

# Focus Magazine

The monthly publication of the Institute of Videography

Issue 191 - December 2010 - £3.50

## Heads you win!



A review of the Manfrotto 504HD tripod head by Simon Hammond

also this  
month



Wind  
Cheaters - a  
review of the  
latest from  
Rycote

By  
Phil Janvier



The 48-hour  
Film Project

By Chris  
Waterlow



Fighting off  
the pirates -  
news on a  
special deal  
on Patronus

By Kevin Cook





# CALUMET PRO VIDEO

the choice of the professionals



## Canon XF300 MPEG-2 Full HD Professional Camcorder

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## Manfrotto 504HD546BK video tripod & head

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KTCB100 Kata CB-100 (Sony A1E & JVC HM100) **£149.00**  
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## Calumet Bravo 300w Tungsten light

This portable, lightweight, focusing quartz halogen lighting unit is ideal for a wide variety of video and photographic applications. It provides smooth, continuous beam angle adjustments, for an efficient light source that's easy to work with, variable focus from flood to spot, fully adjustable tilting bracket, durable lightweight construction, and includes safety glass.



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## Christmas time

I don't want to add to the common belief that Christmas has become no more than a money-making opportunity but, you can't get away from the fact that its one of the most important times of the year for a lot of videographers. To some it will be make or break time!

Whilst there will be a smattering of weddings and corporate commissions around this time of the year it would be completely wrong to say that this is the prime time for these revenue streams. I'd even go as far as saying that a lot of videographers who concentrate their efforts here will choose this time to take a break - or at least use it to give the studio a good scrub down.

The two sections of the market that will be buzzing right now (or should I say - should be buzzing) are those involved in filming end-of-year school plays/performances and also those in the SIV (Special Interest Video) market. Both of these can be incredibly lucrative and, even in a recession, seem to be something that customers will always find a pound or two to spend on.

For the guys shooting school plays/performances they have an incredibly unique selling point for their product. What parents in

their right mind would not buy a copy of their little darling prancing around on stage or screeching out an almost bearable rendition of 'Silent Night'? These can make fabulous mementos of their informative years - and at the very least can be used to embarrass them when they come of age.

Whilst some SIVs will have other key selling times of the year depending on the subject matter, Christmas is usually a great time to launch (or at least promote) an SIV title. If the rest of the Christmas-participating population are anything like me, I've got to an age where I struggle to think of things for people to buy me. This isn't because I'm the man who has everything, its more because the things that I want are way beyond the modest price tag usually associated with the things I find in my Christmas stocking. An SIV on beekeeping is though (my hobby) and would be very much appreciated (hint hint!). A shiny new Audi TT sports wouldn't go down too bad either - but that just isn't going to happen, is it Santa?!!

In tough times people like to give or treat themselves to little trinkets. Things like booze and other edibles are usually gone and forgotten by Boxing Day so, if marketed and promoted effectively, a video of something that's personal and/or useful to the recipient is going to appeal and be a great way for people to show they care.

Whilst both these sectors have something positive in common they also share the same threat to their business - namely copyright theft. Their business models will almost certainly rely on volume sales so any loss through unauthorised copying will make a significant dent in their projections. Despite this it seems very few of them

## The Cook Retort



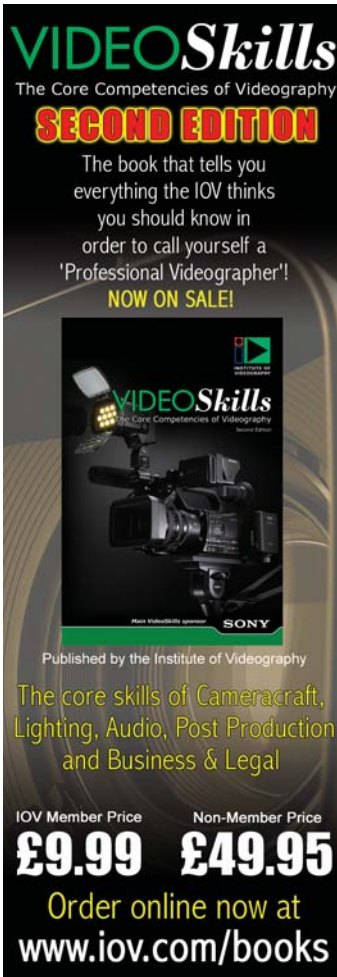
take any positive steps to stop this happening.

When you flick through the adverts and IOV News section of this month's magazine you'll see we are concentrating on a couple of things that will help these guys out - namely the pre-Christmas deal on the new Patronus starter packs and the regular ads for the IOV Holograms. Both these systems will help them to maximise their profits - one by placing physical obstacles in the way of thieves (that's what they are!) and the other by placing an emotional barrier in their way. Neither is going to stop a determined hacker but, to be honest, determined hackers are not going to be spending their time hacking a DVD of little Sally yelling out "all is calm, all is bright..."

For obvious reasons there's no hard and fast research on exactly how many DVDs of this type are illegally copied each year - but I'd guess that the number will be enormous. Pop a DVD in a PC and it will ask you, "what do you want me to do... play it or copy it?" An unprotected disc presents no barriers whatsoever - even to a computer numpty. And whilst the IOV Holograms don't offer this type of protection they do work on another level - in that who really wants to be known as someone who gives out hooky Christmas presents?

Whether or not you are involved in this part of the industry, I do hope you all have a great Christmas. Let's also hope that 2011 starts to see some stability coming back in the market. Cheers! ■

**Kevin Cook**



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[www.iov.com/copyrightguide](http://www.iov.com/copyrightguide)

or contact the IOV on 020 8502 3817



# IOV News

Industry, Technology & Regional News

## Patronus Origo Offer

Limited offer on new starter-packs for IOV Members

**Are you heading into the panto/play/performance season without copy protection on your DVDs? The IOV has agreed a limited offer on the new 100-burn starter packs of Patronus Origo with its creator, Fortium Technologies Ltd.**

To enable IOV members to discover what Patronus Origo can do for their profitability on commissions which depend on copy sales, up until 25th December we are offering the 100-burn Starter Pack at 15% off its normal price.

For £127.50 plus VAT (£149.81 inc.), IOV members will receive both the dongle and software loaded with 100-burn credits. This will enable them to copy-protect 100 DVDs - which not only guards against lost sales through casual copying but also gives them a means to demonstrate to schools and other commissioning organisations that they have systems in place to help minimise unauthorised distribution of video content.

Patronus is a passive anti-rip solution that encapsulates files within the disc structure. Encapsulation blocks, in the form of dummy sectors hidden deep within the disc architecture, are designed to confuse the ripping programs with a range of navigational techniques that manifest themselves in the form of excessive or unrecognisable data. The copy protection code

conforms to the DVD standard and is invisible to DVD players yet the ripping programs, which require full navigational access to the disc structure, are unable to process the content on the discs in order to make a playable copy disc.

Patronus works as an effective 'speed bump' against unauthorised casual copying. Menus, special features, extra content DVD5 and dual layer DVD9 can all be protected by Patronus.

To take advantage of this offer please visit [www.iov.com/patronusoffer](http://www.iov.com/patronusoffer). Please note, the special offer price is only available to IOV Members and to access this page you will need to be logged in as a Member. Non-members can still purchase this product at the normal price here - [www.iov.com/patronus](http://www.iov.com/patronus) ■

**Kevin Cook**  
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[kevin.cook@iov.co.uk](mailto:kevin.cook@iov.co.uk)



## Start-up package for PL and PI insurance for IOV Members

Aaduki Multimedia has announced special rates for IOV members with a turnover of £50,000 or less. The deal which is for £2 million Public Liability and £75,000 Professional Indemnity is on offer to all members at the price of £125 for a year.

Announcing the deal, Nik Stewert, Marketing and Business Development Manager said, "Aaduki has been working hard behind the scenes to try and add value to the cover we offer to the market and this exclusive deal for IOV members is one of the fruits of our labours. We are delighted that the IOV have been able to agree to allow us to offer preferential rates to members and we are looking forward to

working with them in the future."

This deal was announced at ProVideo 2010 held at the Ricoh Stadium in Coventry earlier this month.

Kevin Cook, Executive Administrator of the IOV said, "It is a pleasure to see our members' professionalism and loyalty being rewarded in this way. The premium on offer from Aaduki recognises that our



members work to a stringent Code of Practice and are able to maintain their professionalism through our VideoSkills accreditation system."

Nik said, "There is also the ability to add equipment cover onto the PL and PI deal on offer at a reduced rate as well and we look forward to welcoming more IOV members to our services."

The £125 deal is only available direct from Aaduki via the phone and is not available online. Members must confirm their membership number to qualify for the premium and have a turnover of £50,000 or less per year.

**Aaduki Multimedia is available on 01837 658880 Monday to Friday between 9am and 5pm.**

## IOV AGM 2011

The IOV's AGM will this year be held alongside the regular Area 06 (Midlands) group meeting on Tuesday 22nd February at a venue to be confirmed. The formal notice and proxy forms will be distributed not less than 21-days before the event by post.

As with every IOV AGM, one third of the Executive Committee will be eligible for rotation. If there are the exact number of candidates as there are vacancies on the committee, the elections will be uncontested and those offering themselves for election or re-election will be appointed without need for formal voting. If there are more candidates than there are available positions, a contested election will be held.

At present there are six places on the Executive committee. The two officers (1/3) who are due for re-election this year are Ron Lee and Steven Abrams - both of which will be offering themselves for re-election.

The Executive would therefore like to hear from any qualifying member who would be interested in standing for election. To help members understand the obligations and means of offering themselves for election please see the guidance notes on page 6. ■

**Kevin Cook**  
IOV Executive Administrator  
[kevin.cook@iov.co.uk](mailto:kevin.cook@iov.co.uk)

## VAT Rise

The IOV will be raising both membership rates and the price of goods and services they sell on 4th January 2011 as a result of the UK VAT increase to 20% - details of which will be posted on the website this month.

Please note, VAT is only applicable to a proportion of the membership fee as some money is attributed to the magazine (which is zero-rated). To ensure that we maintain sensible membership rates all increases will be rounded-up to the nearest 50p.

Members outside of the UK who are VAT registered and can supply a valid VAT number can apply to pay the non-VAT inclusive figures on their renewal.

A full review of membership subscriptions will be carried out at the end of the IOV's financial year in April 2011. ■

**Steven Abrams**  
IOV Treasurer  
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## Guidance on IOV Executive Committee Nominations & Elections

### Who is eligible for election to the Executive Committee?

Any accredited member who has been a member for a period of no less than 5-years from the date of the AGM (since 22nd February 2006). This does not mean that you have to have been accredited for 5-years, but merely maintained your membership for this period and gained either Associate Member, Master Member, Fellowship or Corporate Member status within that period.

### What does being an Executive Member entail?

The current Executive work in accordance with a document detailing the roles and responsibilities of committee members which is available from the IOV website (within Members Zone/IOV Executive). If you are interested in standing for election you must read this document and be willing to work within its guidelines.

### How do I express my interest in standing for election?

First of all you will need to find another IOV member to propose your election. This can be any fully paid-up member.

You will then need to prepare a manifesto on how your election will benefit the IOV and its members which should include your objectives and timescales. This should be no longer than 500 words and presented on plain paper (one A4 sheet max). It should be headed with your name, address, membership number, and the name and membership number of the member proposing you.

These manifestos will be reproduced as presented and included in the AGM notice so that members understand who and what they are voting for (subject to there being a contested election).

Your manifesto must reach the IOV's Admin office (PO Box 625, Loughton, Essex IG10 3GZ) no later than 4th January 2011 - receipt of which will be acknowledged. There will be no exceptions to this!

### How will members be able to vote for me?

Every IOV member will be sent an AGM notice no later than 21-days prior to the AGM. This will include the manifestos of those standing for election.

Should an election be required, each and every member (with the exception of Honorary Members, who cannot vote) will be able to vote for their choice on these two positions (plus other matters on the agenda). Votes can be either made in person at the AGM or by completing a Proxy Vote Form (which will be included in the AGM notice).

Essentially, each member will be able to cast two votes for the available positions. Those who attract the greatest number of votes will be elected. In the case of a hung election, the Chairman will have a casting vote.

Whilst proxy votes can be handed in at the AGM, if you are going to send your vote by post this must be received no later than 15th February 2011 to ensure your vote is counted. Details on where to post your proxy forms will be included in the AGM notice.

### Do I have to vote?

No - but we do appreciate members participating in this process. You can assign your proxy vote to any member that you know will be attending the AGM. You can complete any agenda votes on the form yourself - or let your nominated person cast your vote as they see fit at the meeting (including the Chairman).

