ENJOYING VISUAL TECHNOLOGY

SYDNEY VIDEO MAKERS CLUB

ELECTRONIC EYE

N E W S L E T T E R

APRIL, 2010

**Next Meeting
Wednesday
28th April, 2010**

www.sydneyvideomakers.org.au

IMPORTANT NOTICE

CHANGE OF FOCUS NIGHTS

AS FROM MAY 2010 (INCLUSIVE) FOCUS NIGHTS WILL BE ON THE SECOND WEDNESDAY OF EACH MONTH (EXCEPT JANUARY & DECEMBER) AT 7.30PM AT THE DOUGHERTY CENTRE, VICTOR STREET, CHATSWOOD.

FOCUS WILL STILL COVER TECHNICAL SUBJECTS

PLEASE REFER TO PAGE 33 FOR THE NEW CALENDAR OR DOWN LOAD FROM THE WEB SITE.

THANK YOU.

THROUGH THE PRESIDENTS LENS

The Autumn Program

One of the advantages of a club like ours is you get to see so many varied attractions through your mate's eyes and last month's screening we were treated to such an assortment ranging from model ship building, life on a farm, to the London eye. **T**hese short films were part of our first competition for the year and I am delight that it attracted 12 entries from fired up members including one from Bob Hallett. We never know how many entries will be received on the night but dealing with twice the anticipated number can throw the night's program out but this can also be a good thing as it provides some spontaneity to the evening.

Keeping it real

As 'screening on the closing date' is such a crowd pleaser every film was shown last month, in fact our projectionists Jim and Phil where flat out like a lizard drinking which meant that some of the other planned activities for that evening had to be postponed, not the end of the world I might add as we must remember that we are an amateur Video club, we are not defusing a bomb, in other words maintaining a high level of fun at club nights is essential for nurturing creative urges.

Too structured an evening can be too impersonal. We seem to have most fun when we have a mix of planned event with an impromptu improvisation, this also happens when we have technical problems, a new regular feature we seem to have added to our program on the up side, Phil and Jim have spent a day addressing it.

Meeting new demands

As people attempted to make better videos and more of them they wanted to be assured that their efforts were evaluated in the best possible way. The old system was adequate for low volume of films but when the teams got in on the action all of the sudden the old system seemed redundant with unnecessary technical conversions.

Margaret has more judges to freely select from to reduce their work-load as the task of judging requires serious concentration. She will also introduce external judges to give our internal ones a bit of a break.

We also asked for judges comments to accompany the scores, this is important to the competitors. Incidentally none of the judges compete in any of the events and neither does Margaret.

She asked the new judges to provide a "No holds bared" critique on every film this is the best way to help a film maker improve, I guess we can all c accept criticism without being offended as egos have no place in a fun community playground.

The new bunch of Judges announced last month were delighted to be involved, they will take their role seriously as they share our vision of making everyone improve so our sincere thanks to John Urquhart who was the architect of our VOTY, Alan Petschack ex president, Noel Leeder ex president and John Sirett a fine film maker, for taking your hard work seriously. The Judges will also receive each other's result sheets so that

they can compare notes as suggested by J. Sirett

Forget Tuesdays.

Our Travel Video night a fortnight ago was the last "Focus" ever to be held on a Tuesday night. As of next month all future focus nights will take place on the second Wednesdays therefore our new timetable for the rest of the year will take place on the 2nd and 4th Wednesdays of the month, permanently.

I had asked the Dougherty management to inform us as soon as an opening (for the whole year) became available; we got lucky as Wednesday's for both Focus and club nights is easy for new members to remember, easy to advertise.

Having a great committee that works together also helps as Ian Scott has already produced the amended Club Diary and Kent Fry immediately uploaded it to the web. We urge you to print it or amend your personal diary immediately to avoid disappointment.

The Focus night proved very successful with 35 members turning up.

Digital Juice

John Maher will play a short segment of Video tricks and tips from the library at the beginning of the second half of each club night. Incidentally, if you bump into a visitor at any of our meetings please introduce them to Lee Crispe as she is doing a fabulous job looking after them and taking their details down methodically.

Other Video clubs

Kent Fry has made a club reel which he is exchanging with other clubs and I have had the pleasure of liaising with Byron Welch of the Hemel Hempstead Video club (UK) who has just sent us their club reel which we will screen shortly, I had a look at it and it is impressive as the Brits do have a way with this art and for some months now Byron and I have also been toying with the idea of "club twinning".

