

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO
MAKERS CLUB**



ELECTRONIC EYE

N E W S L E T T E R

FEBRUARY 2013

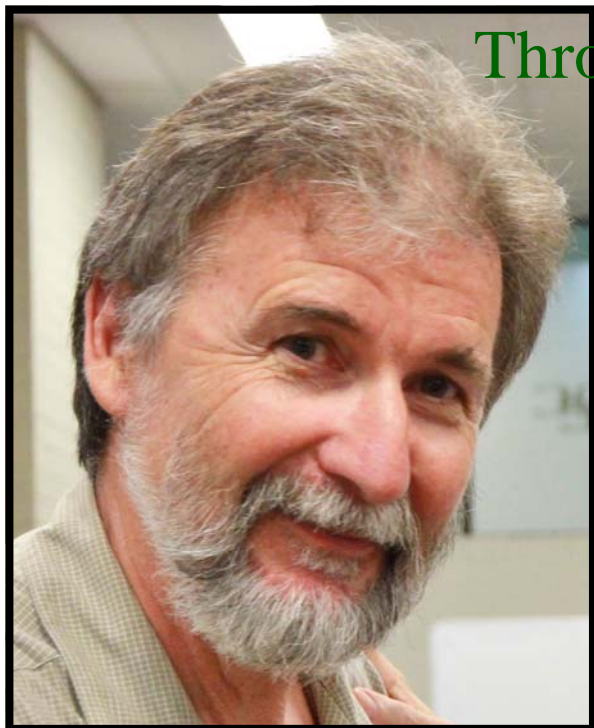
2013

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**Next Meeting
Wednesday
27th February, 2013**

www.sydneyvideomakers.org.au



Through the Presidents Lens

Thanks to everyone who has taken the time to complete their details on our upgraded web site. You are now able to see which members use similar software and have similar interests. As this can be updated by members the information should remain current and not become out of date as happened with previous surveys. If you haven't logged in yet please do so and add the software you use, your interests and experience level. I would also like to thank all those members who indicated they were willing to act as a mentor.

Our upgraded web site also allows you to ask a question about video. Look under the resources tab and then select Questions & Ans. A subject line and a question box are to be filled in and will be passed onto mentors for answering during the month or will go to the floor on club nights. Eddie runs the Q&A session periodically but is usually struggling to get enough questions. So if there is anything bugging you that you would really like an answer to give our new Q&A system a try.

We are trying to boost our membership this year. Last year our membership was around sixty and it would be preferable for our club to be up around one hundred. If you remember I requested everyone "Bring a friend" to our next club night. See what you can do. Personal introductions are always the best.

We have set up a "Sydney Video Makers" Meet Up group. This is an online site that helps people with similar interests connect. There are a couple of film and video groups already there but we hope the additional exposure may attract a different cross section. Our Meet Up group went live just after our focus night this month. In the first few days eight people have joined the Sydney Video Makers meet up group, some indicating they will attend our next club meeting. A great start to grow our club.

So far twenty five members replied to the short survey about our video teams. Some members included suggestions, so thank you all. The majority of respondees were happy in their current team and with no-one interested in leading a new team it looks like things will stay the way they are. If you are interested in moving teams let me know. I would like new members to be invited along to different teams shoots or preproduction meetings so they can get a feel for how each team operates.

This months club meeting will be on preproduction. I have asked team leaders to explain the process they use so we should get a variety of approaches and you can see what may be useful in your next shoot. *“There's a proper way to get from great idea to great result, one that takes in Script, Storyboard, Shot List and a whole lot more. Come along and see for yourself the what, how and why of producing better videos.”*

Don't forget it's time to renew your club membership and an early payment is appreciated, annual subs are \$60.

I have been out of action since early December, my time seems to be taken up with physiotherapy and exercise regimes. I feel a whole lot better and my leg is getting stronger and am looking forward to the day I throw those crutches away, and pick up a video camera.

Stay Focused

Andy

WHO WRITES ARTICLES FOR THE EE.

When we held a survey recently it was quite surprising how many members had interesting points to offer on the content of Club and Focus night presentations. A number of our articles are produced by a small number of members mainly by default to fill the pages of EE and keep our journal alive. There are no restrictions on who can provide copy for the EE Margaret Tulloh our EE Editor would be happy to accept your inputs for publishing.

