

# Focus Magazine

The monthly publication of the Institute of Videography

Issue 189 - October 2010 - £3.50



## Show Guide

13th & 14th October - Ricoh Arena, Coventry

# ProVideo 2010

Register NOW - [www.iov.com/provideo](http://www.iov.com/provideo)

also this  
month

Plus much, much more inside



Water, Water,  
Everywhere!  
So how do I  
shoot my  
scene?

By  
Bryan Stanislas



Rotolight  
Stealth RL48  
Interview Kit

By David Blundell



Editing at the  
speed of light  
- CS5 and HP  
Z800 Review

By Kevin Cook



INSTITUTE OF  
VIDEOGRAPHY



# CALUMET PRO VIDEO

the choice of the professionals

## NEW Canon XF Professional Camcorders



Canon expands its revolutionary XF series of professional camcorders with the launch of the XF105 and XF100 - the smallest models ever to include the broadcast quality MPEG-2 Full HD recording codec (50Mbps, 4:2:2).

Perfect for users who need the flexibility to work in a range of field-based situations, the XF105 and XF100 fit into a new palm-sized category within Canon's XF family. Their compact design and advanced image quality makes them ideal for operators who may routinely switch between a variety of projects, such as weddings, corporate videos or documentaries. With their unrivalled range of features, including a new Infrared mode and 3D Shooting Assist functions, plus easy-to-carry form factor, each provides the ability to move between assignments with one versatile camcorder. Both models record onto compact flash cards.

The XF105 features Time Code and Genlock.

321-121A Canon XF100  
321-121B Canon XF105

**Call for latest price**  
**Call for latest price**

## Manfrotto 504HD546BK video tripod & head

A two-stage, extremely rigid, stable system, able to counterbalance equipment weight up to 7,5kg (16,5lb). The 504HD,546BK has a die cast aluminium crown with a built-in 75mm bowl. The tripod's telescopic mid-level spreader helps set leg angles accurately. Leg locks are secure and reliable, and spiked feet with rubber overshoes are provided for solid grounding on both uneven terrain and smooth floors. Equipped with carry bag.



MN504HD546BK **£549.00**

## Rosco LitePad

The LitePad HO (High Output) is a slim profile LED light, with true daylight balance colour temperature. With its small form and light weight it's an exceptionally portable lighting kit. Accessories such as dimmers and battery packs, are available.

Gold LitePad kit:  
1 x 305mm x 305mm LitePad  
2 x 152mm x 305mm LitePad  
1 x mains transformer  
Filter kit  
AA battery holder  
Dimmer  
Cables & brackets, travel bag.



**NEW LOWER PRICE!**

813-186B **£949.90**

## Kata compact HDV camera bags

Kata's CB series compact camcorder bags have been designed to be the perfect working tool. The distinctive design features two large accessory pockets which unfurl when you open the top, revealing the snugly protected camcorder compartment. Additional storage is available in the two low profile, high capacity side pockets. The bag is fabricated from rugged water resistant fabric and features water protective zippers for ultimate weather protection.



KTCB100 Kata CB-100 (Sony A1E & JVC HM100) **£149.00**  
KTCB200 Kata CB-200 (Canon XF300 & Sony Z5) **£159.00**

## ProSpec 420x Compact Flash cards

UDMA enabled designed for high speed data transfer (up to 63MB/s). ProSpec's latest 420x speed CF cards are durable, reliable and perform well in extreme conditions.



CM6271 8GB UDMA CF card **£56.99**  
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All prices include VAT and are available while stocks last. E&OE.

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Order online **www.calumetphoto.co.uk**

Visit us **93-103 Drummond Street, London NW1 2HJ**



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*ProVideo 2010, ProVideo 2011,  
ProVideo 2012 and ProVideo 2013  
are trading names for  
IOV Focus Ltd*

## 25-years on

"Mighty oaks from little acorns  
grow". I love that saying - and I  
think its the perfect theme for  
the IOV's 25th year celebrations.  
Even I would have been sceptical  
back in the early days if someone  
described to me what the IOV  
would become. They say that  
pride comes before a fall - but  
every now and then you have to  
celebrate your achievements or  
you'll be a very dull person.

Despite living through times  
where businesses have tended to  
go through meteoric rises or  
otherwise drop down dead, the  
IOV's growth has been steady  
and manageable. Apart from  
personal commitment from a few  
individuals and the support from  
manufacturers and dealers, the  
IOV has never received a penny  
in government support.  
Everything the IOV has achieved  
has been down to its members,  
its supporters and those that  
manage it affairs.

Whilst some might say our  
growth has been slow - it has  
always been steady and based on  
offering a range of services and  
membership features which  
professional videographers value.  
Having a steering committee who  
are involved in various avenues  
of videography ensures that we  
can only ever be what

videographers want us to be. We  
don't talk about what we are  
planning to offer members but  
stick to the things that we are  
offering now. Talk is cheap, and  
on more than one occasion in the  
past a competitive organisation  
has popped up promising the  
world but have generally failed to  
deliver even the basics. I'm not  
saying this to put off future  
competition as its always  
resulted in the IOV becoming  
stronger and better - but please  
don't think its an easy way to  
make money because its not.

Some members were not  
even born when a group of  
individuals, lead by our founder,  
Geoff Belmont-Rixon, decided  
that the videography industry  
needed a professional body  
behind it. This was way back in  
1985, when the technology and  
craft were very different from  
what they are today. Back then  
much of the business that was  
generated by our members was  
down to the fact that your  
average household (or business  
come to that) didn't have a video  
camera - and many didn't even  
have a VCR (some of you might  
not even know what that is - so  
Google it!). This presented an  
excellent opportunity for the  
cowboy who could churn out any  
old rubbish and the client would  
still simply be amazed at seeing  
themselves on tele. Even the  
most conscientious and skilled  
videographer would find it hard  
to differentiate themselves in  
that market, so membership of a  
professional body might give you  
additional kudos and help  
separate you from those who  
would be unwilling to act by a  
code of practice. Whilst we like  
to think that we still offer a level  
of separation to those who want  
to distance themselves from the

## The Cook Retort



cowboys (who are  
still about as we all  
know), our aim in  
recent years is to make  
membership totally compelling  
for anyone involved in  
professional videography. There  
are so many benefits and  
features of membership these  
days that its difficult to  
remember them all.

There's a lot of people to  
thank for the IOV reaching this  
milestone but none more  
important than the members  
themselves - many of which have  
been with us from the very start.  
Without you we simply would not  
exist. This is one fact that I hope  
we never lose sight of - we are a  
member-owned organisation  
whose sole purpose is to benefit  
those that belong to it. We're  
also going to need to remember  
that we have made it this far by  
continually building and  
developing our range of benefits.  
If these beliefs are adhered to  
then the IOV is going to be here  
for many, many more years to  
come.

Its hard to talk about a  
quarter of a century celebration  
without getting sentimental. I've  
spent nearly half of my life as  
part of the IOV which is a  
frightening and humbling  
realisation. Sure, there have  
been times when it would have  
been easier just to walk away  
and forget about it - but these  
dark moments fall into  
insignificance when I step back  
and see what the IOV has  
become today. I just love it!

I'm really looking forward to  
sharing a birthday toast or two  
with you at ProVideo 2010. ■

**Kevin Cook**

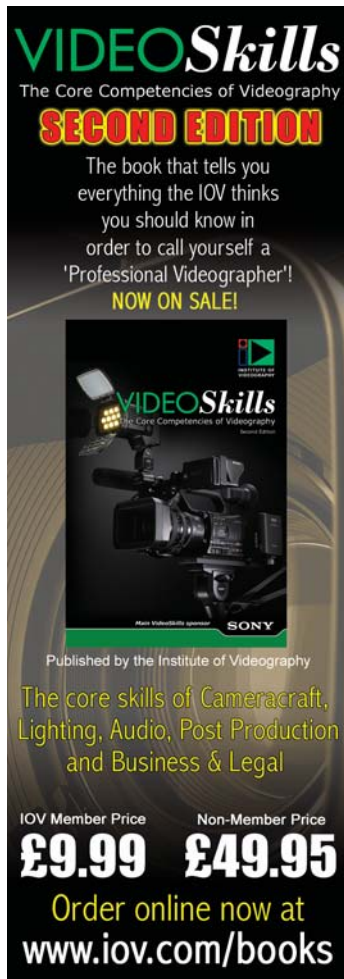
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**VIDEOSkills**  
The Core Competencies of Videography  
**SECOND EDITION**

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everything the IOV thinks  
you should know in  
order to call yourself a  
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# ROTO LIGHT™

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TV-Bay Award  
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### Accurate

- Perfectly calibrated for 6900K, 5600K, 4100K and 3200K operation
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- Perfect for Video, Cinematography or DSLR Photography as main/side-fill light

## Light, Bright, Affordable.

"I wouldn't want to be without it!"

Mike Johnson, Guild of Television Cameramen



Designed for creative hand-held Cinematography, ENG, Network News, HD-DSLR Photography or where versatile fill-in light is required. Rotolight's revolutionary design includes a filter holder and lighting gel kit made by Lee Filters. Perfectly calibrated natural light .....on demand.



Rotolight is the "ideal solution... surprisingly low cost, good colour quality...Solves the problem of mounting both a mic and an LED Light" - David Kilpatrick, British Journal of Photography, June 2010

## Rotolight Products and Accessories

### Rotolight Interview Kit



Includes 2 x Rotolights, 2 x Rotolight Stands, 1 x Colour FX Filter Pack and 1 x Accessory Pouch

### Rotolight Stand



Accessory Shoe or Tripod Mount for Rotolight

### Accessory Pouch



Holds 2x Rotolights, Stands, 6x Batteries, iPhone

### Colour Filter Pack



Creative Colour FX and Cosmetic filters

### Replacement Filter Pack



Replacement Filter Kit for accurate Rotolight operation

[www.rotolight.com](http://www.rotolight.com) - [info@rotolight.com](mailto:info@rotolight.com)

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IBC 2010 - Production Village  
IBC 2010 - Hall 13 - Stand C:35  
CINEC 2010 - Stand 3-A9  
PHOTOKINA - Hall 03.1 Stand A027







# ProVideo 2010

13th & 14th October - Jaguar Hall 2, Ricoh Arena, Coventry

## Show Guide

### General Information

**ProVideo 2010 will take place at the Ricoh Arena, Coventry on Wednesday 13th (10am till 5pm) & Thursday 14th (10am till 4pm) October.**

The event will be held in the Jaguar Exhibition Hall Two, housing the trade exhibition and Master Class Theatre; with additional seminars opposite the entrance in the Jaguar Suite. The popular IOV Awards night will be held in the Sky Creations Lounge from 7pm on 13th.

### Registration

Attendance to the exhibition is free to every visitor as long as they register online ([www.iov.com/provideo](http://www.iov.com/provideo)) before Tuesday 12th October. You can still attend the event without registering but you will have to pay the £10 entrance fee on the door and complete a registration form. IOV Members also need to

register this year. Badges will be mailed out 2-weeks prior to the event - with late registrants collecting their badge on arrival.

### Travel & Accommodation

Full details on how to get to ProVideo by road are on the IOV website but, basically, the Ricoh Arena is a very short distance from Junction 3 of the M6 motorway (just a few minutes). There are thousands of parking spaces at the Ricoh. Please note that there will be a charge depending on the duration of your stay. For details please visit the website.



There is a regular train service from Birmingham International Airport to Coventry Station but please note - there is no courtesy coach running from Coventry Station this year.

There are many hotels and guest houses in the surrounding area - details of which can be found on the website.

### Food, Drink & Facilities

There will be light refreshments available from the kiosk and coffee station within the exhibition hall itself (with extended seating!). In addition, visitors can enjoy the comfort of the Singers Bar and Bistro which is just a few paces from the entrance to the exhibition hall. There is a cash machine (you might need it!!) within the main entrance to the Ricoh conference centre.

Unfortunately there is no left-luggage facilities within the

exhibition hall - so you will have arrange this beforehand with the Ricoh Arena directly or make alternative arrangements. Please also note that the IOV will not be able to store goods or property on their stand.

### Isle Casino

For revellers after the IOV Awards, the Isle Casino (lower floor of the Ricoh) provides three bars, eateries and live entertainment until 6am (eek!). Patrons must be over 21 years of age, cash can be used at the tables but all slot machines are by card payment. ID may be required for proof of age - or for large pay-outs!

### Contact Details

If you need to speak to the organisers during the event (or from 12th October onwards), please use our mobile number - 0777 153 5692. ■



# ProVideo

on offer in  
s what you'll

# 2010

**NEW**

**504HD  
SYSTEMS**

[manfrotto.co.uk](http://manfrotto.co.uk)



**Manfrotto**

**ProVideo  
2010**

13 & 14th October 2010  
Ricoh Arena Coventry

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- Ball Bearing drag system for precise, smooth movements
- Light weight modern materials for optimum balance of strength and weight



For more information:  
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F +44 01293 583301  
E [info@manfrottodistribution.co.uk](mailto:info@manfrottodistribution.co.uk)

 **Manfrotto™**  
A Vitec Group brand



**Cliff Guy**  
Australian adventure producer (CGP Media)



## Aaduki Multimedia Insurance

stand: 300

web: [www.aaduki.com](http://www.aaduki.com)

One of the leading insurance providers for Videographers, Video and Film Makers, Aaduki is pleased to be exhibiting for the first time at ProVideo.

Our insurance covers Public Liability, Professional Indemnity, Employers Liability plus cover for equipment on an all risk basis with full theft cover and cover from unattended vehicles. All our cover is "opt in" you don't need to take anything you don't need!

We will be offering a special "show deal" £2 million Public



Liability and £75,000 Professional Indemnity for £125 for the full year to members of the IOV. This deal is only available to members and represents a £50 saving on normal premiums.

Come along and talk to our friendly advisers on Stand 300 and get a discount off your insurance quotes! ■

## Adobe Systems

stand: 100 / 102

web: [www.adobe.com/uk](http://www.adobe.com/uk)

Adobe revolutionises how the world engages with ideas and information. For more than 25 years, the company's award-winning software and technologies have redefined business, entertainment, and personal communications by setting new standards for producing and delivering content that engages people virtually anywhere, at anytime and through any medium.

Adobe® Creative Suite® 5 Production Premium is the ultimate video production toolkit. It lets you craft video productions, motion graphics, visual effects, and interactive experiences using high-performance, industry-leading creative tools. Boost your productivity with tightly integrated components that deliver breakthrough performance and smooth production workflows, giving you the power to produce engaging media for virtually any screen.

With the latest versions of Adobe's best-of-breed video, audio, and design tools, CS5 Production Premium offers enhancements that help you work more efficiently when tackling a broad range of



planning, production, and post-production tasks. Each component offers a familiar user interface and integrates with other components for a complete, end-to-end toolset. Accelerate video editing and production with 64-bit optimizations and expanded tapeless support, and rotochrome in a fraction of the time. Packed with hundreds of new features, CS5 Production Premium supercharges your productivity.

Find out what's new in CS5 Production Premium by visiting the Adobe Theatre at ProVideo 2010. We're running 45-minute demonstrations of Adobe's video and audio software including: After Effects CS5, Premiere Pro CS5, Photoshop CS5, Soundbooth CS5 and Audition 3.

See the Adobe brochure in your delegate bag for our theatre schedule. ■

## AKM Music

stand: 240

web: [www.akmmusic.co.uk](http://www.akmmusic.co.uk)

AKM Music is the one-stop solution for all your music needs, offering the finest broadcast quality Royalty Free Music equal to that of production music libraries at a fraction of the cost.

The key to our success is simple. We offer quality music specifically written for media productions allowing producers to use the music not just for one production but for all their future work. There are no renewal fees or aggregated costs. Producers purchase a track costing as little as £10.50 or CDs with 45 minutes of music costing £34.95 and are then authorised to place the music onto all their productions.

Producers are allowed to shorten or extend the music and re use it several times within a production at no extra cost.

You are not restricted by 30 second usage so allowing far more flexibility and freedom. The licence allows online usage, unlimited copies of the production and worldwide rights. Our music is used on countless

TV productions and corporate productions worldwide and this reflects the broadcast quality of the music found in their library. The following new CD releases will be available at the show for the first time:



- AK111 Soundscapes Vol 3
- AK112 Daytime
- AK113 Cinematic Underscores
- AK114 Extreme Sports
- AK115 Modern Ethnic
- AK116 Success
- AK117 World at War
- AK118 Lifestyle
- AK119 Orchestral Themes 20th Century
- AK120 Piano Arrangements
- AK121 Cinematic Underscores Vol 2
- AK122 Action & Adventure
- AK123 Electrosound
- AK124 Magic & Fairytales
- AK125 Spies & Thrillers

Be sure to visit us our stand for some amazing one off show offers, where you can also listen to all our music! ■

## Autocue Ltd

stand: 122

web: [www.autocue-qtv.com](http://www.autocue-qtv.com)

Autocue is expanding in to several new product categories at ProVideo 2010, building on the successful launch of the Starter Series teleprompters in 2009.

Autocue has been serving the Broadcast and Pro Video industry since 1955, and was the first brand to manufacture teleprompters. For the last 20 years, Autocue has also developed and sold award winning newsroom and scripting solutions with over 150 installations worldwide.

In 2009, we created our first products specifically aimed at the Pro Video market – the Starter Series teleprompters and a small newsroom system – both with huge success. In 2010, we are growing the breadth of our offer with the introduction of several exciting new Pro Video categories and ranges – Camera Support, Lighting, and Video Servers.

Within Camera Support we have developed a handheld camera stabiliser for DV and DSLR cameras – priced at just £549. We are also offering two entry-level tripods with payload capacities of 6kgs and 18kgs, priced at £229 and £349 respectively.

Our new lighting range contains a 1000 LED version priced at £499, a 500 LED version priced at £279, an on-camera LED light priced at £109, and a 3-point soft box lighting kit priced at £249.

The tripods and lights are intended to be bundled with our Starter Series teleprompters, priced from £599, or sold standalone for any other video applications.

Finally, our new Linux based Video Servers with up to 4 bi-directional channels are aimed at the Video Tape Replacement market, or to be used as a secondary applications. ■





# DSLR Camera Grip & Rigs Editing Systems Blu-ray 3D DVD Solid State Media & Stock Cameras Professional Services

## AV3 Software

stand: 312

web: [www.av3software.com](http://www.av3software.com)

AV3 Software – online software and plugin download store – offering all major plugins for editing, compositing, finishing and 3D.

Buy & Download at great prices: Red Giant Software plugins including Magic Bullet and Trapcode, Boris FX including



Boris Continuum Complete & Final Effects Complete, Digieffects, proDAD, The

Foundry, New BlueFX, Sorenson Squeeze, FxFactory Pro, Video Co-pilot, CoreMelt, and more; for your host application of choice: Adobe, Apple, Avid, Autodesk.

Improve your video looks, special effects, transitions and workflow! See AV3 Software's own award winning application for Final Cut Pro: 'get' – search



audio streams in video by indexing, typing in the search word and then exporting to your FCP timeline.

