

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO  
MAKERS CLUB**



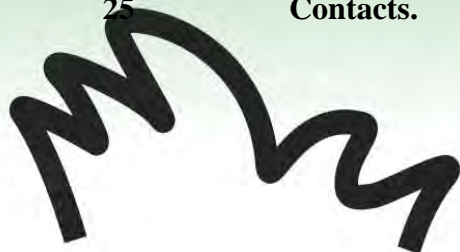
# **ELECTRONIC EYE**

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

**June 2010**

**2010**

02-06	Through the Presidents Lens
-07	Dine Out.
08-10	How to Get On Air
11-13	June Focus Night Activity
14	Balancing Audio in the Timeline
15-16	Focus Night 14th July Travel
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22	Martha Mollison
23	News in Brief
25	Contacts.



Next Meeting  
Wednesday  
23rd June

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



# Through the President's Lens

The May competition screening revealed a major improvement in production quality so much so that we are going to show the top three films again, just as soon as we find out who those winners are. The judges are taking unusually long time to return their verdict probably because they can't quite make up their minds. You guys are amazing.

Even teams that comprise of mainly inexperienced newcomers raised the bar producing quality films comparable to the 'Pros'. This pleases me immensely as it has been my personal aim to see everyone progress and take full advantage of this wonderful community.

I sent a few examples to all teams to be used as possible techniques as to filming dialogue which can be used for interviews as well as drama as Our dear man from Hong Kong Ernest Cheung always says: "watch how the pros do it on TV and learn from them", and

I can see in your latest offering that you listened to Ernest, well most of you anyway.

Invariably, films made by teams are more entertaining than ones made by individuals, more "watchable", which is why I continually advocate the team's concept we started last year and I ask each one of you to do everything you can to stick to it, enhance it, even if it means moving into another team.



*Rob Nercessian & Joy Hruby  
Photo by Peter Frybort*

Changing teams of course is possible as I sometimes need to move members across teams for a variety of reasons including balancing numbers, adjusting competency levels etc, this can often result in better outcome for members when they work in a different dynamics.

So unless you are doing a documentary type films which you can do well alone being in a team is by far the best way for making drama; How many good films have you seen on the silver screen that were ever made by an individual?



*Rob Nercessian and Joy Hruby  
Photo by Peter Frybort*

At the moment team 104 is in need of members as Margaret no longer participates due to her involvement in competition management, so let me know if you like to join them or move across.

**N**ow there is one aspect that I am not happy about.

There are still a large number of you who are still struggling with the editing part and therefore unable to get the full benefit of programs such as the well prepared lecture that was on offer by the Nuts for instance.

A show of hands revealed some 30% on the night need help.



*Members at Meeting 26th May.  
Photo taken by Peter Frybort*

**M**ost of you came to SVM already able to film, even have reels of film waiting to be edited but are still no better at editing today than you were then. I am personally concerned that out of the 8 focus nights last year only two of them were on editing, one on PC the other Mac... not enough.

We changed the format this year to a mentoring system and thought of involving the team leaders to teach, but when I looked at the leaders existing work load I decided against it as they are battling to get productions going and a couple of teams failed to make films this year due to their leaders busy schedule, We are all grateful for their generous talents and hard work so let's not make it more difficult for them.

**B**ut the mentoring system will still work as Margaret initiated this with a small group at her house recently headed by Jim Whitehead.



Encouraged by this success I sent emails to all members last week asking to put your name down for small gathering in mentor's houses to get you started on editing for once and for all.

This arrangement also brought out other core members who graciously volunteered to do the same at their respective houses namely Jim Whitehead, Chris Kembessos, Kent Fry, Peter Frybort, and myself.

**I** propose that in 2011 we dedicate one night for Travel Videos and 7 or so lessons on editing, this isn't much at all given that there are several brands of software we use.

In fact it would be prudent to select one software as the club's standard for training purposes and with so many members each having their own "pet" programs (even within the committee), driven by suggestions from some of you I will be evaluating Sony Vegas (light) or Power Director.

This standardisation will improve teaching efficiency for incoming members.

To take advantage of this new offer by these guys start by putting your name down on the Margaret's clipboard when you pick up your coffee on 23rd or email me to register your name if you are not going to attend our June night and you are willing to miss our fabulous guest speaker David Collins.