### I'm still confused - where can I get additional help from?

If you are still unclear as to the procedures at the AGM or the election process, please contact the Kevin Cook at the IOV's Central Office. We do appreciate that this can be a confusing process and welcome suggestions from members as to how this can be made simpler for all concerned in the future. ■

**Kevin Cook**  
IOV Executive Administrator  
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## Sony F3 in detail

Sony Professional has added to its line-up of Super 35mm digital motion picture cameras with the new PMW-F3 camcorder.

Each camera in the line-up is based on a Super 35mm sensor and PL mount technology. Designed for television, commercials, music promos and budget features, the new camcorder is offered at a price point that will bring Super 35mm shooting within reach of a wider audience. That, and the availability of a low-cost PL lens kit model which includes 35/50/85mm T2.0 fixed focal length lenses, makes it ideal for use as a 2nd unit 35mm camera or as a B camera to the SRW-9000PL.

"Sony has a long and successful track record of developing digital motion production technologies," said Bill Drummond, Strategic Marketing Manager at Sony Professional Europe. "Our cameras have shot everything from documentaries to big-budget blockbusters, totalling many billions of Euros at the box office. With the new PMW-F3, we're putting the full power of our expertise to work, to bring precise control over depth of field, and access to the huge range of cinematic lenses available to a wider range of users."

The new PMW-F3 camcorder is based on Sony's XDCAM EX workflow (codec is MPEG-2 Long GOP 4:2:0 8bit, 35 Mbps), and uses Sony's SxS™ ExpressCard-based recording media format. Its Super 35mm CMOS imager delivers shallow depth of field, with high sensitivity and low noise levels (ISO 800, F11; and S/N ratio of 63dB in 1920x1080/59.94i mode), as well as wide dynamic range.

The camcorder offers a wide range of image creation options, as well as the ability to seamlessly inter-cut PMW-F3 footage with content shot on Sony's F35 or SRW-9000PL cameras - through the use of an HD-SDI dual-link output for external recording (4:2:2 1080 50/59.94P as standard; and RGB 1080 23.98/25/29.97PsF as an option).

Additionally, "S-LOG" and "Hyper Gamma" can be selected. This can allow users to take full

advantage of the CMOS imager's wide dynamic range, giving them the ability to tailor their images during post-production in the same way they would in a film based workflow.

Recording formats include 1920x1080, 1440x1080, and 1280x720 at 23.98/25/29.97p, 50/59.94i and, in DVCAM mode, 25/29.97PsF and 50/59.94i. Filmmakers can also take advantage of "slow" and "quick" recording, also known as "overcranking" and "undercranking" from 1 to 30 fps at 1920x1080 (17 to 30 fps in dual-link mode) and 1 to 60 fps at 1280x720 (17 to 60 fps in dual-link mode).



The PMW-F3's PL mount adapter can accommodate both PL and zoom lenses, and will offer compatibility with a variety of cine lenses such as Cooke, Arri, Fujinon and Zeiss. Sony is also announcing its plan to introduce a compatible SR Memory Portable Recorder for the PMW-F3 camcorder. This will add a high-end workflow option as well as full RGB capability providing native recoding in HDCAM SR codec.

"We demonstrated a prototype PMW-F3 on our stand at IBC and have been inundated with requests for more information ever since. It's great to be able to unveil the full list of features, and announce that first deliveries will be made well in advance of what many customers may have been expecting" concluded Drummond.

Two configurations of the PMW-F3 will be available (PMW-F3L body only and PMW-F3K with PL lens kit). First deliveries are scheduled for January 2011.

For more details please contact Sony Broadcast & Professional direct - see Video Manufacturer in the Trade Directory on page 15.



## Pro-Level Bokeh-Cam coming from Sony

This new camcorder from Sony will become one of the new models in the "NXCAM" line-up. Available early summer of 2011, it targets the expanding entry-level digital cinematography market.

With this latest "NXCAM" HD camcorder, Sony looks to further strengthen its position in the entry-level segment. The new model provides an affordable yet highly capable professional solution for many applications, including independent film, pop promotions and corporate communications all looking for a cinematic look to their content.

Whilst still under development this camcorder will be equipped with a Super-35mm sensor, perfectly designed for capturing motion pictures. This new sensor will have extraordinary performance in terms of picture quality and sensitivity, and is able to offer depth of field control and flexibility with a wide range of lens options available.

The adoption of the E-mount interchangeable lens system means that it is identical to the "a" series lens system used on the NEX-5, 3 and NEX-VG10, current and future E-mount lenses will be compatible with this new camcorder. In addition,



a very short flange back distance (the distance between lens mount surface and sensor surface) allows various A-mount lenses be mounted via a lens adaptor (LA-EA1).

Furthermore, it is also possible to attach a range of other lenses using third-party lens adaptors. With such flexibility, users will be able to experiment with various creative expressions by exploiting the characteristics of different optics.

The recording format will be AVCHD, widely supported by many NLE software vendors and the same format as the HXR-NX5E NXCAM camcorder. There is also a plan to implement 1080p (50p / 25p) recording modes. (MPEG4-AVC/H.264 compression will be used for these modes.)

For more details please contact Sony Broadcast & Professional direct - see Video Manufacturer in the Trade Directory on page 15.

## Wide appeal

PAG Ltd, the creator of the world's most technologically advanced batteries, chargers and camera lighting systems, is also the UK distributor for 16x9 Inc. The US company provides high-quality lens converters, designed specifically for use with high-definition handheld camcorders.

With the introduction of the new EXII range, 16x9 offers superior, HD-quality lens converters at a lower price. The current economic climate may be tough, but getting outstanding high-definition images doesn't have to be.

The EXII 0.7X Wide Converter is designed for compact HD camcorders with a lens thread of 46mm, 43mm or 37mm. It is therefore suitable for use with the new JVC GY-HM100E camcorder. The professional optic attaches to the thread on the front of the camcorder lens and provides 30% more wide angle coverage. The lens retains its zoom capabilities without light loss or vignetting.

The EXII 0.7X employs three multi-coated optical glass elements to yield high-definition pictures, and weighs only 136g. The EXII 0.8X Wide Converter was specifically designed for the



high-end Fujinon 17X zoom lens that comes with the Panasonic HPX300 and JVC GY-HM700 HD cameras. However, 16x9 Inc. is making the improved optics of the EXII 0.8X available for a variety of popular HDV camcorders, such as those from Canon (XF300/305), Panasonic and Sony.

The EXII 0.8X Wide Converter features a two-element design. The adaptor increases wide angle coverage by 20% with minimal barrel distortion and is fully zoom-through. The EXII 0.8X weighs 482g and is compatible with popular mattebox systems. In addition to 62, 72, 77 and 82mm threaded mounts, 16x9 Inc. will offer multiple bayonet mounts.

16x9 Inc. offers an optional lightweight rubber lens shade for both the 0.7X and 0.8X models.

For more details please contact PAG direct - see Batteries & Power in the Trade Directory on page 13.

## 3 NEW Roll-up Wedding Banners for Accredited IOV Members

Standard = £99.95

Personalised with you logo = £199.95

The above price is per banner and includes VAT & Delivery

## Help them to avoid the tears!

To order - visit Members Zone / Logos & Resources

## Cheers!!!

Carousel Media is inserting a voucher in every delivery between now and Christmas, saving £40 on any case of wine from leading online wine supplier [www.nakedwines.com](http://www.nakedwines.com)

Carousel Managing Director Franz van Dyk said "We have now been serving media professionals nationwide for over 25 years, and thought that we should mark this in style.

We have one of the biggest ranges in the industry so there should be something for everyone who uses discs, inks, tapes, batteries or any other consumable. We also offer a guarantee to match or beat any other UK supplier on price.

Naked Wines also have a very good reputation and claim over 30,000 repeat customers. They run online wine forums and vineyard tours, so are an ideal way to gain more pleasure from your drinking whilst saving on your blank media."

For more details of the £40 off wine offer and the full Carousel range, visit [www.carouselmedia.com](http://www.carouselmedia.com) or ring them on 0845 166 4860

## IOV Member wins Best Short Film

Hopeman based filmmaker and IOV Member, Anna McPherson, has won Best Short Film at the Moray Film Festival 2010, hosted by Bafta Scotland and sponsored by Benromach whisky. 'The Clavie', a one minute short film, interprets the theme 'identity'. The short documentary depicts the historical and unique burning celebration of the Burghead Clavie, which marks the beginning of their new year on 11th January each year.

The short film was filmed and edited by Anna, with the assistance of fellow IOV member, Alistair Watt. The music was composed by James Gray ([jamesgraymusic.com](http://jamesgraymusic.com)).

There were 9 entries and a panel of judges including Amanda Millen of BBC Scotland and Highlands and Island Enterprise, who picked 'The Clavie' as it was "professionally produced".

Anna commented, "I am very proud and excited to win this award. Since relocating to Moray 2 years ago, the media culture has certainly increased here and winning the film festival competition is a great platform to complement a filmmaker's career.

You can watch it now at [www.recitefilms.com/commercial](http://www.recitefilms.com/commercial).

## Panasonic AG-HMC81 - special pre-Christmas bundle

Since its launch at this year's IBC, demand for the Panasonic AG-HMC81 has at times outstripped supply. Now as a pre-Christmas promotion, Holdan is offering an exclusive incentive to Panasonic customers: purchase a new AG-HMC81 production kit from any participating dealer before 22nd December to claim a free Blu-ray recorder with 250Gb storage.

The Panasonic AG-HMC81 is tapeless, recording HD AVCCAM onto SD cards. One of the challenges for camera operators in today's tapeless world is the safe storage and archiving of daily rushes.

The Panasonic DIGA DMR-BS780EBK state-of-the-art recorder offers a great solution to this problem. With a SD card slot, it's painless to copy up to 14mbps data directly to this

£350 device which offers both unlimited archiving and instant playback over HDMI.

Allan Leonardsen of Holdan explains: "For many people the AG-HMC81 is their first taste of tapeless production. We wanted to make it as enjoyable an experience as possible. This end-to-end Panasonic solution is a really neat way of creating a smooth workflow without any of the hassle of broadcast ingest systems. Plus, the BS780EBK is a lot of fun, with YouTube connectivity and dual satellite tuners."

The AG-HMC81 production kit has a suggested retail price of



£2,395 + VAT and includes a professional protective case from Camrade as well as a high-power IDX battery. As a complete kit, this package offers camera operators great savings – in time and money.

For more details please contact Holdan Ltd direct - see Equipment Dealers in the Trade Directory on page 14.

## Over-the-back DSLR sack

Petrol Bags has introduced the equipment protection solution for transporting and carrying video-enabled DSLR cameras. The new Digiback DSLR Backpack sports a smart, ergonomic shell design in black 900D and ballistic nylon fabrics and is packed with features designed to offer the ultimate in practicality, convenience, and equipment protection.



The top lid of the Digiback unzips smoothly to reveal an upper compartment contoured to fit a DSLR camera with the lens attached. When outfitted with a telephoto or other extra long lens, the camera can be inserted with the lens in a vertical position. The spacious lower chamber has ample room for accessories. Removable internal dividers help secure contents and

create pockets perfect for holding a mattebox, camera plate, follow focus, extra lenses, camera light, spare batteries, viewfinder, and more. There's even a space for holding a personal computer. The inside contents is cushioned by layers of soft, padded easy-view, brushed polyester.

The Digiback's integral backpack system is constructed using breathable 3D mesh. Padded shoulder straps and adjustable sternum and waist straps provide correct weight distribution and ensure easier carrying. Cushioned back support is provided for optimal spinal comfort. A unique opening system is designed to protect the backpack system from damage by dirt or extra wear and tear

when placed on the ground. Contents are accessible from either side, and a rear zipper completely exposes the pack's interior. Additional features include double-sided exterior monopockets for additional storage and dual directional easy-glide zippers.



For further information on the Digiback (#PD331) or Petrol Bags' other new DSLR camera carriers, visit [www.petrolbags.com](http://www.petrolbags.com)

Main VideoSkills sponsor **SONY**

**ASSOCIATE MEMBER**



**INSTITUTE OF VIDEOGRAPHY**

### Newly-accredited Associate Members

The following list of members have passed their Associate Member exam and are now able to use the IOV logo in their marketing material. They have also been set up with a web page which must be linked to when the IOV logo is placed on their website. Full details of the benefits of Associate Membership can be found at [www.iov.com/join](http://www.iov.com/join)

<b>Richard Knight</b> A.M.Inst.V.	Bishops Stortford, Herts
<b>Devan Pandya</b> A.M.Inst.V.	Leicester
<b>Lara Lewis</b> A.M.Inst.V.	Ivybridge, Devon
<b>Vanessa Williams</b> A.M.Inst.V.	Knutsford, Cheshire
<b>Keith Woolford</b> A.M.Inst.V.	Birmingham

**Please note:** Newly accredited Associate Members are published in Focus each month and will be accurate at time of publication.



# The new benchmark.

Set your own standard:  
Professional, file-based Full HD camcorders.