AV3 Software will be demonstrating 'get' and other plugins at ProVideo 2010, and look forward to welcoming you to our stand. ■

## Camerakit UK

stand: 101

web: [www.camerakit.tv](http://www.camerakit.tv)

d+p Multimedia Products was established in 1990 and has grown since then to become Ireland's leading supplier of Professional Broadcast and Production equipment. In 2009 we opened our first branch in Leeds - Camerakit UK - and are quickly becoming established as the North's favourite professional video equipment supplier. Our appointment as Sony 'Specialist Dealers' in both locations means that you can now buy Sony professional equipment with confidence and peace of mind, knowing that we will provide you with all the backup and support you will ever need.

We have become a 'one stop shop' for anyone in the Professional Audio and Video Industries. From Acquisition to Delivery, we can provide advice, product demonstrations, hardware, software, accessories, consumables - all under the one roof. We invite you to visit either of our 1000sq ft showrooms, located in Leeds and Dublin. Each

is fully stocked with professional video equipment from manufacturers such as Sony, JVC, Canon, Panasonic, Vinten, IDX, Petrol, Apple, Adobe, Arri, Dedolight, Portabrace, Sennheiser and many more.

At ProVideo 2010, visit our stand to discuss your requirements. Our experienced Sales and Support Staff will offer unbiased and impartial advice to help you make the right choices. Whether it be a Camcorder, VTR, Edit Suite, Lighting Kit or CD/DVD Printer you are looking for – we are here to help. If you require CD/DVD duplication, we offer this service at very competitive prices but can also sell you the equipment so that you can do it yourself!

Please take a few moments to visit our UK and Ireland websites. You can place an order online, sign up for our monthly newsletter or browse through our 'NEWS' section for recent events within the industry. We pride ourselves on our excellent Customer Service and Support. We offer NEXT DAY delivery to any UK or Irish address. ■

## B & H Photo, Video, Pro Audio

Stand: 120

website: [www.bhphotovideo.com](http://www.bhphotovideo.com)

B&H is pleased to be "the Professional's Source" for video and broadcast technology.

We offer a product selection that is second to none, bringing you the latest in equipment, software, and innovations all available for immediate worldwide shipping.

At B&H, we provide you with the best possible support—before, during, and after your purchase. Our success is built on the foundation of our more than thirty-year commitment to honesty, integrity, and service to you, our valued clients." ■



## Canon

stand: 321

web: [www.canon.co.uk](http://www.canon.co.uk)

Canon is a world-leading innovator and provider of imaging and information technology solutions for all environments.

Canon's High Definition (HD) camcorder range combines the ultimate in picture quality with Canon's expertise: the precision engineering and technological know-how that comes from more than 50 years at the forefront of the imaging industry.

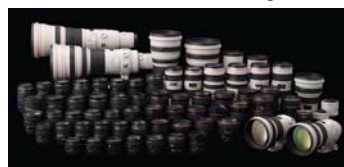
We will be exhibiting at ProVideo 2010 showcasing the



recently launched XF305 and XF300 which has a broadcast standard codec, using MPEG2 at 50mbps with 4:2:2 colour in an industry standard MXF wrapper.

**Canon**

There will also be the opportunity for visitors to get hands on with our full range of video capable EOS Digital SLR's with a selection of Canon L series lenses. ■



## CVP

stand: 322

Web: [www.creativevideo.co.uk](http://www.creativevideo.co.uk)

CVP Group is one of the leading Broadcast and Professional Video Solutions Providers in the UK and Europe, with a comprehensive UK sales and support infrastructure. With hubs in London, the Midlands, the North and Scotland we are ideally placed to service the whole of the UK in terms of supply and after-sales support.

CVP Group is unique in the UK in that it is owned and managed by broadcast and professional video practitioners who have direct front-line user experience of the products it sells. Our passion and unparalleled understanding of the market has resulted in the creation of what is probably the most customer-focused reseller in the industry - why not put us to the test? At ProVideo 2010 CVP will be

alongside Canon on stand 322. Please come and meet us – we'll be delighted to demonstrate Canon's latest Video and Video DSLR cameras along with a range of related accessories from Zacuto, Redrock Micro and



others.

Whatever you're planning, our team will be happy to discuss solutions to all your acquisition and editing requirements, drawing on the vast product range we offer from all the leading manufacturers including Sony, Panasonic, Avid, Apple, Adobe and many more. ■



#### DVC

stand: 304

web: [www.dvc.uk.com](http://www.dvc.uk.com)

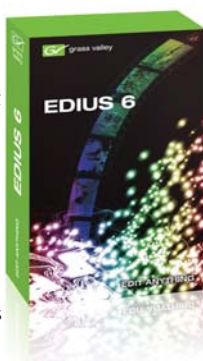
At the DVC stand this year we have a lot of exciting new products including the just launched Grass Valley EDIUS 6 as well as Adobe Premiere CS5 and Avid Media Composer 5.

We will have the latest hardware from Matrox, the Mini MX02 Max, which accelerated Adobe Premiere Pro and works with Avid Media Composer, our latest editing spec laptops available for demonstration and our full range of tutorial DVDs.

In the DVC Theatre we will be demonstrating various aspects of both the Adobe Production Studio

and Grass Valley EDIUS, and talking about best ways to edit AVCHD, and the quickest way to make a good quality Blu-ray disc.

Free copies of our 70-page information booklet will be available - plus special offers on systems, software and tutorials for customers who place orders at the exhibition. ■



#### Fameart Ltd

stand: 303

web: [www.fameart.co.uk](http://www.fameart.co.uk)

Fameart Ltd., are pleased to announce that it will be attending the forthcoming Pro Video Exhibition on the 13th & 14th October 2010. Fameart will be exhibiting the extensive range of Energizer branded replacement camera battery cells & specialist chargers all offering a two year warranty.

Also at the show will be the extensive range of Camlink products including the New

Camlink Pro Video Tri Leg Tripod with friction (Fluid effect) twin arm pan head with ball levelling available at a special show price on the two days.

For details of the full range of Energizer & Camlink products please visit the Fameart website on [www.fameart.co.uk](http://www.fameart.co.uk) ■



#### DVTEC

stand: 245

web:

[www.dvtec.tv](http://www.dvtec.tv)

DVTEC, the designer and manufacturer of the original DvRigPro, and the MultiRig specialize in manufacturing camera support systems for DSLR / DV / HDV and full size camcorders.

DVTEC will be showing its



revolutionary DvMultiRig (pictured right) - a compact, foldable multi-use unit that can be used as a full shoulder support rig or as a shock absorbing Stabilizer.

DVTEC will also be exhibiting the new eXTREME DSLR rig and its line of Follow Focus units and other related accessories.

DVTEC will offer special show discounts for IOV2010 attendees. ■



#### Editors Keys

stand: 121

web:

[www.editorskeys.com](http://www.editorskeys.com)

Editors Keys are the worlds leading developer and creator of those colored shortcut keyboards you've seen in studios across the world.

They've been in the news more recently for their great range of USB studio microphones and Portable Vocal Booths, which make it super



easy for any video editor to get perfect vocals at home every time.

Excited to be with us, they're just about to launch a new range of dedicated ultra thin editing keyboards for a wide range of programs such as Final Cut, Premiere, Avid, Pro Tools, Cubase and Logic. All of which will be available for the show, with an exclusive show offer price for all attendees. (So make sure to visit the stand!) ■

#### Fortium / Patronus

stand: 140

web: [www.iov.com/patronus](http://www.iov.com/patronus)

Patronus is a proprietary DVD copy control technology which helps videographers, photographers and media creators protect their digital assets on DVD and increase their return on investment.

Patronus is a passive anti-rip solution that encapsulates data files on a DVD disc causing access to the content by common ripping programs to be controlled. The original media content is not modified and playback quality remains unaffected.

This is achieved by introducing copy control encapsulation in areas of the disc that are not read by DVD players during playback. Copy controlled discs are designed to provide effective speed bump protection from unauthorised casual copying.

Copy controlled discs have full DVD player playability matching that of unprotected DVDRs. Menus, special features and extras are unaffected and remain as the original.

Visit the Fortium team on the IOV stand for details on a special introductory offer. ■

#### Hague Camera Supports

stand: 313

Web: [www.cameragrip.co.uk](http://www.cameragrip.co.uk)

Hague Camera Supports will be displaying a range of grip equipment and camcorder accessories at ProVideo 2010. This includes Jibs, Cranes, Dollies, Tracking Systems, Stabilizers, Monitors and Tripods. We also have various camcorder Shoulder Mounts, Steadymounts, Mounting Brackets, Suction Mounts, Vehicle Mounts and Superclamps with special show offers available on the day.

We will have the new Hague DMC Motion Cam Stabilizer, designed especially for the new range of DSLR cameras, available for demonstration and to buy direct from our stand. This extraordinarily popular product has been selling worldwide since its release in August and this is your opportunity to walk away with an item which can raise your productions to another level.

The Hague range of Jibs always draws in an intrigued crowd and once again we will have several

of our crane systems available for demonstration and with package offers available for purchase on the day.

To view the full range of Hague products checkout our online sales site [www.cameragrip.co.uk](http://www.cameragrip.co.uk) which also stocks an astounding range of camera support systems and accessories from major brands such as Manfrotto, Libec, Swit, Hoodman, Varizoom, Rode, Steadicam and Raynox to name a few.

Customers have described the website as an "Aladdin's Cave" due to the wide variety of products which includes tripods, shoe adaptors, camera mounts, lighting kits, bags, cases, lens adaptors, camera controllers, pan & tilt power heads, batteries and ball heads - all at competitive prices. ■







# GENUS

## New

innovative products for the video and photography professional from Manfrotto Distribution.

PRO PHOTO  
SOLUTIONS **2010**

BUSINESS DESIGN CENTRE 26/27 OCTOBER

ProVideo  
2010

13 & 14th October 2010  
Ricoh Arena Coventry

### Loupe Viewfinder

- The Genus Loupe Viewfinder is the ultimate tool for use with 3-inch LCD screens
- With a 2.5X magnifying lens you clearly see your images on a larger scale
- Easy to install and adjust
- The Genus Loupe Viewfinder Kit comes with one black hood, one translucent hood, a mounting frame, magnifying lens and a lanyard



GL GLV

### Shoulder Mount System

- Versatile and Modular System enables you to build the rig to suit you and your camera
- Comes as a "Kit" or in individual components so you can have exactly what you need
- Quick and easy to assemble / disassemble
- Camera Mount Bracket has adjustable vertical bracket for DSLR cameras



GL GCSMK

### Superior Follow Focus

- Ultra-smooth action when adjusting focus
- Snap-On Bar quick release system, 15mm (3/5") diameter bars by 60mm (2 2/5") spacing
- Sliding Bracket, moving the Follow Focus Gear Box Assembly away from the lens, enables you to change lens without de-rigging
- Flippable Gear-Box action for Nikor lenses
- Reversible Pitch Gear action for short length lenses
- Backlash elimination system within the Gear-Box
- High specification aluminum & acetal construction



GL G-SFOCS –  
For Video use

GL G-SFOCDSLR –  
For DSLR

### GENUS DEALERS

ASK Electronics  
Calumet Photographic  
Clifton Cameras  
Crooked Imaging  
CVP  
Morris Photographic  
Park Cameras Ltd  
Prokit  
Robert White Photographic Ltd  
SRS Microsystems  
The Flash Centre  
The Flash Centre  
The Flash Centre  
Walters Photo Video

248 Tottenham Court Road, London W1T 7QZ T: 020 7307 8321  
99-103 Drummond Street, London NW1 2HJ T: 02073 801144  
28 Parsonage Street, Dursley, Gloucestershire GL11 4AA T: 01453 548128  
Upshire studios, 3 Hermitage Road Higham, Rochester, Kent ME3 7DA T: 01474 824632  
Castle Road, Studley, Warwickshire B80 7AA T: 01527 854 222  
Unit 9, Worcester Road Industrial Estate, Chipping Norton, Oxfordshire OX7 5XW T: 0845 430 2030  
Dukes Court, York Road, Burgess Hill, West Sussex RH16 9TT T: 01444 245316  
111 Power Road, London W4 5PY T: 020 8995 4664  
Unit 4, Alder Hills Industrial Estate, Poole, Dorset BH12 4AR T: 01202 723046  
94 The Parade, High Street, Watford, Hertfordshire WD17 1AW T: 01923 226 602  
Unit 7 Scala Court, Leathley Road, Leeds LS10 1JD T: 0113 247 0937  
2 Mount St Business Centre, Mount St, Birmingham B7 5RD T: 0121 327 9220  
68 Brunswick Centre, Marchmont Street, London WC1N 1AE T: 020 7837 5649  
6 Morlais Buildings, Merthyr Tydfil, Mid Glamorgan CF47 8UL T: 01685 723419

[www.genus-tech.co.uk](http://www.genus-tech.co.uk)

For more information: T +44 01293 583300 F +44 01293 583301 E [info@manfrottodistribution.co.uk](mailto:info@manfrottodistribution.co.uk)



#### Hirecamera

stand: 302

web: [www.hirecamera.com](http://www.hirecamera.com)

Hirecamera has become one of the most successful suppliers of HDV, AVCHD and XDCAM EX camcorders and accessories, with a comprehensive range of equipment from Sony and Canon – visit us at Pro Video 2010 to find out more!

Hirecamera hires both video and photographic equipment for delivery Nationwide with the option of over 60 pick-up and drop-off points. A large stock of accessories is also available for hire including tripods, microphones and lighting



equipment. All bookings are insured in transit and delivered the day before the hire and collected the day after. In the event of short notice, same day delivery is available to London and the South East.

New for 2010 is Hirecamera's unique insurance option. The

cover, provided by Aaduki Insurance, is available to all customers and allows you to hire without having to provide a deposit.

Hirecamera

will be showing the latest AVCHD camera from Sony – the HXR-MC50E – along with the Canon 5D Mk II SLR camera complete with video accessories. ■

#### Holdan

stand: 200

web: [www.holdan.co.uk](http://www.holdan.co.uk)

Holdan – Keeping 3D in Perspective! At Holdan we are always quick to recognise trends in the video industry, and to bring you appropriate workflows and solutions, which help you achieve the best possible results with realistic budgets.

In addition to keeping abreast of the latest technological advances, Holdan never loses focus on the practical mainstream equipment that make your video productions even more productive. With this in mind, in addition to the exciting and innovative Panasonic AG-3DA1 camcorder and new EDIUS 3D workflows we will also be showing the ultra practical Panasonic AG-HMC81 Camcorder for the first time in the UK. The AG-HMC81 is a new shoulder mounted AVCCAM Camcorder which can record SD DV as well as HD AVCHD onto inexpensive SDHC cards. XLR, HDMI, FireWire, analogue and digital outputs make the 81 a unique new camcorder destined to become a classic.

At IBC 2010 Grass Valley



announced a new version of EDIUS editing software with over 100 new features and improvements. We will be showing you these fantastic new features, and introducing the latest hardware, proving to you that whatever format you shoot on - EDIUS can edit faster than anything else on the market.

Portable equipment is another area where Holdan excel, and we'll be showing you tapeless video recorders like the Panasonic AG-HMR10, the cost effective Datavideo DN60, and the robust Datavideo HRS-10HD.

Portable switching solutions like the Datavideo HS-2000, chosen by Reuters for its robust, and powerful features, and portable editing solutions like the UltraStudio Pro from Blackmagic Design, will also be on display.

Finally, the ProxSys MA video backup and library systems from Focus Enhancements will be shown to complete the line-up for this year, and the Holdan team, as usual, will be on hand to answer your questions and give you advice. ■



#### H. Preston Professional Video

stand Number: 130

web: [www.videokit.co.uk](http://www.videokit.co.uk)

The year of the FilmLike camcorder... This will be the IOV show of the decade with so many new camcorders to choose from... Make sure you come to the H Preston Media Stand as we will have one-off show specials from Sony, Panasonic and JVC. Due to extra staff this year we can offer our part exchange deals live at the show.

We can also offer our BUY NOW PAY NOTHING FOR 12 MONTHS 0% CREDIT! (Subject to a credit check. Note: For 0% credit you will also need proof of ID...Driving licence or your Passport, bank details and a Gas or Electricity bill).

For the first time we will have Philip Johnston (HD Warrior) a well respected DP working for us on the technical side to answer all your filming or workflow problems working in an HD environment.

Some special kit to look out for...

● We should have the new Sony NEX VG10 FilmLike camcorder (AVCHD) plus a few tasty accessories.

● The new Manfrotto 504HD tripod which is the best head Manfrotto have produced in many years.

● The new Sony PMW-320K is a 1/2" EX shoulder mount camcorder (Solid state).

● The amazing Sony HXR-MC50 hand held camcorder with "STUNNING PICTURES" (AVCHD)

● The Panasonic AG-HMC81 shoulder mount AVCHD camcorder with XLR inputs. ■



#### The IAC

stand: 124

web: [www.theiac.org.uk](http://www.theiac.org.uk)

IAC - The Film & Video Institute - is primarily an organisation for non-commercial filmmakers.

In addition to keeping the UK's amateur movie enthusiasts in touch with each other, we offer several other services. These include inexpensive music copyright licences; competitions and festivals; technical and artistic advice; and web forums and magazines.

Our membership is not confined to amateurs, however. Many producers of corporate, special interest and wedding videos find that their professional activities provide too little scope for creative film-making. By joining the IAC, they find an outlet for their more imaginative ambitions. We only ask that their entries into our competitions be made on a genuinely non-commercial basis, in keeping with the spirit of the amateur film movement. ■

#### Jarvis Media

stand: 111

web: [www.jarvismedia.co.uk](http://www.jarvismedia.co.uk)

Jarvis Media is a specialist trade supplier to the Creative Market in the UK and across Europe. As a business unit of Jarvis Holdings group, Jarvis Media has the benefit of being part of one of the largest suppliers of HP renew and new equipment across Europe, consistently attaining HP Gold Preferred Partner status year on year.

In addition to this Jarvis media is an official trade distributor for leading vendors in the Creative market including Avid, Matrox, Telestream and Sony.

We continually aim to offer an added value service to our resellers, assisting them in supplying the best solution for

2010 Preferred Partner GOLD



Telestream

their customers.

Visitors to the stand will have to opportunity to see the latest version of Avid and Telestream software as well as the latest Matrox MXO2 product range in action. All of this coupled with the latest HP workstation technology on display and in use on the stand, Jarvis Media at Provideo 2010 is not to be missed. ■



#### LEQ Ltd

stand: 141

web: [www.leqonline.co.uk](http://www.leqonline.co.uk)

We will be showing an assorted range of equipment. End of Year Stock TO CLEAR Both NEW & USED EQUIPMENT.

Li-Ion batteries & Chargers,

Libec Tripods, Ronford Tripods, Hollywood Dolly & Track, Canon B4 Lenses, Sony Cameras (as available), Tapes and other recording media.

This will be for CASH only Sales on the day. We love to haggle. ■

#### The London Filter Company

Stand Number: 113

Web: [www.thelondonfiltercompany.com](http://www.thelondonfiltercompany.com)

The London Filter Company is a division of Tiffen International that ensures the local availability of a wide range of Tiffen and associated products for the many London-based video and film companies, as well as throughout the UK.



