

SYDNEY VIDEO  
MAKERS CLUB



# CELEBRATING 20 YEARS 1991 -2011

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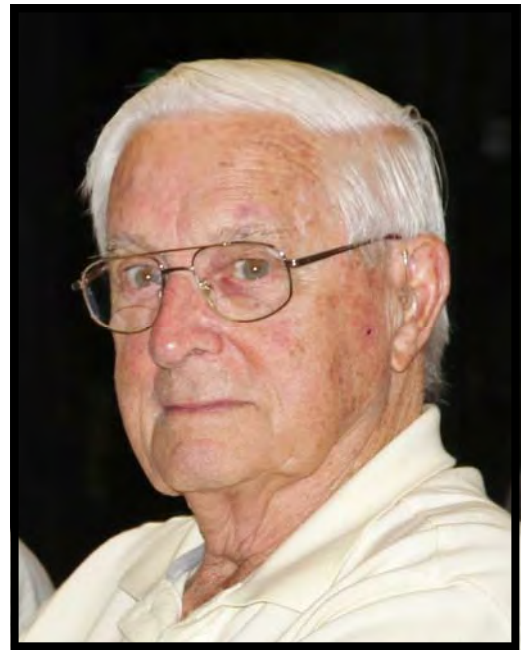
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# **A brief history of the Northside Camcorder Club**

**by Merv Blanch**

On a late winter's night a group of six men huddled in a shop doorway in Victoria avenue , Chatswood. It was 1991 and they had responded to an advertisement in the local paper placed there by one , John Weaver, who had originally come from Britain. John eventually let us in and we trooped upstairs to a small office where he had a business and we all introduced ourselves. It transpired that we had all been cinematographers with a sum total exceeding 100 years of experience. More than half of the group was from overseas. After a couple of hours we had resolved to form a club to help each other in the new



*Merv Blanch*

experience of using a camcorder and John volunteered to be our leader .We all took on responsibilities and agreed that Wednesdays were convenient to meet. Before we were to meet again John approached the Dougherty Centre as a possible meeting place and this proved to be an excellent decision. Of course, when we met for the first time there were things that had to be discussed, one of which was the cost of the hire of the hall and some one had the bright idea that we could volunteer to make a video of some of the activities of the Centre. We would pay for our supper! It worked. We were given a year's free use of the hall in exchange for a documentary on the Centre's operation of Meals on Wheels. Little did we realize that it would take twelve months to make.

In the mid eighties video cameras became free of their umbilical cord which had, to now, joined them to the sound recorder. Hitherto they had been a heavy encumbrance hung over the shoulder. It was exciting to have the sound on the camera but it was to prove one of the most difficult aspects of our hobby to control .We were of one accord that the picture quality was disappointing compared to the super 8 or 16mm film that we were leaving forever. How were we to know what lay ahead? There was no such thing as a megapixel!

John persuaded the local Tandy man that we would give him a monthly page

in our proposed newsletter in exchange for him paying for our postage. This worked for over two years.

Within two months the membership stood at eleven, a logo and badge had been designed and a constitution was being formalized. An enterprising member, Morris Simmonds, contacted the State Travel Information so we were informed of many activities, many floral, that were to be held in and around the city.

Most cameras were rather large and rested on the shoulder but editing was the problem. By joining the camera to the V.C.R we tried to edit by using the pause button on the V.C.R but it was difficult to know how long the V.C.R took to get up enough speed to record, and each V.C.R seemed to take a different time. The time code was essential. An Amiga computer helped and the Scala was also needed. If you could afford between \$400 and \$3000 a simple editor was available that was able to detect the in and out points of takes . Brian Coghlan and Merv Blanch produced a video for beginners to show how it could be done with two fingers and this was of some value for a few years. Other tapes were produced concerning sound, turning slides and older movies into video and the making of these were learning as well as teaching tools.

In our first year we were asked to record a fete being held at the San hospital and after doing thirty minutes our tapes were taken to a central room where they were transmitted to the patients who were bed-bound so they could enjoy the proceedings. We were there most of the day and our tapes were rotated twice an hour as new shots were produced. It was one of many charitable events the club served. Considerable time was expended producing a promotional tape for Karonga special school and when it was screened for parental approval they did not want faces that could be recognized. It was a bit late for that and the lesson we learned was that better planning was necessary.

And so it was for our first major effort under the very capable hands of Graham Wilson who arranged for the many train- making enthusiasts who met at Fagan park to have their hobby captured on tape . The finished product, called "Steam Up", was so good that it sold over eighty copies and provided the club with its first additional funds. Even the background music had been composed and produced by a club member, a feat that was never achieved again.

It was evident that sound was important. President John Weaver, in all innocence, wrote to thirty-four cine clubs asking what they were doing about copyright music. The sky fell on him from a great height especially from the members of the Federation of Australian Movie Makers (FAMM). It had been a case of let sleeping dogs lie. John suffered much personal abuse from clubs

around Australia and eventually he invited a representative of the copyright association to explain all. Things were worse than we thought. Should we tape a busker we were duty bound, by law, to find who wrote the music and seek permission . Fortunately some enterprising members discovered that disks were available from overseas and it was six years later before John Urquhart managed to get licences for us at \$15 each.

In those early days members travelled long distances to attend meetings and it seemed logical to try to form sub groups of members who lived in relatively close proximity to produce tapes together. One of the most enduring partnerships has been between Chris Saville and Andy Doldissen who have been very successful at competitions as well as doing work for community television . Generally speaking it would appear that most members prefer to work alone.

However a strong feature of the club has been the very generous attitude towards each other and beginners so that experiences, both good and bad, are

shared in pursuit of better tape production.

A talented young member, Adrian Barac, ran around his house and then his mother with his camcorder attached to a tripod which he held by the centre column with its legs splayed .We



*Chris Saville*

were astounded by the steadiness of his images. Within a few weeks we watched a video of Chris Saville and Andy Doldissen facing each other from a distance of thirty feet and come together like two jousting knights. Instead of



*Andy Doldissen*

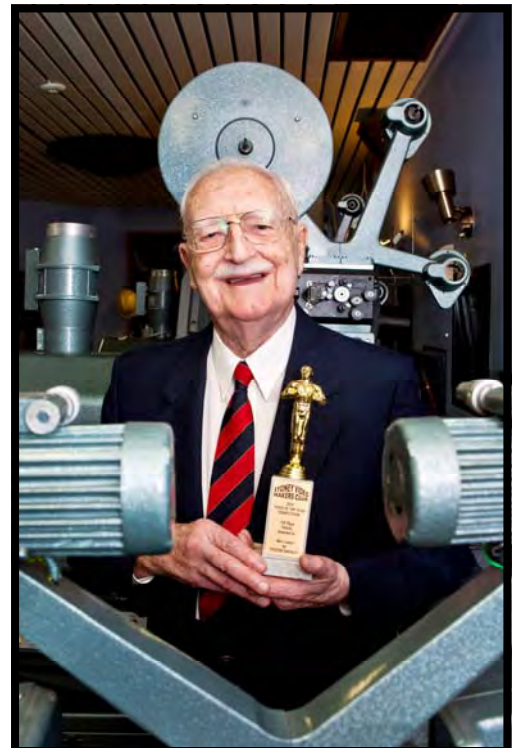


lances each had his camera mounted on a self-made steady cam and then they even glided up a stairway. It was most memorable.