Whilst many articles are on the technical side supporting upcoming presentations there is no restriction on the content genre. Obviously we are not looking for cooking recipes, content aligned to our Video Craft better suits EE content focus. Perhaps there are interesting anecdotes about how your team resolved some shooting or scripting issue, or wriggled out of trouble by interesting means. Perhaps you resolved a particular video technology problem and could share the solution with fellow members. You might have found a very nice piece of kit or good supplier and would like to tell others about it. We are all on the lookout for helpful websites where information and training can be accessed, share the information through the Club via the EE Article length is unconstrained, half a page, or a page or two is fine, maybe even a photograph to illustrate your point or team activity.

Come on now let's have a few submissions for EE.

Just send them to the EE editor, the contact details are on the back of every EE.



Ian Scott Secretary SVMC

February 2013

S.V.M. LIBRARY DESK

FEBRUARY

CD Disc 7: Home Video Vol 4 25 Tracks on this disc. Ranging from 17 seconds to 4 minutes 52 seconds. The Sounds are Electronic, Drama, Fast, Medium, Slow to Fanfare

CD Disc 8: Home Video Vol 8 27 Tracks on this disc. Ranging from 37 seconds to 4.46 secs. On tracks 5,6,7 is “Happy Birthday” from 31 seconds to 1 minute. Tracks 8,9,10, has “For he’s a jolly good fellow” from 32 seconds to 1.12secs. Tracks 11,12,13 has “Auld Lang Syne” from 46 seconds to 1 Minute. Tracks 14,15,16 Has “We wish you a Merry Christmas” from 1 minute to 1.14. Tracks 17,18,19 Has “Jingle Bells” from 2 minutes to 2.17 seconds Tracks 22,23,24,25 are “Wedding Marches” from 1 minute to 1.51secs.

CD Disc 9: Atmospheres & Themes Vol 3. This Disc has 39 tracks Good Music from 23 seconds to 5 minute 10 seconds. Tracks 34,35,36,37,38,39 Are all “Fanfares” from 6 seconds to 44 seconds. They are various Fast, Medium, Slow, Electronic & Fanfare.

CD Disc 10: Military Sounds & Firearms. This disc has 80 tracks of great Military Sounds. Ranging from 13 seconds to 1.19 seconds. Tracks 1 to 48 are mixed “Military Sounds” from 16 seconds to 1 minute 57 seconds. Tracks 49 to 65 are all “Aircraft Sounds” from 13 seconds to 1 minute 19 seconds. Tracks 66 to 80 are all “Bugle sounds”

CD Disc 11: Airplane Sounds this disc has 40 tracks. From 8 seconds to 2 minute 9 seconds. All very good from a “Sonic Boom” “Dog Fights” “Helicopters” ”Jet take offs” “Prop Planes” “Starting Jet Engines” and a “Plane Crash” some are in Sterofect.

CD Disc 12: Music Effects Vol 1 This disc has 56 tracks . from 16 seconds to 1 minute 49 seconds. Tracks 1 to 13 are all “Drum Patterns”. Tracks 14 to 17 are “Piano Features”. Tracks 18 to 27 are “Flute” (features horn with ensemble). Tracks 28 to 44 are “Moods” (may include swing, lullaby, jazz, boogie, bebop & military). Tracks 45,46,47 are “Bass & Drums” (like walking, up tempo or slow). Tracks 48, 49 are “Electric Piano” (runs up the Scale only 13 sec long). Tracks 50 to 56 are “Bridges” (Jazz bridge, trumpet & sax & with Drums).

More on the Music and Sound Effect’s next month.



Your Librarian
Graham Sainty

Preproduction

Preproduction - Production - post production. Pretty simple really. The strange thing is most time is spent in both preproduction and post production with the actual shoot taking the least amount of time. Well this is what happens in movie making industry where it can take years for a project to get off the ground. Obtaining book rights, pitching treatments to studio chiefs, getting projects financed, etc. Well luckily we don't have to go through all that. Usually our videos are zero budget, our own ideas, no studios or approval needed - so how lucky are we?

But in reality there is a lot to learn from the techniques and tools used by the industry. They put together a large team of people all working to the same end and it is vital that everyone is aware of exactly how a film is to look, what type of shots are needed in a scene, when props are needed, what time actors need to be ready, what sequence will the scenes be shot, ...Because if they don't the producer will be looking for a new crew.

