

Focus Magazine

The official publication of the Institute of Videography

Issue 127 - August 2005 - £3.50

A SHOT IN THE DARK

COLIN RIDDLE REVIEWS THE NO LUX
PANASONIC AG-DVC30 3 CHIP CAMCORDER



also this
month



**The Firestore
FS4**

By
Mike Deal



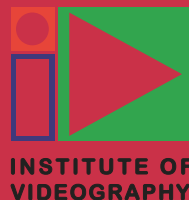
**PAG Orbitor
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**Hollywood
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Holidays

It's still about 4-weeks away,
but at the time of putting this
issue to bed I'm having trouble
getting my forthcoming holiday
off my mind. I keep teasing
myself with the thought of two-
weeks of not getting in to the
office at 7.30, and spending the
next 10 to 12 hours facing my
PC screen. No telephone,
email, mobile, fax nor post
invasions - luxury!

It sounds like I need a
holiday from work - but I think
everyone can benefit from a
little time away from their
business; time to reflect on past
successes and failures and put
them into perspective.
Distracting yourself from actually
doing the business - to only just
thinking about it - can do both
you and the business wonders.

Sure, holidays offer their
own distractions, but after a
few days settling into a slower
pace of life I find clarity. Even
meeting and mixing with people
from a completely different walk
of life can help me look at my
own world from a different point
of view. If you think it's
difficult to explain what a
videographer is to a complete
novice, try explaining what an
Executive Administrator of a
videography trade association is
like. As I said - it helps bring a
little clarity.

I'm sure there are some
that will hate the thought of
spending any time thinking
about work whilst on holiday,

The Cook Retort



but you can't fool
yourself. If you are
totally obsessed with
your business you simply can't
switch off the moment your
bags are checking in at the
airport. It takes time - in my
case about 5-days or so. I'm
then into that zone where I've
accepted the fact that, despite
my absence from the business -
the world has continued to spin.

Its when this distance has
been achieved that I find my
clarity - when problems become
'situations, when losses become
lessons and when ideas have
the freedom to become plans.
By the time its got to checking
those bags in again - I'm
gagging to get back to 'doing
the business'. In fact, in the
last few days there's nothing I
want more.

So, if you hear of sightings
of a pinkish Beluga whale
spotted off the mainland coast
of Greece between 18th August
and 1st September - ignore it.
It's probably just me snorkelling
- half concentrating on the
wonder and beauty of the under
sea - the other thinking about
managing the IOV's stand at
IBC the week after I return; on
the next issues of Focus; on the
next exec meeting...

Boy - do I need a holiday! ■

Kevin Cook

This Month

FEATURES

- 14 A Shot in the Dark**
Colin Riddle reviews the unique night-shooting features of
Panasonic's AG-DVC30 camera
- 16 Home Study**
Quentin Budworth uncovers the knowledge and inspiration
he found in the 'Hollywood Camera Work' training DVD set
- 18 PAG Orbitor**
Keith Davidson tells us what tempted him about PAG's new
camera support system
- 21 FS4 Firestore**
Mike Deal gives a detailed report on the FS4 hard-drive
recording device from Holdan

REGULAR ITEMS

- 5 IOV News** IOV and Industry News plus Local IOV Meeting reports
- 12 Mail Box** Readers' Correspondence
- 25 Classified Ads** Sales & Wants / Products & Services
- 27 Trade Directory** Subscribing Manufacturers & Suppliers
- 30 The List** The Register of Qualified Members
- 31 Dr Q's Reviews** Book reviews by Quentin Budworth



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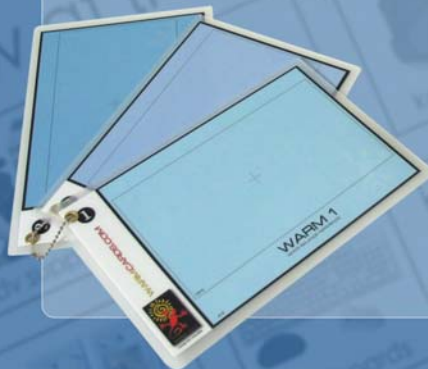
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IOV News

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INSTITUTE OF VIDEOGRAPHY

Apart from not being aware of the rules, another common cause is when a member joins with the intention of becoming qualified - designs advertising material and literature with the IOV logo included - on the assumption they will pass the assessment. The problem comes when they either fail their assessment - or sometimes even forget to apply.

However, the most frustrating cases are when the individual is not even a member - nor ever has been. Ron added: "It beggars belief how dishonest people can be - how easily they set out to mislead people into thinking they are something which they are not. In many cases they quite openly promote these misleading statements on their websites, magazine adverts and brochures. It also amazes me how once caught and challenged, they have the front to use excuses like - 'I've been meaning to get round to that for ages!' These are the people that really need to learn a lesson and who the public need protection from. These are also not the kind of members we need in the IOV. In these instances we report their activities to the local trading standards office - who then take action and add them to their files of rouge traders."

The rules on logo use are likely to change with the new membership structures under development at the moment. But until such times members should act in accordance with the Code of Practice they have agreed to work by. If you are unsure of how to represent your membership, please contact Central Office on +44 (0) 20 502 3817. ■

Kevin Cook
IOV Executive Administrator

If you spot any infringement of these rules please report it to ron.lee@iov.co.uk. Your correspondence will be treated in the strictest of confidence.

Wrongful Claims of IOV Membership

The IOV Executive is concerned at the growing number of cases where either non-qualified IOV members, past members, and even those that have never been members, are using the IOV logo or making misleading claims of membership. This year alone there have been more than twenty cases which IOV Chairperson and Arbitration Officer, Ron Lee, has had to deal with.

"We all have a duty to defend the reputation of the IOV and its members who have demonstrated their competence. If we ignore this kind of activity the IOV qualifications would soon become completely meaningless."

The action taken against those that break these rules varies from requests to remove or correct any reference to the IOV - through expulsion from the IOV in the case of a member - through to formal proceedings via the local trading standards office to ensure compliance. Though it has not

happened yet, in a case where the above actions do not achieve a satisfactory result, the IOV is prepared and able to take legal action in claiming damages against the IOV and its members.

Ron added: "We do keep our eyes open for those misusing the logo - plus we also receive information from other sources. The most common way this comes to light are by members of the public checking out the credibility of claims made by videographers. In addition we get other videographers reporting on those they know are not members - or who are misrepresenting their membership."

Quite often the latter example is purely a misunderstanding of the IOV's Code of Practice (printed opposite for your reference). This shouldn't happen as each member signs the membership application form stating that they've read and understood the Code of Practice. But these things can happen and Ron will give a first-time offender the benefit of the doubt. However, failure to comply within the requested time will result in further action.

To clarify the situation, only those that have passed a formal assessment of their work can use the IOV logo - or make any reference to their IOV membership without making it clear that they are of Non-Qualified status. At the same time you can offer information about the benefits of using any IOV member - such as the fact that you work to a Code of Practice, and that your clients will benefit from the free arbitration service - but this must always include information on your qualification status - and you must never include the IOV logo.



The IOV Code of Practice

- Each member will conduct business in a professional manner and will at no time knowingly indulge in any practice or action likely to bring the Institute, its executive or membership into disrepute.
- Each member will accept the right of his/her client to forward any complaint to the IOV Executive for Arbitration. The IOV's ruling on Arbitration matters is final and binding on members subject, of course, to the members normal statutory rights.
- Each member will at all times strive to maintain the highest standards of production in line with any IOV qualification which may have been obtained or advertised.
- Any 'Non Qualified' member of the IOV will refrain from advertising in a way which may infer either a qualification or endorsement from the IOV. Non Qualified members may not use any IOV crest or logo but are within their rights to state that they are a member of the IOV if the statement makes clear that they are a Non Qualified member.
- Each Member will work within the reasonable terms set by the member's client, or by any official or body possessing the correct and legal authority to set limitations and restrictions. Furthermore, it is the Member's responsibility to inform the client of any adverse effects on the final production resulting from, and/or caused by imposition of any such limitations or restrictions.
- All members undertaking commercial activity in the video and multimedia field must carry adequate Public Liability and Professional Indemnity insurance. Upon request, such policies are to be made available for inspection by the Executive of the IOV.
- Members shall at all times maintain the confidentiality of information either entrusted to them or obtained in pursuance of their work except on the order of a court of law or other appropriate authority.
- Members will at all times observe current Health & Safety regulations and have due consideration for the safety and welfare of staff, clients and the general public.
- Members will strive to maintain good commercial relationships with other members of the IOV with a view to promoting professionalism in video and multimedia production.

Getting the Look

Shooting an 'indie' often takes great personal dedication.

Based in Kilkenny, Ireland, Director Patrick Kenny, and Editor and Visual Effects Supervisor, Kevin Hughes, recently wrapped their first independent feature titled - *Winter's End*. Filming began in September 2001 and continued on weekends over seven months. It took three months to log the 43 tapes of footage before they could start editing. The team completed the film's first assembly in November 2003 and finally finished the project in April 2005!

They also successfully used Magic Bullet Suite to soften the DV footage for a more emotional and cinematographic feel. "All footage was shot in PAL on a Canon XL-1 and then onlined and colour corrected with Media 100's 844x. Pictorially, our project looked great, but the feel was not right. The look of the video was too 'clean'. It lacked texture - the colours were too fine and desaturated, especially the reds. We needed a way to add back some emotion," said Kevin Hughes.

"We applied Look Suite's White Diffusion filter to the entire film and then went through frame by frame to adjust the levels up or down depending on the mood of the scene. For instance, levels were lowered to help scenes be less clear and appear more distant. The overall effect helped to soften the footage. This was especially important for the flashback scenes," continued Hughes.

