet used the timeline, the arrow is positioned at the beginning and shows the first image of the scene.

The alienation effect previously carried out was inserted automatically.

Now activate the slider control below the timeline and slide it toward the right. Go through the scene in short steps and display the individual positions in the overview window by confirming the selection. Stop at the required positions in the scene, i.e. where the head of your target person moves. Here it is necessary to create new **“reference points”** because the alienating effects already inserted into the scene remain at the same position on the image. It is possible that in the course of the scene an eye appears where the nose was. After releasing the

slider control the selected image appears in the edit window.

In full size you now see that the nose or the ears are at another position on the image. The alienating effects are now set for other image content. Undo the changes you have already made at this image position by holding down the right trackball key and moving the screen cursor over the modified position.

Now repeat the alienation with the **“Smear”** mode in order to make corresponding corrections to the image. Lengthen nose and ears again to the desired length. This alienation is automatically inserted as a reference point into the storyboard below the timeline.

Now correct every such video image in your scene. For a scene lasting about 4 seconds and with relatively fixed positions during recording, this will be at most 2 to 3 additional reference points that you must correct.

**Note:** Even if the scene is a still image, you must still set an additional reference point. This point should be at the end of the scene. If you don't set the reference point, then the alienation is reversed during the course of the scene and the person regains his or her original appearance.

Finally, you can observe the total result by using the preview. Press the **“Preview”** button in the project window (below left on the screen). Casablanca now plays the entire scene with the inserted reference points.

In case you are not yet satisfied with a certain movement or a phase in the scene, you can of course continue to make further corrections.

Stop the preview and select the undesired reference point in the small storyboard below the timeline. This miniature storyboard works like the large storyboard in the Casablanca Edit menu. The only difference is that here you see only the beginning, end, and all inserted **“reference points”** for the scene or effect.

As before, you are able to insert and remove reference points. Now create a new reference point or modify an existing one according to the explanation given above.

When you are satisfied with the result, exit the ElasticDreams interface by clicking on the button at the far lower right of the screen. With this FX key you return to the Image Processing Effects menu. Your settings were stored beforehand

automatically.

Now all you have to do is click on **“Create”** and you are finished!

Of course, you can also use the usual preview button in the edit menu or the single-image function (**not available with Casablanca Avio without Pro Package**). But the preview function in ElasticDreams will probably be enough for you to be able to judge the result. After the calculation is finished you can play the finished ElasticDreams project in the Image Processing Effects menu.

It is recommended to construct a scene from successful effects. Additional finished projects can be saved in this way since ElasticDreams can manage up to 10 projects simultaneously.

To obtain experience, practice by alienating other scenes. You can also alter objects, for example, record your car and then distort and bend it. The warp effect can be used in many ways - use your imagination!

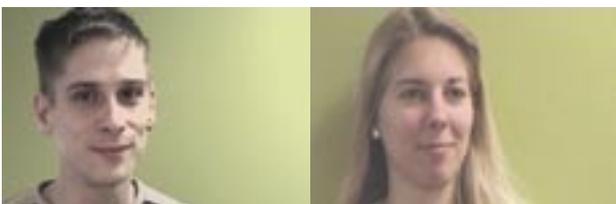
## 6.2 Practice example 2

### Connect two scenes with the morphing effect

The morphing effect serves to fluidly transform persons or objects into other persons or objects. The main difference to the warp effect is that you now work with two scenes (instead of just one), because one scene is “morphed” into another. Because of this you will find the morphing effect in the transition effects menu.

In preparation select two appropriate scenes, e.g. two faces. To make the effect as interesting and astounding as possible your recordings should consist of two different faces in similar size and bearing. The scenes should be about 4 seconds long. For this purpose simply use a tripod to record your own face and that of your partner or a friend.

A static, single-color background is ideal (e.g. a wall or a door).



Insert the scenes into the storyboard, call up the transition effects menu, select the **“ElasticDreams Morph”** effect and insert it. First, specify the range - 2 seconds are best. Then the effect is not too short, but instead shows fluidity of movement.