*David Collins*

**D**avid is a Director of Photography who's initial career was with the Australian Broadcasting Corporation, as a Director of Photography, shooting 4 Corners and Nationwide, Documentary "Shifting Heart", "Kakadu – Under the Shadow" and Drama.

In 1987 he began to freelance, working on the top rating Beyond 2000 series. clients have included BBC, ABC TV (Australia & United States), Channel 4 (UK), Natural History Unit (New Zealand), Channels 9, 7 and 10 (Sydney), Asahi TV, Discovery, Land Rover; shooting programmes like Quantum, Getaway, Lonely Planet, and documentaries "The Making of Captain Cook", and "On the Brink of Extinction".

These stories have taken David to places as diverse as Lulea in the Arctic Circle to the underwater research lab of NOAA in the Virgin Islands.

He walked the Annapurna Trail in Nepal and harvested oysters on Melville Island with the local indigenous people. The rich and varied food and cultures of Africa were shot him in the series “A Taste of Africa”. Filming on the edge of active volcanoes, the Great Sandy Desert’s lonely vistas and Stewart Island’s wild habitat are included in his portfolio.

Our guest has directed and shot documentaries including “Matters of the Heart”, and “Morgan – The Immaculate Contraption”, and children’s videos, the latest one being the Hooley Dooleys (“Wonderful”).

David’s latest project has been a documentary about Vietnam – “Vietnam Minefield”, produced for SBS and funded by the Film Finance Corporation.

As Crystal Bay Productions he produces documentaries, TVCs and corporate with a view to high quality, but affordable, DVDs and videos.

He has received many awards and constantly updates equipment to reflect the needs of clients and technological advances, something SVM members will find interesting.

"My passion has always been documentary. When asked what I do, I have often said that I live other people’s lives vicariously. For me, the gift of being able to enter other people’s lives and explore what makes them tick is a real privilege. Documentaries open doors and canvass the issues of our time. I take this very seriously, and every film I work on is a learning experience – hopefully a two way one, where we as filmmakers can give as much we take."

David also teaches film making which I will be taking to enhance my abilities, these types of courses are essential as you will approach film making from a more professional prospective and

the more you learn about something the more you enjoy it.



*Clare Waterworth, Neville Clare & Rob Necessian  
Photo by Peter Frybort*

SVM has many activities going for it, Mike Elton is arranging our restaurant see details below, and last Monday about ten took our cameras along and shot some footage at the opera House and got involved with Martha’s Web exercise.

So until we meet again... Keep your Batteries charged.



*Rob Nercessian, Jan Wood & Martha Mollison  
Photo by Peter Frybort*



*Rob Nercessian, Peter Frybort, Clare Waterworth, Neville Clare  
photo by Som Chitman*

**Robert Nercessian**

**Club President**



Come and enjoy a night out with your friends at **THAI NAAN**


**Please let Mike Elton know if you can come and enjoy a night at the NAAN RESTAURANT**

**230 Victoria Avenue, CHATSWOOD**

**Please let Mike know on 9904 6295 or**

**Email:- m.elton@bigpond.com.**

Thai Naan Restaurant :: Chatswood Page 1 of 1



# Thai Naan

## RESTAURANT

**Phone: 9412 4262**

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### BANQUET MENU (minimum 4 persons)

\$30 per person	\$35 per person	\$40 per person
<p><b>ENTREE</b></p> <p>Spring Rolls Satay Chicken Fish Cake Curry Puff</p> <p><b>MAIN COURSE</b></p> <p>Green Curry Chicken Garlic Beef Chilli Basil Seafood Pad Thai Steamed Rice</p>	<p><b>ENTREE</b></p> <p>Spring Rolls Satay Chicken Fish Cake Curry Puff</p> <p><b>MAIN COURSE</b></p> <p>Green Curry Chicken Garlic Beef Chilli Basil Seafood Pad Thai Steamed Rice</p> <p><b>ADDITIONAL</b></p> <p>Tom Yum Prawns OR Tom Kha Chicken Tea or Coffee</p>	<p><b>ENTREE</b></p> <p>Spring Rolls Satay Chicken Fish Cake Curry Puff</p> <p><b>MAIN COURSE</b></p> <p>Green Curry Chicken Garlic Beef Chilli Basil Seafood Pad Thai Steamed Rice</p> <p><b>ADDITIONAL</b></p> <p>Tom Yum Prawns OR Tom Kha Chicken Sticky Rice with Ice Cream Tea or Coffee</p>