Community station Ch. 31 is now transmitting on Digital Ch44 courtesy of senator Conroy. To see it you must re-tune your digital TV (auto tune) or else you will only get a static picture.
Every time a new station is added to the digital spectrum all sets will require that simple procedure.

Around half of 'TVS 44' programming is made in Sydney and since it went digital the audience numbers for community TV went up like a rocket.

I was asked to produce another show for them which will be broadcast on "Joy's World " in may, last year I appeared alone then showed a funny film this year I had much more fun collaborating with other members for a more polished look. See if you recognise any of them.

New member Neville Waller, (Middle) a photo journalist was our sound man.

More good news.

Our first Guest speaker for the year is Stuart Scowcroft who will talk about Production planning and other fascinating things which will be relevant to all film makers.

Stuart has produced stuff for the BBC for three years and for 8 years headed the science and features department at our ABC, general manager of the Becker group, pro Television and currently a producer for Global Entertainment Media, the list goes on.....
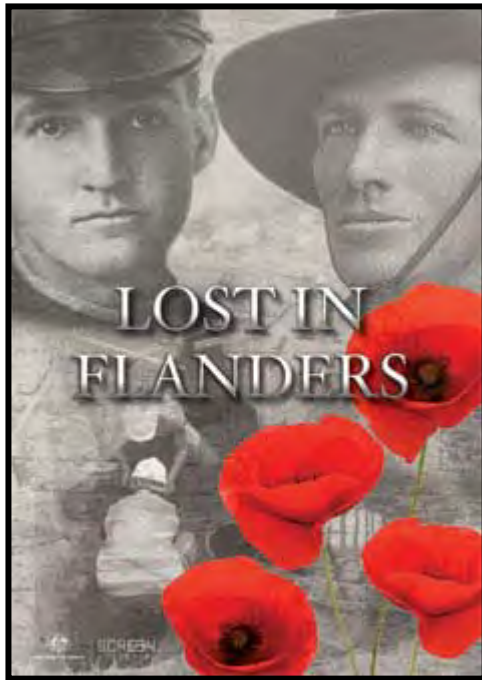
I seem to see Stuart at every Film industry function that I attend and found him to be a very generous person always encouraging people be they amateur or pro. He has produced many major productions such as "Lost in Flanders" shown on ABC TV last year, an emotional journey to the First World War battlefields on the infamous Western Front where 20,000 Australians went missing.

Stuart produced and co-directed this documentary when the archaeological discovery of five Australian soldiers sparked a unique investigation, bringing science and military history together in a gripping forensic detective story that also involves the use of DNA testing for the first time on World War One remains.

Listening to special guests like Stuart is one of the most rewarding aspects of being in a club as not every one at SVM is a beginner and even new members are intrigued by real world media and are inspired by such achievers.

SVM attempts to enlighten members of all levels and we are looking

forward to his visit. As Stuart indicated a strong desire to be with us and show us an interesting DVD.

Don't miss this rare opportunity to meet the man behind all that as Stuart takes some time off another major film production he is working on to be with us on Wednesday the 28th.

Hope to see all there

Robert Nercessian
Club President

The Secrets of Panning

At the April Focus Night, Ernest Cheung showed a video about autumn in Korea. There were a number of pans that showed off the truly beautiful colours of the deciduous trees before the leaves fell. Ernest used a simple consumer tripod. Several people asked him how he had created such great pans.

Anyone can create a beautiful pan with a high end professional tripod. The challenge is how to get a professional pan with a consumer tripod, the kind we can travel with.

The most important point is to take your tripod with you on holiday, even if your partner doesn't allow it. Here is how to get pans like Ernest did:

Step 1: Spread the tripod legs out as wide as possible;

Step 2: Make sure that the tripod is firmly planted on the ground and that the head is level;

Step 3: Mount the camera and turn off the steady shot/stabilisation system;

Step 4: Turn the camera to the end of the pan and stand directly behind it   and in line with the end;

Step 5: Turn the camera back to the start but do not move your body, keep it facing the end of the pan so that your body is now twisted;

Starting position facing the end of pan

Step 6: Hold onto the upper part of the tripod, and *not* the tripod handle;

Hold the upper part of the Tripod

Step 7: Press record - let the camera run for a few seconds;

Step 8: Slowly turn the camera - pan - to the end point;

Step 9: Stay at the end for a few seconds, keeping the pressure on other wise the tripod may jerk back slightly;

Step 10: After a few seconds, take hands off and press stop.