Winter's End covers the life of Henry Rose, a divorced and bitter farmer, who lives on an isolated farm with his siblings, Amy and Sean. Years earlier Henry's girlfriend left him when she discovered he is unable to father children. To make matters much worse, less than 12 months after their break-up, she married a wealthy neighbouring farmer.

The story begins when the



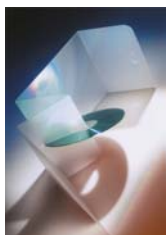
depressed and enraged Henry decides to take hostage an unsuspecting man, as part of his insane retaliation plan. Henry's sister, Amy, reluctant to challenge Henry for fear of a beating and unwilling to contact the police, and for fear of utter doom for her dysfunctional family, attempts to care for the hostage. Amy is forced to do the one thing she has avoided for so many years, make choices - but at what cost to her family?

Winter's End Ltd was set up by Patrick Kenny and Damien Donnelly to produce the film, *Winter's End*. Both Kenny and Donnelly have had a life long interest in film and have been involved at some level or other with short films over the years. It is now their ambition to pursue fledgling film careers, building on the achievement of *Winter's End*, which premiered at the Galway Film Festival in July. To that end Kenny is currently working on two scripts, one of which should be ready to go into pre-production in autumn 2005. For further film information visit - www.wintersend.net.

For further details contact The Carpark direct - see Post Production Software in Trade Directory on page 29.

In the Groove

Grooverider, the CD package from Atomic MK, has been selling in such quantities that it has become the favourite stock item at it's Milton Keynes distribution centre. It seems that the ingenuity of this product is the main reason for its popularity.



the fact that it looks far more attractive than traditional hard-case CD packaging. "People who

receive a Grooverider are far more likely to take the CD out just because they're intrigued by the design and they want to see how it works. Once the CD is released then it's far more likely they'll put it into their disk drive."

Grooverider was designed to be a cost effective alternative to CD hard-cases, which are expensive to mail and liable to damage in transit. Fashioned from lightweight and translucent plastic, the polypropylene wallet can be mailed without further packaging. With the CD inside it still weighs less than 60g.

For further information contact the Focus office on +44 (0) 20 8502 3817.

Tokyo Calling

JVC is calling for submissions for TVF 2006 - the 28th JVC Tokyo Video Festival. The aim of the Festival is to promote the creation of content that explores video's potential to deliver personal messages and elevate the art of video expression. All entries must be received no later than Friday, 30th September 2005; winning entries will be announced in February 2006.

The annual JVC Tokyo Video Festival is based on the concept of a 'home video festival for everyone to participate in' with the aim of enhancing video culture by promoting content creation and providing expanded opportunities to screen video works. Since the first festival in 1978, the JVC Tokyo Video Festival has received more than 40,000 home video works from 90 countries and regions. Video submissions have continually reflected the lifestyles of their times, while expanding the possibilities of video expression.

Subject matter has included documentation of events occurring in people's personal lives and matters of interest or inspiration, along with works that explore personal thoughts and opinions about social trends. With the increased pervasiveness of broadband and IT, video has begun to fulfil its role as a personal media format distinct from conventional mass media such as television and film. Video enables diverse forms of expression including private records of personal and family events, as well as works that document modern changes filtered through a personal lens or convey personal messages about social phenomena.

The goal of the JVC Tokyo Video Festival is to cement video's status as a new force to spark discussion among a wider audience and forge social and personal ties through works that express the sentiments of videomakers. The primary criteria of the Festival are not based on thematic strength, artistic quality or technical superiority.

In recent years, the JVC Tokyo Video Festival has seen a trend toward submissions that explore everyday subjects as well as highly personal works focusing on inner expression. There has also been a notable increase in submissions that document interaction and personal links within communities, along with works that convey social messages from a personal perspective. In addition, the Festival has experienced an increase in entries from Asian countries such as China and Korea. Now in its 28th year, the JVC Tokyo Video Festival expects to receive over 3,000 submissions

this year from all corners of the globe.

This year, the JVC Tokyo Video Festival welcomes the addition of a formal member to its Judges Committee - Mr. Isao Takahata - a noted director of animated works who was a guest judge last year.

Video compositions must be produced with a video camcorder in mini-DV, VHS, S-VHS, D-VHS, and DVD-R, and be no longer than 20 minutes. Any subject matter is acceptable and entrants are encouraged to submit unique works. Examples include works that express their thoughts and opinions, and works that find new and unique uses of video medium.



The judges for TVF 2005 are: Nobuhiko Obayashi (Film Director); Hakudo Kobayashi (video artist and Professor of Seian University of Art & Design); Hiroaki Sato (video artist and a teacher of Nippon Engineering College); Makoto Shiina (Novelist); Isao Takahata (Animation Film Director); Susumu Hani (Film Director); and Masanori Kitami (General Manager, Product Planning, AV & Multimedia Company, JVC).

The awards and prizes for TVF 2005 are: Video Grand Prize (1 work) - 500,000 yen (including prize money for the Excellence Awards), JVC 3CCD Digital Media Camera, trophy, certificate, and a round-trip to Japan for award ceremony (1 person); JVC Grand Prize (1 work) - 400,000 yen (including prize money for the Excellence Awards), JVC 3CCD Digital Media Camera, trophy, certificate, and a round-trip to Japan for award ceremony (1 person); Excellence Awards (30 works) - 100,000 yen, plaque, and certificate; Special Awards (70 works) - Plaque and certificate; and People's Awards (3 works) - Plaque.

The winners of the Video Grand Prize and the JVC Grand Prize will be selected from among the Excellence Awards winners, who also automatically become candidates for the 'People's Awards' determined by votes from the general public at our web site.

To enter, please contact the JVC UK office - Niomi Jayasinghe (niomij@jvc.co.uk / 020 8208 7623) or Suzanne Joyce (suzannej@jvc.co.uk / 020 8208 7566). Alternatively, visit www.jvc.co.jp/english/tvf for an entry form.

Global Audience for Midlands Art

An exciting new television channel is being unleashed in Birmingham, showcasing the best of the region's artistic talents. The channel – aptly named the 'Creative Channel Network' – is the brainchild of Birmingham-based production company 'Definitely Red' and is the only one of its kind in the UK.

Eight publicly placed screens are transmitting the channel to an audience that has risen from 9,000 to 100,000 in just six-months. Melanie Lee, Managing Director of Definitely Red, said:



"The purpose of the channel is to highlight the amazing artistic talent we have here in the Midlands and introduce this talent to new audiences. We want to give a voice to an industry often overlooked by more conventional channels. Everyone from film makers, fashion designers and sculptors are using the network to showcase their work and we are keen for people who have anything they would like to show to get in touch."

After two years of research and development, Definitely Red made the decision to design and manufacture a 'video playback box', which enabled them to launch the Creative Channel Network. Each of the channel's screens has its own video playback box, which enables Definitely Red to transmit the Creative Channel Network directly from its Birmingham offices to the screens via the Internet.

The box allows full audio and visual control over all the screens from one central location – and everything shown on the channel is of broadcast quality.

The screens can be found in: the Big Peg, Hockley; Two in the Mailbox in Birmingham City Centre; Wolverhampton University; The Custard Factory; Wolverhampton University's Walsall Campus; Birmingham Central Library; and the Birmingham Interaction reception area within Millennium Point.

Dave Peebles, Marketing Manager at the Big Peg, said: "There are 200 small arts, media and jewellery enterprises here at the Big Peg; the Creative Channel Network is revolutionising the way in which enterprises, such as these, reach their audiences. There is so much talent here in Birmingham that anything that is bringing it to people's attention can only be a good thing, which is why we decided to have our own screen."

The channel can also be watched via the Creative Channel website at www.creative-channel.tv, and has seen a 48% increase in visitors in the past month, with an average of over 900 visitors per day. Melanie Lee said: "Through the website we can reach an international audience and have had some of our films reviewed by viewers in America. Every month we are showing a diverse and entertaining range of animations, short films, music videos and documentaries."

"There is something for everyone to enjoy on the channel and we are receiving some very positive feedback. Two big London agencies have already shown an interest in some of the artists featured on the channel," she added. The Creative Channel Network is currently in talks with further locations in Coventry and Stratford.

For further information please contact Rosie Elliott on 0121 224 7740 or visit the Creative Channel Network website – www.creative-channel.tv

Canopus European Expansion

Canopus has announced an expansion of operations with the creation of a new pan-European management team.

Stephan Kexel takes the role of Director of Broadcast Sales EMEA. A qualified engineer, whose company provided technical support for several blue-chip companies before he left to set up Canopus Germany in 2000.

Elaine Lee will be Chief Finance Officer. Currently COO of Canopus USA, Elaine has held positions with both financial and operational responsibilities with several of global electronics companies.

Steve Wise will be Director of Marketing EMEA. Formerly Country Manager of FAST Multimedia UK, he has over 15 years sales and marketing experience in multimedia and computer-based video editing.

Jeromy Young will be Director of Channel Sales. Jeromy helped to develop many of the current video products in Kobe, Japan.

And, Colin Morris becomes Director of Engineering bringing experience in interface design, image scanning, and designing and building turnkey NLE systems.

For further details contact Canopus Europe direct – see Nonlinear & Hybrid Systems in Trade Directory on page 28.

Gearhouse stock-up for HD

Equipment rental, sales and projects solutions company, Gearhouse Broadcast, is making positive moves in its push towards High Definition. Gearhouse has allocated extensive capital expenditure in the region of £6m for the next financial year to develop their HD product portfolio. This will include purchases of camera's, VTR's, monitors and a variety of 'glue' product.

Part of this investment means that they now own practically every Canon lens in the range from the HJ11 up to the Digi Super XJ100. The company has purchased in excess of 100 lenses incorporating high and standard lenses. The lenses will be allocated between their offices in London, Sydney and Los Angeles.