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**Thai Naan Restaurant, 230 Victoria Avenue Chatswood | phone: 02 9412 4262**

Thai Naan Restaurant Chatswood. Thai food, Thai cuisine, Dinner, Lunch, byo Thai Restaurant. Thai Naan Restaurant Sydney, Sydney restaurant, Thai restaurant, byo restaurant, christenings, weddings, functions, gourmet food, quality cuisine, divine traditional thai food.

apollo design | copyright 2008 Thai Naan Restaurant. All Rights Reserved

<http://www.thainaan.com.au/menu-banquet.htm>6/2/2010

# HOW TO GET ON-AIR

*"Ernest Cheung is a keen video enthusiast who excels in producing clear, sharp video images. He won several of our VOTY competitions and donated several training DVD's to SVM which are available at our library.*

*He had his own travel show "Come travel with me to." aired on TVS and here is his report."*



*Ernest Cheung*

In the first instance, potential program makers are advised to consult the TVS Program Manager who will provide appropriate advice and assistance.

Before your video is broadcasted on air, you must sign a Television Program Licence Agreement with TVS. The agreement makes it your responsibility to ensure that you hold the rights to everything you include in your program. You cannot offer your program to other distributors and the program is not screened elsewhere. In a nut-shell, you the Licensor grant TVS a sole and exclusive licence to do many things including sub-licence any of the Broadcast Rights.

A half hour program should run no less than 22 minutes and no more than 25 minutes. It should be made with at least 2 segments but no more than 4 segments.

A one hour program should run no less than 45 minutes and no more than 50 minutes. It should be made with at least 3 segments but no more than 6 segments.



TVS expects program to be of a broadcast industry standard and to be submitted in PAL format, 16x9 anamorphic.

All programs must be presented in one of the following formats:

- a) Betacam: SP, SX or digital
- b) DV Cam
- c) DVC Pro 25 or
- d) Mini DV in SP format only.

No program will be accepted in any other format such as DVD, VHS, SVHS etc.

Each tape must be provided with the following recorded information:

- a) Time code starting at 00:00:00:00.
- b) From the head of the tape, one minute of colour bars with stereo audio tone.
- c) Fifteen seconds of clapper which state the following information:
  - the program name
  - the episode name
  - the producer's name
- d) Countdown leader continuous in one second intervals from ten seconds down to two seconds.
- e) Two seconds of clean black
- f) First vision to air and audio to follow not sooner than 12 frames after first vision.
- g) At the end of each segment, there must be no less than 30 seconds of clean black followed by countdown leader, black and vision.
- h) Except at the beginning and end of the program, all segments must end with a program identifying play-off and begin with a program identifying play-on. That is, use a short generic bumper as an outro or intro to segments.

Audio must be recorded in stereo. It must be clean, not exceed 0-VU peaks and must not be distorted.

Lastly, program providers are required to understand and apply all relevant legally enforceable standards commonly applying to broadcast television including:

- the Commonwealth Broadcasting Services Act,
- the Community Television Code of Practice and
- the laws relating to defamation, contempt, privacy, consumer rights and copyright.

**Ernest Cheung**

**Our Man in Hong Kong**

# JUNE FOCUS NIGHT ACTIVITY

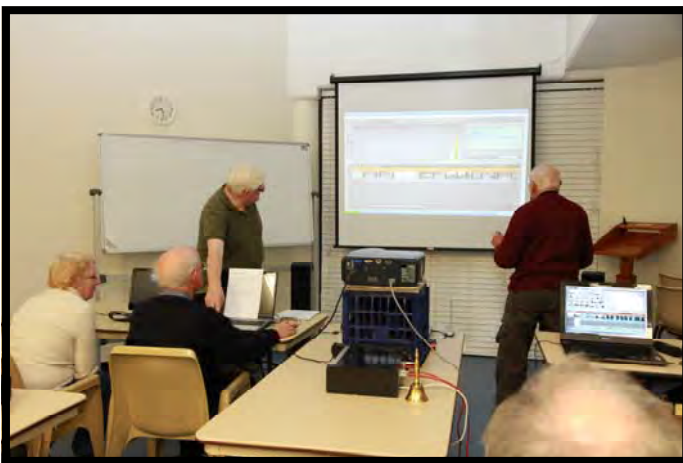
**“Some born great others have greatness thrust upon them.”**

No doubt the above wording could be altered a bit to cover standing in for a missing colleague at short notice. I was asked to grab the reins to run the June Focus Night session as Kent had to go off to parts foreign on a work assignment.