The LFC's products offer many of the accessories required to kit out cameras that include an extensive range of optical filters, Dfx digital filters, Steadicam camera stabilisers, Domke photo bags, Lensbaby adapters, Lowel lights, Transvideo video assist and on-location monitoring, and more.

Located near The Oval, LFC also offers industry expertise to aid the choice of the right equipment to produce the best results for your shoot. ■

#### Manfrotto Distribution

stand: 331

web: [www.manfrottodistribution.co.uk](http://www.manfrottodistribution.co.uk)

Manfrotto Distribution one of the worlds leading suppliers of accessories for the photographic and video industries will be demonstrating their range of innovative supports for both video and D-SLR cameras.

As the recently appointed UK distributors for the Genus brand, this will be your first chance to see the all new product line up



from Genus including the shoulder mount and Loupe LCD viewfinder for digital SLR cameras, which is a must have for the SLR video shooter.

Also on the stand will be a range of bags from Kata, whatever your need Kata has a bag to help you carry it around fully protected. ■



#### Newpro UK Ltd.

stand: 134

web: [www.newprouk.co.uk](http://www.newprouk.co.uk)

Newpro will feature the Hoodman HoodLoupe, HoodCrane and all its accessories making it the ideal 'optical viewfinder' for a DSLR Camera.

With HD Video now a given feature in Canon DSLR's and with more major DSLR brands starting to feature HD Video, Hoodman have the ideal accessory range for this fast growing market.

Other Hoodman products, such as the RAW SxSxDHC Memory Adapter will also be on show. Op/tech, the worlds most comfortable straps will also be on show.



#### Olympus

stand: 320

web: [www.olympus.co.uk](http://www.olympus.co.uk)

Olympus i-SPEED – ProVideo 2010 Olympus is pleased to confirm its attendance at ProVideo 2010 and is delighted to announce the launch of a dedicated rental service for our i-SPEED, high speed video camera range, direct from its UK facility.

Olympus' i-SPEED cameras have a long and distinguished reputation for:

- **Outstanding image quality**  
*Derived from a custom designed CMOS sensor with superior light sensitivity for Broadcast applications*

- **Sublime ease of use**  
*Unique CDU (Controller Display Unit) providing both full camera control and live image display*

*User-friendly interface, replacing the need for an experienced operator*

*Portability achieved by internal battery operation,*



*and functioning without the requirement of a PC*

- **Unique and innovative new features specifically for broadcast applications, include:**

*Automatic sensor mapping – no need for calibration*

*Live video out – connection to slave monitors*

*Recording to Compact Flash – record shots in quick succession*

*Output .mov files – directly editable on a MAC*

*Flexible mounting options – attach to a Steadicam*

*User selectable white balance – adaptable to lighting conditions*

The all new Olympus rental service gives customers unparalleled access to the i-SPEED camera range and a level of technical expertise and support which is set to become the industry standard for high speed video camera rental in the UK.

Please visit the Olympus representatives at stand number 320 to discuss your high speed video requirements. ■

#### Protape

stand: 110

web: [www.protape.co.uk](http://www.protape.co.uk)

With over 20-years experience in the UK recording, broadcast and film-making industries, Protape Ltd is a reliable provider of quality blank recording products, offering a wide range of formats to customers throughout the UK.

Established in 1989, the business is located in the West End of London.

The company supplies products that come directly from the UK branches of the world-leading manufacturers such as Sony, Fuji, Panasonic - to name a few.

The products include audio and video tapes, digital data storage, hard drives, memory sticks and accessories, and they are available for purchase online and over the phone.

As always, the stand will act as an outpost of the Protape shop at the show, offering the company's usual wide range of high-quality, reliable video and audio recording media and robust, professional data storage devices. In addition, many brands such as Sony, LaCie and Avastor will be on sale at special show discounts for the duration of the exhibition. ■



#### Planet Video

stand: 301

web: [www.planetaudiosystems.co.uk](http://www.planetaudiosystems.co.uk)

Planet Video Systems (part of the Planet Audio Group) are the UK's leading Apple Video Solution Experts specialising in providing equipment to clients within the Film, TV, Broadcast, Media, Audio and Education industries. In particular we can supply fully bespoke Final Cut HD Editing Systems, Professional RAID/SAN storage, Hi-Definition Camcorders, Lighting, Surround Sound Microphones, Broadcast Audio and Software.

We also provide 24 Hour Technical Pro Support and On-



Site Engineers, Interest Free Finance and Business Leasing Packages. Planet Video are main dealers for Apple Computers, Active XRAID, Canon, Euphonix, JVC, Holophone, iStorage Pro, MOTU, Sony, TBC Consoles and many others. Previous clients include: O2 Arena, BBC, RSPB, Harry Potter, Pirates of the Caribbean - On Stranger Tides and X-Men: First Class.

Rotolight and Planet Video will be showcasing their entire product line at ProVideo 2010 on Stand 301 and would be delighted to arrange meetings and personal demonstrations with any potential buyers, dealers or end users during the show. ■

#### Roland Systems Group

stand: 244

web: [www.rolandsg.co.uk](http://www.rolandsg.co.uk)

Roland is known for its wide range of creative technology, including video products for video mixing, VJ performance and editing.

This year Roland Systems Group will be showing their very latest mixers and production units which are ideal for event and IPTV applications. Details will be available on their new V1600HD Live Video Mixer and

the MVS- Multi Viewer - plus all their latest technology in field recording.

Make sure you pop by stand 244 and see how Roland Systems can help you create exceptional video and audio content. ■



#### Rotolight

stand: 301

web: [www.rotolight.co.uk](http://www.rotolight.co.uk)

Rotolight's multi-award winning RL48-A LED Ringlight has revolutionised HD-DSLR Cinematography and Camcorder lighting - featuring soft, natural and 'shadow-less' light, and delivering calibrated studio accurate 6900K, 'Daylight' 5600K, 4100K and 'Tungsten' 3200K light fast, you'll never miss that perfect shot.

Having perfect colour, ease of use, in a lightweight and highly portable package, is a huge advantage. Being able to mount the Rotolight Ringlight over a shotgun mic or an accessory shoe/tripod (using the Rotolight Stand) gives the user a superb lighting solution for any shoot. Rotolight has proved to be a huge hit with cinematographers using the next generation of HD-

DSLR's in particular by providing a continuous light source which allows you to 'see what you shoot', rather than relying on the traditional 'hit and hope' technique when using flash guns for HD-DSLR Photography.

Launched at IBC 2009, the original RL48 made an immediate impact, winning the "Best Camcorder Lighting Product" (TV-Bay Award) and the IBC "Eye-Catcher" Award at the exhibition. The RL48-A has since been reviewed in the British Journal of Photography's 'Ultimate Guide to HD-DSLR Accessories' (June 2010) as "an ideal solution" for HD-DSLR Cameras. ■



#### Sony Professional

stand: 220

web: [www.sonybiz.net](http://www.sonybiz.net)

Sony Professional will be attending the Pro Video 2010 exhibition in full support of the professional videographer by showing our latest and most innovative products to date.

We will be showcasing the recently launched Professional AVCHD Shoulder Mount Camcorder HXRMC2000E, along with key models from our XDCAM EX camcorder line up, all of which demonstrate the real benefits of our unique hybrid recording systems and compact flash solutions, allowing you greater production flexibility.

Further to this Sony will be holding seminars across both days on Tapeless Workflow delivered by an Independent Certified Expert and Vegas Pro 10 Sony's most recent upgrade to its nonlinear HD video and

audio editing application, which includes an array of new features: Stereoscopic 3D editing; improved closed captioning, to name but a few.

At Sony we know one size does not fit all and that everyone has different production requirements and different budgets - this is why we now have the most comprehensive line up of High Definition camcorders, Pro Media, and Editing Software, available for you to come and try out.

Sony Product Specialists will also be on the stand to make sure you have all the information you need for your next production or project. ■



#### Thear Technology Limited

stand: 310

web: [www.ThearTechnology.co.uk](http://www.ThearTechnology.co.uk)

Incorporated in 1990, Thear Technology Limited is the Original Service Company to be Manufacturer Appointed by Sony as a Broadcast and Professional Service Centre. Most importantly - and to this day - we remain a 'Service Only' company.

Appointed for repair to Professional and Broadcast Standard and High Definition Video Products, we offer service direct to the end user or dealer on the model ranges HVR; DSR; DVW; PMW-EX; PDW; HD; HSR;

System Cam; B&I and other products. We also have a long history of service to digital audio PCM, plus radio microphones, and analogue audio.

Our technical personnel each have 30-years experience in the industry. We offer: Meticulous Estimating; a Flexible and Rapid Response; and an Extremely Fast Turnaround, with highly Reliable Repairs - at a Reasonable Cost.

Also service appointed by a number of other manufacturers, please ask for details. ■



#### Towergate Camasure

stand: 130

web: [www.towergatecamasure.co.uk](http://www.towergatecamasure.co.uk)

With over 25-years experience, Towergate Camasure provides a personal service to help Videographers identify the right insurance for their needs. This personal support does not stop when the premium is paid; we are also there to help clients when they need it the most - when they claim. We take pride in providing a fast, efficient and fair claims service.

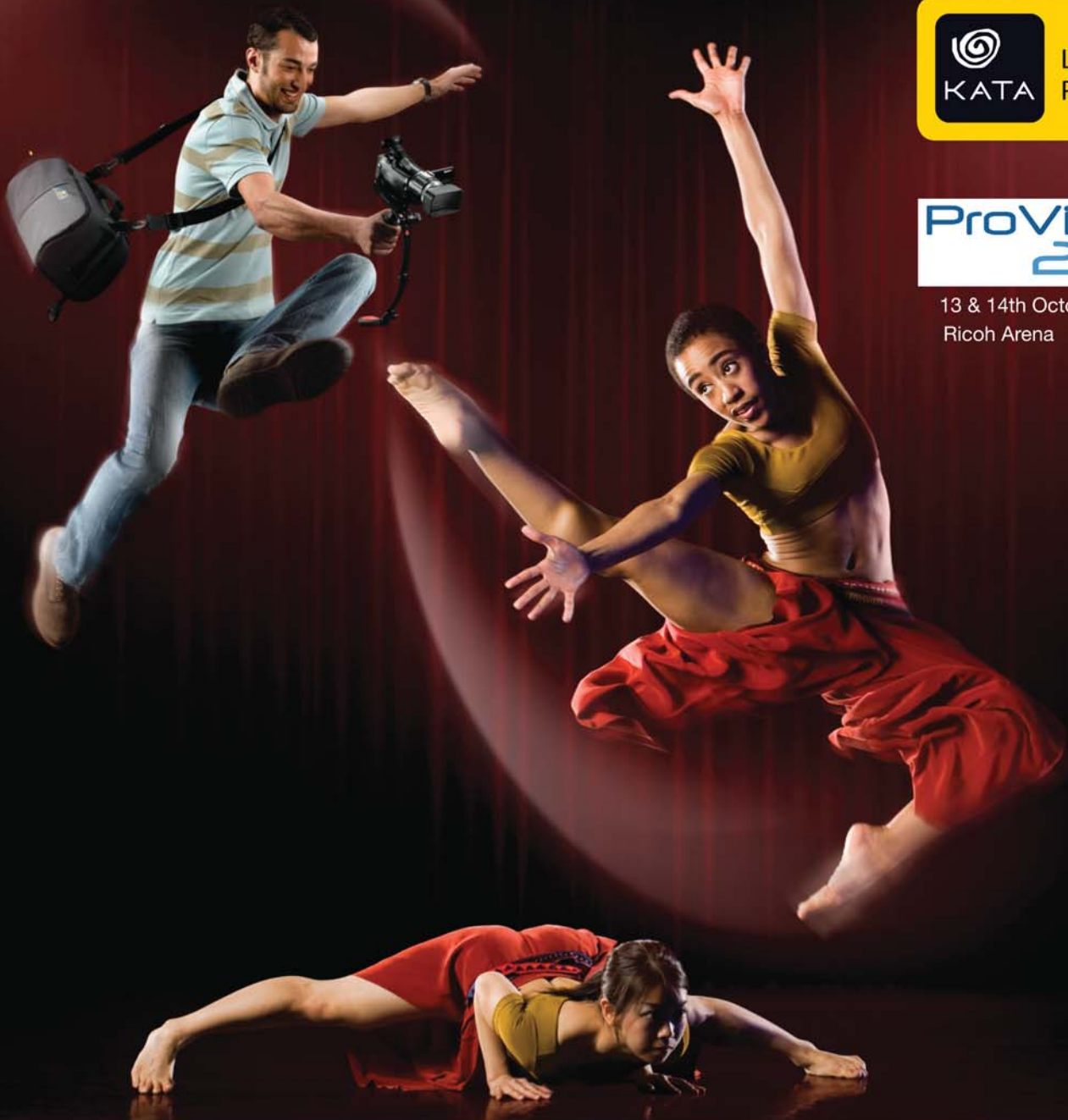
As a part of the Towergate Group, the largest UK independent insurance intermediary placing over £1bn of premium, Towergate Camasure can negotiate highly competitive prices. IOV members qualify for up to 40% premium

discount on selected policies (subject to underwriting terms and claims experience). Towergate Camasure products are underwritten by Aviva, offering first class security.

Products include: Specialist policies for Professional, Semi Professional and Amateur Videographers; All Risks; Public Liability; Professional Indemnity; Production/Shoot cover; Household; Motor; and Travel. For a quotation or simply friendly advice - visit the Towergate Camasure stand.

Clients provide the ultimate test of value, and with the majority of Camasure's new business coming from personal recommendation; we must be getting something right! ■





Lightweight  
Protection

ProVideo  
2010

13 & 14th October 2010  
Ricoh Arena Coventry

## CAPSULE HDV CASES STRETCH YOUR LIMITS

Kata's HDV Capsules embody cutting edge technology and design, living up to Kata's pledge to provide you with the lightest most protective products in the market. Compact yet spacious and functional, these bags will comfortably fit not only your HDV camcorder but also a variety of accessories and even a mattbox.

Available in 2 colour options (Black/Grey).



Capsule-183



Easy Transport



Side Pocket



Available in 3 sizes



Collection

Features may vary slightly between model sizes.  
Order codes: KT DL-C-181, KT DL-C-183, KT DL-C-185

For more information visit: [www.katabags.co.uk](http://www.katabags.co.uk)

Found a lighter and more  
protective bag than our new  
generation Kata bags?  
Return it and

**GET YOUR  
MONEY BACK!**





## THEAR TECHNOLOGY LIMITED

THE MANUFACTURERS APPOINTED VIDEO SERVICE COMPANY

### Sony Broadcast and Professional Authorised Service Company

Digital and Analogue Video Specialists. Meticulous Estimating. Rapid Response Turnaround. Collection & Delivery

Trading Since 1990. The Initiators of "Service Only" Agreements with Professional Equipment Manufacturers  
USE THE APPOINTED SERVICE COMPANY, WE HAVE THE TRAINING, THE PARTS, THE NECESSARY JIGS & TOOLS, THE MANUFACTURERS AGREEMENT, THE KNOWLEDGE.

Telephone 01525 841999

Facsimile 01525 841009

e-mail Service@ThearTechnology.co.uk

Thear Technology Limited

TTL House, Lidlington, Bedfordshire MK43 0SF

www.ThearTechnology.co.uk



### True Lens Services

stand: 133

web: [www.truelens.co.uk](http://www.truelens.co.uk)

On display will be our complete range of TLS matte boxes and accessories, including the Genus matte box (pictured). The Genus is designed with exactly the same meticulous attention to detail and produced to the usual high standard that our customers have come to expect from any TLS product. With an impressive array of features, this is a high quality DV accessory that you really will not want to miss out on.

For the exhibition we will have special show prices including specially selected Matte box and filter kits to bring out the best in your production. We manufacture



film and video based products in our bespoke engineering workshop, and carry out broadcast lens servicing and repairs - all at our centrally located Leicestershire site. We welcome personal callers to come and look around our facilities to appreciate the expertise that TLS is built on.

We are an authorised European agent for the repair and supply of Libec products and accessories and also carry out repairs to most other well known makes, e.g. Vinten, Sachtler, Cartoni and Manfrotto.

Please ask a member of our team for further details of all our services - not forgetting our new follow focus unit for HDV cameras! ■

### University of Lincoln

stand: 123

web: [www.lincoln.ac.uk](http://www.lincoln.ac.uk)

The Lincoln School of Media offers courses designed to prepare students for eventual employment in the media industries. With some 20 academic staff drawn from industry the School has one of the largest teams of media tutors in the UK Higher Education sector, with expertise in Media Broadcast Production, including TV, radio, multi-camera production, script-writing, design, photography and new media. The School has a Media Broadcast Production Centre, a purpose-built digitally integrated production environment which includes two television studios, four radio studios, etc.

The Lincoln School of Media has a history of notable successes in winning national and regional awards including;



in Camera & Lighting Skills which is designed to enable video makers and stills photographers develop their knowledge of video camera and lighting skills in a hands-on way.

Please visit our stand No.123 to find out more and enter our free competition to win a place at one of the next Master Classes being held at locations throughout the U.K. ■

### tv-bay

stand: 311

web: [www.tv-bay.com](http://www.tv-bay.com)

FREE GIFTS FROM TV-BAY! tv-bay.com and tv-bay magazine are now the largest market place to not only buy & sell broadcast and professional video equipment but also to discover new product releases, keep up to date with industry news, read inspiring industry stories and regular features such as optimising your website strategy and finance advice.

Our unprecedented growth continues with an extra two issues of the magazine per year (at no extra subscription cost) to make tv-bay a monthly must read magazine. Plus a new website is due online this year giving sellers the continued comfort of knowing their items are being seen by over 3000 unique visitors per day, as well as many new features and facilities for visitors which are under wraps until launch date... When you subscribe to tv-bay

magazine during ProVideo 2010, for just £28 per year, you can take away your great FREE GIFT!

Alternatively, upgrade your subscription to our premium package to include our new web directory with multiple categories and weblinks for just £60 per year (plus a premium gift!). Don't forget that a web link from a high ranking site like tv-bay will increase your website page rank in search engines and results in driving traffic to your services and products.

If you are interested in hearing more information on website offers plus some search engine hints and tips (there are no tricks) then drop by the stand at ProVideo to meet the team for a friendly chat. ■



### Viewfinder Photography

stand: 323

web: [www.viewfinderphotography.co.uk](http://www.viewfinderphotography.co.uk)

Viewfinder Photography are a premier supplier of quality photographic/video and studio lighting equipment.

We take pride in the fact that we serve both amateur and professional customers and can offer advice and guidance and supply you with the right equipment to fulfil your needs. The knowledge and expertise of our staff makes us unique, and we are here to assist you every step of the way.

Our products come directly from world class manufacturers and are available to you at great



value for money. Our products are trusted, and have a proven track record in providing world class service.

We stock a full range of Video lighting including Tungsten, Fluorescent and LED to suit all budgets and requirements. We also supply stands, tripods, dolly's and related accessories to help with your video production needs.

