

# Focus Magazine

The official publication of the Institute of Videography

Issue 159 - April 2008 - £3.50

## HD Dream

Mark Stuart meets his match with Sony's new PDW700 XDCAM HD Camera



also this  
month



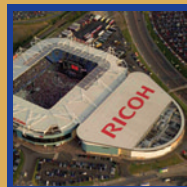
**Sony EX-1  
at the  
Business End**

By  
Nick Curtis



**Why shoot  
Short Films?**

By  
Ben Bruges



**IOV2008 -  
Moving to an  
exciting New  
Venue**

By  
Kevin Cook





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## The Trials & Tribulations of Production Awards

Those in the wedding sector of our industry will probably be aware of the recent kaffuffle over Wedding TV's wedding film of the year competition. For those that are not aware, they recently run a competition for wedding videographers in which their productions were put before an 'X-Factor' style panel of judges.

OK, in itself that shouldn't present any problems. Like any competition you enter these things with the dream of winning. If you didn't think you had a chance you'd probably not enter. However, you should also accept that there is only ever going to be one winner - despite the fact that every entrant believes it should be them.

Anyway, the kaffuffle wasn't in relation to the winners (apparently all top 5 were IOV members, which is good news), but centred around the credentials of the judges - and in particular one of them attempting to be Simon Cowell.

Personally, I find the Simon Cowell approach a bit on the boring side. Sure, many of the entrants on X-Factor type shows deserve to be told the truth because they sure aren't getting it from family and friends! But, in my mind, he often comes across as being a bit spiteful in what I can only see as being an attempt to further his TV career. Still, if there is one thing you can't take away from Simon Cowell is that he's got experience and respect in the industry he's representing. The same can't be said for the judges of the Wedding TV competition!

One Wedding TV judge in particular caused most conflict, namely Mike Sarne - who described one entry as being shot "like a grotty documentary".

## The Cook Retort



Sarne's background has no relation to wedding film production, but he has some notoriety having had a number one hit in the 1960's with - "Come Outside". He also directed Rachael Welch and Farrah Fawcett in the 1970's film - "Myra Breckinridge". That's about as close as it gets. I guess the entrants should take his comments as seriously as they take those made by the local pub drunk - who always seems to have something to say about everything, despite being completely uninformed.

Nevertheless, this story is starting to sound extremely familiar as each and every year, regardless of how fair and open we try to make things, there is always a controversy surrounding the results of the wedding section in the IOV Awards. We hardly ever get comments about the other categories - which begs a question. What is it about the wedding video sector of our industry that makes it so sensitive to criticism?

Anyway, I guess this is about reassuring IOV members that we'll not be following Wedding TV's X-Factor approach to our own awards this year (which will be open to entries very soon). We also believe that our judges will be a little better informed and qualified. However, I also hope that everyone enters into the spirit of things and accepts that there can only be one winner - and that's the one that catches the judge's eye! ■

**Kevin Cook**

**PS.** Sorry to any readers hoping to find the next instalment of **Video Future**. I had to make way for some cracking articles and reviews!

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# IOV News

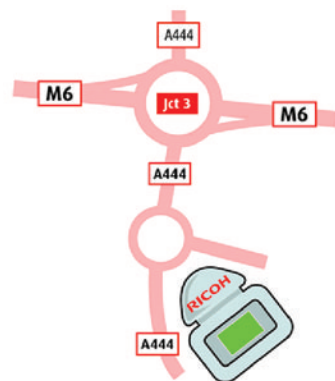
Industry, Technology & Regional News

## IOV2008 - New Venue!

**IOV2008 will be held at the new Ricoh Arena, Coventry (junction 3, M6) on 15th & 16th October. Not only does this venue feature modern exhibition halls, but it also incorporates a hotel, restaurant and bars, conference facilities - and the new luxury Isle Casino - all under one roof!**

And with thousands of parking spaces, local railway and airport connection, we believe we have found the perfect venue for our event for years to come.

There are many things about the IOV's Annual Convention & Trade Exhibition that regular



exhibitors and attendees would hate us to change - such as its reputation for being an excellent buying event - but there's always room for improvement!! To this

end, we will be introducing some new features and marketing activities for IOV2008 that will widen the audience and range of exhibitors.

### Seminars & Presentations

IOV2008 will see a greater emphasis on expert panel sessions in our theatres and conference rooms. These panels will be hand-picked from our extensive contacts in the industry - IOV Award Winners in particular - and will cover the core market sectors of videography. These include Wedding/Event, Corporate, Documentary, Music Video and Short Film production. These panel sessions will run throughout the event.

### Exhibiting Opportunities

With stands ranging from 6 square metre Shell Scheme units, to island Floor Space Only sites, we are sure we can provide all companies with the ideal exhibiting opportunity. Various sponsorship opportunities are also available.



A preliminary floor plan is available on request - along with a copy of our Terms & Conditions and Order Form - and details of how to become a Trade Subscriber and take advantage of special exhibition prices.

Visitor registration for IOV2008 will be opened mid-summer. ■

**Kevin Cook F.Inst.V.**  
IOV Executive Administrator  
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### Exhibition at a Glance

Exhibition Venue:

**Hall 2, Ricoh Arena, Coventry**

Set-up:

**13th & 14th October 2008**

Exhibition Dates:

**15th & 16th October 2008**

Opening Times:

**15th - 10:00 till 17:00**

**16th - 10:00 till 16:00**



## SHOTGUN MICS AT KILLER PRICES

With a focus on outstanding performance and amazing value for money, Rode shotgun and camcorder microphones simply blow the competition away, even out-gunning some mics costing up to three times the price. Not surprisingly, thousands of Rode mics are already in daily use around the world, and now the range expands with the new Stereo VideoMic - providing cameramen, videographers and ENG professionals with even more fire-power.



**Stereo VideoMic**  
Professional stereo camcorder microphone  
**£159.00**  
(SSP including VAT - includes 'Dead Kitten' furry windshield)

**VideoMic**  
Professional camcorder microphone  
**£99.00**  
(SSP including VAT)



**NTG-1**  
Phantom powered shotgun microphone  
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(SSP including VAT)



**NTG-2**  
Battery/phantom powered shotgun microphone  
**£178.00**  
(SSP including VAT)

- **VideoMic/Stereo VideoMic** Delivering a dramatic improvement over 'standard issue' DV-Cam mics, the battery-powered VideoMic and the new Stereo VideoMic attach via the hot shoe, using film industry technology to ensure low noise and an unusually wide bandwidth.

- **NTG-1/NTG-2** Available in 48V phantom power (NTG-1) and 48V phantom power + AA battery power (NTG-2) versions, the NTG shotguns offer wide bandwidth and a controlled polar response coupled with ultra-low noise surface mount technology. Both mics feature balanced outputs and switchable high pass filters.

A full range of accessories is available at similarly competitive prices.



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## Panasonic Extends Tapeless Range

Panasonic has announced the tapeless AG-HMC151 handheld camera, a competitively priced addition to the company's growing professional AVCHD product line that builds on the success of its popular DV-based AG-DVX100.

The AG-HMC151 provides enhanced HD production capabilities for budget-conscious operators desiring professional features, extended recording capability, and the fast, simple, and highly reliable workflow



offered by tapeless, solid-state recording. The AG-HMC151 features three native 16:9 progressive 1/3-inch CCD imagers with an optical image stabilisation (OIS) function to ensure stable shooting and a 28mm Leica Dicomar wide-angle zoom lens (35mm equivalent). The AG-HMC151 handheld offers 1080i and 720p recording at 13 Mbps, comparable to current HDV compression formats with bit rates of 25Mbps. An additional, higher bit rate mode is incorporated for higher-level use. The AG-HMC151 supports a full range of HD formats including 1080/60i, 1080/50i, 1080/30p, 1080/25p, 1080/24p native, 720/60p, 720/50p, 720/30p, 720/25p, and 720/24p native and is 50Hz / 59.94Hz switchable.

The advanced handheld utilises the second-generation long GOP HD standard - AVCHD. Based on MPEG-4 AVC/H.264 high-profile encoding, AVCHD provides a near doubling of bandwidth efficiency and considerably improved video performance over the older MPEG-2 compression used in HDV formats. Announced by Panasonic and Sony, this industry-standard format is now supported by more than 30 companies and implemented in numerous camcorders, NLE systems, and consumer HD playback devices.

The AG-HMC151 offers professional HD performance with the simplicity of a digital still camera. And because the solid-state handheld camcorder records onto SD and SDHC memory cards, users can benefit from the reliability and random

access of tapeless recording and capitalise on the cost advantages, widespread availability, and growing capacity of standard SD consumer cards. With the newly announced 32GB SDHC memory card and the camcorder's 6-Mbps recording mode, users can record up to 12-hours of HD video and audio on a single SD card.

"The AG-HMC151 is an exceptional camera combining leading-edge tapeless operation with a professional feature set at a very attractive price," said Carmen Mendoza, marketing general manager of Panasonic PBITS. "With the introduction of the AG-HMC151, Panasonic is making the enormous advantages of tapeless operation available to an even wider range of users."

Additional features of the AG-HMC151 include: professional XLR audio input connections; a wide range of data and signal interfaces including HDMI out, USB 2.0, component out (D-terminal), composite out and RCA audio out jacks; a 3.5-inch LCD monitor to display thumbnail images for quick viewing and playback; and a time code/user bits menu. The camera also has remote jacks for focus, iris and start/stop functions; a prerecord feature that allows the camera to capture footage occurring immediately before real-time recording begins; and a time/date stamp menu option for documentation purposes.

Panasonic's AVCHD camera line brings the benefits of solid-state recording to budget-conscious professionals. As with digital still photography, recording video onto SD/SDHC cards offers a fast and simple IT-compatible workflow with ultra-reliable performance and is resistance to shock, vibration, extreme temperatures, and weather. SD and SDHC memory cards are inexpensive, widely available, and can be reused repeatedly. As AVCHD records video as digital data files, content can be transferred and stored on affordable, high-capacity hard disk drives (HDD) and optical storage media - and transferred to future storage media as technology advances.

The AG-HMC151 will be available in the third quarter of 2008 at a price to be announced. More information is available at [www.panasonic-broadcast.com](http://www.panasonic-broadcast.com).

For further details contact  
Panasonic Broadcast direct - see  
Video Manufacturers in Trade  
Directory on page 29.

## LEDs Coming of Age

IANILED, the latest LED lighting technology from Ianiro UK, seemed to capture the attention of many of the UK's leading production companies when it was shown at Broadcast Live Video Forum. The UK dealer channel was also drawn to the Ianiro stand and was quick to place orders for the new lights.

IANILED, which received its European premier at IBC2007, has moved Ianiro into an exciting new area. LEDs were originally introduced for signage and decorating purposes, but the technology's ability to deliver a cool and effective light source has brought it firmly to the attention of the film and TV lighting industry, with many considering this as a technology of the future.

The IANILED range is the culmination of three years research into correcting the white balance problems that have previously plagued LED technology. To solve the blue and green bias that makes existing white LEDs look cold, Ianiro has carefully blended selected, latest generation LEDs to create

lights that achieve a colour temperature of 5600K - the standard for traditional day lights. This is achieved by incorporating a sophisticated microprocessor within the Driver Domino Cube, which allows IANILED products to be dimmable to a constant colour temperature of 5600K and adjustable towards warmer or cooler tones, depending on the environment and the complexion of the person being filmed or photographed. As well as offering the ultimate in flexibility, these new LEDs also deliver a very high Colour Rendering Index, making them colour enhancing without the use of a gel or filter.

Initially targeted at location shooting, the first products available in the new range are the IANILED 6 and IANILED 7 (with six and seven LEDs respectively), and the IANILED 54, which has three individual rings of lights that can be used as one large but flexible light - or split into three lights. Ianiro plans to follow these with a range of studio LED soft lights, which will be introduced later on this year.

For further details  
contact Ianiro UK direct -  
see Lighting in Trade  
Directory on page 28.



## USBs for MC-8i Charger

The MC-8i eight channel intelligent charger is already an established solution for broadcasters and rental companies who want both fast charging and to save space in vans and trucks. The newly-added USB ports now offer a cost-effective means of exchanging data with the charger, including battery management information, as well as providing an easy in-the-field solution for updates.

The two USB ports give a PC direct access to the data held by the ENDURA Battery Management System (BMS) within each ELITE (142Wh), E-10 (98Wh) and E-7 (71Wh) battery as they charge on the MC-8i. BMS software enables monitoring the history and condition of the batteries and so increases their life span. The data includes battery model, serial number, charge cycles, operating temperatures and peak loads. The USBs also allow easy implementation of future firmware upgrades, and eliminate the need for time-consuming return procedures.

Since its launch, the MC-8i has provided its users with a fast turnaround for each of up to eight batteries, charging the high capacity ENDURA batteries as well as all widely used makes and chemistries. The charger is fitted with V-Mounts so most batteries lock-on directly - holding them in place even while on the move.

Less than 50mm deep, the MC-8i is laid out as a flat panel and can be wall-mounted in a van - so taking no floor space. The modular construction aids on-site servicing,



and the use of two power adaptors means that charging still continues should one fail.

For further details contact Ortus  
Media direct - see Batteries & Power  
in Trade Directory on page 27.



## Balancing Act

The new Hague Mini Motion-Cam is a handheld stabilising system which is ideal for small lightweight camcorders under 0.8kg in weight. Buying direct from the manufacturer has brought the cost of this counterbalance stabilising unit down to a price you can afford, yet it promises to be as effective, if not better, than some of the other stabilisers currently on the market.

The ball-type gimble ensures smooth camera movement once balanced. The camcorder fits directly onto the stabiliser, with adjustment when moving the camera forward and back for balancing. At the bottom of the



Mini Motion-Cam is an adjustable counterbalance platform with weights. Once balanced, it is quick and simple to level off the camera. A selection of counterbalance weights is supplied for balancing different weights of camcorder.

The Hague Mini Motion-Cam is made of aluminium with zinc plated counterbalance weights, and is suitable for all makes of lightweight handheld camcorders up to 0.8kg. The approximate size is 19cm(L) x 3.5cm(W) x 27cm(H), and weighs 300g plus counterbalance weights. The Mini Motion-Cam is priced at £59.95 incl. VAT.

For further details contact Hague Camera Supports direct - see Tripods & Camera Supports in Trade Directory on page 29.

## How Pro is your Player?

With DVD playback a requirement of just about every type of AV installation, it is perhaps surprising that system integrators are forced to specify poorly equipped consumer devices through the lack of a suitable, professionally-featured alternative.

All that could be changed with the announcement from HHB of the new UDP-89, a 1U rack-mountable universal DVD/CD player positively bristling with professionally specified features, connectivity and performance - designed and engineered from the ground up for long-term dependability, excellent playback quality and comprehensive options for remote control.

The UDP-89 promises the ultimate in digital video quality via its HDCP-compliant HDMI output and superb analogue picture quality, courtesy of six 14-bit 165MHz video DACs. Both 480p/576p Standard Definition and 720p and 1080i upscaled High Definition are available from the HDMI and component outputs.

With a sonic performance rivaling that of high-end audiophile players, the UDP-89 claims to be the only DVD player on the market equipped with balanced surround sound outputs, essential not only for high quality movie soundtracks, but also to deliver the full quality of SACD and DVD-Audio formats. Features include: compatibility

with DVD-Video, DVD-Audio, SACD and CD, plus popular audio and video file formats; A-B repeat mode; professional cueing functions; and RS232 and touchscreen X-Y coordinate control. These, plus a built in preamp (controllable by infrared or RS232 remote) allowing direct connection to an active 5.1 speaker system, equip the UDP89 for a wide range of professional disc-playing applications including broadcast facilities, theatres, houses of worship, visitor attractions, boardrooms, leisure venues, home theatre installations and information systems.

A full complement of video outputs (composite, video, HDMI, component and RGB) and audio outputs (balanced and unbalanced stereo and 5.1 surround sound, AES/EBU and S/PDIF digital audio and Dolby Digital/DTS encoded bitstreams) ensure that the UDP-89 connects seamlessly into any system.

Commenting on the launch of the UDP-89, HHB Managing Director, Ian Jones, says: "Weighing in at 4.3kg, the UDP-89 is an industrial strength DVD/CD player combining the performance, features, build quality and connectivity required in the most demanding professional AV applications."

For further details contact HHB Communications direct - see Audio Equipment Supplies in Trade Directory on page 27.