The subject was managing audio in the **Non Linear Editor** (NLE) Timeline. Kent did have time to put a lead up article on the subject in the May EE so I followed that lead for content. I decided to use Pinnacle 14 as the demonstration base on the big screen. Jim Whitehead and Phil Brighton had laptops loaded with the sample media, which I must say was expertly captured during my recent holidays, Brag Brag !.



*Jim Whitehead, Lee Crispe & Graham Sainty*



*Ian Scott giving a demo on Audio*

The logical procedure we followed is included at the end of this article. It's worth a read.

Judging by the comments and questions the session helped a few attendees iron out wrinkles they may have had using their NLE.



*Gwen @ Veronka Moore*





*Phil still trying to get a connection*

I was somewhat taken aback to find just how many attending indicated by show of hands that they had:

Never been able to download footage from their camcorders



*Appreciating Short Shorts*

**Ian Scott**

**Secretary SVMC**



# **BASIC SEQUENCE for BALANCING AUDIO IN THE TIMELINE**

**Applies to any Non Linear Editor not just Pinnacle 14**

**Complete your rough edit of the video content, adding transitions etc as required.**

**Review the video and decide what Voice over content you want to add. Develop a VO text being careful to ensure that you are able to fit the VO passages into the time available.**

**Go through your ambient audio track and delete any content you do not want to hear at all, fill any silent gaps with suitable ambient and fix up any “odd things” in the ambient you want to use.**

**By listening to clip with normal sound level set your global output volume level to normal. That is as you would like it when listening to the final production. NOW LEAVE THE GLOBAL VOLUME SET AT THAT LEVEL.**

**Go through your ambient audio clip by clip and adjust so that each is outputting at the level you want and not distorting. Pay regard to any VU bars or audio level indicators to assist you to see variations but depend on your own ears for the levels you want**

**Lock you ambient track and mute it. DON'T ALTER THE GLOBAL VOLUME SETTING.**

**Record your VO direct to the VO track or with a separate recorder (like windows recorder) making sure that the volume level is good at input..Follow all the rules related to good clear sound capture and ensure you don't pick up things like AC unit noise.**

**When all the VO clips are in place on the time line go through the VO track and set the output level of each clip to suit your ears. DON'T ALTER THE GLOBAL VOLUME SETTING. Lock the VO track**

**Unlock the ambient track and rubber band the levels over the VO segments to get the balance you want between ambient and VO for the final production.**

**Now add your music to the music track. DON'T ALTER THE GLOBAL VOLUME SETTING. Set the lowest music level you want over the entire production. Fade the track at start and finish if required. Use rubber banding to raise the music level at any point to suit your production.**

**Turn on all tracks and test the final mix, tweaking levels here and there as required.**

**If everything is ok with all the levels balanced then you can play with the global volume setting to suit the auditorium and sound system you are using.**

**Ian Scott   Wed 9 June 2010.**



# **STOP PRESS**

## **JULY FOCUS NIGHT 14<sup>th</sup> JULY TRAVEL VIDEOS.**

Our April travel video night was very well received and we had a number of members who were unable to get their videos into the program for various reasons. By popular request we have arranged to hold another travel video night in July to let those who missed out participate.

Now we normally put a poster on the notice board so that keen travel video bugs can



*Sunrise on Kangaroo Island S.A.*



*Cambodia*

category. DVD or mini DV tape media is all we can handle at the moment, unfortunately we can't do HD as yet, maybe next year..There are no critiques or reviews, you are given the opportunity to comment on your own video if you wish, you need not do so if

add their submissions to the list. Scotty our video night organizer takes the submissions from the list on a first in gets screened basis and rearranges them in a order for variety of screening program. The moral of this story is to get your submissions in now if you want to participate as a producer.