Soon our visiting guest speakers introduced us to myriad “extras” like attachments which could go on lenses; macro. diopters, polarizers, special effects, colour and sky lenses. We could buy VHS rewinders for \$80 and buy lights for \$100 to compensate for the high lux of our cameras .We could choose from VHS.VHS-C, super VHS, Hi8, SVHS, 8mm, High grade EHG and HDX Pro. In less than a year our membership had grown to forty nine, not a few confused by choices to be made.

Graham Wilson initiated a novel scheme called “Video Access”. All members could give him tapes that they had made, he would copy them on to an hour long tape and then they could be borrowed by other members of the club who were encouraged to make, anonymously, comments and suggestions that could help the original videographer to be more capable of making better tapes . This was very popular when most members were beginners.

There were several clubs around Australia devoted to videography and President John Weaver sent newsletters (sometimes as long as sixteen pages) to all that he could locate. Joan Rennie was the secretary of the Gold Coast club and she quickly established communication with our club so that we were soon swapping tapes and John was encouraging our members to enter her competitions which had begun in 1992.The liaison was of mutual benefit. By the first anniversary of our beginning as a club Amiga computers were beginning to appear amongst members and that was our first sub group. Most favoured Scala for titling and it was incredible that within three years that the Commodore company , distributors of Amiga, should go into liquidation and that computer service and parts for Amiga should cease.



*Noel Leeder*

Chris Korgamets was a very imaginative member and he designed and carried out our first multi- camera shoot of the club's meeting so that absent members would not miss out, especially, on guest speakers and the expertise that they could impart.

Noel Leeder came into the club in the first month, bringing with him, a wealth of knowledge from film making and his background in engineering was admirably suited to testing new equipment. This he did for Barrie Smith, editor of a video magazine, and an excellent liaison developed so that Barrie was a regular guest speaker and Noel's test results were published for all of Australia to read.

One of the annoying factors for members was the short life of camera batteries especially as they had to power lights when our lux readings were still so high. Our inventive members were soon using motor- bike batteries, or wiring several batteries together and they even came up with battery belts which made them somewhat heavier but they served the purpose. We had to run our batteries right down before recharging, in those days, to prevent memory problems with them.

Ted Northover had come to the club with many years of making movies in the U.K and he was well qualified to demonstrate "how to" sessions for a nominal fee over five weeks. Skills and confidence grew so much that in our first three-minute competition there were eleven entries.

F.A.M.M had been functioning for over forty years and it had, initially, spurned our advances until it realized that video was replacing film at an extraordinary rate. It then approached us to join them which evinced much discussion and eventually we said "no", remembering that its members had castigated us for bringing up the subject of copyright music. It eventually went into slow fade out and became defunct.

Both our earliest major works , "Steam Up" and "Meals on Wheels" were completed and a team had taped the Padstow dawn Anzac service.

John Weaver had set a good foundation for our club and after serving for two years after our initial few months in 1991 he gave up the presidency in 1994 and Ted Northover became the second president. John remained active in the club, for over ten years and it was fitting that he was made our first life member shortly before his sudden death.

At this time Amiga , Mackintosh and PC's were available for computer editing and a sub- group of nine P.C users was formed. The MX-1 with dual time – based correction which could accommodate four cameras at once became available. Picture stabilizers were being incorporated into camcorders and the lux was going down.

Ted had stressed that he would only serve as president for one year and when

that year was up there was a hiccup when no one was prepared to serve as president. The annual general meeting had a ten minute recess, negotiations went on and when the meeting resumed we had found a new, creative and enthusiastic new president , Earl Hingston. His wife, Helen was a graphic artist , they were both computer literate experienced desktop publishers and they brought good advertising skills with them . Before long we had a distinctive badge, polo shirts, mugs and very creative additions to the "Electronic Eye" including sketches and photos. Coloured stickers were added to name badges to show the gauge of tape and editing method used by each member . This led to quicker recognition of "fellow travellers" and thus provided an easier means of solving one's own problems. The concept of a President's Trophy materialised which, in the next presidency, became the VOTY trophy. During Earl's presidency the hundredth member joined and those members between ninety and ninety-nine were entered for a lucky draw. When Earl and Helen moved to the central coast their round trip to and from meetings was two hundred kilometres and eventually they had to reluctantly resign. They opened an exhibition centre at Toukley where Earl sells his art and they have embarked on a trip around Australia and on their return he hopes to have many water colours to show.



*Eddie Hanham*

When the next president, Eddie Hanham, began to lead the club he inherited a few internal problems related to copyright free music licences, some falling away in membership numbers, some disaffection with the method of judging the Video of the Year competition and some committee ructions. Judging was removed from club members and this

overcame some claims of subjectivity and eventually membership climbed to one hundred and fifty. Instead of mainly older ex-cine members the newer and younger members brought more technological skills and they were seeking cinematic knowledge to match. Our international awards came quickly to several of these new members and the club has continued to be well represented in overseas competitions.

We had met John Urquhart when he was a somewhat reluctant bride-groom in Bob Hallett's "wedding ceremony", which was a club shoot night and John,

who had negotiated a copyright deal for members , became the next president . John demonstrated “Thumbs Up” a useful device for arranging video clips before editing before computers became popular . He also proved to be a good negotiator and he succeeded, after many frustrating years, in coming to terms with the copyright issue and members were able to acquire licences to use ordinary music under strict conditions. John organized a shoot of the Killara high school cabaret shoot in exchange for use of their hall for our first VOTY night. By now three chip cameras were available so group shoots tended to be somewhat restricted to owners of these rather costly items. There were many group shoots most of which brought in funds for the purchase of additional equipment for club night presentations. With the demise of Amiga computers and therefore less use of Pinnacle Video Director Studio 400 Casablanca became more popular as an editing medium. Many others followed.

Recognition of the club’s existence and of its expertise led to many documentaries being made of musicals, concerts, cart races, hospital and caring features and no less than 400 copies of a Rostrum speech competition were made and distributed to schools.

The newer members represented a new genre of expertise, International awards rose to fifteen in one year, and some of the older members were being technologically left behind. Focus nights were introduced to help solve the perennial problem of the gap developing between the more advanced and the majority who were trying to keep up. In addition, travel nights were commenced and many of the older or less experienced could relate to the more simple presentations and productions. Screen plays began to be developed and now members were beginning to become more adventurous in aping the professional productions, limited of course by money, actors, sets and music. Nevertheless overseas awards have been won and, in this regard, Bob Hallett’s continuous efforts have been remarkable.

Animation programmes have become available to the amateurs and some very patient and creative members have won local and overseas recognition. Motivation has to be regularly provided to members as the club ages and committees have wisely brought world class videographers to the club as guest speakers who have demonstrated over and over that simple cameras used creatively, even without tripods, can capture spectacular footage, especially as High Definition has now reached broadcast quality.

The Northside Camcorder Club has shown itself to be a dynamic entity, ever ready to experiment with new technologies as they become financially available, and it continues to recognize the need to reinvigorate itself with new young members.



# HOW I CAME TO JOIN THE NORTHSIDE CAMCORDER CLUB

By John Sirett

Having been interested in movie photography from an early age – in fact I actually got to own a 9.5mm movie camera while still in primary school (but could hardly afford to put film in it). Later on, I progressed to Super 8 silent film.

Upon retiring from work in 1993 I was impressed with the possibilities of working in domestic video as a hobby and purchased a Canon EX1 Hi camcorder, a “top of the range” analog recorder using Hi-8 tapes. There followed a steep learning curve for me.