Spending time in preproduction is important when you are shooting a drama. A situation where you will be working with actors and a team as the crew. Everyone needs to know what order scenes are being shot, what camera positions are required so time is used efficiently. Quite simply planning is important.

Idea

Preproduction is the planning phase and starts with the original idea for the video. How do you know an idea is a good one? One way is to sound it out with a trusted friend, someone you know will give you an honest opinion. In fact, you should sound it out with a few trusted friends as the more feedback you get the greater chance you will be able to polish up your idea into something worthwhile. A good way to review an idea is to leave it for a while and then revisit it a few weeks later and see if it still as appealing as it was. Your idea may just be a few paragraphs, all at a high level. It is important to be critical at this stage and ask yourself questions like "Does it work?", "How can I make it better?"

Screenplay

The next stage is to translate that original/revised idea into a screenplay. This is a scene by scene breakdown, describing the action and all the dialogue. This process involves flushing out your characters, giving them personalities, strengths and flaws then thinking about the dynamic relationships between characters in each scene so you can come up with realistic dialogue when they interact. I recommend using an industry standard template for this, and these are included in the major word processing packages - just look in the templates section. If you can't find one then you can download one from our club website. It looks like this:

FADE IN:

INT DAY SCENE ONE ON SET

The crew is assembled on the set ready to begin work.

SCREENWRITER

(enthusiastically)
I have this great idea and transformed it into this screenplay. I hope you've all read it carefully.

Producer steps forward and addresses the crew.

PRODUCER

Good Morning everyone, thanks for coming. Even though no-one is being paid today I want everyone to do their best. I'd like everyone to state their roles just so we all know what's going on. Let's start with the Director.

Director stands up and slowly scans the room

DIRECTOR

(intently)
I'm responsible for the creative aspects of a film, including directing the performances of actors.

Typically one page of screenplay translates into one minute of film, so a feature film of 90 minutes would be a 90 page screenplay. The font used is Courier and the formatting and indenting above has been adopted by the industry.

If you are using actors in your drama then they will be working from the screenplay.

Once again now that you have progressed your original idea to this stage, it is time for reviewing.

Ideally an actor friend would be an ideal reviewer. Typically a screenplay is revised many times before it is polished enough to be ready to film.

Storyboard

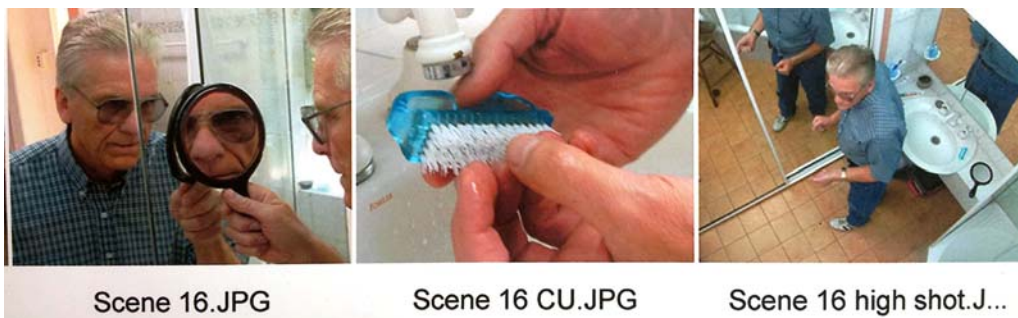
The next tool you should use is a Storyboard. It is a 'comic book' view of your video. This is where you start thinking about the different types of shots you will use to best capture the action. You don't really have to be an artist to create a story board, even stick figures show enough to get your ideas across to the crew. As you lay out each shot you can check how the story flows and you will get a feel for how you will edit. You may not want to story board the whole film but only do those critical scenes where you want to shoot it a particular way. Storyboards can be as simple or

complex as you want, remember they are only a tool to get your message across. The following sketch shows the man entering from the left the camera positioned for an over the shoulder shot.

Scene 3 shot 18 The young man suddenly appears and confronts the lady.



Here is a series of shots taken with a digital camera, not using the actors but stand ins – a video camera person working with this knows exactly what is required for these shots.



