

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO
MAKERS CLUB**



ELECTRONIC EYE

N E W S L E T T E R

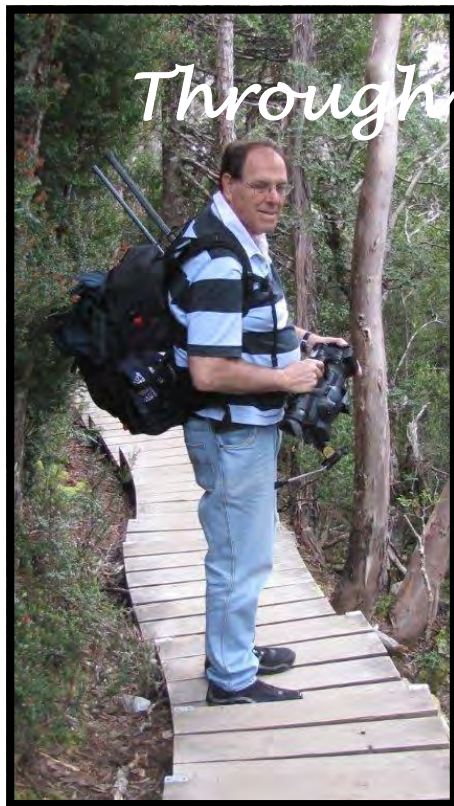
2011

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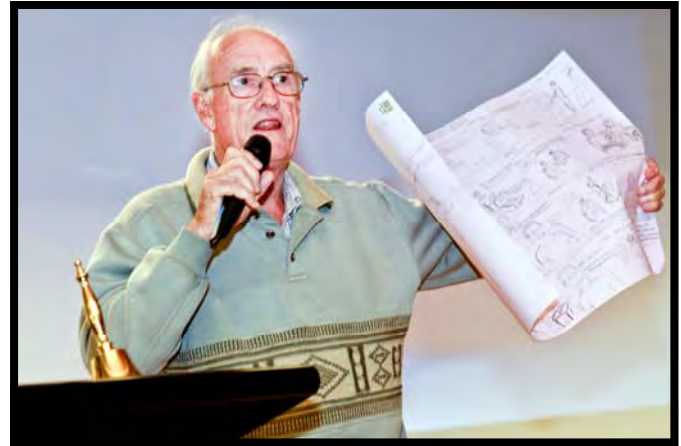
Next Meeting
Wednesday
22.06.2011

www.sydneyvideomakers.org.au



Through the President's Lens

First I'd like to thank Bob Hallett for a very enlightening and inspiring presentation on Travel Videos which is something that I personally would like to improve.



Bob Hallett

Also thanks to Eddy Hanham for a very entertaining yet informative presentation about camera use techniques. links will provide us with more instructions – just search on The YouTube for “Two must have camera techniques” and “5 camera techniques for camcorder” or “61 tips for filmmaking”.

Many thanks to Scotty and Phil for their tag team presentation on Video editing, it made video



Eddie Hanham

editing very clear and look very easy. Their rich experience always makes it a pleasure to learn from.

I hope you guys have good entries for the “Sell the Unsellable” 60 second commercial. These will be handed in on the 22nd of June.

The committee feels that watching the videos when they are handed in and then watching the winners a month later is too much for the audience. Hence, it was voted

to screen the entries only once – when the videos come back from the judges. They will be all screened and then the winners will be announced.

* * *

The Team concept is a definite success but we still have some imbalance in some teams and it's possible that some people would like to change teams due to geography or any other reason. If you'd like to change – please email me on ami@iinet.net.au and we'll find you another team.

* * *



Colm O'Murchu

Next Club night I bring you **Colm O'Murchu**, [Cinematographer](#) , [Director](#) , [Editor](#) (<http://www.imdb.com/name/nm1066175/> from **Sydney Film Base** – it will be a treat.

Sydney Film Base is a Production Company and Film School and Centre. Our emphasis is on Making and Selling films and creating a real viable paying careers as a film maker. Colm has recently won the New York Film Festival and he is helping others onto their Film Production careers.

In July we'll have a Voice over lecture by Kent Fry in the Focus Night, followed by Scotty in the Club Night on producing Travel Videos. We'll also screen the 1 minute commercials on that night. In August Focus Night, yours truly will deliver a presentation on SFX with topics like Green Screen, keyframes and moving route on a map. On Club Night, Kent Fry will tell us how competition videos are judged so we can produce winning videos.