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The popular DV Link Battery-System is now available for the Panasonic® AG-HVX200 P2 camera. Power is transferable from our unique Panasonic® replacement battery to other attachable 'Link' products. These give you a range of power distribution and mounting solutions. View the complete range at [www.hawkwoods.com](http://www.hawkwoods.com)

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**10 things to remember as an IOV member**

### 1 - Username & Password

These are printed on the reverse of your membership card. Your username is fixed, but you can change your password using 'Website Options' once you have logged in. If in doubt, please call +44 (0) 208 502 3817

### 2 - Publicity Reporting

The IOV is keen to monitor all national and local press reports relating to videography. If you see such a story, or hear of a story about to unfold, please report this to Central Office on +44 (0) 208 502 3817

### 3 - Updating Contact Details

To notify the IOV of a change in your contact details, simply log on to the IOV website, go to 'Website Options' then 'Edit your Details'. Make the changes and then click on the 'Change' button on the bottom of that page. This will update the back-end database.

### 4 - Assessment Criteria

Members must read and comply with the criteria for Assessment prior to sending in their submissions. This can be found at [www.iov.co.uk/assessment](http://www.iov.co.uk/assessment). Assessments take place every two months, the deadlines for which are 31 January, 31 March, 31 May, 31 July, 30 September & 30 November

### 5 - Copyright Licences

A full guide to copyright for wedding videographers can be found here [www.iov.com/copyrightguide](http://www.iov.com/copyrightguide). Please call Central Office on +44 (0) 208 502 3817 for specific enquiries

### 6 - Arbitration

All IOV members must offer their clients the right of passing any disputes to the IOV's Arbitration Officer. If you have any questions relating to this service, please call the Arbitration Officer on 0871 8713112 (UK) or +44 (0) 1744 29976

### 7 - Code of Practice

All members must abide by our Code of Practice. This is published on the IOV Website under 'About Us'.

### 8 - IOV Executive

To contact the IOV's Executive Committee, simply send your email to [exec@iov.co.uk](mailto:exec@iov.co.uk). More details on how the Executive works on behalf of members can be found within 'Member Zone' - 'Executive'

### 9 - Find a Member

If you want to find the contact details of another member, use the search facility within 'Member Zone' - 'Find a Member'. This searches all current members regardless of their qualification status. This section is only accessible by members.

### 10 - Find a Videographer

If you want to find a qualified member, use the 'Find a Videographer' search facility found within the 'Quick Links' feature which is on every page of the site. This searches only qualified members, and is accessible by all IOV website users.

## Impact Ireland

Europe's leading supplier of professional broadcast equipment - Visual Impact - has opened a branch in Ireland, based in the Donnybrook area of Dublin. Housed in a 2,000 sq foot building, this branch will offer hire as well as sales, equipment repair and service plus a delivery/collection service. In addition to production equipment, Visual Impact Ireland will also provide full post production nonlinear hire and support.

This new branch represents a major investment in Ireland for Visual Impact, which already has a total of 24 branches in total worldwide, covering the UK, Europe and South Africa.

"We are delighted to be able to open this branch in Dublin," said Richard Madeley, Sales Director, "it will enable us to provide a better service to our customers and keep pace with the growing production market in Ireland."

The range of standard and high definition products available for sales or hire from Visual Impact Ireland include: Sony's Digital Betacam, HDCAM, HDV and DVCAM; Panasonic's DVCPro, DVCPro HD and P2; plus nonlinear products from Avid and Apple.

This branch is part of Visual Impact's continuing policy of providing local support whenever possible. It will enable customers in Ireland to benefit



from specialist broadcast products, services and expertise on their doorstep.

For further details, call +353 (0) 16681699 or visit the Visual Impact website - [www.visuals.co.uk](http://www.visuals.co.uk).

## Goodbye to Standby!

UK climate change campaigner, the Energy Saving Trust (EST), has added IntelliPlug - the world's first 'intelligent plug' from OneClick Technologies Ltd - to its list of Energy Saving Recommended products.

IntelliPlug is designed to power down peripheral devices such as monitors, powered hubs, docking stations, printers and speakers automatically when a 'master' computer is switched off - a simple yet innovative concept that delivers a significant reduction in electrical power use and therefore fuel bills.

In the world's most developed nations, it is estimated that some 5 - 10% of total electricity consumption is wasted by devices left on standby, i.e. not in use but still drawing power. The picture within businesses is just as worrying, with computer equipment left on at night or at weekends wasting well over £100 million of electricity per year, and equivalent carbon emissions to the exhaust fumes of 120,000 large 4x4 vehicles.

The UK government-backed Energy Saving Trust was established following the Rio Earth Summit in 1992 to promote the sustainable use of energy and so reduce the carbon dioxide emissions blamed for global warming. One of its functions is to signpost to consumers the most energy efficient appliances via its Energy Saving Recommended scheme, which sets strict criteria for energy efficiency of domestic appliances, from heating and light bulbs to integrated digital televisions.

The chief EST criterion for a product such as IntelliPlug is the

automatic switch-off of connected devices to yield a standby mode power consumption of less than 1Watt. In fact, IntelliPlug cuts standby power from typically 35Watts to as little as 0.4Watt, depending



on the number of connected devices. In comfortably exceeding the EST requirements, it becomes the first energy saving plug to carry the

Trust's coveted 'Energy Saving Recommended' logo. Adrian Arnold, Head of Trade Marketing for the Energy Saving Trust, commented: "The Energy Saving Trust is always supportive of technologies that encourage consumers to be more energy efficient in their day-to-day lives. By taking small measures, such as turning appliances off standby, we can make a significant impact in reducing the UK's CO2 emissions, as well as saving money on our energy bills at the same time."

Superficially resembling a standard three-way extension block, the first-generation IntelliPlug is designed for use with desktop computers and their peripheral equipment. Powering down a PC plugged into the 'master' socket automatically switches off devices such as monitors, printers, scanners and speakers plugged into the two 'slave' sockets, either directly or via extension plugs. OneClick's patented 'intelligent auto-calibration' feature determines the 'on' and 'off' power levels of the master PC and adjusts the switch-off thresholds accordingly, allowing IntelliPlug to work with a range of PC equipment.

"With increasing awareness of

the number of items left on standby 24-hours a day, many people are wondering what they as individuals can do about it," said Peter Robertson, Managing Director of OneClick Technologies. "IntelliPlug is an instant solution, simply plug and play. It is ideal both for offices and for the home, where children often have games consoles and sub-woofers that are never switched off. An energy saving of up to 10% per household and business would be reflected in lower energy costs and a significant reduction in greenhouse gas emissions, while IntelliPlug's low cost means that each unit should pay for itself in fuel cost savings within a year."

Complementing its energy saving function, the IntelliPlug incorporates surge protection to



guard delicate electronic equipment against potentially dangerous high voltage spikes in the mains supply. IntelliPlug is available from the MediaAtlantic UK Technology website and is priced at £14.95 including VAT, and including Free UK delivery. The 7-way IntelliPanel, is available for just £24.95 including VAT, plus Delivery. USB versions for laptop users, as well as TV panels with IR receivers too, are now available, see site for details.

For further details, or to view a product demo and order online, visit: [www.mediaatlantic.com/oneclick](http://www.mediaatlantic.com/oneclick).



## Area IOV News

### North & West Yorkshire

By Roger Staniland

Despite the wild weather, the turnout was terrific. Nineteen members and guests struggled through the buffeting winds to meet and be entertained by Kevin Cook, IOV Executive Administrator, on the subject of 'Quoting for Corporate Video'.

However, if they thought they were just going to sit, listen, and learn, they were truly mistaken! Kevin had other ideas and the outline of a production for an imaginary project was the



exercise for the evening. After a brief insight into his background and experience on the subject, Kevin outlined his ideas on the initial process of pitching for a corporate video. Ensuring the aims and objectives are comprehensible, as well as knowing the target audience, are the main elements that need to be understood fully before producing a bid for submission to the Client.

And this was the exercise given to the audience. Working in groups of four or five, each was asked to produce a submission bid for a video for a Client. Acting as the Client, Kevin moved round the room, answering questions from each group.

Following this, each group's

spokesperson gave a brief outline of the project studied; the Groups' assessment of how the video should be produced and look, and finally an outline of the production for submission to the Client.

It was certainly a very enjoyable evening and many thanks must go to Kevin for braving the difficult weather conditions and presenting an extremely informative talk.

Thanks must also go to the audience who faced the high winds to attend this enjoyable event.

The next Area 4b local meeting will be held on 14th May 2008, at the Lord Darcy when Jim Hawkins will present - 'Making your Own Music'. ■

### Area 7 & 4a Super-Meet

By Jim Panks

On possibly the worst day of this winter for travel we held the first IOV 'Super Meet'. Yes, the rain was incessant and the wind so strong that heavy goods vehicles were using both lanes in a struggle to stay on the road. Anyway, Area 4a (Lincs, Notts & South Yorks) and Area 7 (East Anglia & A1 Corridor) held the first cross-border meeting. The idea behind this is to have less frequent but better attended meetings with a vision of getting quality speakers and ensuring that the extra travel brings a big benefit to our members.

Both Bill Platts and I hold a strong commitment to ensuring our local members have access to a quality local(ish) meeting. Our first bit of luck was finding the Ram Jam Inn. They enthusiastically took on board our requirements and ensured that the venue was welcoming and gave a quality food service. The next bit of good fortune was



that we managed to secure excellent speakers and support from some equipment vendors.

Janet Fenton gave her usual superb performance on the way the Graham Fenton Experience put together their award-winning films. The audience gave several robust applause's during her presentation and ensured that Janet left in no doubt how much they enjoyed it. It's plain to see that Janet can hold an audience for nearly two hours and they still want more!!

The second presentation was by Justin from Abaltat in Ireland. I was a bit worried by what he may do in his presentation as I had just reviewed the Abaltat Muse application. Here was the man that invented it giving a very in-depth introduction to this amazing software. With some musicians in the audience giving him some banter, Justin put his application through its paces and to say everyone was impressed is an understatement. Some of the audience were in awe at the power to make music without being a musician. Justin also promised to give members a special price once the new version is released in April.



Due to the inclement weather a few pre-booked members did not attend and I would like to say to them that we look forward to seeing them at our next super meet in June. With a hole in our numbers we were about to become financially embarrassed until Peter Harman of Vinten stepped in and sorted the problem. Peter and Karine Verquin, Business Development Manager, provided some tripods for members to try out and I also had the pleasure of being presented with a Vinten HDV tripod that I had won at the IOV Awards Evening in October.

Kevin O'Malley represented JVC and brought along several bits of kit from the JVC HD range. Kevin made himself available to the membership and answered many questions on JVC equipment and general video subjects.

At the members de-brief we were overwhelmed by the support they gave us and although we had a few teething problems, they made it obvious that it had been a success and that they wanted future high quality events. We had members from as far away as Bournemouth and the Medway Towns and both Bill and I offer our thanks to the membership for their support in such bad weather conditions.

So, keep your eyes open for the next IOV 'Super Meet' and we hope that we are blessed with better weather!!! ■



## Find out about IOV Meetings in your Area...

The IOV holds meetings on an area basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website. You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep. Existing members can edit their subscriptions using their normal IOV username and password.

Full details of how to register and subscribe can be found in the 'Using this Site' section located in the upper main menu of the website.

### Scotland North

Brian Rae - brian.rae@iov.co.uk  
01224 862100

### Scotland South

Tony Nimmo - tony.nimmo@iov.co.uk  
01555 661541

### North East England

Mike Trehwella - mike.trehwella@iov.co.uk  
0191 536 6535

### North West England

Phil Janvier - phil.janvier@iov.co.uk  
0151 487 9338

### S. Yorks, Humberside & Lincs.

Jim Panks - jim.panks@iov.co.uk  
0845 838 1519

### North & West Yorkshire

Roger Staniland - roger.staniland@iov.co.uk  
07970 235156

### North Wales & Borders

Rowland Barker - rowland.barker@iov.co.uk  
01490 430507

### Midlands

Chris North—chris.north@iov.co.uk  
01530 836700

### East Anglia & A1 Corridor

Malcolm Wooldridge - malcolm.wooldridge@iov.co.uk  
01490 235156

### South Wales & Bristol Channel

Rep to be confirmed

### West London, Middlesex & Herts.

Emerson Bovell - emerson.bovell@iov.co.uk  
020 8575 2842

### Oxfordshire, M1 Corridor & NW London

Anthony Barnett - anthony.barnett@iov.co.uk  
01553 776995

### Essex, Herts, N, E & Central London

Zulqar Cheema - zulqar.cheema@iov.co.uk  
01279 413260

### West Country

Rep to be confirmed

### Dorset, Wiltshire & Hampshire

Colin North - colin.north@iov.co.uk  
01725 511688

### Sussex, Berks, Surrey & SW London

Mike West - mike.west@iov.co.uk  
01903 892951

### Kent & SE London

Peter Snell - peter.snell@iov.co.uk  
01634 723838

### Northern Ireland

John Doran - john.doran@iov.co.uk  
028 902 00736

### Republic of Ireland

Mark Quinn - mark.quinn@iov.co.uk  
01 835 3389

If you would like to present your products or services at local IOV meetings - please contact IOV Rep

## Area IOV News *contd...*

### Kent & SE London

By Steve Tomlin

The new committee in Area 15 held the second of three planning meetings in February to review our local activity. The members involved are Tony Empett, Alan McCormick, Barrie North, Peter Snell and myself. We are keen for another member to join us soon.



Our new plan is to hold four 'Super Meets' per year - plus monthly meetings in between, which have now been shifted to the first Thursday each month. The first of the new monthly meetings was held in March at the home of Nortell Films, owned Barrie North; and the new 5pm to 7pm 'Barrie's Bistro' (where members eat a take-away meal ordered before the meeting) was very popular.

In the main meeting we had a theoretical introduction to

Chromakey from Alan McCormick ([www.alanmccormick.co.uk](http://www.alanmccormick.co.uk)) followed by a practical session on chromakey using Datavideo kit ([www.datavideo.info](http://www.datavideo.info)), available in the UK from Holdan ([www.holdan.co.uk](http://www.holdan.co.uk)).

We tried out the dual colour (Green & Blue) LED ring (CKL-100) and a reflective back drop cloth (RF-3025), which is embedded with tiny glass beads. This design is tolerant of the occasional crease in the backdrop and less than perfect lighting. We also tried the additional control unit (DVK-100) which provides live capability.

The first substituted background was of the inside of a plane cockpit allowing us to superimpose a navigator. The second was a water skiing scene allowing us to add an armchair skier with an overactive bubble machine providing the spray!

Holdan kindly sponsored the meeting by donating a kit consisting of the backdrop and LED ring together with lots of smaller promotional items. The main kit will be raffled over a number of meetings with additional ticket numbers being provided to those members who take out season tickets which support the sustainability of the group.

Barrie North provided the first of our 58-second short slots on the topic of 'sleeping like a log'. As many members as possible are



invited to bring along 58-second edits to the next meeting on the topic of 'too many cooks spoil the broth'. Watch this space!

The 2-minute tip of the month slot went again to Alan McCormick who showed us a simple HDMI to DVI adapter he used to send a portable DVD player output to an LCD screen to give a presentation.

Alan McCormick is now kindly offering a text reminder service that will be sent to members on the meeting day as an invitation to place take-away orders with Barry and give the topic of the meeting.

Evaluation forms were distributed at the end of the meeting to canvass views. A satisfied new member, Rob Mitchell, commented: "I don't see how you could have improved tonight's meeting!"

We look forward to renewed growth of our area and promise not to use chromakey to add virtual members into photos of our future meetings!

Next meeting is on script writing by Ben Bruges - 3rd April. ■

### Ireland Social Tour

By Kevin Cook

First of all, our sincere thanks to all the members and guests who supported our tour around Ireland at the end of February - and for their extremely warm welcome!

The tour started at the Springfield Hotel, Leixlip, just outside Dublin on 25th February. Like the other stops on this tour, there was no formal agenda for the evening but it did present the opportunity to talk about some of the latest developments within the IOV - especially in relation to Ireland. There was plenty of feedback from members as to how they wanted to see the IOV develop in Ireland, and how some of the new and pending IOV benefits might serve them.

The following day IOV Exec Member, Mark Quinn and I made the journey south by road to Cork, which highlighted the great distances members had to travel for the previously-held central meetings. The event was held at Jurys Inn in the centre of town,



where 12 members and guests soon tuned into the social atmosphere of the evening.

Whilst weddings were heavily featured in the conversations and debates that ensued, it was good to see some videographers who specialise in the business video side of the industry. This certainly gave everyone a wider view of the opportunities for broadening their businesses.