Shot List

Once you have a storyboard laid out you know how many shots you will need and you can also work out all the camera positions for each scene. Rarely are films shot sequentially. As camera set ups usually take the most time it will be more efficient to try and minimise these by shooting everything needed from each camera position. A Shot list can take many forms but essentially it is a list of every shot with all the relevant information. e.g. all variables/constraints are noted, actors / crew availability, locations props and SFX, camera positions, and an estimate timing for each shot.

I use a simple spreadsheet as it allows sorting and shuffling data around depending on the constraints. If one of your actors is only available from 10 to 12 in the morning it is a simple matter to select out the shots they are in and ensure they are done in that time. If you have estimates for how long each shot will take you can estimate the total shooting time and best to split it up into manageable slices.

Shooting Schedule

Once all the spreadsheet is complete by sorting in the relevant constraint order it becomes the Shooting Schedule.

13-Feb-13													<u>Proposed Shooting Schedule</u>			
Video:		FLYER														
Day	Shoot Sequence	Scene	Shot	Set up	Description	Old Lady	Young Man	Emile	Ambo	Florist	Props	Location	Estimate	Start	End	
1	1	3	12	C1	Young man's feet run past A young man runs towards us and stops. He has been running fast and is out of breath.		M					laneway	0:10	19:00	19:10	
1	2	3	13	C2	throws wallet into gutter		M				wallet	lamppost	0:15	19:10	19:25	
1	3	3	14	C3	Old lady walks down stairs	L					wallet	stairs	0:10	19:25	19:35	
1	4	3	15	D1	young man walks down same stairs		M					stairs	0:15	19:35	19:50	
1	5	3	17	D1	Old Lady walks along path	L						stairs	0:10	19:50	20:00	
1	6	3	15a	D2	young man walks along same path		M					path	0:15	20:00	20:15	
1	7	3	17a	D2	The young man is on the side of the road looking straight at the body on the road - Ambo conversation		M		A		flashing lights	side of road	0:20	20:30	20:50	
1	8	5	36	G2	Ambo conversation - "too late now I'm afraid"		M		A		flashing lights	side of road	0:20	20:50	21:10	
1	9	5	36a	G2	young man back lit with - realisation		M		A		flashing lights	side of road	0:20	21:10	21:30	
1	10	5	37	G3	The old lady sits on a bench with the few bags beside her	L						photo	bench 1	0:15	21:30	21:45
1	11	3	16	E1	The lady picks up the screwed up photo. She tries to straighten it out and holds it fondly	L						photo	bench 1	0:15	21:45	22:00
1	12	3	25	E1	The lady gets up, she leaves her bags on the bench	L						photo	bench 1	0:10	22:00	22:10
1	13	3	26	E1	The young man suddenly appears and confronts the lady "Gimme ya purse..."	L	M					photo	bench 1	0:10	22:10	22:20
1	14	3	18	E2	"come on" - gimme that (grabs photo and throws away)	L	M					photo	bench 1	0:15	22:20	22:35
1	15	3	21	E2	The young man grabs the purse, takes out the few notes and throws it back at her	L	M					photo	bench 1	0:15	22:35	22:50
1	16	3	23	E2	lady fumbles in bags	L						purse	bench 1	0:10	22:50	23:00
1	17	3	19	E3	CU hands in bag "Its in here somewhere"	L						purse	bench 1	0:15	23:00	23:15
1	18	3	20	E4	CU his POV "How much do you need? I can spare just a few dollars..."	L						purse	bench 1	0:15	23:15	23:30
1	19	3	22	E5	Her POV CU "Thanks sweetie, see ya"		M					purse	bench 1	0:10	23:30	23:40
2	1	3	27	E7	She steps off the footpath onto the road	L						road side	0:10	19:00	19:10	

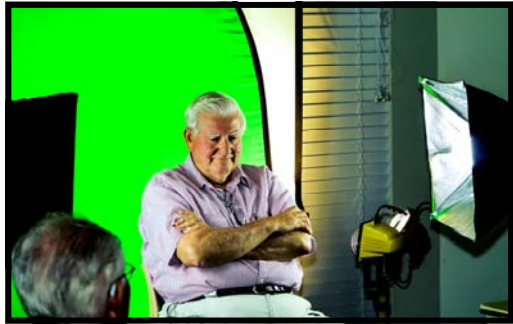
Remember this whole process from idea to screenplay to storyboard and shot list is usually one of continual revision. Returning to update the screenplay modify the storyboard and revise the shot list. This is a cyclical process as improvements are made and suggestions incorporated. It is a good idea to ensure each revision has a version number added to the header or footer of the document. That way you will ensure people are using the latest version. These documents are just tools to be used so that when you do start the production process you have a firm idea of how you will do it. This doesn't mean that is the only way you will do it as you can always shoot alternate shots on the day but at least you will have a set of shots that you know will work.