Although I had produced promotional video for my company and learned many things about professional procedures I hadn’t learned about the technicalities of video recording or how to operate a video camera.

Initially I floundered around about Colour temperatures, exposure compensation and live sound recording etc., but had lots of fun following the activities of grandchildren in their sports.

Then I found that video editing required more than a pair of scissors and a bottle of acetone cement. I wanted to more advanced things like scene transitions and find out how to mix an audio track. In those days video editing was linear (reel to reel) so transitions between scenes was an arduous task and mixing audio tracks nearly out of the question without special equipment.



*John Sirett*

Non-linear editing was in its infancy and really only in the domain of the “computer buffs that had the knowhow and the money to indulge.

So I decided to go back and enrolled in night classes for video beginners.

What a disappointment! The instructor’s first words were “forget about the sound track on your camcorder – just wipe it off and substitute some nice music”.

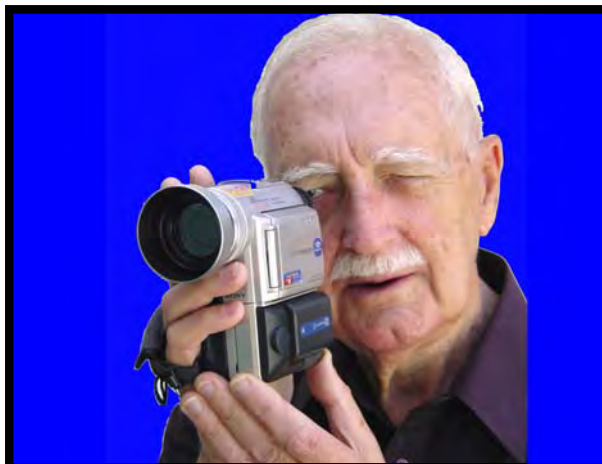
My good wife encouraged me to look further afield and resulted in my arrival at the August meeting of Northside Camcorder Club in 1996. I introduced myself to Merv Blanch as a prospective member and I recall his welcoming words, “sit there” he said.

My original quest for information on linear equipment and techniques was overtaken when the “Casablanca” NLE system was demonstrated one club night. I was converted.

Focus night started under the stewardship of Bill Butts and quickly became entrenched as the venue for the exchange of information and ideas. I remember John Urquhart as Club President when I joined and competitions within the club were well contested and some interesting videos shown.

It was founding members John Weaver and Ted Northover who originally urged me to enter outside competitions. Noel Leeder also played an enthusiastic role and various club members have competed overseas in England, Channel Islands, Canada, USA and Malta with some success.

Noel Leeder the evergreen, is still at it with a successful entry into the prestigious BIAFF (English) festival this year.



*Noel Leeder still at it in 2011.  
Keep at it Noel.*



*Alan Petschack trailing 3 new Cameras  
Past President.*



*Merv can still be seen most nights at the  
Club Meetings.*



*Rob Nercessian Past President*



*Peter Frybort Past President*



# From Past President

## John Urquhart



*John Urquhart*

What a great occasion, 20 years of Northside Camcorder Club and its successor Sydney Video Makers Club.

I came to the club when Earl Hingston was President.

Enthusiasm for video making was high despite what we would now consider poor equipment. Video 8 and VHS were then the standards (approximately 240 horizontal lines) used by most Club members and the development of Hi8 or S-VHS (resolution of 420 horizontal lines)

was seen as an incredible step

forward. The degradation in picture quality as copies of tape were made was a great frustration and disappointment. Frame accurate editing was a dream and most producers were happy if they achieved an edit within 5 or 6 frames. The equipment to achieve that result was expensive and there were signal enhancers and all kinds of tricky devices to help maintain picture quality. This was the era of linear editing. But despite the equipment and its costs the Club flourished and people travelled vast distances to attend a Club Night.

Earl managed Club Nights in a professional manner and had high standards and expectations for it and its members. There was a real vitality at a Club Night and always pressure to run a bit late as there were so many

interesting aspects of video making presented. The monthly Australian Video Camera magazine was eagerly awaited by most members and the Club developed a special relationship with its editor, Peter Blasina. Peter would regularly address the Club bringing all the good news of the latest technology and cameras with insights into developments not obtainable elsewhere. Of course a Club is only as good as its members and we had, and still have, incredibly talented people as members. Industry professionals were constantly amazed at the quality of our productions and clips when they visited and saw our work. Competitions brought forward outstanding work and the main yearly competition trophy was the President's Trophy at the end of the calendar year. I followed Earl as President and I, and my Committee colleagues, thought we should expand and further recognize our competition entrants. Hence our *Video of the Year* night was launched, starting at the Killara High School Theatre. It was an enormous success and really putting our productions on the big screen.

I was always inspired by the creativity, dedication and camaraderie of members. The Club has always had wonderful people many of whom have my utmost respect and friendship. I was, and am, proud to be a member.

## John Urquhart OAM and Honorary Member





## My NCC history

**I** attended my first meeting in March 1996 as a visitor & commenced membership from April 1996 and assisted Chris Korgemets as the audio operator shortly after. So my membership was just a few months short of 14 years.

**I** was invited by president Earl Hingston to serve on the committee to fill a casual vacancy and attended my first committee meeting on 14<sup>th</sup> May 1997 and remained on the committee until the AGM in 2004 (just over 7 years) because the Club's committee night clashed with another ongoing commitment.

**I** had the pleasure of being the projectionist (or assistant projectionist) for the Club's VOTY event. This was an annual function where a number of members' videos were screened on (from memory) the January meeting night. The winner was awarded the Video of the Year.

**F**ollowing a Club Shoot in May 1998, ironically called 'North Side Story' (a comic stage show using parents and teachers and directed by Jan Cairns at Killara High to raise funds for the school), John Urquhart made a 'deal' with the school that the Club in return, would use their auditorium to screen the club's VOTY entries. This marked the first VOTY that was held outside the

Dougherty Centre and was the pattern of all VOTY's to follow.

In 1999 the venue for VOTY had changed to the ROXY theatre at Film Australia, Lindfield. The ROXY has seen some interesting VOTY developments over the years – in 2001 the entire screening was performed (even the interval music) from a Premiere timeline on a PC which fed a large Barco projector.

Following a storm in 2003, we had major blackouts in the CBD and Lindfield and it looked very much like VOTY would not proceed, but power was finally restored minutes before the guests arrived.

In 2004, the night had a Charlie Chaplin theme and guests were literally given the red carpet treatment thanks to Louise Furney's organisation of the event. We have used a somewhat simpler format since.

Garry Murdoch left the club in 2009



## NORTHSIDE CAMCORDER CLUB'S VOTY 2002 - ENGINEERING PERSPECTIVE

### *The best laid plans of mice and men...*

Shortly after the Northside Camcorder Club's 'Video of the Year' judging in late November, VOTY sub-committee members Ian Scott and Garry Murdoch assembled all the competition entries on to a two-hour DV tape and added the VOTY title, intermission and the Audience Vote graphics.

Fortunately, this year, plenty of time was allowed for 'post production' - a lesson we learned from past VOTYs. We didn't add the winners' presentation order segment until after the show's rehearsal so that any last minute changes to the program could be incorporated. Fortunately there weren't any and the segment was appended to the material on the VOTY master tape.

Northside Camcorder Club has been screening their VOTY competition entries at the impressive ROXY theatre in the grounds of Film Australia in the Sydney suburb of Lindfield for several years now.