We continuously listen to our customers feedback, and so are able to design and manufacture our products to fulfil your exact needs. ■



Featuring at

PRO PHOTO  
SOLUTIONS 2010

BUSINESS DESIGN CENTRE 26/27 OCTOBER

[www.canon.co.uk/prophotosolutions](http://www.canon.co.uk/prophotosolutions)

ProVideo  
2010

[www.iov.co.uk/convention](http://www.iov.co.uk/convention)

# Canon's latest professional video cameras.

## The new benchmark.

XF305 and XF300 have been designed to provide outstanding image quality. For the first time ever in a handheld professional video camera, the new models utilise the MPEG-2 Full HD recording codec with 4:2:2 colour sampling at up to 50Mbps, capturing broadcast-quality footage in stunning detail.

### XF305 XF300

Also including peace of mind with Canon Professional Services support.

**CPS**  
Canon Professional Services



**Canon**

you can



# Keynote Seminars & Presentations

## Introduction

**ProVideo 2010 will host a compelling range of seminars and presentations aimed squarely at the professional videographer. The subjects range from inspirational talks from the industry's leading craftsmen, talks on regulation that impacts on professional videography - through to technical presentations on achieving the best possible workflow.**

An outline for each presentation is included below - along with details on scheduling and learning objectives. We have also included a quick-reference timetable. Please note, this schedule may change through circumstances beyond our control - so please check the website for the latest information.

## Obtain your **FREE** tickets

All registered visitors to ProVideo will benefit from free entry to all the seminars and presentations

throughout the event. Tickets will be issued on a "first-come first-served" basis and can be collected from 10am on each day from the Seminar Registration desk (located in the main hall within the IOV stand #140) unless otherwise stated on the presentation outlines below.

Current IOV Members wishing to ensure their attendance in these seminars should arrive at the Jaguar Suite entrance (just outside and opposite of the main exhibition

hall) between 9.30 and 10am on each day to collect their tickets - subject to provision of a current membership card.

Please note, ticket holders must be in the seminar theatre at least 5-minutes before the session is due to start - otherwise their places may be reallocated. This schedule may change without notice.

Whilst some presentations will include hand-outs, delegates should bring their own note-taking facilities. ■

## The Future of Radio Microphones

By Alan March - Sennheiser  
Jaguar Theatre 1

13th October - 10:30 to 11:30

This is not a selling presentation, it is an educational seminar designed to explain if and how videographers will be able to use radio microphones once the Government has sold the frequency spectrum after the 2012 Olympics. There is a huge amount of ignorance and misinformation regarding this topic and all radio microphone users need to be aware of what they are purchasing now so they can make an informed decision as much of what is offered today may not work in two years.

### Objectives

- 1 - Understanding the latest developments in spectrum management policy making and implementation.
- 2 - How to correctly licence wireless equipment so that videographers do not expose themselves to potential prosecution under the terms of the Wireless Telegraphy Act.
- 3 - Which Sennheiser wireless products are most suitable for videographer applications.

### Background on speaker

Alan March was born in 1963 in England. He has over 20 years of experience in the Pro Audio industry, having worked for both Shure and latterly Sennheiser. During that time has worked in sales, marketing, applications engineering and business



development roles. Alan sits on the 'British Entertainment Industry Radio Group' (BEIRG) - Steering Committee and has accumulated

experience in dealing with UK spectrum regulator Ofcom in matters relating to the UK 'digital dividend' and how this will impact on spectrum availability for the PMSE - Programme Making and Special Events - sector. ■

## How to make a "Trash the Dress" film

By Clive Jackson

Jaguar Theatre 1

13th October - 11:45 to 12:45

14th October - 14:45 to 15:45

The presentation demonstrates how Clive's IOV Award nominated 'Trash The Dress' film was made and details the important aspects of Preparation, Planning and Organisation. As a fairly new trend in the UK, Clive's talk will explain the pitfalls - including filming in public places and working alongside a photographer to create a combined showpiece. Discover how you can add to your portfolio with eye-catching visuals. Three videos will be included in the seminar.

### Objectives

- 1 - Learn how you can expand on wedding videography into a more creative production.
- 2 - Create opportunities to show

how a wedding videographer can shoot a planned production just as a corporate would be done.

- 3 - Expand your portfolio and style of photography and give yourself more appeal to a wider customer base.

### Background on speaker

Clive Jackson Video Productions was established in 2005. In common with many videographers much of our work depends on wedding videos,



although we have even done funerals and memorial services. With several corporate films and theatre productions, experience and trust gained has benefited both client and videographer. As in any business, reputations have to be earned and then kept. Not only do clients expect the very best from their brief but they also expect fresh ideas, innovation and creativity. 'Trash the Dress' was a way of showing what Clive Jackson Video Productions is capable of. ■

## Shooting weddings with DSLR's

By Mike Cottrill & Rich Daly

Jaguar Theatre 1

13th October - 13:00 to 14:00

14th October - 13:30 to 14:30

We've very recently started to use DSLR's in all of our work from corporate production, live events and wedding videography. It is in wedding videography where we've had some of the

biggest challenges. We'd like to share some of these challenges and experiences we've had with other IOV members; from the equipment we use to the way we shoot and how our workflow has been affected. We've seen some great benefits from using DSLR's but it's not been straight forward.

### Objectives

- 1 - How to adapt a DSLR and use it in a way that we as videographers would understand and be comfortable using, including the equipment we use and costs involved.
- 2 - The benefits and drawbacks working with DSLR's including; image quality, working in low light, camera techniques, workflow and expenses.
- 3 - Having spent some time adapting to this new way of working we are aiming to offer a 1-day workshop as early as November this year. We hope this will be an interesting subject for IOV members looking to for something new.

### Background on speakers

We've been IOV members for over 5 years working mainly in weddings and corporate video production. Since using DSLR's as opposed to camcorders we've experienced a

number of sweeping changes and new skills. We'd like to share some of these experiences. ■





# The Jaguar Suites & Master-Class Theatre



## Become a Wedding Cinematographer

By Richard Wakefield & Pete James

Jaguar Theatre 1

13th October - 14:15 to 15:15  
14th October - 12:00 to 13:00

FX Films and Engage Cinematics will pass on our combined knowledge of how to produce cinematic wedding films. It will teach wedding videographers how to enhance their filming and editing, using DSLRs, glide equipment, colour grading, and more.

### Objectives

- 1 - Steps to enhance wedding videos, to make cinematic wedding films.
- 2 - Use of DSLRs for a pro filmic look.
- 3 - Understand and be shown colour-grading, glide-work, editing skills.

### Background on speaker

FX Films and Engage Cinematics have both represented and been sponsored by Canon UK, for



similar seminars, and believe this seminar will be extremely popular. Both have more than 4 years of experience and have tapped into the high-end market of wedding customers. FX Films has been shortlist nominated for the WorldTop25 Wedding Videographers. ■

## Wedding Films - Where do we go from here?

By John De Rienzo

Jaguar Theatre 1

13th October - 15:30 to 16:30  
14th October - 10:45 to 11:45

In a time where we are being saturated by with countless wedding day films that are the same how can we stand out from the crowd? Investing in equipment that will inspire you to think differently about how you shoot, from DSLR, I will be demonstrating

how we will be incorporating this technology into our existing business. This presentation will cover how and when we use the technology - with demonstrations of our glidetrack shooter, steadicam merlin, Manfrotto monopod and I'll give you guidance on how you can get the most out of the equipment you have. It will also cover the importance of going manual and not relying on auto settings - as well as the challenges we may face in a day's shoot. More importantly we will cover how you can win over new clients by constantly striving to learn and progress, by creating your own style and not being influenced directly by others.

### Objectives

- 1 - Making the most of current technology and how it can help us to progress. Demonstrating the Canon 7D DSLR with lenses, supports and wireless sound/external audio devices.
- 2 - Benefits of attaining master membership within the IOV.
- 3 - Importance of a good website with Google friendly SEO - and improving your procedures after sending out showreels.

### Background on speaker

Owner of De Rienzo films with a passion to push the wedding industry forward and pass on our experience and knowledge to those who are thinking of or already in the wedding industry. ■



## 3D Animation in DVD motion menus

By Paul Walker

Jaguar Theatre 2

13th October - 11:45 to 12:45  
14th October - 14:45 to 15:45

Demonstrate the power of 3D animation by designing, modeling assets and animating in Newtek Lightwave 9.6 (an Intro to main menu, transition to chapters menu and transition to play main feature). A short talk on the power of 3D animation used in video to illustrate any idea in a video production/presentation.

### Objectives

- 1 - That 3D animation is not overwhelming after you understand a few basic concepts.
- 2 - Incorporating 3D animation into a video production can enhance the presentation of products and services.
- 3 - What 3D software is in the market place how much it costs, including free open source software (Blender).

### Background on speaker

I have been using Newtek Lightwave since version 7, some 10 years now. The bulk of my business activity is the production of 3D animation in presentations, video and websites. ■

## Underwater Filming - What do I need to know?

By Bryan Stanislas

Jaguar Theatre 2

13th October - 13:00 to 14:00  
14th October - 13:30 to 14:30

A short seminar introducing a brief overview of the legal requirements for underwater filming in the UK along with production tips and equipment requirements including HD camera systems to ensure a safe and successful underwater scene or production.

### Objectives

- 1 - The participant will understand Health & Safety and legal requirements for underwater & marine surface filming in the UK.
- 2 - The participant will understand how to source underwater camera operators and what style of equipment should be used.
- 3 - The participant will understand how to progress within the area of underwater filming and what processes are involved in gaining a successful Health & Safety Executive recognised media qualification.

### Background on speaker

I am a qualified commercial diver and diving instructor trainer for three different diving agencies with over 25 years experience in the film and marine industry. I first started surface filming in the

early 90's and quickly moved into underwater filming and photography in various locations around the world. I have also worked in major motion picture and the TV industry as well as Special FX specialising in water and fire related effects and has an extensive safety background in both areas. ■



## Filmatography Fusion

By Peter Rear

Jaguar Theatre 2

13th October - 14:15 to 15:15  
14th October - 12:00 to 13:00

Cinematic film making, following the fusion of stills photography and film capture, using digital SLRs.

### Objectives

- 1 - Learn how to shoot in a true cinematic style. Working with fast primes and shallow depths of fields. Tactical shooting with second and third cameramen - think cinema not home movie!
- 2 - What needs to be in the kit bag. Choices of camera bodies, lens line-up, tripod / shoulder rig, lighting, on-camera and remote sound recording, memory cards.
- 3 - How to handle the footage after the event and produce an amazing film. Storage considerations, back-up procedures, working with pro-res, computer specs, multi-cam sync and setup, intro to editing.

### Background on speaker

I am the European trademark holder of the term Filmatography. I run London's busiest production studio for weddings and events shooting 140 bookings a year, including 30 internationally. I manage the entire workflow from shooting and directing a team on the day to overseeing production. We believe we are the leading studio for cinematic film making using DSLRs in the UK. ■







## Keynote Seminars & Presentations Continued...

### The difference your sound makes!

By Niels Puttemans

Jaguar Theatre 2

13th October - 15:30 to 16:30

In a world where content is key, getting a good, clean and understandable audio track on your wedding days films is one of the most important elements. As more event videographers start using DSLR's as an acquisition tool for their imagery, this seminar aims to provide tools, techniques and workflows to get the best possible audio.

The seminar will start with a short exploration of some recording tools and practices (both on and off camera), highlighting the importance of getting things right at the onset of a production. Apart from using the right tool for the job, we'll also highlight how to add redundancy so not all is lost when one piece of kit fails. As not all live situations will go exactly as planned, techniques will be discussed to brighten and clean-up sound sources. This will include disaster-recovery techniques so even a whispering bride at 30 feet from your mic can be made 'understandable' and the constant shutter sounds of a stills camera can be muted.

Finally all the individual sound sources (camera mics, wireless mics, edirols, minidisks,...) for the 'vocal' parts of the production (such as the ceremony and speeches) are appropriately mixed together before outputting this mix into the NLE where it will be combined with the imagery.

#### Objectives

- 1 - Recognising the importance of the audio track.
- 2 - Learning new techniques to acquire sound with on/off camera equipment.
- 3 - Cleaning up and sweetening of recorded sound sources.

#### Background on speaker

After a Master in Musicology and a Mphil in Sound design, I started working for Ever After Videos. Within the team, I'm responsible for all audio acquisition, clean-up and mixes. ■



### Vegas Pro 10 and Native 3D workflow

By Cheema

(please register on the Sony Stand)

Master-Class Theatre

13th October - 11:00 to 12:00

14th October - 11:00 to 12:00

Delegates will see a demonstration of the powerful 3D features of Vegas Pro 10 fresh from its release at IBC in Amsterdam. Discover how you could be working with 2D and 3D material in an intuitive environment - with simple working practices for multi-format editing and the most powerful audio tools available in a NLE. You'll also discover how Vegas Pro 10 produces outstanding results for DVD, Blu-ray Disc and online authoring."

#### Background on speaker

Cheema is a member of the IOV as well as a certified Sony Vegas User and Trainer. Cheema has been freelancing for over 20 years producing award winning wedding video's in the wedding video market. For the last 4 years Cheema has worked closely with Sony in helping to feedback, train and demonstrate a number of products including Sony Vegas Pro. Cheema continues to work very closely with Sony helping to feedback what users of the hardware and software need. ■



### Post Production for DSLR's in Final Cut Pro/Express using Red Giant Software plugins

By Simon Walker

Master-Class Theatre

13th October - 13:00 to 14:00

14th October - 13:00 to 14:00

Being able to shoot fantastic looking images that fit on flash cards comes with a few gotchas; not only how to convert the video files into edit-friendly footage and maintain high quality when colour-correcting and treating your clips, but doing all this on a deadline.

Freelance shooter/editor Simon Walker will demonstrate how you can stay within Final Cut Pro or

Final Cut Express and still have access to powerful professional-level colour correction, grading and post production tools.

*Attendees will receive free presets for Magic Bullet Looks and a special IOV discount code for Red Giant plug-ins.*

#### Objectives

- 1 - Workflows to convert DSLR files into high quality edit friendly footage (Magic Bullet Grinder, Final Cut Pro setup)
- 2 - Efficient techniques to correct under-exposed footage, soft-skin and treat footage (Magic Bullet Colorista II, Magic Bullet Looks, Magic Bullet Mojo)
- 3 - Working with presets to create eye-popping grades in seconds (Weddings and Events Presets for Magic Bullet Looks)

#### Background on speaker

Simon Walker is an Apple Certified Master Trainer in Final Cut Studio, specialising in video editing, motion graphics, authoring, encoding and colour grading. He is also Creative Director of [www.WiltshireVideo.com](http://www.WiltshireVideo.com), a UK based video production company, for which he has written and produced two award-winning interactive training packages for national supermarket chain Somerfield PLC. Simon uses his exasperation with over-demanding clients' requests to fuel his enthusiasm for fast techniques to complete production jobs on a deadline whilst still maintaining quality. He also uses this experience to write, edit and produce training packages for the media industry (including: Video Encoding & Compression, Shooting for the Web, Repurposing Content for Multi-platform and Motion Graphics for editors).



#### About Red Giant

The reason why Red Giant plugins are such a fit for videographers is that they take the hassle out of the technical aspects of post production and let the film-makers concentrate



on telling their story. The plugins let you stay within Final Cut Pro/Express and Premiere, while giving you access to professional, high quality, time-saving tools that let you correct and enhance video. ■

### Sony Tapeless Workflow

By Rick Young

(please register on the Sony Stand)

Master-Class Theatre

13th October - 15:00 to 16:00

14th October - 15:00 to 16:00

A one hour session focussed on tapeless workflow and what this means for the modern day camera operator. The accepted tried and trusted reliability of videotape is rapidly becoming less common as the tapeless workflow becomes the established way of working. The undeniable benefits which tapeless brings cannot be ignored. In this session tapeless workflow methods will be presented and demonstrated along with a detailed look at backup, archive and long term storage.

#### Background on speaker

Rick began his career in Australian television in the late 1980's. In 1996 he crossed the water to the UK where he worked in London as a live director and editor for companies such as the BBC, Sky, ITN and Reuters. These days Rick keeps busy freelancing as a cameraman, director, editor. Rick is also the Editor for MacVideo.TV, a website devoted to video on the Mac and camera technology - <http://www.macvideo.tv>. He has authored several books including The Easy Guide to Final Cut Pro; The Easy Guide to DVD Studio Pro; The Easy Guide to Final Cut Express. He considers himself lucky to be able to get paid for what he loves to do - shoot and edit. ■







## Creating stunning wedding films with a limited budget!

By Niels Puttemans

Jaguar Theatre 2

14th October - 10:45 to 11:45

The world of wedding day films is changing rapidly. High end brides are demanding more film-like features of their special day and HD is now truly here and part of every market. The visual eye-candy of the latest cameras and DSLRs blows even some broadcast work out of the water. At the same time the recession is hitting a lot of people and the idea of investing the same small fortune when you bought your current kit, just does not look so appealing anymore.

This seminar will explore the idea of having a fully up-to-date wedding film setup for less than £2000 or a 2 camera setup for £2500! That's including sound kit/support systems and cards! The key behind this kit is the hidden secret of the DSLR world: vintage lenses. Instead of spending £999 on a 24-70mm F2.8 lens, how about spending £30 or even less! Ever After has been using vintage lenses for about a year. Although price was an initial appeal, the character these lenses bring to your footage is even better than the price. Discover the unique bokeh and film-like character of these lenses: your films and wallet will benefit. Suitable for all DSLRs, examples shown are filmed on Canon DSLRs and the king of vintage lenses: the Panasonic Lumix GH-1

Note: Apart from the seminar Niels will have his GH-1 and a variety of lenses with him during the show, please feel free to ask me for some hands-on time.

### Objectives

1 - Updating (or starting) your wedding film equipment on a budget.

2 - Discovering the appeal and unique character of vintage lenses.

3 - Knowing where to buy and find the best lenses.

Background on speaker

See Opposite ■



## Seminar & Presentation Schedule - at a glance

### 13th October Jaguar Theatre 1

10:30 to 11:30

**The Future of Radio Microphones for Videographers**

11:45 to 12:45

**How to make a "Trash the Dress" film**

13:00 to 14:00

**Shooting weddings with DSLR's**

14:15 to 15:15

**Become a Wedding Cinematographer**

15:30 to 17:00

**Wedding Films - Where do we go from here?**

### 13th October Jaguar Theatre 2

11:45 to 12:45

**3D Animation in DVD motion menus**

13:00 to 14:00

**Underwater Filming - What do I need to know?**

14:15 to 15:15

**Filmatography Fusion**

15:30 to 16:30

**The difference your sound makes!**

### 13th October Master-Class Theatre

11:00 to 12:00

**Vegas Pro 10 and Native 3D workflow**

13:00 to 14:00

**Post Production for DSLR's in Final Cut Pro/Express using Red Giant Software plugins**

15:00 to 16:00

**Sony Tapeless Workflow**

### 14th October Jaguar Theatre 1

10:45 to 11:45

**Wedding Films - Where do we go from here?**

12:00 to 13:00

**Become a Wedding Cinematographer**

13:30 to 14:30

**Shooting weddings with DSLR's**

14:45 to 15:45

**How to make a "Trash the Dress" film**

### 14th October Jaguar Theatre 2

10:45 to 11:45

**Creating stunning wedding films with a limited equipment budget!**

12:00 to 13:00

**Filmatography Fusion**

13:30 to 14:30

**Underwater Filming - What do I need to know?**

14:45 to 15:45

**3D Animation in DVD motion menus**

### 14th October Master-Class Theatre

11:00 to 12:00

**Vegas Pro 10 and Native 3D workflow**

13:00 to 14:00

**Post Production for DSLR's in Final Cut Pro/Express using Red Giant Software plugins**

15:00 to 16:00

**Sony Tapeless Workflow**



# TRADE DIRECTORY

The simple guide to finding the right supplier...