In case you are not aware of the details here are some clues to assist. We take travel videos from any location home, Australia or Overseas it does not matter it is just an opportunity to screen videos that don't necessarily fit into any competition



*South Africa*

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

you don't want to. Any length is acceptable up to about 15mins which is the longest preferred duration as that lets more folk participate on the night..Our evening runs from 7.30 to 9.30pm with a 15 min break for a cuppa. No need to pre submit your media just bring it along on the focus night.

You are welcome to come along and just watch you do not need a video in the program to enjoy the evening. It gives you an opportunity to see how others handle the ad hoc situation the travel video capturing puts you in.

So give it a go put in a submission. Please send details to Scotty so that he can assemble the nights program. All he needs is;

Title Producer Duration/run time media type (DVD or Tape)

Email your details to [IanLor@bigpond.net.au](mailto:IanLor@bigpond.net.au)

There will be form on the notice board as well on June Club Night.



*Cliffs alongside the Murray*



*Hawaii*



*Cruising Down The Murray, SA*

# *Shooting Video with DSLR's-Part 2*

REF:- Shooting with DSL'S Part 1 October, 2009 EE Page 23

Last year I presented a preliminary article about the then new technology of using DSLR's to shoot video. At that time, the only cameras capable of delivering full HD, were the Canon EOS 5D MkII, and the Panasonic GH1.



*EOS 5D MKII*

There are now at least six DSLR cameras, that are equipped to do this, five of which are Canons.

It seems that Canon has led the way to full HD video recording and the five models are

EOS 1D Mk IV, EOS 5D Mk II, EOS 7D, EOS 550D and EOS 400D.

Having already a Sony full HD camcorder, I also purchased a Canon EOS 7D, last December, which has enabled me to do some of my own testing, instead of relying on reports by others.



*EOS 7D*

However, as there are two HD systems in existence, it may be useful to recap on the differences, as many other cameras also quote HD. The two systems that claim the HD title are referred to as 720 and 1080.



*EOS 550D*

The 720, relates to clips in 16:9 aspect ratio and 720 x 1280 pixels, giving a frame of just under a megapixel(921,600 to be exact). This is considered to be the lowest version of HD.

Full HD, on the other hand, is also in 16:9 aspect ratio, but consists of 1080 x 1920 pixels for a total of two megapixels or twice the resolution of the 720 variety. Both, the Canons and the Panasonic record in full HD and in progressive scan mode, as opposed to interlace, which explains the 720p and 1080p nomenclature (see the end of the article for an explanation of these two systems).

This video capability, has caused considerable excitement, particularly among the professional video makers, as there now exists a new tool with larger sensors, relatively inexpensive and with a plethora of lenses from which to choose.

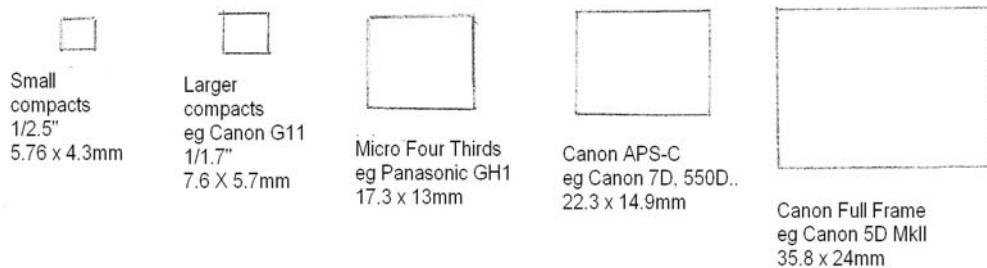
Several professional videos have already been produced by video makers around the world (see at the end of this article for links). In particular, the season finale of the popular TV series House, was shot entirely with a Canon 5D MkII camera.

So what makes the DSLR, such a desirable professional tool?

It mainly comes down to sensor size and price.



It may be useful at this stage to consider sensor sizes, and for that, I have drawn chip sizes as close as possible to their actual size, to demonstrate the differences.



The above is for still cameras, so let's consider how camcorder sensor sizes compare.