You now have a beautiful pan! You will need to cut the first and last second or so because there will be some unwanted camera movement.
Practice a few times at home before going out to shoot.

The end of the pan

Ernest Cheung and Kent Fry

Sydney 19 April 2010

DSLR Cameras for Video work.

There is a worldwide interest in making videos using high end DSLR cameras.

The reason for this is that $6000 DSLR cameras can shoot fabulous videos utilizing some of the much sought after features that are inherent on professional video cameras that cost upwards of $20,000.

Things like:

*High ISO rating for low light photography up to ASA 25,000
*Large CMOS yielding over 20 megs of resolution, this is at least 10 times more than your average camcorder sensor.
*Interchangeable lenses for depth of field control, all of which contribute to producing attractive cinema "feel".

But if these new Canons, Nikons and others are that good why aren't people using them for making movies and documentaries on regular bases?

Well they may well do that in time when all of the DSLR "inconveniences" that pertain to the Video side are ironed out but right now the drawbacks with the current DSLR seems to be:-

*Loss of proper Auto focus during video mode as the mirror goes up the primary focus system stops, you can still focus through the lesser, slower 'contrast' system which is not ideal.

You also lose the viewfinder during the 'shoot' and have to resort to the LCD which can be hard to compose with or even see on a bright sunny

day.

* Loss of exposure control during the shoot for the same reason, the mirror locks up and you only have the last memorised exposure setting.

*Heavy weight, Handling DSLR is awkward whereas a camcorder offers ease of zooming with one hand, the reduced size is convenient for travelers given that you can shoot stills with a Camcorder.

Artifacts

The other noticeable problem is shutter roll, SVM members don't use Panning as much, but at times you can't help yourself, this action is worse on today's DSLR than even the Hi-8 video technology of the 80's.

To explain this I will attempt to keep this section in layman's terms, light arriving from your lens, shines on the sensor gets compressed by a central processing unit then stored.

Because the Full frame DSLR produce up to 20 times more light data than a Camcorder the processor gets overwhelmed and drops some picture elements electronically particularly during panning.

One of the reasons for this has to do with the rectangular shape of the sensor which produces 1920 pixels from the long side (lateral) of the sensor compared to 1080 from the shorter side, almost double to the ratio or 16:9 to be exact.

So when you pan any digital camera sideways you are just inviting more 'changed' or new pixel element that the processor has to deal with.

Your movie is 'written' on the sensor's 'page' a bit like a typewriter only

much faster, some 1080 lines on every 'page' and each page is 1920 "letters" and each page is "turned over 25" times a second so you begin to appreciate what happens inside silently.

Any light change that arrives while the sensor is going through it's carriage return phase gets lost and is seen by you as motion jitter.

Fast panning is considered radical on DSLR as the electronics part of the Camera at the moment are primarily designed for hi end stills, and if you avoid it you can get clips like this:-
http://vimeo.com/9048917

Canon, Sony and Nikon while making a very good "stills" cameras are only testing the waters for video users, with technology today this article could be out dated before I email it to EE.

I am not going into other DSLR negatives like:-
    Shorter recording time.
    Inferior Audio (Mono)
    Audio and Video files are recorded separately you may have to synch them on your computer.
    Different codec used by different makers check your software for compatibility.

If you are buying DSLR anyway then it's worth discovering the beauty of shallow DOF and realising the technical aspects of a DSLR like the Canon 7D.

But if you are more of a story teller then you should go for the emotional impact, use of music and words through a Video camera and the best of

2009 models:-

Canon HV40 for tape units.

Canon HF-S10 for solid state.

2010 models:-

Panasonic HDC-HS700-K

Sony DRXR550V.

for more serious work :

Panasonic HMC-152

As DSLR do produce very sharp pictures newer models are attempting to overcome some of the issues, the EOS 7D and Now the cheaper 550D as well as the Panasonic offering have moved in that direction, not to mention the new third party brackets that allow you to hold the DSLR more like a Video camera with additional wheel extensions that places focus within easier reach.

You could just keep your old one and buy two new batteries and enjoy the art.

Robert Nercessian
President

COMPETITION CORNER
COMPETITION RULES REVIEW
WHAT DO YOU THINK

Last year we initiated a review of the competition rules in response to Member comments about the inadequacy of the Rules. A small sub-committee met and revised the Rules incorporating as many as possible of the items in member comments.