## 3D Graphics & Animation

### Push Creativity

Lynwode Lodge, Walesby Road, Market Rasen,  
Lincolnshire LN8 3EY  
Tel: 01673 843852  
Email: ashley@push.co.uk  
Web: www.push.co.uk

### The Electronic Picture Company

128 Becketts View, Northampton, NN1 5NJ  
Tel: 0796 879 4887  
Email: pablo@theelectronicpicturecompany.com  
Web: www.theelectronicpicturecompany.com

## Audio Equipment Supplies

### Roland UK Ltd

Atlantic Close  
Swansea SA7 9FJ  
Tel: 01792 702701  
Email: info@rolandsg.co.uk  
Web: www.rolandsg.co.uk

### HHB Communications Ltd

73 - 75 Scrubs Lane,  
London NW10 6QU  
Tel: 020 8962 5000  
Fax: 020 8962 5050  
Email: sales@hbb.co.uk  
Web: www.hbb.co.uk

### IDX Technology Europe

9 Langley Park, Waterside Drive, Langley,  
Berkshire SL3 6EZ  
Tel: 01753 593724  
Fax: 01753 595104  
Email: idx.europe@idx.tv  
Web: www.idx-europe.co.uk



### Planet Audio

Pinewood Studios, Pinewood Road, Iver Heath,  
Buckinghamshire SL0 0NH  
Tel: 01753 422 750  
Fax: 01753 656 683  
Email: sales@planetaudiosystems.co.uk  
Web: www.planetaudiosystems.co.uk

### Rycote Microphone Windshields Ltd

Libbys Drive, Slad Road, Stroud,  
Gloucestershire GL5 1RN  
Tel: 01453 759338  
Tel: 01453 764249  
Email: info@rycote.com  
Web: www.rycote.com

### 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

### Source Distribution Ltd

Unit 7 Pembroke Buildings, Cumberland  
Business Park, London NW10 6RE  
Tel: +44(0)20 8962 5080  
Fax: +44(0)20 8968 3218  
Email: sales@sourcedistribution.co.uk  
Web: www.sourcedistribution.co.uk

## Authoring Video To DVD

### Authoring Services & RocketDVD

Unit 4, Balksbury Estate, Upper Clatford,  
Andover, Hampshire SP11 7LW  
Tel: 01264 336330  
Email: info@replication.com  
Web: www.replication.com



### Penridge Multi-Media

The Barn, Rashwood Meadow, Droitwich Spa,  
Worcestershire WR9 0BS  
Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

## Batteries & Power

### DS Video Facilities

Unit 27, Metro Centre, Britannia Way,  
Coronation Road, London NW10 7PR  
Tel: 020 8965 8060  
Tel: 0141 300 3404 (Glasgow office)  
Email: info@dsvideo.freemove.co.uk  
Web: www.dsvideo.co.uk

### IDX Technology Europe

9 Langley Park, Waterside Drive, Langley,  
Berkshire SL3 6EZ  
Tel: 01753 593724  
Fax: 01753 595104  
Email: idx.europe@idx.tv  
Web: www.idx-europe.co.uk

### PAG

565 Kingston Road, Raynes Park,  
London SW20 8SA  
Tel: 020 8543 3131  
Email: sales@paguk.com  
Web: www.paguk.com

### 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

## Camera Lenses & Filters

### Calumet Pro Video (Formatt Filters)

93-103 Drummond Street, London NW1 2HJ  
Tel: 08706 030303 (option 4)  
Email: provideo@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

### IDX Technology Europe (Century Optics)

9 Langley Park, Waterside Drive, Langley,  
Berkshire SL3 6EZ  
Tel: 01753 593724  
Fax: 01753 595104  
Email: idx.europe@idx.tv  
Web: www.idx-europe.co.uk

## Camera Soft Cases & Bags

### Manfrotto Distribution

(formerly Bogen Imaging)  
Unit 4, The Enterprise Centre, Kelvin Lane,  
Crawley, West Sussex RH10 9PE  
Tel: 01293 583300  
Fax: 01293 583301  
Email: info@manfrottodistribution.co.uk  
Web: www.manfrottodistribution.co.uk

### IDX Technology Europe

9 Langley Park, Waterside Drive, Langley,  
Berkshire SL3 6EZ  
Tel: 01753 593724  
Fax: 01753 595104  
Email: idx.europe@idx.tv  
Web: www.idx-europe.co.uk

## ChromaKey Supplies

### VFX Blue Screen Solutions (Bristol UK Ltd)

Unit 3, Sutherland Court, Tolpits Lane,  
Watford WD18 9SP  
Tel: 01923 779333  
Fax: 01923 779666  
Email: vfx.sales@bristolpaint.com  
Web: www.bristolpaint.com

## Commemorative Video & DVD Cases



### Karina Krafts

Complex 7, 34 Nelson Road, Ystrad Mynach,  
Hengoed, Mid Glamorgan CF82 7BP  
Tel: 01443 815595  
Fax: 01443 862204  
Email: sales@karinakrafts.com  
Web: www.karinakrafts.com



### Penridge Multi-Media

The Barn, Rashwood Meadow, Droitwich Spa,  
Worcestershire WR9 0BS  
Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

### Warehouse Video Services

Burnside, Horton Road, Staines, Middx. TW19 6BQ  
Tel: 01753 689400  
Fax: 01753 689401  
Email: sales@warehouse-video.co.uk  
Web: www.warehouse-video.co.uk

## Computer Software & Hardware

### AV3 Software

Suite 51 Basepoint Business & Innovation Centre,  
Caxton Close, Andover, Hampshire SP10 3FG  
Tel: 01264 326312 / 3  
Email: marketing@av3software.com  
Web: www.av3software.com



### Mac Universe

Pinewood Studios Pinewood Road Iver Heath  
SL0 0NH  
Tel: 01753 422 750  
Fax: 01753 656 683  
Email: sales@macuniverse.com  
Web: www.macuniverse.com



### Penridge Multi-Media

The Barn, Rashwood Meadow, Droitwich Spa,  
Worcestershire WR9 0BS  
Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

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Tel: 01926 864068  
Email: akm@akmmusic.co.uk  
Web: www.akmmusic.co.uk



### Chris Worth Productions

7 Blanchard Road, Louth, Lincs. LN11 8YH  
Tel: 01507 601546  
Fax: 01507 601546  
Email: info@chrisworthproductions.com  
Web: www.chrisworthproductions.com

## Cranes & Remote Heads

### Calumet Pro Video (Cambo distributor)

93-103 Drummond Street, London NW1 2HJ  
Tel: 08706 030303 (option 4)  
Email: provideo@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

## Dimming Equipment



### LCC Photon Technik

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

### 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

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Email: provideo@calumetphoto.co.uk  
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### PEC Video Ltd

65-66 Dean Street, Soho,  
London W1D 4PL  
Tel: 020 7437 4633  
Fax: 020 7025 1320  
Email: sales@pec.co.uk  
Web: www.pec.co.uk

## Drapes



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Watt House, Pirbright Road, Normandy,  
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Tel: 01483 813814  
Fax: 01483 811668  
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Web: www.lcc-lighting.co.uk

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### Copytrax Technologies UK Ltd

35 Dry Drayton Industries, Scotland Road, Dry  
Drayton, Cambridge CB23 8AT  
Tel: +44 (0) 844 8156225  
Email: philipall@copytrax.com  
Web: www.copytrax.com

### Multi Media Replication Ltd

Unit 4, Balksbury Estate, Upper Clatford,  
Andover, Hampshire SP11 7LW  
Tel: 01264 336330  
Email: info@replication.com  
Web: www.replication.com



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Tel: 01527 861911  
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## DVD & CD Replication Services

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ITVV House, Norwood Street, Scarborough,  
North Yorkshire YO12 7EQ  
Tel: 0800 137423  
Fax: 0800 0265050  
Email: info@itvv.net  
Web: www.itvv.net

### Multi Media Replication Ltd

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Andover, Hampshire SP11 7LW  
Tel: 01264 336330  
Email: info@replication.com  
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Email: sales@penridge.com  
Web: www.penridge.com

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Drayton, Cambridgeshire CB23 8AT  
Tel: +44 (0) 844 8156225  
Email: philipall@copytrax.com  
Web: www.copytrax.com

### Multi Media Replication Ltd

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Email: sales@penridge.com  
Web: www.penridge.com

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Email: provideo@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

### *Manchester Store*

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Web: www.calumetphoto.co.uk

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Web: www.calumetphoto.co.uk

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Stanningley, Leeds LS28 6AU  
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Email: sales@camerakit.tv  
Web: www.camerakit.tv

### D + P Multimedia Products Ltd

Unit 1, Terenure Business Park, Beechclawn  
Way, Terenure Village, Dublin 6W  
Tel: +353 1 4924374  
Fax: +353 1 4924372  
Email: sales@camerakit.ie  
Web: www.camerakit.ie

### Holdan Ltd

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Hadfield, Glossop, Derbyshire SK13 1BE  
Tel: 0845 1304445  
Email: sales@holdan.co.uk  
Web: www.holdan.co.uk



### H. Preston Professional Video

103 Worcester Road, Malvern, Worcester,  
WR14 1EP  
Tel: 01684 575486  
Email: jpreston@hpreston.co.uk  
Web: www.videoit.co.uk



### LEQ Ltd (Lightweight Equipment)

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Surrey SM26HJ  
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### Planet Video

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Fax: 01753 656 683  
Email: sales@planetvideosystems.co.uk  
Web: www.planetvideosystems.co.uk

### Proactive UK Ltd

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Fax: 01442 260913  
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Web: www.proav.co.uk

### Production Gear Ltd

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Email: sales@productiongear.co.uk  
Web: www.productiongear.co.uk

### Top Teks Ltd

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Harefield, Middlesex UB9 6JA  
Tel: 01895 855655  
Fax: 01895 822232  
Email: Sales@top-teks.co.uk  
Web: www.top-teks.co.uk

### WTS Broadcast Limited

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Barking, Essex IG11 0DW  
Tel: +44(0) 208 594 3336  
Fax: +44(0) 208 594 1552  
Email: sales@wtsbroadcast.com  
Web: www.wtsbroadcast.com

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Email: rentals@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

### Hirecamera.com

Unit 5 Wellbrook Farm, Berkley Road, Mayfield,  
East Sussex TN20 6EH  
Tel: 01435 873028  
Fax: 01435 874841  
Email: info@hirecamera.com  
Web: www.hirecamera.com

### Kitroom Monkey Limited

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

## Equipment Service & Repair

### Calumet Pro Video

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Email: provideo@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

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Fax: 01525 841009  
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Web: www.thearttechnology.co.uk

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### Ianiro UK Ltd

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Web: www.ianirodirect.com

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Tel: 01483 813814  
Fax: 01483 811668  
Email: info@lcc-lighting.co.uk  
Web: www.lcc-lighting.co.uk

## Insurance Companies

### Aaduki Multimedia Insurance

Bridge House, Okehampton,  
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Fax: 0845 838 6933  
Email: info@aaduki.com  
Web: www.aaduki.com

### Photo-Shield Winsover Howden

Unit 7a, Winsover Centre, Winsover Road,  
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Web: www.winsoverhowden.com



### Towergate Camerasure

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Email: camerasure@towergate.co.uk  
Web: www.towergatecamerasure.co.uk

## Lighting

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Email: sdaly@arri-gb.com  
Web: www.arri.com

### Cirro Lite (Europe) Ltd

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Email: sales@cirrolite.com  
Web: www.cirrolite.com

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Unit K3, Cherry Court Way, Stanbridge Road,  
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Web: www.planetvideosystems.co.uk

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Web: www.rolandsg.co.uk

### ZEN Computer Services

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Manchester M50 2ZY  
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Fax: 0161 736 5303  
Email: info@zenvideo.co.uk  
Web: www.zenvideo.co.uk



## 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

## Recordable Media - CD / DVD / Tape

### APR Media

Media House, Unit 18 Rylands Industrial Estate,  
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Tel: 01823 669166  
Email: sales@aprmmedia.com  
Web: www.aprmmedia.com

### Multi Media Replication Ltd

Unit 4, Barksbury Estate, Upper Clatford,  
Andover, Hampshire SP11 7LW  
Tel: 01264 336330  
Email: info@replication.com  
Web: www.replication.com



### Penridge Multi-Media

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### Photon Beard Ltd

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Tel: 01525 850911  
Email: info@photonbeard.com  
Web: www.photonbeard.com

### Studio & Lighting Services

3 Cedar Drive, Loughton, Essex IG10 2PA  
Tel: 020 8418 9848  
Email: peter@slservices.co.uk  
Web: www.slservices.co.uk

## Teleprompting

### Autocue Group

Unit 3, Puma Trade Park, 145 Morden Road,  
Mitcham, Surrey CR4 4DG  
Tel: +44 (0)20 8665 2992  
Fax: +44 (0)20 8687 4869  
Email: sales@autocue.co.uk  
Web: www.autocue-qtv.com

### PortaPrompt

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Buckinghamshire HP12 4JQ  
Tel: 01494 450414  
Email: sales@portaprompt.co.uk  
Web: www.portaprompt.co.uk

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### Hague Camera Supports

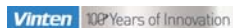
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Email: info@b-hague.co.uk  
Web: www.b-hague.co.uk

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Tel: 01527 596955  
Fax: 01527 596788  
Email: info@ianirouk.com  
Web: www.ianirodirect.com

### IDX Technology Europe

9 Langley Park, Waterside Drive, Langley,  
Berkshire SL3 6EZ  
Tel: 01753 593724  
Fax: 01753 595104  
Email: idx.europe@idx.tv  
Web: www.idx-europe.co.uk



### Vinten

Camera Dynamics Ltd, Western Way, Bury St  
Edmunds, Suffolk IP33 3TB  
Tel: 01284 752121  
Web: www.vinten.com

## Video Accessories

### 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

## Video Manufacturers



### Canon UK Ltd

Woodhatch, Reigate, Surrey RH2 8BF  
Tel: 01737 220 000  
Email: Matt\_Beard@cuk.canon.co.uk  
Web: www.canon.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

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In Focus magazine and on the IOV web site -  
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The screenshot displays the IOV (International Organisation of Video) website. At the top, there's a navigation bar with links like 'LOGOUT', 'MEMBERS ZONE', 'USING THIS SITE', 'SITE MAP', 'CONTACT US', and 'LATEST ADDITIONS'. Below this is a 'QUICK LINKS' section with a 'Select Quick Link' dropdown. The main content area features a 'TRADE DIRECTORY' section with the tagline 'The simple guide to finding the right supplier'. It includes a search bar with options to search by company name or keyword, and a 'Start Search' button. To the right of the search bar is a grid of category buttons for various video-related services and products, such as '3D Graphics & Animation', 'Drapes', 'Radio Microphones', 'Audio Equipment Supplies', 'Duplication Services', 'Recordable Media CD / DVD / Tape', 'Authoring Video to DVD', 'DVD & CD Applications', 'Studio Lighting Design', 'Batteries & Power', 'DVD & CD Replication Services', 'Teleprompting', 'Camera Lenses & Filters', 'DVD Duplication Equipment', 'Tripods & Camera Support', 'Camera Soft Cases & Bags', 'Equipment Dealers', 'Video Accessories', 'Chromakey Supplies', 'Equipment Rental', 'Video Manufacturers', 'Commemorative Video & DVD Cases', 'Equipment Service & Repair', 'Voiceover Services', 'Computer Software & Hardware', 'Grip Equipment', 'Copyright Free & Commissioned Music', 'Infinity Curves', 'Cranes & Remote Heads', 'Insurance Companies', 'Dimming Equipment', 'Lighting', and 'NEW HEADINGS WELCOME'. At the bottom of the grid are buttons for 'Dolly & Track Systems' and 'Nonlinear & Hybrid Systems'. A sidebar on the right contains various promotional banners and links, including 'Need a web site?', 'Nothing on tape tonight?', 'The NEW IPTV CHANNEL', 'Find us on facebook', 'Empowering the creative mind', 'VIDEOSkills', 'Website & Exam', 'Training Events', and 'The Book'. The footer of the website states 'Copyright © 2010 IOV Ltd. All rights reserved. Powered by Newscenter'.

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# Water, Water, Everywhere!

*So how do I shoot my scene?*

By Bryan Stanislas

In the bad old days of film and television production, getting that all important underwater scene was fairly easy – take one cameraman who was fearless who owned his own SCUBA kit and chuck him in with a camera in a crudely fashioned waterproof box and, voila – your scene is complete. Well maybe not exactly like that but you get the general hint of what it was like, hardly any rules or regulations and no one was any wiser.

Over the years the HSE (Health & Safety Executive) have become more engrained in our everyday work life and now we are bound by their decisions on how we conduct our day-to-day lives in the work place. Having worked in the marine industry for over 25-years I've pretty much seen it and dived in it to get the right image or scene shot - from commercial filming to government programs as well as advising on safety issues to the production industry. But, there still seems to be a general confusion in the production business over what to do about filming in water.

## Golden Rules

Well the first thing I would recommend is that unless you are an HSE qualified commercial diver with a team of divers supporting you don't risk it! Diving is a high hazard activity and there are specific regulations on diving at work to control the risks. These are The Diving at Work Regulations 1997 (DWR). The DWR cover all dives when one or more divers are at work in the diving industry whether employed or self-employed. The regulations apply to everyone from the client for whom the work is being done, to the diver undertaking the work. All persons involved have a responsibility to take measures to ensure the health and safety



of those taking part in the diving project as well as their own.

Diving is the means of getting to and from a worksite and carrying out tasks. These tasks may be part of a wide range of industry from civil engineering to film making. Potential working divers should ideally already possess the technical skills that are relevant to the job. For example, construction workers may require welding qualifications, while divers involved in a film production project may require training in camera operations and composition as well as lighting and rigging. You need to have both the diving skills and work skills that employers want.

There are now huge penalties involved for production companies and clients who flout the law when it comes to filming underwater.

## Qualifications

The minimum qualification required for filming underwater within the UK (and up to 12 miles from its lowest shoreline) is the HSE Media diver. This is a basic HSE course that takes the student through a series of dives in challenging environments and conditions as well as classroom theory sessions – and all this is followed by exams which you must pass to get your HSE Media certification.