Sony's top prosumer camcorder, the HDRXR550V for example, retailing at \$2199.00, has a quoted sensor size of 1/2.88" which is in fact slightly smaller than a small compact.

Even a semi-pro video camera, like the \$5,700 HDRAX2000 has an even a smaller sensor of 1/3". Although this camera is a 3

chip type, it does not equate to a chip 3 times that dimension. It usually has more to do with colour reproduction and even that is a debateable issue.

Compare that with a Canon 550D, with its APS-C sensor, that can be had for about \$1200 including lens, and superior picture quality.

It may now begin to make sense as to the interest created.



There have been discussions about negatives, which may need to be addressed, and put into some perspective, based on personal tests.

Probably the most talked about aspect is that of the autofocus function.

DSLR owners are used to lightning fast focusing, which is best measured in milliseconds, consequently when faced with a slower system, as used for video shooting, there are howls of dismay. In actual fact, it is not much different than a camcorder, since the same type of focusing is used. So, slow by SLR standards, but normal by camcorder.

"Loss of exposure control" has been mentioned by some. That is not necessarily true and may depend on the camera being used. For example, on the Canons, there are two ways to control exposure.

In auto mode, the exposure will change according to the brightness of the subject matter, which is normal auto behaviour.

If a fixed exposure is required, this can be locked in by the camera in manual mode.

So the choice is up to the operator.

Another discussion has arisen, regarding the "Rolling Shutter" effect, a bending of vertical items when panning quickly.

Although theoretically correct, the only time to be able to observe this, is to freeze-frame the pan during playback, and take a still. I have carefully watched example clips like that and



could not detect this phenomenon while the clip is playing.

Cameras such as Canon EOS 7D, incorporate twin processors, which manage to virtually eliminate this rather rare phenomenon, by the doubling of processing power.

At this stage, it may be useful to review and summarise some of the pros and cons.

#### **Pros**

##### **Sensor size.**

The larger sensors in say full frame DSLR cameras have a much larger surface area compared to that of a consumer camcorder, resulting in more light input and better low light performance.

##### **Lenses.**

A company such as Canon, has some 150 different types of lenses available from which to choose.

The quality and size of the lens produces superior quality.

##### **Depth of field.**

This is a function of several components working together such as choice of lens, focal length, and aperture opening (f stop value). This promotes greater artistic opportunities, particularly with a shallow depth of field, isolating the subject from distracting backgrounds.

##### **Sensitivity.**

DSLR's have a very high level of low light tolerance, with ISO 3200 and even ISO 6400 producing relatively low noise video.

Generally, it is also the plethora of manual controls in a DSLR that provide the flexibility to set up the camera correctly, for the conditions.

Manual adjustability of Aperture, Shutter speed and ISO, all contribute to obtaining the best possible exposure.

##### **Convenience.**

For those that are both keen photographers and videographers, only one camera needs to be carried. Particularly important when holidaying abroad.

Nevertheless, DSLRs for video, are not for everyone.

#### **Cons**

Handling is not as convenient as a camcorder, due to the DSLR's weight, shape, and lack of viewfinder.

Rear LCD display is difficult to see in bright light, similar to camcorders without a viewfinder.

Unless one already owns SLR lenses, it could be an expensive exercise.

A tripod would be a necessity when using large zoom lenses (but then the same applies to camcorders in full zoom).

Editing these clips requires a powerful computer

(at least dual core although quad core is better, and a video card preferably with 1GB memory).

Editors that can be currently used, are Cyberlink's Power Director 8 Ultra (inexpensive), Sony Vegas 9 Platinum (inexpensive), Sony Vegas Pro 9 (expensive), and Adobe Premiere CS5 (very expensive and only available in 64 bit).

*Expensive=USD700+    Inexpensive=USD100+*

The type of videographer that would most benefit from these cameras, would probably be a professional or semi-professional, an enthusiastic amateur, and a keen photographer that does not want the hassle of two sets of equipment, particularly when travelling.

However, it all comes down to personal preferences.

My reason for choosing the Canon EOS 7D, was its dual function capability of taking superb still photographs and video, and I already had Canon lenses.

On a recent holiday in February, I loved the freedom of being able to shoot both stills and videos, without having to change cameras and miss the opportunity.