Now press the **“Start Program”** button so that the ElasticDreams window opens after a short pause for initialization.

There you now see the first images of both scenes that overlap each other. The overview window displays the first image of the first scene.



Now move the slider below the timeline (overview window) all the way to the right. You will see that the timeline now corresponds to the 2 seconds (000.01:24) that you have already specified for the transition effect.

The last image of the two-second transition phase is reached and the small, blue arrow below the timeline now points to the end of the timeline. (In the overview window you see the overlapped final images of both video scenes.)

Now move the slider next to the newly visible **“Fade”** button all the way to the right so that you see the last image of your second video scene in the overview window. You will morph into this scene.

The last image of the transition should appear just like this, only the new face will be seen in the video image.

You must see both images at the same time in order to be able to equate prominent features in both faces with each other.

Slide the fade slider back again to the center, i.e.

half transparency. Releasing the slider causes both video images to appear simultaneously in the overview window - in the form of a double image.

In the mode window select an appropriate tool point, the appropriate mode (e.g. **“Smear soft”**) and perhaps use the magnify function (as already described in the first practice example) in order to connect important image portions with each other.

For example, click on an eye of the first face and move it or smear it with the tool point to the corresponding eye in the second face.

Repeat this for the other eye and for nose, mouth, ears, chin and forehead. If you make a mistake using one of the drawing functions, simply use the **“Undo”** function to the upper right in the edit window in order to re-establish the image.



Now slide the fade slider all the way to the right in order to view just the second face. You have now mapped the prominent features of both faces to each other. The last image of the transition now shows only the second face.

Finally, you can check the transformation in the project window. Press the **“Preview”** button to play the animation.

Now the entire two seconds are played from the the first face, through the transformation defined by your assigned points, to the second face. ElasticDreams **“morphs”** both faces and at the same times slowly fades in the second scene. The result is a gradual transition to the second face. This procedure is also called **“interpolation”**. This means that ElasticDreams itself calculates a transition using only two

reference points you have defined, namely the first image of the first face and the last image of the second face (and with the help of the feature assignments you have made). For complex face movement one or more additional reference points could be useful.

**Note:** If the transition of the scene contents does not occur at the desired speed then this can be varied. Select a reference point within the transition time and modify the fade setting. This affects fade behaviour during the effect time. If in our example you would like to see the person of the second scene in entirety for two-thirds of the effect time in order to be able to clearly observe the change in the person, then set a reference point for this time and set the fade at this position all the way to the left. This causes only the first scene to be displayed with morphing from the beginning of the effect until this position. Afterward the fade-in to the second scene occurs from the first scene to the end position.

Exit the ElasticDreams interface, calculate the effect in the transition effects menu and observe the result.



### 6.3 Practice example 3

#### Transition effects with ElasticDreams FX

The transition effect **“ElasticDreams FX”** is the subject of the third practice example.

For this practice example you will need two scenes of approximately 3-4 seconds duration with any desired content.

Put both scenes next to each other in the storyboard. Call up the transition effects menu and select the effect **“ElasticDreams FX”**. Define

a transition time of 2 seconds for the effect and click on **“Start Program”**.

After initialization you can start with the timeline. In the overview window you see displayed the first of the two scenes. Move the slider under the timeline to the exact center of the two seconds for your effect (to 000.00:24). The **“Fade”** slider control is automatically set to half-transparency.



Then you can make settings in the special window (below right), which was not considered in the previous examples. Click on the selection button (which displays **“Off”**) so that a window is called up displaying several effect possibilities you have.

Select the desired effect, e.g. **“Spiral Wave”**. After selecting and confirming this effect you at first do not see any change in the windows. Now you specify the effect intensity by moving the slider in the special window. The change is shown immediately in the edit window.



The reference point is set after you have made a selection.

Afterward you can check the result by clicking on **“Preview”**.