The new lenses purchased include two of the Canon XJ100x9.3B IE-D, the worlds first High Definition triple digit zoom lens. These will be used on a variety of sporting events and are already earmarked for the Winter Olympics and the Melbourne Commonwealth Games being held next year. Four of the Canon Digi Super XJ75's have also been purchased and will be available for rental from summer 2005 onwards.

Gearhouse Broadcast CEO, John Newton comments: "It's an exciting time for the company and

after extensive research Canon proved to be the manufacturer of choice for the market. We choose our suppliers based on their flexibility on price and the degree to which the product is fit for purpose and meets the needs of our end user clients."

The company has also made a significant investment in ENG/EPF lenses such as the J11 and J22 and the HD versions, the HJ11, HJ17 and HJ22. The Canon J21 and HJ21 lenses are no longer produced so the company has invested in the replacement Canon HJ22's and J22's to offer clients instead. A variety of the Pro-Video Lenses have also been purchased including Canon YJ19's and YJ12's.

The company's team of engineers is fully trained in supporting these lenses and ensuring optimum performance is achieved with their use.

The company's future purchases of camera channels, monitors and a variety of production equipment including routers, mixers and glue products will be allocated to a variety of projects including the Winter Olympics, the World Cup Football, the Asian Games, the Ryder Cup and the Cricket World Cup in 2007.

For further details contact Gearhouse Broadcast direct – see Equipment Dealers in Trade Directory on page 28.

First Impressions Count

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...with Quad Preview

Holdan Ltd, UK & Ireland Master Distributor for Datavideo, has announced the release of a new entry level, 4-channel digital vision switcher/mixer - the Datavideo SE-500.

Datavideo claim to have again raised the bar in vision mixer technology with this release, adding to their already popular digital vision mixer range. Priced at £595 plus VAT, the SE-500 is a direct result of end user requests; an affordable four input video switcher/mixer suitable for use in small studios, worship, education, clubs & pubs, etc.

The units features include 4 video inputs (S-video or Composite), 1 AUX audio and 2 microphone inputs. Colour correction, Digital video transitions including Split, Wipe, Fade, Dissolve and Picture-In-Picture and RS-232 control make

the SE-500 an ultimate price/performance device where full resolution 4:2:2 video technology guarantees affordable productions without a loss in quality.

One truly unique feature is the revolutionary Quad Preview facility, allowing the user to output all four video inputs to one TV monitor. The Quad

Preview display not only includes tally light, using red, yellow and green markers in each of the four live video feed

windows, but also the display can switch to preview the next selected effect! This means that the operator/producer can use a single monitor to observe all four video input sources, and with the program preview facility, verify the next selected video effect - before it is broadcast live.

In summary, the Datavideo SE-

500 offers many of the popular features of more expensive mixers at a much more affordable price. Features include: 4:2:2 video processing with dual channel full frame synchronized TBC; Digital Effects including A/B Dissolve, PIP, Quad, Split, and Wipe; RS-232 control port for remote control; headphone monitor jack; 4 video inputs in either S-video (Y/C) or Composite; video outputs include S-video (Y/C) or Composite with optional Component (Y:U:V)/DV25 via Datavideo converter; 2 x microphone and 1 x Stereo



AUX audio inputs; audio output via Main output and headphone; and video formats include Analogue Y/C and Composite at CCIR601 PAL & NTSC (PAL & NTSC are separate units).

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



More Power - Same Size

Increased capacity is now available across the whole range of IDX Lithium Ion batteries. As a result, all ENDURA and NP-L batteries can run cameras for extended periods or keep more power-hungry HD equipment operating for longer. The sizes of the original packages

are unchanged from the models they replace.

Also the increased performance has been achieved while continuing the

IDX policy of keeping within the IATA limits for the easy carriage of multiple Lithium-Ion based batteries. So there is still no need for special containers and labelling when flying with IDX batteries, while maximum capacity is now 196Wh when using IDX PowerLink.

In the new ENDURA range of V-mount batteries the highest capacity has been raised nearly 20% with 98Wh available from the E-10S and double that when docking two of the E-10 batteries that include PowerLink. In addition, the E-7S and the dockable E-7 offer 71Wh capacity

within the old E-50 form. For those using NP-style batteries, the new NP-L7 and NP-L7S provide 71Wh of capacity within the familiar NP-L50 package - which is now replaced by the new models.

IDX is well able to support the demands of operating the increased capacity batteries. It has already launched the VL-4S 4-channel multi-chemistry simultaneous quick charger that provides individual charging regimes so each battery is ensured a fast turnaround.

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



New PRO remotes

Two new video camera remote controls have been launched by Manfrotto - the 521PRO and 523PRO. The units put the essential commands of market-leading Sony and Canon LANC enabled DV, ENG and HD cameras at the operator's fingertips when using a tripod and video head, jib arm, crane or any other kind of

camera support.

Manfrotto's 523PRO replaces the existing pan bar on Manfrotto tripod heads and allows the operator to control zoom speed, focus and the record functions without touching the camera.

A professional-type wheel control allows for finer adjustment and smoother zoom progressions while three different zoom speed control buttons can be customised to personal levels. There is also a push auto focus button.

The 521PRO is designed to clamp onto an existing pan bar and offers many of the features of the 523PRO, with programmable zoom speed, push auto focus and focus control.

Both the 523PRO and 521PRO

units are supplied with a cable that by utilising a jack connector can be replaced

easily in the event of damage - or be replaced with a cable of up to 30 metres where operation from a distance is required.

Guide prices for the 523PRO and 521PRO are £260 and £200 respectively (including VAT). They are both available now from quality retailers.

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



Cool Bag offer

Worried about tape and media stock overheating, or getting lost or damaged on location? Then here's the answer. Penridge Multi-Media has introduced some very nice padded insulated bags suitable for media, cameras and accessories.



The bag incorporates a top carrying handle and shoulder strap and is a soft padded case with a full lining of silver insulation material within the soft black lining.

There is a folding separator for the main compartment and there are front and side zipped pockets, external elasticated net compartments - and even an internal key clip. The cases have a retail of £29.99 but are on offer to Focus readers for just £9.99 plus VAT.

To place an order contact Penridge Multi-Media on 01527 861911 or by email - sales@penridge.com.

Canopus offer

Canopus are giving away a free HD Component Out board to any customer who purchases EDIUS NX before the end of August.

The EDIUS NX for HDV solution features advanced hardware that provides editors with video acquisition and output capabilities, including high-quality, full resolution component HD / SD video output as well as hardware-accelerated line scaling and video overlay, for real-time HD / SD editing, effects and compositing performance.

The HD Component Out board unleashes the full HD editing power of EDIUS NX, giving you real-time, full-resolution HD component video output. With this additional board, you can enjoy constant, high-quality 1920 x 1080 output to any HD component monitor. All processing is in YUV to give you perfectly accurate video monitoring.

Details of how to claim the FREE HD Output board can be found in the actual retail package. Simply complete the details and return it to Canopus Europe. This offer is only valid for EDIUS NX purchases in Europe, Africa and the Middle East; from 1st July to 31st August 2005 inclusive.

For further details contact Canopus Europe direct - see Nonlinear & Hybrid Systems in Trade Directory on page 28.



FACT ASBO

A market trader from North Wales has become the first person in Britain to be given an Anti-Social Behaviour Order (ASBO) after he was caught selling pirate DVDs and CDs.

A joint operation between Conwy Trading Standards Service and North Wales police uncovered more than 1,000 film DVDs, along with 162 music CDs and 14 games CDs.



Carl Langton, of Pensarn, Abergelle, was arrested in April this year along with Paul Simon Roberts and Anthony John Blake, at Tir Prince market in Conwy.

All three defendants later pleaded guilty to charges under the Trade Marks Act 1994.

Raymond Leinster, Director General of the Federation Against Copyright Theft, said: "While FACT exists primarily to protect the film industry from intellectual property theft and to make sure the courts receive the necessary evidence to prosecute DVD pirates, we also need to make the public aware that this seemingly mild criminal activity affects their communities, and that by buying pirated DVDs they are supporting illegal activity."

Peter Davies, Senior Enforcement Officer at Conwy Trading Standards, commented: "Trading Standards are determined to act decisively against illegal traders in Tir Prince market. These arrests and the subsequent sentencing indicate how seriously we take the selling of counterfeit goods in our markets. The application of the ASBO – the first ever in association with Intellectual Property theft – to one of the accused will greatly support our continuing efforts to prevent a recurrence of this crime in our markets."

Langton was also ordered to end his involvement in producing or distributing counterfeit material and was given a 12-

month supervision order. Blake received a 200 hours community service order and Roberts a 12-month supervision order with specific requirements.

Langton's ASBO also forbids entry to a specific area and forbids engaging in behaviour or allowing or causing others to engage in behaviour that causes, or is likely to cause harassment, alarm or distress to anyone not living in the same household as the defendant in relation to counterfeit goods.

FACT's investigative staff conducts inquiries throughout the UK and assist statutory enforcement agencies to investigate and prosecute the illicit import, manufacture and distribution of film product. FACT has been accepted as a prosecution authority in its own right.

Last year, 2,913,459 pirate DVDs were seized, bringing the total for 2004 close to the 3 million mark. This year's figures show a 41% increase in seizures for the first quarter versus the same period in 2004. The 2004 figure represents a 207% increase on the first half of 2003, and a rise of 1,768% on the same period in 2002.

Anyone who is aware of pirate DVD activity can report it anonymously by calling the FACT hotline on 0845 60 34567. Additional information on FACT can be found at www.fact-uk.org.uk.