* * *

One of the aspects of video making is the background music. Music can set the mood of the scene – drama, romance, doom, etc. Music can compliment beautifully the scenery in a travel video.

Wouldn't it be nice if we could use Mozart, Wagner, Schubert, Abba, The Seekers – music people know and can instantly relate to?

Well there is a problem with copyrights, a hitherto insurmountable problem. However, I discussed this issue with APRA, which is the licensing body for commercial music, and explained to them that we are a non-commercial body, we produce 5 copies for each competition and then we have VOTY where we invite family and friends.

APRA looked at our website and agreed that we can have a license under some conditions. We can produce up to 20 copies of each video and these videos will be for showing to the club, family and friends – nothing commercial such as corporate or training videos. Club Videos using commercial music may not be put on the Internet.

So we're going to put the paperwork through soon.

I feel that this is a great leap forward for the club.

* * *

I'd like to share with you some useful sites on the Internet:

Editing Tricks: http://www.videomaker.com/misc/pdf/Editing_Tricks.pdf

Australia's Camcorder magazine: <http://www.auscamonline.com/>

New York Video School (compliments of Peter Frohlich): <http://www.nyvs.com/>

HD SLR Guide: <http://www.bhphotovideo.com/indepth/category/tags/hdslr>

Go ahead and explore.

Until next time,

Ami Levartovsky

Club President

FOCUS NIGHT 13TH JULY- VOICEOVER

A voiceover starts with your script, which should be double spaced and 14 font. It should be divided into a series of voiceover grabs, shown as separate paragraphs (a grab is a set of sentences that fits with one video sequence). Prop the pages up on a stand in front of you so your head is upright. This will bring out your best voice quality.

Remember to have a good glass of water half an hour or so before you begin to read. You will find this helps prevent those croaks and crackles in your throat. Dog ear the top corner of each sheet so you can lift each page away easily when finished. This is especially important if you don't have fancy editing equipment. When you finish reading a page, stop, allow a second, take the page away and pause again. This ensures you have no rustle in your recording. Of course, when writing out your script, never split a grab over two pages.

You are now ready to read your script out loud for your speech edit. Check that the sentences are not too long, and that you don't have any long embedded phrases within sentences. Remember, too, that spoken language is often more informal than written language, so avoid using words that are unduly complicated or high falluting. Make sure you are not starting adjoining paragraphs with the same words. For example, "we watched something" in the first paragraph followed by "we went somewhere" in the second one. Change the wording to create variety.

Also, check that you don't have any tongue twister combination of words; for example, don't describe a property by saying it 'boasts stunning views'. If you have any awkward wording in your text, it's a dead certainty you'll stick at that point every time. It's also helpful to use a red pen to highlight problem spots on the script. This includes commas where you should take a breath, or symbols to alert you to use a playful or sad tone.

Now for the real, live reading. The most important thing to remember is to take your time. Apart from sounding rushed, you are almost certain to stumble. So try out your speed in a practice run to make sure you are comfortable with the pace.

Another tip to prevent stumbling when you read is to focus your attention only on the word you are reading, and possibly the one that follows it. Don't let your eye run ahead too fast or you will trip over your words.

Now if the inevitable happens and you do stumble, immediately tap sharply on something as a signal to the person who will edit the audio. Then, take your time and repeat the sentence. If you are less experienced, repeat the entire paragraph to ensure your intonation and pace remains consistent.

One often neglected area of voiceover is intonation, that is, the rise and fall of your voice. As you listen to me, you will notice that my voice goes up and then goes down. This adds interest for those watching your video. In order to learn this type of lift, practise moving your voice up and down in an exaggerated fashion. Pretend you are extremely excited about what you are saying. Now, read your script aloud and retain some sense of that excitement.

Your intonation should always match the content of your video. If you are doing a news reading, you will want to sound sober and in charge. On the other hand, if you are doing a travelogue or family video, you want to sound light and cheerful. So before you start, smile, and keep smiling as

you read the script. It may help to imagine you have somebody in front of you to whom you are telling the story. Act into the part and this will encourage your voice to sound engaged and natural.

Be sure to alternate between a variety of intonation patterns as you start each grab. For example, you don't want to say "We were fascinated by the boat harbour. There were lots of fishing boats tied up. The ferry arrived as we stood nearby". Rather, try "We were fascinated by the boat harbour. There were lots of fishing boats tied up. The ferry arrived as we stood nearby".