If you are satisfied, then exit the ElasticDreams window and calculate the effect in the transition effects menu.

The effect ElasticDreams FX can be used in many ways. For example, try to put together a transition with several reference points. Use the other ElasticDreams tools and modes. There are no limits to your imagination ...

## 6.4 Practice example 4

### Puppet player effect with ElasticDreams Draw

For the last practice example we use the **“talking”** dog already mentioned in the introduction. The effect **“ElasticDreams Draw”** is different in two ways from the other ElasticDreams transition effects. The transparency slider and the scales symbols have no direct influence on the effect itself, and the second transition scene serves only as a control. This means that the first scene, contained in the storyboard, is processed, and the second scene is used as a movement template.

Imagine again the talking dog already mentioned in the manual. A video scene is recorded with lip movements in order to let the dog speak as realistically as possible. It is best to make a close-up recording of your own lip movements. In this way you can not only exactly pronounce each phrase to be spoken by your dog, but also precisely study the individual phases of your lip movements. The individual lip movements serve as template for working with the dog's mouth. When you open your mouth, use the tool points of the ElasticDreams program to open the dog's mouth. When you close your mouth, change to the video image of the dog and close the dog's mouth with the help of the tool points. In the end the original audio of the **“mouth”** scene is moved to the **“dog”** scene - the dog talks!

For this example you need two scenes. The first scene should be a close-up of your dog (of course, you can take any animal, doll or teddy) and last about 4 seconds.

For the second scene select a camcorder close-up of your mouth. Speak, for example, the

following word into the camera: “Ca-sa-blanc-a”.

Lip movement should be as clear as possible and not too fast. Simply imagine that your lip movements are to be drawn on paper by someone. This recording should also be 4 seconds long.

Of course, you can also use a recording of a TV program (e.g. news reporter). Important is the clear (and visible) pronunciation of a short phrase or sentence.

Now insert both scenes into the storyboard, first the dog, then the “lip scene”.

Select an effect duration of 4 seconds so that the duration agrees with the effect length and synchronization is guaranteed.

Then call up the transition effects menu, select “**ElasticDreams Draw**”, insert the effect and click on “**Start Program**”.

After a short pause for initialization you see the ElasticDreams interface.

You see that the arrow in the timeline now points to the first video image of the first scene. In order to see the video image of the second scene in the background (in the edit window), you should position the transparency slider in the edit window to the middle to see both scenes with the same transparency.

Now closely observe the actual lip movement. At this point in time in the video you may not have actually said anything. Use the duration slider to move the arrow in the timeline to the image in which the first sound, the “Ca-” in “Casablanca”, can be heard.

You will notice that you open your mouth first, which then appears in an open position, and then you close your mouth. This course of movement occurs 4 times for the word “Casablanca”. You use the tool points to open and close the dog’s mouth in synchronization with your lip movements.

Use the magnify function with the highest magnification (lens symbol to the right at the upper left in the edit window) and move the enlargement box in the overview window in order to enclose the dog’s mouth.

Now select a tool point with which you can best put the dog’s mouth into a position showing the mouth opening. The “**Smear**” mode is appropriate because it is then easier to enlarge the mouth. For orientation use the transparent

video image of the lip movements shown in the edit window. The desired position is automatically inserted into the timeline.



By changing the transparency value in the edit window you can vary the transparency of the scenes so that fast toggling between the views is possible. This gives you better control of the lip movements.

Move the duration slider slowly toward the right until you reach the point at which the mouth is open. Now use the corresponding tool points (for detailed changes the small ones, for larger changes the larger tool points) to bring the mouth to the fully opened position.



Follow the same procedure for all the following mouth positions.

