

# Focus Magazine

The monthly publication of the Institute of Videography

Issue 197 - June 2011 - £3.50

## Tech Talk

What's hot in the world of pro-video - by Kevin Cook

also this  
month



**Mission NAB**  
- a report on  
the IOV's  
fact-finding  
visit to North  
America

By Kevin Cook



**3D Facilitator**  
- a review of  
Cineform Neo  
3D

By Ian Sandall



**Review of  
Sony Vegas  
Pro 10**

By Phil Janvier



**INSTITUTE OF  
VIDEOGRAPHY**



# CALUMET PRO VIDEO

the choice of the professionals



## NEW Panasonic AG AF101

Panasonic has brought shallow depth of field control to a professional AVCCAM camera recorder.

The AF101 imaging area is almost the same as that of 35mm cinema film and is the first professional HD camcorder to come equipped with a four-thirds MOS image sensor. This large sensor enables users to achieve cinema-like results with full artistic control over depth of field.

This cost effective camera delivers the look and feel of 35mm, without all the compromises and headaches that come from shooting on DSLRs. It utilises Micro Four Thirds lenses or, with a conversion adaptor, can accept prime or photographic lenses\*.

The camera can record video in full HD (1080i/p)/720p formats including 1080/24p native mode with Full HD Variable Frame Rate (VFR) function.

AG AF101 999-773S

**£4194.00**

\*lens not included

## Calumet Pro Series LED Panel Light

What makes this light so versatile is its expandable link system which allows you to attach multiple units together.

Designed to conform to the 16:9 video format, this light will cover wide-angle lenses down to 18mm without creating any hot spots. Its 96 super-bright LEDs produce an impressive 800 Lux 5600K light that is variable from 100% down to off without any colour shift. A 3200K daylight-to-tungsten warming filter and a white diffusion filter snap quickly onto the front. Also included with each unit is swivel shoe mount.



CF9020 **£179.00**

## Cineroid EVF

The Cineroid EVF-4L is a professional electronic viewfinder with composite and HDMI inputs. This EVF-4L is specially designed for Video-DSLR Cameras and finished to the highest quality.

Key features are: - peaking, zebra - pixel to pixel mapping  
- underscan - flip-up and removable loupe  
- monochrome, image flip, auto signal detection of the HDMI input (480p, 720p, 1080i)  
- composite input  
- hdmi input  
- hdmi loop through.

999-776C **£599.00**

999-776D Articulated Arm **£59.99**



## NEW Calumet 7" HDMI LCD Monitor

An extremely lightweight and portable monitor that allows you to enjoy broadcast-quality viewing in both colour and black-and-white.

It can be attached directly to your DSLR or camcorder, or be used as a remote viewing monitor. Comes with battery & charger.



DF0200 **£349.99**

## Genus Shoulder Mount & Follow Focus system

The Genus GCSMK for using a DSLR in video mode, features comfortable non-slip handles and is adjustable to suit different DSLR's and camcorders. Used with the Genus GSFODSLR follow focus system, this combination gives support, comfort and focus reliability.



993-888A **£1549.00** (camera and matte box not included)

All prices include Vat at 20%. Prices correct at time of going to press. E&OE.

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## Focus online

I've been keeping an eye on  
electronic publishing solutions for  
quite a while now and was  
tempted by an email offer that  
came through my inbox for a free  
trial of FlipPDF - you know, one  
of those programs that imports a  
PDF and creates a Flash-based  
presentation of your magazine  
(with animated page turns and  
swishing sound effects) that can  
be published online. When these  
programs first come out they  
were incredibly expensive to buy.  
You could also get companies to  
do the transfer for you and host  
the pages - but again it was silly  
money and I can imagine that  
the only investors were those  
turning to desperate measures  
when faced with the growing  
costs of print and postage.

Anyway - FlipPDF works and  
at \$49.95 it was a snip to buy  
the full version so I did - and I  
then did a trial on the IOV's  
website to see who could read it  
and with what. What followed  
was very interesting indeed and  
explains why the world of online  
and electronic publishing is far  
from being the norm.

The first question this little  
experiment answered was, "Is  
print dead?". Of the 30 or so  
members that responded, a  
handful were pleading with me  
not to drop the print version of  
the magazine - despite me  
explaining initially that the online  
version was being considered as  
an additional service to  
members. Even though I didn't  
ask members to volunteer these  
thoughts I'm glad they did as it  
reconfirmed my belief in print.

The files themselves seemed  
to be compatible with just about  
every computer platform (Mac  
and PC), operating system and  
browser - but not supported by  
the likes of iPad, iPod and iPhone  
- simply because Apple refuse to  
pay the Flash licence fee I  
presume. I certainly can't think  
of any harm it would do in  
incorporating it into these

## The Cook Retort



devices. There were  
some comments from  
iPod/Pad/Phone users  
in the thread about Flash being  
antiquated and not the way  
everything is heading. Sorry,  
but that's just silly. Its like a car  
manufacturer bringing out a car  
that doesn't run on the existing  
road structure - and it's exactly  
this kind of attitude that has kept  
me away from investing in Apple  
products. Sure, they make  
lovely looking bits of kit which  
work extremely well but if they  
ignore other manufacturers  
technology which has been very  
widely adopted then all they are  
doing is denying their users  
choice. Flash, whether Apple like  
it or not, is all over the Internet  
and other applications. Just  
cough up you tight fist!!!

Still even iPod/Pad/Phone  
users seemed to want to get  
their Focus fix digitally - or at  
least have the option to do so  
(note to Apple - its called  
"choice") so its going to go out in  
PDF format too (I know you can  
open those, can't you?).

So, as from now Focus will be  
published online about a week or  
so before the print version hits  
the streets. This is a free  
additional service to members -  
and will also be available to non-  
members at £9.99 per annum. If  
there are any members who  
would like to save a tree too we  
can cancel their print copy (just  
drop me an email). Unfortunately  
it will not mean a reduction in  
your membership fees - well not  
until the rest of the readership  
choose to go this way too!  
Please don't ask for one as its  
embarrassing to have to say  
"no".

So - whether you are flipping  
real pages or digital ones - here's  
to the next stage in Focus'  
evolution. Flip away! ■

**Kevin Cook**

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Discover how to...

# Shoot better interviews

**Full-day VideoSkills Certificated Workshop**

Cost for IOV Members

**ONLY £49.95**

(£89.95 for non-members)

Including VAT, Light Lunch and Refreshments

## Outline of the workshop

This full-day training workshop will take you through a step-by-step process of shooting a talking-head interview. Based on the IOV's VideoSkills syllabus, delegates will be taken through the legal issues, how to light the scene, picking the perfect microphone, composing the perfect shot, and finally - how to edit and post to the Internet!

## Business & Legal

As well as the technical challenges, delegates will be taken through the business and legal aspects of recording interviews - dealing with model and location release documents and contracts - as well as being given guidance on the Health & Safety issues of working in these environments.

## Lighting

Learn how to get the most out of any lighting conditions - with step-by-step instruction on basic 3-point lighting through to adding kickers, gobos and working in mixed lighting conditions. Understand the importance of colour temperature, intensity and light quality in this inspirational session that will make you want to practice your new skills the moment you arrive home.

## How to shoot

Delegates will be shown the importance of matched framing and how to perfectly frame your subjects in an interview environment - as well as the importance of manual control over Focus and Exposure. Delegates will be guided through the rule of thirds, line of action, shot sizes and how to enhance your imagery with artistic use of foreground and background information.

## Dealing with audio

Choosing the right microphone and monitoring equipment are key elements in recording better interviews - as well as microphone placement, obtaining the optimum recording levels and reducing background noise. Delegates will also be shown the impact of the inverse law in relation to sound recording.

## Post Production

Delegates will be shown the variety of shot transitions used in editing interviews to create an effect of live multi-camera coverage. By the end of the workshop delegates will understand the importance of motivational cuts, cutaways and establishing shots within an interview. Finally, delegates will be shown how to efficiently encode the programme for Internet delivery.





# IOV News

Industry, Technology & Regional News

## VideoSkills Workshop news

Nearly 60 delegates attended the first VideoSkills Music Performance Video workshop that took part at Gilwell Park Conference Centre in Chingford, London E4 on 5th May - resulting in three new members and a deluge of praise for the team involved in the presentation and performance.

Sponsored by Hirecamera, this workshop has been in development for the past 18-months or more and was inspired by the numerous questions

posed by members through the IOV office and on its forums about the challenges videographers face when asked to film a band or live performance. As with all full-day workshops, the content includes elements from the VideoSkills syllabus including the all-important Business & Legal aspects of filming bands and performers - including contracts, H&S and the often confusing subject of copyright. The workshop centres around the live



recording of a three-piece band where delegates are shown how to obtain a multi-track recording; taking feeds from and micing up singers, instruments and backing track sources. Delegates are shown various filming methods based around the isolated recording technique - where each camera's footage is collated in post production to create a live multi-camera feel to the final edit. There is also a fun element in the day where delegates are shown some of the techniques used in Marryoke mime (or lipdub) sequences at weddings.

Ron Lee, presenter and performer on the workshop noted, "Not only have we had some wonderfully positive feedback on the workshop, we also found Gilwell Park to be an exceptionally good venue for this type of event and have secured it for the Interview Workshop that will be running again this September."

The next Music Performance Video workshop will take place on 14th September at the St Helens College Theatre. The next Interview workshop will take place on 21st September at Gilwell Park. Full details on both these workshops, and the facility to book online, are available from the IOV website now -

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

**Kevin Cook**  
Executive Administrator  
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The VideoSkills performers - from left to right Ron Lee, Sally Adamson and Jim Barber

## Exploit your IOV Accreditation to the max!

There has been a growing demand from fully accredited members for a similar confirmation of accreditation page as that which is provided to Associate Members. The IOV is pleased to announce that these are now freely available to all fully accredited members too.

Once a member has attained Associate Membership they can use the appropriate IOV logo on their promotional materials. However, if the logo is included on their website it must include a link back to their accreditation confirmation page (supplied to them when they attain their Associate Member status).

Whilst part of this initiative was to help members of the public fully understand what Associate Membership accreditation means and how it was attained, these pages have proven to be exceptionally good marketing tools for Associate Members.