In February the revised Rules were placed on the Club website. At the same time a notice was placed in the February EE inviting members to read and comment to the Secretary as appropriate on the revised Rules, before they are finally published.

To date not one solitary response has been received, neither in objection nor support.   Surely those who were passionate enough about the Rules to comment in the first place might have an input, Or might it be that if you had enough time to read the revised Rules you may be prepared to acknowledge that they are suitable. As indicates previously you can reply anonymously or in person.

The new Rules will be published and become effective after the April Club Night.   Prior to that is your last chance to present your view for consideration.

Understandably your Committee will be less inclined to respond to any further change requirements after the final publishing. The latter comment obviously does not preclude "fixing anything in the new Rules that is not working.

Ian Scott.

Secretary SVMC

FOCUS NIGHT 13TH APRIL, 2010

IN FOCUS

Our last Tuesday night Focus meeting was thirteenth April. Thirty Five "Travel Bug" members turned up to enjoy the evening's screenings. We even had a guest from the Cronulla Video Club. Our visitor Bruce Blackburn indicated that his old club had virtually disappeared because of dwindling membership. Rob extended an invitation to Bruce and any other orphaned members from Cronulla to join SVMC. Bruce did bring along an HD video but we already had a full program before we knew about Bruce and were unable to fit it in.

Phil Brighton screened some work taken with 8mm film some 50 years ago. The recovered film image quality was very good with a bit of "Old Film Look", the content showed that Phil already had good filmmaker skills even in those early days.

Our Hong Kong resident member Ernest Cheung was in town and brought along some very nice quality work taken in new Zealand, including a musical score pro-

vided by a youthful NZ busker. Ernest was probably his first ever client to buy film score rights for one of his renditions. The Autumn, sorry season before Winter, leaf colours in Ernest's Korean video were something to see, thanks Ernest.

Jim Whitehead was our DVD operator for the evening and surprised himself with a video taken on Murano Island near Venice which he accidentally screened in lieu of his advertised one, never mind Jim the Glass blower working and glass sculptures were pretty interesting and we can see the Venice one next Travel Night.

Merv Blanch picked us up in a helicopter and deposited us on an Alaskan Glacier to match up with our Husky Dog team for a bumpy sled ride over the glacier surface. Quite a bit of camera shake there, but under the circumstances! Fortunately we go off the glacier before the weather closed in. Back on ship right at the edge of a massive glacier we watched as huge chunks of ice calved off the glacier into the sound. Merv did a

bit of smooth editing and used slow motion to capture the ice falling and then edited in the original sound track to immortalize the Ohs! and Ahs! of the watchers on deck.

Neville Waller whisked us off to a theme park in France just outside Paris, a French version of Universal Studios style theme parks, complete with Vikings besieging a castle and other similar events.

Yours truly screened a bit of European River Cruising captured when traversing the Amsterdam to Rhine Canal, reputedly the busiest waterway in Europe.

Ban surprised us all with his on stage vocal presentation from the stage of a 2000year old outdoor Roman Amphitheatre. The natural sound amplification was very evident and surprising. Unfortunately we did not get to see any more of his work due to a disc problem. We will put him up front on the program next time.

Whilst we were all enjoying the videos Lee Crispe did a great job at the back of the room in the catering support role, thanks Lee.

The rollup suggests that Travel Video nights are of ongoing interest to members so we will be looking for a slot in the program to the next one in as soon as we can. So get those travel videos edited up and be ready for the

call for submissions to the next program. Rumor has it that the Club is looking to get HD presentation equipment up and running later in the year perhaps it might be in place for the next travel night, keep your ear to the ground on that one. We already have a couple of videos on hold from this session. Our guest is welcome to come back and with a bit of notice perhaps we can see his HD video. Who knows he might be a member by then.

Thanks to everyone who contributed videos and to those who assisted on the night..

IAN SCOTT

Club Sec.

and fellow Travel Bug.

MESSAGE FROM THE TREASURER

The club encourages members to wear their name badges at meetings as this makes the evening more relaxing and friendly and also acts as an ice-breaker.

Please advise if you require an SVMC badge, or need to replace an old NCC badge, and I can arrange new badges to be printed.

Additionally, whilst any "bugs" appear to have been ironed out with e-mail addresses, it would be appreciated if all members would advise their current postal addresses and telephone numbers to check the accuracy of the membership records.

Please advise by Email:-   wotyot@tpg.com.au
or Phone N0 :-   9872 3778

Thank you

Barry Crispe

Treasurer

AUTHORING BASIC DVD MENUS.