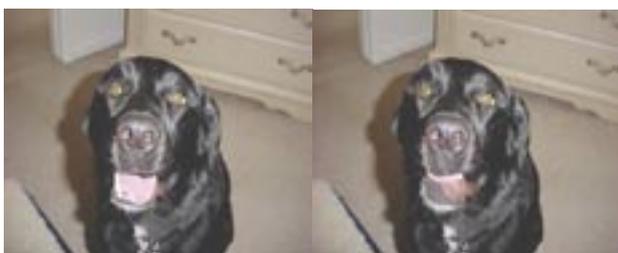


The result should be 16 defined reference points (four for each syllable). Play back the result using the **“Preview”** button and make any necessary corrections.

Return to the transition-effects menu and calculate the effect.

You will then see that the dog speaks synchronously with the word **“Casablanca”** recorded in the background, but the audio is inserted at the beginning of the scene and becomes increasingly louder. Because the **“Draw”** effect is operating, the sound of the silent dog scene is faded gradually into the **“mouth”** scene.

Use the **“Scene->Sample”** function (edit menu, special) in order to create an audio sample from the **“mouth”** scene (you will find an exact description of the function in the Casablanca manual). The new audio sample can now be used in the **“Mix”** menu to replace the effect’s original audio (the audio with fade). Switch the original audio to **“Muted”** and insert the new sample on a free audio track at this position. Finished!



We recommend that you experiment with ElasticDreams. Try to vary the individual practice examples and to work with other image content. The ElasticDreams effects can also be combined.

For example, with the help of the **“Scene”** function (**not available with CASABLANCA AVIO without Pro Package**) you can combine a **“Morph”** effect with an **“ElasticDreams FX”** effect...

## 6.5 Practice example 5

### Transition effects with ElasticDreams Op

This effect almost explains itself, so here we will only give you an idea how to use it best. Insert any two scenes into the storyboard. Set the effect duration to a value less than the total duration of the two scenes.

Select the effect **“ElasticDreams Op”** and insert it. With this effect you do not see the button **“Start Program”** but instead there are four buttons in the effect options window.

With the button **“Effect”** you can (similar to the special window of the FX effect) select a type of transition, e.g. **“Whirl”**.

With the button **“Power”** you can specify (just as with the FX effect) the intensity of the transition.

Using the button **“Fade Time”** you can insert a gradual fade into the middle of the effect time and thus hide the actual scene transition.

If, for example, you have set an effect duration of four seconds and a fade time of 50%, the actual effect operates over the complete four seconds, but the fade-in from the first to the second scene begins after one second and continues for two seconds.

During the final second only the second scene is visible.

Finally, you see the button **“Archives”**, which gives you the possibility of saving the settings you have just made for possible future use.



## 6.6 Practice example 6

### Deleting reference points

The following example explains the three possibilities to delete reference points.

Create a still image with a duration of eight seconds. The image content should consist of clear forms or text and not be just one color. Insert the still image into the storyboard, call up the Image Processing Effects menu, insert the effect **“ElasticDreams Warp”** and start the program.

In the overview you see a time panel divided into four parts. Because you have chosen an effect duration of eight seconds, one segment of the panel corresponds to two seconds.

The time panel currently contains neither a reference point nor an effect.

Now move the time panel’s arrow to the first part in order to insert an effect there. Select the mode **“Smear Soft”** and activate the largest tool point. The option **“Mirror”** should not be activated.

Now position the pointer in the left corner of the upper third of the edit window and drag the pointer to the right screen edge, holding down the left trackball key the entire time.

After having released the trackball key, move the time panel arrow to the middle section and drag a line in the lower third of the image from right to left.

Then insert an additional reference point in the third section of the time panel and drag a diagonal line through the image.

In the **“Preview”** you can see your reference points take effect.

Now move the time panel arrow back to the middle reference point so that it becomes blue again. At this position you had carried out a smear operation in the lower third from right to left.

If you now click on the **“Undo”** function, nothing happens. **“Undo”** deletes only the image changes made immediately after selection of the reference point. If, for example, you now make a change in the edit window and then click **“Undo”**, your last change will be cancelled independently of any actions you may have carried out.