There is no requirement for fully accredited members to use these pages at present, so they will only be created on demand.

If you would like an accreditation confirmation page simply email me and I will be happy to set this up for you. ■

**Kevin Cook**  
Executive Administrator  
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## New Area Team member for 02

Due to the launch of a new business venture, Andrew Charlton has had to regrettably resign his position on the team that runs Area 02 (North East England).

Area Rep, Mike Trewhealla added, "Andy has been very instrumental in getting our area up and running - and in helping the team build one of the most successful areas in the IOV. His meeting reports have kept us all in the picture".

As soon as Mike heard the news he was in search of another volunteer which he found within a few hours in local member Chris Hughes.

We wish Andrew every success in his new venture - and the same to Chris in his new position as team member. ■

## IOV at Rycote Bristol event

The IOV will be exhibiting at the Rycote trade event taking place at the Watershed in Bristol on 7th July - being held alongside their training day on dealing with audio on HD SLRs.

The objective for the day is to demystify the black art of audio through a seminar programme and hands-on experience with industry experts in a demonstration area. The issues will include:

- Recording directly to the camera vs. recording separate audio?
- How to record audio in different scenarios?
- How do I eliminate wind noise from my recordings?
- Avoiding handling noise.
- Portable recorders, Lavalier mics.
- Wireless microphones - which one should I use?
- Guide tracks & Reference audio?

The list of presenters will include Chris Woolf (Understanding Audio Concepts) and John McCombie (HD SLR audio solutions) - plus there will be audio case studies by Philip Bloom and Dan Chung.

The seminars will run from 9.30AM to 5PM, and are available by ticket in advance only (£30.00 per ticket). The hands-on experience Trade Show area will be open to the public from 9am to 7pm. There will be networking opportunities in the cafe/bar area throughout the day. ■

Contact [sales@rycote.com](mailto:sales@rycote.com), or call on 01453 759 338 for tickets

# If its OK for the Beeb....

The AG-AF101 has joined the illustrious list of HD specialist cameras approved by the BBC. Other models on the same list include the ARRI Alexa, Sony's CineAlta F35 and the Red camera, units that cost many times more than the Panasonic unit.

The announcement comes on the back of a number of high profile channels broadcasting programmes shot with the AF101. Studio 9 Films were recently commissioned by Al-Jazeera Europe to film a documentary using the camera. The camera operator twinned the camcorder with an external recorder to capture footage at 50Mbps - something the BBC also insists on. Other productions that have used the camera include shows recorded for Channel 4 and a host of commercials.

Allan Leonhardsen of the distributor Holdan Limited comments: "The 101 has been a big hit for Panasonic right across the world. Its picture quality, and particularly its control over depth of field, are excellent for a camera at this price point. It is a leap up from a DSLR with its professional controls, ergonomic handling and broadcast interfaces. To be on the approved BBC HD list is a real feather in its cap." Since its launch earlier this year, a number of third party developers have manufactured accessories that give the AG-AF101 incredible versatility. Lens adapters such as the new device from Birger Engineering mean that camera teams can use scores of optics from different manufacturers; new recorders including Blackmagic Design's new HyperDeck Shuttle allow crews to capture hours of uncompressed video onto a single drive via the camera's SDI or HDMI ports.



DOP Paul Lucas who has recently completed a number of TV and commercial shoots using the AF101 commented: "I think the AF-101 represents a serious step forward for cameras in its class. For those who've been shooting professional video on DSLR's: this is unquestionably the way forward. For mid to higher budget shoots - promos, drama, commercials, there's no reason not to use a 101 next to more expensive cameras, and spend money on glass instead."

In related news, Panasonic's HPX-371 has also been approved for HD broadcast use. Based on the H.264 MPEG4 AVC-Intra format, the P2 camera is remarkable as a light-weight, highly affordable shoulder mount camera which offers the flexibility of interchangeable lenses.

Finally the AG-HCK10 point of view camera and its recorder the AG-HMR 10 have also been BBC approved. With a 12x optical zoom lens, Optical Image Stabilizer, and a newly developed 1/4.1" progressive "3MOS" sensor, this high quality, low cost AVCHD device is perfect for achieving hard to capture shots, such as in-car applications or wildlife photography.

For further details contact Holdan direct - see the 'Equipment Dealers' section of the Trade Directory on page 13.

ASSOCIATE MEMBER

INSTITUTE OF VIDEOGRAPHY

## Newly-accredited Associate Members

The following 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 Diggins</b> A.M.Inst.V.	Southport, Merseyside
<b>John Green</b> A.M.Inst.V.	Gibraltar
<b>Martin Healy</b> A.M.Inst.V.	Meath, Ireland

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

# Blue wins awards at NAB

Vinten is proud to announce that its Vision blue pan and tilt head and tripod system has won a pair of coveted awards at the NAB 2011 convention and exhibition in Las Vegas. Vision Blue won both a TV Technology magazine STAR award (Superior Technology Award Recipient) and a DV Magazine Black Diamond award (Best of Show) at the NAB 2011 (National Association of Broadcasters) convention and exhibition in Las Vegas.

The Vision blue represents a breakthrough in pan and tilt head and tripod systems by providing the renowned Vinten operator feel for the lightest weight camera packages, including bare-bones DSLRs and small camcorders. Camera packages weighing as little as one pound can be properly counterbalanced on the Vision blue, allowing fingertip control, the ability to stop a tilt at any angle, and no backlash.

"Our teams searched the NAB show floor for products that were truly deserving of recognition," says NewBay Media Broadcast & Video Group Vice President & Group Publisher Eric Trabb. (NewBay is TV Technology's and DV's owner.) "Recognition with an award at NAB from the Broadcast & Video Group is a strong vote of confidence and admiration from this leading industry publication."

"We could not be more pleased with Vision blue's reception from our customers," said Peter Harman, Vinten product manager. "Professional camera operators told us they wanted smooth, predictable and controllable movement in a minimal payload head they can rely on. Their reaction to the Vision blue, along with the

affirmation of the award judges, tells us that we've hit the mark."

The new, competitively priced pan and tilt head and tripod system incorporates Vinten's innovative and award-winning Perfect Balance technology, and has become an integral part of Vinten's existing Vision range. Perfect Balance enables consistent movement and easy positioning of the camera at any angle helping operators to achieve perfect shots with minimal effort. The head also features infinitely adjustable Vision LF drag technology for silky smooth movement and precise framing.

This functionality has never before been available for such light cameras, and will bring a new consistency of movement to every user.

The Vision blue is sold as a pan and tilt head, or as complete system with a two-stage aluminium tripod and a choice of floor or mid-level spreader. It also includes a high contrast blue LED illuminated levelling bubble for quick and accurate set-up in all lighting situations.

For further details contact Vinten direct - see the 'Tripods & Camera Supports' section of the Trade Directory on page 13.



# Get got NAB award too

AV3 Software is pleased to announce that its award-winning dialog search tool for Final Cut Pro® editors, Get, has nabbed the highly-regarded DV Magazine Award of Excellence.

This is the first time that AV3 Software has been recognized by DV Magazine for the prestigious award. "We are thrilled to have received the DV Award of Excellence from such a well-respected publication," says Doug Hynes, Director of Products, AV3 Software. "The feedback received from such expert reviewers as Oliver Peters is essential to the continuation and improvement of our product.

We are honoured to receive such a valuable accolade from DV Magazine."

In the May 2011 DV publication, industry veteran Oliver Peters gave Get a perfect 5 out of 5 DV diamonds. Peters comments; "There is no faster tool available to the FCP editor than Get. It quickly and accurately finds content based on speech, and easily syncs multi-camera shots in the absence of slates or matching timecode. Simply put... get it now."

For further details contact AV3 direct - see the 'Computer Software & Hardware' section of the Trade Directory on page 12.



## Canon-up your 101

Holdan is delighted to introduce Birger Engineering's new lens adapter to Europe. The adapter allows the use of Canon EF-mount lenses on the Panasonic AF-101 camcorder.

This revolutionary device allows the user to have automatic and manual control of focus, iris and image stabilization features with a variety of EF-mount lenses.

The large sensor camcorder revolution was started by Canon with the development of the EOS 5D Mark II, followed by its sister model, the 7D. The success of these products has gone hand-in-hand with the sale of thousands of EF-mount lenses into the video market.

The Panasonic AF-101 has taken the wave of enthusiasm for big chip video cameras to the next level. This ground-breaking shoulder-mount model with professional inputs and full picture control has been a big hit world-wide. The AF-101 was

originally compatible with a handful of Lumix lenses; the Birger adapter opens the doors to dozens of EF-mount optics.

Erik Widding, CEO of Birger Engineering commented, "We are thrilled to be bringing our new adapter to Europe. This new unit will give producers access to so many more lens options; we believe this will have massive benefits for their creativity."

Allan Leonhardsen of Holdan UK added, "We think that this is what the industry has been waiting for. While the Lumix lenses are very strong optically, obviously the range can't yet match Canon's - after all they have been developing EF mount products since 1987! The Birger adapter opens the way for AF101 users to a far greater choice of lenses."

For further details contact Holdan direct - see the 'Equipment Dealers' section of the Trade Directory on page 13.



## See things in a different light!

Litepanels has announced the worldwide debut of the H2 Hi-Output LED lights. The new fixtures answer the need for an LED fixture capable of throwing illumination over a 20 to 25 foot (6 to 7.5 m) distance, providing HD-friendly light with all the advantages of Litepanels proprietary LED fixtures.

The new H2 Hi-Output is 5600 K colour balanced, utilizing an array of 72 one-Watt daylight LEDs that are focused to a 10° angle. H2 fixtures integrate perfectly into sets or locations

utilising other Litepanels fixtures, providing wide-spectrum daylight (5600°K) colour balance illumination.

Like all Litepanels LED fixtures, the H2 fixtures provide their incredible light output while remaining energy efficient. The 100 W H2 fixtures provide light equivalent to a 1.000 W legacy lighting fixture, utilizing just 10 % of the energy. And because H2 lights generate no noticeable heat, the need for power-hungry air conditioning is reduced.