Garry Audio & Vision mixing at the ROXY theatre (VOTY 2002) Photo: Chris Saville

The event takes on all the atmosphere of the Academy Awards, with champagne and food served before the show and that air of expectation as people wonder who is going to win each category and especially the coveted VOTY award.

Garry Murdoch had a call from the Film Australia projectionist to say that a feature film was to be screened from four to 6pm on VOTY night and could he set up the equipment before the screening?

No problem, he would take a flexi day from work, set up the equipment from 3pm and probably have time to watch the film before people arrived for VOTY. Well, that was the theory anyway!

About then Murphy stepped in.

Garry copied the copyright-free music that was to be played during intermission to minidisks for VOTY, loaded the car with equipment and headed for the ROXY theatre, encountering a heavy storm on the way.

On his arrival, Garry was met by projectionist,

Don Tanner who said that there was a widespread blackout affecting Lindfield and the place was in darkness. Unperturbed, Garry unpacked the car in heavy rain and set up the equipment in the projection room in almost complete darkness.

At about 4pm, the power was restored and he was able to perform a quick test, then everything blacked-out again ten minutes later. Don was asking, "What was the Club going to do if power could not be restored. Could we postpone until another night?"

Garry rang the club's president Eddie Hanham and left the problem with him. He also checked the kitchenette and found that the stove was electrically powered. Our caterer, Bob Hallett might be serving cold food and warm champagne if the blackout continued.

The people who were to screen a test print of the feature film 'Pizza' arrived and rescheduled their screening for the following Sunday. Garry's

afternoon entertainment had gone.

He had to drive home to pick up a few things (among them a torch!) and on his arrival back at the ROXY theatre, Garry was pleased to see that power was finally restored and everyone was enjoying himself or herself.

The storm and the resultant traffic problems had an effect on several people who arrived late for the screening. Peter Blasina publisher and editor of Australian VideoCamera magazine entered the projection room to wait for a break in the screening before taking his place in the audience.

When Garry predicted the next break, he stayed put, preferring to watch the screening from the 'engine room' until the interval. Peter has an intense interest in video gadgetry, so who could blame him.

And you thought that this year's VOTY went without a major technical hitch? You should have been there earlier!



# ality tale for a teen still to hit his peak

## Seven signs deal with mountaineer

THE Seven Network has paid close to \$300,000 for exclusive rights to broadcast footage taken during the ordeal of the mountaineer Lincoln Hall on Mount Everest.

The deal was signed yesterday. The agent Harry M. Miller is working on behalf of Hall, who is recovering in a Nepalese hospital, and Hall's climbing companion, Christopher Harris, 25.

Miller negotiated a contract with Seven after competition from its rival Nine, which last month paid \$2.6 million for the "Bassett" miniseries story.

An estimated 20 minutes of the footage, initially intended for a documentary about the climb, will be broadcast during Today Tonight on Monday.

It is believed Miller was approached by Christopher's father, Richard, in 1992. Miller secured a \$250,000 deal for James Scott after his 43 days trapped in a cave in Nepal.

**Andrew Hurren**



Christopher Harris, foreground, flanked by his father, Richard, the mountaineer Lincoln Hall and the cinematographer Michael Dillion before leaving for Everest. Photo: Stuart Perry.

"Yeah, people do make a big deal about it. I think it is a pretty big deal. But the fact of climbing Mount Everest is a pretty big deal."

He has conquered three of the seven continental summits but spends most of his time as teenage boys do. "Hang out with

my friends and that. Just go to school. It's pretty normal."

The Harris family - Christopher, his parents Richard and Cheryl, older brother Nicholas, and younger siblings Catherine and Ben - live in Lennox Head, near Eumundi, at the foot of the Blue Mountains. April 1992 he had

gone back as far as five, when he first saw "Everest". His father says:

"He is very, very special. He might be a normal 14-year-old kid that goes to school, but he has got something. It is an extraordinary thing. It's an attitude to finish - finishing what you start."

Being turned back by bad weather in 2004 while scaling

South America's highest mountain, Aconcagua, aged 15, taught Christopher "a great lesson", his father said. He accepts defeat without feeling failure and would cope if his Himalayan mission fell short, as it did.

"Everest will be there," Mr Harris said last time. "If he's not the youngest it doesn't matter."

He's got the next six or seven years to become the youngest person in the world to climb the seven summits.

Malcolm, who gave his famous "because it's there" answer to the why-climb-Everest question in 1923, spoke of the same urge at other times, more eloquently. "I suppose we go to Mount Everest,

granted the opportunity because it is a word - we can't help it" was one explanation. "Or to state the matter rather differently because we are mountaineers."

To state the matter differently again, in the words of a Sydney schoolboy, to climb Everest would be fun. It is something he does. And it's still there.

Michael Dillion was a member of Northside Camcorder Club. Submitted by Noel Leeder



NCC test bed for evaluation of three new camcorders in 2003.

**Contents:**

**DVD 1:**

- Introduction & Interviews 26 minutes.
- 30 Second Commercial 0:50 min.
- One Writer's Journey 9 minutes.
- Highland Healer 5 minutes.
- Reflections of a 100 year old 8 minutes.
- True Love 3 minutes.
- Kangaroo Island 10 minutes.
- The Little Red Aeroplane 8 minutes.
- Manuscript - back at the Ranch 7 minutes.
- Intermission.

**DVD 2:**

- Intermission.
- Surfside Sculpture 5 minutes.
- Australia Day - Celtic Festival 9 minutes.
- Jewels of the Plant Kingdom 7 minutes.
- Tripod Tips 10 minutes.
- Royal Visit 9 minutes.
- A Study of the Pleasant-Thick Jucosa 6 minutes.
- Amazing Water in Jubbogon 7 minutes.
- How to make the Perfect Cup of Tea 3 minutes.
- Presentation of VOTY Trophies 26 minutes.

# VOTY 2005

two DVD-R set

disc 1 80 minutes  
disc 2 88 minutes.

Pictured are frame grabs from the VOTY 2005 Award Winning video "Tripod Tips" by Barry McKnight and Roger Cowland.

**VOTY 2005 two DVD-R set 80 & 88 minutes.**

*A compilation of the amateur videos made by members of the Northside Camcorder Club in Sydney, Australia and entered in NCC's annual in-club Video of the Year competition 2005. Additional footage by Chris Saville, Peter Frybort, Noel Leeder, and Garry Murdoch with still photography by Chris Kembessos. NCC hopes you enjoy the work of our enthusiastic videomakers.*

*Video edited and DVD's produced by Noel Leeder. Copyright rests with the makers of the videos. Sydney, Australia January 2006.*