There are many other aspects of the preproduction process, finding suitable locations, selecting actors, checking your workflow especially if you are using multiple cameras with different media, taking test video using stand ins for actors, trying out different lighting set ups, sourcing props,another article maybe?

I have just described a process and some of the tools I found useful when shooting a drama. When the shoot starts I know exactly what I am going to do, I have tools that I can use to explain things to the actors and crew, time is not wasted, it creates a good impression with actors. Its not the only way to do things but one that works for me.

Stay Focused,
Andy

Green Screen Focus Night-February 2013



Ian Scott



Chris Kembessos

Ruskin Spiers blasted us out of our seats with his very informative green screen presentation.

We saw Scotty and Chris Kembessos vaporised off the projection screen. Ruskin walked us through the steps in making Green Screen project, with little help from Ilma Cave on the keyboard.

Ruskin explained the methods he used with the Phoenix team Epic, showing Ian Howard vaporising his neighbourhood.



Ruskin Spiers and Ilma Cave



Henryk Delisli

We saw some excellent examples from the Pros and Hollywood as well.

It was good to see such a healthy roll up of members particularly two new faces.

At the break I met our newest member Henryk Delisli who joined on the night told me of his recent trip to Europe with his new acquired video camera. He traced his ancestral roots Poland and brought back many hours of video and stills. I am sure he will be a valuable new member

For those who could not attend on the night you can read Ruskin very detailed directions in January's edition of EE

Here are some useful links on Green Screen from Ruskin

Video Co-Pilot

Almost the defacto After Effects users reference site. Full of excellent, awe-inspiring and free special effect tutorials, ideas and more. Also a great place to buy Hollywood quality special effects assets at consumer prices.

All the tutorials and videos are done by the sites' owner Andrew Kramer who is also a SFX professional. If you visit any good SFX reference site on the web, including all those listed here, time and time again you'll see references to Video Co-pilot and Andrew Kramer.

<http://videocopilot.net/>

Creative Cow

Packed with tutorials for a whole range of programs and video challenges from the most simple to the most advanced

<http://creativecow.net/>

Film Riot

A how-to trip through filmmaking hosted by Ryan Connolly. Less pure tutorial focused than the others but they explore all sorts of areas of filmmaking in a fresh and fun way. There's all sorts of things you might

want to know about film making for amateurs. How to make a dolly for under \$100, which editing programme, which DSLR and so on.

<http://revision3.com/filmriot/>



Neville Waller

FOCUS NIGHT—6TH FEBRUARY



Ruskin Spiers



Ruskin pointing to Ian Howard



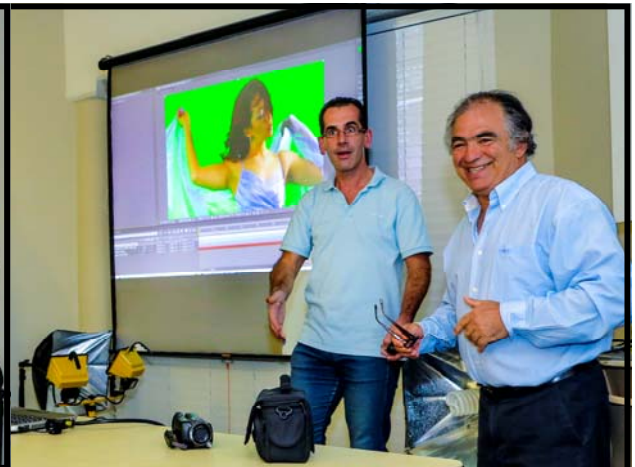
Demonstrating how he will make Ian disappear



Ruskin showing the original



Ilma Cave & Ruskin Spiers



Ruskin with Rob Nercessian

Focus night (cont'd)