Back on the road the following day we made our way to Galway - again meeting at Jurys Inn at this picturesque seafront city on the West Coast. Once again we had an excellent turnout with 14 members from Galway and surrounding counties.

With the very brief formal introduction out of the way, we soon slipped into the more social side to this event with an exchange of views and experiences of the industry and business in general.

Over the three days we clocked up around 450 miles between the three locations, which highlighted one of the main reasons for organising this tour. Traditionally, IOV events in Ireland have been held at Portlaoise, which is pretty much central in the country. Whilst

these have been held on a Sunday to enable members time to travel, it's become obvious that this is simply too far for many to attend.

One of the aims for the tour was to measure the potential for setting up regular meetings in each of the locations and to find local members who were willing to organise these in the future.

On both accounts the tour was a success. There were members in each location who expressed an interest in organising future events - details of which will be confirmed in due course.

In addition to the local social get-togethers, there will also be around three larger inter-region events throughout the year. These will include sponsored presentations and talks on the business and craft of videography.

We also signed up at least four new members, and there are another two who'll be joining any time soon. So, all-in-all a very productive and enjoyable three days.

My sincere thanks go to Mark for all the driving and to the members for the welcome we received at each of the events. I hope to make it over again in the not too distant future. ■

## Forthcoming IOV Events Calendar...



### THIS MONTH

#### 3rd - Kent & SE London

'Script Writing—by Ben Bruges'

For details contact:

Peter Snell - 01634 723838

#### 3rd - S. Yorks, Humberside & Lincs.

'Subject to be confirmed'

For details contact:

Jim Panks - 0845 8381519

#### 8th - Dorset, Wiltshire & Hampshire

'Subject to be confirmed'

For details contact:

Colin North 01725 511688

#### 9th - North Wales & Borders

'Subject to be confirmed'

For details contact:

Rowland Barker 01490 430507

#### 16th - North West England

'Subject to be confirmed'

For details contact:

Phil Janvier 0151 487 9338

#### 16th - Sussex, Berks, Surrey & SW London

'Subject to be confirmed'

For details contact:

Mike West 01903 892951

#### 17th - West London, Middles & Herts

'Subject to be confirmed'

For details contact:

Emerson Boveil 020 8575 2842

#### 22nd - Oxfordshire & M1 Corridor

'Subject to be confirmed'

For details contact:

Anthony Barnett 01553 776995

#### 29th - Scotland South

'Subject to be confirmed'

For details contact:

Tony Nimmo 01555 661541

A DATE TO ADD  
TO YOUR DIARY  
**NOW!**



**15 & 16 October**

The IOV's Annual Convention  
& Trade Exhibition

Hall 2, Ricoh Arena, Coventry

Exhibition Dates:

15th & 16th October 2008

Opening Times:

15th - 10:00 till 17:00

16th - 10:00 till 16:00





# HD Dream

Mark Stuart meets his match with Sony's new PDW-700 XDCAM HD 2/3-inch CCD Broadcast Camera



**The new Sony PDW-700 top-of-the-range three 2/3-inch CCD sensor 'Power HAD FX' technology, full 1920 x 1080 2.2 megapixel resolution, 14-bit A/D conversion, 4:2:2 sampling, 50Mbps MPEG-2 Dual Layer professional disc recording XDCAM HD camcorder is scheduled for official worldwide launch at NAB, Las Vegas mid-April 2008.**

The first shipments to UK dealers are expected in the weeks that follow - around the end of April. Sony's preliminary product information indicates a list price of around £21,500 plus VAT (with street prices of around £17k - £18k expected) for the camera body including the same 2-inch HD 16:9 viewfinder (HDVF-20A model) found on the HDCAM range of camcorders.

The camera is scheduled to ship at launch with 1080 50i/25P HD recording and the NTSC equivalents. A free firmware upgrade is reported to be available late summer adding support for 720p. SD recording and down-conversion is currently talked about being a chargeable firmware upgrade around October 2008 (more about this later).

Sony very kindly let me have, for the weekend, the pre-production model PDW-700 that was shown at Broadcast Live to take out on a shoot.

## Picture Quality

I'm going to go straight to what really matters - what the pictures look like. For those who do not know me I am as fussy as it gets when it comes to evaluating picture quality. I can assure you that any performance issues do not get past me and I'm definitely a hard customer to please.

The pictures I've predominantly been used to seeing and working with in recent years are from my Sony 2/3-inch chip DVCAM DSR-570 (with Broadcast Canon J17 x 7.7). Having also owned and operated various B-Roll HDV cameras and the PDW-350 1/2-inch XDCAM HD camcorder, up till now I've not been content to move completely over to HD because of the trade off in noise and sensitivity with the first generation of HDV/ XDCAM HD camcorders.

With the number of new cameras Sony are currently bringing to market, including the PMW-EX1 with its superb front end imaging for the size and money - is this now the turning point to move all back end production over to HD? And where does the PDW-700 fit in?

Quite honestly, the PDW-700 image quality has surpassed all my expectations and surprised me as to how flawless it is. Having recorded over two and a half hours of footage in mixed lighting conditions from a wedding and other test recordings, the pictures produced by the PDW-700 are extremely clean and absolutely stunning - with a level of detail and clarity that has to be seen to be appreciated!

To the human eye, the pictures are practically noise and artefact free under normal shooting conditions. Using the supplied Fujinon HA18 x 7.6 BERM-M48 lens, colours were vibrant, blacks were solid black and edges razor sharp. I really had to analyse the picture extremely close-up on a review-supplied Sony LMD-2450W 1920 x 1080 24-inch LCD screen, with my eyes only a few inches away, to begin to see a hint of very fine noise in some mid tone and shadow areas.

Again, only at extremely close viewing could I also start to see the slightest hint of artefacts around the edges of fast moving subjects. However, I must stress that I had to look very hard and close to find such imperfections and, being very rare to find, would consider the levels negligible.

It didn't stand out to me initially, till a colleague brought to my attention, that zooming right into a still frame in Photoshop reveals occurrences of thin black lines around certain white parts of the image. It's like someone has run a fine-tipped black pen down the edge of subjects, such as where a white shirt or dress meets a contrasting background colour. I must admit the line is very thin and was mistaken by me as a shadow until I zoomed right into the picture.

Apparently this condition is common on other models and can be fixed with adjusting parameters in the paint menu and customising your own scene file setting. The black line edge isn't severe enough to put me off the otherwise flawless picture; however I will definitely be checking the production model and will seek expert help to set up a custom profile that minimises or removes the edge problem and gives a pleasing picture to suit my purposes.

Sony has scene file settings available for existing camcorders in the range, available for download from - <http://bssc.sel.sony.com/BroadcastandBusiness/markets/10014/xdcamSceneFiles.shtml>.

The more I looked closely at the pictures the more I could only just manage to find lens defects. The only suspect pictures I could find were hazing/ghosting around a very bright white set of lights against a dark wooden ceiling. However, I suspect that this was more likely a limitation of the lens given that the edges of the lamps also suffered badly from blue fringing chromatic aberration.

The MPEG-2 codec certainly stood up very well at 50Mbps to the complex scenes with fast

movement that I shot. Time will tell if the format gets the full approval of broadcasters for the likes of fast sports coverage. Sony's new 2/3-inch Power HAD FX CCD, 4:2:2 sampling, 14-bit A/D conversion and 50Mbps MPEG-2 codec quite clearly all add up to make this camera something that may very well become an industry defining standard for many years to come!

The front end of this camera is reportedly taken from a studio camera (HDC1500) in the Sony range costing more than twice as much than the PDW-700, which I can quite believe. Sony's move to make this level of performance available to a camcorder in the XDCAM HD product line, and also for the first time with 2/3-inch lens mount opening up access to the full range of broadcast 2/3-inch lenses, certainly strengthens the position of XDCAM HD as a serious broadcast format.

## Low Light Shooting

It is a well known phenomenon with HD cameras that, due to the laws of physics, HD cameras are less sensitive than comparable SD models owing to the light entering the lens being spread over a larger number of pixels. Sony's PDW-700 preliminary product announcement stated sensitivity as F11 at 2000 lux which improves somewhat over the PDW-F335 and PDW-F355 rating of F9.

The F11 rating equals the sensitivity of Sony's 2/3-inch crop of SD cameras, which simply dismisses any concerns about filming HD in low light with the PDW-700. However, F11 is not where this model stops. In practice the pre-production PDW-700 actually beat my DSR-570 in my own real world tests, which I find completely astonishing and was hard to believe at first. With the same lens interchanged between tests, lighting kept the same and the cameras set up the same, recording test footage from a test chart, ingesting to Edius then exporting a still image from the timeline to Photoshop - then using the colour picker tool





on the same white part of the chart image – the PDW-700 luminance level reads higher than the DSR-570 level!

I know, my test set-up was rather crude and hardly scientific, however it does give a good indication of the sensitivity improvements Sony have been making. It wouldn't surprise me if the final spec announced at the official NAB launch is more like F12 which will be quite a breakthrough and a turning point in HD camera development (without reverting to using lower resolution sensors with pixel shifting technology, as employed by some other camera manufacturers).

Low light filming issues don't stop there. Sony has made significant developments in noise reduction processing allowing higher levels of gain to be used than conventionally acceptable. Adding 3db, 6db and 9db of gain barely adds any visible noise. It's only at levels of 12db, 18db and above that noise is worth talking about. However, at normal viewing distances, even with 18db of gain the noise is not visible until you move much closer to the screen. At normal viewing distances, degradation to picture quality is practically nonexistent – quite remarkable!

There are apparently two noise reduction settings which can be switched on in the menu (not accessible to me in this pre-production unit) – setting One which works without any side effect; while setting Two works more aggressively, however with a slight reduction in dynamic range. I am informed that setting One was set in the service menu of this unit and this feature will be fully accessible to end users in the production model as is the case on the new firmware updates for the PDW-F335 and PDW-F355 camcorders.

It's also worth mentioning here that Sony's move away from colour temperature filter dials, with physical optical gels inside the camera, to the new method of electrical colour correction filters goes some way to improving the sensitivity and also avoiding introducing noise.

Full respect and credit goes to Sony's R&D department who appear to have been very busy over the last couple of years answering the cries from the marketplace.

The PDW-700 is a revolutionary product where technology has not only caught up with physics, it surpasses what I thought possible - and certainly so soon.

### Ergonomics

Weighing in at 4.2kg for the body is a step up from the 3.6kg DSR-570 I am accustomed to using; the weight is comparable to HDCAM models. Within 30-minutes of shoulder mounting I was starting to be aware of discomfort on my shoulder. For reasons unknown to me, perhaps due to durability and environmental/green compliance issues - the old rubber gel-like shoulder pad material used on older Sony models has been replaced with a hard moulded foam-type pad in recent years. I brought up this same issue when reviewing the DSR-450 back in October 2005. With continued use, I'm sure my shoulder will adapt and get used to the new pad in time, however, if Sony continue to supply the hard pad an opportunity exists for third party manufacturers to come up with comfortable options available as an aftermarket purchase.

Weight balance is good. Being heavy at the back-end helps counterbalance a standard broadcast lens up front. Battery selection and stackable options will help the balance with the heavier broadcast lenses.

A new chassis design feature we haven't seen on previous models is a separate LCD display panel which permanently displays remaining battery power and disc storage, as well as displaying timecode - which I thought was a useful addition.

The layout of buttons is where you'd expect to find them, my only comments being I miss a couple of buttons – such as mic low cut and a button which toggles between shot duration timecode and total timecode in the viewfinder.

I have given my feedback to Sony and hopefully such minor issues can be added in a future firmware release, albeit if they do come, will be menu accessible only. You can't beat switches on the camera body itself for being quick and easy to access in live filming conditions. I'd also like to see more menu functions assignable to the four assignable buttons than the limited set you get to choose from.

### LCD Display

Situated toward the back of the camera is a 3.5-inch 16:9 colour LCD pop out display. I must say, I prefer the LCD screen position towards the front of the camera (like the ½-inch XDCAM HD models) - being closer to the viewfinder and easier to glance

from one to the other, also making it more accessible for a quick glance when the camera is shoulder mounted.

The screen toggles as an information panel with timecode and four audio level meters, as well as a colour LCD monitor. The resolution on the pre-production model was nothing to write home about, certainly nothing like as sharp as that on the new PMW-EX-1.

The LCD fitted was acceptable for a secondary rough check to colour balance also as a framing guide for tripod or low level hand held use, however it's not really useful for making accurate exposure or, especially, focus adjustments. Hopefully the production models will have an improved LCD fitted of comparable, if not the same, spec as the excellent EX-1 screen.

### Audio

The PDW-700 records an impressive four channels of uncompressed 24-bit audio - with 24-bit offering a wider dynamic range, more headroom and therefore lower noise floor compared to the more commonly found 16-bit audio standard.

I am very pleased to see Sony has added three different attenuation settings in the menu (40db, 50db and 60db) which provides compatibility with different microphone systems and also avoids the need to use attenuation pads when filming in high sound pressure environments.

The front microphone input is a 5-pin stereo XLR and I expect the PDW-700 will ship with a budget stereo mic and not the top of the range ECM-680s as supplied with the pre-production model.

The front stereo input is a bit of a pain for connecting an on-board mounted mono short shotgun microphone, resulting in needing to source a 5-pin stereo to 3-pin mono cable - and if you wish to make use of four mono channels, a splitter cable will be required. Running a mono cable

from one of the two available mono XLR inputs at the rear of the camera is an option, however the longer cable run may get in the way of handling/operation. I intended using my Sennheiser 416 mic on-board the camera, but this mic has no low cut switch on the mic itself and normally I would use the wind low cut switch on my DSR-570 when filming outdoors. Such a facility was not available on the pre-production PDW-700 so I chose to use the supplied Sony ECM-680s switched to mono for improved directionality.

These short shotgun mics, when fitted with a Rycote softie, do tend to pop into the top right of the picture on the PDW-700 which was another pain to keep checking and adjusting to its limits. I also used a Sennheiser K6/ME66 as a backup mounted onto a second mic holder (CAC-12), mounted further back on the camera body.

I was concerned about noise from the camcorder disc mechanism and in testing there was a low frequency hum being picked up by the 416 and the K6/66 (when not in the low cut position). The hum was reduced on the Sony mic as the mic appeared to have less bass response in the standard setting. Incidentally, I don't get the same level of low frequency hum using the mic mount on the side of the viewfinder on my DSR-570, nor does the softie get in the shot.

During recording, the noise from the disc mechanism does settle down a bit - the whirrs and worst of the hum mostly occur in record pause mode, which is not an issue.

Of course, I use radio mics for specific applications - but there are other times where single op cameramen require good performance from an on-board mic. Sony are reportedly close to releasing a new range of 24-bit digital wireless radio mic systems and the PDW-700 is equipped with an internal slot capable of housing the new digital receiver.





I am told that the new system will be capable of receiving two channels in the one unit. The other advantage of digital is the ability to encrypt transmissions.

## HD Lens

Sony supplied the PDW-700 with a HD model Fujinon HA18 x 7.6 BERM-M48 lens. Whilst I was happy enough with the general sharpness and performance under normal shooting conditions, I saw far more occurrences of chromatic aberration than I thought I would. This was disappointing given recent developments manufacturers claim are being made in the production of their current range of HD lenses – all of which are reflected in the price increase from SD glass to HD glass.

Fitting my 5-year old SD Canon J17x7.7B4 IRS lens produced pictures which looked just as sharp to me and chromatic aberration didn't appear to be any worse or better than the HD-badged Fujinon. I did some basic tests with lens resolution charts and the outcome was – both lenses were practically identical! Both were as sharp across the entire image when the zoom was set wide and iris set to F8.

As you would expect when wide and opening up the iris fully to F1.7, with both lenses the resolution dropped off and went soft around the edges (beyond the title safe area, approximately). It would be nice to know what sort of percentage improvement in resolution and chromatic aberration can be expected, given that the differences in list price between SD and HD is in the region of 40% on some models.

Personally, I'll keep my SD lens for the time being and see how I get on with it.

## XDCAM Recording

The PDW-700 is fitted with the new disc drive unit capable of recording to both single-layer 23.3GB discs and also the newer 50GB dual-layer discs. MPEG-2 recording times at the 50Mbps rate are around 43-minutes for

the single-layer disc and around 100-minutes for the dual-layer disc.

Recording starts instantly the moment the record button is pressed which I loved, compared to the usual delay with tape-based mechanisms. There are loads of thorough explanations and reviews on the benefits of the XDCAM format and its file-based workflow written elsewhere, so I'll not cover everything again here.