Extra Mile for Africa

When Brook Lapping Productions approached OpTex Rentals to supply the camera equipment for BBC 1's 'Geldof in Africa' they set them a challenge.

They had a great subject with an even greater writer/presenter – a programme that cried out for High Definition. The only problem was that they only had a Digi Beta budget. But the team came up with the goods, able to supply Panasonic's 27F Varicam cameras at a more-than-attractive price.

Technical manager, Brian Rose, said: "We felt that this was a really important subject. Frankly, we just had to make sure that the programme would go ahead shot in HD." At one point, the Rental Team was even able to do a deal with British Airways, saving thousands of pounds in shipping costs. It was really a combination of knowing the right people and going that extra mile. Obviously, the Rentals Team enjoyed getting involved.

Shown on BBC1, the proof was there on the screen that it was worth it. Superbly shot, Geldof in Africa is one man's very personal view of this vast continent. As Geldof commented to OpTex at the recent launch party, as only he could: "You made it ***** happen!"

For further details contact OpTex direct – see Equipment Rental in Trade Directory on page 28.

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IBC 2005

In September we will once again be attending the annual IBC Exhibition based in the RAI, Amsterdam. For those of you who have visited the IBC in the past you will know how valuable the whole experience is.

This year our stand will be based in Hall 9 and our stand number will be 359. We will be exhibiting a huge range of our products with numerous new additions.

For more details on how you can save yourself the €55 entry fee visit www.hawkwoods.com and check out our news page. This will explain in more detail about how you can register with IBC. It includes deadlines, times and direct contact details etc.

We are looking forward to seeing you there and demonstrating the capabilities of the company.

Don't Miss Out!

IBC 2005

Local IOV News

Sussex, Berks, Surrey & SW London

By Mike West
Our June meeting was the first opportunity to view the awards winners - with a total of eight attendees including one non-member who had arrived at my invite to get to know us. I was pleased to be able to welcome



several new faces, some of whom had travelled long distances. We all enjoyed the meeting, despite being shut indoors on such a lovely evening. There was only sufficient time to sample some of the videos on offer and, as usual, the wedding section generated some debate. It was assumed that what we were seeing was an edited down version of a full wedding video in each case.

My thanks to Mike Foy for the

loan of the projector for the evening. Apologies for the 'slight incident' when my temporary projector screen collapsed with a loud crash - well, these things do happen!

Our next meeting in Ashington will be 20th September. In August we shall be 'on the road' again, taking the meeting to a venue NEAR YOU. If you are interested, please let me know. All I ask is for you to help find a suitable venue. ■

North West England

By Phil Janvier

It was our pleasure this month to welcome Chris Waterlow to our local meeting to discuss Qualified Membership of the IOV and to hear about the new Assessment procedures. Eighteen members attended the meeting, of which most were qualified members.

The evening started off well in that the Philips DVD player wouldn't play DVD-R discs, frustrating because, a) I forgot to double check it played them, and b) Chris brought a DVD-R disc with him! At this point as I looked at the mixer, powered speaker, video projector and screen the words 'couldn't organise a drink in brewery' came to mind, however, a quick trip next door to Tesco, and the North West Local Group became the proud owners of a Bush DVD2039/41 at a cost of £34.97 and - Yes! - it played DVD-Rs... Phew. At this point I was pleased to hand over to Chris and a presentation that did not include an assessment on my abilities as a local rep!

Chris began with a quick introduction to himself, his background as a civil servant, wedding videographer and now as senior cameraman at QVC. Then we jumped straight into the assessment process that included such topics as - 'Why do we need assessment?' - 'Why it's



important that qualified members can prove they have a good all round technical knowledge of videography' - and, sadly - 'Why some members take the assessment results too personally when they fail'.

The DVD presentation covered areas such as the new criteria for assessments, the percentage break down of the marking, and then we were shown poor examples of titles and graphics, camerawork and lighting, audio, post production and overall production quality, including a reminder that when you title 'John Smith presents...' you use a small 'p'. We were reminded that before you break the rules of camerawork you have to know why they are there in the first place - and remember that a camera is there to do what the eyes do - and our eyes do not zoom or pan!

There then followed, after a quick trip to the bar, a question and answer session. Chris gave an overview of the procedure for Master Members to apply to be Fellow Members, which is, I hope as follows...

The Master Member presents a 15-minute piece of work for assessment that follows all the new criteria for that of a Non-Qualified member. Should the work receive a mark of 90% or more the Master Member will be invited to submit a further two pieces of work at one time which also must get marks of 90% or more. The latter two pieces must be presented within two years of the invitation, with the



correct fee, but they can be of any length. But use your sense and don't submit a 4-hour wedding video, and be as diverse as possible - and that's it.

Chris then rejected some 'urban myths' about assessment, especially the one that wedding videos get marked down because they are wedding videos and no one ever passes first time. Wedding videos are treated fairly according to the new 15-minute criteria and some first time applications have even achieved Fellowship recommendation.

It was a good evening and we are grateful to Chris for all the hard work he put into it - especially as he drove up from London for the meeting and drove straight back afterwards! I do hope he got the bagel he was looking forward to. So, thanks Chris for a great night.

Briefly at the end of the meeting I recommended Chapell music and the quantity of excellent free CDs they and their partners produce plus an extensive music library online or by CD under a scheme with MCPS. Details can be found at www.bmgzomba.com. Well worth a look. ■

Scotland South

By Tony Nimmo

It was advertised as a meeting not to be missed and it shouldn't have been.

The evening with Ron Lee was an interesting and educational one - starting off on the SIV (Special Interest Video) side of things with Ron telling us not only of the good times but also the not so good - and the downright soul destroying.



Every angle was covered and Ron's experience and knowledge and enthusiasm showed through. So interested were the group that they forgot about the tea and coffee that had been served some thirty minutes earlier, and when we did stop for a break it was the shortest ever!

The evening continued with Ron showing us an intuitive way of filming in schools and the style he uses. For those of us that do this type of work it was good to see other ideas and talk with someone who is not afraid to share his ideas with members.

Comments like - clever, different, unusual - were passed whilst watching one of Ron's school films.

The meeting could have run well into the small hours if I'd let it but all good things must come to an end. Everything from initial idea to marketing the finished product was covered in Ron's presentation and everyone left with inspiration for their next venture.

A big thanks to Ron for taking the time to visit Lanark and hopefully it won't be too long before he's here again. ■

Find out about Local Meetings in your Area...

The IOV holds meetings on a local basis throughout the year. If you would like to receive notification by email of when your nearest meetings are being held, simply register on the IOV's website.

You can then subscribe to receive automatic emails when new meeting notices are posted by the Area Rep. Existing members can edit their subscriptions using their normal IOV username and password.

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

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01224 313137

Scotland South

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

North East England

PENDING

North West England

Phil Janvier - phil.janvier@iov.co.uk
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Yorkshire & Lincolnshire

Roger Staniland - roger.staniland@iov.co.uk
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North Wales & Borders

Martyn Chidlow - martyn.chidlow@iov.co.uk
01978 350122

Midlands

Bob Langley - bob.langley@iov.co.uk
0845 606 6593

East Anglia & A1 Corridor

Bill Platts - bill.platts@iov.co.uk
01733 370922

South Wales & Bristol Channel

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Mike West - mike.west@iov.co.uk
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Kent & SE London

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

Northern Ireland

PENDING

Republic of Ireland

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

If you would like to present your products or services at local IOV meetings - please contact IOV Rep Coordinator, Peter Snell, on 01634 723838 (peter.snell@iov.co.uk)



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GV Multi-Media	020 8814 5950
Mitcorp	020 8380 7400
Optex	020 8441 2199
PEC	020 7437 4633
Top-Teks / T2 Direct	01895 825619
Visual Impact	020 8977 1222
HIB	020 8962 5000
root6	020 7437 6052

South West

GV Multi-Media	01392 499399
Stylus	0117 929 2600
Visual Impact	0117 939 3333

Wales

Stylus	02920 451811
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Midlands

CVP	01527 854222
GV Multi-Media	01827 311040
Prestons	01684 575486
Total Audio	01527 880051

North

GV Multi-Media (Manchester)	01942 884433
GV Multi-Media (Teesside)	01642 240770
Mitcorp	0113 220 3380
Visual Impact	01606 42225
Total Audio	01527 880051

Scotland

Mitcorp	0141 332 1312
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Eire

Eurotek	+35 31 2957811
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MailBox

mailbox@iov.co.uk - PO Box 625 Loughton IG10 3GZ

ICE numbers

The following email has been forwarded to me by various members - and it sounds like a very simple idea that's worth spreading around. **ED**

"East Anglian Ambulance Service have launched a national 'In case of Emergency (ICE)' campaign with the support of Falklands war hero Simon Weston and in association with Vodafone's annual life savers award.

The idea is that you store the word 'ICE' in your mobile phone

address book, and against it enter the number of the person you would want to be contacted 'In Case of Emergency'.

In an emergency situation ambulance and hospital staff will then be able to quickly find out who your next of kin are and be able to contact them. It's so simple that everyone can do it. Please do. Please will you also forward this to everybody in your address book, it won't take too many 'forwards' before everybody will know about this.

For more than one contact name use ICE1, ICE2, ICE3 etc."

Those Damned Videographers!

Yet again another horrendous story from a photographer we have worked with quite happily on numerous occasions (we've had more), he also happens to recommend us. However, this will not be the case for the following so called professional videographers (who shall remain nameless). The story he told us is as follows:

The wedding ceremony now over and all the guests at the reception, the photographer going about his business received his first verbal warning from the lady videographer shouting in front of all the guests: "I'll warn you now you've crossed my husband!" Referring to the photographers shutter noise during the vows that her partner had recorded and noticed when checking his footage. As a radio mic had not been deployed and obviously using the cameras built in mic this was bound to happen, noted the photographer. "I'll have to do that shot again the photographers in the way" was the next public announcement as the videographer (if we dare to call them that) set up, yes! Set up the next shot. At this point the bride had to apologise to the photographer for the rudeness of the video people, whom we are told turned up at the wedding dressed for a BBQ with a couple of video cameras from Dixons.