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO  
MAKERS CLUB**



# **ELECTRONIC EYE**

**N E W S L E T T E R**

**2011**

## **JULY**

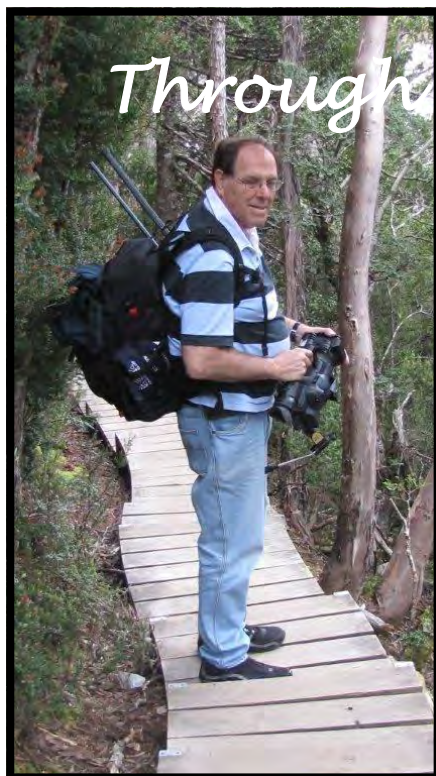
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| 19—20 | <i>Through the President's Lens.</i>             |
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| 22    | <i>Team tactics.</i>                             |
| 23    | <i>Getting the Team Started on Shooting Day.</i> |
| 24-25 | <i>Technology News.</i>                          |
| 26    | <i>July Focus Photos.</i>                        |
| 27-28 | <i>Focus Report for July 13th.</i>               |
| 29    | <i>Competition Corner.</i>                       |
| 30-33 | <i>Click Go The Years</i>                        |
| 34-37 | <i>Making Travel Videos Part ii Storyline.</i>   |



Next Meeting  
Wednesday  
24th August, 2011

[www.sydneyvideomakers.org.au](http://www.sydneyvideomakers.org.au)





## *the President's Lens*

Last Club night we brought you **Colm O'Murchu** and that was a great presentation. Colm's talk was inspiring and gave us the feeling we can all do short films with little budget. Of course, it means we have to lift our game somewhat:

A really good story  
 Really good actors  
 Really good camera  
 Really good lighting  
 Really good sound gear  
 A really good crew  
 Last but not least – passion.

That may look like asking for too much but in fact you can buy a good script on the Internet, you can get good actors from the agencies on the Internet that Colm mentioned. You can hire the gear for a weekend if you have everything planned properly so it can be done in a weekend or two. In fact, some of the club members already have professional level cameras, light & sound gear. You can also raise the funds for a project like this in various ways.



*Colm O'Murchu*

But what came through was the passion for perfection – you audition until you get the right actors, you use professional sound gear, professional lighting, professional camera. You direct the actors and make sure you get the right performance and you don't stop till you're happy with it. You have to spend money on sound editing.

None of the “that should be good enough” or “she'll be right”...

So even though I will not go out and pay for a script and expensive professional actors for the 5

minute videos I do for SVMC – I’ll put as much quality as I can into the storyboard and try to make every scene as good as I can make it. I’ll get the most I can out of the actors by knowing what I want and communicating it. I’ll pay attention to the lighting and the sound. We live in hope...



Peter Fröhlich and Colm O’Murchu

\* \* \*



*Kent Fry*

Many thanks to Kent for the presentation on Voice Over. We got the benefit of:

1. Being shown the process of recording the voice and inserting it in the timeline.
2. Learning what comprises a good voice over content.

Getting a demonstration of the relative merit of recording with a “Mic Thing”, Rolland Edirol with a Rode lapel mike and a Zoom H4N.

I’d like to also mention the Cineform Neo that Kent brought to our attention which can help preserve the quality of the video clips while editing. Just Google “Cineform Neo” and all will be revealed. There’s an

equivalent for the Mac – ProRes.

\* \* \*

In the up and coming July Club Night, Scotty will present an overview of techniques for planning and producing Travel Videos. Dion will give a presentation on his next video course for the club members. I went to the last one, learnt a lot and enjoyed it.

We’ll also screen the 1 minute commercials on that night.

On August Club Night, Kent Fry will tell us how competition videos are judged so we can produce winning videos.

On the September Club night we’ll have the AGM, so if you have any matters that you wish to raise in that forum – go for it!

In August Focus Night, yours truly will deliver a presentation on SFX with topics like Green Screen, keyframes and moving route on a map..

September Focus Night will be for the members to show their Travel Videos so make sure you have one to share.

Until next time,



Club Meeting 22 June, 2011



Our photographer in action Neville Waller



# Team Tactics

**Be sure to be at the July club night as Dion will be there to talk about his upcoming course and this year it's all about filming as a team.**

**Having directed many film crews in the past as well as Joy's world weekly TV Show this year's course will be beneficial to individuals, team members and leaders so you are encouraged to attend his "Intro" night on the 27<sup>th</sup> and ask questions.**

**Industry courses are expensive but you can make a booking at a reduced price if you book on the night or if you contact president Ami or Rob Nercessian prior to the August course. It will be an All day course but the price will include Morning tea, Lunch and afternoon tea. As usual Dion is offering this at a specially reduced price to SVM members, as he did last year, which will empower you to make films the way the pros do in the industry.**

**Here is what Clare said after she saw him at a recent film shoot:**

"In April this year I was invited to participate in a film shoot by the "Packer's Team" at Kent Fry's house. The team was under the direction of Dion Wilton on the night of the shoot. This was my first experience working with a real professional from the world of film making and I enjoyed it immensely.

Dion is an absolute perfectionist and it was an eye-opener to watch him at work. He was only too happy to share his vast knowledge and many years of experience with everyone present. He impressed me with his easy to understand explanations of difficult concepts. He gave clear instructions and the whole film shoot ran very smoothly. It was fascinating to watch him direct every aspect of the shoot – from sound to lights, camera, action, SHOOT.

This was not my first experience of Dion's undoubted talents. In December 2010 I attended a one-day course run by Dion at Chatswood RSL Club. I learned so much and came away from that course with a much better understanding of what is required to make professional looking video. Dion is an asset to our club and I would urge all members to attend any courses he may be planning for us in the future. It's a great opportunity to improve your skills under the eye of a real master and have some fun doing so"

Clare Waterworth



# Getting the team started on shoot day

*or, what are we doing?*

presented by Dion Wilton BVA film & television



"Big or small productions have to start somewhere when pulling a team together for the first time on set at each scene. With all the specialist on set knowing what each department will do, an overview at the beginning makes all the difference in communicating the objectives..."

This presentation will introduce you to blocking a scene for the benefit of the whole crew both artistic and technical.

By beginning your production/scenes in this way, many of the logistical questions in sound and vision can become clearer & addressable when dealing with the many departments that form a team...

Join me for this demonstration using the talents of our Sydney Video Makers Club.

## Dion's background:

Dion has worked and studied in the media industry covering a wide range of roles and styles over a period of twenty eight years... These roles have included; direction, director of photography, camera operator, technical director, sound engineer, lighting designer, editor... The many styles of production have included drama, documentary, television commercials, training, corporate, music video and community tv.

Currently Dion works as a freelance operator and occasionally teaches at Metro Screen in Paddington, covering subjects from multi-cam production to chroma key...

Dion has taught a "Creating Sequences Course" for the Sydney Video Makers Club & demonstrated "Lighting with Bunnings lights" and "Formating Programs for TV" at our regular meetings...

Also a team player on the Sydney Video Makers Club winning production "The Push" - in the lighting department.