XDCAM professional disc offers the best of both worlds – similar media costs to tape but with all the benefits of file-based workflow. Having the choice of purchasing a 16GB solid state memory card costing around £500 compared to having the choice of a 23.3GB XDCAM disc for around £16 and a 50GB XDCAM disc for around £38 is a no-brainer.

XDCAM discs can be bought in quantities like tape and archived on a shelf without having the extra hassle of moving data off memory cards and the worry of ensuring a secure and reliable storage solution for often priceless and irreplaceable rushes.

A minor problem I encountered was the time taken to display thumbnails on the camera for the first time with a new disc after pressing the Thumbnail button. This should happen near instantly and it was thought that the production model had an isolated problem with this.

## Computer Connection

The PDW-700 offers three options of connecting the unit to a computer for file-based downloading/ingesting of clips.

- i.Link/ FireWire port (after switching to File Access Mode [FAM] in the menu)
- 10/100 Ethernet network port (with configurable IP address in the menu)
- Hi-Speed USB (USB 2.0)

Since there are no tape heads to wear and Sony provide a 7-year guarantee on the laser, using the camera as a source for ingesting will suffice for many independents to begin with.

For those whose budget doesn't stretch to the new PDW-HD1500 deck (around £8,500 street price), you can opt for the PDW-U1 USB connected external disc reader/writer. With a street price of around £1,600 it offers a convenient and cost effective method of ingesting and outputting to/from the computer. However, this device only does playback at the moment, with recording apparently coming as a free firmware update in the summer.

The PDW-U1 also offers a sensible backup solution for PMW-EX1 SxS based memory cards. The Sony supplied software for working with XDCAM files is the PDZ-1. The latest version is a free download from the XDCAM section of [www.sonybiz.net](http://www.sonybiz.net). V2.23 onwards supports the new 50Mbps recording rate. I did not use this software, instead I chose to ingest the files from the PDW-700 via my NLE system – Grass Valley Edius Broadcast. V4.6 supports the new 50Mbps format and also the new XDCAM HD EX1 format.

I chose to connect via the network connection option. First I went into the camera menu and changed the IP address into the numeric range I knew my Netgear routers DHCP server would accept.

After switching the camera off and back on again, and after connecting a CAT 5 cable – connecting via Edius – it worked

first time. Within seconds of the disc spinning up, all the thumbnail clip images came up on the screen.

Within Edius, I chose to download both Proxy files and Hi-Res files. After selecting the clips I wanted (Ctrl + A for all of them) and clicking 'Register to Bin', all the clips appeared in my Edius project bin, which I then dragged to the timeline and could start editing.

## Editing

The clever thing is that the Low-Res Proxy clip files transfer so quickly that you can start editing immediately, whilst the Hi-Res files download in the background. The moment each Hi-Res file is 100% downloaded, the timeline clip automatically updates and displays at full resolution with 4-channel audio.

The clips in the bin and timeline display with a 'P' symbol when they are still proxies and a red 'H' with progress indicator marks the current clip which is being downloaded in Hi-Res. Clips which are already downloaded at full resolution are displayed without the 'P' symbol.





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Sample still taken from the timeline

I found in practice that I could start working and scrubbing immediately with the full resolution clips already downloaded at the beginning of the timeline. I could work my way along the timeline with the clips further up the timeline downloading away in the background before I got to them - unless I went at great speed and caught up with the proxy files.

I found transfer times to be around half real time, therefore an hour of footage took around 30-minutes to ingest.

The only issue with editing in native XDCAM HD, as is the case with all long GOP codec's is the hit that the extra processing has on the computer CPU while decompressing the GOP sequence into individually editable frames, which has a knock-on effect to the real time performance of CPU-based filters and effects. Edius solves this issue by offering the facility to convert the XDCAM HD clips in the project bin to their own frame based HD codec - Canopus HQ.

Compatibility with NLE systems is something that will need to be checked. At the moment, Edius is one of few editing packages that currently support the 50Mbps XDCAM HD format. There is, of course, the option of ingesting via HD-SDI to a frame-based codec which offers increased compatibility amongst editing systems and a slicker editing experience working with complete frames. However, some of the file-based workflow advantages will be lost taking this route.

## Film Looks

24P is not supported by the camera and neither is variable frame-rate recording (under and over cranking). I believe these features require additional electronics and not simply a

firmware upgrade. One can speculate from this that the XDCAM family will likely see the release of a big brother version of the PDW-700 in the future.

As mentioned at the beginning of this review, Sony has indicated that a firmware update will be available late summer adding support for 720p. The menu pages on the PDW-700 are as extensive as other top-end models and allow the usual array of parameters such as gamma curves, saturation, matrix, detail and so on to be adjusted to create specific looks. A Sony memory stick allows custom scene files to be saved and transferred between cameras and, as mentioned earlier, custom scene files can be downloaded from Sony's website.

## SD Recording and Output

The PDW-700 will ship at launch with 1080 HD recording only. SD recording and down-conversion is currently talked about being a chargeable firmware upgrade around October 2008. This upgrade will bring a range of formats from DVCAM to IMX with on board down-conversion and output options.

I must admit being quite surprised at the concept of Sony charging for what is really a basic feature. Depending on whether Sony go ahead with this strategy of charging, and what pricing level is set, they may be in for a negative reaction and criticism from the marketplace. Sony's response to my querying the point was that certain camcorder models from other manufacturers in this sector of the market don't offer an SD option at all. My Sony contact also made the point that Sony could build the cost of the SD option into the PDW-700 price, but would rather keep the

price of the unit as low as possible for those who don't need onboard SD facilities and will shoot everything HD and use their NLE to down-convert.

Time will tell exactly what happens here. With HD delivery to end users on Blu-ray or the web only likely to make up a small but growing percentage of delivery to clients, SD DVD is likely continue to be the dominant delivery format for some time to come.

I tried a quick SD down-conversion of the PDW-700 HD footage by changing the Edius project presets from HD to SD and playing from the timeline out to the monitor in SD. The SD picture was again amazingly clean, noise and artefact free - more detail and better than the DSR-570 DVCAM. The only issue was edge detail which was too high and the diagonal lines were flickering.

Different NLE and DVD encoding systems offer varied results at down-converting HD to SD, with scaling artefacts clearly a problem with the less effective systems. Techniques for getting the best SD down-convert results are hot topics on Internet forums.

## Conclusion

The picture quality the PDW-700 delivers is pretty much faultless. It doesn't really get much better than this! It just begs the question - where do we go from here?

Technological advancements that Sony has made in its high-end studio cameras have found their way in the brand new front end of the PDW-700. This will surely set a standard in Broadcast HD video imaging in a ENG-style camcorder body for many years to come. Being virtually noise free at full 1920 x 1080 resolution, the clarity and

detail of the picture is incredible for the sub-£20K price tag.

The sensitivity improvements and F11 rating (possibly F12 by the time of launch) will make a huge difference for event and actuality filming - delivering the best possible picture in available light. There will be few occasions when camera operators will need to use gain with the PDW-700 - but when they do, even at up to +18db, the pictures are very useable with the new noise reduction processing software.

On the audio side of things - having four channels of uncompressed 24-bit audio offers more than enough flexibility and level of performance.

At last we have a top spec 2/3-inch CCD camera that will elevate the profile of XDCAM HD and the XDCAM professional disc format. The 50Mbps variable MPEG-2 recording rate goes a long way to delivering pictures which are very nearly artefact free in all but the extreme of fast motion shooting conditions.

With running times around 100-minutes with the dual-layer 50GB disc, for the time being there is little need for Sony to move away from the proven MPEG-2 long GOP format to the newer and more compression efficient AVC codec's which would otherwise offer longer running times for the same quality.

I have been reassured from a reliable source that custom scene file settings fixed the thin black edge issue with whites on the PDW-350, so the same results are likely to be expected with the PDW-700. All the same, the edge issue is minor and the untrained eye is unlikely to detect it without pointing out and magnifying the image.

It really says it all when one of my biggest complaints is the slightly uncomfortable shoulder pad! The PDW-700 offers a significant step forward for PDW-330/350 users who are looking to upgrade. If 24P and under/over cranking is important to you, or short films is your main genre, the PDW-700 does not support these features and it may be worth holding back for a very likely big brother model to come along.

For everyone else who wants the very best full HD resolution imaging quality you can get for under £20K - I have no hesitation recommending the PDW-700. My purchase order will be going in shortly after I've spoken to my bank manager! ■

**Mark Stuart M.M.Inst.V.**  
[www.ms-films.co.uk](http://www.ms-films.co.uk)

**Notes:** Further information at [www.sonybiz.net](http://www.sonybiz.net)



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**We left things last month with me promising that the first draft of my script would be complete by now, but sadly this was not to be. Time has passed much more quickly than I would have wished and, with a few family and work commitments thrown in, a seemingly straight forward task turned into one that had a snow ball's chance in hell. However, it is now back underway, and should thankfully be wrapped up soon.**

This month, I want to have a look at two main factors when producing a film, and one which is relatively new but of equal importance in the world of today. These being cast, crew and the use of an internet blog.

## Casting - does your Face Fit?

After the script, one of the most important factors to consider is casting. It is a necessity that you pick the right actors for the part and, more importantly, picking people who can actually act in the first place.

A limited cash flow may restrict your use of any known names, but it doesn't have to mean you can't use a good actor. A good actor will be able to take direction, which in turn will keep the production running on schedule, thus allowing you to work to your budget.

At this point it is worth pointing out to anyone who doesn't have any experience casting actors for a film, this is not a fashion show nor beauty pageant. You may have a certain look or requirement for the roles within your production, but if you base your decisions on looks alone you are without doubt setting yourself up for a fall.

You should also stay clear of the 'overly' confident people, who try to tell you what 'you' want from their performance. They will be a problem right from the start, and you need to write them off as soon as possible. Don't get me wrong, there is nothing wrong with someone being creative, but you will almost immediately know the difference as soon as you experience it once.

In a bid to find some suitable actors, we are using Shooting People ([www.shootingpeople.org](http://www.shootingpeople.org)) and posting an advert on our blog. Shooting People already has over 2000 actors registered on its database, which should be a good start for filling the six main roles of our short. In fact, I may also be using Shooting People to gather certain members of the crew together, should I be struggling elsewhere.

When you post on Shooting People, it goes into a bulletin which is emailed out to everyone who subscribes. The bulletin also appears on their website the same day, with the 10 most recent issues of the bulletins

available to read at all times.

After this, all bulletins are stored in an archive, which is searchable via keywords.

Once I have enough suitable candidates I will meet with them at a pre-arranged location, most likely my house, and ask them to read a few lines from the script. Providing I have enough people to choose from, this should be enough for me to separate the wheat from the chaff. Should I be inundated with enquiries, I may have to rethink using my house for the casting, but I honestly don't see this being a problem at the moment.

We could have also issued a press release to some of the local press, but I felt this would have been a bit of overkill as this isn't a feature film being produced.

## Getting the Right Crew

Although I can turn my hand to almost everything, with varying levels of professionalism, I also have to gather a reliable crew for the production. In an attempt to do this, I'll be asking professionals I know, posting on Shooting People and the IOV forum, and basically begging

friends and family for some assistance.

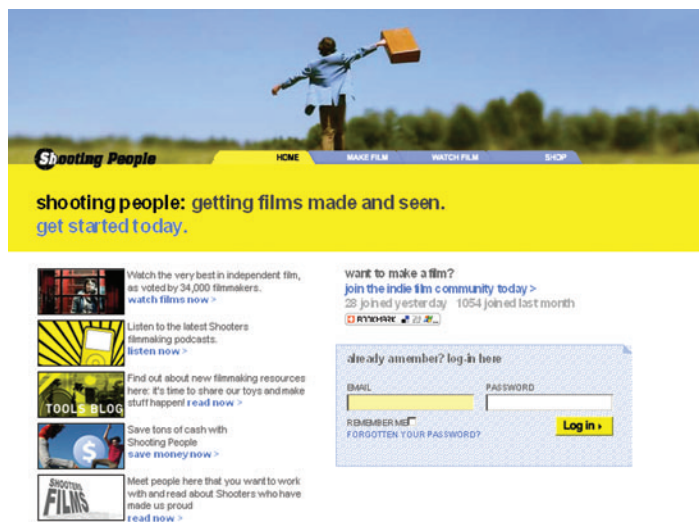
The following are just some of the posts I'll need to fill:

- **Sound Recordist**
- **Director** (Me)
- **Director of Photography/ Cameraman** (Me)
- **Assistant Camera Operators**
- **Crane Operator** (more than likely be me)
- **Steadicam Operator** (may also do this myself, but awaiting a phone call)
- **Runner**

I'm also waiting to hear back from a friend if she'll be able to help out on the production with make up, but I'm not going to hold my breath as she's very much in demand at the moment. I couldn't be happier if she does manage to help out, but fully understand that like the rest of us, she has bills to pay and work comes first.

With regards to equipment, I'm fortunate enough to own almost everything that will be required for the shoot. However, I would like to get my hands on a decent DOF adaptor that could be used with a Z1, but don't want to spend any money until later in the year when business picks up again.

It would be great to shoot on something else like the HD version of the XDCAM, and cut it together with footage from the new EX1 for those tight shots. However, I've already got access to numerous Z1 cameras, and you don't get much cheaper than shooting on tape. However, I'd have to hire the XDCAM which could prove to be slightly costly given that my shooting schedule may be spaced over different weekends.





## The Blog - 'Nuff said!

The purpose of the blog in this instance is to update people on how the production is progressing, and to basically start the publicity ball rolling. It will compliment the articles written in this magazine, hopefully expanding on a few topics, and fill in any gaps which may not get fully covered within these pages.

As you are reading this, I'm going to assume that you are the target audience and will look in on what we post from time to time. However, not only do I want you to read the blog, I also want to react positively to the content. To achieve this, I need to have a clear understanding about you, my audience, and what you are going to expect from the content. It is also important that I have a firm understanding on how to go about getting those positive reactions and how to build on them. This knowledge needs to influence every aspect of the blog, including:

- How the blog looks
- The content of the blog
- The style in which it is written
- The length and regularity of posts
- How to regulate comments/feedback

In fact, what I am attempting to do is to encourage you to engage with the blog in what is termed as the 5Rs:

- **Read:** The subject matter must encourage the audience to visit the blog and read the postings.
- **Return:** Once the audience has viewed the blog, hopefully the content will encourage them to return.
- **Reply:** Hopefully the content will encourage dialogue, and the opportunity for the audience to reply to the posts, expressing their opinions.
- **Refer:** If the audience find the postings interesting enough, they may want to recommend it to their friends.
- **RSS:** Hopefully the audience will sign up, and receive the posts as and when they're written.

You may wonder how I will find out what you want to read, but bearing in mind that I too am part of the same target audience, it's actually pretty simple. As we are all mostly members of the IOV, and have a degree of interest in short films, I don't really have to work too hard on this area.

With regards to actually setting the blog up, we registered



with Blogger ([www.blogger.com](http://www.blogger.com)), which was a very straight forward process. It took around 5-10 minutes to register, with us up and running at the end of it. There are a great number of templates which can be personalised, so even if you know very little about web design, you wouldn't have much trouble putting something together.

I've been using another blog for around the last year in conjunction with my main website, and it has done wonders for business. It can be updated instantly, and clients have the opportunity to find out who we are as people. In terms of personality marketing, I strongly feel that these are the best thing since sliced bread. You can view my blog at <http://haveyoubeenwired.blogspot.com/>. It's still a bit bare at the moment, but should have a number of posts and video diaries as we progress.

### What Next?

Once the casting is complete, and the crew has been confirmed, shooting will have to begin shortly afterwards. The footage at the nightclub will have to be wrapped up fairly quickly as the refurbishment is moving closer by the day, and they would prefer that I use the club pre-refurbishment.

Hopefully, we'll have a few stories to tell, along with me sharing a few techniques which can help keep costs down. I'll also cover how we use storyboards and shooting schedules to keep things moving along and to ensure that we know what we're doing before we even step foot onto the set.

Whatever we do, you can rest assured you'll be able to read it here first, and there'll be regular updates posted on the blog. ■

**James Lundy M.M.Inst.V.**

**Notes:** James is the owner of [The-Video-Company.co.uk](http://The-Video-Company.co.uk), who provide video, graphic and photography services across a number of market sectors.