One danger to avoid is the dreaded Australian rising intonation. This is when a speaker ends every phrase going up, up, up and finally ends somewhere in the middle. Here's what I mean: "I asked her where she was going. She said she was going to town. She wanted to buy some shoes."

Whereas, it would be much better to say: "I asked her where she was going. She said she was going to town. She wanted to buy some shoes". Always aim to end a statement with the intonation dropping down.

When ready to start, check that your recording equipment is on pause. And, once you start, make a quick visual check that you are indeed recording. There is nothing worse than completing a perfect delivery only to find your recorder was not actually running. Here is how you put it together: "We left Hobart with high expectations. Were we going to spot that elusive Tasmanian tiger? Unfortunately, the rain started and never stopped. So much for our adventure into the wilderness".

Well, I hope you have found these tips useful. But no matter how good the tips may be, good voiceover work comes down to the old saying of 'practice, practice, practice'.

Alison is club member Kent Fry's wife. She is a practicing Speech, Voice and Accent Trainer and is a qualified Speech Pathologist.

Voiceover Transcript

By Alison Fry

CLUB MEETING—25TH MAY



Ian Scott

Photos by Neville Waller



Barry and Lee Crispe



Jim Whitehead



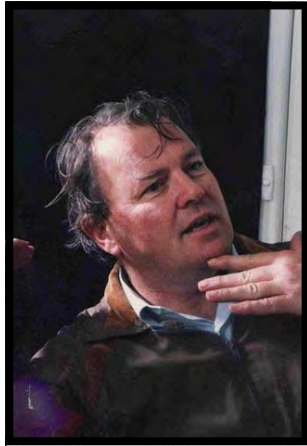
Elvio Favallessa, Jim Whitehead and Don Reade



Bob Hallett

Mike Elton- My Story

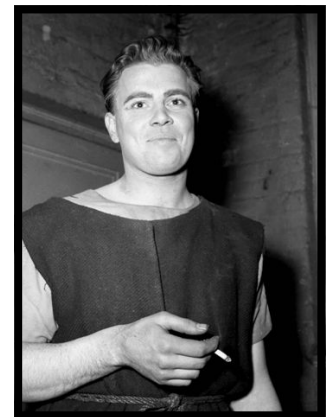
I was born in London in 1936 before the second World War. While I was in high school I developed an interest in photography after using the families Box Brownie.



*Mike at evening
College*

I started going to an evening class on photography and became so interested I changed to Photography School not far away. After three years I left to do my National service as a photographer in the Royal Air Force. Two years of processing cine film and taking the odd photo I left to start my career as a photographer. I tried several studios including one at an advertising agency where I started their photographic department and then at Conde Naste where I was an assistant on Vogue Magazine and House and Garden. I left this to open my own freelance studio in Richmond Surrey. There I was involved in taking Hair Dressing displays for shops and taking pictures at Film Studios and TV Stations.

One day I saw an advertisement for a firm that wanted photographers to work on a ship going around the world. I had never travelled further than the Isle of White before. So I applied and a few months later left England on the Orsova. We sailed through the Mediterranean Stopping at Gibraltar and Naples. Then it was through the Suez Canal and on to Aden and Colombo. I took pictures of the passengers and accompanied them on excursions. Then we reach Australia for the first time visiting Fremantle, Adelaide and Melbourne. Finally I arrived at Sydney for the first



*Mike as a guard in Julius
Caesar*

time and went to the Easter Show.



Mike exploring Photography

The boat then travelled to the USA and Canada. We stopped at Vancouver, San Francisco and Los Angeles. It was at the LA that A beautiful Australian Girl embarked to return to her home in Sydney. We fell in love on the journey. When I left Australia on the second part of the journey I promised to return and marry her. The boat returned to the UK via the Panama Canal and the Caribbean.