However, the **trash can** deletes all changes made at this reference point. If you click the trash can, the still image is displayed without any effect. But clicking the trash can changes the effects of the other reference points, as you can see in the **“Preview”**. You now observe the first **“Smear”** (in the upper third of the image) until the middle of the effect duration, then the diagonal **“Smear”** is shown. You thus see the first and third effect operate independently of each other, because you have modified the middle reference point so that the scene is seen there without an effect.

The third possibility, namely the button **“Remove”** belonging to the overview window, deletes the selected reference point.

Now delete the middle reference point so that its selection in the time panel is removed and the arrow turns red again. The preview shows the remaining two effects that are now joined with each other.

**“Undo”** deletes only the changes in the image that were made after the reference point was selected.

The **trash can** deletes all changes that affect the image at this position.

**“Remove”** deletes the currently selected reference point. If no reference point is selected, then the function has no effect.

## 6.7 Practice example 7

### Animation of a title with the help of the Scene function (not possible for AVIO without Pro Package)

Create a black scene lasting eight seconds and insert it into the storyboard. Call up the title menu, select the effect **“Pages”**, insert it into the storyboard and click on **“Enter/edit text”**.

Now you can enter your text, e.g. **"Holidays in Mallorca"**, whereby the style (color, size, shadow, etc.) is unimportant. Then you calculate the text and create a **"Scene"** which is accessible in the edit menu.

This new scene contains the text that you will now animate.

Put the scene into the storyboard, call up the Image Processing Effects menu and insert the effect **"ElasticDreams Warp"**. The duration of the effect should correspond to the scene length. Activate the function **"Complete Scene"** after you have clicked on the effect length.

After you have started the program, delete the already existing effect settings. In the overview you now see the start and end scenes and no further reference points.



In this example you will let the text pour out of a spot in the image. Select a spot for this.

The scene begins with the full text, so you must now change the first image so that no text can be seen in it.

Now select the beginning of the effect (the scene with the effect start). Set the mode to **"Smear soft"** and select a tool point. You must now move the text to the position from which it should appear. Wipe over the text with the pointer so that the text is distorted and begins to move to the desired position. (This procedure is comparable to sweeping up sand. Imagine that you have written the text with sand. Now sweep the sand together so that it is at one point.)



The text becomes steadily more unreadable and smaller. Wipe over the text several times until it becomes a small point. The movements you have made in **"smearing"** the text will be carried out later in reverse.

The first image of the effect is now almost black. Click on **"Preview"** and observe the effect. The preview will probably be too jumpy in showing the effect, but if the trend is correct, exit the program and calculate the effect.

You have now created your own title effect from which you can make a **"Scene"** that is put into the scene bin of the edit menu.

**Tip:** If you now calculate the scene in reverse, you attain a fade-out of the text.

Let the scene be calculated in reverse (special menu) and insert both scenes into the storyboard, first the forward running scene, then the backward running scene.

When playing back you see a text that is poured out from a point and then collapses back into the point.

If you want the text to be readable for a certain time as a page, then simply insert the already existing scene with the text page between the two effect scenes.

As a variation you can put your animated title onto moving video material or onto still images. First, insert the desired scene, which is at least as long as the animated title, into the storyboard, and then the title scene. Then insert the transition effect **"Bluebox"** between these two scenes, set the effect duration to eight seconds and activate the effect options. The **"Color choice"** should have black as background, the active area should be as big as

the scene, and the inactive area should have the value "0".

Then set the width of the blue-box effect so that the text is clearly cut out. Calculate the new text animation and, if satisfactory, make a scene from it.

A further variation is to let the text appear from two points, or to "smear" from the image center to the edge. Be creative!

For example, if you record a person in front of a single-color background, then this person can also appear (as the text above) from any spot.

You can use a scene that pictures a glass or a magic hat at a given position. Make note of the position, wipe the text or person in the second scene exactly at this position and overlay the scenes with the blue-box effect. It appears as if the animation arises by magic from the glass or the hat.







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