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Corporate Video Producer, Nick Curtis, reports on his move to solid state production using Sony's EX-1

# EX-1

## AT THE BUSINESS END

**After many years in the building industry I happened to do a barn conversion for Richard Digance (I'm sure older members in the IOV will recognise the name from his TV shows and tours). To cut a short story shorter - I joined his company, became his technical director and was invited to join the board of directors including Joe Pasquale, Rick Wakeman and Mike Osman. I started to learn the craft of filming and editing and was hooked.**

Years passed and I left to set up my own company. We converted a building on our farm to house our facilities and I was offered editing work from Richard's new TV channel, and that began the New Forest Post Production chapter. At the outset we were mainly into post production, running Liquid Blue, and had a CD and DVD duplication facility.

Since then we have expanded our facilities to meet the market needs. We have added Avid Adrenalin HD as our main edit suite and Avid Liquid 7 as our second system, extended our offices and installed a voice over

booth. Our work areas have also expanded to include all production, filming and freelance work, TV and corporate, show reels, CD and DVD duplication, and anything else that turns up - including the occasional wedding.

We now have a varied client base from private individuals to multi-national companies such as ITV, Garmin, and the NHS who we regularly work with.

We have undertaken some great jobs like filming Joe Pasquale on a mountain in Switzerland through to filming Dolphins off the coast of Gibraltar - as well as pyrotechnics on the Isle of Man.

Up until November our cameras included a Sony DSR300 and PD150. We really wanted to go wide screen and loved the workflow of the full-size Sony XDCAM HD but felt there was no B camera available to match the low light capabilities of the Sony PD150. I had a serious look at the P2 cameras from Panasonic and loved the concept but high cost of the cards and the minutes of HD you could actually store on a card swayed me away from their system (since the launch of the PMW EX1, P2 cards have

dropped dramatically in price but you can still get far more minutes of footage on a SXS card for your £).

### The Sony PMW-EX1

When I heard about this new camera early in 2007 I was intrigued. I saw production models at some shows and fingered and fiddled with them and knew the EX1 was right for us. During the summer I read some amazing reviews on the EX1 and in November we decided to place an order and looked round for a supplier.

Bear in mind the EX1 was not even shipping at this time and there was no user feedback to speak of, so it was a leap of faith really. We needed it for a wedding on 23rd December so we had a deadline.

After a lot of sleepless nights and phone calls to different Sony dealers who had mostly told me - "Well we may have one by then, but then we might not..." - I finally contacted Mitcorp in London and spoke to their guy Yevgeny. After chatting for a while it turned out that we had previously met at a wedding in Hampshire where I was working as second camera and he was a guest. The subject then was all about HD and the way things were going. As before, Yevgeny did a great job of answering all my annoying questions, so we went to their facilities for a demo. I loved what I saw and he assured me they would get me a PMW-EX1 for my deadline.

Knowing I now had a suitable B camera, my HD future was sealed. I bought a Sony XDCAM F330 disc-based shoulder mounted HD camera there and then as my main camera and ordered the PMW-EX1.

Mitcorp already had 50 EX1 orders pending delivery so it was

a waiting game, but sure enough my PMW-EX1 came though on 21st December.

### What Makes the EX1 a Must?

This is a full-on High Definition camera that can also film HDV. The chips in the EX1 are 3 native HD 1/2" 1920x1080 CMOS. A Fujinon HD pro lens has been built especially for the camera - like no other in this price range. The image quality is absolutely amazing; it has to be seen to be believed.

The colour saturation is stunning and the colour is full of vibrancy. Highlights retain detail, shadows are lifted, definition and details are pin sharp. Most importantly, low light capabilities are right up there with my PD150.

The EX1 is solid-state and it takes SxS cards, which are based on the new PCMCIA Express Card. It has two slots and will take either 8GB or 16GB cards with 32GB coming later in the year.

You can record 50-minutes of full HQ 35mbps HD footage onto a single 16Gb card or 70-minutes of SQ 25mbps. Put the cards in and start recording and as one card fills the camera switches to the second card, recording indefinitely. Just remove the full card from the slot and replace it with an empty one while the camera continues to record. You can carry on like this all day if you needed to. A long service or seminar is not a problem.

You can also delete clips and free up space on the cards if you want to. Flick the camera to memory mode and all the clips on the card will be displayed on the LCD screen. Use the joystick on the handle to navigate to the clip you want and hit 'play'. It's as simple as that.





## First Impressions

It's about the same size and shape as the Z1 but heavier, weighing in at about 2.8kg. To help with this Sony have produced a rotating grip handle - which by pressing the 'release' button enables you to swivel the grip around to get a comfortable wrist angle during filming. On the plus side the extra weight means you can hand hold the camera and get reasonably steady shots. You will notice the extra weight but you get used to it and the end product on the edit suite is well worth it.

Talking of the Z1, all reviews tell you this is not an upgrade for that camera. This is a brand new camera built from scratch. The EX1 uses the same 35Mbps MPEG long GoP compression codec as used on the pro XDCAM HD Disc cameras.

Another major difference is the LCD display which has a resolution of 640x480 and is superb quality.

The new batteries are quite a bit larger than those found on the Z1/PD150, with a running time on the BPU-60 battery of around 4-hours. It has already been reported that if you leave these batteries connected and returned a week later they'll be flat - so it's good practice to remove and charge them after each shoot.

Finally - and what differentiates this camera - is that there is no tape, just cards!

Once you have got used to this workflow you will never want to see another tape!

## The Lens

This is where the camera takes a massive step up the pro ladder. Fujinon has created an amazing feature-rich HD lens that is astounding.

The lens has an aperture ring just like any pro lens which can be motorised. In manual mode it feels just like a pro lens and there's a zoom lever which also has markings for the zoom range. The lens does have a servo motor system for the auto focus side of things, but grip the focus ring and pull it backwards and it takes you to manual focus mode and actually has end stops rather than the normal endless rotation ring. You basically have three settings: Full Manual; Manual Assist (where you near as dammit focus and the lens finishes the job, locking focus to that point); and Full Auto.

## Buttons and Controls

Your regular control buttons and knobs are in the normal places and are easily found. In general these are well laid out - but maybe a little on the small side. The real problem for me is the menu select roller which needs to be bigger as you can easily wrongly select something as you are trying to scroll through the options. On the PD150 it was a decent size wheel. However, you



can use the sel/set jog button above the handle which is perfectly adequate.

I'd also add that the Camera/Off/Media button should be more defined, as you can easily switch from 'Camera' straight to 'Media' and miss the 'Off' setting in the middle. However, the camera has more features than you can shake a stick at (see below).

It is a fully-feature pro camera - and I guess Sony are looking at it as a 'B' camera for its high-end HD brothers. It certainly matches up to my Pro XDCAM F330 HD camera.

## Filming in Anger

I had a project come up just after Christmas for the Canadian Tourist Commission that needed to be filmed in NTSC SQ 25mbps

so I thought that this was just the ticket for this review.

The Canadian Tourist Commission undertook an experiential marketing campaign designed to change the perception of Canada amongst Londoners - in particular the high-earners of Canary Wharf. The objective was to turn it from a destination that they would choose to visit 'someday' to a destination that they wanted to visit 'NOW'.

The Canada glass dome was constructed and strategically placed directly outside Canary Wharf tube station to act as a focal point for the key target audience. The dome was divided into four sections allowing each of the partners to showcase the essence of their region and engage with the audience.

## More on Features

The menu itself is well laid out and very comprehensive with scope for plenty of picture adjustment including: Gamma, Matrix, Colour Correction, Knee, White Offset, Detail, Picture Profiles, Skin Tone Detail, Black Gamma, Low Key, Saturation and much more!

If you have a second EX1 the settings can be put on an SXS card and copied to the second camera - giving you two perfectly matched cameras for when you are filming a multi-camera event.

- The gain switch has 3 settings to choose between -3 and +18, via the menu.
- White Balance switch between Preset, A and B settings.
- Three buttons for zebra, peaking and a full auto button and 4 assign buttons that are customisable.
- The focus assist feature puts a fine coloured line on areas to aid in focusing.
- You have nice channel 1 and channel 2 audio record level dials.
- You can output a HD signal to a HD monitor in the field through the SDI BNC output, BNC component or FireWire.
- You can output a HD signal to a SD monitor via SDI, component or composite.
- On the front of the camera below the lens you will find the 4th Assign button, White Balance button and a Shutter on/off switch.
- Under the lens is the Servo/Zoom Manual switch.
- On top of the camcorder to the front of the handle is the VTR button and the sel/set button for thumbnail controls.
- The sel/set button is also really useful to access a lot of the camera settings in the viewfinder.
- There is another customisable zoom rocker switch and a record start/stop button.
- Also a built in stereo microphone and two standard pro-balanced XLR mic input sockets.
- Slow Shutter function - the SLS function accumulates frames of light before recording that frame to the card. This allows you to shoot static shots in very dark conditions - or ghostly moving shots.
- Expand focus. When pressed zooms in to the maximum, focus on your subject then press it again to return to your composed shot. This is great for checking that an interview subject is still in focus without having to re-compose your shot (see also the Freeze Mix below).
- The Freeze Mix allows you to pause a clip recorded previously and superimpose your new shot over the top to match/align them perfectly.
- Interval Record feature for time-lapse shots.
- S&Q Motion, for slow and fast motion sequences (under and over cranking).
- Auto Trace White (ATW).
- Record and review 3 seconds, 10 seconds or the complete clip. Hit record and continue recording (great to check a tricky shot has worked OK).
- It records all imaginable formats and has the Cinealta badge for film formats.

Video formats for PAL are:

HQ 1080/50i,  
SP 1080/50i  
HQ 1080/25p  
HQ 720/50p  
HQ 720/25p

Video formats for NTSC are:

HQ 1080/60i  
SP 1080/60i  
HQ 1080/30p  
HQ 720/60p  
HQ 720/30p  
HQ 720/24p  
HQ 720/24p.

We were commissioned to produce a short film on the progress and result of the campaign. The job entailed firstly a trip up to London to film projections of a howling wolf in various locations across the city and public reactions to them - all very much on the fly and unplanned. This ran through the evening with only street lighting and a Sony HVL light on the EX1 for any vox pops. Most shots were pretty clean and, on the whole, there was very little grain or noise. The dark areas of the shot looked particularly clean. We followed this with Canary Wharf and the dome late at night. Spending more time on these shots we were able to achieve stunning results.

We spent a day at the dome filming it in use, the surrounding Canary Wharf offices and vox pops of the people working in the area. These shots consisted of tripod shots of the surrounding offices. With huge amounts of glass and sky these shots were lush, vibrant and sharp. The camera's ability to get light into shadow areas and tone down highlights is quite amazing.

We went into the tube station and surrounding tunnels with a Sennheiser ME66 and a plug-on transmitter on a boom pole. We roamed hand held and interviewed passing workers. Again the light was low but the EX1 performed well.

The EX1 felt comfortable albeit a bit weighty using the eyepiece for any long interviews. But the added weight gives a great feeling and results in smooth shots for cut-a-ways and creative shots.

During the day the client was able to review clips so we knew what we had, and we were able to delete some shots that really did not work.

## A Bit More on Tapeless Workflow

Back to filming. With this camera you just hit record and it finds the next available chunk of disk space to continue recording on. With tape-based filming this is something I

always refrained from doing on a shoot as I have heard of cameramen not re-parking the tape at the end of the clip and recording over valuable footage - or over compensating and creating a break in the timecode and losing continuity.

When experimenting I quickly realised the best way is to film in short clips. If you have four takes and the first three get ruined (say by someone walking into shot) you can either delete them there and then or just not import them at the edit stage.

When we got away from Canary Wharf, as always, we checked all rushes. Normally we would stick the tape in the deck and as it was always at the end of the tape we would fast scan backwards and stop at a section and play forward till we were satisfied all was well. This is where the tapeless workflow really comes into its own. We hooked the camera up to our Panasonic HD plasma and watched the clips back the same as you would view photo stills really; flicking through each clip and watch a few seconds then onto the next clip. This is so quick to do! No drum hours on the deck or moving parts to wear out.

## The Edit & Back Up

I bought a card reader so I did not need to use the camera for this part. As I said earlier, I am running Avid Adrenalin and unfortunately they do not support import of the full HQ codec as drag and drop yet. So I had the choice of filming in HQ and bringing it in through the High Def SDI connection from the camera (as you would from a tape in real time) or film at SQ25mbps and drag and drop. I used the latter as the final output would be an NTSC DVD.

Sony do supply a small downloadable program from its website for capturing the clips onto the system - called XDCAM EX Clip Browsing Software. This works very well. First you create a folder where you want your files to be stored on your hard drive. Stick the first card in your camera or card reader, open the



Sony software and it will display all the clips on your card. Select some or all of the clips in the top window; select the folder you created earlier in the bottom window - and then drag the files over.

If you have about 70-minutes of footage they will be on your system in about 4-minutes.

Depending on your edit system you may have a different workflow to this, but Avid needs to convert the files to MXF files. This is also done within the Sony software. The final job is importing the files (just as you would a still image). This is a really simple workflow and you end up with a series of numbered clips ready to edit. The whole process is very quick.

You can then edit as normal. The only problem is the footage is so bloody good you want to show everyone everything and you'll get distracted from the job at hand! So far Avid seems to edit like it is DVCAM, really sweet without any problems.

As for backing up, I have a choice of using my XDCAM HD camera, my separate Blu-Ray burner or I can archive to hard drive. You need to tailor your backup around your business but I use both Blu-Ray and hard drive options. Yes, belt and braces! This is your master footage and you treat it as such.

## What to Get and Where to Get It

Obviously the camera is a good start. A card reader is useful but not essential as you can use the camera for copying the clips if you need to save a few quid. Sony sells a wide-angle lens if needed but the EX1 has a fairly wide lens anyhow.

You will need an extra couple of batteries. I have 1 X 30 and 2 X 60 and that will film all day no problem. In addition you need some cards. I have three 8GB and two 16GB cards and, again, I have found this to be plenty.

You all have your favourite suppliers I am sure but, if you are new to Sony, I have got to say Mitcorp in London were

totally on the ball. They were fast and efficient where others were slow to return calls. I had a problem with a bit of kit (not anything to do with the EX1, I hasten to add) and they picked it up, tested it, found it was OK and delivered back without any problem. I found a part of my kit to be at fault as it turned out!

## Conclusion

At the beginning I tentatively looked at the EX1 and hoped it would replace my aging PD150 and take me into the wide screen world - the HD would be a bonus. As I looked more in depth and added an XDCAM F330 to the shopping list my greed for quality went through the roof.

Is the Sony PMW EX1 as good as my XDCAM HD F330? Not quite, but the EX1 is as close as it gets. The really serious faults so far are... I need to think harder, there must be one... NO not one!!

As for niggling faults - not many really. Connecting the cables to the TV is a bit of a pain as the connections are hid under the grip handle. Then there's the fiddly buttons I've mentioned. Also the buttons under the handle can be pressed by your knuckles if you're awkward like me. Finally, its heavier than the PD150 - but I am used to that already.

Can I recommend the PMW-EX1 to you lot? Hell, NO! Definitely, definitely not! I have an advantage now, so stick to your XL2's, PD150's, V1's and Z1's! We have now bought our second Sony PMW-EX1! ■

**Nick Curtis M.M.Inst.V.**  
New Forest Post Production  
[www.nfpp.com](http://www.nfpp.com)

**Notes:** View Nick's sample clip from the EX1 here - [www.iov.co.uk/iov\\_media/Video/EX1.wmv](http://www.iov.co.uk/iov_media/Video/EX1.wmv)  
Photos - special thanks to Keith Curtis - [www.keithcurtis.co.uk](http://www.keithcurtis.co.uk) (well worth a look at the glamour section). Sony PMW-EX1 supplier and manufacturer details - [www.mitcorp.co.uk](http://www.mitcorp.co.uk) - call Yevgeny on 020 8380 7400.





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Ben Bruges asks...

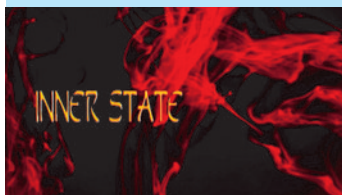
# Why shoot short films?

The story behind the top three entries in the 2007 IOV Awards Short Film category

**All three films are now screening on the IOV's Independent Filmmakers Forum**



1st - **'Show and Spell'** (8-mins)  
This is the story of a boy using his imagination to overcome two difficult situations: the sudden death of his grannie... and reading out loud in front of the class. How will Billy deal with this?



2nd - **'Inner State'** (11-mins)  
'Inner State' tells the story of a young man consumed by the dark thoughts that occupy his mind - when these thoughts take over, he goes in search of a release.