Canon's new XF series utilises MPEG-2 Full HD recording codec with 4:2:2 colour sampling at 50Mbps, capturing broadcast-quality footage in stunning detail. The XF305 and XF300 combines a Canon L-series lens, 3 Full HD CMOS sensors and studio connectivity (XF305) for superb HD video stored on CF card. The new XF105 and XF100 are portable, powerful and packed with features such as studio connectivity (XF105), professional audio, 3D assist functions, infrared recording mode and extensive customisation for exceptional versatility.

For more information and store locator, visit  
[www.canon.co.uk/xfseries](http://www.canon.co.uk/xfseries)

**XF305 XF300**  
**XF105 XF100**

Come and see  
the full XF range  
at Broadcast Video  
Expo 2011



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you can



## Area IOV News

### Kent & SE London

By Justine May

Thank you sincerely to all those members who made the effort despite the weather to attend our

November meeting which was the final meeting for 2010.

Peter opened the meeting and welcomed a few new faces. It was then time for our main event – an evening with Alan McCormick and an introduction to Apple Motion.

Alan held an evening on FCP and a small session on Live Type some months ago, which I know many found interesting. FCP is such a huge application that a number of evenings are required to cover it. However, the good news is, Alan who has been teaching for years, teaches people using one to one sessions, on how to use certain programs / apps and made the move from PC to Mac just over 2 years ago.

The first part of Alan's presentation dealt with the interface - showing how to create an object and introducing the various tools, filters and numerous other features within Motion. Alan did a step by step demonstration using the IOV logo made from scratch and added behaviours to it to show how easy it is to apply different effects to your text / objects etc. Alan then showed us how easy it



is to adapt a ready-made template for use with your productions.

After a short break, we then had a chance to view the VT produced by Chris Waterlow for the IOV Awards 2010. Alan pointed out areas within the intros showing how Motion had been used. Having run out of time (no surprise there as Motion is another huge application and one evening just about covered the basics), it was then time for our raffle.

Congratulations to David Strelitz who won the Green screen donated by Holdan. Congratulations also to Alan who won the Rotolight, donated by Planet Video.

Our next meeting is on



Monday, 10th January 2011, details of which will be published on the website along with a schedule of March and May meetings' content.

Many thanks to all those who have already returned completed questionnaires, could I ask that those outstanding be submitted to me at your earliest convenience to justinemay@mac.com. Please use that email address if you did not receive a copy. Peter and The Committee are anxious to meet as soon as possible and get things rolling for the New Year.

I would also like to take this opportunity to wish you all a very Merry Christmas with family and friends and a prosperous and busy New Year. ■

### Midlands

By Chris North

Our visit to CVP in Studley has now become an annual event, with a slightly different format each time. This year they fielded five members of staff to look after us and answer individual questions about the camcorders, editing systems and accessories on show - each now having a dedicated area in their impressive new three-roomed glass showroom.

So instead of having presentations we were each able to follow our individual interests throughout the evening - concentrating on one particular area or moving about between the sections and experts as we wished. There was also a very nice buffet which was available throughout the evening - and I for one made full use of it!

We invited people to come early to have a look around and by 7.30 the showroom was buzzing with 16 members talking

and munching.

The evening kicked off with a short resumé from John Fry about his recent visit to IBC in Amsterdam and the latest innovations on show there - including the 3-D revolution which is now about to take off - at least in terms of the technology and hardware.

The other big development is in large sensor camcorders - following hot on the heels of the latest DSLR's which also now record HD video. The new camcorders will give you that critical depth of field control which cannot be achieved with small sensor devices.

A number of current camcorders were up and running, linked to a large monitor and others were on the tables so that we could get a real feel for them.

The NLE staff were

engaged in discussions and advice all evening with two systems up and running and a lot of questions being asked at the Final Cut Pro desk.

Finally everyone was given a copy of CVP's 'Iris' magazine - a really first class product in its own right. We look forward to the next edition with the latest developments and industry news!

Thanks to the CVP team for generously giving up their evening to advise us about the kit and emerging technology with such enthusiasm. PS. You can also see the Iris mag on line at : <http://theirismag.com/irisonline/index.php> ■



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

The IOV holds meetings on an area basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website. You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep. Full details of how to register and subscribe can be found in the 'Using this Site' section located in the upper main menu of the website.

### Scotland North

Brian Rae - [brian.rae@iov.co.uk](mailto:brian.rae@iov.co.uk)  
01224 862100

### Scotland South

Tony Nimmo - [tony.nimmo@iov.co.uk](mailto:tony.nimmo@iov.co.uk)  
01555 661541

### North East England

Mike Trehwella - [mike.trehwella@iov.co.uk](mailto:mike.trehwella@iov.co.uk)  
0191 536 6535

### North West England

Phil Janvier - [phil.janvier@iov.co.uk](mailto:phil.janvier@iov.co.uk)  
0151 487 9338

### S. Yorks, Humberside & Lincs.

Brian Fernley - 0115 989 2787  
[brian.fernley@iov.co.uk](mailto:brian.fernley@iov.co.uk)

Ross Ironfield - 01522 872 328  
[ross.ironfield@iov.co.uk](mailto:ross.ironfield@iov.co.uk)

### North & West Yorkshire

Roger Staniland - [roger.staniland@iov.co.uk](mailto:roger.staniland@iov.co.uk)  
07511 548189

### North Wales & Borders

Rowland Barker - [rowland.barker@iov.co.uk](mailto:rowland.barker@iov.co.uk)  
01490 430507

### Midlands

Chris North - [chris.north@iov.co.uk](mailto:chris.north@iov.co.uk)  
01530 836700

### East Anglia & A1 Corridor

Bill Platts - [bill.platts@iov.co.uk](mailto:bill.platts@iov.co.uk)  
01733 370922

### South Wales & Bristol Channel

Rep to be confirmed

### West London, Middlesex & Herts.

Emerson Bovell - [emerson.bovell@iov.co.uk](mailto:emerson.bovell@iov.co.uk)  
020 8575 2842

### Oxfordshire, M1 Corridor & NW London

Anthony Barnett - [anthony.barnett@iov.co.uk](mailto:anthony.barnett@iov.co.uk)  
01553 776995

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

Zulqar Cheema - [zulqar.cheema@iov.co.uk](mailto:zulqar.cheema@iov.co.uk)  
01279 413260

### West Country

Lara & Ian Lewis - [lara.lewis@iov.co.uk](mailto:lara.lewis@iov.co.uk)  
01752 691210

### Dorset, Wiltshire & Hampshire

Bryan Stanislas - [bryan.stanislas@iov.co.uk](mailto:bryan.stanislas@iov.co.uk)  
0845 260 7737

### Sussex, Berks, Surrey & SW London

Mike West - [mike.west@iov.co.uk](mailto:mike.west@iov.co.uk)  
01903 892951

### Kent & SE London

Peter Snell - [peter.snell@iov.co.uk](mailto:peter.snell@iov.co.uk)  
01634 723838

### Ireland - Ulster

Rep to be confirmed

### Ireland - Leinster

Mark Quinn - [mark.quinn@iov.co.uk](mailto:mark.quinn@iov.co.uk)  
01 835 3389

### Ireland - Munster

John Berry - [john.berry@iov.co.uk](mailto:john.berry@iov.co.uk)  
021 436 2299

### Ireland - Connacht

John Murphy - [john.murphy@iov.co.uk](mailto:john.murphy@iov.co.uk)  
087 688 6720

If you would like to present your products or services at local IOV meetings - please contact the IOV's Central Office on 020 8502 3817 or email [info@iov.co.uk](mailto:info@iov.co.uk)



## Oxfordshire, M1 Corridor & NW London

By Anthony  
Barnett

The subject of our most recent meeting was 'HD DSLR low

budget film making', at which Julie and Danny O'Neill of Mintyslippers Media ([www.mintyslippers.com](http://www.mintyslippers.com)) showed us a sample of their Canon HD DSLR filmic wedding footage.

Having been on a fact-finding trip to the USA, Julie and Danny researched their approach to wedding videography and came back with a very successful and popular concept that can be seen on their website - and in a similar style to the much lauded Still Motion company's business model (<http://stillmotion.ca/>). What these companies, and many others, have in common is the use of HD DSLR cameras that offer a film-look through large sensors and a huge range of lenses - all for less than the price of, for instance, a Sony EX1.

Julie recalled, "When it came to new camera time we looked at the EX1/EX3 and at the time that was the king in terms of quality. We also wanted the elusive 35mm look so looked at a Letus adapter but we found that too bulky for the wedding environment and also causes you to lose between 1 to 3-stops of light. Around that same time the DSLRs with video were released and just starting to take off and they immediately caught our eye. Small, cheap and no bulky adapters."

You can pickup a Canon 550D for around £600. This produces the same quality video footage as its bigger brother the 7D. Lenses are also a must so if your looking for that shallow look forget about the kit lenses. For just £99 you can pickup a new Canon 50mm f1.8 lens. This will give you an amazing look for a bargain price. The next lens up, the Canon 50mm f1.4 is even better but costs around £300. For just £700 you can get started with making movies with a film-look rather than video. This obviously appeals to a lot of media students.

Julie added, "To shoot weddings its not so simple and to say you could shoot weddings on a budget with DSLR would be a lie. There are so many limitations that must be taken into account and other factors - such as

having stacks of memory cards and developing your skills when working with separate audio recorders. We cover all these, and others, in the training sessions that we run."

With only 12-minutes of continuous high resolution shooting time it is a brave company that invests wholly in the HD DSLR format to create wedding videos. Mintyslippers have three in action (operated by two people) with radio communication between camera operators to give each other warning that time is nearly out for the 3rd camera to take over.

Julie explained, "The 12-minute limit is not such a major issue really. Those movie guys and TV types who shoot on 35mm film are more than used to this. With a 2000ft reel of film only giving them around 10-mins of shooting time the DSLR 12-mins is like heaven. For us we edit short form which means we only use a small part of the speeches or ceremony. We have continuous audio recorded into our field recorder and stagger the recording on the multiple cameras."

The film-look these cameras can create has seen them used in many prime-time TV shows around the world. However, some people who've used HD DSLRs have rejected them because the aliasing and moiré patterns looked so bad on their projects.

Christina Fox, broadcast trainer at UrbanFox.TV ([www.UrbanFox.tv](http://www.UrbanFox.tv)) says "If you are shooting lots of fine detail, especially horizontal detail (like architecture), and it or you move, it will be noticeable. But, if you use your shallow depth of field and defocus the background, the aliasing isn't evident. You probably wouldn't choose these cameras to shoot documentaries of anything that needs to be edited very quickly (because of the need to transcode to something like ProRes422 for render-free editing). But if you know what you are doing, you can produce pictures that look wonderful".

Julie summed up their approach to HD DSLR in a couple of lines... "Our decision to go DSLR was a creative one. We had pushed our conventional video cameras to their limits."

My sincere thanks go to Julie and Danny for making this an informative and interesting meeting. ■



## Make a bigger impact at your next wedding exhibition



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## IOV Membership has so much more to offer video professionals...

### Focus Magazine

Issued every month, Focus keeps you updated with all the IOV and Industry News. With details on new and anticipated product launches, technology reviews, industry profiles, used equipment listings, a trade directory and much, much more.

### Preferential Insurance

There are a number of specialist insurance providers who offer IOV members preferential rates and packages.

### Discounted Merchant Services

We have negotiated preferential rates and schemes with Streamline Merchant Services, part of the RBS group of companies.

### Free Advice Line

Videographers often work in isolation, so having an impartial, friendly and well-connected support service is often worth the membership fee alone.

### Technical, Creative & Business Forums

Our secure membership forums are divided into Technical, Creative and Business topics - with industry-specific forums for Wedding & Event, Corporate Video, Documentary and Short Film production.

### Work Sharing with other IOV Members

Members will often post requests for freelance camera operators, editors and other specialist service providers within the IOV forums.

### Free Arbitration Service

From time to time disputes arise between videographers and clients. This is where the IOV's Arbitration Service can be employed to achieve a fair and amicable settlement. The IOV offers this service free to its members and their clients.

### Lobbying and Representation

The IOV exists to represent and support those involved in professional videography. This includes negotiating with authorities and governing bodies who can impact on the working practices of videographers.

### Free Standard Contracts

All IOV members benefit from a licence to use standard business contracts and forms. These include Corporate and Event Video contracts - plus the IOV's Standard Terms & Conditions.

### Entrance to ProVideo

The IOV holds its annual Trade Exhibition once a year. IOV Members are automatically registered for this event, and benefit from free attendance to our comprehensive range of seminars, presentations and panel sessions.

### Entry into the IOV Awards

The IOV holds creative awards each year covering the main production categories of videography. These awards are exclusive and free for IOV members, and have fast become Europe's leading showcase of production excellence.

### IOV Anti-Piracy Holograms

The IOV helps its members protect their copyright through a simple but effective hologram sticker system.