Our friend the photographer being a professional took this all on the chin and somehow managed to restrain himself from adding fuel to the fire and continued smiling as a true pro would.

This same photographer is a pleasure to work with and at previous weddings has done his best to keep out of our way for the key shots and, likewise, if not the shot simply ends up on the cutting room floor, well binned anyway and without any verbal. Radical action must be taken (in this case the photographer has taken his own course of action). This sort of behaviour from so called Video Pro's does nothing to promote professionalism in our industry. Just imagine what the potential future clients from the 80 or so guests must think of videographers!

So called professional videographers bringing our reputation down and getting away with it. With photographers on board who are happy to recommend us we would all benefit mutually. It's a shame that trading standards can't check companies before they start up to make sure they are all they seem! I know the IOV has the right idea in promoting professionalism in our industry but this is like one step forward and three back. Wouldn't it be great if somehow more and more of the public could be made aware of the IOV, at many wedding exhibitions most potential clients have never heard of the IOV. What can be done?

Gail & Andrew Charlton
Northumberland

It is hard to say what the IOV can do about individual cases. On a collective scale, keep acting professionally and keep turning out professional work - and the recognition will come. **ED.**

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A SHOT IN THE DARK

COLIN RIDDLE REVIEWS THE NO LUX
PANASONIC AG-DVC30 3 CHIP CAMCORDER

Having just changed up to a full size DV camcorder (JVC GY-DV5100) from my Mini-DV JVC GY-DV500, it might seem like madness to be changing down again to review Panasonic's excellent Mini-DV AG-DVC30 camcorder. There was method in the madness though as you will see, and the offer of this little beauty couldn't have come at a better time.

Readers of my past reviews will no doubt have noticed an attitude shift in that last paragraph. Indeed, reading it through again I can hardly believe I wrote it. I have never been a fan of Mini-DV nor of 'semi-pro' camcorders that seem better suited to being strapped to a Top Gear dashboard or hung from the corner of a semi in Changing Rooms than in the hands of a professional cameraman. That is, until I met the Panasonic AG-DVC30.

Introductions

The DVC30 is by no stretch of the imagination a professional camera, but it does punch above its weight and it has one feature that will have many professionals reaching for their cheque books - it can see in the dark! Not just low-lux; no-lux. More on that later. First, some background detail.



The AG-DVC30 is a three chipper, albeit 1/4" chips, but a three chipper nevertheless. Off tape pictures are surprisingly true, with accurate colour balance and really pin sharp focus despite a rather dull and soft colour viewfinder. The 16 times Leica zoom lens is really smooth with touch sensitive speed control just like the big boys.

And pretensions to professionalism don't stop there. One of the most often levelled criticisms against semi pro camcorders is the lack of manual controls; iris and focus, but particularly audio control. The Panasonic overcomes this with a bolt-on handle mounted stereo mic mount with dual XLR inputs and switches for phantom power and for mic matching. The adapter has a shock mount for the included AJ-MC700 microphone which gave a well balanced and well rounded sound considering its size. The shock mount will also take a microphone of your choice and my Sennheiser fitted easily, though a little care was needed to prevent the dangle appearing on screen.

Pro Features

With a little time and patience the camera can be set up to give you (almost) professional features, like manual focus or manual zoom (but not both at once as they are menu-assigned to the same lens ring) or manual iris control, and though the manual white balance control is a little eccentric in use, it does produce excellent results.

Three user definable presets are provided and these can be set in the menu to give you access to often used functions like auto white balance lock, backlight or spotlight compensation and an altogether more esoteric function called 'Push AF and zoom' which completely foxed me until I read the manual and discovered it is meant to help you zoom and focus more quickly in manual mode, creating an effect not



dissimilar to being drunk aboard a roller coaster. But, to be fair, it does the biz if you persevere and use it properly.

You can also assign a button to give a 'movie-like simulation' and, intrigued by the possibility, I gave it a try. Movie-like would appear to be another way of saying jitter, because that is the effect created when there is any camera movement. But all is not lost as you can take out the jitter with the next button on my list - the OIS button. Optical Image Stabilising is fairly commonplace on domestic camcorders, but as far as I am aware never found on professional ones. Pity.

Not having used one before I was prepared to be underwhelmed by this feature so was delighted to find it really worked - and worked well. Hand held cameras (as opposed to shoulder mounted) are notoriously unstable so it was a bonus to discover this handy function. The OIS is a mechanical system that works upstream of the CCD so avoids the pixel drift of cameras using electronic stabilising. Result - remarkably steady looking pictures without the rolling, damping effect of the purely electronic systems.

Other more familiar professional features, which are easily accessible when the 3.5" colour LCD screen is opened, include zebra and colour bar switches, a less professional but no doubt handy still shot facility (which I didn't try), and a digital zoom range extender (which I did try). When used with the OIS function the digital zoom

produces quite acceptable results, grain and shake wise up to about one and half times, but benefits from locking down to a good set of legs at the higher end.

The menu screens, accessed from a side button, give the user a number of choices from aspect ratio (4:3, 16:9 letterbox and 16:9 squeezed) to control of shutter speed, focus and iris. All worked well and as expected the squeezed 16:9 aspect ratio produced a slightly better image when expanded than the letterbox version.

The Dark Side

But I digress. Let's cut to the chase. The main reason why I was so pleased to see the AG-DVC30 arrive at Enigma Towers was that my own camera was on the workbench at JVC being tweaked, and as I don't have a standby camera the Panasonic was a godsend. What I didn't know was quite how much of a godsend it was going to be. It is amazing what you can do with a camera small and light enough to stick inside your coat, when you are climbing towers, scrambling in and out of locomotives or groping in a pitch black smoke room with a fire-fighter!

The little Panasonic went places that bigger cameras would have feared to tread and this fact alone has had me seriously considering my camera policy. There is a case for small cameras in a professional kit bag and the AG-DVC30 is a contender for all the obvious reasons of weight and size and picture quality.

There is another factor, however, that makes it stand out, which I touched on it earlier in this review. The AG-DVC30 can shoot in the dark. We are not talking low light or moonlight here we are talking coal cellar mode. Zero lux. Well, strictly speaking there is light being produced but it's outside the visible spectrum, so to all intents and purposes the camera will work in the pitch black. How?

Well, clever really, the camera can switch the chip to infrared sensitivity. Then, using two tiny infrared LED's built in under the lens (don't forget to remove the lens hood) it can produce a bright high contrast black and white image when absolutely nothing is visible to the naked eye. I was so elated by this discovery that I didn't wait for nightfall to try it out.

I now have three hours of video of the inside of my loft. And a lovely thing it is. There is a distance limit with two tiny infrared diodes though (about 5m is claimed) and knowing this the boffins at Panasonic have provided an add-on infrared lamp that simply slides into the hot shoe like a flash gun and gives a far bigger

range. It uses the same battery type as the camera too and is simple and quick to operate even in the dark.

It can be adjusted to give a wide angle or spot light - and even has a dimmer switch. The results are quite amazing, providing sharp pictures with very little blur or noise.

But the strap-on infrared lamp is a bit of a puzzle. It has a couple of anomalies that make me think it must have been designed for another purpose. It is mounted upright on the camera like, as I said, a flashgun. This makes it vulnerable (if you're tall like me) to being decapitated by doorways and, point two, produces a centre-weighted light that leaves the left and right edges in semi darkness. I experimented by detaching the lamp and gaffer-taping it horizontally to the top of the camera and the resulting pictures were far more evenly lit. So why has it been designed as a vertical unit for a horizontal picture format? I suspect we will never know. What I do know is that the zero lux facility is a winner, turning out brilliant pictures where other cameras would be useless. The applications for



such a versatile tool are endless - wildlife, surveillance, loft examination!

Summing Up

So, in conclusion, for a camcorder not much bigger than the Fujinon lens on my JVC camera, the results from the AG-DVC30 were really remarkable and when edited together with clips from my 1/2" chip camera, whilst obviously of lower resolution, were nevertheless more than acceptable and far, far better than any 1/4" chip camera I have seen.

The AG-DVC30 is a remarkable bit of kit with genuine relevance for the professional and semi-pro alike.

As a lightweight second camera it is small and tough enough to go-anywhere and still pull in high quality pictures that won't embarrass you, and with its almost supernatural ability to see in the dark it has a huge advantage over its competitors. I liked it - a lot! ■

Colin Riddle, M.M.Inst.V.

Note: Photographs by the Author



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Home Study

Quentin Budworth reviews this 6-DVD training course in High-End Blocking and Staging

There are very few things that can get me up at 5.00am to study and develop new skills, but this unique and truly remarkable training resource from Per Holmes is one of them. I wanted to learn how to shoot drama properly in order to raise my directing skills. I knew I really needed to improve my knowledge of camerawork so when I came across this DVD set at www.hollywoodcamerawork.com I thought I'd give it a whizz.

Anyone can point and shoot a camera, but mastering camera work can take years to learn. In this Hollywood Camera Work Master Course, Per Holmes provides you with a fast track way of acquiring key industry camerawork skills. In fact, with over nine hours of instruction complete with detailed examples and downloadable back up material, this is a stand alone course that exceeds many college and university film courses.

Blocking and Staging?

High end blocking and staging are the devices, camera positions, camera angles and camera moves that a director uses to tell a story through the medium of film. It is quite obvious that a really good knowledge and application of the rules of blocking techniques will greatly enhance your film making. Yet most books, videos and many film schools barely touch the basics. The Master Course is a powerful system of blocking and reveals an unprecedented language of camera work, that may fundamentally change the way you direct.