The new H2 fixtures provide the same dimming capabilities as other Litepanels fixtures as well as dimming from 100 % to 0 with no noticeable colour change. Dimming is provided via a knob located on the fixture itself, or from a DMX dimmer board. H2 fixtures have an integrated yoke and gimbal system for easy hanging in the grid or positioning on a light stand.

For more information  
[www.litepanels.com](http://www.litepanels.com)



## Lighting the jungle without much juice

A new documentary on the native Kaiapos of Brazil produced by the French channel TF1 was shot using IaniLEDs 54. These portable, low-weight units proved themselves the ideal lights for capturing the lives of Amazonian Indians in their own environment.

Ideal for location filming, IaniLEDs 54 are the perfect tool where mains power supply is unavailable. In such locations, a fast and discrete technical set-up is often all-important.

For this South American production, TF1 used 2 IaniLEDs 54, 54W 12V, powered simply by camera batteries, fitted on board by a gold mount bracket. The absence of leads and external packs made the lights highly manoeuvrable.

IaniLEDs are tested on the road and offer a reliable and powerful daylight source in extreme shooting conditions, making life for the lighting cameramen considerably easier. The specially designed housing, married to the low temperature of the lamp body and the laminated and modular design of the IaniLEDs, means that the units run cool, allowing for a quick "pack & go" - true lighting on the run.

TF1 Reportage's Technical Director Eric Minvielle explained: "I've used IaniLED54's on several occasions and in very different environments - in unforgiving desert, in the heat and humidity of tropical jungle and being knocked around in dank caves.



They're equally at home as a kick light in interiors. They are really tough and easy to use with an efficient modular design. But above all, they offer a quality, colour-balanced and powerful



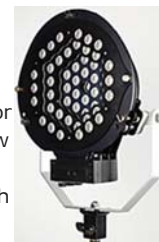
lighting source with none of the unpleasant hues you might expect."

The IaniLEDs feature the latest high-power LEDs with excellent light output. With full dimming capacity and with colour controlled by means of a mixed array of white and amber LEDs, the output is both natural and flexible. IaniLEDs were the first in the industry to adopt the white tuning concept that compensates for the typically low CRI of LEDs - doing away with the need for filters that reduce the output to critical and often unsustainable levels for the professional shoots.

The use of LEDs is still hotly debated in the production community - urban myths and memories of inadequate early LED systems persist. Today's professionally designed lights deliver a very pleasant image and camera operators that use units such as the IaniLEDs report high levels of satisfaction with the quality of the light supplied by new LEDs. Moreover, the practicality of these breakthrough designs wins the debate time after time, delivering cool, reliable light with low power demands in all environments.

The evolution of LEDs has been rapid and dramatic with the development of phosphor dyes, high density assemblies, lumen emissions and much more. The relentless drive for improvement goes on and the next generation of Ianiro LED products will be introduced at IBC2011.

For further details contact Ianiro direct - see the 'Lighting' section of the Trade Directory on page 13.



## Grinding out results

Red Giant Software has announced Magic Bullet Grinder 1.5, what they claim to be the newest version of the fastest, smartest way to transcode DSLR footage. Grinder is a standalone solution that converts Canon video to edit-friendly formats, burns in timecode and generates editing proxies in a single time-saving pass. With Grinder 1.5, editors can avoid the tedium of converting video footage and focus on the creative parts of filmmaking.

Many of the new features in Magic Bullet Grinder 1.5 came directly from user suggestions. As a thank you to those users, Grinder 1.5 is offered as a free upgrade to version 1.0, and is now included as a part of the popular Magic Bullet Suite.

New features of Magic Bullet Grinder 1.5 include:

- ProRes HQ and ProRes LT codecs for high-resolution output.
- Frame rate options of 25p or 24p for 30p and 60p conversion.
- ProRes LT codec and 1080p option for proxy file output.
- Render priority control – finish all proxies first and start editing immediately.

- Create Time Of Day timecode using camera metadata.
- Burn-in options for timecode, frame number and file name.
- Customized options for file naming and output destinations.
- Support for Growl notifications of render start and finish.



Grinder frees up your video editing application by transcoding inside its own render queue, and makes that conversion faster and easier than working in Final Cut Pro 7. Version 1.5 supports all video-capable Canon DSLRs and H264-encoded footage for a professional, efficient workflow. Magic Bullet Grinder 1.5 costs \$49 USD. Version 1.5 is free to existing Magic Bullet Grinder 1.0 customers.

For a free demo and more information, please visit [www.redgiantsoftware.com/products/all/magic-bullet-grinder/](http://www.redgiantsoftware.com/products/all/magic-bullet-grinder/)

## Boost your Boris

Boris FX has announced that Boris RED Version 5 is now available. Boris RED is a plug-in application for transitions, professional text, and advanced composites inside Adobe, Apple, Avid, Grass Valley, Media 100, and Sony video editing software.

Boris RED 5 introduces support for 64-bit applications such as Adobe Premiere Pro CS5 and After Effects CS5, adds 60+ new filters, and provides a score of new user interface and workflow enhancements - including:

- Support for 64-bit Video Editing Applications.
- 40+ Filters from Final Effects Complete.
- High-quality Image Restoration Tools
- New 3D Particle Effects.
- UpRez for high-quality SD to HD conversions.
- Realistic In-Camera Effects
- Stylized Effects include LED, Damaged TV, Tile Mosaic, Scan Lines, and Prism.
- Painterly Effects simulate pencil-sketched images, the wash look of a water colour painting, a rotoscope toon-animation look, and charcoal drawings.



- 50+ New Transition Effects.
- User Interface and Workflow Enhancements

In addition, many of the included Boris Continuum Complete and Final Effects Complete filters include a new Compare Mode feature that lets users compare the filtered result with the unfiltered source via either a side-by-side view or a live split-screen view.

Boris RED 5 is available immediately through the Boris FX worldwide reseller channel and direct from the Boris FX web site for an MSRP of \$995 USD. Owners of previous versions of Boris RED may upgrade for an MSRP of \$295 USD.

A free 14-day trial version is available from [www.borisfx.com](http://www.borisfx.com)

## Mogami winds up at HHB

HHB has been appointed as exclusive distributor of Mogami cable in the UK and Ireland. Used by virtually every major recording facility in the world, Mogami has earned a reputation as the cable of professionals, with a product range that now encompasses microphone, speaker, guitar, coaxial, video and digital interfacing cables, along with analogue and digital snakes.

Every process of the design and manufacture of all Mogami cables takes place under the watchful eye of the company's founder at Mogami's plant in Nagano, Japan. Uncompromising attention to detail at every stage results in cables of exceptional quality and durability, capable of ultra-low loss signal transfer and very low noise.

The strength and flexibility of Mogami cable is perhaps best illustrated by the company's Cat5 product – ideal for OB use – which lies very flat on the ground and can withstand being run over by a truck without loss of bandwidth. Similarly Mogami's commitment to developing the optimum cable for each

application is evidenced by Polar Flex, a microphone cable that retains its flexibility down to minus 40 degrees centigrade, making it an essential part of every polar film-maker's equipment.

HHB's Mogami Product Specialist Matthew Fletcher explains, "Any audio or video recording or production system is only as good as its weakest link and Mogami ensures that it isn't going to be the cabling that lets you down. From the tiniest lavalier microphone cable to a heavy duty digital snake, every Mogami cable is designed and manufactured to perform at the highest levels."

Speaking on behalf of Mogami, President of Sales Lew Hirabayashi says, "We're delighted to appoint HHB as our exclusive distributor for the UK and Ireland, a company that shares our commitment to quality, reliability and customer service. HHB has a comprehensive stock of Mogami products, so audio and video professionals in the region now have access to the best cables for the job."



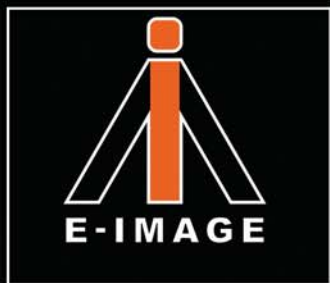
Finally, HHB has announced that its sales of Mogami cable will benefit victims of the recent earthquake and tsunami in Japan. "10% of the value of our Mogami sales between now and the IBC Show in September will be donated to the Red Cross Japan Tsunami Appeal," reports HHB Managing Director Ian Jones. "Our initial meetings with Mogami took place shortly before this devastating natural disaster and, although Mogami was not

directly affected, it seems to us an ideal way to help our many friends and industry colleagues in Japan."

A large selection of Mogami cable is now in stock now at HHB, including the popular 2534 reference standard NEGLEX quad high definition mic cable, 2524 guitar cable and 2972/3082 speaker cables.

Contact HHB direct on +44 (0)20 8962 5000 or visit [www.hhb.co.uk](http://www.hhb.co.uk)





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# 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.uk.net  
Web: www.push.uk.net

### The Electronic Picture Company

128 Beckets 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



### Planet Video Systems Ltd

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

### Rycote Microphone Windshields Ltd

Libbys Drive, Slad Road, Stroud,  
Gloucestershire GL5 1RN  
Tel: 01453 759338  
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

## 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

## 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

## 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



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

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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 Iver Heath  
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### Chris Worth Productions

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Fax: 01507 601546  
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Web: www.chrisworthproductions.com

## Cranes & Remote Heads

### Calumet Pro Video (Cambo distributor)

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

## Dolly & Track Systems

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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

## 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

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Web: www.replication.com



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Tel: 01527 861911  
Email: sales@penridge.com  
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## DVD Duplication Equipment

### Copytrax Technologies UK Ltd

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Email: philipall@copytrax.com  
Web: www.copytrax.com

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Web: www.canford.co.uk

**Holdan Ltd**  
Unit 2 Waterside Business Park, Waterside,  
Hadfield, Glossop, Derbyshire SK13 1BE  
Tel: 0845 1304445  
Email: sales@holdan.co.uk  
Web: www.holdan.co.uk



**H. Preston Professional Video**  
103 Worcester Road, Malvern, Worcester,  
WR14 1EP  
Tel: 01684 575486  
Email: jpreston@hpreston.co.uk  
Web: www.videokit.co.uk



**LEQ Ltd (Lightweight Equipment)**  
Beech House, 62 York Road, Sutton,  
Surrey SM26HJ  
Tel: +44 (0) 20 8770 7790  
Email: Tonycovell@talktalk.net