I recently did a side by side test using the 7D against my Sony SR12 full HD camcorder, under low light conditions. The 7D totally trounced the Sony, with virtually little noise and good colour fidelity. The Sony, an otherwise excellent camcorder, under the same conditions, had a very blotchy video, with lots of grain, colour noise, and loss of colour fidelity.

PS Most of the above discussion, particularly with respect to controls, is based on Canon cameras, as presently, they the only ones that can shoot full HD in APS-C and full frame sensors.

Currently, DSLR cameras with video capability, owned by club members, include one Canon EOS 5D MkII, two Canon EOS 7D, one Canon EOS 550D



*Canon EOS 5D MKII*

and a Panasonic GH1.  
All 1080p.



*Canon EOS 7D*



*Canon EOS 550D*



*Panasonic GH1*

## **Explanation progressive scan and interlace**

The following is an attempt to explain my understanding of the above, as simply as I can.

HD cameras are often quoted with a postscript of either “i” or “p”, as in 1080i or 1080p.

The “p” stands for progressive scan, whereby the complete video frame is reproduced by drawing all lines that constitute a frame, in one sequence, and at 25 frames per second (PAL). By contrast, the “i” which indicates interlace, consists of two frames, one consisting of the odd lines, and one of the even lines of the complete frame. This necessitates the production of 50 frames per second (PAL), and the “interlacing” of the two to produce 25 interlaced

frames..

Until recently, most HD camcorders recorded in the interlaced format, although now, some high end camcorders from the likes of Panasonic, will record in 1080p.

The progressive scan mode is considered to be the superior system, as it has less artefacts, and produces better still frames and photographs, particularly if a still needs to be made

from a frame with movement.

HD TV from the commercial channels, broadcast at 1080i, while BluRay DVD's display video at 1080p. Most, if not all TV's that claim to be full HD, are capable of displaying 1080p.

**A small selection of professional videos, produced with DSLR cameras**



Music clip [http://](http://www.canonfilmmakers.com/2010/04/reel-world-awesome-music-video-shot-on.html)

[www.canonfilmmakers.com/2010/04/reel-world-awesome-music-video-shot-on.html](http://www.canonfilmmakers.com/2010/04/reel-world-awesome-music-video-shot-on.html)

Reverie by Vincent Laforet <http://www.usa.canon.com/dlc/controller?act=GetArticleAct&articleID=2326>

Christmas in London 2009 by Richard Van den Boogaard, and Venice CA, by director of photography Philip Bloom [http://](http://www.reelseo.com/hd-video-dslr-camera/)

[www.reelseo.com/hd-video-dslr-camera/](http://www.reelseo.com/hd-video-dslr-camera/)

The maker of the Trainer (by Clayton Jacobson), Melbourne (by Yervant) and Antarctica (by Peter Walton)

[http://www1.canon.com.au/worldofeos/learn/get-creative/Experimenting-with-full-hd-video\\_the-trainer.aspx](http://www1.canon.com.au/worldofeos/learn/get-creative/Experimenting-with-full-hd-video_the-trainer.aspx)

Lucasfilm 36 Stairs <http://dslrfilm.com/>

Honorarium by Steve Mims shot with Canon EOS 7D and Sony EX-1

<http://www.dvinfo.net/article/acquisition/honorarium-a-hybrid-7d-ex1-short.html>

The season's final episode of House, was filmed entirely with a Canon 5D MkII



**Chris Kembessos**



# NEWS IN BRIEF

The Competition “My Favourite Saying” has been completed and the results will be Announced on Wednesday 23rd June. The first three places will be shown on Wednesday.

**If anyone does not receive their EE please phone Barry or Lee Crispe Phone Number:- 9872 3778  
Email Address:- wotyot@tpg.com.au**



*Leonard Lim*



*Chris Saville, Kent Fry, Andy Doldissen*



*John Sirett & Phil Brighton*



*Joy Hruby*



*One happy Toolang Group*

Anyone with articles to be published in the **EE** could you please assist by having them to me by **15th** of the Month **NO LATER**.

I will not accept anything later. Also try to have them as a word document.

Thank you for being patience waiting for this months EE.

**THE EDITOR.**



**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 TUESDAY** 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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## CLUB CONTACT DETAILS

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

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