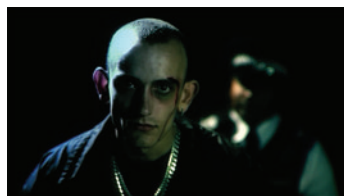
3rd - **'Blue on Blue'** (15-mins)  
Blaming her tyrannical husband for the death of her son during a military operation, Miranda asks her lover - the unit's Captain - to have him killed. They hope it will liberate them both but neither has reckoned with the consuming nature of violence.

**There's no money in it. There's not much of an audience. They are spiky, difficult, random, challenging... so why make them? Why would you want to waste time and money making a short film?**

To explore this question let's review the three winners of the IOV Short Film Awards and explore the motivations of the filmmakers behind the lens. Let's start in the middle with a film with no middle.

## Inner State

Seal Films' intense and uncomfortable study of a damaged, tortured soul's 'Inner State' is undoubtedly painful to watch but the main character's twisted search for inner peace has its own elegance, beauty and dignity. It's a difficult first person to inhabit - most of us don't want to bring violence on ourselves - difficult to understand, difficult to like, and all-too-easy to dismiss and belittle. The film simply presents him and his character, it's up to us what we make of it.



I first saw this on a projector at our local IOV meeting, which was pretty unforgiving. On a TV screen the café scene has a dream like glow rather than the burnt-out appearance it had at the meeting. Rather than looking like a filming error, on the small screen it adds an

emotional shading to their meeting - this is as close to romance and human contact as he gets... before our hero blows it with his mention of... well, let's not mention it here.



The filming is beautiful, controlled and emotionally appropriate throughout: strong angles, framed and held well; controlled lighting; good pace and timing; and there are excellent performances throughout. Wayne Brankin manages to pull off a really difficult character and shows that the director Dave Barrow's commitment to rehearsing the actors pays off.

Short films are a good place to push the boat out in terms of production. Nick Farrimond, DOP and IOV member comments that 'Inner State' was "a massive learning curve for all of us, mostly due to using a 35mm adapter for the first time with film lenses to achieve the 'film look' and a shallow depth of field. We went for the MovieTube adapter with Panavision lenses and found that we really had to blast our subjects with light to achieve decent results otherwise the images were far too dark.

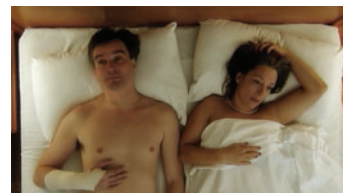


This caused a few problems on some of the night shoots, but we managed to create some nice 'mood' lighting using our redheads and a kinoflo. The other thing we found difficult was the focusing - this gave us greater appreciation of what it would be like to shoot on film with these lenses and we understood the need to measure distances for focus pulls."

So where does the money come from? Seal Films do it themselves. As Nick explains, "We have found it hard to obtain funding in the past, so we self fund our short films and use the equipment we have amassed over the years to make them! It really is our passion and it's something we are looking at doing a lot more of and hopefully gaining recognition for."

## Blue on Blue

While 'Blue on Blue' deals with unsavoury activity, it doesn't have the bleakness of 'Inner State'. It's a more conventional thriller and moral tale, where the protagonist gets her comeuppance in the end.



As we revisit the beginning, the hit man's violence at the end devastates Miranda Foster's life in ways she could not have predicted (played with admirable restraint by Joanne Randle). In a topsy turvy moral universe, we are invited, initially, to side with the plotters - Miranda and Captain Andrews (Callum Stuart).





As the wronged party, Muzz Crandon makes a deeply unsympathetic, buttoned up unblinking military man - a superb antagonist.

The film exudes coherence and quality from the writing and direction (Mark Ewen), the camera work (from IOV member Alan Rae), the performances, the music (from Joel Goodman and others which builds up the pace really well) and the sharp editing. What adds to the sense of quality is that it has a good range of extras - in contrast with many shorts which appear to inhabit unpopulated worlds - and an excellent range of locations.



They achieved this by getting sponsorship deals from relevant people - which is why a good producer is invaluable, who can also find weird and wonderful ways to fund the short - in the case of 'Blue on Blue' funded by Gordon Arts Forum, Aberdeenshire Council (and your council is a good place to start, surprisingly) but with support from the army and others.



Alan Rae explains that shorts give him, "a great chance to broaden my camera craft, it's challenging, and allows much more control of the shots than anything I've been doing before, weddings, shows, corporate events, etc. The end game is to get a full length feature film where there will be some money, but you can't get appointed Director of Photography if you have nothing under your belt to show people." Of course, it does

involve hardship: "I enjoy the work even though it is sometimes cold and wet. The end result is worth the pain."

## Show and Spell

'Show and Spell', funded by UK Film Council and Screen Yorkshire, exudes confidence and is superbly directed by IOV member Quentin Budworth. A little boy is deeply nervous of telling his class and dragon of a teacher about his 'important person', his gran who we learn has recently died.

The scenes develop episodically, with each sequence extending into gran's 'witch-like' character in a whimsical and exaggerated way. A lot of short films have this tone - not a full on belly-laugh, more a wry smile, slightly humorous, slightly off-beat - and not completely disposable or trivial either, the



whimsy develops out of the main character's concerns.

As Quentin says, "The idea of the film came from two characters I know who never met each other but should have - my wife's grandma Hetty Maidment was indeed a magical lady and could find joy and fascination in every situation - she read the tea leaves and drank whisky by the gallon - and could drink me under the table - and my son Jasper who is very eccentric and at the time of making the film was having a hard time at school socially and with his work."



Billy Beresford (played with great maturity by Connor Doyle) develops in confidence as he succeeds in his task and we learn that he is also coming to terms with her death - there are touching moments in the collusion with his gran (hammed up by Pam Hilton). However, I have to say, the surreal, <sup>ESP</sup>

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humorous moments leave me a bit cold, they don't really develop a life of their own and the way they feed back into the story is unclear. They also lack the deft touch of the direction of the rest of the film, being a bit laboured and slow. Perhaps the worst moment is when the witch 'flies' over the house.

I'd almost like to see a re-edit that dropped the surreal moments entirely. Of course that's a different film from the one that Amanda Lowe chose to write, and is simply a matter of taste – but in the classroom the very subtle use of slow camera movement, rack focus, close up expressions, exchanges and brief dialogue far out-classes the rather clunky scenes when the witch/gran character appears.

The knock-out achievement for me is the way Quentin and his DoP Stuart Dunn coaxed superb performances out of the children and brilliantly blocked them for the camera. It's a shame the gran/witch couldn't have been toned down at the same time, but maybe that's



needed for the humorous element, and maybe I just lack a sense of humour.

So what does Quentin get out of making short films? "Making a short film is a serious and demanding creative challenge that really develops your skills and ups your game." He says he has a "strong desire to tell a story that needs to be told in an emotionally engaging way. I have a compulsion to be creative to exercise and challenge myself by focusing on and developing a film from the smallest fragment of an idea to the finished article".

Quentin believes that there is money to be made out of short films. "If you make award winning films it puts you at the top of the pile giving you credibility in a crowded market place - you can self-promote and build your business." Short films are often self-funded or exercises in begging, borrowing and stealing the required equipment, locations, time, actors and so on. In Quentin's case, while the actual film didn't make any money, he did pick up around £600 from the £10, 000 budget in fees for directing, editing and grading the film, the film paid for itself and didn't leave him with debts.

### More advice on Short Film Production

As co-director of the London Short Film Festival, which takes place in January at the Curzon Soho, ICA and other venues, Philip Ilson, should know a thing

or two about short films. He set up Halloween Film Festival and pioneered a more relaxed evening of short films, including music, bands and sofas.

So what does he think short film is all about? "Film isn't about length - a film can be 2-hours or 2-minutes or something in between; it's the prerogative of the filmmaker to make a film at the length he or she feels it needs to be. If he can tell the story in a shorter timescale, then that's great. Sometimes though, stories need longer."

He adds a cautionary note: "Sometimes short films are seen as calling cards to make 'proper' films, but that's when short films go wrong, when they become more like technical exercises, and watching a filmmaker prove themselves isn't much fun for the audience. Short film screenings are like reading a collection of short stories: an audience can experience lots of emotions and stories in one session."

He's developed a career out of creating bigger audiences for short films. As he says, in the same way short stories are not simply shorter novels, so a short film is not simply a short version of a feature film. If you don't like watching short films, then you are unlikely to enjoy making them. So have a look at London's Short Film Festival (<http://tinyurl.com/2r87du>) or find a short film festival in your area.

### Short Films in the IOV

It's clear IOV members have a way to go on the production of short films – only 9 entries last year to that category, and still

only 18 threads on the filmmaking forum. Yet this is an area the IOV is determined to support. As Kevin Cook, IOV Executive Administrator, says, "The introduction of the short film category in the IOV awards is a direct response to the growing number of members involved in this highly rewarding avenue of production."

The numbers don't yet compare to the 37,762 active members that Shooting People claim (<http://tinyurl.com/ypa7ko> a great resource for low budget filmmakers) or the huge number of film festivals you can enter (600 listed at <http://tinyurl.com/28f7ym>). However, the IOV competition is a real opportunity – your film has a real chance, and you've got until 1st August to get it made.

You could follow the lead of Kent & SE London members, who are going to work together to make a short film as a group. Give it a go. As Quentin says: "Filmmaking is still the most fun you can have with your clothes on". ■

**Ben Bruges M.M.Inst.V.  
Meconopsis Films  
[www.meconopsisfilms.co.uk](http://www.meconopsisfilms.co.uk)**

**Note:** One of Ben Bruges' short films gained him his M.M.Inst.V. qualification (with Fellowship recommendation), was chosen for DVD of leading films, and was shown at Brighton's Final Cut film festival and the ICA. It didn't make him any money, though.

## A scriptwriter's opinion...

**James Hartland, a screenwriter currently developing feature films for the UK and American film markets, comments:**

### 'Show and Spell'

It's representative of the cutesy stuff the Film Council often commission. Children being cute, a Granny being quirky, an element of magic. It's stuff they often go for. As a result it felt a bit unoriginal to someone like me who has seen 100s of Film Council funded shorts.

To someone who hasn't seen loads of types of films I think it would come across as a

pretty solid movie, though I felt it suffered from being a bit too episodic, too "vignettey". The film would have been greatly improved by giving it more of a through line by bringing the kids nervousness more to the forefront.

Making it so its a film about a shy boy who overcomes his shyness, it just so happens he does this by talking about his Granny. This was in there to a degree, but really it took a backseat to showing all of the quirky little Granny moments which didn't really progress the story.

### 'Blue on Blue'

I was impressed by the scope of the film. Both in terms of the story and the amount of locations/props they used. I think they did a pretty good job at squeezing the story into such a short running time but it wasn't 100% successful.

I had my reservations about some of the dialogue, and the performance of that dialogue, so the film was at its best when it was just visuals. They could have made those visuals more stylised though. Creating tension is all about small visual details and I think at times the filmed lacked that.

### 'Inner State'

This film maker has interesting voice, that comes across loud and clear. But I think it needs development because I couldn't really make sense of this film. Kudos for having the balls to make a short film about a fetish for scat.

At times it was visually beautiful, at other times it felt like they needed to turn down the Final Cut plug-ins a wee bit as it was in danger of losing the gritty realism that made the film work. ■

**James Hartland**



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years sony silver support. I am located in  
Tyrone, Northern Ireland  
Email: paul@pgvideos.co.uk [159]

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£2,400 ovno [158]

Contact Michael: 07973 763120

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Contact George: 01943 870431 [160]

Email: info@georgeduncanfilms.co.uk

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mode. One year old less than 10 hour  
recording on the head mint condition still  
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£2,200 will sell £1,100 ONO.

Contact Mr Uddin: 07957108251

or 07830383081 [159]

Email: siraj@siraj5.orangehome.co.uk

#### JVC BR-HD50 Deck

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Contact Paul: 01269 860649 [157]

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installed: 64MB upgrade, Sound Effects  
disk, Pan & Zoom, 3D effects /  
filters. External Drive App Magic 2 x H/D  
housing with one 18GB H/D  
installed. Other Software - App Magic  
Digital Juice Vol 4 (Wedding effects etc?)  
Offers over £850.00 - would deliver  
Lancashire/Yorkshire  
Contact Michael: 01254 824670  
Email: [emikeb@btinternet.com](mailto:emikeb@btinternet.com) [158]

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drive...fantastic opportunity.  
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VAT registered. [158]  
Contact Anthony: 01237 477748  
Email: [tony.koorlander@limelighthd.tv](mailto:tony.koorlander@limelighthd.tv)

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Contact Anthony: 01237 477748 [158]  
Email: [tony.koorlander@limelighthd.tv](mailto:tony.koorlander@limelighthd.tv)

### Miscellaneous

**Epson 4000 photo printers**  
I have 2 off used for a promo job.  
First one has done about 3metres of print  
since a complete refurb (we do that much  
every week on out in house printer) and  
comes with an almost full set of double  
size inks worth £300 or so. Its pretty  
much as new although a little plastic door  
has got a broken catch- nothing a bit of  
UHU can't fix and nothing to do with its  
function at all. We paid £650+VAT a  
month ago - to you £500+VAT with a  
free roll of canvas thrown in.  
Second one is not refurbished but is in mint  
condition, still has the protective plastic  
on it. Loved by an amateur previous to us  
who provided all the manuals, disks  
etc. Again, pretty much a full set of Epson  
inks. We paid £650 without VAT, put about  
10 metres through it, to you £500.  
Contact Stuart: 07976 445772  
Email: [stuart@boreham.co.uk](mailto:stuart@boreham.co.uk) [159]

### Wedding Editors Toolkit

Digital Juice Wedding Editors Toolkit for  
sale. No longer needed as I have retired  
from wedding video business. Offers!  
Contact Colin: 01992 461858 [159]  
Email: [cmp.video@ntlworld.com](mailto:cmp.video@ntlworld.com)

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Web: www.beyerdynamic.co.uk

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Web: www.lcc-lighting.co.uk

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Email: info@photonbeard.com  
Web: www.photonbeard.com