Rob Nercessian & George Karadonian



Beryl Stephens & Henryk Deliski



Mary Anne Cartwright



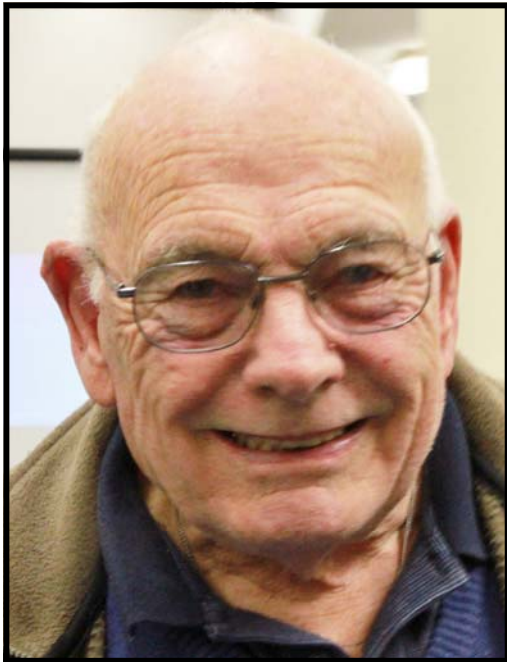
Don Reade & Chris Kembessos

The One to Watch

The feature 'Video of the Year' or, as it is generally known, VOTY, has been running for a number of years and is a competition to award a trophy to the producers of the best video produced in the current year. The first one that I attended was put on at Killara High School and was very well received. 'Voty' has since been screened at the Film Base theatre in West Lindfield and this arrangement has proved to be very successful.

I have been asked to provide a review of one of the many videos entered and one which I would describe as the 'one to watch'

After reviewing quite a number of past 'Voty' entries and marvelling at the extremely high standard of most of them and noting the wide range of genres, I finally settled on one that was a favourite with me right from the first time that I saw it. It was 'The Little Red Aeroplane' by 'Oldfeller Productions, our very successful veteran video-maker, John Sirett. This as I remember was a single-handed effort by John and combined live-action with some interesting special effects and was a story about the aspirations of a wannabe little aeroplane. Some visually pleasing locations were invoked and the voice-over narrative was economical and sympathetic. The story had a proper Beginning, Middle & End and finished on a satisfactory moral note. What more could one ask?



Phil Brighton.

CHILD LIFE - As Was! ©

By Lee Prescott. FACI.

My introduction to film took place when I was at the exemplary age of 5 years. One evening a chap came to our house and projected on to a 2 feet x 2 feet piece of white cloth pinned onto a wall using a hand cranked projector, a black and white film about how the Kraft Δ cheese slices were made and packaged. This remains an unforgotten memory from all those years ago!

I was fascinated and when I got hold of the film I could not understand why no one and nothing was moving, after all I'd just seen them! Eleven years later and after a major war I appeared in one of Frank Randle's films, "Holidays With Pay", (1947), and I see in today's DVD I'm still there – yeah but that's another story, Babe!

Ma was a churchgoer, committed but not overly so. Shortly after the Kraft episode she was persuaded into going to the cinema for the very first and as it happened – the very last time! Whatever film she saw and I never did find out but it apparently featured what she considered to be virtually naked girls and some bloke spending time in the mouth of some female! As a result she viewed the cinema and film as an evil degeneracy and I was banned, on pain of the strap, from entering these "dens of iniquity"!

This ban remained in place until I was 10 years old when an Aunt prevailed upon Ma to let me go to the kids "tuppenny rush" on Saturdays with my mates. We all dressed as Cowboys and "armed" to the teeth. (*Imagine that these days, it'd be God help us now with SWAT Teams and Tasers deployed*)!!!

We all enjoyed serials like "Flash Gordon", "Anchors Aweigh" about the actions of 'Don Winslow', "Lassie", "Jungle Book", "My Friend Flicka" and with stars like Buster Crabbe, Buck Jones, Roy Rogers and Trigger, Hopalong Cassidy aka William Boyd, Gaby Hayes, Andy Devine many others and a whole host of screaming Red Indians! We also "learned" what incredibly wonderful lives Americans lived! Many of you of my "vintage" and a little younger may well have enjoyed such experiences.