### Exclusive Yellow Pages Advertising

Accredited members can benefit from taking part in the Yellow Pages Corporate Advertising scheme with substantially reduced rates!

**...and not forgetting, the backup and support from the industry's leading Trade Association!**

**Join online today!**  
**For more details on the IOV and our benefits of membership**  
**Visit - [www.iov.com/join](http://www.iov.com/join)**

# Join the IOV today and start using our logo to endorse your business!

## There's just one small hoop for you to jump through...

### Optional IOV Accreditation

Everyone initially joins the IOV as an 'Ordinary Member'. For those wishing to use IOV membership to promote their business by taking advantage of the IOV brand, we provide a structured and incremental path to accreditation. Whether you are simply wishing to demonstrate your commitment to working to the

IOV's Code of Practice and standards of professionalism (**Associate Membership**) - or want to work towards Full Accreditation (**Master Membership, Fellow Membership or Corporate Membership**), the IOV is there to encourage you on your journey.



## Give yourself a head start...

**FREE access to the Associate Member exam study material for everyone on [www.videoskills.net](http://www.videoskills.net)**

Anyone can benefit from free access to our study material on the VideoSkills website ([www.videoskills.net](http://www.videoskills.net)).



This online study resource defines the core competencies of videography, outlining all the knowledge you should know in order to operate a professional

videography business. The study material is broken down into the craft skills of Camera, Lighting, Audio and Post Production - plus a section on Business & Legal which outlines all the legislation and IOV regulations relating to videography.

Once you have joined as an Ordinary Member you will be given access to the Associate Member exam. This consists of a multiple choice test across all five exam categories. Work through each exam at your own pace, and once you pass you can start to benefit from using the IOV logo in your marketing materials.





# 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 Video Systems Ltd

Pinewood Studios, Pinewood Road, Iwer 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  
Fax: 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: 02920 231235  
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



### Planet Video Systems Ltd

Pinewood Studios Pinewood Road Iwer 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

## Copyright Free & Commissioned Music

### AKM Music

PO Box 3199, Kenilworth CV8 2ZP  
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

## Dolly & Track Systems

### 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

### 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



### 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

## Duplication Services

### 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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Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

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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

Unit 4, Balksbury Estate, Upper Clatford,  
Andover, Hampshire SP11 7LW  
Tel: 01264 336330  
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Tel: +44 (0) 844 8156225  
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Web: www.replication.com



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The Barn, Rashwood Meadow, Droitwich Spa,  
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Email: sales@penridge.com  
Web: www.penridge.com

## Equipment Dealers

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

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

### *Edinburgh Store*

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

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

### Holdan Ltd

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Hadfield, Glossop, Derbyshire SK13 1BE  
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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.videokit.co.uk



### LEQ Ltd (Lightweight Equipment)

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Surrey SM26HJ  
Tel: +44 (0) 20 8770 7790  
Email: Tonycovell@talktalk.net



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Buckinghamshire SL0 0NH  
Tel: 01753 422 750  
Fax: 01753 656 683  
Email: sales@planetvideosystems.co.uk  
Web: www.planetvideosystems.co.uk

### Proactive UK Ltd

1 Eastman Way, Hemel Hempstead HP2 7DU  
Tel: 01442 253313  
Fax: 01442 260913  
Email: sales@proav.co.uk  
Web: www.proav.co.uk

### Production Gear Ltd

Millennium Studios, Elstree Way,  
Borehamwood, Hertfordshire WD6 1SF  
Tel: 020 8236 1212  
Email: sales@productiongear.co.uk  
Web: www.productiongear.co.uk

### WTS Broadcast Limited

Media Park, 40b River Road,  
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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### Calumet Pro Video

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### Hirecamera.com

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East Sussex TN20 6EH  
Tel: 01435 873028  
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Web: www.hirecamera.com

### Kitroom Monkey Limited

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London W5 5EP  
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Mobile: 07739 806807  
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Web: www.ianirodirect.com

## Infinity Curves for Virtual Sets



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

## Insurance Companies

### Aaduki Multimedia Insurance

Bridge House, Okehampton,  
Devon EX20 1DL  
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Fax: 0845 838 6933  
Email: info@aaduki.com  
Web: www.aaduki.com



### Towergate Camerasure

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Hampshire PO16 7UY  
Tel: 0870 4115511  
Email: camerasure@towergate.co.uk  
Web: www.towergatecamerasure.co.uk

## Lighting

### ARRI (GB) Limited

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Middlesex UB8 1LX  
Tel: 01895 457000  
Email: sdaly@arri-gb.com  
Web: www.arri.com  
**Cirro Lite (Europe) Ltd**  
3 Barretts Green Road, London NW10 7AE  
Tel: 020 8955 6700  
Email: sales@cirrolite.com  
Web: www.cirrolite.com

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Web: www.ianirodirect.com



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Email: info@photonbeard.com  
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### Rotolight Inc.

Pinewood Studios, Pinewood Road, Iver Heath  
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Web: www.rotolight.com

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Web: www.planetvideosystems.co.uk

### Roland UK Ltd

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

### ZEN Computer Services

3 Carolina Way, Salford Quays,  
Manchester M50 2ZY  
Tel: 0161 736 5300  
Fax: 0161 736 5303  
Email: info@zenvideo.co.uk  
Web: www.zenvideo.co.uk

## Radio Microphones

**Sennheiser UK Ltd**  
3 Century Point, Halifax Road, High Wycombe,  
Buckinghamshire HP12 3SL  
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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

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

### Carousel Media

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Woodchester, Stroud, Gloucestershire GL11 5ED  
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Email: sales@carouselmedia.com  
Web: www.carouselmedia.com

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Web: www.lcc-lighting.co.uk

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

### Studio & Lighting Services

3 Cedar Drive, Loughton, Essex IG10 2PA  
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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

Lane End Road, Sands, High Wycombe,  
Buckinghamshire HP12 4JQ  
Tel: 01494 450414  
Email: sales@portaprompt.co.uk  
Web: www.portaprompt.co.uk

## Tripods & Camera Supports

### Hague Camera Supports

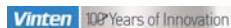
Mile End Road, Colwick,  
Nottingham NG4 2DW  
Tel: 0115 987 0031  
Email: info@b-hague.co.uk  
Web: www.b-hague.co.uk

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Fax: 01527 596788  
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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

### TV One Limited

Unit V, Continental Approach, Westwood  
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Tel: 01843 873300  
Email: sales@tvone.com  
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# Heads you win!



A review of the Manfrotto 504HD tripod head by Simon Hammond

**Running a technical arts based micro-business like Videography can be expensive and time consuming. You must go out and shoot and concentrate on editing. You have to sell yourself and your products. Keep up with the latest techniques and technologies. Learn and practice current photographic, lighting, audio and editing techniques. Run the business, make a profit, and most importantly have a proper life with family and friends.**

In the current climate, we are all looking for ways to cut our overheads and maximise the earning power of our equipment.

One way is to buy only things that are going to earn their keep. It is very easy to be seduced by the latest piece of video equipment. Manufacturers want to sell you exciting stuff. You want to buy exciting stuff to make your videos, and your business, look better. This is where a reality check must kick in. Will this new thing make me, and my family, more money?

## Use you head!

The chances are that if you have a means of recording and editing you do not need much more than your talents. Consider the

comparatively crude machinery imaginative photographers, cinematographers, sound recordists and film editors used to create masterpieces in the twentieth century.

If you have a camera you can shoot great pictures. If you work at editing you can create scintillating sequences out of the meanest material.

Hard-pressed videographers need only spend the minimum amount of money on equipment to enable them to fulfil their contracts and maintain their professionalism and self-respect. The right tools for the job in hand. If you need it, and cannot afford it, hire it.

Alfred Hitchcock said the three most important things in film making are: The Script, The Script and The Script. Will your client really appreciate that you are using the very latest camera technology? Will they care that you are editing on last months software? No, they will not. They just want to see their story told clearly and imaginatively.

OK, so what has all this to do with reviewing a tripod head? Well, the message is to buy only what you actually need. Very occasionally, we need to buy a new tripod and head. Like tax, it is an irritating necessity.

Not everyone does the kind of work that demands a fully pro

tripod head costing £1,000 to £5,000. Most just need something that is solid, reliable and enables smooth moves.

If you don't REALLY need to spend thousands of pounds on a Vinten, Sachtler or an OConnor then take a look at Manfrotto. This manufacturer offers kit that works well for a lot less cash. Why spend £2,000 on a video head when you could spend £245 and use the other £1,755 for a nice holiday or a big family treat?

## Heads up!

A few months ago Manfrotto brought out a mid-level video head called 504HD. I have been using one for a few months and have to report that this really is the best little video head Manfrotto have ever produced.

A true-life example. A rock band in concert. The camera is some distance away from the band. On the telephoto end of the lens is a close up of the lead singer. He starts to play a guitar solo and the camera tilts down to his fingers plucking the strings, then gently pans along the guitar neck. Then the sax comes in. The pan continues to the sax keys, then a lovely close tilt up the sax keys and fingers to a big close up of the player. Tricky moves performed live and un-rehearsed on a £245 head. That to me says

more about a piece of equipment than all the technical specifications and advertising hyperbole.

## The head case

The 504HD looks great. Neat functional design and jolly red trim. Solidly engineered from quality materials the head mounts onto a 75mm tripod bowl. The wide top makes a decent sized platform to mount an outfit weighing up to 9 kg. The camera plate is 14cm long, 5cm longer than other Manfrotto siblings, making it a bit easier to balance a sprawling rig or DSLR outfit. The plate is the same width as other Manfrotto family heads so the camera can be swapped between mounts without changing the plate. Two 1/4" and 3/8" camera screws are supplied. Unused screws are stored on the head. The screws slide along a channel the length of the camera plate offering more flexibility to





The plate slides onto the head with the usual end stop to prevent the camera falling off the front, and a press button release to stop it falling off the back. Just slide the camera onto the head until it tilts neither backwards nor forwards and fix the plate with the side lock.

Level and secure the head and camera with the big rubberised handle under the bowl. Great to see that Manfrotto have integrated an illuminated bubble. Press the button and an orange LED lights up under the bubble. It turns itself off after ten seconds. This is a proper and essential item for every head.



The pan bar can be fitted to the left or the right of the head, or with a second bar to both sides for really well controlled movements. The telescopic bar extends from a short 38cm, good for tight corners, to a long 62cm, good for precise control. The rubberised handle at the end of the bar gives a strong comfortable grip. The 504HD will tilt down 90° and up 60°. If the rosettes connecting the pan bar to the plate become worn after years of adjustment they can easily be replaced.

The pan, tilt and plate lock handles are the usual Manfrotto family "pull to reposition" knobs whose angles can be adjusted to suit the operator and kept out of the way.

The camera rig will become unbalanced when you tilt the camera. It will quite naturally fall forwards or backwards. To compensate for this, and create a harmonious situation where the camera only goes where you intend, there is a counterbalance dial. If your rig weighs 2.5kg set it to 1, 5kg at 2, 7.5kg at 3, or you can just disable the whole idea by setting it to zero. Whatever angle you park your camera; it will just stay there, balanced, awaiting your next command.

Either side of the head is a standard 3/8" thread hole to attach accessories like an arm, a monitor, a French flag, an audio device, a lamp – anything you fancy. The weight of the accessories is now low on the tripod head and not on the camera.

## Turning heads

What we need a head to do more than anything else is give us smooth moves. Manfrotto have developed new variable fluid ball bearing movements for the 504HD. These have to be the best Manfrotto have produced and bring this little head into a different class.

Pan and tilt fluidity is adjusted from free running to very stiff with two chunky dials clearly marked in stages from 0 to 9. Continuously variable with definite click stops every few degrees. Favourite settings for pan and tilt drag can be noted and accurately repeated.

The pan and tilt movements are very smooth. Perhaps not to £2,500 head standards but the best I have seen at this price level and real value for money. It is possible to start a movement smoothly, execute it, and end gracefully. There is no whiplash, bounce back or unexpected jerks.

It's the simple day-to-day practical things that really count. Say I am shooting a sensitive interview and want to unlock the head, subtly and slowly zoom in and re-frame to a big close up, and lock up again. All in vision without any bumps. That is a straightforward requirement that the 504HD achieves. And that's enough to make it a winner for me.

## Head lines

Manfrotto 504HD is a bargain at about £245. Recommended tripods are Manfrotto 535 or 536 carbon fibre, or the aluminium 546B legs. A complete kit of 504HD head, aluminium 546B legs and a sturdy bag is about £470. With the 535 carbon fibre legs about £900. These are real dealer prices excluding VAT. Shop around for a better deal.

If you don't really need to spend ££££ on a head I think it would be worthwhile looking at this Manfrotto. It delivers a similar feel and performance for a tenth of the price. However, do try before you buy, and maybe have a look at the new Vinten Blue and the Sachtler FSB-8T. ■

Simon Hammond M.M.Inst.V.