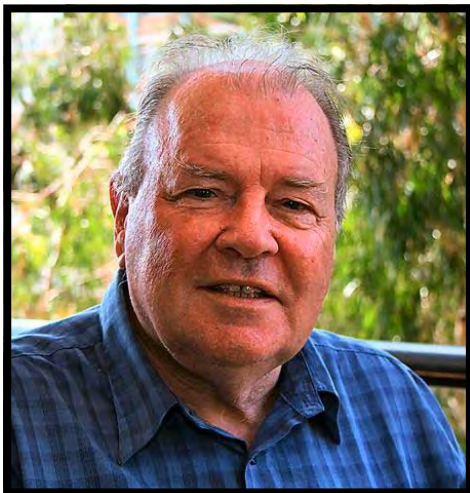
Once there I resigned from the ship and after working in UK for a short time I returned to Sydney and we got married. We worked out that we had only known each other for 23 days and last year we celebrated our 50th wedding Anniversary. I now have 3 children and 7 grandchildren who keep me busy. And they said it wouldn't last.

Once here I worked for several companies and then as a freelance mostly in Advertising and Public Relations. I was once the editor and assistant editor on two photographic magazines. It was during this time that I was able to test and use Video Cameras. In 1991 I got my first Sony Video Camera and I have been using Video ever since. I retired as a Photographer in 2000 just as the digital revolution was getting traction.

In 2003 I discovered that there was a Video Club that met around the corner from me in Chatswood. I have learned a great deal from the club especially when I was asked to join Ian Scott and Phil Brighton in first the BES team then in Nuts.



Mike at Work



Mike as our Committee Member.

For a while I was the Competition Manager which was an eye opener. I think that every member should help the club in any way they can. The club is only as good as its members. Now I am content to travel with my cameras and make videos and continue with Nuts. Currently I am mainly using still cameras with video capability like my Lumix and my Canon 550d. I have noticed with this system there are fewer videos of my feet and legs!

COMPETITION CORNER

The Competition “Sell the Unsaleable” - 60 second Advertisement is due to be handed in on Wednesday 22nd June, and will be screened on the 27th July.

The last competition for the year 2011 will be a “Documentary” A Day in the Life of Sydney, to be handed in on Wednesday 24th August and to be screened and awards given on 26th September. And then the big one, VOTY.

Are you all starting on your entries. See if we can beat last year.

VOTY

Toward the end of each year members submit videos to be judged by a panel of skilled external judges. If appropriate, awards are made for videos in the categories:

- Documentary
- Drama
- Music Video
- Special Techniques
- Travel

The best of these is awarded the President's Trophy as the best “Video of the Year”. Other prestigious awards are made from the VOTY competition entries and from the best of videos submitted for club night competitions:

- Ted Northover Prize for best fiction video entered in VOTY.
- Gwen Stoney Prize to most improved Videographer of the year.
- Best meeting Night Videographer team to the team with the highest score for the year.
- Best meeting Night Videographer to the best individual member with the highest score for the year.
- Audience popular choice award, selected by voting for the videos screened on VOTY night.

Each year dependant on individual entry length usually about twenty of the entries are able to be screened. Judging scores are used to decide which entries are screened. To add to the prestige and style of the evening the event is held in the “Roxy Theatre” part of the Film Australia Facility at Lindfield. Members and their friends can watch their work on a full size screen in a luxurious theatre. Entries close on 26th October club night. Don’t miss out, get your entry in on time - the October 2011 Club Night. Members and teams planning to enter will find full competition entry details in the [download section](#) of this website.

Margaret Tulloh.

Competition Manager.



A few members of the club have recently been involved in the making of a series of programs called "No Sweat". The programs are about unusual and different sporting events and are hosted by Fleur Castlereagh who has visited the club a few times. The first program is to be shown on TVS on Saturday 2nd July 2011 at 8 pm and then at the same time on the following three Saturdays. Those involved in the making were - Andy Doldissen, Kent Fry, Neville Claire, Chris Saville

Well worth a look if you are interested.



Supplied by Chris Saville

OUR RESOURCES

As Club librarian , I spoke at the last Club Meeting, the topic being our resources and the use we make of them.

On our website , ' Information ' gives access to our Music and Video Library Catalogues . The website entry is ,perhaps , a little confusing, Under a heading of 'Instructional Materials' it says that “no instructional materials are listed '.Yet above that it says the library has music, video and instructional materials. Perhaps the following will help clear this up.

Instructional material

For instructional material held by the Library see items 11-18 and 30 in the Video Library Catalogue .Two new items , on video production , are to be added { as Library Catalogue nos.36 and 37 }.** Library contents also cover Blue/Green screen ,wildlife photography, lighting and narration, scripting and microphones.