The course was created by director Per Holmes, who spent over half a decade developing an all-inclusive language of high-end feature camera work for personal use, and then realized how much others would benefit from these techniques - and he shares his knowledge with us in this comprehensive 6 DVD box set.



Even for experienced directors, these DVDs are incredibly useful. This is a precise training resource that will help you develop incredible camerawork skills - elevating your camerawork from the 'student film' level that you'll see from a lot of other training books into what is recognisably the same style used on Hollywood films and top level TV shows.

The Master Course is far beyond any current filmmaking program, and is intended for professionals who want to take their blocking skills to the highest level, and those who are crossing over from another discipline, but can be used by filmmakers at any level who are committed to mastering high-end directing.

Skilled camera work adds tremendous production value to everything you shoot. Shooting drama is tough - any experienced director will tell you that it's more than simply pointing a camera or two at the action to get coverage. A well used camera is a key storytelling device and can be used to create much of the emotion in a scene. It can make an actor appear powerful, alone or afraid, simply by the use of precise composition of the shots, the cuts between them, and the way the camera itself moves.

Camera work is a fundamental skill that directors, editors, cinematographers, scriptwriters and actors all need to know about - as well as, of course, the cameramen. It is, in effect, the skill that defines film-making - the art of creating a moving picture. Really understanding the hows and whys of great camera work is a skill that most videographers just don't possess.

What to Expect

The Master Course comprises of six DVDs lasting a total of nine hours; the course starts from shot sizes and simple framing with static cameras, using moving cameras, and ending up taking you through the construction of several complete scenes. With an intelligent and well scripted voice-over explaining how the camerawork is affecting and enhancing the visual story-telling, all the characters on screen are five simple computer mannequins. They are not actors - they can't walk, they can't talk, and they can't gesture, except with their heads. They have zero expressive

ability! This is great because (and this is a key point) all the emotion in the scenes comes from the camerawork, not from the actors. Working within these self-imposed limitations, Holmes shows you how to make the same character look threatening, desperate, trustworthy, or suspicious - just by changing the camera angles.

Knowing where to place your cameras is just the start of it. Holmes also shows you how to combine the task of director, editor, set dresser and lighting director into the camerawork. Starting from the script, he shows how to direct the movement of actors and extras in order to bring out the important aspects of the story, how to cut between cameras in order to manipulate the viewer's attention, and how to dress and light sets to create interesting spaces that photograph well.

Revelations

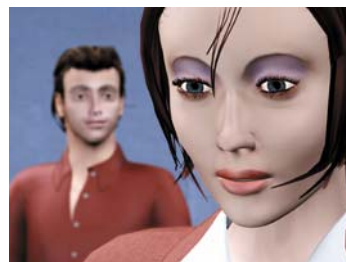
Are you ready for a revelation? Storyboarding is an inappropriate tool for film making. Let me quote Per Holmes on this: "Storyboards are basically 2D, every shot is a new shot, and a new camera set-up. You're thinking sequentially and discretely. Film is about showing a 3D world in 2D, so you have to learn to think in 3D."

Holmes's innovative approach is to create keyframes. These are the shots that are most important in a scene. You then figure out where to place the cameras to achieve those shots and how to get there through cutting and editing. "It's about thinking backwards," he says. "It looks like we get great shots by accident, but it's all carefully planned." The result is seamless, flowing camerawork with a high degree of artistry, which works equally well for drama, action, comedy, music video or any other type of film.



Content

The nine hours of training are spread over six DVDs broken into three volumes. In the first volume, Stationary Blocking, the discussion focuses on a non-moving camera and gets the viewer up to speed (or review) on focus, shot selection, framing, the axis line, and looks at the psychology of camera/character placement. Volume 2, The Moving Camera, builds from the first and introduces camera dolly and jib moves. Volume 3, Staging



High-End Scenes, gives a real world example for the viewer to learn from. You begin with a script (that you can download from the site) and work through the staging and blocking of the scene and actors and then presents the entire scene to see how it all comes together.

Conclusion

While the content in this collection is well put together, the end user must realise that the only way to get the most out of these DVDs is to go out and practice these techniques for themselves. The Hollywood Camera Work website offers lots of additional information to help you practice.

What's bad about it? Sometimes the material can be a little dull and the single voice of the teacher, whilst pleasant, starts to become a little monotonous. But the quality and sheer information density keeps it from getting too dry - and I found it a much more useful educational resource than any book.

On a cautionary note, one must remember that this is a course on how to direct high production value shots for film or video. This course does not go into discussion on how to direct actors or how to stage and block for reality-based programming like talk shows, but it does get you to think about the staging and blocking of actors that will need to be done to get the shots you need. The performances are a little wooden!

I thought that I had a fair idea of at least the basics that Per covers in the first four or five chapters of the DVD, but I learned a massive amount within the first 30 minutes - from terminology to use of space, all explained remarkably clearly. And it just keeps getting better - in particular, the chapters on storyboarding and shot sequence construction are revolutionary and brilliant.

You know you want it - and it will do you good at \$479. A fat bargain - buy now or weep! ■

Quentin Budworth
www.soundworking.com

Note: Per Holmes is kindly offering IOV Members a third off the normal price. All orders must be placed at www.hollywoodcamerawork.us. On the third checkout page (where you select shipping), please enter IOV in the 'School Acc#' field, and click the button to the immediate right of the field. This will deduct \$160 from the order total.



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PAG ORBITOR

Keith Davidson reviews the latest camera support system from PAG

Like many of you, I attended this year's IOV Convention with a high level of expectation. The expectation was not just for a well-planned event, but that there might just be something on show that would open my mind to new methods and ideas, and possibly also open my chequebook!!

That said, this was the first year I had attended with a clear intention of not making an 'impulse purchase', rather to investigate products and make a buying decision in a controlled manner after the event (yes, I know I would miss special event pricing, but special pricing is no saving if you buy on impulse, and it's something you seldom use later).

With my main area of business being wedding and event videography, I frequently encounter situations where I am unable to use a tripod, due to lack of time, space or the nature of the piece being filmed. Additionally, in such situations 'handheld' can literally be a pain if you are forced to use this method over a long period of time.

It was with this in mind that I went to the convention with the intention of finding a camera support system that would more than adequately meet my needs while not breaking the bank.

I, like many others, circled the exhibitor's stands for a

couple of hours identifying potential items of equipment that would meet my needs. It was only after this that I actually ventured onto the stands to examine and try various items of equipment that would fit the bill. Several highly suitable items were disregarded due to the price tag and some very well priced, but far less practical items ignored as I am not a contortionist.

Finding the PAG Stand

I finally settled on investigating the newly launched PAG Orbitor Advanced Camera Support System (this was not the name by which it was identified at the convention). This is a support system designed to be used with hand-held camera units, such as the PD-150, 170 or new Sony HDs.

I watched with interest as numerous people tried on the rig. Some extremely large, well-rounded and bearded individuals; some very petite young ladies and several other individuals of varying shapes and sizes. However, ALL had one thing in common, they looked very comfortable using the support system. On this particular day the system was carrying one of the new Sony HD units – not overly heavy, but certainly heavier than my PD-150.

I finally took the plunge and introduced myself to Alan Lavender of PAG UK, asking if I

could try the system. I would mention at this point that I have never previously used anything of this nature, so was slightly apprehensive in both wearing and using the rig. Alan and his staff adjusted various straps, belts and clutches – the system was on!! A little more adjustment and the camera was so finely balanced that it was possible to walk hands-free. The camera effectively became weightless and fingertip control on the two handles gave great control of pan, roll and tilt movements. The spring loaded suspension support also allowed significant flexibility in height adjustment with no real effort in moving from chest level to above my head, in one easy transition.

A short walk around the exhibition hall, and within a few minutes I felt totally at home and in control of this unit. The 'impulse purchase' mode almost kicked in at this point. However, I controlled myself and returned to the PAG stand to discuss the possible review of this item with Alan Lavender. Alan was extremely accommodating and arrangements were made for me to collect a review unit a couple of weeks later from their production facility in Raynes Park. In this review I am not attempting to detail the technicalities of the system – these can be obtained from the PAG website – rather my impressions of the unit being used in anger and the responsiveness of PAG to any issues that might arise.

The Review

I duly arrived at PAG's headquarters to pick up the unit and was given a tour of the production facility by Alan. I had no idea how big PAG were, and was impressed by the whole setup.

Alan explained that the unit that I would be reviewing was one of the first production run of 50 units and that any feedback I could give him would be most useful. I didn't realise how significant my later input would



be. I tried on an assembled unit, mainly to ensure that the support belt would fit my 43" girth!! (extension belts are available if required). Alan wanted to show me how to assemble the rig, but I declined on the grounds that anyone purchasing the unit would have to rely on the instructions supplied and I felt it only fair to carry out the review on this basis.

Arriving home, I set about the task of following the clear and concise instructions to assemble the unit. This took all of 4-minutes! The unit comes supplied with a Manfrotto-style quick release plate and this was duly attached to the base of my PD-150. The rig consists of an elongated shoulder mount counterbalanced at the rear with a removable steel plate.

A PAG battery can be used in place of this plate as a counter balance and I chose to use the battery from my C6 unit attached using the supplied Velcro straps. The shoulder pad is pure luxury, with very soft, padded leather attached again with Velcro style tabs that allow for the tidy routing of cables from the battery pack, or any other rear mounted accessory.