**Notes:** See the 504HD head in action - [www.vimeo.com/10802914](http://www.vimeo.com/10802914) and in a weird promo movie by Cliff Guy: [www.vimeo.com/10575827](http://www.vimeo.com/10575827) Rusty Rogers gives a short video review at [vimeo.com/16042238](http://vimeo.com/16042238) and finally a video review by Next Wave TV at: [www.youtube.com/user/NextWaveG#p/u/0/kg0ZCBpTMho](http://www.youtube.com/user/NextWaveG#p/u/0/kg0ZCBpTMho)

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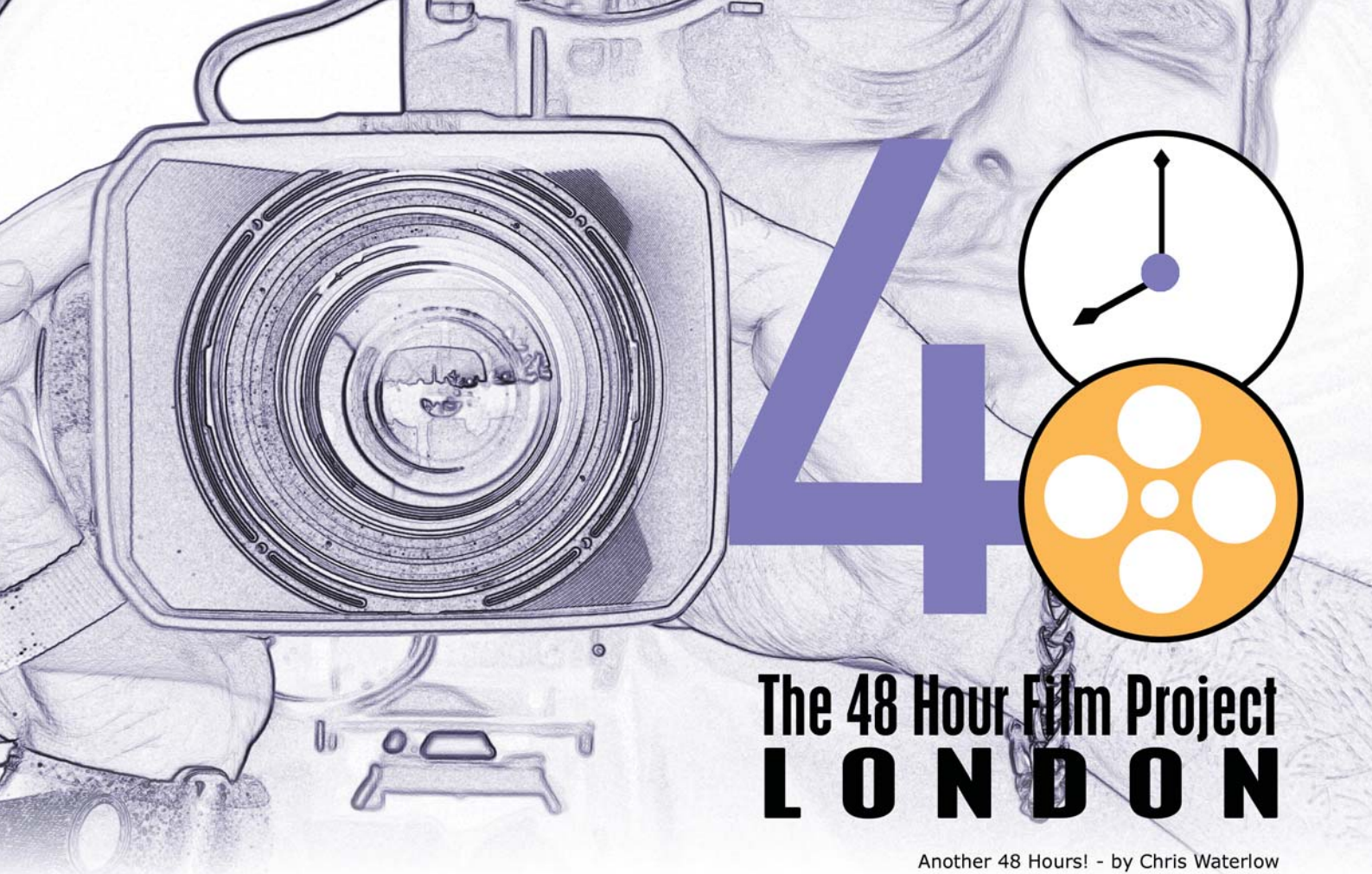
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# The 48 Hour Film Project L O N D O N

Another 48 Hours! - by Chris Waterlow

**It all really started just over 6-years ago in May 2004 when I was asked by a friend of mine to take part in 'this 48 hour film thingy'. I agreed to do it just to humour him and because I had a spare weekend. (See Focus magazine issue 115 – August 2004.) I ended up having the one of the more memorable experiences of my life, and for some strange reason I recently decided to have another go and entered a team for the London group of the 48 Hour Film Project 2010.**

For those of you who haven't heard of this phenomenon before, allow me a few lines to explain. The idea of a 48-hour film competition started about 10-years ago in the UK and the US almost simultaneously. The concept is very simple; write, shoot, edit and deliver a short film in 48-hours!

The '48 Hour Film Project', started by an American called Mark Ruppert, has since emerged as the predominant competition in this art form and takes place all over the world, this year's tour taking place in 87 cities around the globe and involving more than 3,500 teams! The idea being that the winner of each city goes through to a national final, and the

winners of the national finals advance to the international final with the best of the best being shown the following year at the Cannes Film Festival – truly International!

Each local competition begins with a gathering of representatives from each team attending the launch on a Friday night. At the meeting all teams are given the same character name, prop and line of dialogue which they all have to use in their films. Each team then draws their genre from a hat and has to produce a film between 4 and 7 minutes long using those elements. The film has to be delivered complete back to the drop off point by 7.30 on Sunday night! Sounds simple doesn't it?

## Anyway, back to the plot . . .

As far back as last May I had been checking out the 48HFP website ([www.48hourfilm.com](http://www.48hourfilm.com)) to see when the competition would be coming to London. Initially there was very little information to be gleaned as the London arm of the outfit was going through a change of production team, so the final dates weren't announced until the middle of September.

What with ProVideo 2010

coming up, all the work I had to do for that and the IOV Awards night, as well as everything I had to do for QVC in my regular 'daytime' job, there was very little time to get things organised. However, they say you make your own luck, and I was fortunate enough to have my good friend and director Martin to help me out.

Martin is also no stranger to the 48HFP as we were both in the same team on the last one I did back in 2004, so we both had a good idea of what to expect. The key to success in events like these is preparation. Obviously there is nothing detailed one can do until the genre is known, so the more that can be done to cushion the blow, the better.

Thankfully, being in the television industry has its advantages, not least when it comes to sourcing kit, technical crew, actors and locations. The first few of these were easy, but we still had to find a generic location that could be adapted to whatever was thrown at us. Last time we had the full use of a recording studio, and could make good use of the studios, control rooms and office

spaces. Luckily this time we were able to get the use of a recently closed-down school, which we sourced through a contact in the London Borough of Wandsworth's film office. As the location had recently come onto the books as a location source, our contact very kindly let us have the use of it for only a small administration fee. The place was perfect; many different size rooms and corridors where we could film and set up dressing rooms, make-up room and a production office.

As is often the way with these things, we soon found ourselves in a period of an enforced lull. We had managed to get all the resources and manpower we needed and now

The screenshot shows the 48 Hour Film Project website. At the top, it lists cities: Columbus • Dallas • Denver • Des Moines • Detroit • Edinburgh • Fargo. Below this is a large '4' logo with a clock and film reel icon. The main content area is titled 'The 48 Hour Film Project' and lists the 2010 tour schedule:

- November 12th to 14th: • Montreal, J. 4th
- November 19th to 21st: • Columbus, J. 5th
- November 2nd to 4th: • Melbourne

Below the schedule, it says 'More dates...'. On the right side, there are links for '2010 Year', '5-Short Contest (Closed)', 'Upcoming Cities', and 'What We're About'.



it was just a case of waiting for the weekend of madness to start. During this period, Martin spent a lot of his free time devising various scenarios which we could easily adapt to whichever genre we were given. However, there were still one or two genres that we hoped we did not get, including 'Musical' and 'Road Movie'. It was also during this time when we managed to tie down all our actors to commit to the project, this also included one of the QVC presenters, Dale Franklin.

I also approached Andrew Lancel at the IOV Awards and to see if I could persuade him to take part. Unfortunately, he was busy on the day in question but seemed very keen to take part and insisted that I let him know of any future projects when they came up - let's see what happens next year!

## The day of reckoning

Friday 22 October 2010 finally arrived. Martin and I left work arriving at the Prince Charles Cinema just off Leicester Square with plenty of time to spare, and joined the rest of the other slightly apprehensive team members in the lower theatre.

We were treated to an encouraging introduction from the producers of the event and were taken through the various procedures step-by-step. These included how the films were to be delivered on the Sunday, and various other useful bits of information regarding timings and when we should start rendering our projects!


While all this was going on there was a large countdown clock on the screen in front of us relaying how many minutes and seconds we had left until the whole thing kicked off. Finally, the time came and we got the first element we had to use. This was our character name: Sam/Samantha Harris, a runner. Three minutes later, we were given our prop: a bone. A minute after that we received our line of dialogue: "I was expecting something bigger"! Martin and I looked at each

other, there was nothing there that need worry us. The only concern we had now was which genre we would draw. Fortunately, or maybe not so fortunately, we were due to draw fairly early on as the teams were called up in alphabetical order. When our team name was called I struggled my way along the row of seats and up to the front. Reaching into the glass jar I pulled out the slip of paper, opened it and saw - 'Road Movie!' Expletive deleted! I could feel Martin giving me daggers as this was one of the few genres that we did not want to pick.

I struggled back to my seat where all Martin could say to me was, "we're going to pick a wild card". This wild card option was something that had been introduced fairly recently and, obviously, this gave teams a second chance to pick something they could work with. The drawback with picking a wild card is that you can't go back to your original choice, you are committed to the wild card you have drawn. However, this time I managed to pick 'Adventure Serial', and we both agreed this was a much better choice and we were happy to go with that.

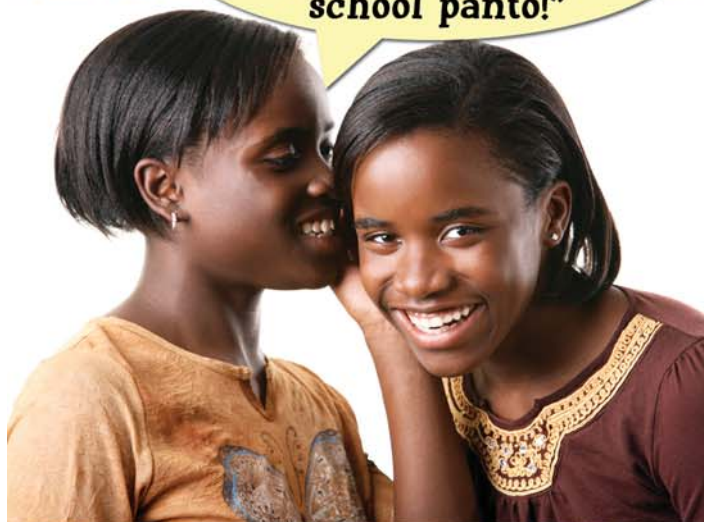
## And we're off!

We made our way out of the cinema and back into Leicester Square. All of a sudden Martin appeared to have an epiphany. He made the observation that programs like Doctor Who are, in fact, adventure serials. These always had cliff-hanger endings to keep the audience in suspense until the next episode, and something like this would be perfect for us.

We were to make an episode of the sci-fi type serial, monster and all! I could tell from his expression that a plot and storyline were already beginning to form themselves in his head. We both spent the next few minutes furiously sending messages to all the members of the cast telling them all what the genre was and giving them a rough idea of what they were to expect. We then started the journey back home to my house. Most of the trip was done by car with Martin sitting beside me frantically making notes and phone calls and trying to piece together elements that we could use the shoot. 

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"Her mum drives a Porsche - but still bought a pirate copy of our school panto!"



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We finally arrived home just after 9pm. Shirley, my wife, had produced one of her wonderful meals which we tucked into with gusto, along with a couple of glasses of wine to keep us going! As soon as we had finished eating we fired up the laptops and got stuck into writing a script. Just after midnight we were happy that we had something to work with and went to bed exhausted.

Our alarms rang at 5:30am and Martin, Shirley and I climbed back into my car to drive up to our location just off Clapham Common. We arrived dead on 8am to find that some people had already turned up and were raring to go. We established a production office in one of the disused rooms of the school and setting up a laptop and a printer we produced copies of the script for everyone.