So, once you have your HSE qualification can you grab your camera and jump in the water on your own? Well the answer to that is a big NO, you must have a dive team available all with the same qualification as you

(minimum). One of the team must be the appointed supervisor and he/she has to be registered with the HSE prior to any film work being undertaken. Prices vary for the HSE Media course depending on the training school but on average it will set you back about £1,300 if you already possess a basic recreational diving qualification. If you're starting from scratch it will cost you a lot more. As an HSE Media diver you will also need to have a current in-date diving medical and an HSE approved First Aid at Work Certification. Andark Diving based in Southampton is an approved HSE diver training school ([www.andark.co.uk](http://www.andark.co.uk)) and can provide quality training. Once you have done the easy part in getting your HSE ticket its now onto filming.....

## Water challenges

The first thing that any diver will tell you is 'the deeper you go the less light there is'. Light penetrating the water will bend and refract – this is physics. Also the colour spectrum will deplete the deeper you go starting with the reds disappearing in the first 10 meters or so - down to the blues and greens at about 30 meters. Top this off with the inability to speak to your actor or director and being immersed in a

liquid that is conducting heat away from your body 25 times faster than air, as well as not being able to 'breathe' water and we start to get a general picture of lots of additional equipment such as lighting, SCUBA/surface fed air supplies and wetsuits or dry suits - and that's just the tip of the iceberg.

There is also the 'backroom' side of diving that needs to be taken into account as well as production insurances and risk assessments. The diving contractor has to ensure, so far as is reasonably practicable, that the diving project is planned, managed and conducted in a manner which protects the health and safety of all persons taking part in that project and the diving project plan shall be based on an assessment of the risks to the health and safety of any person taking part in the diving project - and shall consist of a record of the outcome of the planning carried out in accordance with regulations. Failure to do that can leave a production in serious jeopardy.

If you have never filmed underwater before and tried to 'jump in blind' with your new camera then you will soon encounter some major difficulties. ☹







MICHAEL GOULIAN  
Aerobatic Champion

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## Vegas Pro 10: A new dimension

New Vegas™ Pro 10 software brings the third dimension to video production; edit and produce stereoscopic 3D video in all leading formats! The preferred platform for creative professionals, Vegas Pro 10 offers new features designed to further its reach including comprehensive closed captioning, enhanced plug-in support, and robust audio improvements.

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## Indoor pool

For those out there who just want to film in an indoor swimming pool you still have to follow the HSE guidelines. The Regulations state that... *a person "dives" if he/she enters water or any other liquid or a chamber in which he is subject to pressure greater than 100 millibars (0.1 BAR) above atmospheric pressure, and in order to survive in such an environment he/she breathes in air or other gas at a pressure greater than atmospheric pressure.*

Failure to follow the HSE guidelines can leave production crews open to prosecution and seizure of equipment if an incident or accident occurs as well as shut down of the production and

possible incarceration if found guilty of a criminal act.

I have often had people ask me in the past 'Do I need an HSE Media dive crew to film in the shallow end of a swimming pool?' - My answer is always the same, 'Yes get a crew in'.

## Costing & Contracts

So...where does that leave you if you need that great underwater scene in your production? Well firstly you need to look at your budget. Typically an HSE commercial rated dive team will set you back around 4K for a day (up to 12hrs), if your underwater scene will be shot over a series of days get a quote so you know where you stand on fee's.

Make sure you have a signed contract in place and you understand who is responsible for what. Find out if there are any 'hidden' charges such as underwater stage fees, heating of water and lighting. Make sure that at the end of each session you review the footage with the camera crew and ensure that you accept what they have done. If you are not content with their work say why at time of shooting as you should be on hand as director. If you fail to make the point at time of shooting and you decide post filming that you're not happy with the rushes you may have the cost of a re-shoot on your hands.

Ensure that the dive crew have a monitor facility for 'topside director' with through water communications system to talk to the camera operator. This can save time and reduce the risks of decompression issues if divers are up and down every five minutes. Finally, make sure that there is a 'topside' recording facility so that you can review the rushes instantly and not have the diver get out of the water and take their housing apart to get to the tape. All this will save you time but may cost a little more in the long run.

13th/14th October 2010 and attend the seminar titled 'Underwater Filming - What do I need to know?' in the Jaguar Theatre 2. We look forward to seeing you there. ■

**Bryan Stanislas A.M.Inst.V.**

## Notes: H2O Films

([www.h2ofilms.co.uk](http://www.h2ofilms.co.uk)) is the UK's premier marine filming school and provides training courses for industry professionals who are skilled in 'dry topside' filming and want to cross over to underwater filming - as well as people who have never filmed before and wish to start in the industry.

Additionally H2O provides Underwater Presenters Courses, Lighting & Rigging as well as actor/stunt performer training. H2O Films are able to provide exceptional expert tuition. The courses contain controlled environment diving tuition as well as ocean filming at some of the UK's and worldwide top marine locations. The equipment used includes SD/HD and HDV camera equipment in state of the art camera housings as well as custom crafted lighting systems for the underwater environment.

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# Close Encounters of The First Kind

A review of the Rotolight Stealth RL48 Interview Kit

By David Blundell



My first 'live experience' of on camera LED lighting wasn't a good one! Just about a year back I walked into the Ricoh Arena exhibition hall and was immediately confronted by a very bright ring of light: apparently pointing at me. I hurried past and reached the coffee bar to relax, after the M1 session, and to meet up with some other visitors. The 'ring of light' faded from my retinas as we all chatted, but my initial thoughts were that "my clients wouldn't appreciate that!" But all things change, and the progression of all imaging technologies requires us to often review how we work, shoot, edit and provide the media for our clients.

Fast forward a year on from "my first encounter" – and here I am writing about a lighting kit that has recently provided me with many new creative options, and all based on advanced LED lighting technology. Maybe a 'Stealth' has smartly won me over?

## Technology Changes

New video technologies and changes could well take up another article, so a day at ProVideo 2010 will no doubt help you to decide about any essential new investments. However: key is the client's final media requirement: never loose sight of that. Simply: just buying new kit doesn't make you a better filmmaker.

The last 12-months have seen huge changes to our workflows such as switching to tape-less capture – great for finding/showing rushes to clients on location, now supplying most media on BD-R media instead of DVD discs, and now lugging less heavy lighting kit around. So today: more new creative options with "the very cool" (to quote a client) LED lighting scenarios.

Enter the latest Rotolight Stealth RL48 Interview Kit.

## What's 'in the box'?

Just a nearly full, but compact belt bag. It's a strong, well-designed and quality kit bag that holds the whole Interview Kit and some essential extras as well. It even has a reflective strip on the flap so you can find it in low light: nice touch and when on a belt giving the user another safety ideal when shooting out and about. Yes – no AC mains cables needed – so use

this kit virtually anywhere. I also carry my ZEISS Aspheron in the bag.

Essential extras? Almost everything included as shipped, but each Rotolight uses x3 AA high capacity batteries so you need x6 to get going then 6 more as spares. These all fit in the kit bag: another neat design point and yet another compartment for a spare cam battery or mobile phone.

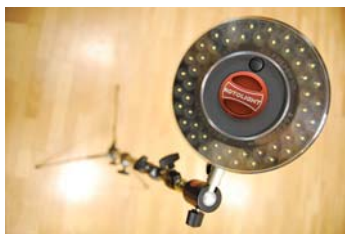
The kit picture above shows all - and the whole package costs less than a 'SmartPhone'. So, should this kit be your essential next investment? One of my clients, bought x2 Rotolight Interview Kits based on a location work shoot we shared. (Usual disclaimer – I don't work for Rotolight Inc !)

What you don't see are the LEE Filter Gels already stored neatly inside each Rotolight head along with an easy-read information insert. If you are a "lighting techie" this simply shows how the filters can work for you, and note that each filter has a code number printed on it. I missed that when opening the kit for the first time.

## What's 'not in the box'?

The supplied 'Rotolight Stands' are not that at all in my experience. But they are very excellent, high quality and secure 'quick mounts' to interface the Rotolight heads to various cameras/camcorders plus booms and lighting stands which we all use already. A few lighting and mic stand adapters, always in my cam kit (just like First Aid) actually saved the day when shooting with the Rotolights at Furniture Village for the first time.

I sent a quick e-mail to Rotolight about this and got a quick reply – so although "tech support" wasn't "packed in the box" it is included too. I think that back-up response is key for buyers of new technology products and quite often product support is very poor or ignored by many manufacturers/suppliers.



Another item 'not in the box' was the external box print "Made In England". Lots of "poor spec'd LED light products" abound from the Far East but you still only get what you pay for, so chat to some of the resellers at ProVideo 2010 for a show deal?

## LED lighting in production

The use of quality LED camera lights is a major step for anyone shooting in a "run 'n gun" scenario. For example: weddings, news and training interviews, ENG, shooting with a SteadiCam or similar, and an alternative to a flashgun for D-SLR users. If your brief is to light and shoot the entire high street at



night however, then maybe you still need to hire in a cranelight and an 18kVA generator!

"Horses for courses" or 'Tools for the job' as always, but a totally portable and lightweight x2 head kit is certainly a "cool" option too. I have used the Rotolight Stealth Interview kit for many shoots where heat from traditional tungsten lights might have actually damaged subject matter or hindered a shoot. Subjects ranged from delicate orchids and crystals to glasses of beer. To explain the 'beer shoot' – pouring out a fresh beer into a clean glass with hot lights around means that the beer head goes quickly flat, and along with yours too, if you have to dispose of the props between takes.

If you have worked in the film industry, then having to light a set or subject to a specific level - for a look or limited DOF - simply meant that a whole team was responsible just for the lighting. This is the same today, but we are usually a 2 or 1 person crew on rather smaller budgets. Time is always tight and a wedding shoot allows no re-takes. Clients would still love a cinematic look to our productions however and this is where the Rotolight kit really scores again.

Previous battery powered lights we used to achieve that "look" also got hot. The battery packs were quite heavy and rarely ran for over an hour between charges. The colour temperature also changed as the battery voltage dropped and we often had to waste about 70% of the light output by using Wratten 80B filters to correct 'tungsten' to 'daylight' when shooting in mixed daylight conditions.

OK a warm look is better than cool for key flesh tones and "you can correct in post anyway" – agree, but just taking away the 5kgs of the battery light kits weight and adding a cable free 900gm of kit is fine for us.

The Rotolight Kit runs for about 4-hours using just x3 AA Pro Batteries per light head in real working conditions – 6900K maintained or as filtered with the included LEE Filters Kit to 5600K with just a measured 21% light loss - and your spare batteries are kept "in the bag" too.

You can also use rechargeable AA batteries and we found they provided around half of the light-on time versus the recommended high capacity AA batteries. Note and staying green: most single-use AA battery high street re-sellers provide a safe disposal bin for 'dead' batteries in store and having 4 hours of a x2 head portable lighting kit on my belt – powered only by 6 AA batteries – opened many new lighting options.

New in October will be the fast fix Rotolight suction mount – yet another application option for shooting in vehicle interiors.







## Rainy Days and Weddings

Being able to choose your lighting but not the weather, especially for wedding shoots, is nothing new. I have been shooting in 'digital mode' with D-SLRs and camcorders for many years and no surprise that when it rains – you might get wet! However my job is to "capture the moment" and blaming the weather is no solution.

At a recent wedding the heavy rain started just as the service ended. A few shots in the church porch and then in the car. No other key shots after the church service therefore. The reception was only 4 miles away so we took the B&G to a sheltered spot under the trees along the Embankment whilst the 500+ guests checked into the reception. Rain dripped through the trees and the lighting levels were poor. Here was my first "Stealth rescue".

We shot video and stills using x2 Rotolights to fill and balance the lighting between daylight and the gloom. Having the 2 Rotolights "on the belt" and used off camera axis meant we could 'fill light' the bride and groom separately for the best image quality. Continuous fill light sources worked well using just one kit – and if you attempt to use D-SLR on camera flashguns in the rain – just don't! (Specular reflections from raindrops that probably won't be visible on your D-SLR LCD monitor screen at the time).

The Rotolights were hand held there and an assistant / second op, is essential at weddings in my opinion and a picture from that shoot (above) illustrates the lighting balance. Whilst subtle details might be lost in the repro process, this picture should at least illustrate the idea: and note the Rotolights are 'shower proof' too – unlike me.

## Tech Bits

This is a user review – and written as an application look at the Rotolight Stealth RL48

Interview Kit. Since writing the first part of this I have also used a Rotolight kit to provide 2-hours of household lighting with a mega "power-out" at home on the 8 September, used to shoot samples of 'Fools Gold' (Iron Pyrites) close-up instead of a light tent which wasn't available, and sadly a fire scene where no "hot lights" were permitted including battery powered filament lights.

No way have I exhausted the applications and therefore just a few comments about the quality of the kit to check out. Rewind to my opening comments and then go check out yourself: maybe hire-in or buy for the cost of just 4 days rental+insurance. This is what we liked as a work team:

**QUALITY:** the whole kit is 100% in terms of what's "in the bag" – including the very excellent component quality, which includes the black rubber coating on the light heads. That is 95% non-reflective and adds acoustic damping if mounted onto a shotgun camera mounted mic. The 'Stands' are as commented on, but again an engineer colleague said that "wouldn't it be good if all video lighting kit was engineered to this standard".

The x48 LEDs used in each kit head have a practical non-discontinuous spectrum and although their 6900k colour temperature is towards 'cool' rather than 5600k which most Europeans use as a 'Daylight neutral balance', the included Lee

Filters let you mix and match with a very simple instruction read inside each Rotolight head along with the supplied filters. If that's not enough – then shell out for the RL48 Add-On Colour Filter Pack. 10 extra gels and the 184 Cosmetic Peach is my most used – plus the diffuser included with the kit already.

**EASY OF USE:** Lightweight, take almost anywhere and use even upside down or as an up light for close-up work. My filament bulbs don't like that idea and still need time to cool off before packing away after a shoot.

Carry a kit on the belt for "run 'n gun" scenarios. Works fine the wet too. No AC cables and no H&S issue.

A press-on secure front cover, and which is neutral in terms of colour balance, retains the various filters. Easy to swap filters and the same for any battery charges using the bayonet style casing lock: no tools required on location!

**VALUE:** Costs less than x3 tanks of petrol and is far less polluting – just dispose of the batteries properly!

## Get your hands on one!

This kit is not designed to replace much higher powered lighting systems – but what a really useful and flexible quality 'tool-kit' – highly recommended for the applications tested.


Visit Rotolight at Provideo 2010 – stand 301. ■

David Blundell F.Inst.V. F.ACI  
digital.tech@btinternet.com

**TEST TOOLS:** Our standard kit used to verify results, MacBeth ColorChecker, Eastman Kodak targets and a calibrated MAC monitor.

**Notes:** E&OE 2010 – All trade names and marks used in this article acknowledged to their respective owners with thanks. Special Thanks to: Celebrity Photographer, Stephen Perry for the D-SLR 'soft box' application shot ([www.stephenperry.com](http://www.stephenperry.com)) – Peter Reynolds A.M.Inst.V., AV Training & Development Manager, Furniture Village. More information available from [www.rotolight.com](http://www.rotolight.com)





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# Editing at the speed of light

## HP Z800 and CS5 Review

by Kevin Cook



**It's been some time since I looked at Adobe Premiere. I have it on my system here at the office in its rather antiquated 6.5 version - but it rarely gets fired up these days. For some time now my chosen edit system has been Edius, mainly because of its rock solid performance, its comparative simplicity and its ability to suck in almost any format and edit straight off the blocks. Whilst every editor has their preferred weapon of choice, I don't think I've ever met an Edius user who has felt the need to jump ships. Could I be the first?**

The recent introduction of Premiere Pro CS5 – with its promises of seamless multi-format editing, its world-beating associated package of media tools and its much talked about 64-bit Mercury Playback Engine – had me drooling. There was only one problem – neither my office systems nor my main edit system had enough grunt to do it justice. Anyone with anything but the latest 64-bit machine will be facing the same issue. Upgrading or swapping over to CS5 is going to require an investment.

I had my first taster of Premiere Pro CS5 at an Adobe Partners event at their Regents Park offices prior to its release. After signing everything apart from the Official Secrets Act myself and a selection of editors, bloggers, graphic designers, reviewers and “influencers” (I’m not sure where I fitted in!) were given a guided tour of the key features of the about-to-be-launched CS5 Creative Suite. This wasn’t a sit back and listen event – it was very much hands-on with attendees sat at workstations and going through “follow me” sessions on the development of various tools

contained within the full CS5 suite of programs.

I have to admit there were times when I was lost as there are some tools in the suite that I’ve no experience of at all. However, it reminded me of the reason why Adobe have such an enviable reach into the creative industries. Programs such as Photoshop have now moved into common parlance – with complete novices associating it with the act of digital photo manipulation rather than the program itself. It’s become a bit like Hoover in that respect – and I don’t know of another program that has achieved this level of recognition. Looking across the programs in the Creative Suite you can see why some users never stray beyond the Adobe stable as it includes industry-leading solutions for pretty much every avenue of creative work.

### HP Z800

The systems we were all sat at in this event were the new Hewlett Packard Z800s. I can’t tell you what the spec was on these machines but it was obvious to me that Adobe had placed a lot of trust in them in being able to show CS5 off at its best. The last thing you would want is a slug carrying a greyhound in this type of situation – and the HP machine certainly handled all the new feature demonstrations with ease.

Unbeknown to me at the time HP were also about to launch a range of Z-series machines preconfigured with CS5 – with the Z800 machine as their “High-End” solution. Make no mistake, the Z800 is a serious piece of kit – which is highly configurable and expandable – and if you

packed it full of everything it can contain you’d not get much change out of £8K. Conversely, the starting price for a Z800 (excluding Premiere Pro CS5) is about £2.5K. However, if your processing requirements are not that heavy then a edit-ready Z400 system (complete with Premiere Pro CS5) would set you back a little over £2K.

Soon after this event all participants were offered a review copy of the complete CS5 Creative Suite for evaluation. This is when depression set in. I dearly wanted to give the latest version of Premiere a whirl but knew I couldn’t with my current machines. But all was not lost as at the event I’d made contact with David Hemmingway, HP’s Workstation Specialist – so I pitched this review concept to him and it all fell into place. I was tempted to ask for one of the lower spec systems but, hey, I wanted to see just how good Premiere Pro had got so I asked for a Z800 that would “fly”.

If you were going to buy the exact same system it would set you back a cool £7.3K plus VAT – which includes one of HP luscious ZR24W 24” LCD Monitors and their Skyroom accessory kit (webcam and headset – about £80). The key spec was two 6-core Intel Xeon X5660 2.80 processors, 24GB RAM, three

146GB of arrayed HD space and the all-important NVIDIA Quadro FX4800 graphics card – all running under Windows 7 Professional.

### If looks could kill

Whilst we all primarily want our computers to cope with the demands of multi-format media editing, there’s also a requirement for them to look the part – especially when you have clients who sit in on the edit or you are hiring out your facility to other editors. The usual black/beige plastic box is not going to impress anyone and might get them thinking that it’s no different from their home/office PC.