# Technology News

There are some new kids on the block:

## Canon XF100 & Canon XF105 & HD Professional Camcorders.

Price: US\$2,999 & US\$3,999

- 1/3" CMOS Sensor
  - 50Mbps MPEG-2 Recording
  - 4:2:2 Colour Sampling
  - 60p/60i, 30p, 24p
  - MXF File Format
  - Dual CF Card Slots
  - 10x HD Zoom Lens
  - Multiple Bit Rates & Resolutions
  - Dual XLR Inputs
- HDMI, Component, Composite Outputs



## Sony HXR-NX70U NXCAM

Price:

US\$2,799

- Rain & Dust Proof
- 1920 x 1080 60/24p Full HD
- 28Mbps AVCHD Recording
- Ultra Wide 26.3mm Sony G Lens
- 96GB Built-in Flash Memory
- Uses Memory Stick or SD Cards
- 3.5" XtraFine Touchscreen LCD
- Assignable Lens Ring
- Detachable Handle w/Dual XLR Input
- Infrared NightShot



Sony NEX-FS100U: A Super35 CMOS Sensor in an Affordable Camcorder Price: US\$2,799.00  
Like the PMW-F3, the NEX-FS100U features an Exmor

Super35 CMOS sensor and interchangeable lenses. The NEX  
-FS100U uses the more common and more affordable  
Memory Stick and SD/SDHC/SDXC media.



The Exmor Super35 CMOS sensor is roughly the same size as an APS-C sensor. The camera records in the AVCHD format, which is supported by most popular nonlinear editing systems. Uncompressed 4:2:2 footage with embedded SMPTE time code can be output through the HDMI port to an external recording unit. A shotgun microphone is included with the camcorder, and dual XLR inputs let you capture high-quality audio from an external source.

## Micro Four Thirds:

For the Micro 4/3 enthusiasts: **GH2 hacked!** you will now be able to record longer than 29 minutes 59 seconds. You can record in MJPEG. The PAL/ NTSC switch works. It's very early days so I would certainly recommend holding off for a while.

## Leica Will Go To The Micro Four Thirds Party, Too

Leica plans on elbowing in on the market next year, with a new compact-cam system with an APS-sized sensor at the very least, according to CEO Alfred Schopf. He said "they are expensive but they are leading edge."

### Rumours: GH3 with global shutter?

A couple of weeks ago Panasonic officially confirmed that they are working on two new cameras, the GF PRO camera and the GH3. Apparently, Panasonic is working very hard on a new sensor generation with global shutter. There will be also a new high resolution EVF with much higher refresh rate.

The GF pro (perhaps Panasonic L1 styled?) will come within 2011!

## Panasonic working on a compact Micro Four Thirds video camera with sliding grip!



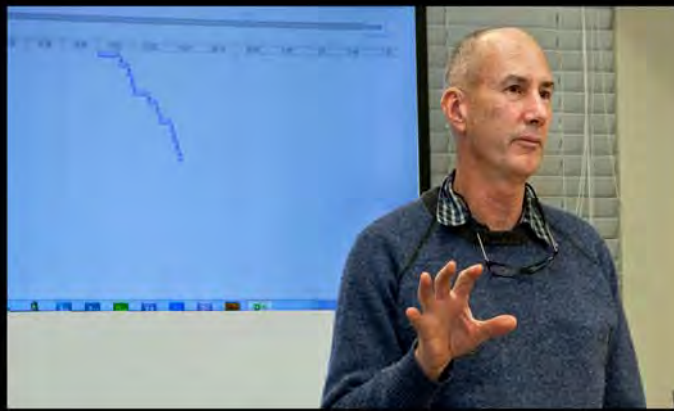
The camera could be priced below the current Panasonic AG-AF100. You can slide the grip to have two different "look", DSLR or classic video camera. You can also rotate the LCD (by 270 degrees). Cool!

## Noktor 12mm f/1.6 will cost US\$499 and available in August

SLRmagic informed via Twitter that the new 12mm f/1.6 lens for Micro Four Thirds will cost around \$499 and be available in August. The lens is made of metal and designed from scratch for Micro Four Thirds.

By

**Ami Levartovsky**



# Kent Fry

## July Focus Night

### Creating & Adding Voice over Presentation





# FOCUS REPORT FOR JULY 13<sup>TH</sup>

## VOICE OVER CAPTURE AND CONTENT.



Kent Fry presented a very comprehensive and interesting overview on the techniques of producing and recording a voice over for a video production.

Kent brought a number of very interesting bits of audio equipment for use during the session and as “show and tell” illustration items.

The session kicked off with the screening of “Voice in Sync” a DVD from our very own club library, which was made some years earlier by Kent and his wife Alison. Alison is a practicing speech therapist and well qualified to assist with voice recording. I would recommend that those who missed the session view the DVD as it



*Ian Scotty and Kent fry*



*Ian Howard, Kent fry, Michael O’Leary, Ami Levartovsky,  
George Karadonian*

is a very clear step by step review of producing and recording a voice over. Who knows what other treasures lie dormant in our club library.

As usual Kent’s session was very well prepared and with a very polished presentation. The session ran smoothly in a logical order. As you can see from the photos taken by Neville Waller the interest level was high.

Kent screened a sample video as a background for practical work. Attendees broke into groups to practice creating suitable voice over scripts and then capturing them using the varied sample equipment on hand. The "Mic. Thing" and the Rode Studio Mic arrangement was the clear winner as it screened out most of the unwanted ambient noise, if it were used in a quiet area the results would be excellent. A very interesting demonstration of equipment, capabilities and techniques.

Congratulations Kent a very informative presentation I am sure quite a few of us learned a thing or two.



*Glen Booth Ruskin Spiers  
with the voice Gerry Benjamin*

**Ian Scott**

**Secretary SVMC.**



# COMPETITION CORNER

Our last competition has now been completed and all results are in. They will all be screened on Wednesday, unfortunately I won't be there, so I would like to congratulate all entrants on a job well done (this will be the first time since I became Competition Manager I have not introduced the winners).

Not all can be winners but with the improvement shown I wonder who will be the next winner. The judges are impressed with the improvement .

Please remember that the next competition is a Documentary "A Day in the Life of Sydney" and the duration is to be 5 minutes. It is to be handed in at the Club Meeting 24 August, 2011 and screened at the September meeting.

**VOTY** closes on **26 October, 2011** and please remember you are to hand in **SIX DISC'S**. As it is the big competition of the year. I try to get five Judges. (1 Disc for the Club and 5 for the Judges).

See you all at Focus 10 August.



**Margaret Tulloh**

**Competition Manager.**

# CLICK GO THE YEARS

By Neville Waller



Born last century in Drummoyne Sydney 1943  
I commencing my working life in 1959 with  
Australian Consolidated Press as a Copy Boy.  
My first wage was the princely sum of 5  
pounds a week, less two shillings for tax.  
In 1960 I received a prized photographic  
cadetship with the Daily Telegraph.  
During my second year as a cadet I was lucky  
to transfer to the recently acquired “Bulletin”  
group of publications at 250 George Street,  
working on a new magazine called  
“Everybody’s”

The magazine was an amalgamation of the old  
Australian Woman’s Mirror and the Weekend  
Magazine. Whilst working for Everybody’s I  
was fortunate to cover many assignments  
across the country. Amongst the most  
memorable being The Beatles and the Rolling  
Stones Australian Tours.

I was also lucky enough to capture several  
scoop photos of both groups. During my shoot

Ringo Starr introduced me to my first ever Scotch and Coke. Looking back now, I find it  
incredulous that I have a picture of Ringo playing solitaire on the floor of his hotel room, whilst  
outside the Southern Cross Hotel in Melbourne,  
their fans were screaming out to them from the  
street below.

Journalist Jim Oram and I flew together with them  
to Adelaide, George Harrison was kind enough to  
pose in the cockpit with the Pilot for me.

Upon arrival at the Airport they then transferred  
into a white Ford Galaxy Convertible. All along  
the route from the Airport to the City was lined  
with crowds of people hoping to catch a glimpse of  
the group.

This proved one of the biggest crowds they were  
ever to experience.