Apart from the Music and Video Libraries ,the Club holds some written materials .Our most recent volume is the latest edition of Martha Mollison's Producing Videos ; a Complete Guide. The remainder can now be considered as archival material ,but may still be of use to some members . We have manuals for Adobe Photoshop7 ,Pinnacle Studio10 ,and Adobe Premier 6.5 . From 1984 we have On Camera ,the B.B.C's Video Production Course – the book ,3 booklets and 4 VHS tapes. 1984 ain't yesterday ,but much of the course is still relevant--- location shooting ,interview techniques ,camera techniques, chromakey tips...

Corel Draw 5 Unleashed might be of interest to someone.... Ulead Video Studio 10 is perhaps our most 'modern' manual (the manuals are gifts from members).

Contact the Librarian if interested in the archival material , which is not stored at the Dougherty Centre.

*36. Take 5 with Chuck Peters –13 TV episodes on shot selection, sound, interviews, lighting...

*37 Production Notes with Perry Jenkins -13 TV episodes on dollies, the creative use of shadows, green screens , light kits...

There are three videos-located in the archives-which relate to video photography , editing, and post-production effects . These are being evaluated for possible inclusion in the Library.



John Maher

Librarian

A Story worth Telling ?

Yarri and the Great Flood of 1852

The first township of Gundagai sprang up around the short stretch of Murrumbidgee River where it was possible to cross in safety for many miles in either direction. During periods of low river flows, bullock teams and horse drawn wagons were able to carry settlers and their possessions across the river here, at 'the crossing', as they headed southward in search of new lands.

It was logical, therefore, for businesses to start up around 'the crossing', in order to service the ever-increasing number of travellers who were passing through. At first, tents were pitched and later as commerce thrived more substantial buildings were erected along the river flats and banks. The township was also surrounded by anabranch of the Murrumbidgee known as Morley's Creek ,

The white settlers refused to heed the dire warnings of the local aborigines who told them to relocate their buildings to higher ground on the hills surrounding the river.

By 1852 Gundagai had a white population of 250 people. There were residential buildings as well as shos, public buildings, a police station with a lock-up, banks, hotels, a school house, a flour mill and even a punt to ferry passengers and their wagons and carts across the river. However in June 1852 it rained for nearly three weeks non-stop.

Thursday morning, June 24, Gundagai was completely isolated as both Murrumbidgee River and Morley's Creek were swollen with rising flood waters. By later afternoon of the same day most of the floodplain containing the township was under water. When the rain stopped, people thought the worst was over unaware that the full force of the floodwater in the upper catchment area was yet to hit the town.

That day the lone figure of full-blood aborigine name Yarri, crouching down on his knees on the bottom of his frail bark canoe, headed out into the flooded Murrumbidgee which was by now two thirds of a mile wide (1 km).

The epic rescue took three days and two nights of exhausting effort. Yarri had rescued 49 people

John Maher proposes a Gundagai stay and video shoot on the last weekend in August.

Focus Night June 8th

BASIC EDITING TECHNIQUES

An evening about basic editing from one of our more experienced members, Ian Scott. Scotty has been using high-end NLE's (Non Linear Editors) for some time and is currently uses Avid Media Composer 6, however, he pointed out that the principles involved were the same as a whole range of other NLE's with less a demanding learning curve but still with a sufficient range of facilities and effects to satisfy most.

Using a well thought out Power-Point presentation he made the various points of comparison and the



Ian Scott



Ian demonstrating to some of the Members

19 members that were present were certainly very interested judging by the, at times, lively discussions that ensued. Two laptops were used; one was using the Avid program and the other, Pinnacle 14. Pinnacle is used in its various marks by several club members and the comparisons showed certain similarities, as might be expected seeing that both are Avid products. The

Pinnacle NLE is again very similar to some other popular systems on the market such as Corel

(U-Lead), Sony Vegas and that simpler version as contained in Microsoft's Movie-Maker.

Both sessions on the night were devoted to a general overview of basic editing techniques. The presentations were directed at providing attendees with a basis for the



The two Peters.



Phil Brighton

comparison of NLEs when considering purchase or upgrade. The emphasis was on basic functionality and excursions into complex or obscure functional areas avoided.

An overview of the points made. The basic layout for all NLEs will include in some form or other;

Monitor and Clip viewers.

the monitor is devoted to reviewing the assembled work as it progresses and the clip viewer allows individual clips to be

Timeline

the main work space in any NLE where clips are assembled into the final sequence selected to fit the storyline. Transitions and other effects are then superimposed onto the sequence in the Timeline.