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

**Proactive UK Ltd**  
1 Eastman Way, Hemel Hempsted 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  
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Email: sales@wtsbroadcast.com  
Web: www.wtsbroadcast.com

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**Calumet Pro Video**  
93-103 Drummond Street, London NW1 2HJ  
Tel: 08706 030303 (option 2)  
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Web: www.calumetphoto.co.uk  
**Hirecamera.com**  
Unit 5 Wellbrook Farm, Berkley Road, Mayfield,  
East Sussex TN20 6EH  
Tel: 01435 873028  
Fax: 01435 874841  
Email: info@hirecamera.com  
Web: www.hirecamera.com

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Tel: 08706 030303 (option 4)  
Email: provideo@calumetphoto.co.uk  
Web: www.calumetphoto.co.uk

**Thear Technology Limited**  
TTL House, Sheepick End, nr Lidington,  
Bedfordshire MK43 0SF  
Tel: 01525 841999  
Fax: 01525 841009  
Email: service@theartechnology.co.uk  
Web: www.theartechnology.co.uk

## Grip Equipment

**Ianiro UK Ltd**  
Unit 19, Walkers Road, Manorside Industrial  
Estate, Redditch, Worcestershire B98 9HE  
Tel: 01527 596955  
Fax: 01527 596788  
Email: info@ianirouk.com  
Web: www.ianirodirect.com

## Insurance Companies

**Aaduki Multimedia Insurance**  
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Fax: 0845 838 6933  
Email: info@aaduki.com  
Web: www.aaduki.com



**Towergate Camerasure**  
Funtley Court, Funtley Hill, Fareham,  
Hampshire PO16 7UY  
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Email: camerasure@towergate.co.uk  
Web: www.towergatecamerasure.co.uk

## Lighting

**ARRI (GB) Limited**  
2 High Bridge, Oxford Road, Uxbridge,  
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

**Ianiro UK Ltd**  
Unit 19, Walkers Road, Manorside Industrial  
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Fax: 01527 596788  
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Fax: 01753 656 683  
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Web: www.rotolight.com

## Nonlinear & Hybrid Systems



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Fax: 01753 656 683  
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Web: www.planetvideosystems.co.uk

**Roland UK Ltd**  
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Swansea SA7 9FJ  
Tel: 01792 702701  
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  
Tel: 01494 551551  
Fax: 01494 551550  
Email: info@sennheiser.co.uk  
Web: www.sennheiser.co.uk

## Soundkit

12 Earle Place, Canton, Cardiff CF5 1NZ  
Tel: 02920 342907  
Fax: 02920231235  
Email: martyn@soundkit.co.uk  
Web: www.soundkit.co.uk

## Recordable Media - CD / DVD / Tape

### APR Media

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

### Carousel Media

Unit S-1, Inchbrook Trading Estate,  
Woodchester, Stroud, Gloucestershire GL11 5ED  
Tel: 0845 166 4860  
Email: sales@carouselmedia.com  
Web: www.carouselmedia.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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The Barn, Rashwood Meadow, Droitwich Spa,  
Worcestershire WR9 0BS  
Tel: 01527 861911  
Email: sales@penridge.com  
Web: www.penridge.com

## Studio Lighting Design

### Studio & Lighting Services

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

## Teleprompting

### Autocue Group

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

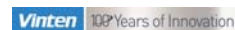
### PortaPrompt

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

**Ianiro UK (Libec)**  
Unit 19, Walkers Road, Manorside Industrial  
Estate, Redditch, Worcestershire B98 9HE  
Tel: 01527 596955  
Fax: 01527 596788  
Email: info@ianirouk.com  
Web: www.ianirodirect.com



**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**  
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Tel: 01737 220 000  
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a report on the IOV's fact-finding visit to North America - by Kevin Cook

**Ron Lee (IOV Chairman) and I went on a jolly-up in April – to NAB in Las Vegas nonetheless. A 6-day, no expense spared extravaganza, all courtesy of the IOV. Well, if you believe that you'll believe anything. I'm not going to pretend it was all work and no play but this was a business trip in every sense. The mission was clear... "Go and find out if North America is ready for the IOV".**

I'm sure there are some of you thinking that the North American market is all tied up as far as trade associations are concerned. They do have WEVA (Wedding & Event Videographers Association) and a plethora of local PVAs (Professional Videographer Association) and numerous other groups, training cooperatives, events, publications and "industry gurus" - so why on earth would they be interested in the IOV? That is a good question, and the best way we thought it could be answered was to go there and join in with the industry's biggest powwow! (Funny enough, probably one of the nicest evenings we had over there was sharing a beer or two

with a member of the Red Lake tribe of Minnesota – but that's a different story all together.)

Despite there being a mature marketplace in both the USA and Canada - with national and regional trade associations who have gained a lot of well-deserved respect and support – we still feel there is room for the IOV. We do have some USPs (unique selling points) which the market seems to have an appetite for – including being open to professional videographers from all avenues of the craft rather than, say, just wedding and event. Our accreditation system (in

particular the Associate Member study material and exam) was purposely developed so that it can be exported into different countries and regions. It's only a matter of tweaking the Business & Legal section each time as the craft skills do not change from country to country. And, probably more significantly, the North American market seems to understand the value of a trade association which is owned by its members. They seem to quite like the fact that number one on the IOV's agenda is always whether or not something is good for the membership and industry in general – rather than

the bottom line on an individual's balance sheet. And so they should!

We obviously didn't need to travel all the way to Las Vegas to find out the answers to our basic questions but only a fool would believe that the internet, emails and the telephone are the best means of communication. There are some things about one-to-one meetings that can't be substituted. George Burns' famous quote comes to mind, "Sincerity - if you can fake that, you've got it made". In any form of electronic communication sincerity is so easy to fake it's untrue! Face-to-face is a different ball game altogether and allowed us to get a much better understanding of those in the industry, their hopes and dreams and, more importantly, their desires for a new kind of trade association.

Besides meeting up with videographers themselves, the trip also gave us the chance to measure up the suppliers and manufacturers in North America. We understand the importance of building good relationship with these organisations as there will always be occasion where we have to intervene when our





members experience supply problems. We are also savvy enough to understand that suppliers and manufacturers see us as a route to market – and that comes at a cost to them which, in turn, will help fund our core purpose of supporting our membership.

## Funding

The IOV is not poor by any means – which is mainly down to our treasurer's (Steven Abrams) iron fist which regularly gets thumped on the table when the rest of the Executive Committee start planning a spend. But the value and inevitability of the NAB visit was so immense that even Steven couldn't think of a good enough reason for the IOV not to dip into its surplus (remember – we're a not-for-profit organisation – but we can gather a surplus!).

I've attended IBC in Amsterdam for many years; it is, after all, a mere 40-minute flight from Stansted Airport which is only 30-minutes up the road from me. Sure, NAB is still the largest show on the planet for our industry but IBC comes a very close second and well worth the investment and 5-days out of the office. That trip has always been completely self-funded by me as it's an excellent opportunity to meet with all of our advertisers and industry contacts in one fell swoop. Amsterdam is also a pretty cool city. I'd never been to NAB before (or Las Vegas come to that) but it's always been on my wish list – so for me it was simply a case of reattribution of IBC funds to NAB (I'm going to miss my Amsterdam fix this year though!).

I didn't have any major issues about doing this trip on my own but the importance of the task was such that we all thought it needed direct



representation from the Executive Committee too. What did surprise me was that the debate about which one of the committee members should accompany me was surprisingly short. Did the others really not fancy 6-days away with me – or was it our Chairman pulling rank? Either way Ron was the obvious choice being the member's top chosen representative and one of the most IOV-devoted people I know. Who better to sell the IOV dream? And besides, whoever went was probably going to have to share a room with me in order to keep the IOV's costs to an absolute minimum (I kid you not!!!!).

Apart from his Treasurer duties Steven Abrams is also the IOV official travel agent as there is no one on the planet who can find a cheaper way to get to and from any destination. NAB was no exception and our trip to and from Vegas, plus five nights in a well positioned hotel, costs me no more than my usual trip to Amsterdam. The IOV's outlay would be paid back by the trip resulting in 10 new members – or if Ron won the jackpot at one of the casinos!!

## Pre-NAB

You never set off on a holiday (sorry, business trip!) like this without some ground work behind you. Once we had the green light the work then began in ensuring we could meet up with the right people. This meant Facebook ad campaigns, press announcements, spreading the word amongst our contacts (and their contacts) and generally letting it be know we'd be out there and what we were hoping to achieve.

I also had to fix up meetings with various key stand holders and filter my way through tons of invites to press conferences and work out which ones we really had to be at. As with IBC, NAB

is huge and covers everything "broadcast" from a simple cable through to rockets to launch satellites. You also have to appreciate that it's not just video but also radio, Internet and mobile devices. Sure, we touch on each and every one of these parts of the broadcast industry but they are not core to what we do. Unless you plan your way through an event this size you could end up wasting a lot of precious time. 6-days at an exhibition might sound a lot – but it's no where near enough to take it all in. To give you an idea there was one massive hall about the size of BVE at Earls Court that we didn't set foot in.

## And the answer....?

We never take spending members' money lightly, and might even be guilty of holding on to it a little too tight maybe. But, every now and then we have to invest in things that take the organisation forward. The VideoSkills project was a great example of this – which took a considerable amount of investment in developing the learning material, website, book and exam – but looking back it was the wisest money the IOV has ever spent. The NAB 2011 visit will be looked on in a very similar light.

Whilst there we met with some very well informed and influential videographers who gave us a very clear idea of the real-world challenges involved in the IOV gaining a foothold in both the USA and Canada. Not only are these huge countries geographically, the cultural differences from West to East and North to South are just as significant. USA's State-by-State laws are also going to prove challenging as it might mean that we have to develop and adapt the Business & Legal categories of the VideoSkills syllabus for each one.

Even though our hosts were as forthcoming, open and friendly as you would expect, there's also the small matter of convincing "those over there" that "us over here" know anything about the craft and business of videography (despite the fact that the IOV has been established longer than any similar organisation over there). That is a real challenge – and one we would have to overcome if the IOV is to make a significant impression.