Let’s face it, the PC world has fallen somewhat behind Mac in terms of “looking cool”. Whilst there are some reasonable looking PC cases out there, HP have obviously recognised this and brought in external talent in the form of the BMW DesignWorks team to design the Z800. Without losing touch with the HP-look, the Z800 has certainly got the look and feel of BMW about it. When the box first arrived the courier said, “I’d better give you a hand with that”, and I thought, “It’s only a PC – what kind of weakling is he?” He wasn’t. I didn’t weigh it





but you'll not be locating your Z800 on a flimsy picnic table that's for sure - in fact it's so sexy you'll be wanting to build a whole new edit suite to mount it on.

The ins and outs are where you want them - with multiple built-in card readers, firewire and monitor ports and oodles of USB connections. There are probably additional SDI connections that you'll be needing in a really serious editing environment but, for me, the Z800 was ready to start putting Premiere Pro CS5 to the test.

## Installing CS5

As someone who has stuck with Windows XP (because it works!) I was imagining that my first learning curve would be the operating system - but I have to admit Windows 7 looks and work really nicely. There was nothing holding me back, and the online installation of CS5 Creative Suite only took a cup of coffee or two and I was soon underway.

As mentioned at the beginning of this review one of my favourite things about Edius is that I've rarely throw anything at it that it wouldn't handle - often working with material from all different sources and in varying frame sizes with different wrappers and codecs. Having said this, when I reviewed the Olympus iSPED camera back in June, the resultant uncompressed HD files really stretched my system's processing power. Edius played with them nicely in their raw form, but when I started to add filters and multi-layered effects everything slowed down to a crawl.

As there's now a plethora of file formats and media, the ability to work seamlessly and quickly with a wide variety of material is something that every editor wants. You really don't want to be having to use any 3rd

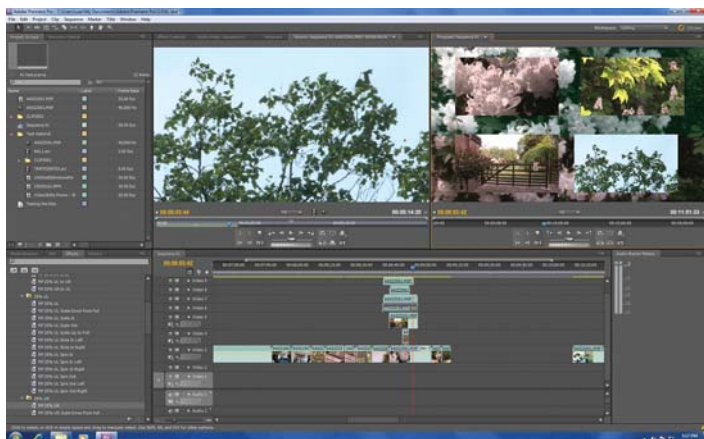
party software or intermediary tools to get your material into a format that your editing system can work with. To my mind that defeats all the time-saving advantages now offered by solid state media. The experience should be 'drag-drop-edit' - not 'drag-drop-convert-drag-drop-edit'.

It's worth mentioning at this stage, if you download the trial version of Premiere Pro CS5 it does not include the full suite of codecs. These are only unlocked when you buy the full product - so don't be disappointed if you find that it doesn't recognise your video clips in their native format.

## Get going

From my tests the full version copes very well with the latest HD material - including RED R3D, XDCAM HD 50, Panasonic AVCCAM, XDCAM EX, AVC-Intra, and DVCPROHD, as well as 1920x1080 video shot with DSLR cameras. It didn't even blink when I mixed some of these with uncompressed HD AVI files, MXF files from the Canon XF305, some horrible 720p material from a FLIP camera, some HDV and Blu-Ray encoded files and some standard definition MPEG-2 files.

If you drop a RED R3D clip into an HD sequence, the clip will be automatically cropped to the HD frame size. Similarly, if you drop an SD clip into a sequence in an HD project, the clip will be pillar-boxed automatically. This is all thanks to the Mercury Playback Engine which takes multitasking to a new level. Utilizing the GPU to accelerate effects, rendering, and other processor-intensive tasks frees your system's CPU to handle background tasks. The enhanced native 64-bit system architecture in Adobe Premiere Pro CS5 lets you use all available system RAM (up to 128GB in the Z800) so you can run multiple



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software applications at the same time. For instance, you can simultaneously edit a very complex, effects-laden project in Adobe Premiere Pro while your system's CPUs render an elaborate After Effects composition in the background.

The only time that rendering occurs is when you send your sequence to Adobe Media Encoder for output in virtually any of the major delivery formats.

Finding your way around

It didn't take too long for me to find my way around enough to do the basics of editing – and I was chopping, mixing and titling in minutes. But, as anyone with Premiere experience will know, the program is immense – and that's without delving into the other programs in Creative Suite. However, it still has enough familiarity with my old 6.5 version to enable me to start digging deeper into tweaking effects, filters and transitions.

One of the sessions at the Adobe event took us through 'Ultra', the powerful new keyer in Premiere Pro CS5 which lets you achieve fast, accurate keying on even the most challenging DV and HD footage – even that which is shot under uneven lighting with inconsistent key backgrounds – enabling you to key detail down to human hair-size and at the same time preserve shadows. All but the most complex timelines will do this in real-time – in HD.

I didn't get to play with this, but using the Adobe Story script application you can quickly locate media assets and clips by filename, date, time, camera setting (such as resolution or frame rate), shot location, or any other information you've added to it. But, more impressively, Speech Search helps you search within media assets to locate and jump immediately to key words in spoken dialogue. If have a written script that exactly matches the spoken dialogue in your clips, you can use Speech Search to timecode-align the written script and spoken dialogue so they match exactly.

Another feature that I didn't get to test its usefulness is Face Detection. No, this isn't "face recognition" software but it does enable you to quickly find media which has human faces in it – as opposed to general views and scenery shots. I'm sure some users will find this useful – but I've yet to imagine where it's going make a big impact to your average videographer.

Exporting

The final stage for us all in editing is creating the delivery format; and as the complexity of input files and formats has increased so too has the variety of ways in which our content has to be packaged and distributed. Again, I didn't find Premiere Pro CS5 limiting in any way – with Media Encoder providing me with what seemed like an infinite number of formats and codecs. As well as an easy to follow set

of standard presets, the more experienced user can tweak away with parameters to ensure the best possible delivery solution.

Whilst standard DVDs are still the norm for most of our work, the demand for creating Blu-ray has certainly come on in the past 12-months. It still offers the only widely available physical format for HD delivery, and probably the most economical way of archiving HD stock material and completed projects.

Adobe's authoring solution, Encore CS5, is a versatile, interactive authoring tool for video distribution that allows you to deliver your projects on DVD and Blu-ray Disc and as web DVDs – which are essentially interactive SWF files that can be viewed in Adobe Flash Player. When used in conjunction with After Effects (and that's a review on its own), you can create absolutely stunning motion menus that can compete with any Hollywood blockbuster.

Conclusion

I only have one grumble about the Z800 – it had to go back! It looked and acted like its price tag, and whilst you can get a lower specified machine for a lot less money you will be tempted to pack it out with all the bells and whistles. Even if you can't justify the uppermost specification when you first invest in a Z-series, HP have taken another leaf out of Apple's book and made it extremely easy to add drives, RAM and additional

goodies as your demands increase.

As good as the HP machine is I don't think its going to cause too many Apple-heads to jump ship. However, they do need to take a look at it to see what they are missing. There was a time when you simply couldn't be 'cool' if you were not an Apple user – but that's all changed now as Apple seem to have taken their eye off the video market and are concentrated their efforts on pads and pods.

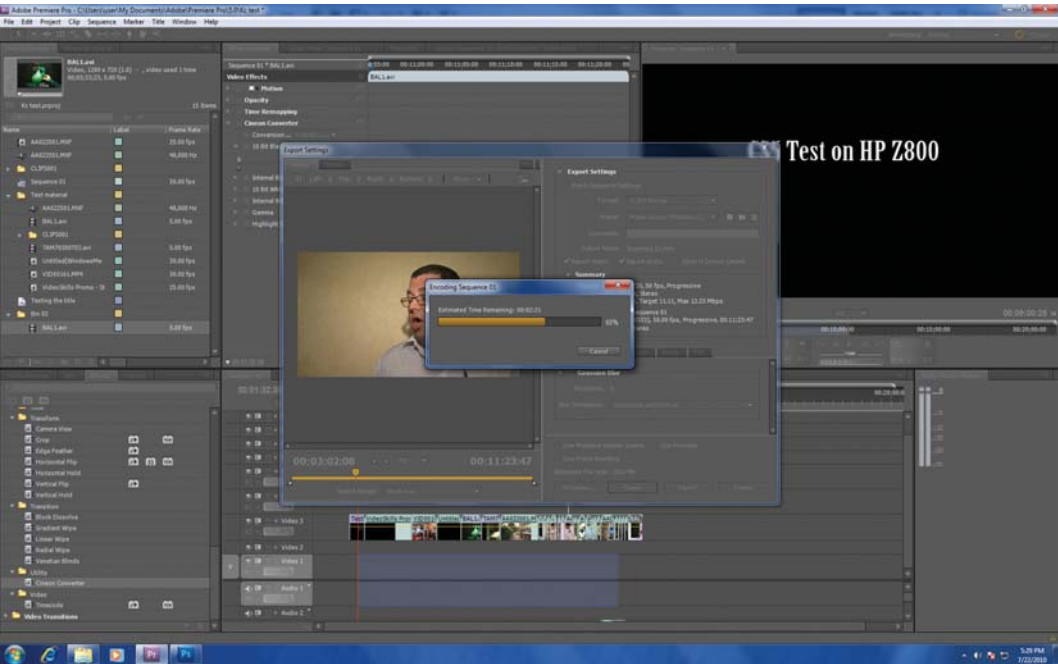
As for Premiere Pro CS5 it's completely Apple friendly – allowing you to seamlessly import Final Cut Pro project projects on to the timeline – as well as those created in Avid. It does this without conversion or rendering, preserving the commonly used effects and transitions, which will save valuable production time for those who want to harness the complete suite of tools offered within CS5.

Getting back to the crunch question that I started with, has Premiere Pro CS5 come on sufficiently enough for me to abandon my Edius suite? Errmm... Put it this way, if my editing demands were such that I needed a suite of programs that would enable me to work efficiently and creatively, day in and day out, then the entire CS5 Creative Suite would be at the top of my shopping list – along with the HP Z800. With this combination I would not find myself hitting any brick walls as far as capacity or compatibility is concerned. The only challenge that would remain would be getting my head completely around the full suite of programs – but I happen to think there are very few people that ever reach this level of understanding of all the Adobe tools and the way it usually goes is that you'll learn the applications as and when you need them.

Whatever system you have found yourself using, now is a good time to revisit CS5 and the power of the PC. With Adobe and HP (as part of the Jarvis Media stand) both exhibiting there's probably no better place to make this assessment than ProVideo 2010.

Kevin Cook F.Inst.V.

Notes: Check out the minimum specification for CS5 on the Adobe website - www.adobe.com





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# Gliding shots made easy

The story behind Hague's new GlidePod - by Gary Greenwood

**After seeing some of the work by fellow IOV members in the form of smooth glides, steadycam and time-lapse shots, I thought it was time to up my game.**

**Having visions of small cranes been taken to weddings, I decided to researched how these videographers managed to do such wonderful shots - gliding in particular.**

A few weeks ago I purchased a monopod in hope of beating the shakes I was getting with my new light, handheld camera. The monopod was light and very manoeuvrable and all in all, I loved it. For the first time, I could use the zoom and film from a distance while mobile at a wedding and without shake. The only problem with the monopod is keeping the camera in an upright position!

## Eureka moment

This is what gave me the idea of the GlidePod. I wanted a monopod that no matter what position you held it, the camera would remain vertical. An added bonus would be the ability to lean it left or right from behind an object, to hopefully make a smooth gliding shot easily, without any additional equipment needed.

With this in mind I went to see an old friend of mine, Robert Scotton at Hague Camera Supports. Robert was enthusiastic about the project and soon came up with a simple idea. The principle of the GlidePod is based on the cranes in Robert's showroom. No matter what height the crane is, the camera remains level. Reverse that from the horizontal to the vertical, and no matter what angle you hold the GlidePod, the camera remains level!

Easy? Well not quite. There was a lot of design work on Robert's part to make the GlidePod function correctly. The GlidePod is like two parallel monopods joined together at the top and bottom, but make the legs too thin and it twists, and this was reflected in the filming.

In the end the aluminium legs had to be sturdy and most importantly, un-twistable. We had a debate on how wide the legs were apart from each other, the wider the more stable, but the more room needed to operate the support! The wider legs also made the whole support look rather square. We cameramen like to look cool don't we?

Getting the balance of great performance and looking cool was trial and error but the end result was a very sturdy support able to accommodate both smaller and larger cameras.

The GlidePod cannot pan because it must have two feet on the ground at all times, so the head base had to be redesigned a couple of times. You can add a number of different devices to the GlidePod to aid panning and Hague make their own turning bar (sold separately, see left) so that the operator can pan to follow movement in normal use. This can be adjusted for friction and of course can be locked. There are two handles either side for the operator to hold while using the support.

A far more superior solution, but at extra cost is the use of a tripod head for the GlidePod for normal use (panning and tilting) allowing the operator to add some stunning effects while gliding too!

## Practicing

When I first got hold of the GlidePod prototype, this is where the fun began. There is a learning curve, I would not recommend buying one then take it straight to a shoot. Practice with it. I practiced with mine by making a short video at the local market ([vimeo.com/13797063](http://vimeo.com/13797063)).

Even though the camera stays vertical, there is still a tendency of shake like all monopods if not used properly. You can increase the tension for side to side movement with the aid of a tension/locking knob. There is no support for forward and backwards movement, you have to hold it steady yourself! The legs of the GlidePod are adjustable to help with levelling

on uneven ground, and to make the GlidePod taller and shorter as required.

Using the head to tilt up and down while pushing the support forward or backwards is a great shot, something a monopod can do so not an advantage there you might think. But, you can do more extreme movements with the GlidePod and the camera always stays upright! The camera will of course rise or fall as you're moving it so looks a little like a crane shot, and clever use of the zoom while performing this kind of shot yields some great effects.

## Deployment

I loved how easy the GlidePod was to carry and how quickly it can be ready for use. There is a large locking knob you can use to lock the GlidePod and prevent the support from trapping your fingers when carrying (I found to my cost with the first prototype)! You can also use the locking knob to adjust tension so that you can apply just the right pressure on the sideward movement for smooth glides.

There is a footrest at the bottom of the support you can use to help keep the supports feet on the ground when doing glides. The GlidePod is rock solid and very hardwearing, there is no fear of damaging it even in the harshest conditions. It

weighs a good 6lbs and can support cameras of all sizes up to about 6 KGs.

I used the GlidePod on two weddings both on Friday and then the Saturday as writing this article, and didn't even notice the weight of the GlidePod, though my wife struggles to carry it - especially with my huge fluid head on it (for those special moves I love so much!).

When filming most of the action develops quickly. I had to have the camera ready immediately to get that shot. It was a simple task to place the support down and use it as a monopod, using the fluid head as necessary. If I wanted to make a glide shot, it was as simple as unlocking the support and then just gentle pushing left or right. Glide shot done. Of course in certain conditions, or for very high and very low shots where it's impractical to use the support, so you can use the quick release plate to separate the camera from the support.

I found at one of the weddings that the GlidePod couldn't be used for glides on gravel. The legs just slipped all the time, even when using the foot rest - so it was a case of using it as a normal monopod. Grass, stone and any other flooring yielded no further problems. It







## Effect

There are many special effects that can be done with the GlidePod. If for example, you pan the head to follow the target and then use the glide action, the results makes the subject appear static while the background moves. This needs practice and isn't as good as Hollywood pulls off, but is still impressive. Another special effect is tilting and panning while gliding sideward and forward at the same time. This looks like a crane shot.

For levelling the GlidePod it's a case of unlocking one of the legs and readjusting its position to level out the support. There was a bubble spirit level on my tripod head to aid me. You'll need to do this on uneven ground, such as grass and dirt

paths. However, I am in talks with Robert about introducing a ball leveller for the GlidePod so that it's just a simple case of levelling the head and not touching the legs. This will be much faster and easier, but as with everything, more cost.

## Investment

Which brings me to the cost of the whole support. The cost of the GlidePod itself with no head is just £127.62 ex vat - but in this instance you would attach the camera directly to GlidePod. You can fit any head onto the support that you wish, but I would recommend something such as the Manfrotto 701HDV Video Head - £84.21 ex vat. (This is the recommended head for GlidePod, supports up to 4kg). I have a 501HDV fitted to

mine. If you can afford it, get a ball leveller for your tripod head. Hague Camera Supports will be able to supply the kit for this when developed.

The Pan Bar can be purchased for £72.30 ex vat and enables the camera to be panned when mounted to the GlidePod and has two handles for a good grip and includes a Manfrotto 577 Quick Release Adaptor. This adaptor includes the 501pl camera plate which is interchangeable with the following Manfrotto Video Heads 501HDV, 503HDV, 504HD, 519, 701HDV.

## Advantages and Disadvantages

The main disadvantages is you cannot do glide shots at floor level. There is the height restriction of the support which at lowest level without a head is about 34" (86cms) and highest is 56" (142cm). The GlidePod weighs 6lbs (just under 10lb with 501HDV tripod head and then the weight of your camera) so not really suitable for petite people to use. You need to hold the support steady yourself, not easy for extended periods of time where a tripod would be more suitable! Let go of the support and gravity takes control and it falls to the

ground, with camera and all!

There is a slight learning curve to operating the GlidePod and getting great results, though nothing to worry about.

Advantages are you can use the GlidePod for just about everything. Take it on a job and you practically use it all day! I did a civil wedding service with mine (15mins) without any trouble. Much easier than setting up the tripod! It's fast to use.

You can put in subtle glide shots wherever you like - and you can get a great 3D feeling on some shots. If it's impractical to use the GlidePod, just use the quick release and lay the support down somewhere safe. In normal use the support doesn't take much room so can use where a tripod is impossible! The support weighs nothing when the two feet are on the ground.