Storyboarding

any NLE worth its keep will include some easy to use drag and drop area, so that clips can be arranged and rearranged into trial sequences before committing to the time line.

Capturing media

the process of capturing from the camera is not as troublesome as it once was. Today it is more a matter of making sure you have the correct version of NLE to cope with the format you are using. Most HD camcorders now use SD cards and capture is a simpler process using a USB adaptor for direct file download to your computer. It is important to ensure that the chosen NLE will handle the import of graphics in BMP or similar bit map file formats.

Special Effects

there is a tendency for the novice video maker to use exotic transitions. These are no substitute for lack of good content and most good quality video productions use straightforward cuts and fades. The exotics are better left for TV ads and the like.



Joy, Gwen, Graham and Michael

We all enjoyed a social tea-break and were well served by Margaret Tulloh's tasty offerings. These meetings provide a very informal platform for the discussion of ideas and the airing of different views and can be strongly recommended to all members whatever the level of expertise. You always learn something!



The Two Peters



Eddie Ruskin and Kent

Photos taken by

Neville Waller

BETTER BATTS PTY. LTD.

Hi,
I'm sorry, I told you a lie last month.

It wasn't intentional and I think "lie" is probably a bit strong of a word...

But I did give you some bad information. First, the good information I did give you...

If you leave your battery sitting for too long without a charge the battery will "fall asleep".

If your battery falls asleep it's as good as garbage.

The way to prevent a battery from falling asleep is to ensure that the battery remains slightly charged at all times.

Rule #1: Never leave an empty battery sitting for a long time unless you want a dead battery

Now for where I messed up...

Do you remember me saying that you should keep your batteries FULLY CHARGED to prevent them falling asleep?

Turns out this is great advice to prevent the battery from falling asleep (at least your battery won't be dead). But it has a very nasty side effect...

It turns out that keeping a battery fully charged causes a much higher rate of PERMANENT damage to the battery cell than if it is kept at a lower charge level. What does this mean?

It means you should avoid keeping your batteries fully charged for long periods of time.

You've probably worked out by now that the trick is to keep your batteries in the middle ground most of the time. 40-80% charge is ideal.

You don't ever want your batteries to be flat for too long.

You don't ever want your batteries to remain fully charged for too long either.

Rule #2: Never keep your batteries fully charged for long periods of time. Instead try to keep your batteries at between 40-80% charge level to slow the permanent damage to the battery cell.

(Side note: 40% charge is the optimal level to leave your batteries if storing without use for long periods. Just make sure to top the charge back up to 40% every 6 months or so to prevent the battery from falling asleep.).

All of your batteries are going to deteriorate with age regardless of how you handle them.

But if you don't follow the above best practices you can expect your battery to be put out as rubbish much sooner than needed.

While that might be good for us (hey, you'll need a new battery!) it won't be so good for you, and we do really want you to get the most out of your battery purchase.

Remember, stay charged, power up!

Liam

P.S Thanks goes to Gavin at PSA Parts for originally pointing the permanent capacity loss caused by keeping batteries fully charged for us.



Supplied by
Jim Whitehead.

Tested and tagged

Thanks to Eddie and his friend Peter we now have our power leads and equipment tested and tagged and comply with regulations. With help from our presentation stalwarts Jim Whitehead and Phil Brighton along with Ami and Eddie, we have labelled all our video projection equipment with yellow marking for easier identification. There is a container marked with a Yellow “V” to make it easier for our helpers with packing items away. If anyone has any helpful suggestions in how we can improve our presentations, please let me know. We are always looking for volunteers and backup Jim and Phil.

Neville Waller



CANON INKS

If anyone has a Cannon Printer that uses :-

Black 3e BK BCI - 3eBK

Yellow BCI-3eY

Cyan BCI-3eC

Magenta BCI-3eM (Which is the 3e series.)

Please see Margaret .

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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Disclaimer: In regard to any products, services or procedures which are either advertised or mentioned in

this newsletter, members should determine for themselves the reliability and/or suitability for their own

requirements. The Sydney Video Makers Club cannot accept responsibility for any product or service

statements made herein, and the opinions and comments of any contributors are not necessarily those of the

club of the Committee



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Video Director		
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