Then, one Saturday a terrible thing happened to us Kids. The cinema hadn't yet opened and the queue of children, some as young as six, stretched back up the street for about two hundred yards or more and four deep in parts. My mates and me were very near the front of the queue. There had been no air raid warning but a German aircraft suddenly roared over the adjacent high railway embankment – I realised what would happen, (It had happened to me and my Ma once before), I screamed to everyone to get down and dragged my mates over with me onto the pavement. The killer opened fire and machine gunned us. Cannon shells exploded into the wall above us, (the

deep holes remained there for years until the cinema was more recently demolished), my mates and I escaped but not so the Kids further up the queue. I could describe the horror but I'll just ask you to imagine the scene, one that I have never forgotten!! We all went to our homes. NO such thing as "Counselling", Specialist Police Officers, Social Workers, in those days. – We were carefree British kids, resilient and **Tough**..... (All long before this current age of Paranoia and the "Jimmy Savile Appreciation Society")!

We were back the next Saturday - complaining that we'd missed one episode of "Flash Gordon"!!!

My fascination with film remained and it still does.

So it was that after Voluntary Military Service I got a job with the Rank Film Organisation where I stayed for a number of years. First as a Trainee moving through Theatre Management, Publicity and Studio. I learned of Rank's policy about "educating" people into going to the cinema habit which was, in effect, get 'em young, give them **Entertainment** both live and on screen. I was therefore at one time back again with the "Tuppenny Rush" but which had become sixpence! – With fabulous "Clean" entertainment for droves of children every Saturday.

I became involved in a study, (filmed), of this. Every film should encompass "action and reaction" including that of every audience, hence Director Alfred Hitchcock's comment: "A good Director (also) directs the audience"!.....

HAPPY TIMES ----

My stills show children's reaction – involvement – to the films they were watching. Look closely at their faces – the outward sign – and note the differences especially in the group shots!

Incidentally this normal Saturday audience comprised over 1000 children, (1960), *and their safety was paramount.*



©





What were they watching ?



COMPETITION CORNER.

Please remember your entries for the next competition are due on Wednesday 27th February. This year has started off well with a different format. Those who don't belong to a team can still enter.

We will be showing the entries on the 27th February and then sent to be Judged. I wish you all the best. Now that I am back from holidays I will see you all on Wednesday.



**Margaret Tulloh
Competition Manager.**

President:
Andy Doldissen.

Vice President:
Ruskin Spiers.

Secretary:
Ian Scott.

Treasurer:
Peter Frohlich.

The Club meets on the **FOURTH WEDNESDAY** of each month (except for November & December) at 8PM at the Dougherty Centre, Victor Street, Chatswood. Tea & Coffee are available from 7PM. **FOCUS** nights, which usually cover technical subjects, are held on the **SECOND WEDNESDAY** of each month (except January & December) at 7.30PM at the Dougherty Centre, Victor Street, Chatswood.

The Committee meets on the **FIRST WEDNESDAY** of each month. Members are always welcome to attend, and for meeting time and venue, see any committee member.

Member's guests may be invited to meetings; the first visit is free, subsequent visits are \$5. New members are always welcome. Annual membership is single \$60, self and spouse \$80, Family \$120, country member \$50 - with an initial joining fee of \$10.

Note: Equipment brought to a Club night is not covered by the Club's insurance. Members should study their household insurance and check whether their video equipment is covered away from their premises and consider whether their cover should be extended.

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The Sydney Video Makers Club cannot accept responsibility for any product or service statements made herein, and the opinions and comments of any contributors are not necessarily those of the club of the Committee.



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Secretary	Ian Scott	0419 239 953
Treasurer	Peter Frohlich	9252 8388
Assistant Treasurer	David Rogers	0428 110 600
Membership Secretary	Peter Frohlich	9252 8388
Competition Manager	Margaret Tulloh	9451 9718
Actor Liaison	Phil Brighton	9427 3614
Library Manager	Graham Sainty	0412 764 771
Voty Organiser	To be decided	
Audio Presenter	Phil Brighton	9427 3614
Publicity Officer	-----	-----
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Copyright Registrar		
Video Director		
Team Coordinator	Andy Doldissen	0403 838 783
Catering	To be Decided	

**Please address all correspondence for Committee Action
to:
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P.O. Box 1185,
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