I was in the motorcade in a car with an English  
support group called Sounds Incorporated. Outside  
the old South Australian Hotel it was chaotic.  
On another occasion we flew to Brisbane with the  
Rolling Stones and also on the same bill was Roy  
Orbison whom we chatted with on the flight up.  
The Stones and Roy Orbison were playing at Bris-  
bane’s Town Hall for Harry. M. Miller, whilst on  
the same night at Festival Hall was another concert



featuring several English pop groups. I had to run between the two venues between acts.

The Following day we were invited to photograph the Rolling Stones water skiing on the Brisbane River. The photographs were syndicated around the World

In 1965 I married my wife Janette, who still puts up with me. We have three children, sons Brook and Matthew and our daughter April a hair and make-up artist.

Everybody's magazine ceased publications in 1968.

Shortly after I was offered a position with a Sydney public relations company. Their clients included major radio broadcasting networks, The Macquarie network and 2UW.

Other major clients included Farmers department store and Reg Grundy Productions.

In 1971 I returned to ACP Magazine group, working on their many

Publications including Australian Women's Weekly, the Bulletin, Woman's Day, Cleo, Cosmopolitan, and Gourmet Traveller to name a few. Over the following twenty-nine years with ACP, I was fortunate to cover many interesting overseas and national events.

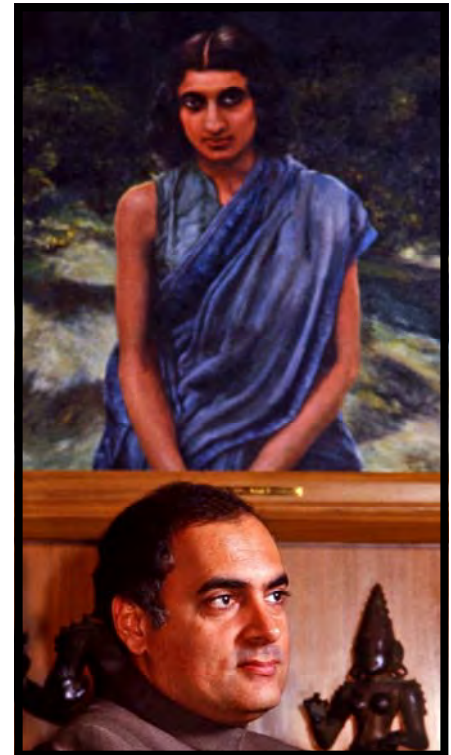
Amongst some of my more interesting assignments included



*Neville and Bob Hawke*

Vietnam in 1976, Kampuchea refugee's crisis, Indian Prime Minister Rajiv Ghandi in New Delhi ( shortly before his

assassination). The Marcos overthrow in Manila, Lindy Chamberlain's second wedding in Palm Springs California and Elle McPherson in New York



*Rajiv Ghandi*

I loved the variety of magazine work, one day you could be photographing someone in suburbia and next day off to Canberra photographing the Prime Minister.

On one occasion I remember flying to Canberra for a cover shoot of Bob Hawke.

His then Press Secretary Geoff Walsh asked if I could take the photos at The Lodge., I said I needed to do it at Parliament House. He said "I will ask the Boss." The PM agreed to go back to his office.

Wow! what power I thought I had and then I remembered there was an election coming up.



*Magazine Covers*



I covered half a dozen or so elections but the most memorable was Gough Whitlam's first election. The assembled media had squeezed into his humble cottage in the Western suburbs in Cabramatta pandemonium broke loose when it became evident he had ousted the then Prime Minister Billy McMahon.

Like everyone else I was trying to capture the moment but the heat from the TV lights and so many people in a small lounge meant I was constantly wiping the condensation from my lens. Still I don't believe I have photographed anybody looking more euphoric than Gough. Some years later Gough came into ACP's Studios in Park Street for a Portrait shoot for the Bulletin. He was very obliging through the session and smilingly asked the then Editor Trevor Sykes "Am I suing you at the moment Trevor?" "Trevor replied "Yes, and you are winning!" Gough continued to smile.



*Princess Diana*

Other major events included the construction and opening of the Sydney Opera House, along with the opening of the new Parliament House, the Brisbane Commonwealth Games and the Granville Train crash. Also the hectic Royal Visits to Australia of the Queen and Charles and Diana.

One of the more enjoyable aspects of work was the cross section of interesting people I had the privilege to photograph. Being able to travel off the beaten track and to meet with the true Aboriginals in places like Kakadu, Papunya, Arnhem Land and Aurukun where we were treated to a special Corroboree.

In 1988 I was made Department Head of ACP Photographic Department. As manager I was responsible for staff photographers, their assignment and training, and purchasing equipment and supplies. Whilst Photographic Manager I was a judge of the Nikon Australian Press Photographer of the Year Award and the Walkley Awards.

My interest in digital photography began in the 80s. After attending Photokina in Germany in the early nineties I could see digital photography was the way of the future.

The first successful digital camera I used was a Kodak camera using a Nikon body with a heavy tethered power pack to drive the camera and record images. From what I remember it was only 3 megapixels and cost over \$32,000.

At ACP in 1998 we set up a Digital Studio, purchasing a Sinar Leaf digital camera which captured three separate RGB exposures. It produced great still life images but was not much good for portraiture

In 1993 along with a photographer friend of mine and our wives we purchased a building in Chippendale. We turned it into two photographic hire studios called Studio Space.

We built up a solid clientele of photographers and magazines and commercial film shoots.

Our most entertaining visitor was Billy Connolly who had everyone in stitches.

My wife Janette along with my partner's wife managed the day to day running of the studio.

In 2000 I left ACP and worked for SOCOG as a Photographic Manager of State Sports Centre up to and during the Sydney Olympic Games.

We sold our studio interests in 2001 to our former Partners and travelled to Europe.

I still do the occasional freelance assignment.

My interest in video was originally to record our travel experiences

My first venue into moving pictures was a Sankyo 8mm, I think I only shot one or two reels before I sold it. Canon lent me a Hi 8 Video camera for my first trip to Photokina.

I remember being in a lift in the Eiffel Tower with two Nikons around my neck

and not being able to use them as it was so crowded. So I held the Canon Hi8 above the assembled heads and filmed and captured the jolts and sounds of the pulleys and wheels as we ascended. It also recorded the voice of an American tourist exclaiming "Holy Shit.... I hate heights".

From that moment I was hooked on video. My next video camera was a tiny Panasonic Mini NV-EX1 Mini DVD camera which I love, and still have.

Currently I have a Sony Handycam HDR-SR12 with a 120gig hard drive that also takes Sony Pro sticks. Editing wise I am trying to master Premiere 5 with much kind help from Kent Fry. I also find PowerDirector 9 very good.

I have found my time at SVM Club very rewarding and continue to expand my skills. Many thanks to all the hardworking stalwarts of our Club.



# MAKING TRAVEL VIDEOS

## PART 11 STORYLINE

**This a continuation of an earlier article published in May 2011 EE**

On May club night Bob Hallett delivered a very good presentation about travel and how he approaches the task of getting the best content for his travel videos. Bob has an exceptionally well developed system of planning ahead, also when on site being bold enough to organize himself into “Getting right up front” to get the camera position available. Bob also pointed out that he travels to make videos and is not just making video of his travels. I have aimed the content of this article at the reader who is firstly a traveller but has decided to make a video of his travels. This differentiation is important because it influences what you carry how you set it up and the time you might devote to set up at each location.