## Smooth shoot

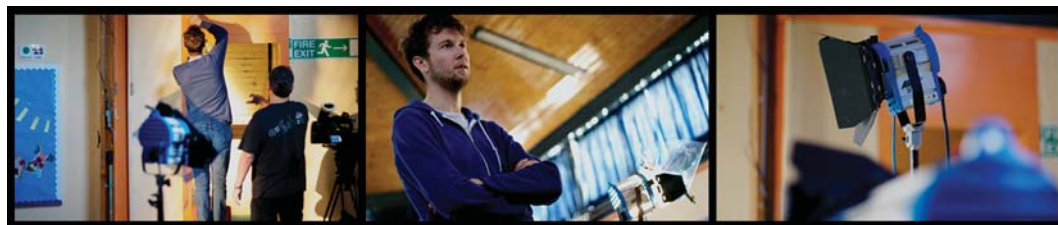
The rest of the day was pretty much a blur. However, we did get everything we wanted to get in terms of shooting, and all our setups looked fantastic and were lit brilliantly by our wonderful DoP, Chris - not me incidentally. I was actually the sound recordist!

We did have the added problem that we were using very realistic imitation firearms on the set. This meant that not only did we have to inform the local police that we were doing this, but that we had to keep them away from any windows so that members of the general public would not be able to see us and get alarmed. However, this wasn't too much of a problem and did not slow down the shooting process at all.

The location we had found was perfect for our needs with one exception, no running water, which meant we could not use the toilets! So every time we did a run to the local supermarket for food and supplies, several people had to tag along to make use of the facilities!

Once again, this did not prove too much of a problem and did not seem to hinder the shoot in any way.

We finally wrapped just after 6pm and were clear of the location half an hour later. We



then had to drive all the way back to Crawley to start the post production.

As we were driving home my wife called ahead to the local Indian takeaway and our food was waiting for us at the house when we arrived. As we had had such a frantic day we decided that we owed ourselves a decent break. So we forced ourselves to sit down, take some time out, and enjoy our takeaway. However, there was only so much time off we could take and by 10pm we were sitting in front of the computer starting to ingest the rushes.

## In post

As we had recorded everything to tape rather than hard drive or card, we had to capture everything in real time. Fortunately, this meant that we were able to watch all the rushes to make sure we had everything we needed. All in all we had shot one hour 40 minutes worth of material and all of it was pure gold.

Once the capturing was done we did a small amount of housekeeping to put all the relevant scenes and shots into separate bins, made sure we had all the correct sequence settings and codecs in place and climbed into bed at 1am.

The next morning, both Martin and I were up, showered and dressed by 6:30am. While making coffee we decided that it would make more sense if Martin did the picture edit and I would do the sound editing and grading. I had already looked at Martin's copy of the script and found that it was covered with indecipherable scribbles that he had made during the shoot the day before, and it would have taken a long time for him to explain to me what he wanted in terms of pictures.

As Martin is also a dab hand at using Final Cut I just let him get on with the edit and spent my time tying up all the legal loose ends and paperwork that

had to be completed for the competition.

By about noon Martin had the picture edit completed to his satisfaction. During this time my wife kept us supplied with regular mugs of tea and coffee, bacon and fried egg sandwiches, and toasted teacakes - fantastic! I then spent the next three hours tidying up the audio.

## Audio landscaping

There was one particular scene which had been shot without audio as it was very fast moving and it would have been difficult to have a cameraman, soundman, director and actors all moving very fast through quite a confined space. Soundtrack Pro, the audio editing program that comes as part of the Final Cut Suite, as well as being comprehensive to use, also has a huge library of sound effects. It was therefore decided that this scene would have to have a complete sound design built for it.

This was actually quite simple to achieve, as all I had to do was layer loads of gunfire and explosions to make it look and sound very exciting. Apart from this one scene, the rest of the audio was relatively simple to do and by 3pm we had a complete edit which we were very happy with.

This was then dragged into the 'Color' program and given a grade suitable to the style of the genre. After 'letterboxing' it we then laid off the final programme to memory stick and burnt a data file of it onto a DVD as a backup.

## Delivery

Then, with our film and all the paperwork crammed into an envelope, the three of us jumped back into the car and headed off to Leicester Square. We arrived at the Prince Charles Cinema at 7pm giving us 30 minutes before the deadline -

plenty of time to spare! Our mission accomplished we then headed home dropping Martin at his house on the way.

A few days later most of the cast and crew met up again at the cinema for the premiere screening. It was very entertaining evening, not least because we got to watch the other teams' films. When all the films had been shown, the teams' producers were called up for a question and answer session from the rest of the audience. I think we all held our own, although I have to say that the questions asked were not exactly that searching! Once the event was over we all retreated to the nearest pub for a well-earned drink, some of us went on for a bite to eat in Chinatown before heading home.

## Judgement day

Although we had all seen the films, the judging was not due to be finalised until the following week. The organisers of the competition had booked Madame Jojo's nightclub in Brewer Street, Soho for the awards night and wrap party. So, the following Thursday evening a small group of us arrived at the nightclub. By 8pm the place was heaving with members from the other teams and their supporters.

There were ten categories of awards handed out, with everything from Best Film and Best Director, to best use of prop and sound design. Sadly, our team didn't win anything! However, it was very clear that the overall standard was very high and it was an honour to lose out to such talented film makers.

So, I ask myself the same question I asked way back in 2004. 'Would I do it all again?' The answer is still the same, "most certainly I would"! Quite whether I will be ready to accept the challenge when the dates are announced for next year remains to be seen, but it is certainly something I would love to do. ■

Chris Waterlow F.Inst.V.

**Notes:** For those of you interested in what can we managed to achieve in 48 hours then check out [www.vimeo.com/16150919](http://www.vimeo.com/16150919).



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# WIND CHEATERS



Phil Janvier tries out the latest sound recordist's tools from Rycote

Last month I had the privilege of being part of the VideoSkills 'How to Shoot Better Interviews!' training event in Naas Co. Kildare, Ireland. As well as the usual general advice about recording sound, such as getting control of the environment and choosing the right microphone, I also spoke about peripheral sound equipment such as boom poles, blimps and softies.

To demonstrate this in previous VideoSkills events I had used my short light-weight aluminium boom pole - and when outside my rather elderly zeppelin, blimp-styled Rycote windshield (the latter I had repaired at the Rycote factory last year where I changed the elastic band microphone mount for the new, almost unbreakable, universal lyres). Handling and wind noise can be a problem so it is important that we use the right tools for the task in hand, to aid me in this I was delighted when Tim Constable at Rycote arranged for me to try out a selection of new Rycote products.

In Tim's selection was the Lightwave Aluminium A-5 News Boom Pole, the S-Series 300 Suspension and Windshield Kit, an 18cm Standard Hole Softie with mount and Pistol Grip, the 14cm Miniscreen and

Windjammer, Black and Beige Lavalier Foam Shields, Overcovers and Undercovers and a pair of Black Lavalier Windjammers.

It was great to be able to talk about these new products and how they can benefit the videographer - and I thought it would be even handier to share my findings in Focus.

## Lightwave Aluminium A-5 News Boom Pole

Rycote advertise this boom pole as being "extremely robust" and they are proud of their patented, triple-cam locking system and quick release mechanism.

It has been designed so that the triple-cam locking system of the pole allows for minimal twisting when locking/unlocking, making it less likely to jam when dirty. The locking system can also be stripped down completely for easy cleaning of the pole.

The pole is has been designed for demanding applications such as television news broadcasting and is made of "top grade 1.0mm thick aircraft grade aluminium".

Interestingly, at this years ProVideo, they had a version of the Lightwave that had an



internal coiled XLR cable and while this was not the model I tested it is available as an optional extra.

I found the Lightwave boom pole easy to use when fully extended, although on the day of filming I had a nerve twitching in my left arm which meant I had great difficulty holding it still. I do not believe that it was the fault of boom pole that I struggled. I really like this pole and I would be very tempted to get my hands on the internal coiled XLR cable and fit it. I used the S-Series 300 pistol mount with it and I was delighted with its performance.

When collapsed the pole measures just 0.66m (2'2") and when fully extended 2.50m

(8'2"). Without the coiled XLR cable it weighs in at 640g and 780g when the XLR is inside.

## S-Series 300 Suspension and Windshield Kit

As a user of an elderly zeppelin, blimp-styled windshield the S-Series 300 was new to me - although last year I did visit the Rycote factory and witness it being made. In essence this windshield kit has been simplified down for ease of use and is made up of three parts and a XLR cable. It is lightweight and yet very strong and ready to use straight out of the box.

Once again this kit uses lyre suspension rather than the old fashioned elastic bands and has integral fur windshields or pods that can be removed easily and quickly to access the microphone.

The design of these pods has been well thought out as additional pods may be purchased to suit longer or shorter microphones, adding a valuable versatility to this kit.







At the VideoSkills workshop I used S-Series suspension on its own, without wind protection and I experienced no problems whatsoever. I felt very at home with this new design and I can see it replacing my older windshield.

### 18cm Standard Hole Softie with mount and Pistol Grip

This Rycote softie kit is a two-piece system designed to provide shock mounting and wind protection for microphones. The 18cm Standard Hole Softie Kit includes both the Softie Lyre Mount with pistol grip and the Softie Windshield. A XLR cable is also included in the kit.

As with the S-Series 300 the Softie uses Rycote's Lyre Mount. Again the pistol grip can be used on a boom pole. The Softie is a push on microphone windshield that works by creating a controlled area of still air around the microphone. There are a few other brands that make these softy-styled pistol grips but for me the Rycote is the original and the best.

### 14cm Miniscreen and Windjammer

As you would expect the quality was superb and simple to assemble. I tried it out on the Rode NTG-3 and Sennheiser 416 and on the Rode NTG-2 and the Sennheiser K6/ME66 and it fitted both diameters of microphone. Rycote state that it is suitable for most camera-mounted shotgun microphones - providing provide a low profile slip-on windshield with excellent wind protection of up to 30dB.

The Miniscreen is a rigid, blimp-style windshield that is slipped onto the front of the

microphone. Made from a laminated combination of netting and fabric material, the Miniscreen provides a snug fit to the microphone and offers up to 18dB wind-noise attenuation when used on its own.

### Overcovers and Undercovers, Black Lavalier Windjammers, Black and Beige Lavalier Foam Shields

In the past I have used clips and toupee-tape to firmly attach my lavalier microphones to my clients about to be recorded. In particular I found that toupee-tape very effective, so I was delighted with the Rycote Overcovers and Undercovers. Both are designed well for their purpose and a delight to handle and all work well at cutting down the background noise caused by a person's clothing moving against the microphone.

The Black Lavalier Windjammers are beautifully made and a real asset on a windy day and the Black and Beige Lavalier Foam Shields are exactly what they say on the packaging. All of these items are small and you may wonder once you have got them how you lived without them!

### Conclusion

There are a lot of windshields out in the market but, in my opinion, Rycote make the best. Their dedication to detail, even going as far as to include a brush in the softie kit, is impressive. It is true these products are not the cheapest out there, but Rycote's kit stands the test of time and is well worth the price paid. I believe that it is better to "buy once and buy well" rather purchasing a product that falls apart or fails to deliver. I happily recommend all these products to you. ■

**Phil Janvier M.M.Inst.V.**

Notes: With thanks to Tim Constable, UK & Ireland Sales Manager, Rycote Microphone Windshields Ltd.

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"Her wedding dress was stunning - but she gave out pirate copies of her wedding DVD!"