The GlidePod is all you need to take with you when on the move for steady shots and special effect shots whenever you want! ■

**Gary Greenwood M.M.Inst.V.**

**Notes:** Visit the Hague Camera Support stand (#313) at ProVideo 2010 for more info. Shot samples available at [greenwoodvideo.co.uk/glidepod](http://greenwoodvideo.co.uk/glidepod). Available to purchase online from [cameragrip.co.uk](http://cameragrip.co.uk)

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## North Wales & Borders (Area 5)

Christopher Smith M.M.Inst.V.	01691 610762	ABCDKF
Rowland Barker F.Inst.V.	01490 430507	ABCFGHKLN
Cam 3 Media *	01588 650456	ABCFGHKLN
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.	01743 891286	ABCKN
David Jones F.Inst.V.	01244 570222	ACFKM
Richard Knew F.Inst.V.	07775 965908	ABCFKLN
David Pearson M.M.Inst.V.	01948 780564	AIMN

## Midlands (Area 6)

David James M.M.Inst.V.	01782 514942	ABJ
Colin Jones M.M.Inst.V.	07837 276475	ABCK
Nick Kirk F.Inst.V.	07836 702502	ACFGKL
Bob Langley M.M.Inst.V.	0121 308 6453	AJMO
Michael Leach F.Inst.V.	01902 893068	B
James Mackenzie M.M.Inst.V.	0142 342154	AKN
Brad Miles M.M.Inst.V.	01455 202057	AB
Chris North M.M.Inst.V.	01530 836700	ABC
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01676 541892	ABC
Roger Perry M.M.Inst.V.	01676 541892	ABC
Bob Sanderson M.M.Inst.V.	01702 710173	AI
Michael Shaw M.M.Inst.V.	01782 746553	ABC
Daniel Thompson M.M.Inst.V.	07708 506657	ABCFKGHLMN
David Wilford M.M.Inst.V.	01858 410278	ACGNO
Jackie Williams M.M.Inst.V.	01455 848199	ABC
AIInteractive *	01789 761331	ACDKMN
John Felik M.M.Inst.V.	01332 737525	ABCKM
Simon Hammond M.M.Inst.V.	01588 638116	ABCFKM
Stephen Hart M.M.Inst.V.	01527 878433	ABC
Thomas Hill M.M.Inst.V.	07780 691809	ABC
Ice Productions Ltd *	01926 864800	ABDJM
David Impey F.Inst.V.	01926 497695	ACFGJKLMN

## East Anglia & A1 Corridor (Area 7)

John Suckling M.M.Inst.V.	020 8517 6752	CAN
Andy Welham M.M.Inst.V.	01473 711870	BLN
Malcolm Wooldridge M.M.Inst.V.	01493 782174	N
John Worland M.M.Inst.V.	01206 241820	ABCFGKLN
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN
Mike Brown M.M.Inst.V.	01403 407097	ABC
Dave Collins M.M.Inst.V.	01603 271595	ABCGK
Stephen Curtis M.M.Inst.V.	01502 712411	BCN
Mike Deal M.M.Inst.V.	0800 970 6159	ABCGKN
Extreme Video *	01603 630555	ACIJKLMNOP
Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
Colin Goody M.M.Inst.V.	01603 257555	AB
Nigel Hartley M.M.Inst.V.	01728 452223	ABC
Dave Haynes F.Inst.V.	01842 862880	ABC
John Lambert M.M.Inst.V.	01603 610566	ABC
Shaun Lawson M.M.Inst.V.	01493 441162	ABCHJKMNQR
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK
Bill Platt M.M.Inst.V.	01702 730912	CDKN
Craig Stanley M.M.Inst.V.	07984 050574	ABCEGKM

## South Wales & Bristol Channel (Area 8)

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
Peter Cluer M.M.Inst.V.	01453 832624	ACGKN
Michael Hill M.M.Inst.V.	01242 674462	ABCDIKN
Harley Jones M.M.Inst.V.	029 2052 0599	ABCFK
Manolo Lozano M.M.Inst.V.	01792 520450	ABC
Dawn Morgan M.M.Inst.V.	01792 776121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCKN
Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKN

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

Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AJMN
Michael Lawson F.Inst.V.	020 7932 1190	ABC
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN
Anthony Myers M.M.Inst.V.	020 858 9838	BCK
Alan Benns M.M.Inst.V.	020 8943 2666	ABCEKMN
Adam Carroll M.M.Inst.V.	07768 014503	ABC
Paul Cascarino F.Inst.V.	020 8898 2229	ABFN
Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
John De Rienzo M.M.Inst.V.	07877 908143	ABC

## Oxfordshire & M1 Corridor (Area 10)

Ken Franklin M.M.Inst.V.	01193 868479	ABCK
Steve Hart M.M.Inst.V.	0800 633 5784	ABCKJN
Hamish Maclean M.M.Inst.V.	01582 569635	ABC
Gordon O'Neill M.M.Inst.V.	01494 737818	ABC
Mark Shipperley M.M.Inst.V.	01844 237857	ABCN

John Snelgrove F.Inst.V.	01442 250088	ACFKM
Jonathan Ashby M.M.Inst.V.	0845 053 5400	ACFGJKMN
Mark Ballantyne M.M.Inst.V.	07734 102538	ABC
Anthony Barnett M.M.Inst.V.	01553 776995	AFKLN
David Blundell M.M.Inst.V.	01234 764893	ABC
Ray Burnside M.M.Inst.V.	020 7193 0721	ACGKLN
Mario Crispino M.M.Inst.V.	01295 262260	ABCFHIJKN
First Sight Video *	0800 072 0753	AB

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

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.	01702 525353	ACE
Anthony Manning M.M.Inst.V.	020 8923 6080	ABCGN
Hugh Morris M.M.Inst.V.	020 8220 6955	FKLN
Kresh Ramanah M.M.Inst.V.	07956 395345	ABCHK
John Rose M.M.Inst.V.	01375 483979	ABCN
David Strelitz M.M.Inst.V.	01268 412048	ABCFKLMN
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Peter Walters M.M.Inst.V.	01708 724544	ABCFKN
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Zulqar Cheema M.M.Inst.V.	020 8502 7232	ABCKQ
David Chevin M.M.Inst.V.	01708 343123	ABCH
Fred Curtis M.M.Inst.V.	01708 91504	CGK
David Durham M.M.Inst.V.	01702 293003	ABCFGHKLN
Rick Fiore M.M.Inst.V.	01279 757300	B
Jonathan Grose M.M.Inst.V.	01206 842607	ABCK
John Harding M.M.Inst.V.	01462 892638	ABC
Duncan Hector M.M.Inst.V.		

## West Country (Area 12)

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Chris Ellery M.M.Inst.V.	017 912 0714	ABC
Mark Huckle M.M.Inst.V.	01872 270434	ABCK
David James M.M.Inst.V.	0117 979 2858	ABCHJN
Ian Lewis M.M.Inst.V.	01752 692120	ABC
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Mark Brindle M.M.Inst.V.	01271 891140	ABCDJKN
Nicky Brown F.Inst.V.	07771 757148	ABCEFGHJKLMNO
Pip Critter M.M.Inst.V.	0162 361210	ABC
Mike Dutton M.M.Inst.V.	07050 262016	ABC

## Dorset, Wiltshire & Hampshire (Area 13)

Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGJKLN
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Ernie McKenna M.M.Inst.V.	01373 832763	ABCKN
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## Surrey, Berkshire & Sussex





# And Another Thing...

## It used to be so easy

Some time ago the push buttons on my car keys stopped working reliably and so I dug out my spare keys and have been using them ever since meaning to get a replacement spare set when convenient.

So it's MoT time and I ask my garage to supply a new set. But my garage guy thinks it wise to get a quote from the car manufacturer first. Wise indeed - as I stand next to him whilst he makes the call he turns to me, phone still in hand, and advises that a new key will be £80.00 plus VAT. I swallow hard and say "Okay" but he hasn't finished yet. "Oh and there is an additional charge for the code". "What's that?" I ask. "£90.00 plus VAT" comes the reply.

Now I don't own some high falutin' car just a bog standard Vauxhall. And as much as I feel I should have a spare set I really don't think that £170.00 plus VAT is value for money. So I shall soldier on without.

It used to be so easy.

## How could they?

Like much of the rest of the Sport-loving fraternity the Little household has been in mourning since the removal of Sky Sports news from Freeview.

Okay one can always sign up to a Sky package but every attempt I have made to figure out exactly what is on offer and for what price gets bogged down in the almost infinite set of options on offer and the fact that Sky literature, and the Sky web site, appear to assume a level of prior knowledge of Sky products that I don't possess.

At this point I should explain that I have been unable for

many years successfully to order a pizza by phone from any of the local Pizza Parlours due to my inability to negotiate the 'special offers' and supplements that the guy at the other end of the phone insists on plying me with.

For instance I would ring up to order a meat feast plus garlic bread. Simple enough you would think but back would come the response 'Deep pan or thin crust?'. So far so good as I opt for deep pan but then "would you like our meal deal?" he asks. "What's that?" I would cry. "Chicken wings, coke or Pepsi and ice cream". "No thanks I want a meat feast plus garlic bread." "We can offer that with Pepsi or coke and ice cream". "No thanks I just want a meat feast plus garlic bread." "What about stuffed crust?" Umm that sounds okay". "Would you like it with or without cheese?" And on it would go until I passed the phone to my son to conclude the by now hopelessly over-complicated deal.

So I equate the Sky and Pizza Parlour offerings and am equally baffled by both.

Fish and chips anyone?

## Pesky Mr Fox

Like much of the rest of the animal-loving urban fraternity I had always been firmly against fox hunting and welcomed the legal ban on this activity. Admittedly it did cross my mind as the legislation went through Parliament that perhaps this was town folk imposing their views on country folk but at the time I was still in overall favour of the ban.

Of course I didn't know then that in their usual way

Parliament would manage so to mess up the legislation that it would become a ban that would be impossible legally to enforce. I also didn't know the extent to which foxes would become part of the urban landscape and pests on a par with rats and mice which of course pretty well all of us readily exterminate.

Now they're entering people's houses and becoming a real (physical) threat to infant children as well as the general health (that's foxes not parliamentarians).

I still don't see myself dressing up in hunting gear and setting dogs on these creatures (that's foxes not parliamentarians) but I no longer support a law that tries to suppress this activity (that's foxes and parliamentarians).

## China Syndrome

I have recently been considering the purchase of an additional tripod to back up our sturdy, and very expensive, Vinten tripod.

My supplier drew my attention to a Chinese company called E-Image who produce very reasonably-priced tripods. But one doesn't of course purchase a tripod without testing it out and I didn't know where to go so to do. But lo and behold one of our training clients brought along an E-Image tripod to a training session last week and I was very impressed by its build quality and general ease of use. So I've ordered one and it's about half of the cost of the European equivalent.

Are the Chinese making cameras yet? ■

Stuart Little M.M.Inst.V.

**Stuart Little is a director of KLA Film and Video Communication and Swanrose Video Training and Consultancy**



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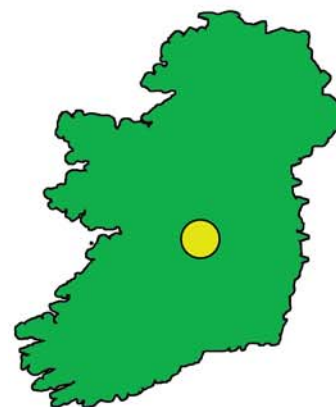
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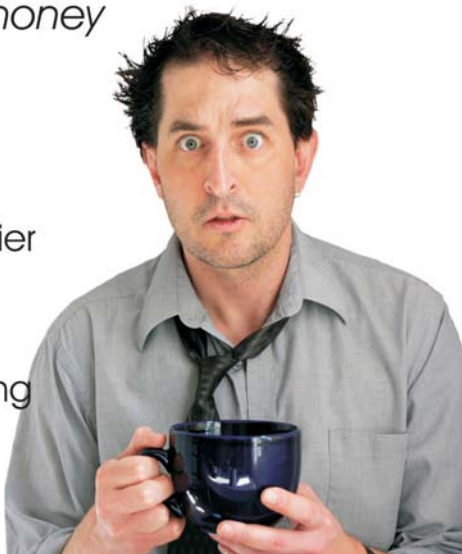
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### Cameras/Camcorders

#### Canon DM XM2

I have a Canon XM2 for sale (used as back-up). This is like new and has 5 batteries. Hard case included.

Contact David: 01307820770

Email: [dj.maude@btinternet.com](mailto:dj.maude@btinternet.com) [191]

#### Panasonic 151 avchd Camcorder

Records stunning images in full 1920X1080i or 1920X1080p, 720p etc in SD card. This camera was bought over a year ago from H Preston media, its still under warranty. It has 322h total operation, about 100hour recording time on the head, has been used by one experience camera operator with due care, comes with original box and accessories, excellent condition, with two high capacity battery. This was bought for £3,400 on sale for £2000.

Contact Siraj: 07957108251 [191]

Email: [siraj@siraj5.orangehome.co.uk](mailto:siraj@siraj5.orangehome.co.uk)

#### Sony Z1 HDV Camcorder

Only 250 Drum hours - just serviced prior to sale. Comes with mains supply/charger, battery, Sony's own soft case and cables, Anton Bauer top-light, ezgrip and power pack. £2,000 inc. VAT. Loughton, Essex for collection.

Contact Kevin: 0777 153 5692 [190]

Email: [kevin.cook@iov.co.uk](mailto:kevin.cook@iov.co.uk)

#### Sony HVR 270 Camera

This Camera has been well looked after and is in perfect working order and condition. It was purchased in April 2008 so is just out of warranty. It comes with the Sony Record Unit, 2 x 32 Gb Cards, Lens, Microphone. Operation 4 x 10 Drum 3 x 10 Tape Run 1 x 10 Threading 127 x 10

Contact Ian: 07753 771258 [190]

Email: [info@weddingvideoservices.co.uk](mailto:info@weddingvideoservices.co.uk)

#### Sony 270E

As new, HD Pro Camcorder. Used 6-hours only, extras include cards, tapes, charger & batteries. Offers around £7,200. [190]

Contact Alan: 01452 302068

#### Sony HXR-MC1P Compact Digital HD

##### Video Camera Recorder plus extras.

Sony HXR-MC1P Compact Digital HD Video Camera Recorder purchased 4th May 2010 and with 21 months of Sony Silver Support Warranty cover. 2 x Sony 16GB Memory Sticks PRO HG Duo. Sony VCL-HG07030A 30mm Wide Conversion Lens. All items boxed and complete. Cost £2025 when purchased. £1500.00 to include insured delivery.

Contact John: 0141 339 1797 [190]

Email: [john@fairytaleproductions.co.uk](mailto:john@fairytaleproductions.co.uk)

#### Sony PMW EX3 Camcorder

Boxed with all supplied Accessories. Low Hours Mint Condition. 1 x 8GB SXS Card, 1 x 16GB SDHC Adapter, 1 x Katt Pro Bag for EX3, 1 x IDX Charger, 1 x IDX V Lock Battery & Adapter Plate. £5700.

Contact Roy: 01942 207889

Mob 07879 012435

Email: [rsvpvideos@gmail.com](mailto:rsvpvideos@gmail.com) [190]

#### Canon XL2 Video Camera, Manfrotto

##### Tripod and fluid head, Sony Mini DV player

Canon XL2 Video Camera, with twin batteries and holder, very low usage - £1,950. Sony GV D1000E mini DV player, also low usage £495. Manfrotto 350 MVB pro Tripod with Manfrotto 516 Fluid Head - £450. Manfrotto Linc Zoom controller for Canon & Sony Cameras - £95. This equipment has had very little use and is in mint condition.

Contact David: 01253 890556

Email: [davidmclaine@mac.com](mailto:davidmclaine@mac.com) [190]

#### Sony EX3 & Canon Lens

Sony PMW-EX3 only 30 hours £5,250.00 No VAT. 4 x Sony 8 Gb SXS Pro cards, £200.00 each. (3 Still Sealed) No Vat. Sony Professional Harddisk Unit PHU-60 As New £490.00 No Vat. Canon KH10x3.6 IRSE x2 HD Lens suit Sony PDW-330, PDW-350 PDW335 Xdcam 1/2 inch Lens. As new, £8,500.00 No VAT. May take part exchange on any of these items for Sony Z1E, or Panasonic HVX-200 or what have you.

Contact John: 07732-641-839

Email: [weddingvideos@hotmail.co.uk](mailto:weddingvideos@hotmail.co.uk)  
Ealing Green & Bracknell [189]

#### Canon XH-A1

With wide angle adapter lens/hood fitted. The camera is in good condition & working order. Boxed with owners manual. Open to reasonable offers.

Contact Ian: 07973 30 40 23

Email: [iantennant3@mac.com](mailto:iantennant3@mac.com) [188]

#### Sony PD150

PSU, mike, manual Op 170x10h, Drum 85x10h, TapeRun 70x10h, Thread 286x10h. Cash sale only, buyer collects London, £750 ono ex VAT IOV members

Contact Tim: 01172 300 710

Email: [tim@ocmfilms.co.uk](mailto:tim@ocmfilms.co.uk) [188]

### Miscellaneous

#### Various

Due to retirement - no reasonable offer refused for all or part of the following. All in excellent condition. 1-to-7 DVD copier, Panasonic DV1000 Editing Machines (records mini & full-size DV and plays DVCAM), Sennheiser EW100 camera receivers - 1 x Body Transmitter and Lapel Mic - SKP100 Plug-on Transmitter & hand-held mic. Lots more!

Contact Bill: 0161 798 0102 [190]

Mobile: 07913840807

Email: [hazeljay46@hotmail.co.uk](mailto:hazeljay46@hotmail.co.uk)

#### 3x Arri Redhead Lighting Kit + Case

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Contact David: 01752 510999 [190]

Email: [davidj@encoreproductions.co.uk](mailto:davidj@encoreproductions.co.uk)

#### Various

SONY HVR-HD1000E camcorder, Matrox RT100 Extreme card, Casablanca Avio DVD Dv, pro pak, smart edit 8, Nikon D3000 body only, contact for details.

Contact Kahlid: 07758132197 [190]

Email: [nawaz786@ntlworld.com](mailto:nawaz786@ntlworld.com)

#### Surplus to requirements

Manfrotto 522 LANC remote control. Push button features include - on/off- backlight - focus (man/auto) - fader - rec/stop - photo - zoom £165. Also - Sony PVM-14L1 (14 inch) Trinitron Colour Video Monitor, very little use. Features include LINE A Y/C in/out 4 pin mini DIN - BNC video in/out - audio in/out. LINE B BNC video in/Y/C video in 4 pin mini DIN - audio in. Parallel remote 4:3 & 16:9 aspect ratios. Can be rack mounted. £180

Contact Colin: 07860 333444 [189]

or 01623 409704

Email: [colin-cooke@ntlworld.com](mailto:colin-cooke@ntlworld.com)

#### Various items to clear

I have the following for sale due to a clear out to make space: JVC BR-HD50 playback deck HD720p, DVCAM large and small, DV large and small approx 200 hours, boxed with accessories - £800 ono. Sony VCL EX-0877 wide angle converter for Sony EX1/3 c/w lens caps, perfect condition - £175 ono. Century Optics FA-7X85 wide angle lens, no caps, small scratch on front element 10mm from outer edge - £100 ono. Sony AC-SQ950 dual charger for M series batteries, excellent condition - £80 ono. Formatt FM600 matte box c/w 3 rings - £100 ono. Les Boshier lens adaptor to fit Nikon lens to JVC500/5000 - £100 ono. Cavisson RS 1511M rod support kit for Canon XL, Sony VX etc - £100 ono. Postage at cost, payment by Paypal preferred or cheque. Contact Neil:

[neil@kingfishermultimedia.co.uk](mailto:neil@kingfishermultimedia.co.uk) [189]

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Email: [stuart@nav.co.uk](mailto:stuart@nav.co.uk) [188]

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