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<b>Intelligent Television and Video Ltd</b> ITVV House, Norwood Street, Scarborough, North Yorkshire YO12 7EQ Tel: 0800 137423 Fax: 0800 0265050 Email: info@itvv.net Web: www.itvv.net	<b>Ianiro UK Ltd</b> Unit 19, Walkers Road, Manorside Industrial Estate, Redditch, Worcestershire B98 9HE Tel: 01527 596955 Fax: 01527 596788 Email: info@ianirouk.com Web: www.ianirodirect.com	Unit 19, Walkers Road, Manorside Industrial Estate, Redditch, Worcestershire B98 9HE Tel: 01527 596955 Fax: 01527 596788 Email: info@ianirouk.com Web: www.ianirodirect.com	Unit K3, Cherry Court Way, Stanbridge Road, Leighton Buzzard, Bedfordshire LU7 4UH Tel: 01525 850911 Email: info@photonbeard.com Web: www.photonbeard.com
DVD Duplication Equipment	Insurance Companies	LCC Photon Technic	Pyser-SGI Limited (Portabrace)
<b>Multi Media Replication Ltd</b> Unit 4, Balksbury Estate, Upper Clatford, Andover, Hampshire SP11 7LW Tel: 01264 336330 Email: info@replication.com Web: www.replication.com	<b>Aaduki Multimedia Insurance</b> 2d Cranmere Road, Oakhampton, Devon EX20 1UE Tel: 0845 838 6933 Fax: 0845 838 6944 Email: media@versatileinsurance.co.uk Web: www.aaduki.com	Watt House, Pirbright Road, Normandy, Surrey GU3 2AG Tel: 01483 813814 Fax: 01483 811668 Email: info@lcc-lighting.co.uk Web: www.lcc-lighting.co.uk	Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA Tel: 01732 864111 Fax: 01732 865544 Email: sales@pyser-sgi.com Web: www.pyser-sgi.com
Editing & Facility Hire	Production Gear Ltd	Golden Valley Insurance	Studio & Lighting Services
<b>ActiveLight</b> Coppins, West Road, Stoney Common, Stansted, Essex CM24 8NQ Tel: 01279 647682 Email: john@activelight.co.uk Web: www.activelight.co.uk	Millennium Studios, Elstree Way, Borehamwood, Hertfordshire WD6 1SF Tel: 020 8236 1212 Email: sales@productiongear.co.uk Web: www.productiongear.co.uk	The Olde Shoppe, Ewyas Harold, Herefordshire HR2 0ES Tel: 0800 015 4484 Fax: 01981 240451 Email: gvinsurance@aol.com Web: www.photographicinsurance.co.uk	3 Cedar Drive, Loughton, Essex IG10 2PA Tel: 020 8418 9848 Email: peter@slservices.co.uk Web: www.slservices.co.uk
Equipment Rental	Proactive UK Ltd	Towergate Camerasure	Westgate Developments
<b>Calumet Pro Video</b> 93-103 Drummond Street, London NW1 2HJ Tel: 08706 030303 (option 2) Email: rentals@calumetphoto.co.uk Web: www.calumetphoto.co.uk	1 Eastman Way, Hemel Hempstead HP2 7DU Tel: 01442 253313 Fax: 01442 260913 Email: sales@proav.co.uk Web: www.proav.co.uk	Funtley Court, Funtley Hill, Fareham, Hampshire PO16 7UY Tel: 0870 4115511 Email: camerasure@towergate.co.uk Web: www.towergateunderwriting.co.uk	Derby House, 11 Rosebery Road, Langley Vale, Epsom, Surrey KT18 6AF Tel: 01372 800404 Email: west-gate@ntlworld.com Web: www.westgatepower.com
Equipment Service & Repair	Kitroom Monkey Limited	LCD Monitors	Nonlinear & Hybrid Systems
<b>Calumet Pro Video</b> 93-103 Drummond Street, London NW1 2HJ Tel: 08706 030303 (option 4) Email: provideo@calumetphoto.co.uk Web: www.calumetphoto.co.uk	Ealing Film Studios, Ealing Green, London W5 5EP Tel: 0845 166 2597 Mobile: 07739 806807 Email: mail@kitroommonkey.co.uk Web: www.kitroommonkey.co.uk	<b>MediaAtlantic</b> 37 Longbridge Lane, Ascot Business Park, Derby DE24 8UJ Tel: 0845 465 5550 Fax: 0845 465 5551 Email: info@mediaatlantic.com Web: www.mediaatlantic.com/lcd	<b>Adobe Systems UK</b> 3 Roundwood Avenue, Stockley Park, Uxbridge UB11 1AY Tel: 020 8606 1100 Fax: 020 8606 4004 Email: adobeuksales@adobe.com Web: www.adobe.co.uk
Equipment Service & Repair	TouchVision	Pyser-SGI Limited (TV Logic)	Apple Computer UK Ltd
<b>Calumet Pro Video</b> 93-103 Drummond Street, London NW1 2HJ Tel: 08706 030303 (option 4) Email: provideo@calumetphoto.co.uk Web: www.calumetphoto.co.uk	6 The Riverside, Farnham, Surrey GU9 7SS Tel: 01252 823850 Fax: 01252 711702 Email: ian.dudley@touchvision.tv Web: www.touchvision.tv	Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA Tel: 01732 864111 Fax: 01732 865544 Email: sales@pyser-sgi.com Web: www.pyser-sgi.com	2 Furzeground Way, Stockley Park East, Uxbridge, Middlesex UB11 1BB Tel: 020 8218 1000 Fax: 020 8218 1310 Web: www.apple.com/uk/pro
Equipment Service & Repair	Teletest	Lens Service & Repair	Avide Technology
<b>Calumet Pro Video</b> 93-103 Drummond Street, London NW1 2HJ Tel: 08706 030303 (option 4) Email: provideo@calumetphoto.co.uk Web: www.calumetphoto.co.uk	4 Shelley Road, Bournemouth, Dorset BH1 4HY Tel: 01202 646100 Fax: 01202 646101 Email: sales-uk@teletest.net Web: www.teletest.co.uk	<b>Pyser-SGI Limited (Fujinon)</b> Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA Tel: 01732 864111 Fax: 01732 865544 Email: sales@pyser-sgi.com Web: www.pyser-sgi.com	Pinewood Studios, Pinewood Road, Iver Heath, Bucks. SL0 0NH Tel: +44 (0)1753 655999 Fax: +44 (0)1753 654999 Web: www.avide.co.uk
Equipment Service & Repair	ARRI (GB) Limited	Lighting	CreativeVideo.co.uk
<b>Calumet Pro Video</b> 93-103 Drummond Street, London NW1 2HJ Tel: 08706 030303 (option 4) Email: provideo@calumetphoto.co.uk Web: www.calumetphoto.co.uk	2 High Bridge, Oxford Road, Uxbridge, Middlesex UB8 1LX Tel: 01895 457000 Email: sdaly@arri-gb.com Web: www.arri.com	<b>Pyser-SGI Limited (Fujinon)</b> Broadcast Products Division, Fircroft Way, Edenbridge, Kent TN8 6HA Tel: 01732 864111 Fax: 01732 865544 Email: sales@pyser-sgi.com Web: www.pyser-sgi.com	Priory Mill, Castle Rd, Studley, Warks. B80 7AA Tel: 01527 854222 Email: sales@creativevideo.co.uk Web: www.creativevideo.co.uk
Equipment Service & Repair	Edirol Europe Ltd	ARRI (GB) Limited	Datavision Limited
<b>Calumet Pro Video</b> 93-103 Drummond Street, London NW1 2HJ Tel: 08706 030303 (option 4) Email: provideo@calumetphoto.co.uk Web: www.calumetphoto.co.uk	Studio 3.4, 114 Power Road, London W4 5PY Tel: 0870 350 1515 Email: info@edirol.co.uk Web: www.edirol.co.uk	2 High Bridge, Oxford Road, Uxbridge, Middlesex UB8 1LX Tel: 01895 457000 Email: sdaly@arri-gb.com Web: www.arri.com	Russell Farm, New Road, Maulden, Bedfordshire MK45 2BG Tel: 01525 406886 Email: info@datavision.co.uk Web: www.datavision.co.uk



## Nonlinear & Hybrid *contd...*

### In-Deep

15 Abrahams Road, Henley on Thames,  
Berkshire RG9 2ET  
Tel: 0870 350 2450  
Email: robbie@in-deep.net  
Web: www.in-deep.co.uk

### MVS Digital (Sony Vegas)

Unit 23, Wordsworth Business Centre, 21  
Wordsworth Road, Perivale, Middlesex UB6 7LQ  
Tel: 0845 456 0801  
Email: anil@micronetuk.com  
Web: www.mvsdigital.com

### NewTek Europe

Europarc, 17 avenue Léonard de Vinci, 33600  
Pessac, France  
Tel: +33 (0)557 262 262  
Email: info@newtek-europe.com  
Web: www.newtek-europe.com

### Planet PC

The Old School, 690 Bradford Road,  
Birkenshaw, West Yorkshire BD11 2DR  
Tel: 01274 713400  
Web: www.planetdv.net

### Planet Video Systems

33 Bournehall Avenue, Bushey, Hertfordshire  
WD23 3AU  
Tel: 020 8950 1485

Email: sales@planetudiosystems.co.uk

Web: www.planetaudiosystems.co.uk

### Thomson Grass Valley

The Unit 1 & 2, The Duran Centre, Arkwright  
Road, Reading, Berkshire RG2 0LS  
Tel: 0118 923 0400

Email: canopusuk.sales@thomson.net

Web: www.thomsongrassvalley.com

### ZEN Computer Services

3 Carolina Way, Salford Quays,  
Manchester M50 2ZY

Tel: 0161 736 5300

Fax: 0161 736 5303

Email: info@zenvideo.co.uk

Web: www.zenvideo.co.uk

## Outside Broadcast

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH  
Tel: 01303 891468

Email: sales@mvsvideo.com

Web: www.mvsvideo.com

## Photo Imaging Training

### Symbiosis (Aperture & Lightroom Training)

(Skillset funding available for Freelancers)

47 The Parade, Royal Priors,

Leamington Spa CV32 4BL

Tel: 01926 436930

Email: training@symbiosis.com

Web: www.symbiosis.com

## Post Production Software

### New Media AV (Avid distributor)

25 Basepoint, Caxton Close, East Portway  
Industrial Estate, Andover, Hampshire SP10 3FG

Tel: 08456 446663

Email: sales@nnav.com

Web: www.nnav.com

### Planet PC

The Old School, 690 Bradford Road,

Birkenshaw, West Yorkshire BD11 2DR

Tel: 01274 713400

Web: www.planetdv.net

## Radio Microphones

### Sennheiser UK Ltd

3 Century Point, Halifax Road, High Wycombe,

Buckinghamshire HP12 3SL

Tel: 01494 551551 Fax: 01494 551550

Email: info@sennheiser.co.uk

Web: www.sennheiser.co.uk

### Soundkit

12 Earle Place, Canton, Cardiff CF5 1NZ

Tel: 02920 342907

Fax: 02920231235

Email: martyn@soundkit.co.uk

Web: www.soundkit.co.uk

### Total Audio Solutions

3 Woden Court, Park, Saxon Business Park,

Hanbury Road, Bromsgrove, Worcs. B60 4AD

Tel: 01527 880051

Email: sales@totalaudio.co.uk

Web: www.totalaudio.co.uk

## Wireless Mics. & Ears

Unit 19C, Benthalls Shopping Centre, Heybridge,

Maldon, Essex CM9 4GD

Tel: 01621 843200

Email: info@soundgenie.co.uk

Web: www.soundgenie.co.uk

## Studio Lighting Design

### LCC Photon Technik

Watt House, Pirbright Rd, Normandy,

Surrey GU3 2AG

Tel: 01483 813814

Fax: 01483 811668

Email: info@lcc-lighting.co.uk

Web: www.lcc-lighting.co.uk

### Photon Beard Ltd

Unit K3, Cherry Court Way, Stanbridge Road,

Leighton Buzzard, Bedfordshire LU7 4UH

Tel: 01525 850911

Email: info@photonbeard.com

Web: www.photonbeard.com

## Tape Stock

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH

Tel: 01303 891468

Email: sales@mvsvideo.com

Web: www.mvsvideo.com

### Penridge Multi-Media

The Barn, Rashwood Meadow, Droitwich Spa,

Worcestershire WR9 0BS

Tel: 01527 861911

Email: sales@penridge.com

Web: www.penridge.com

## Teleprompting

### PortaPrompt

Lane End Road, Sands, High Wycombe,

Buckinghamshire HP12 4JQ

Tel: 01494 450414

Email: sales@portaprompt.co.uk

Web: www.portaprompt.co.uk

## Test Equipment

### Teletest

4 Shelley Road, Bournemouth, Dorset BH1 4HY

Tel: 01202 646100

Fax: 01202 646101

Email: sales-uk@teletest.net

Web: www.teletest.co.uk

## Tripods & Camera Supports

### Hague Camera Supports

Mile End Road, Colwick, Nottingham NG4 2DW

Tel: 0115 987 0031

Email: info@b-hague.co.uk

Web: www.b-hague.co.uk

### Ianiro UK Ltd

Unit 19, Walkers Road, Manorside Industrial

Estate, Redditch, Worcestershire B98 9HE

Tel: 01527 596955 Fax: 01527 596788

Email: info@ianirouk.com

Web: www.ianirodirect.com

### Libec Europe

Unit 7, Walkers Road, Manorside Ind. Est.,

North Moons Moat, Redditch, Worcs. B98 9HE

Tel: 01527 596955

Fax: 01527 596788

Email: ianirouk@aol.com

Web: www.ianiro.com

### Louma UK

Tel: 020 8959 3082

Email: info@louma.co.uk

Web: www.verycam.com

### Manfrotto Tripods

Distributed by DayMen International

Tel: 0870 420 5113 (Customer Services)

Web: www.manfrotto.co.uk

### Ortus Media Ltd

9 Langley Park, Waterside Drive, Langley,

Berkshire SL3 6EZ

Tel: 01753 593724

Fax: 01753 595104

Email: info@ortus.tv

Web: www.ortus.tv

### Vinten

Western Way, Bury St Edmunds,

Suffolk IP33 3TB

Tel: 01284 752121

Web: www.vinten.com

## Video Accessories

### Composite Video Ltd

Unit 15, Liongate Enterprise Park, 80 Morden

Road, Mitcham, Surrey CR4 4NY

Tel: 020 8687 9700

Email: sales@compositevideo.co.uk

Web: www.compositevideo.co.uk

### DVStuff

PO Box 389, Maulden,

Bedfordshire MK45 2WG

Tel: 01525 406886

Email: shopping@dvstuff.co.uk

Web: www.dvstuff.co.uk

### Keene Electronics

Old Hall, Unit 9, Mills Bus. Pk, Station Road,

Little Eaton, Derby DE21 5DN

Tel: 01332 830550

Email: sales@keene.co.uk

Web: www.keene.co.uk

### MVS Video

Alkham Valley Road, Folkestone, Kent CT18 7EH

Tel: 01303 891468

Email: sales@mvsvideo.com

Web: www.mvsvideo.com

### Pyser-SGI Limited

Broadcast Products Division, Fircroft Way,

Edenbridge, Kent TN8 6HA

Tel: 01732 864111 Fax: 01732 865544

Email: sales@pyser-sgi.com

Web: www.pyser-sgi.com

### Teletest

4 Shelley Road, Bournemouth, Dorset BH1 4HY

Tel: 01202 646100 Fax: 01202 646101

Email: sales-uk@teletest.net

Web: www.teletest.co.uk

## Video Editing

### Planet PC

The Old School, 690 Bradford Road,

Birkenshaw, West Yorkshire BD11 2DR

Tel: 01274 713400

Web: www.planetdv.net

## Video Manufacturers

### Edirol Europe Ltd

Studio 3.4, 114 Power Road, London W4 5PY

Tel: 0870 350 1515

Email: info@edirol.co.uk

Web: www.edirol.co.uk

### JVC Professional Europe

JVC House, JVC Business Park, 12 Priestley

Way, London NW2 7BA

Tel: 020 8208 6200

Email: sales@jvcpro.co.uk

Web: www.jvcpro.co.uk

### Panasonic Business Systems

Panasonic House, Willoughby Road, Bracknell,

Berkshire RG12 8FP

Tel: 01344 853855 Fax: 01344 853847

Email: enquiries@panasonic-pbe.co.uk

Web: www.panasonic-broadcast.com

### Sony Broadcast & Professional UK

The Heights, Brooklands, Weybridge,

Surrey KT13 0XW

Tel: 01932 816275

Web: www.sonybiz.net

### TV One Limited

Unit V, Continental Approach, Westwood

Industrial Estate, Margate, Kent CT9 4JG

Tel: 01843 873300

Email: sales@tvone.com

Web: www.tvone.co.uk

## Video Streaming

### Planet PC

The Old School, 690 Bradford Road,

Birkenshaw, West Yorkshire BD11 2DR

Tel: 01274 713400

Web: www.planetdv.net

## Voiceover Services

### Colin Days Overnight Voiceovers

The Old Rectory, Ombersley, Worcs. WR9 0EW

Tel: 01562 700420

Email: info@voiceover-uk.co.uk

Web: www.voiceover-uk.co.uk

### Geoffrey Annis

25 St Peter's Avenue, Wilson Street, Anlaby

East Yorkshire HU10 7AR

Tel: 01482 647461

Email: geoff@ganniss.fsnet.co.uk

Web: www.voiceovers.co.uk/geoffrey.annis

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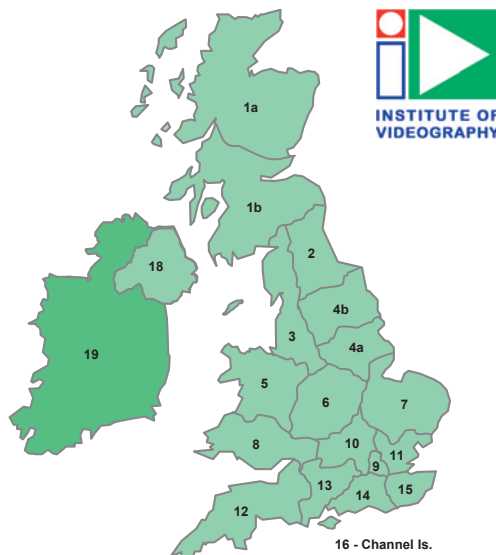
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# THE LIST



**THE LIST** is designed to help qualified IOV members to share work on a national scale and for potential clients to find the right kind of videographer for their needs. The List is divided into geographical areas, as shown above, and specialist work types as listed below...

- A** Corporate, Industrial & Commercial Video Services
- B** Wedding, Event & Celebrational Video Services
- C** Freelance Videographer
- D** Freelance Audio Engineer
- E** Freelance Lighting Technician
- F** Freelance Directing
- G** Script Writing
- H** Freelance Production Assistant
- I** Presenter and Voice-overs
- J** Graphic Design & Animation Services
- K** Freelance Editing Services
- L** Training
- M** Broadcast Production
- N** Specialist Interest Videos
- O** Steadicam Operator
- P** Underwater Videographer

**PLEASE NOTE:** In this listing Qualified Members have declared their own areas of specialisation. The declaration of a work type should not be regarded as an endorsement by the Institute of Videography.