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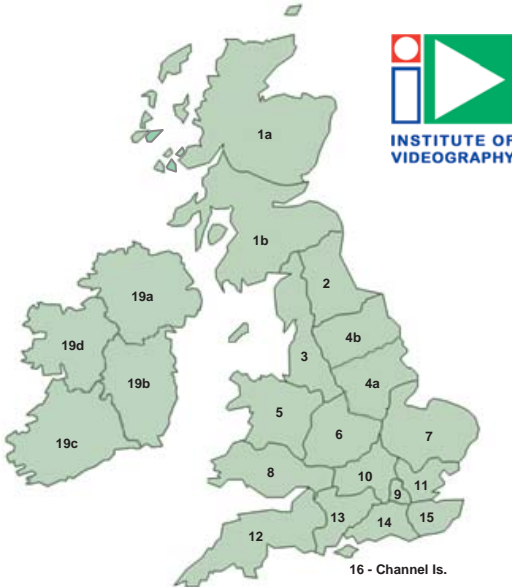
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- N** Special Interest Videos
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**PLEASE NOTE:** In this listing Qualified Members have declared their own areas of specialisation. The declaration of a work type should not be regarded as an endorsement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

## Scotland North (Area 1a)

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Alan Rae M.M.Inst.V.	01224 703745	ABCKNBrian Rae
M.M.Inst.V.	01224 862100	ACK
Colin Sinclair M.M.Inst.V.	01847 895899	ABCK
Mark Stuart M.M.Inst.V.	01224 314999	ABCDJKMN
Ron Carmichael M.M.Inst.V.	01382 520437	

## Scotland South (Area 1b)

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Graham Mackay M.M.Inst.V.	01236 730770	ABCGILKMN
Douglas Miller M.M.Inst.V.	01555 860382	
Lee Mulholland M.M.Inst.V.	01294 217382	ABN
Ken Neil F.Inst.V.	0141 883 7168	ABFILMN
Tony Nimmo M.M.Inst.V.	01555 661541	ABC
Pro-Create Co. UK *	0141 587 1609	ACEFGK
Jonathan Robertson M.M.Inst.V.	0131 476 5432	ABCK
Steve Towle M.M.Inst.V.	0845 226 2167	ABC
Michael Ward M.M.Inst.V.	0141 644 1136	ABCKL
Alex Crosbie M.M.Inst.V.	01555 665236	ABC
Danny Hart M.M.Inst.V.	01563 542195	AB
Trevor Jenkins M.M.Inst.V.	01334 656922	P
Guy Johnin M.M.Inst.V.	0131 221 1697	
John Lawton M.M.Inst.V.	0141 399 1797	ABCK
Wendy Lowe F.Inst.V.	0141 354 0840	AB

## North East England (Area 2)

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Chris Gilliooly M.M.Inst.V.	0191 286 9800	ABCDFFM
Chris Hughes M.M.Inst.V.	07779 807538	ABCKJ
Glenn Huntley M.M.Inst.V.	0191 549 3675	ABCFGHJKLMN
Brian Jenkinson M.M.Inst.V.	0191 300 6292	ABCFGHJKLMN
David Pethick M.M.Inst.V.	07712 802922	ABCHKL
Mike Trehwella M.M.Inst.V.	0191 536 6535	ABCFIKM
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	ABCFHJKN
Michael Bell M.M.Inst.V.	01325 241821	ABCFK
Ian Black M.M.Inst.V.	01325 718188	AB
Roger Brown M.M.Inst.V.	07786 705066	ACHIKN
Andrew Charlton M.M.Inst.V.	01661 844542	ABC

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Ian Sandall M.M.Inst.V.	0161 232 1100	
Stephen Slattery M.M.Inst.V.	01706 230545	ABCHJK
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	01282 414073	
Mike Waring M.M.Inst.V.	01704 531576	ABCD
Les White M.M.Inst.V.	01768 899936	ABCKN
Des Williams M.M.Inst.V.	0161 928 7361	
Tony Williams M.M.Inst.V.	01704 232116	ABCKJ
Chris Abram M.M.Inst.V.	01524 736573	ABCPN
Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Graham Baldwin M.M.Inst.V.	01257 264303	ACK
Dave Barrow M.M.Inst.V.	01254 830823	
Roy Beaumont Swindlehurst M.M.Inst.V.	01254 679625	
Paul Cragg M.M.Inst.V.	01204 847974	ACFK
Chris Dell M.M.Inst.V.	01772 622522	ABCKM
Jack Edden M.M.Inst.V.	0161 428 9646	ABCN
Steve Edwards M.M.Inst.V.	01942 703166	ABCHJKN
Nick Farrimond M.M.Inst.V.	01254 830823	CM
Gavin Gratton M.M.Inst.V.	0161 637 6838	AKM
Dave Hall M.M.Inst.V.	07927 691454	B
David Harwood M.M.Inst.V.	01253 763764	B

Thomas Harrington M.M.Inst.V.	0845 389 0039	
Mark Higham M.M.Inst.V.	01606 889975	BC
Peter Hinkson M.M.Inst.V.	01253 721993	ACK
John Hodgson M.M.Inst.V.	01603 899690	BCD
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Phil Janvier M.M.Inst.V.	0151 487 9338	ABCDGN
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Kindred Films *	0161 973 8889	B
Ron Lee F.Inst.V.	01744 299776	ABCG
Mirage Digital Video Productions *	01253 596900	ABCFDKLMN
Gordon Moore M.M.Inst.V.	01706 215914	ABC
Jeffrey Mortimer M.M.Inst.V.	01663 762354	B
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Peter Parker M.M.Inst.V.	01772 611590	ABCK
Arthur Procter M.M.Inst.V.	0161 427 3626	

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

Gary Greenwood M.M.Inst.V.	01623 644009	ABCHKNR
Chris Goulden M.M.Inst.V.	01430 431634	ACHKNRS
Philip Groves M.M.Inst.V.	01526 353225	
Lynne Hamilton M.M.Inst.V.	01246 866673	ABCIKN
Dean Hodson M.M.Inst.V.	01246 268822	ABN
Geoff Knight F.Inst.V.	01472 811808	ACDFGIKN
Adrian Medforth M.M.Inst.V.	01964 503774	ABC
Ben Newth M.M.Inst.V.	0115 916 5795	ABK
John Port M.M.Inst.V.	01623 654446	ABCEFGKMN
Shane Rumsey M.M.Inst.V.	01909 733291	
Darren Scales M.M.Inst.V.	07876 021609	ABN
Gordon Simpson F.Inst.V.	01724 720111	ABC
Tim Smithies M.M.Inst.V.	0113 26 1689	ACDFGJKLNM
Philip Wilson F.Inst.V.	01482 304830	ABCFGJKLNM
Sean Atkinson M.M.Inst.V.	01472 507367	ABCFGHJIKLMN
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
Broadcast Media Services *	0115 955 3989	
Quantin Budworth M.M.Inst.V.	01964 562073	

## North & West Yorkshire (Area 04b)

George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
Diana Eales M.M.Inst.V.	01937 588858	ABFK
Simon Hare M.M.Inst.V.	0113 258 8147	ABCKMN
Ian Jackson M.M.Inst.V.	07979 914996	ACFJKLNR
Christopher Lawton M.M.Inst.V.	0113 218 9298	ABCFHK
Simon Marcus F.Inst.V.	0113 26 1689	ACDFGJKLNM
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 864613	AB
Paolo Pozzana M.M.Inst.V.	01756 798335	ABCHKN
Dave Redmond M.M.Inst.V.	0113 263 2496	ABCGIKN
Peter Thorner M.M.Inst.V.	01706 812008	ABCKN
Mike Wade F.Inst.V.	01768 684617	ABCFG
Mike Walker F.Inst.V.	01924 515100	ACDEFIKMN
Mike Wells M.M.Inst.V.	01347 868666	ABD
Gail Allaby M.M.Inst.V.	01422 844392	ABCFGHK
Philip Burton M.M.Inst.V.	01274 595421	BCN
Colin Campbell M.M.Inst.V.	01274 690110	
Bryan Dixon M.M.Inst.V.	07800 787580	ACFGKLM

## North Wales & Borders (Area 5)

David Pearson M.M.Inst.V.	07775 965908	ABCFKN
Christopher Smith F.Inst.V.	01948 780564	AIMN
Christopher Smith M.M.Inst.V.	01691 010762	ABCDFF
Rowland Barker F.Inst.V.	01490 430507	ABCFGHKLN
Cam 3 Media	01588 650456	ABCFGHKLN
Martyn Chidlow M.M.Inst.V.	0778 350122	ABCHKN
James Edwards M.M.Inst.V.	0845 427 5794	CN
Peter Eggleston F.Inst.V.		A
John Evans M.M.Inst.V.	01492 543246	CK
David Jones F.Inst.V.	01743 891286	ABCKN
Richard Knew F.Inst.V.	01244 570222	ACFKM

## Midlands (Area 6)

Ice Productions Ltd *	01926 864800	ABDJM
David Impey F.Inst.V.	01926 497695	ACFGJKLMN
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	ACFGKLN
Bob Langley M.M.Inst.V.	0121 308 648	AJMO
Michael Leach F.Inst.V.	01902 893068	BC
James Mackenzie M.M.Inst.V.	01902 342154	A
Brad Miles M.M.Inst.V.	01455 202057	AB
Chris North M.M.Inst.V.	01530 836700	
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01674 541892	
Roger Perry M.M.Inst.V.	01676 514892	
Bob Sanderson M.M.Inst.V.	01384 271073	AI
Michael Shaw M.M.Inst.V.	01782 746553	
Daniel Thompson M.M.Inst.V.	07708 506657	ABCFKGHMN
David Wilford M.M.Inst.V.	01858 410278	ACGNO
Jackie Williams M.M.Inst.V.	01455 248199	
AVInteractive*	01789 761331	ABCKMN
John Felix M.M.Inst.V.	01332 737255	ABCKM
Simon Hammond M.M.Inst.V.	01588 638116	ABCFKM
Stephen Hart M.M.Inst.V.	01527 878433	
Thomas Hill M.M.Inst.V.	07780 691809	

## East Anglia & A1 Corridor (Area 7)

Bill Platts M.M.Inst.V.	01733 370922	CDKN
Craig Stanley M.M.Inst.V.	07984 005074	ABCEGKM
John Suckling M.M.Inst.V.	020 8517 6752	CAN
Andy Welham M.M.Inst.V.	01473 711870	BLN
Malcolm Woolridge M.M.Inst.V.	01493 782174	BN
John Worland M.M.Inst.V.	026 241820	ABCFGKLN
Hedley Wright M.M.Inst.V.	07966 793885	ABCKN
Mike Brown M.M.Inst.V.	01603 407097	
Dave Collins M.M.Inst.V.	01603 271959	ABCGK
Stephen Curtis M.M.Inst.V.	01502 712411	BCN
Mike Deal M.M.Inst.V.	0800 970 6159	ABCGKN
Extreme Video*	01603 630505	ABCFJKLMNOP
Brian Gardner F.Inst.V.	01603 260280	ACFGKMN
Colin Goody M.M.Inst.V.	01473 257955	AB
Nigel Hartley M.M.Inst.V.	01728 452223	
David Haynes F.Inst.V.	01842 862880	
John Lambert M.M.Inst.V.	01603 610566	
Shaun Lawson M.M.Inst.V.	01473 441162	ABCHJKMNQR
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK

## South Wales & Bristol Channel (Area 8)

Nick Pudsey M.M.Inst.V.	01646 651555	ABCK
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKLN
Alan Torjussen F.Inst.V.	029 2066 6007	AFGLMN
Alan Vaughan M.M.Inst.V.	01453 884800	ACFGN
Chris Wheatley M.M.Inst.V.	01442 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
Dawn Morgan M.M.Inst.V.	01792 776121	ABCN
Andrew O'Leary M.M.Inst.V.	01656 650249	ABCKN

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

Andrew Cussens M.M.Inst.V.	0800 234 6368	ABFN
John De Rienzo M.M.Inst.V.	07877 908143	ABN
Peter Fison M.M.Inst.V.	020 8133 0081	ACFGHIKN
Mike Henson F.Inst.V.	01494 438904	AJM
Michael Lawson F.Inst.V.	020 7932 1190	
Stuart Little M.M.Inst.V.	020 8347 0567	ACFGKLN
Anthony Myers M.M.Inst.V.	020 8958 9858	BCK
Ian Benns M.M.Inst.V.	020 8943 2666	ABCEKMN
Adam Carroll M.M.Inst.V.	07768 014503	
Paul Cascarino F.Inst.V.	020 8898 2229	ABCD

## Oxfordshire & M1 Corridor (Area 10)

Mark Crispino M.M.Inst.V.	01295 262260	ABCFHIJKLN
First Sight Video	0800 072 0753	ABC
Ken Finklin M.M.Inst.V.	01993 868479	ABCK
Steve Hart M.M.Inst.V.	0800 633 5784	ABCKJKN
Hamish Maclean M.M.Inst.V.	01582 596355	
Gordon O'Neill M.M.Inst.V.	01494 773818	

Mark Shipperley M.M.Inst.V.	01844 237857	ABCN
John Snellgrove F.Inst.V.	01442 250088	ACFKMN
Jonathan Ashby M.M.Inst.V.	0845 053 5400	ACFGJKMN
Mark Ballantyne M.M.Inst.V.	07734 102538	
Anthony Barnes M.M.Inst.V.	01738 746995	AFIKLN
David Bundell F.Inst.V.	01234 764883	AJKL
Ray Burnside M.M.Inst.V.	020 7193 0721	ACGKLN

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

John Harding M.M.Inst.V.	01206 842607	ABCK
Duncan Hector M.M.Inst.V.	01462 892638	
Martin Klein M.M.Inst.V.	01707 655895	ABC
Elaire Laurie M.M.Inst.V.	020 8502 6198	ABCKN
Tony Lench M.M.Inst.V.	01702 525338	ACE
Anthony Manning M.M.Inst.V.	020 8923 6068	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
Iain Westgaff M.M.Inst.V.	0136 556417	B
Gillian Walters M.M.Inst.V.	01708 724544	ABCFKN
Peter Walters M.M.Inst.V.	01708 724544	ABCFKN
Andreas Andreou M.M.Inst.V.	0208 369 5956	ABCKN
Ian Burke M.M.Inst.V.		
Zulqar Cheema M.M.Inst.V.	01279 413260	ABCDKLN
David Chevin M.M.Inst.V.	020 8502 7232	ABCBQ
Fred Curtis M.M.Inst.V.	01708 3431	ABCK
David Durham M.M.Inst.V.	020 8504 9158	CGK
Rick Fiore M.M.Inst.V.	01702 293003	ABCFGHKL
Jonathan Grose M.M.Inst.V.	01279 75300	B