So – the answer is "yes" – North America is ready for the IOV. Whether we are ready for North America is probably a more relevant question – and the answer is also "yes" if we pace ourselves; continue to develop the relationships which we have formed on this trip; and concentrate on the IOV values which they seem to appreciate so greatly.

And your part in all this? Keep an eye open for our first North American members (they are going to come) and show them what a welcoming and friendly bunch you can be. It's not going to happen overnight – but the IOV has made its first moves in being a truly international phenomenon. ■

**Kevin Cook F.Inst.V.**





# 3D Facilitator

Ian Sandall reviews Cineform Neo 3D

**IOV members won't have failed to notice that a hot debate is raging regarding 3D (or to give it its proper name, stereoscopy) in these pages and on the forums.**

**Depending on your viewpoint, here is more grist to the mill or reasons to bury your head in the sand. You choose!**

By nature I am a bit of an early adopter; for instance I have been shooting with DSLRs ever since the Canon 7d was launched, so when I was given the opportunity to test Cineform's Neo 3D software suite I jumped at the opportunity. Readers will also be aware of a recent glowing review of Adobe Premiere pro CS5 by Kevin Cook in these pages and as a PP CS5 user myself (and a Cineform user as I have used Neo Scene to convert DSLR files for an earlier version of Premiere) my hope was that I'd be able to get up to speed quickly.

This review isn't about editing on Premiere Pro CS5 or even 3D editing – it's only about the software and how it'll make your workflow that much faster and easier.

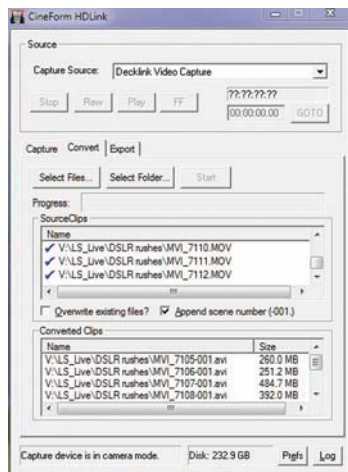
Cineform have developed a variety of very useful pro-grade software for video editing purposes. The Neo 3D suite consists of three parts:

## Neo

There are various versions of Neo starting from the hundred dollar NeoScene to the full featured Neo 3D. However the purpose of

all of the versions is to convert files from a variety of formats into something that your NLE can cope with in real time – basically AVI or QT depending on your OS. However the beauty of the software is that Neo does not add any additional compression or artefacts, it only 'wraps' the files so that they behave like AVIs or QTs as far as the NLE (or After Effects) is concerned. So normally you can deal with these 'Cineform intermediates' in real time on your timeline.

This is especially important with files that are natively highly compressed already – like DSLR, AVCHD and even at the top end, Red R3D files. All are converted at the frame rate and the file size you choose with numerous options for enhancement. Result.... files that are converted with Neo are as clean (if not cleaner) than the original and will work faster and easier in your NLE, even though they may be



considerably bigger - something to bear in mind if you are limited on storage.

But Neo goes a lot further than that. It can also capture HDV and other tape formats via Firewire and convert them 'on the fly' to Cineform intermediates and it even works with some HDMI capture cards like Black Magic's Intensity series. (Note: Even though I have an Intensity Shuttle I have not tried this out myself.)

The software converts fairly quickly considering the size of the files it produces and will operate in batch mode so once set up you can relax whilst it processes, ready for the next stage.

## First Light

First Light is basically a non-destructive grading and muxing tool (if you're unfamiliar with 'muxing', read on...) Let's deal with grading first.

Readers will be familiar with the grading tools native in their NLE as well as some plug-ins like Magic Bullet Looks. However the difference is that to grade on your timeline you actually modify the clip itself – which often requires a render. This is all well and good if you're just putting a general clean-up grade or matching cameras but if you require anything more, it can become a pain as to change the grade you have to either undo or drag the 'clean' file back in from the clip bin.

What First Light does is grades and changes your rushes 'offline' – but through what can only be described as magic – the results are instantly upgraded into the timeline on your NLE! It does this by retaining the metadata of your grading changes in the Cineform intermediate files and updating these into your NLE or any other application that's reading them. This is what Cineform call 'active metadata'.

In use, First Light is a really quite spectacular grading station – considerably better than Red Cine X (which of course only runs Red files) - and getting on towards the flexibility of professional grading kit like DaVinci's Resolve and AutoDesk's Lustre. So although it's not cheap, compared with those it's a real bargain!

The way it works is that you import your rush files and do whatever you need to do to them (see later.) Then you save the job file and import the clips into your NLE. At any time, you can flip back to First Light and alter the grading of any shot. This is instantly reflected in your NLE timeline and in most cases *will not require re-rendering*. Once the workflow is mastered, it saves a lot of time and allows you to apply overall grades to whole scenes whilst retaining an overview – something that isn't always that easy with on-timeline grading.

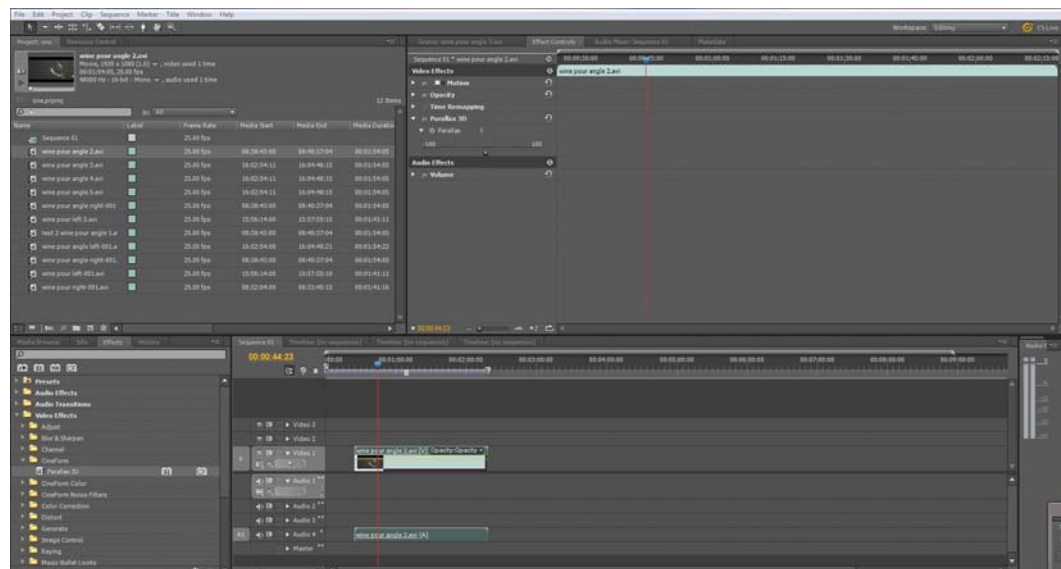


So what does it do? It's probably easier to ask what it doesn't! Everything you'd expect is there in an easy-to-use interface with decent-sized controls. In primary controls there are adjustments for white balance, colour temperature, exposure, contrast, saturation and more. There are also adjustments for zoom, cropping and other physical alterations.

In secondary controls you enter the realm of LUTs (Look-up tables) with a whole host of effects-type presets (rather similar to Magic Bullet looks without the kinky-dink names) for some really cool effects – but probably not what you'd regularly need to use on the average corporate! These can be used as a starter and then modified (for that read 'toned down') accordingly – and of course you can save your own presets too.

So that's the grading taken care of but what about muxing? Muxing is the name for syncing the left and right channels of your stereoscopic pictures and making sure that they have the right amount of 3D information in them. Syncing left and right eye files is easy and the process then renders out a 'combined' Cineform intermediate 3D file, so there is no need to import each 'eye' file individually into your NLE.

There are also various 3D-specific adjustments for depth, keystone and shifts, mainly for when you want to match up files from twin cameras on a rig and even flip controls for mirror rigs. (Bear in mind that most pro stereo shooting – apart from the Panasonic 3DA1 – is still on two cameras and in many cases these are not mounted side-by-side due to the physical sizes of the head and lens so require a mirror rig to get the separation right. What is the required



separation – or the 'interaxial distance' as it's called? The measurement between your own eyes – about 65 mm! You can also adjust the grading on each 'eye' individually or on both channels together. This is very useful when attempting to match lens and camera characteristics. These combined '3D' files are then imported as a normal file by your NLE and again you can flip back to adjust them inside First Light at any time – including any 3D adjustments – and see the results reflected on your timeline instantly. This is where the active metadata really comes into its own as when editing 3D material, there are often adjustments that need to be made after shots have been assembled – to aid the overall 3D impression (and to avoid headaches!)

Assuming you have a 3D monitor or TV, working in First Light with 3D files allows you to view the files you're working on in 3D, either in an inset view with all the controls visible, or full-frame. Once mastered (and I am only getting there myself) it's a fantastic way of working and makes the whole 3D editing process less difficult. After all,

when editing 3D there are enough extra factors to worry about!

## Premiere Pro Plug-In

The last part of the trio of software doesn't seem to be there until you open Premiere Pro. On opening a new project there are additional presets available to create the project with Cineform intermediate files. It's essential that you choose these.

The only other indication is some additional presets in the video effects and transitions sections where a Cineform tab is added to the effects types. When editing 3D you must use the Cineform effects, as the dissolves and other effects are especially for 3D footage.

You can add other non-Cineform transitions but often the overall effect is often not pleasant, so for now you need to stick to simple stuff in your edit. The very nature of 3D (and the work that I suspect IOV members will initially do in 3D) won't require a great deal of video effects.

## Downsides

For all its power, the software doesn't seem to use much extra processing or RAM – which seems to prove what an elegant design it is, but it's essential to have a pretty powerful machine to start with. One drawback for PC users is that although CS5 can be made to work with quite a few video cards – even cheap consumer ones – Neo 3D requires an Nvidia Quadro card – and they are not cheap! This I found out the hard way...

## Conclusion

By its very nature, 3D shooting and editing is different – almost old-school – with longer shot lengths and less abrupt changes of shot size and angle. Stereographers are still working on a new language – a lexicon almost – of 3D film. We have seen some poor results and some good ones both on Sky and at the cinema. The industry is in its infancy – things will doubtless change fast – but this software makes editing 3D professionally, more than just a possibility.