From this shoulder mount a horizontal rod leads forward into a clutch unit that controls the position of camera relative to the body and also the movement of the camera itself when in use. The main part of the unit is a combination of short rods and locking devices to ensure correct positioning and operation of the unit. A vertical rod runs through the centre of this, with the



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camera mount at the top and control handles at the bottom. The handles are finished with rubber grips (more of which later).

The whole unit is supported not only on the shoulder, but also by means of a 75mm waist belt with a front mounted receptacle to house the main suspension rod. This is a two-part counter sprung rod which absorbs much of the movement and vibration when walking with the camera. It also allows for the control of height of operation. At the top of this suspension unit is a rubber spigot with a brass pin that locates in the bottom of the handle assembly. To finish the fitting of the unit it only remains to utilise the two straps that are attached to the back of shoulder mount. These are passed around each side of your body and locate either side of the suspension rod mount on the waist belt.

In Use

OK, the unit is on. The camera is mounted and balanced. Let's start filming. Oh! A minor detail I had forgotten. In order to use this unit effectively, you will need a remote control for the camera functions! In my case a LANC device that I didn't possess, as mine are built into the handles of my tripods and of little use here. A quick despatch of emails to various manufacturers and suppliers resulted in the offer of three review units (covered in next month's issue). So initially I could only really get used to moving and walking with the Orbitor until the remotes arrived.

I duly received the remotes, one Manfrotto and two Varizoom and went to fit them onto the handle of the Orbitor. This is where I encountered my first minor problem. Two of the remotes had rear mounted rocker switches for zoom control and when mounted on the Orbitor handle the switch fouled on the rubber handgrip. I overcame this problem by attacking the rubber handgrips on an old bicycle with a Stanley knife and placed this under the remotes – perfect!! This was not

an issue with the other remote as the zoom control was surface mounted.

I passed this information to PAG and they have now planned to use a shorter rubber handle grip on future products to avoid this problem.

Now fully operational, I tested the unit for several hours and rapidly became very comfortable with it. However, I did notice that the suspension arm was a little 'notchy' and similarly the central support rod seemed to bind slightly on pan shots. I put this down to the newness of the unit and thought that this would loosen up in use. So having now familiarised myself with the unit and it's various adjustments, it was time to carry out a couple of field tests. The first being an all day corporate event and the second being a wedding.

The Corporate Event

The corporate event was held at Exeter Racecourse, over two floors and utilising about 10 different rooms. My brief was to film arrivals of delegates, reception and also seminar content in a number of rooms.

The seminar programme was varied and delegates were arriving throughout the day. This necessitated being 'ready to shoot' at any time. In general the Orbitor acquitted itself very well. Shots at angles, moving up stairs and even some reverse shots over my shoulder were possible. With the exception of a 30-minute break for lunch, it was worn continuously for 6.5 hours, without adverse effect or discomfort.

However, it was noticeable that the 'notchiness' and 'binding' remained and was not reducing with use. I spoke to PAG the following day, and these issues had also been identified by them on this first batch. The issue revolved around an outsourced part of the manufacturing process and my comments confirmed their observations. PAG duly promised to deliver the revised parts to me prior to my next field test.

The Wedding

True to their word a new suspension rod and central support rod arrived in plenty of time for a very large wedding I was covering. I knew that the church in which the wedding was to take place had only one position from where I could get a reasonable head-on shot of the bride and groom. This was from behind a screen with multiple columns about 8" apart behind



which were the choir pews. It was just not possible to get a tripod in there. As this was a full communion service of about one and a half hours, there was no way I could go hand-held. Additionally, because of the arrangement of the columns in the screen, I had to be able to get the camera in between them, to achieve any sort of quality framing. Orbitor to the rescue.

I wore the rig from an hour before the ceremony to film the arrival of guests and the wedding party. Because of my mobility with the unit, the vicar (an excellent chap) allowed me full access to the aisle for the entrance of the bride, so I was able to capture a brilliant head-on shot all the way in. Similarly, the vicar seemed to be very happy with me using this shoulder mount and allowed me to film up close for registers and blessings – a major bonus. I could never have done this with a tripod. For the exit of the bride and groom I was able to walk backwards all the way down the aisle and out of the church, with a very acceptable walking shot as a result.

The reception venue was only five minutes away, so it was important that I could remove the rig to drive and put it on again quickly at the new location. This worked a treat. I took the rig off and stood it (with the camera still mounted) on the back seat of the car, arrived at the venue and had it back on again inside of a minute.

This particular couple wanted everything covered at the reception, so I was filming almost continuously throughout the day and early evening – a total of about 10 hours excluding the drive and one short break. Even though the Orbitor only weighs in at 2.65kg before the addition of the camera and counterbalance, this length of continuous filming is

really beyond the comfort zone. By the end of the day the support belt was making it's presence felt. This is not a negative reflection on the unit – more an advisory as to how it should not be used.

And Finally...

The Orbitor had behaved perfectly and allowed me to obtain shots that I would never have attempted before. The unit also lends itself to the attachment of other accessories such as TFT displays, radio mic receivers, etc. All of which could be attached at numerous points on the system, all within easy operational reach, and with their weight evenly spread.

At both of these events the weather was particularly hot and, with the agreement of those who had contracted my services, I filmed without wearing a jacket. I mention this because whilst the belt will sit comfortably under a jacket, the two support straps need to run over the top of the jacket, and this could lead to some 'bunching' and perhaps a slightly untidy appearance. I would suggest, therefore, that a black photographers waistcoat might be more appropriate.

In conclusion, the Orbitor is a system that would be a very useful addition to any videographers' armoury. It gives you freedom, flexibility and control over shots that would normally be difficult to achieve. In PAG, you would be dealing with a company that listens to it's customers and believes in that old-fashioned trait of good customer service.

Now, where's that chequebook? At £425 plus VAT this is a real must-have bargain!! ■

Keith Davidson
Keith Davidson Videography



FireStore FS-4 Pro

FS-4 Firestore

Mike Deal's thorough investigation into the FS-4 hard-drive recorder from Holdan



Is tape dead? Has the age of the DTE (Direct To Edit) recorder 'really' arrived? Well, I had an ulterior motive in mind when I asked to review the Firestore FS-4 which I will mention at the end of this review, so first of all – what is this unit and does it actually work?

In a nutshell it's a small, lightweight and portable DTE recorder. It allows you to record direct to a single laptop-sized hard drive contained within a housing that is quite comfortable both to handle and use. Being self contained, the unit can be quickly connected by a FireWire lead to your camera for capture, and then your computer, allowing direct access to the clips on the hard drive for immediate editing.

Alternatively, the clips can be copied direct to an internal computer hard drive within minutes eliminating the need to spend any 'real-time' capture from tape.

Sounds perfect – but is it? I've had the basic unit since the beginning of May, (there are two available – the FS4 and FS4 Pro), and have given it a pretty thorough and varied test with the projects I have encountered since then. I have also tested the unit with other cameras.

What's in the Box?

The supplied standard 40GB unit came in a large retail box containing the Firestore FS-4 (well packed by foam), 2 x battery packs, a 6-pin to 4-pin FireWire lead for connection to your DV camera, a belt clip, a holder, an adjustable hot-shoe mount with ball and swivel head (extra), an AC adapter with

power cord (which will charge up a battery attached to the FS-4 unit, when not in use), and a user manual.

Also included was a CD containing functional demos of Firestore's DV file converter and DV Standards converter (worth £81 incl. VAT), plus a sampler disc of royalty free graphics. I understand that the DV converters are not normally packed with the unit, but Holdan is happy to offer this as a 'freebie' to IOV members purchasing an FS4 unit who mention this review, and who complete their purchase before the end of October 2005. Please speak direct with Allan at Holdan to claim this 'extra'.

The Manual

The manual is 57 pages long and designed for both the FS-4 and FS-4Pro units. It covers all the technical points you will need to know and is pretty easy to understand and follow. Sub headings that specifically refer to features only on the FS-4Pro are clearly marked.

The only issue I had with it was that the index wasn't overly comprehensive. For example, if you wanted to look up details on the Retro Cache (explained later) to see how it worked, it isn't listed! That means you have to work through the manual, page by page, until you find it. A more comprehensive index with page references to each feature would be more useful. Small gripe but finding some feature setups can be frustrating, or perhaps it's just my age?? (The manual is now to be updated).

The basic FS4 unit comes with a 12-month warranty, and

the FS4 Pro is 24-months. Accessories and batteries carry a 90-day warranty.

Power Struggle

I'm purposely going to leave the unit itself until last and initially cover the accessories that come with the unit. There have been some changes made by Focus Enhancements Inc. (who manufacture the Firestore) and these need to be understood first in relation to the practicalities of working with the unit.

The Li-ion battery packs that were supplied with my loan unit, should last 90mins each, giving a total of 3 hours recording time – which matches the capacity of the Firestore unit's 40GB hard drive. They do provide that, but there were two practical issues arising from the use of these batteries.

Firstly, and this applies to those of you that film weddings, is that 90-minutes is just not long enough. As every wedding is different, it is very difficult to judge in advance when you will actually need to change the battery. Unless, of course, you can restrict your filming to the same amount at each stage of the days' proceedings.

At the first wedding I tested the FS-4 on, after about an hour (which was by then during the ceremony), I found myself constantly having my attention diverted to look at the battery meter to see how much time I had left before I might need to change the battery. This obviously took my concentration away from what I was filming, making me constantly aware that I might well have to have the battery change soon.

The battery meter shows up

as 3 bars on the unit, so I guessed that each was approximately around 30mins.

Not wanting to the unit to cut out on me (or whatever it might decide to do having had no previous experience), I decided that I would change the battery after the ceremony, irrespective of what happened (it might be worth pointing out here that you have to record directly onto tape as well when using the unit, in order to use the 'syncro' feature – more on this later.)