HISTORY

The DVD disc has established itself as one of the most useful and rugged large file media storage devices. By far the most common of its applications is for screening movies at home. The DVD has a menu to access the scenes and chapters appropriate for the movie, the process of designing the menu is referred to as "Authoring"

DVD, also known as Digital Versatile Disc or Digital Video Disc, is an optical disc storage media format, and was invented and developed by TOSHIBA, and Time Warner in 1995. It is an extension of the Philips and Sony technology developed as the CD or Compact Disc. DVDs are the same dimensions as compact discs (CDs), but store more than six times as much data.

Philips and Sony decided it was in their best interest to avoid yet another format war over their Multi Media Compact Disc, and agreed to unify with companies backing the Super Density Disc to release a single format with technologies from both. The final specification was mostly the Toshiba and Matsushita's Super Density Disc in fact the DVD.

The DVD Video format was first released by Toshiba in Japan in November 1996, in the United States in March 1997, in Europe in October 1998 and in Australia in February 1999.

DVD STANDARD

Later developments produced dual layer versions which doubled the 4.7GB capacity to over 8GB. Now we have Blue Ray Disc with enough capacity to store full length HD movies. Fortunately for us the Menu system is a part of the disc standard and is carried into the Dual Layer and Bluetooth versions, thus what we learn today holds good for future use with HD.

The fact that the Menu technical requirements are fixed by the disc operating standard means that regardless of the Software we use to author our menu the Graphical components and chapter links must agree to the standard. Consequently it is very easy to recognize the authoring steps from one NLE to another. This commonality even transcends the mythical Mac to PC barrier. The promise is, if we understand the basic principles we should have no trouble following the authoring process on any NLE.

BASIC AUTHORING
STEP ONE FINISH MOVIE EDITING

Let's have a look at the basic steps and requirements to author a DVD menu. Our first step is to produce our movie or movies. We can only build the DVD content file once so all the intended DVD content needs to be prepared in advance of the Menu authoring and Disc burning. Even if we use a rewritable disc this once off build applies. Yes we can erase and rewrite on a read write (RW) disc but we can't "add bits on" to any DVD movie disc RW or not.

STEP TWO MODIFY A TEMPLATE TO SUIT.

In your NLE there are menu templates. There are not usually too many and folk despair because the one they need is not there. Don't despair the templates are there for you to modify. Just pick one that has the aspect ratio (16:9 or 4:3) that you are using and has buttons as a list or as sub pictures in frames (commonly called picons or Thumbnails) arranged in a way that is a "best fit" for your project. Your NLE will no doubt have a menu editor and probably a "Menu Wizard" to simplify and guide you through the process of changing the template into your menu.

Just a bit of technical background, refer to fig 1. The menu templates stored in your NLE are in fact "Layered Files". You won't see the layers unless you load one of the templates into a program like Photoshop. The good news is that you don't need to do that unless you are into something extraordinary, we certainly are not at this time and will be staying at the "keep it simple level". Your NLE menu editor will indirectly access the various layers to make the edits you want.
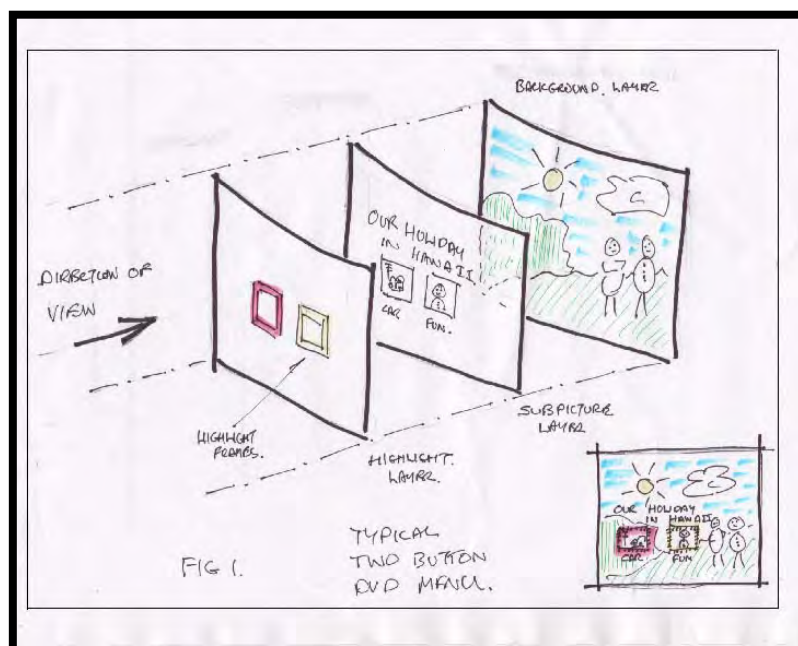
Let's start with background. Perhaps the "best fit" template is "Our Wedding" not quite what you want for "Our Holiday in Hawaii" so you get one of the holiday pictures you took with the digital camera, or use a still frame from the video itself, either way in the NLE menu editor use the "Background" button to select the Bmp or Jpeg file with your photograph or still frame and load it in. The background will change to your picture. Perhaps the "Wedding Template" will have more picon frames than you need and maybe even an excess of "selection buttons". So again with the NLE menu editor select and delete any items you don't want. At this stage you have your trimmed down version of the menu ready for the next part of the process.