Together with Premiere Pro CS5, Neo 3D is an excellent way into editing and grading 3D and will become incredibly useful for all your 2D projects as well, as it speeds up the workflow so much. It's pro kit – and you're paying pro money but it's well thought-through and relatively glitch-free, so it's highly recommended!

It won't change the Luddite's views – but those of us with the intelligence and daring to see into the future will benefit long-term – no doubt about it!

I'm still getting to grips with it and I'll update progress on the IOV 3D forum. ■

**Ian Sandall M.M.Inst.V.**

[www.spl-communications.co.uk](http://www.spl-communications.co.uk)



# Tech Talk

What's hot in the world of pro-video - by Kevin Cook

**It is my age or is it becoming harder and to keep up with the advancement of new pro-video technology? I can remember when manufacturers would launch a new camera every three or four years - and you'd have been talking and reading about it for about a year before it was launched - and get to hear what the Japanese and American's thought about a good 6-months before as it would have been launched in NTSC format first. These are what the more senior section of the industry call, "The good old days".**

Now days, just when you think you have a handle on the range of products from any one manufacturer, they spring another four on you! If its confusing for us it must be a nightmare for anyone on the brink of making an investment.

In today's world of instant information its very hard for any one source (be it website, blog, vlog or magazine) to be *the* place to find the most up to date pro-video technology news. This is something we did struggled with here at Focus but have long since come to the conclusion that in areas where we cannot compete we shouldn't. Still - this doesn't stop you wanting information and opinions on technology - and me neither - so this article (and maybe series) is going to look at "recent" tech that's passed over my desk (and stuff I've bought) which I've liked and warrants further comment. Served in bite-sized chunks I wouldn't call these articles "reviews". However I'm certainly going to pass judgement on things - if only from the perspective of someone who has sometimes only briefly glanced over them.

First impressions, as we all know, do actually count.

Let's start this all off with something I've actually bought - and lead on to some things I've "borrowed".

## Canon 550D

Partly suckered in by my initial play with DSLRs back in the February issue, partly down to the article on Magic Lantern by Ian Sandall in the April issue - but even more so by the hours of luscious footage I've drooled over on Vimeo and alike, I've gone and bought a Canon 550D (AKA Rebel T2i ).

I chose the 550D as its cheap (just over £500 for the body only) - and because my other half already has a 5D MkI and we can share lenses (no need to ask each other what we want for Christmas now!). Though I'm also going to be taking stills with the 550D, the main purpose is to spurt off a bit of video here and there. The Magic Lantern article therefore saved me a bob or two as I was originally thinking of a 7D - but with the addition of the this software hack the 550D is a much more useful video camera.

I'm still a million miles away from being someone who would claim, "I'd shoot DSLR all the time", I'm gradually allowing its shortcomings to seem less significant to me.

True... handheld its about as useful as an ashtray on a speedboat. True... the audio



features (even with Magic Lantern) are, for want of a better word, poxy! Also True, that to get anywhere near the kind of images that have inspired me on Vimeo I'm going to have to invest a whole lot more in glass. I'm also going to have to spend a few pounds here and there on some other vital accessories - which takes me nicely on to the next item.

## HHB FlashMic - DRM85

Find an experienced DSLR user and you'll find someone with a bag full of external audio recording devices. The internal mics on DSLRs are only good for one thing - and that's as a guide track for enabling you to sync up the sound from a decent external recording device. Without being rude, the built-in mics are a little too Fisher Price.

Luckily there are plenty of handheld portable devices which give you much, much better results (Tascam DR-100, Edirol R-09HR, Zoom H4 - to name but a few) - but they too fall short in one respect. Most DSLRers seem to use them with their in-built mics - and though a thousand times better than the DSLR mics they are still somewhat short of the kind of microphone quality that most videographers have come to expect over the years.

This is understandable - these units are designed as portable recorders which have microphones incorporated in them. What the task at hand requires though is a great microphone with a recorder built into it. Hey presto - the HHB FlashMic!

I'm not claiming to be the video industry's best matchmaker - but these two bits of tech seemed to be made for each other. I got on to HHB and asked for a loan of one - and as ever they obliged.



The FlashMic DRM85 combines a studio-quality omnidirectional Sennheiser condenser capsule with a broadcast-quality 1GB Flash recorder built into the butt. The result - cracking quality sound from a compact, wire-free and easy to use solution. There are also other FlashMic models available with a cardioid pick-up pattern and also models available with a line-level input so you can take in external feeds.

Even at the highest quality setting (48 kHz Linear PCM) you get 3-hours recording on the mic - and over 12-hours if you use 48 kHz MPEG-1 Layer 2 setting. The built-in screen can display various menu settings and give you a useful recording level indicator to boot.

File transfer is simple too with a standard USB output which, when connected to your computer, works like any other external USB device and facilitates the usual drag-and-drop functions. Also located on the bottom of the mic is a standard mini-jack monitor output - so sorely missed on all the DSLRs I've played with. But the problem then is, what do you use to monitor sound with?...

## Etymotic Research

The IOV forums are extremely useful - and something that I'd wished I'd had around when I first got into this industry 26-years ago. Back in February there was a thread started on what are the best monitoring headphones one can buy - and the usual suspects were offered up (Sennheiser HD25, Beyer DT48...).



But then amongst the crowd Matt Davis chipped in with a recommendation for Etymotic headphones. Having never come across these before I Googled them and pinged an email, cheekily asking if they would like a pair of their ER4 MicroPro's reviewed in Focus. The ER4 range has been designed with sound engineers in mind and produce a very flat, uncoloured sound so that you can hear exactly what your mics are recording. They cost \$299 - for what looks like a pair of standard walkman-type headphones so I was intrigued to find out if they really were man enough for the job.

Within a day their PR people were in touch and said they'd be happy to organise this and that they would be attending an event in Islington a week or so later which would be a great opportunity for me to have my ear moulds taken! What - I was really just after the headphones but having a set of personalised plugs would be ever so nice - normally an additional \$100!!!

Went there - had ears filled with expanding blue foam - three weeks later the package arrives - but with a pair of their hf5 headphones. These are not the same, but they do claim to be "the world's most accurate noise isolating earphones under \$200". So, not quite the ER4s but a nice set of mini-bins nonetheless.

Having used them quite a bit since I think they are actually a very useful alternative to larger encapsulating headphones. Though I can't compare them to the ER4s the sound appears to be very flat and uncoloured. The personalised moulding gives exceptional isolation from the outside world, so much so that

when you slip them into your ear the silence is bordering on uncomfortable for a moment. The first few times you wear them you are

supposed to apply a smearing of the supplied KY jelly-type substance which makes them slip into position very easily - but only for the first few times you wear them. You also get a nice protection pouch for them along with an array of standard ear plugs which you can use instead of the personalised ones. Matt had said that he didn't get on with his personalised ones - but I really like mine.

## Simon Says

The final thing to cover this month is a brief visit by Production Gear's, Simon Beer. Their place is only a short trip around the M25 to us and Simon was keen to show me their latest "hot-cakes" camera configuration based on the Panasonic 101 camera with Nikon lens adapter and Atomos Ninja 10-bit ProRes HDMI Recorder. Yummy!

Both the 101 and Ninja are much talked about products at the moment - the Ninja especially so as it was one of the show winners at NAB. For about £700 plus VAT you get a very easy to use recording device, which will double up as an external LCD monitor (once they sort out a software issue) that will squeeze every last drop of quality out of any camera with a clean HDMI output. I say "clean" as there are some cameras which only give a reference output from the HDMI socket whilst in record mode (with embed data on it) -



which sadly includes all the DSLRs from Canon (boo hoo!). It will also add a few more years of life into older HDV camcorders with HDMI out - giving you picture quality that you'd previously never been able to get out of it. The one DSLR that does work well with it is Panasonic's GH2 - a combination which is being reviewed for Focus very shortly.

I did have a quick poke around the 101-Ninja combo and it all seemed to sit together well - but Simon did assure me that its an excellent match and enables you to get splendid, almost uncompressed, pictures. The Nikon adapter also extends the range of glass that can be used with the 101 for just a couple of hundred quid.

## Sliding out

I've been looking at various sliding solutions lately (some serious - some comical) and will give the best of the best an airing in this column soon.

In the meantime, if you want me to comment on your kit here drop me a line. Basic rule is - if I like it I will write about it. ■

Kevin Cook F.Inst.V.

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# Not just 3D

Phil Janvier reviews the latest version of Sony's editing software

In November last year (issue 190) I reviewed Sony's Home Studio Solutions package, 'Sony Vegas Movie Studio HD Platinum – Production Suite' and I remember being pleasantly surprised with the quality because it blurred the distinction between "Professional" and "Home" software with its streamlined versions of their existing professional software.

So when I heard that Sony had released Vegas Pro 10 I wanted to have a look at it and see if it has "raised the bar" in the professional realm!

Sony Vegas Pro 10 comes in both 32- and 64-bit formats which was great for me as I am still using a 32-bit PC. While I plan to change this in the coming year I haven't yet, so in many senses I get the best of both worlds - I can use this software immediately but still be able to reinstall it in its 64-bit format later.

## Opening the Box

I always like opening parcels and boxes, childish I know, but I do

enjoy the thrill of the finding out what's inside. Often I am disappointed especially with software, big boxes with only a DVD inside and a mound of cardboard! Fortunately, the Vegas Pro 10 box is not oversized and inside it contained one installation DVD containing Sony Vegas Pro 10, DVD Architect Pro 5.2 and Dolby Digital Professional Encoder and all the usual serial numbers and product overview leaflets.

## Installation

Installation gives you the option of two versions of Vegas Pro 10 in either 32 or 64 bits plus DVD Architect Pro 5.2. The installation software offered me the choice of downloading the latest version which I chose, the installation time passed by very quickly and I launched Vegas Pro 10 immediately, as with all Sony software, it required registration but again that was painless and simple.

There are no surprises if you are upgrading from Sony Vegas Pro 9 as the interface is very similar. You have the usual customisable workspace with the

option of multiple windows across multiple monitors, and you can save your layouts and customise it to your own way of working.