A travel video is a special interest form of documentary and we all know that a good documentary is interesting and provides us with information. So what should be in our Travel Documentary?

A *story* about the travels that we have undertaken and chosen to video. Presented against a background of travel scenery and events.

Something about the “travelling actors” who were with you.

Interactions, maybe even interviews with “locals”

Information which adds to our story not already obvious in our visuals.

### **AD HOC AND PLANNING.**

Part of the enjoyment of travelling is discovering the unknown but that same unknown in travel poses a problem for the video maker as you have to be prepared for anything, well almost. Before you go and indeed again on every day you plan to shoot, try to get as much advance information as possible so that you can think through some likely story scenarios and be aware of the “Iconic attractions” to look out for. Often you are following a tour itinerary with defined “sights and visit”. You can usually do some additional research on the net to gather as much as you need to know what to be looking out for.

## **STORY**

A good story has a beginning, a middle and an end. This principle should apply to your entire video or to any sub sections that you chose to create. The best and most interesting way to get a story into the video is to capture what your travelling partners are doing. Don't forget that local guides and shopkeepers can be asked questions. A brief interview of two can add greatly to your story. You can add quite a bit of human interest to your video by interviewing your own travelling companions from time to time. Get them to provide detail that is not obvious from the video or point something out.

Remember your travelling companions will be with you at most locations and are an obvious common thread thorough out your production. The point here is, since you cannot be too sure about "what comes next" on the itinerary, concentrate on your travelling partners enjoying the sights as your main story theme. You can blend related information about your travelling companions into your video. Capturing your companions eating, drinking and shopping present ideal opportunity for close ups. We seem to default to the tyranny of distance when travelling with lots of Tele shots of icons but very few close ups. Break the habit and get some real close up shots which are great as cutaways.

## **LOGISTICS**

Or what do you need to carry. Let's consider the special problems that we face when taking travel videos.

Travel logistics prevent you from taking lots of additional equipment. A tripod is a likely no no! and at many locations is prohibited even if you do carry one.

If you are on a guided tour you are not really sure "What comes next" so that location planning is limited.

If you are in a group you must adhere to the group pace and timings, or get left behind.

Sound capture will often be difficult since you cannot control the environment at the location.

## **TRIPODS AND STEADY SHOTS.**

Most of us will depend on shooting hand held. Apply all the camera support disciplines you can at every opportunity to get steady shots. If you are a bit on the shaky side then use a monopod which can double as a walking stick, making it easy to carry and add bit of

personal support if you need it.

You probably can make good use of a “Mini Tripod”. Minis fold up and can be carried in the pocket or camera bag. They are useful to “set up” the camera on top of a low wall or the like when you want to use the remote and “be in your own video”. They are also useful to take that telephoto shot from the lookout etc. I suggest you test drive the mini tripod before you go away to make sure it fits onto and can safely support your camera.

## **GROUP TRAVEL**

Planning ahead has already been covered to a degree. From your pre travel research and the guide book you brought along you know what to look for. A chat with the tour guide at the start of the day can provide you with useful extra detail. Usually if you are on a tour there is free time after the guided portion. Where appropriate you can take a bit more time during the free time portion to film a particular visual aspect you want and you will not be concerned about being left behind or disturbing the group by holding them up. By the same token don’t ruin your trip by consuming yourself in photography, unless that’s what you want.

## **SOUND CAPTURE.**

Sound capture can be difficult on travel videos. You have no control over the ambient around you. The best deal is to fit a reasonable size external mic to the camera so that you firstly get better than the camera mic quality sound capture. Fit a Wind sock or gag to the mic and use a mic that can be set to shotgun as well as normal. That way, when appropriate, you can focus onto the local audio to your front excluding a bit of the unwanted surrounding noise. Make sure you collect some uninterrupted uncorrupted audio at all of your locations so that you can use it in your final edit to avoid “silent gaps”.

You will probably add a voice over to your finished production so collect as much detail as you can, don’t forget your own camera is a recorder and you make audio notes as you go. From another point of view ensure shots you take are long enough to allow unrushed VO when on screen. Remember it is easy to dump excess footage but not so easy to create extra.

## **CUTAWAYS.**

The main purpose of cutaways is to quickly jump to a short visual scene/object of related interest, to enable you to break up the main story line scene either for visual interest or to shrink timing.; Look for carvings, date signatures and small statues on buildings etc as these can save a lot of VO which can slow down the pace of your final work. Take plenty of CU shots of parts of structures



and your fellow travelers looking at things as these will help you with your story thread and as sequence breaks to assist with continuity. Don't expect to include an entire "Folk Dancing" sequence, or similar event you will just bore your viewers .

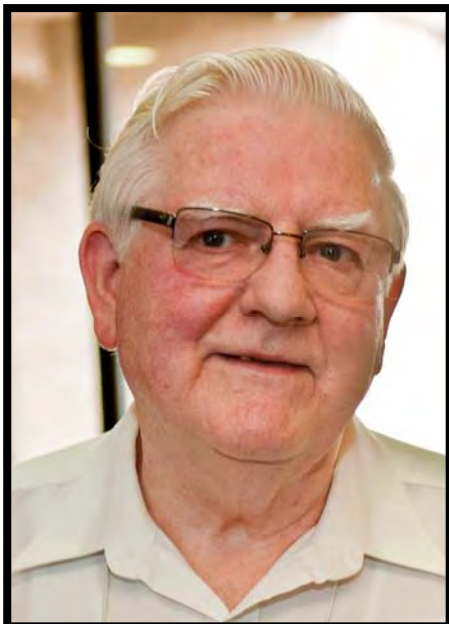
Use CU cutaways of spectators watching the dancing to enable you to break up the long sequence yet retain some good impression of what happened on the day.

Considering the folk dancing event, if you want to capture a bit of the performance music let you camera run and just move from one cutaway shot to the next without turning it off. Later at edit you can use the "long bit of audio" as is, extract the Visual close ups and medium shots for cutaways and discard the unusable blurred visuals created as you moved the camera about whilst it was running. If you have a small portable audio recorder it can be used for audio notes and capturing uninterrupted "folk music" or similar.

## **CONCLUSION.**

I hope that some of the pointers discussed might be of assistance to you. It is very difficult to describe in words something that is in itself pictorial and moving. I will be giving a presentation on making travel videos on August Club night do come along and listen in, there will be time for a few questions.

The club runs Travel Video nights and anyone interested in improving travel video standard in the club should try to attend and either assist others with some "How I did this" comment or screen some of their own and ask for comment and positive critique. Our next travel video night is on Wednesday September 28<sup>TH</sup> 2011 in the Craft Room at the Dougherty Centre 7.30pm to 9.30pm. A \$3 fee applies for Room hire. Tea and coffee served at the break. There are still a few vacant spots in the program so let me know quickly if you want to submit a video into the program.



**Ian Scott**

Secretary SVMC Inc.

**President:**

**Ami Levartovsky**

**Vice President:**

**John Maher**

**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 \$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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| <b>Video Director</b>        |                        |                     |
| <b>Team Coordinator</b>      | <b>Ami Levartovsky</b> | <b>0419 041 901</b> |
| <b>Catering</b>              | <b>Elman Kavas</b>     | <b>9402 5797</b>    |

**Please address all correspondence for Committee Action to:**  
**The Secretary,**  
**Sydney Video Makers Club,**  
**P.O. Box 1185,**  
**CHATSWOOD NSW 2057**