Using the Fig 1 sketch as our menu idea. Perhaps the Picons for "Car" and "Fun" will be obstructing some of your newly imported background. Click on the picons and move the cursor around until the popup symbols indicate "move" and then grab the picons to where you want them to be. Some menu editors have a grid which will helps you position the bits and pieces in nice orderly arrangements.

The sub-picture layer will have wedding text which is wrong for your project so in turn click on the various text items and alter them to suit what you want. You can also reposition and resize the text to "fit" with your background. When you complete your edit to this stage you now have a menu with the look you want but it still can't do anything.

FIG 2. TYPICAL LAYOUT NLE MENU EDITOR.
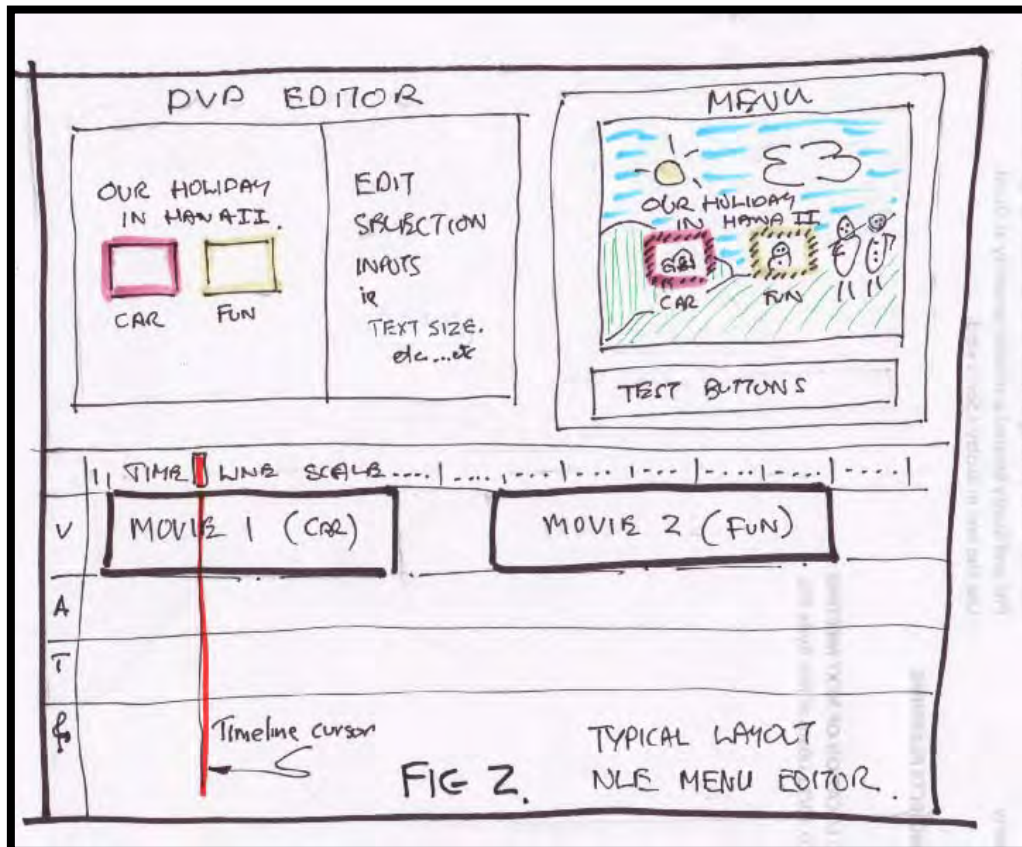
STEP THREE LINK BUTTONS.