New features in the 32 and 64-bit versions of Vegas Pro 10 include powerful stereoscopic 3D editing tools. Additional features include enhanced closed captioning, video stabilisation, track management and organisation, audio input busses and event effects processing, expanded video effects capabilities, enhanced formats support for import, edit and delivery, improved multicam editing workflow (for a complete feature list visit [www.sonycreativesoftware.com](http://www.sonycreativesoftware.com)).

## Stereoscopic 3D editing tools

I suppose the biggest change in Sony Vegas Pro 10 is the inclusion of stereoscopic 3D editing. It cannot have escaped any videographer's attention that 3D is being promoted as the next big thing and I read with delight Chris Walkland's review in February's (Issue 193) Focus Magazine of the consumer model

Panasonic SDT750 and his tackling of the big question, "Is there a viable market that will make the investment in new equipment worthwhile?" Chris' conclusion was, "Well, I think there will be one, for sure, but perhaps not this year" and "the fact of the matter is that those who buy 3D sets will want 3D content". Here is crux of the matter, 3D is here to stay, maybe not in the current format but it is the next "big thing". We either learn to run with it or be left behind! That said, I do not own a 3D television or monitor nor do I own or have easy access to a professional or even consumer 3D camcorder so I cannot with any integrity, test out this new feature in Sony Vegas Pro 10 - but I applaud Sony's foresight in including this capability.

To be honest I did consider putting two cameras side by side and giving it a go but I decided that was a bit too much of a "lash-up" and would not do the software any justice! However, I did read a review by Ben Pitt of PCPro Magazine website ([www.pcpro.co.uk/reviews/software/361852/sony-vegas-pro-10](http://www.pcpro.co.uk/reviews/software/361852/sony-vegas-pro-10)) and he commented,

*"Still, a pair of cheap red/cyan glasses was enough to keep us highly entertained as we explored Vegas Pro's 3D capabilities... There's enough here to edit footage shot in 3D and add a few graphical elements such as text to the 3D stage. However, the bundled authoring application, DVD Architect Pro, isn't 3D aware. That means 3D discs are limited to anaglyph or side-by-side mode, which halves the effective resolution - there's no support for the official Blu-ray 3D standard. Still, considering the uncharted territory Sony is entering here, it's an ambitious first attempt."*

## System Requirements

- \* Microsoft® Windows® XP 32-bit SP3, Windows Vista® 32-bit or 64-bit SP2, or Windows 7 32-bit or 64-bit
- \* 2 GHz processor (multicore or multiprocessor CPU recommended for HD or stereoscopic 3D)
- \* 400 MB hard-disk space for program installation
- \* 1 GB RAM (2 GB recommended)
- \* OHCI-compatible i.LINK® connector/IEEE-1394DV card (for DV and HDV capture and print-to-tape)
- \* USB 2.0 connection (for importing from AVCHD, XDCAM EX, NXCAM, or DVD camcorders)
- \* Windows-compatible sound card
- \* DVD-ROM drive (for installation from a DVD only)
- \* Supported CD-recordable drive (for CD burning only)
- \* Supported DVD-R/-RW/+R/+RW (for DVD burning only)
- \* Supported BD-R/-RE drive (for Blu-ray Disc™ burning only)
- \* Microsoft .NET Framework 3.0 (included on application disc)
- \* Apple® QuickTime® 7.1.6 or later
- \* Internet Connection (for Gracenote MusicID Service)



## In action

I have always considered Sony Vegas Pro to be a powerful professional editing program but easy enough for beginners to get a grip with as well - and version 10 is no different. Obviously for those upgrading from Sony Vegas Pro 9 there is initially little difference but those upgrading from Sony's "Home Studio Solutions" package "Sony Vegas Movie Studio HD Platinum - Production Suite" will be delighted to know that Sony's way of functionality across their range will mean that they will feel immediately at home and be able to work straight away. They will also be able to grow into using all the extensive new features.

On opening I found Sony Vegas Pro 10 to have the same look as Vegas Pro 9 so I felt immediately at home. My first test was of the stabilization system. A while ago I reviewed NewBlue FX's stabilizer and I was quite pleased with it, so I thought I would give Sony Vegas Pro 10 a real challenge - a piece of work that was too much for the NewBlue stabilizer to deal with. I therefore imported a piece of work that is absolutely awful, it features one of my favourite footballers, Kevin Keegan; it was shot by a zoom happy, wobbly handed amateur on a DVD camcorder, the footage is dreadful. Sony Vegas Pro 10 handled it much better than I expected and while it did not make the footage professional, it did make it watchable.

The "Stabilize Media" interface is easy to use and comes with a selection of presets including "handheld smooth" which I used in this instance. If I have one minor complaint it is that in order to obtain a steady image the software is very aggressive in its cropping and it can take away too much, but in the end that is a minor complaint for such an effective tool.

I also found the all the usual tools to be effective and intuitive and Sony Vegas Pro 10 picked up all my existing "plug-ins" and it was business as usual. I did find this version slightly slower but I think that reflects the state of my test PC rather than the software. Again, as I worked through the footage, I was reminded of just how much I like Sony Vegas as a system and how easy it is to use.

One feature I like is that it now enables you to apply audio effects to individual audio files and I was delighted to be able to

adjust and tweak the sound in ways that I have enjoyed more in Sony's Sound Forge.

## Conclusion

Overall I am impressed with this latest release however, while it is a serious upgrade with many strengths, especially in its clip handling of audio and its 3D abilities, I am left with a serious question, "Is it really worth me upgrading from Sony Vegas Pro 9 to version 10?" The truth is I am not so sure.

If the 3D capabilities of this software is what you are after, then "yes", but if not, are all the other tweaks and additions worth it? On balance I would say "yes", but only just. If I was upgrading from Sony's 'Movie Studio HD Platinum - Production Suite' and I could afford the upgrade then the answer then would be a resounding, "Yes!"

## Sony Vegas Pro Production Assistant 2

With the copy of Pro 10 I also received a copy of 'Vegas Production Assistant 2'. This handy piece of software enhances the functionality of Vegas Pro software with a set of batch processing and workflow automation tools and contains a complete set of video tutorials to help you get started.

Vegas Pro Production Assistant 2 is both a standalone program and an extension that is run from within Sony Vegas Pro 10. Now I'll be honest, I only scraped at the surface of this product but it does include tools to automatically insert crossfades between clips, add and customize lower thirds, and create photo and video montages from your media. It also streamlines common tasks such as stereo to mono split, crossfade creation, audio ducking, and archiving.

I tested this piece of software by using the montage tool. To do this I opened the Production Assistant within Sony Vegas Pro 10 by clicking on 'View', 'Extensions', 'Production Assistant 2.0', 'Montage Tool', this produced a dialogue box. I selected a group of photographs and hit process, and in seconds they were all there on the timeline. This was only a simple test but it worked and there was no mucking about. I look forward to using this more extensively as I get to grips with it but it does seem a really useful tool that I commend to you. ■

Phil Janvier M.M.Inst.V.

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By Gerry Thornhill

# Days in the life

## Of a (small) video company

### Thursday 7th April 2011

The rattle of the letterbox pulls me out of the chair in the conservatory where I am having a lonely first cup of tea. I pick up the mail – more than normal – as there are several cards amongst the bills and circulars'. It's my birthday today, though, like a couple of reminders amongst the bills, it's something I would really prefer not to have.

Amongst the circulars' is one from a double-glazing company reminding me we have just been turned down by one in Chichester who wanted a promotional film produced. "The price is too high." The lady told me on the 'phone, "We were thinking half your figure." You win some...

Visited H as usual this afternoon. She is being taught how to use crutches and seems to be getting the hang of it. After telling me she will be crutching about for the next three months or so before a new hip is fitted, I told her I had no choice but to sack her as our third cameraperson. She has threatened to take me to a Tribunal. Unfair dismissal.

### Monday 11th April 2011

Good news today. H is coming home tomorrow. Her surgeon and his team are very pleased with her progress and they are arranging for her antibiotic treatment to continue from home. Also – Cs daily e-mail from Circle Bay tells me he has been asked to make a presentation to the Board of Directors explaining our idea for a film about Circle Bay. He says there seems to be great interest and has asked me to write a few things down for him. Bullet points. It is an open meeting and most of the residents will be attending and I think he may be a little nervous at the prospect of speaking in front of so many people. I know I would be. And there will be lots of questions if I know anything about Americans.

Three enquiries about transferring VHS to DVD over the last couple of days. It's the waiting-for-a-bus syndrome. You stand there for ages then three come along at once.

### Saturday 16th April 2011

Wedding fever seems to be gripping the nation. Well, gripping the media would be a more accurate description. I can't say I have noticed friends or acquaintances being 'gripped'. I would have thought – though maybe you wouldn't – but I would have thought, that the Royal Wedding would generate more wedding bookings – but that is not the case with GHC. Also, and I know I am being a little facetious here, but do you think the person officiating at the ceremony – Archbishop of Canterbury is it? – on the 29th has hummed and harred about having cameras present? And charged our happy "Royal Couple" £200 + for the privilege? I mean it is C of E, and that's what they charge, isn't it?

We seem to be having a bit of a heat wave. Great. That might put a stop to the gloating daily e-mails from Florida telling us how warm and sunny it is over there.

A very pleasant young lady (anyone under forty, as she was, is young to me) came to the studio a day or two ago, to deliver around five hours of VHS tapes to be converted to DVD. Pauline, I'll call her.

"It's all family stuff," she told us, "Bits of our wedding, holidays, couple of Christmas's with the parents, you know. But we don't have a video player any more and, well, it would be a shame to lose them."

We said we would have them done in a week.

### Wednesday 20th April 2011

This morning H and I was chatting in the studio over a cup of tea as Pauline's VHS tapes were copying down to the FCP time line. I wasn't paying close attention, just glancing at the screen now and then. As she had said it was holidays – in Greece and Spain – I guessed, some Christmas day scenes, kids opening presents, granddad playing to the camera, a few shots of the floor, a couple of glitches – I'll take those out, I told H. Then I saw her eyes widen and she nodded toward

the monitor, "What about that? Will you take that out?"