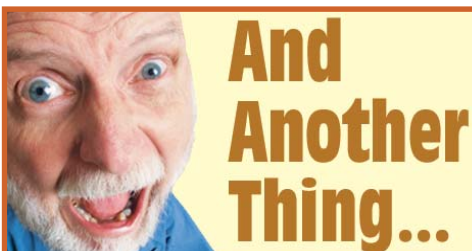
## West Country (Area 12)

Pip Critten M.M.Inst.V.	01752 361210	
Mike Dutton M.M.Inst.V.	07050 262016	
Jon Durrant M.M.Inst.V.	01761 512429	B
Chris Ellis M.M.Inst.V.	0117 910 9704	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 691210	ABC
Muirgarth Limited*	01985 844820	ACK
Mark Brindle M.M.Inst.V.	01271 891140	ABCDJKN
Nicky Brown F.Inst.V.	07771 757148	ABCEFGHJKLMNO

## Dorset, Wiltshire & Hampshire (Area 13)

Ray Joyce M.M.Inst.V.	01202 692008	ACGKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	ABCEFGIJKN
Tim Martin M.M.Inst.V.	01995 212863	AGJUN
Ernie McKenna M.M.Inst.V.	01373 832763	ABCKN
Eric Montague M.M.Inst.V.	01202 486330	CAN
Colin North M.M.Inst.V.	01725 511688	ABCN
Jeremy Payne M.M.Inst.V.	0845 644 0912	BCK
Jennifer Roberts M.M.Inst.V.	07850 587415	ABCDJ
David Angus M.M.Inst.V.	01793 845600	BCKN
Steve Axtell M.M.Inst.V.	01202 718522	P
David Bennett M.M.Inst.V.	01590 623077	ALM
Maurice Brake M.M.Inst.V.	01761 512429	ABCK
Nick Curtis M.M.Inst.V.	01794 324147	ABCHIKMN
Steve Feeney M.M.Inst.V.	01962 622549	ABCKN
Stewart Guy M.M.Inst.V.	01256 850142	ABCDFIKMN
Greg Hawkes M.M.Inst.V.	01256 817926	ABCFGKL
Otton Hulacki M.M.Inst.V.	01983 884845	ABCKJN
Clive Jackson M.M.Inst.V.	01329 236585	ABCKMN





## The eyes have it

Doesn't it annoy you? It annoys me. It happens in just about every TV drama or cinema film that I watch that features a scene with a car driver talking to a front seat passenger.

The driver, instead of keeping his (or her) eyes on the road, turns his eyes towards the passenger as he speaks, often fixing the passenger with his eyes for five or six seconds (or more sometimes!). Next time you're driving a car try this for yourself (actually don't - it is physiologically nigh on impossible to do it unless you have a death wish).



Don't drama directors drive cars? Or do they think that this is 'poetic licence'? Well it isn't and simply distracts the viewer away from the drama and into a 'will-he-won't-he-crash' mode of thinking.

## Strange Keywords

Have you noticed how often you have to type in a 'funny' set of words when first registering on a web site for a service or whatever. I wouldn't mind if the 'funny' words were at least easily readable but quite often they defeat me and one finds oneself having to re-start the entire registering process all the time hoping that the next set of 'funny' words are readable.

Maybe it's just me. But I don't think so.

## Scan scam

During the trials in Berlin of the various 20 July 1944 plotters the Nazis used to deprive the defendants of their trouser belts and so oblige them to stand holding up their trousers with their hands. It was a form of humiliation which appealed to the Nazi mind set.

Flash forward to any modern airport and trouser belt deprivation is now the norm as one moves through what passes for airport security. But on our way back from Turkey recently my wife and I experienced a new cynical variation.

Having passed through the 'give us yer trouser belt' scanning ordeal and given up our full bottles of water as we entered Antalya airport in southern Turkey, we made our way to the departure area. Here my wife was, to her delight, able to purchase some more bottles of water (she gets very thirsty - unlike her husband who has a more camel-like water-retaining capacity). So we then go to board the flight home but - would you believe it - we have to go through *another* security scan check. And of course we



have to give up our newly-purchased water bottles.

No amount of pleading or explaining would change the mind of the security folk. Meanwhile - just yards away - there is the shop that sold us the bottles without a word of warning. As this shop is situated within the departure area they rip off every single person who buys their water.

Whaddya think of that?

## Always use your check list

The other day my mother's phone stopped working. I walked around to her flat (she's only eight minutes walk away) and carefully checked all her connections and concluded that the fault was with the BT connection. I advised my mother that I would report the fault and, after discussing her forthcoming 90<sup>th</sup> birthday party at which my little band will be performing, I went back home.

The last time I reported a phone line fault it was a quick, easy and efficient process so it was with a carefree attitude that I phoned BT to report the fault.

The first disappointment was that I had to negotiate an automated response which obliges one to press loads of buttons including the number of the line which has the fault. This I did and eventually got a human to deal with. I started by explaining that I was phoning on behalf of my 89 year old partially-sighted mother and that I was phoning from my own home not hers. I added that her phone was completely dead and that I had carefully checked the connections and phone socket before returning home to make this call.

So his first question was "What is the number of the faulty phone?" I explained that I had already entered this on their system but he insisted that I repeat it to him.

"Are you phoning from the phone with the faulty line?" I explained that I was not at my mother's address and that the phone with the faulty line was faulty.

His next question was "Can you please check the phone socket?" I again explained that I was not at my mother's address and that I had already checked the socket connections and found nothing wrong with them.

"Okay can you phone your mother and ask *her* to check?" I explained that my mother's phone was dead and that I could not therefore call her.

"Doesn't she have a mobile phone that you could call?" I explained that as my mother was partially-sighted she could not use a mobile phone and that in any case it was a little much to expect a partially-sighted 89 year old to go around her flat searching for a phone socket

"Okay I'll check the line from this end." A few moments passed and then "Oh by the way do you have broadband on your home phone?" I declined to answer this question on the basis that it had no relevance to my mother's faulty phone line.

After a few more moments he advised me that he could not check the line as he seemed to have a problem at his end. He then went on to say that he would pass on the problem to the regular engineers and that it would be fixed by Thursday (this was Sunday). "Please let me have your mother's mobile telephone number so that we can text updates to her."

At this point I sighed and repeated my earlier points and gave him an alternative number to text. By this time twenty minutes had just flown away.

His final parting shot was: "Regarding this call - have you been dealt with satisfactorily?"

I won't tell you what my response was. ■

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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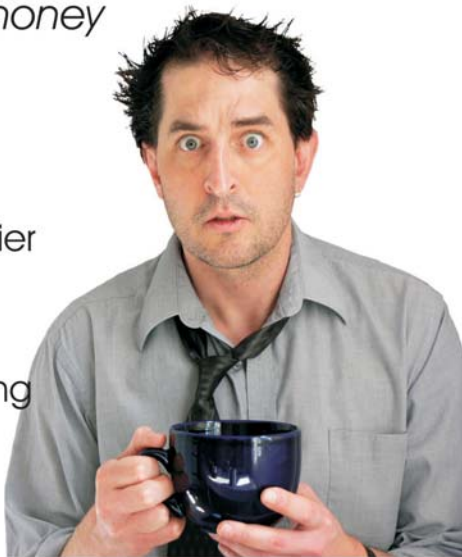
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Contact Colin: 01623 409704

Email: [colin-cooke@ntlworld.com](mailto:colin-cooke@ntlworld.com) [193]

#### JVC GY-HD201E, W/A lens Converter, MR-HD100

JVC GY-HD201E, W/A lens converter, MR-HD100 + mounting kit. Excellent/mint condition. 19hrs only. Full info online at: [www.miradestudios.co.uk/forsale](http://www.miradestudios.co.uk/forsale).

Contact Mike: 0800 970 6159

Email: [mike@miradestudios.co.uk](mailto:mike@miradestudios.co.uk) [193]

#### Sony HVR-Z5e video camera (3 months old) and Vinten Pro 5 tripod

Excellent Sony HVR-Z5e video camera purchased in July 2010 from H Prestons complete with heavy duty and standard battery and Kata rain cover and bag. Not grey import! Minimum use, transfer of business activities forces sale. Also, Vinten Pro 5 tripod (approximately 6 years old) in excellent working order. Very sturdy and smooth tripod. Based in Blackpool area, but will post by reputable courier.

Contact Colin: 07866 983 820 [193]

Email: [colin@conceptmediaproductions.co.uk](mailto:colin@conceptmediaproductions.co.uk)

#### Sony DSR 250p DV camera

Full size broadcast DV/mini DV camera, (pal) with v-lock battery + tri pod plate, twin charger and canon wide angle lens adapter. 16:9/4:3 recording, firewire out/in Broadcast quality recordings, and in perfect working order £1595

Contact Paul: 01372 273527 [192]

Email: [paul@surreyvideoeservices.co.uk](mailto:paul@surreyvideoeservices.co.uk)

#### Complete kit - Canon XL1 Camera

Retirement Sale...Manfrotto Tripod, jib arm, Sennheiser rifle, lapel, Micron radio mics, Lights, stands, cables, Casablanca editor, extras. [192]

Contact Jeff:

[jeff@highfieldtv.demon.co.uk](mailto:jeff@highfieldtv.demon.co.uk)

### Sony HVR-Z7E Boxed Mint condition

I'm selling a Sony HVR-Z7E HDV 1080i Camera, in absolutely mint condition and extremely well cared for. Also including the MRC1K Compact Flash Memory Recording Unit for recording tapeless onto Compact Flash cards. Comes boxed and with all cables leads etc, plus Sony Desktop Charger and an NPF970 High capacity battery. Sale Price: £2,995 Delivery would be £20 for Insured Courier Delivery.

Any questions please do email me. [192]

Contact Steve: [steve@dsvstyle.co.uk](mailto:steve@dsvstyle.co.uk)

#### Sony HD1000e camcorder

Sony HVR-HD1000e HDV camcorder, all original accessories, full working order and good condition. Meter reading: operation 3x10, drum run 0x10, tape run 0x10, threading 5x10. £850 please contact for details.

Contact Kahlid: 07758132197 [192]

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

#### Sony HVR-Z7 Demo hours

Sony HVR-Z7 Demo hours only £3,500.00 Boxed. No VAT May take part exchange 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. [192]

#### 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)

### Miscellaneous

#### SONY HVR-M35 DIGITAL TAPE DECK

MINT CONDITION LOW HOURS. As new in original box with all supplied accessories.

Hours: Operation 25x10, Drum Run 14x10,

Tape Run 12x10, Threading 71x10. Full

spec available on request. £2,350

Contact Graham: 01257 264303 [193]

Email: [graham@vision4video.co.uk](mailto:graham@vision4video.co.uk)

#### Various items

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Very Low Hours, Immaculate £580-00

Panasonic Edit Controller AG-A850

Excellent £150-00

2KW Janiro lanebeam Light As New,

Barn Doors, Lamp, Stand £160-00

Contact Peter: 01483-765605 [193]

Email: [peterch1@tiscali.co.uk](mailto:peterch1@tiscali.co.uk)

#### Sony HVR-MRC1K Card Recording Unit

Flash memory recording unit for sale.

Mint condition, Boxed as new with cradle,

only used for 4 events. Information on

the item can be found at this Sony link:

I have decided to stick in the past with

tapes rather than memory cards, and so

no longer have a need for my Sony HVR-

MRC1K flash memory recording unit. It

was only used for 4 events and is in mint

condition in its original box and includes a

cradle for use when not clipped onto a Z5

camera. Cost £850 a year ago, will sell

for £550 and will include 2 memory cards

(32GB and 16GB). (Surrey area)

Contact David: 07775-806859 [192]

Email: [davidlutton@hdvideoproductions.co.uk](mailto:davidlutton@hdvideoproductions.co.uk)

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Email: [stepforward552@btinternet.com](mailto:stepforward552@btinternet.com)

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Contact Siraj: 07957108251

#### Various

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Contact Bill: 0161 798 0102 [190]

Mobile: 07913840807

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

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

Includes: 3 x 800w Arri Heads, 3 x Safety Guards, 3 x Barn Door, 3 x Tripod Stands, 1 x Case - Hardly used £800

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)

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\*1 By Transaction volume

\*2 Plastic cards in the UK 2007, APACS

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