Next we need to establish some "links" to our videos so that when we select the appropriate picon the DVD player will start to play the correct movie. Fig 2 is a simplified view of a low end NLE in menu edit mode even DVD fits this basic format. Because of the incentives for Mac and PC software packages to be "different" we need to be aware of deliberate terminology differences. For example Pinnacle talk about templates and Mac talks about themes, both mean sample menus you can modify to suit your project needs. As I said before grasp the basic principles involved and you will be able to use or observe almost any NLE authoring SW, particularly low end stuff.

In the basic sketch you will recognise our Hawaii menu (rough as it is). It sits in a little monitor window above some "Test buttons" which replicate the DVD player controls so you can test your masterpiece before you burn.

On the left is a another window with the sub picture layer and beside it selection boxes for you to modify text and move objects around. This is where you would have found you background from your files and pulled it into the menu. There are some other settings here that we will mention as we go along.

Now we know that a DVD menu works on the basis that you navigate to the "Button" you want and click play to start the movie, you also know that as you alter the selection the "Active one" will highlight so you can see where you are on the menu. In low end NLE menu editors the highlight colours are fixed and you can't change them, so no need to worry about how that is done. When you press play on the DVD player it finds the movie on the disc and plays it, how does it know where to go? Easy you set a link. How you say ? Real easy, you position the timeline cursor on the start of the movie and double click the blank picon frame in the editor window this links the picon frame and the movie. Or you can also drag the movie start into the Picon box, or select the picon and can click the box in selection input area marked "Link", any of these will work and the picture from the first frame of your movie will appear in the picon frame. Now there are a couple more things to do to make this linking process a success. Firstly since you have chosen to have multiple picons you probably don't want all your movies to play from only one selection, so you need to go the end of the first movie position the timeline cursor there and click "return to menu", "set return" or the box with some such wording. That means that when the DVD controller will now sense the end of the movie, the menu will reappear and wait for our next selection. Secondly you might find that the first frame that automatically appeared in the picon is not too descriptive for your menu visuals, in fact it could be black if there is a fade in at the start. To fix this problem position the timeline cursor on any frame in your movie that you want in the picon and click the "Set Picon" box and the picon will change to agree without disturbing the "start link" setting.

These steps are then repeated for the subsequent movies in your project.

STEP FOUR TEST AND BURN DISC.

To assist you to avoid wasting your time and burning discs with errors built in the authoring SW allows the menu function to be tested. The process is straightforward. Complete the edit and authoring, then by selecting and clicking with your cursor on the test buttons under the menu in the monitor window make sure the menu does what it is supposed to. The test buttons are a mirror of the buttons on the DVD player remote.

MORE ADVANCED MENUS

DVD menus are capable of much more than we have described in this article albeit with authoring software that has more functionality than out low end NLE. Additional menu functions include;

    Animated menu background with or without audio

    Animated picons (no audio is permitted since it has no logical purpose)

    Multiple menu pages to cope with more extensive selections

    Selection of an alternative audio track, usually for language selection

    Cognitive selections –mostly for training, i.e. if you enter the wrong value in an question you get returned to a revision point whereas if you are correct you jump on to the next theme.

FOLLOW UP

This treatise has been deliberately kept simple to match the needs of those

who have not yet had experience in authoring menus. It is also intended as a precursor to the May 2010 focus night session on DVD authoring. At that session we will actually develop the menu described in this article. The demonstration/participation will be on both Mac and PC.

Ian Scott

Secretary SVMC

OUR MAN IN HONG KONG

Ernest Cheung has identified a Kiwi "Show Me Shorts" film fest, they are looking for Australian and Kiwi films that are made in the last three years, team leaders and individuals can send DVDS before July, 2010.

Details at:-http://showmeshorts.co.nz/photos.php

Calling Kiwi & Australian short filmmakers

We are now calling for entries. The deadline is 5pm Monday the 5th of July.

We play Kiwi and Australian short films between three and 30 minutes long, made within the last three years.

The whole team is always really excited at this time of year because we know those shorts are about to start rolling in. We all have our favourites, but the festival is open to any genre and we encourage both established and emerging filmmakers to send us their work. We are particularly looking for striking films with high production values and a strong central idea that will capture the audience's imagination.

NEWS IN BRIEF

Our Team leaders hard at work!!