## Scotland North (Area 1a)

Mark Stuart M.M.Inst.V.	01224 314999	ABCDJKMN
Ron Carmichael M.M.Inst.V.	01382 520437	AB
Iain Johnston M.M.Inst.V.	01764 655655	ABCK
Alan Rae M.M.Inst.V.	01224 703745	ACKN
Brian Rae M.M.Inst.V.	01224 862100	ACK
Colin Sinclair M.M.Inst.V.	01847 895899	ABC

## Scotland South (Area 1b)

Graeme Brown M.M.Inst.V.	01577 865000	BCKN
Alex Crosbie M.M.Inst.V.	01555 665236	ABC
Danny Hart M.M.Inst.V.	01563 542195	AB
Trevor Jenkins M.M.Inst.V.	01334 656922	P
Guy Kinder M.M.Inst.V.	0131 221 1697	
John Lawton M.M.Inst.V.	0141 339 1797	ABCK
Wendy Love F.Inst.V.	01472 954 0840	AB
James Lundy M.M.Inst.V.	01501 739153	ABCFJKMN
Graham Mackay M.M.Inst.V.	01236 730770	ABC
Douglas Miller M.M.Inst.V.	01555 860382	
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Neil F.Inst.V.	0141 683 7168	ABFJLMN
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
Pro-Create Co.Uk *	0141 587 1609	ACEFGK
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK
Paul Russell F.Inst.V.	01563 523424	ACFKN
Steve Towle M.M.Inst.V.	0845 226 2167	AB
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL

## North East England (Area 2)

Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLMN
Andrew Leckonby M.M.Inst.V.	0191 268 8209	
David Pethick M.M.Inst.V.	07712 802922	
Mike Trehwella M.M.Inst.V.	0191 536 6535	ABCFKIN
Peter Watkinson M.M.Inst.V.	01388 605386	
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN
Michael Bell M.M.Inst.V.	01325 241821	ABCFK
Roger Brown M.M.Inst.V.	07786 705066	ACHIKN
Andrew Charlton M.M.Inst.V.	01661 844542	ABC
Andrew Crinson M.M.Inst.V.	01429 824177	
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJKLMN

## North West England (Area 3)

John Hodgson M.M.Inst.V.	01253 899690	B
David Howles M.M.Inst.V.	01706 657835	ABCDE
Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Ron Lee F.Inst.V.	01744 29976	ABCG
Van Martin M.M.Inst.V.	0161 902 9000	ABCFKM
Mirage Digital Video Productions *	01253 596900	ABCFDKLMN
Gordon Moore M.M.Inst.V.	01706 215914	ABCK
Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Peter Parker M.M.Inst.V.	01772 611590	ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626	
Geoff Procter M.M.Inst.V.	01706 221928	AKN
David Royce M.M.Inst.V.	01942 735759	
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	01282 414703	
The Graham Fenton Experience *	01253 884100	AB
Peter Thornton M.M.Inst.V.	01706 812008	ABKN
Mike Waring M.M.Inst.V.	01704 531576	ABCD
Les White M.M.Inst.V.	01768 899336	ABCKN
Des Williams M.M.Inst.V.	0161 928 7361	

Tony Williams M.M.Inst.V.	01704 232116	ABCKJ
Chris Abram M.M.Inst.V.	01524 736573	ABCNP
Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Matthew Aindow M.M.Inst.V.	01204 843249	ACJKNM
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Dave Barrow M.M.Inst.V.	01254 830823	
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	
Dave Bone M.M.Inst.V.	07803 797472	B
David Brindley M.M.Inst.V.	01257 481654	KLN
Philip Chrystal M.M.Inst.V.	01204 604820	BC
Dennis Cooper M.M.Inst.V.	07754 393714	ABCFN
Paul Cragg M.M.Inst.V.	01204 847974	ACFN
Chris Dell M.M.Inst.V.	01772 622522	ABCKM
Jack Edden M.M.Inst.V.	0161 428 9646	ABCN
Steve Edwards M.M.Inst.V.	01943 703119	ABCFHJKN
Nick Farrimond M.M.Inst.V.	01254 830823	CM
Jimmy Goodinson F.Inst.V.	01204 576826	ABC
Gavin Gratton M.M.Inst.V.	0161 303 0125	AKM
David Harwood M.M.Inst.V.	01606 889975	BC
Mark Higham M.M.Inst.V.	01253 735200	ACKMN
Peter Hinkson M.M.Inst.V.		

## E. Midlands, S. Yorks, Humberside & Lincs. (Area 04a)

Gordon Simpson F.Inst.V.	01724 720111	ABCG
Tim Smithies M.M.Inst.V.	0114 281 3320	ACFJKLN
Philip Wilson F.Inst.V.	01482 304830	ABCFGJKLMN
Kevin Winn M.M.Inst.V.	01482 782187	AB
Sean Atkinson M.M.Inst.V.	0172 507330	ABCFHJKN
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
Broadcast Media Services *	0115 955 3989	
Quentin Budworth M.M.Inst.V.	01964 562073	
John Goodwin M.M.Inst.V.	01246 850963	AB
Chris Goulden M.M.Inst.V.	01430 431634	ABJ
Philip Groves M.M.Inst.V.	01246 850963	ABCKIN
Lynne Hamilton M.M.Inst.V.	01246 268282	ABN
Dean Hodson M.M.Inst.V.	01472 811808	ACDFGIKN
Geoff Knight F.Inst.V.	0845 094 6471	B
Matthew Leech M.M.Inst.V.	01964 503771	ABC
Adrian Medforth M.M.Inst.V.	0115 916 5795	BC
Ben Newth M.M.Inst.V.	01405 704381	AB
Alfred Overy M.M.Inst.V.	01623 654446	ABCEFGKMN
John Port M.M.Inst.V.	01909 733291	
Shane Rumsey M.M.Inst.V.		

## North & West Yorkshire (Area 04b)

Paolo Pozzana M.M.Inst.V.	01756 708335	ABCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Iain Rogers M.M.Inst.V.	01759 369811	
Mike Wade F.Inst.V.	01484 684107	ABCFG
Mike Walker F.Inst.V.	01924 515100	ABCEDFHJKN
Mike Wells M.M.Inst.V.	01347 868666	ABD
Gaby M.M.Inst.V.	01422 844392	ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421	BCN
Colin Campbell M.M.Inst.V.	01274 690110	
Bryan Dixon M.M.Inst.V.	07800 787580	ACFGKLM
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Phana Eales M.M.Inst.V.	01537 585858	ABCFGIK
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN
Ian Jackson M.M.Inst.V.	07979 914996	ACFJKLNR
Christopher Lawton M.M.Inst.V.	0113 218 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 261 1688	ACDFGHJKN
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 864613	AB

## North Wales & Borders (Area 5)

Christopher Smith M.M.Inst.V.	01691 610762	ABCDKF
Rowland Barker F.Inst.V.	01490 430507	ABCFGHJKN
Cam 3 Media *	01588 650456	ABCFGHJKN
Martyn Chidlow M.M.Inst.V.	01978 350122	ABCHKN
James Edwards M.M.Inst.V.	0845 427 5794	AC
Peter Eggleston F.Inst.V.	01492 543246	CK
John Evans M.M.Inst.V.	01952 814590	
George Fenney M.M.Inst.V.	01952 412587	
Kevin Fitton M.M.Inst.V.	01743 355725	ABCGIJKM
David Gold M.M.Inst.V.	0845 345 1705	ABCKN
James Goodchild M.M.Inst.V.	01743 891286	ABCKN
David Jones F.Inst.V.	0151 342 8184	
Graham Kay M.M.Inst.V.	01978 358522	ACFKM
Richard Knew F.Inst.V.	01352 756074	AB
Tudor Owen M.M.Inst.V.	01948 780564	AMIN
Christopher Smith F.Inst.V.		

## Midlands (Area 6)

Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	0116 275 2100	AB
Chris North M.M.Inst.V.	01530 836700	
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01676 541898	
Roger Perry M.M.Inst.V.	01676 541892	
Tim Sargent M.M.Inst.V.	01902 500070	
Michael Shaw M.M.Inst.V.	01782 746553	B
Mike Walters M.M.Inst.V.	0845 257 8207	ACKN
David Wilford M.M.Inst.V.	01658 410221	ACNGNO
Jackie Williams M.M.Inst.V.	01455 848199	
AVInteractive*	01789 761331	ACDKMN
Simon Hammond M.M.Inst.V.	01588 638116	ABCFKM
Stephen Hart M.M.Inst.V.	01257 878433	
ICE	01926 864898	ABCFGJKM
David Impey F.Inst.V.	01926 497695	ACFGJKLMN
David James M.M.Inst.V.	01782 514942	AB
Colin Jones M.M.Inst.V.	07837 276475	ABC
Nick Kirk F.Inst.V.	07836 702502	ACFGKL
Bob Langley M.M.Inst.V.	0845 606 6593	AJMO

## East Anglia & A1 Corridor (Area 7)

Mike Deal M.M.Inst.V.	0800 970 6159	ABCGKN
Extreme Video*	01603 630555	A
Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
Colin Goody M.M.Inst.V.	01473 27595	AB
Nigel Hartley M.M.Inst.V.	01728 452223	
David Haynes F.Inst.V.	01842 862860	
John Lambert M.M.Inst.V.	01603 610565	
Shaun Lawson M.M.Inst.V.	01493 441162	ABCKN
Simon Page M.M.Inst.V.	01362 822577	ABC
Jim Panks M.M.Inst.V.	01775 822200	ABCEKLN
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHKN
Bill Platts M.M.Inst.V.	01733 370922	CDKN
Craig Stanley M.M.Inst.V.	07984 005074	A
John Suckling M.M.Inst.V.	020 8517 6752	ACKN
Malcolm Woolridge M.M.Inst.V.	01493 782174	AB
John Worland M.M.Inst.V.	01206 241820	AB
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN
Bernard Coe M.M.Inst.V.	01223 441137	ABC
Stephen Curtis M.M.Inst.V.	01502 712411	BCN

## South Wales & Bristol Channel (Area 8)

Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
Glyn Edwards M.M.Inst.V.	01443 838715	BC
Michael Hill M.M.Inst.V.	01242 674462	ABCDIKN
Harley Jones M.M.Inst.V.	029 20505 0599	ABCFK
Manolo Lozano M.M.Inst.V.	01792 520450	
Ian Melding M.M.Inst.V.	01792 818085	ABCKMN
Dawn Morgan M.M.Inst.V.	01792 767121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABC
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKN
Alan Torjussen F.Inst.V.	029 2066 6007	AFGLMN
Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN
Chris Wheatley M.M.Inst.V.	01242 579712	ABCDN

## West London, Middlesex & Herts. (Area 9)

Anthony Myers M.M.Inst.V.	020 8958 9835	AB
Sam Spence M.M.Inst.V.	020 7801 6316	ABK
Alan Benns M.M.Inst.V.	020 8943 2666	ABCEKMN
Adam Carroll M.M.Inst.V.	07768 014503	
Paul Cascarino F.Inst.V.	020 8898 2229	ABCD
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
John De Rienzo M.M.Inst.V.	07877 908143	ABN

Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AJM
Michael Lawson M.M.Inst.V.	020 7932 1190	
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN

## Oxfordshire & M1 Corridor (Area 10)

Steve Hart M.M.Inst.V.	0800 633 5784	ABCKJN
Hamish Maclean M.M.Inst.V.	01582 596935	
Gordon O'Neill M.M.Inst.V.	01494 773818	
Mark Shipperley M.M.Inst.V.	01844 237857	ABCN
John Snelgrove F.Inst.V.	01452 250088	AM
Anthony Barnett M.M.Inst.V.	01553 776949	AFIKLN
David Blundell F.Inst.V.	01234 764883	AJKL
Dave Collins M.M.Inst.V.	01908 522157	ABCGK
Driving Standards Agency*	01234 744060	
First Sight Video*	0800 072 8753	AB
1993 Ltd M.M.Inst.V.	01993 784479	ABC
Gillian Gee M.M.Inst.V.	01753 553312	

## E. London, Essex & Hertfordshire (Area 11)

Colin Pethurst M.M.Inst.V.	01992 461858	
Kresh Ramanah M.M.Inst.V.	07956 395345	ABCHK
John Rose M.M.Inst.V.	01375 483979	ABCN
Two Dragons Film Studios*	01271 911106	B
Iain Wagstaff M.M.Inst.V.	01376 556476	AB
Gillian Walters M.M.Inst.V.	01708 724544	ABCFKN
Peter Walters M.M.Inst.V.	01708 724544	ABCFKN
Andreas Andreou M.M.Inst.V.	0208 369 5956	ABCKN

Ian Burke M.M.Inst.V.	01376 344353	ABCKN
Ross Campbell M.M.Inst.V.	01279 413260	ABCDKLN
Zulgar Cheema M.M.Inst.V.	020 8502 7232	BC
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8504 9158	CGK
Rick Fiore M.M.Inst.V.	01102 293030	ABCFGHKL
Jonathan Grose M.M.Inst.V.	01279 757300	B
John Harding M.M.Inst.V.	01206 793315	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	
Martin Klein M.M.Inst.V.	01707 655895	ABC
Elaine Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Tony Lench M.M.Inst.V.	01102 525353	ACE
Anthony Manning M.M.Inst.V.	020 8923 6068	ABCGN
Hugh Morris M.M.Inst.V.	020 8220 6955	FKLN

## West Country (Area 12)

Mark Huckle M.M.Inst.V.	01872 270434	BCN
David James M.M.Inst.V.	0117 979 2858	ABCH
Mark Brindle M.M.Inst.V.	01271 991110	ABCDJMN
Pip Critten M.M.Inst.V.	01752 361210	
Jon Durrant M.M.Inst.V.	01761 232520	
Chris Ellery M.M.Inst.V.	0117 910 9704	ABC

## Dorset, Wiltshire & Hampshire (Area 13)

Colin North M.M.Inst.V.	01725 511688	ABCN
Jeremy Payne M.M.Inst.V.	0845 644 0912	BCK
Jennifer Roberts M.M.Inst.V.	07850 587415	ABCDJ
James Smith M.M.Inst.V.	01202 488140	ACIKMN
Henry Allen M.M.Inst.V.	01929 552035	
David Angus M.M.Inst.V.	01793 845060	BCKN
Steve Axtell M.M.Inst.V.	01202 718522	P
David Bennett M.M.Inst.V.	01590 623077	ALM
Maurice Brake M.M.Inst.V.	01202 512449	ABC
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Steve Feeney M.M.Inst.V.	01962 622549	ABCKN
Galton & Rostance	0800 051 4510	B
Stewart Wynn M.M.Inst.V.	01256 850142	BCDFIKMN
Barry Harper M.M.Inst.V.	01225 863648	ABCKM
Greg Hawkes M.M.Inst.V.	0800 043 3126	BCFGKL
Ray Joyce M.M.Inst.V.	01202 692008	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCDDEFGIJKN
David Lovett M.M.Inst.V.	01425 615626	ABJ
Tim Martin M.M.Inst.V.	01989 212863	AGJN
Ernie McKenna M.M.Inst.V.	01433 832763	ABCKN
Graham Mew M.M.Inst.V.	01256 397387	BCKN
Eric Montague M.M.Inst.V.	01425 273790	N



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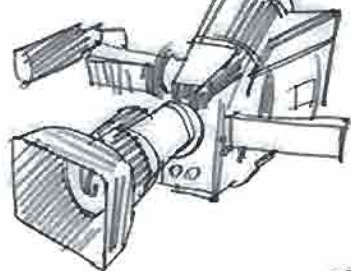
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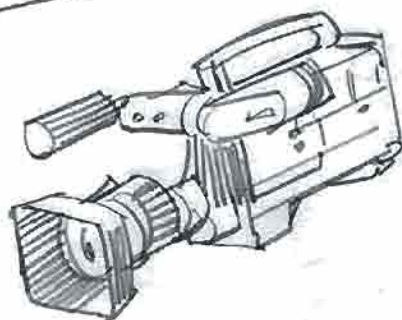
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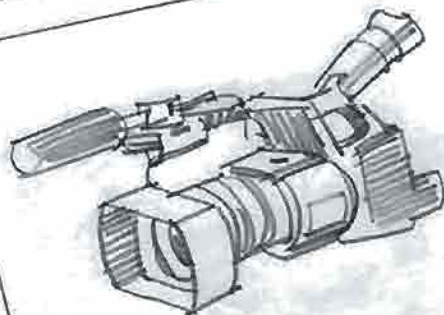
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