I looked back at the screen, but a light had gone off and the scene was dark, too dark, just shadows in an unlit room.

"I may be able to lighten it – " I started to say, but then the scene lightened itself as a lamp came on in the corner. It was a bedroom. A woman, was that Pauline? Topless, smiling, crooking her finger at someone behind the camera; then a man, naked, walking into shot...

"There's no audio." I said to H. "Well spotted," she answered. "Anything else strike you?" I took the twenty-second scene out.

"Pauline won't complain." H assures me.

### Saturday 23rd April 2011

Long e-mail from Florida this morning, Cs presentation to the Board went well. A great deal of enthusiasm for the project apparently. Lots of questions from the floor, as I suspected there would be. One of them from a "Realtor" (Estate Agent) who lives at Circle Bay: "Will I be able to buy copies?" Another from a New Yorker: "Hey, Cee, how come you're over here and not back in London filming the Royal Wedding?"

"Good question," says C, "We were going to, of course, but the date clashed with our visit to Florida, so we've sub contracted it to the BBC."

Well, it got a laugh.

### Friday 29th April 2011

Royal Wedding Day. Wall to wall coverage on the television. The nurse who came round to attend to H's antibiotic injections ("My daily fix," as she calls it) sat and watched it for a while. The nurse and her colleagues do not get the day off, apparently, nor are they paid any extra. Seems unfair.

I watched (I like to think) with a professionally critical eye. But let's face it, can you criticise the BBC when it comes to this kind of coverage? Some of the camera angles were superb.

"Pity we can't film our weddings as well as that." Says

H, as the bride and groom walked back down the aisle at the end of the ceremony.

"Pity we can't have that many cameras, that much equipment, and not forgetting the camera rehearsals," I answered – perhaps a little too sharply.

### Saturday 7th May 2011

Received the latest report from our Circle Bay branch this morning:

"...and Sunday I sat out on the deck with some of the neighbours for evening cocktails. It was a beautiful, warm, balmy evening; the chirping of the crickets occasionally drowned out by the clinking of glasses. We watched the most beautiful of sunsets... As I write the sky is a piercing blue, and, of course, it is very warm and sunny. I'm going to the pool for a while in a minute and maybe have a beer later..."

Yeah, yeah. Thank you.

C also mentioned he had filmed "The Blessing Of The Fleet" last Sunday. This is an annual ceremony, apparently. All the boat owners in the area are invited to sail their craft down the St Lucie River, past a floating dais on which there is a priest who blesses each boat as it passes. After the "float-past" there is a celebration back at the Club House – though C didn't call it a 'celebration' – he used two short words which, more or less, means the same.

### Wednesday 11th May 2011

Received a booking for a wedding in July this morning and also a booking for a little girl's confirmation ceremony in June. Apparently the (Catholic) priest who is conducting the confirmation wants us to film twenty or more other children being confirmed that day, and, we are assured, the parents of these children will buy DVD copies off us.

Things are looking up. ■

Gerry Thornhill M.M.Inst.V.  
GHC Video Productions



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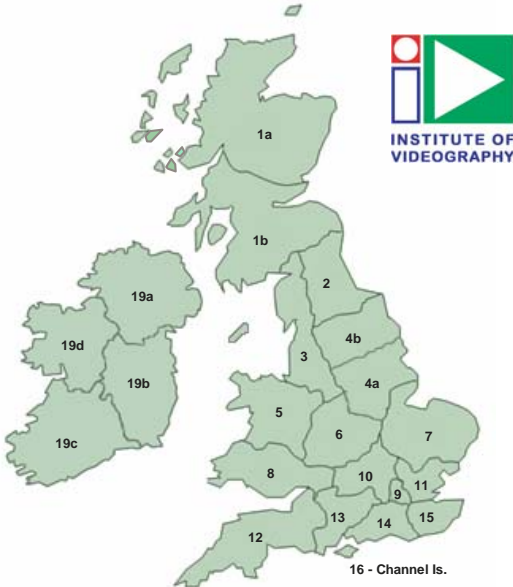
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# THE LIST



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- O** Steadicam Operator
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Mike Payne M.M.Inst.V.	01283 567745	ABKN
Riggar Perry M.M.Inst.V.	01676 541892	
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Shaun Lawson M.M.Inst.V.	01493 441162	ABCHJKMN
Dave Parkhouse F.Inst.V.	01263 862231	ABCDHK
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# And Another Thing...

## Please wipe your feet before entering

A few weeks ago BBC2 showed a film about the February 1958 Munich air disaster involving Manchester United Football Club. It had much to commend it especially the portrayal of Duncan Edwards - my favourite football player at the time (it avoided spelling out the full horror the injuries which led to his death a few weeks after the crash) though I'm doubtful that Bobby Charlton much liked the way that he was portrayed. But there was one scene which fell ludicrously short of the standard one expects from a BBC-commissioned drama documentary.

One of the first things you learn when shooting drama is to ensure continuity between shots. But in 'United' we have an exterior scene in which the passengers are trudging through a blizzard with lots of snow on the tarmac on their way to boarding the doomed aeroplane. But in the next shot on board the plane we see the same passengers walking to their seats who not only don't look cold but magically have dry overcoats and manage to avoid getting a single spot of ice, snow or water onto the carpet on which they are walking. This is an absolute howler.

I know that the concept of a 'continuity girl' (they were always girls for reasons that entirely escape me) no longer exists but this is an error that the director should have taken care of when producing his shooting script.

## Watch out!

My wife and I have decided to walk the length of the River Thames westwards from The

London Eye to its source in Gloucestershire. You can now walk alongside the river for virtually its entire length and we have decided to do it in eight mile chunks. We've managed four sections so far and have reached Chertsey Bridge.

The walks are great fun with lots of interesting and delightful things to see. But one thing you have to really watch out for is manic cyclists who insist on overtaking you on the sometimes narrow paths at speeds of up to 20 miles per hour.

What is it about cyclists that they think that all normal rules of travel on public byways don't apply to them?

## Woof, woof

Mind you, you can come across worse folk than manic cyclists on public paths. When we were walking along the river Cam in Cambridge a month or two ago I saw a very nice young lady cyclist approaching us who had to swerve around a dog at the last moment. The dog was with a group of people who were also approaching us and it had suddenly veered sideways into the cyclist's path. The owner of the dog, a very aggressive middle-aged man, then launched into a tirade aimed at the hapless girl who tried to explain that it wasn't her fault (which indeed it wasn't). But he was having none of it and continued to pour opprobrium on the girl.

Just as I was about to interrupt this charming conversation with a few remarks of my own, principally about men who bully those they think

are unable to defend themselves, the girl decided to pedal off and I decided not to bother.

What is it about dog owners who think their four-legged friends can do no wrong?

## Picking up the beat

I attended the latest IOV Skills Workshop on 5 May. This is a newly-developed course about how to shoot a music video. Now I've successfully shot lots of musical stage productions but there's much about sound recording that I can still learn and so this was a perfect workshop for me. And of course it gets you away from the office for a day and enables you to meet up with strange faces with familiar names.

The workshop featured a trio consisting of two guitarists and a female vocalist who delivered an Annie Lennox song ('Sweet Dreams') in a first class manner. Given the skill with which they performed the number I decided to check the audience hip-swaying/foot-tapping index and noted that it was remarkably low.

Now regular readers of this normally anodyne column (hi Andy, hi Linda, hi Gary) know that I am not one to make loose or uninformed remarks but I am going to break my normal rule and be a bit controversial here. I hold the view that the videographers best-suited to producing music videos are musicians themselves. Of course this isn't an absolute rule but I'm bound to say that anyone who didn't feel compelled to swing their hips or tap their feet (or hands even) while that

splendid trio did their stuff would not be top of *my* list to produce a music video.

## It's not rocket science

I caught the end of the Eurovision Song Contest the other night (the winning entry was sung by a girl from north London - there's a lot of talent in these 'ere parts) and was struck once more by the seeming lack of mathematical ability of television commentators. I accept that Graham Norton is a very talented entertainer but is it really that difficult to work out that if the leading entry is more than 24 points ahead with two rounds of voting left, and the maximum available points per round are twelve, then that entry has already won the competition. Graham, after some umming and erring, needed "a man next to me" to advise him of this.

I guess it all started when the nation of Isaac Newton managed to celebrate the new millennium a year early (notwithstanding that every nation apart from Germany managed to identify the correct year for the start of the twentieth century - I think only Cuba got it right this time around!). But is it *really* true that highly-paid commentators are that poor at maths? Or is it just that they don't want to appear to be too intelligent (and, as perceived by them, out of touch with their audience)?

Whichever it is it's a pretty poor show. ■

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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## Outline of the workshop

This intense full-day VideoSkills workshop is aimed at those wanting to understand the technical, legal and creative challenges that they will face when asked to create a video of a music performance - or indeed any live or mimed performance that requires either multi or single-camera coverage. This includes performers' showreels, sell-through videos of performers, wedding marryoke and performance coaching videos.

Our team of experienced presenters will be examining the benefits and drawbacks of both live-mix and post-mix production methods - which will be demonstrated through a live recording of musicians produced on the day.

## Business & Legal

As well as the technical challenges, delegates will be taken through the business and legal aspects of recording performers and copyrighted material, dealing with contracts and release forms - as well as being given guidance on the Health & Safety issues of working in these environments.

## How to shoot

Delegates will be shown how the set was rigged and taken through the benefits and features of the cables and connections in use. The importance of manual control over Focus and Exposure will also be covered, as well as the how you should match cameras shots by using correct colour balance, framing, composition, shot size and angles.

## Dealing with audio

Particular attention will be given to the challenges of recording the soundtrack - with guidance provided on the use of mixers, choosing the right microphones, how to record in stereo, multi-track recording, handling line/mic-level and 3rd-party feeds and how to obtain the optimum recording levels without overloading.

## Post Production

Delegates will be shown the benefits and requirements of recording live to PC as well as discussing the workflow required to ingest material via Solid State Media. The workshop will also cover the tools and processes used in improving music recordings in the edit suite and how to best synchronize sound and vision to assimilate live multi-camera recordings. Finally, delegates will be shown how to efficiently encode the programme for DVD and the Internet.



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