PLEASE NOTE

A raffle will be held at next Wednesdays meeting. Prized have donated by a generous member

COMPETITION RESULTS

Competition "On Board" results will be announced at the next meeting 28th April. Well done everyone.

DIARY 2010

SYDNEY VIDEO MAKERS CLUB

FORMERLY NORTHSIDE CAMCORDER CLUB

Month	S	M	T	W	T	F	S		Month	S	M	T	W	T	F	S
						1	2	No focus night						1	2	3
January	3	4	5	6	7	8	9		July	4	5	6	7	8	9	10
	10	11	12	13	14	15	16			11	12	13	14	15	16	17
	17	18	19	20	21	22	23			18	19	20	21	22	23	24
	24	25	26	27	28	29	30	Aust. Day		25	26	27	28	29	30	31
	31															
		1	2	3	4	5	6			1	2	3	4	5	6	7
February	7	8	9	10	11	12	13		August	8	9	10	11	12	13	14
	14	15	16	17	18	19	20			15	16	17	18	19	20	21
	21	22	23	24	25	26	27			22	23	24	25	26	27	28
	28									29	30	31				
		1	2	3	4	5	6						1	2	3	4
March	7	8	9	10	11	12	13		September	5	6	7	8	9	10	11
	14	15	16	17	18	19	20			12	13	14	15	16	17	18
	21	22	23	24	25	26	27			19	20	21	22	23	24	25
	28	29	30	31						26	27	28	29	30		
					1	2	3	Easter	October						1	2
April	4	5	6	7	8	9	10			3	4	5	6	7	8	9
	11	12	13	14	15	16	17			10	11	12	13	14	15	16
	18	19	20	21	22	23	24			17	18	19	20	21	22	23
	25	26	27	28	29	30		**Anzac day**		24	25	26	27	28	29	30
										31						
							1				1	2	3	4	5	6
May	2	3	4	5	6	7	8		November	7	8	9	10	11	12	13
	9	10	11	12	13	14	15			14	15	16	17	18	19	20
	16	17	18	19	20	21	22			21	22	23	24	25	26	27
	23	24	25	26	27	28	29			28	29	30				
	30	31											1	2	3	4
			1	2	3	4	5		December	5	6	7	8	9	10	11
June	6	7	8	9	10	11	12	Queens Bdy.		12	13	14	15	16	17	18
	13	14	15	16	17	18	19			19	20	21	22	23	24	25
	20	21	22	23	24	25	26			26	27	28	29	30	31	
	27	28	29	30												

Legend:

- ▇ (yellow) Committee meetings 7.30pm 10.30pm
- ▇ (green) Focus nights 7.30pm 9.30pm
- ▇ (red) Club nights 7.30p
- ▇ (teal) School holidays
- ▇ (tan) Public holidays

Club night competitions close and screen on Club nights shown.

SYDNEY VIDEO MAKERS CLUB
FORMERLY NORTHSIDE CAMCORDER CLUB

President:
Rob Nercessian

Vice President:
Kent Fry

Secretary:
Ian Scott

Treasurer:
Barry Crispe

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 $56, self and spouse $76, country member $28 - 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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SYDNEY VIDEO MAKERS CLUB

FORMERLY NORTHSIDE CAMCORDER CLUB

President	Rob Nercessian	0412 156 366
Vice President	Kent Fry	0422 164 432
Secretary and Public Officer	Ian Scott	0419 239 953
Treasurer	Barry Crispe	9872 3778
Membership Secretary	Barry Crispe	9872 3778
Competition Manager	Margaret Tulloh	9451 9718
Actor Liaison	Phil Brighton	9427 3614
Library Manager	John Maher	9634 7229
Voty Organiser	Ian Scott	0419 239 953
Audio Presenter	Phil Brighton	9427 3614
Audio Presenter	Jim Whitehead	9416 7162
Publicity Officer	Jim Whitehead	9416 7162
Editor Electronic Eye	Margaret Tulloh	9451 9718
Web Master	Kent Fry	0422 164 432
Help Desk Coordinator	Eddie Hanham	9327 4118
Meetings Coordinator	John Maher	9634 7229
Visitors Coordinator	Lee Crispe	9872 3778
Copyright Registrar	Jim Whitehead	9416 7162
Video Director		
Team Coordinator	Ron Nercessian	0412 156 366
Catering	Margaret Tulloh	9451 9718

Please address all correspondence for Committee Action to:

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