I discovered later that when the battery is running low, a short audible 'bleep' is given off by the unit. It is not overly loud and if you use the unit belt-mounted it shouldn't create any problems unless you are filming in very quiet circumstances. If you wish, you can turn the bleep off, but you won't know when it has run out!

So I'm out of the church, into the grounds ready for the first part of the photo session. Now it's time to change the battery. What happened? Well – I couldn't change it! It was virtually impossible to remove the battery and I was losing that initial casual candid material as guests congratulated and kissed the couple, by trying to fiddle around to prise the battery out! I therefore had no choice but to give up with the FS4 and continue filming as normal. Changing the battery should be something that is simple and quick – but I'm afraid it wasn't.

Before using the unit, I had thought that 90mins, when used at a wedding, was not an ideal battery life to be working with anyway – which proved to be the case.

However, and to be fair, I was fully aware of the 'tight battery' issue but as I was reviewing the unit I felt I had to put myself through the 'real-life' experience, to be able to provide an honest opinion.

90-mins for my corporate projects wasn't a problem, but this will obviously depend on the nature of the project undertaken. For mine there hasn't been a battery issue regarding power supply.

Two 90-minute batteries also produces another issue, and that is if you use up the two charged batteries filming a wedding, then there is no battery power left when you return and want to connect the unit to your computer and transfer or edit the footage. The unit will run with the mains connected, but I feel this detracts slightly from its 'portability' concept. Therefore I think that a battery charger is a must to allow at least one battery to be kept readily charged and useable.

The good news is that, since using my unit, Holdan (in conjunction with Focus Enhancements) will be supplying an extended battery from now on, which should last the full 3 hours. This makes much more sense and will remove the worry about battery life. The downside is, however, that you will only have the one battery – so no spare unless you buy an additional extended battery at the cost of £139 plus VAT. Standard batteries are £89 plus VAT.

The battery 'tightness' problem that I encountered with the existing batteries has also been resolved. All new units have batteries that can be installed and removed much more easily than those I currently have, so that nagging feeling of looking for a miniature crowbar in your pocket to assist

with its removal has now been eliminated! If you are an existing customer experiencing a problem with your batteries – please contact Allan at Holdan who will assist.

Whilst on the subject of batteries, there isn't a separate charger unit provided for an additional battery, so all charging has to be carried out on the FS4-unit. However, a standalone charger unit is expected imminently. Again, contact Holdan direct for more information regarding this.

My final point on batteries is that I'm sure many of us will remember those camera batteries that promised us an hours' worth of filming at a time, but after a few months use all you could ever get from them was 20mins?

Hopefully, this won't happen with current battery technology, but with no spare power capacity beyond the drive's capacity itself, (i.e. 3 hours max), over time that second battery might prove to be a useful purchase.

Fitting the FS-4

The main unit holder that comes as part of the package is attached to the hot-shoe adapter, which can then be mounted on or off camera according to its intended use or user application. The shoe adapter has an adjustable ball and swivel head, so it can be moved into the position most appropriate for the user. I found this quite simple and not a problem to use.

On small cameras its size may make the FS4 look a little unwieldy, but its weight (a little over 600gms) didn't seem to upset the camcorder users I had try it out. In fact many said the extra weight helped (thanks to them for that, and also allowing

me to take photos of them!). However, there is one small problem here. As most hot shoes are mounted quite near to the onboard camera mic, there is a possibility of the camera picking up the onboard fan noise of the FS4 unit. Although not overly noisy, it is possible to pick up this noise when the background noise is quiet. A directional microphone should overcome this, but if you shoe mount your mics, then you will need to mount the FS4 elsewhere.

There will be other various FS4 attachments rolled out over the summer period according to Holdan, so watch out for these in their advertising (a tripod mounting kit will be available from around the end of July.)

The belt clip that comes with the unit is a very simple device and probably the one most likely to be used. Simply attach the main FS-4 unit (without the holder) into the belt-clip slot, and clip over your belt! The FS-4 also has a 'lock' feature, which is particularly useful when being used on the belt, as this protects it from accidental button pushes or, even worse, from being switched off!

Being such a lightweight unit, you hardly know it's there – which then raises another potential issue – the FireWire lead.

Umbilical FireWire

The lead supplied with my unit was a traditional 6-pin to 4-pin lead, and approximately 50 inches in length.

If the unit is mounted on the camera then the spare length of this cable needs to be addressed so as not to become a nuisance in use. Holdan now inform me that newer units will have a shorter angled cable instead, supplied as standard. However, if you intend to use the unit belt-mounted as I now do, you will need this extra length cable. If you plan to order a unit, speak with Holdan who can arrange to change it on request.

One small point here, and that is if you intend to use the unit belt-mounted whilst using the camera on a tripod, it is very easy to walk away from your camera without detaching the cable! This happened to me on a two occasions!

OK! I know you only do this a couple of times and then you learn, but I use a full-size camera on a very heavy tripod – so the lead, thankfully, detached



itself. If I had been using a smaller domestic-style camcorder with lightweight tripod, I would perhaps be making an insurance claim right now! I could have pulled over both camera and tripod and caused some potentially serious, and not to say inconvenient, damage! A small point – but worth remembering.

If you decide to work this way, it may be prudent to buy yourself a longer FireWire lead to give yourself more 'thinking time' for when you walk away. Personally, I find the alternative 50 inch cable is fine provided you remember about being connected.

The Main Unit

So, let's get down to the 'nitty-gritty' and talk about the unit itself, its described abilities and how it works in practice. As this was the standard FS-4 unit, I can't comment on the Pro features in this review, but I will provide some of the stated additional features for you.

There are a number of screens within the unit which initially require setting up. These are for the time, date, codec format, etc. but once set up they shouldn't need changing unless you have a specific later need. The manual covers these screens in great detail, so there is no need for me to expand on these here, other than to say they make logical sense and are quite easy to scroll through.

The Firestore FS-4 and FS-4 Pro are the first portable DV disk recorders with DTE technology. It comes as standard with a 40GB hard drive, while the Pro version can have either a 40GB or 80GB hard drive, allowing up to 6 hours to be recorded.

If you have more than one FS-4 unit, these can be 'daisy-chained' together, extending the capture time possibilities.





Main Function Screens

There are a number of function screens where you can select the features you require. The main screens are:

SET UP SCREEN - where you can set date and time.

LCD light ON/OFF - battery warning alarm ON/OFF; external control and time-code type.

DV FORMATS SCREEN - choose the codec you require.

CONTROL SCREEN - where you choose normal (manual) control or syncro.

HDD MODE - where you choose DV Recorder to record to the hard drive, or DD Drive when the connection is to your computer (**EXT FS-4** on this screen is for connecting a second FS-4).

UTILITIES - for deleting a clip, formatting the drive, repairing a clip or repairing the disk.

The unit also has a connection for a GPI/RS232C 3.5mm TRS mini jack. This makes the unit available for use as an optional wired remote commander.

The CONTROL and HDD screens are the ones you may need to access regularly, but I have found in use that I have never yet had to change anything on the unit since first setting up - other than when connecting to my computer.

There is also a RETRO CACHE function which, to be honest, I have never used as I never had the need, but I am sure it will be useful to those who shoot sports events and the like.

When set, this feature creates a 6 second recording loop (adjustable on the Pro), constantly recording over itself so that if you are expecting some action that you might otherwise miss, you will always have 6 seconds recorded before you press the record button to continue with the scene.



Editing Applications

The units are designed to work with applications from Adobe, Apple, Avid, Canopus, Matrox, Pinnacle, Sonic Foundry, Ulead, and many others. Using the unit as intended, it is estimated that you could save up to 25 hours a month, but that, of course, depends on how you work with the unit - and how much work you do every month! I haven't tested this theory, but if you have a very busy studio I see no reason why this couldn't be so.

It features true DTE technology as files can be captured directly as RawDV, AVI Type 1, AVI Type 2, Canopus AVI, Matrox AVI, QuickTime, QuickTime24P/25P, AVI Type 2 24P/25P and, with the Pro version, Avid OMF and Pinnacle AVI. My supplied unit only had the first 6 types installed on it, and updates should be available via the internet for registered users. This will include High Definition in due course. I have not been able to check the update feature, as I am not, at the time of writing this, a registered user.

One advantage of the unit is that if you hire in additional cameramen for any reason (or even hire yourself out), there are times when the equipment others have or use, will not be compatible with your own. Now though, providing each cameraman has access to the right Firestore unit, and provided the correct 'common' codec required from the list above is used, all footage can now be exactly the same eliminating the age-old incompatibility problem associated with different tape formats. So, if you are one of those that uses additional cameramen, or hires yourself out on a regular basis - how useful could this be for you?

Once you have finished shooting, you can directly mount the FS-4 to your PC or Mac editing system as you would a normal FireWire hard disk drive. You can then either transfer the footage to one of your hard drives at up to 400Mbps to free the unit up, or alternatively edit directly from the connected FS-4 unit.

Two points to make here. Firstly, you will need to have a FireWire port mounted on your motherboard. You can't use the FireWire port on your capture card. There was one test I wanted to carry out and couldn't, because the computer system in question had no motherboard FireWire port - and this was an up-to-date motherboard on a recently built system! If your motherboard doesn't have a FireWire port, speak with Holdan who can provide one to fit in your computer.

The second point here is that you will also need a 6-pin to 6-pin

FireWire cable if you don't already own one, to be able to connect the unit to a computer. I wasn't aware of this, so I had to go out and buy one.

In Proper Use

Just like that famous can of varnish on the TV, I must say that it does exactly what it says on the box, and has worked perfectly. I have no complaints whatsoever on performance or quality in respect to the final material or its acquisition.

Both the syncro slave and manual alternatives worked fine in use, as did connecting to my computer once I had the right FireWire lead. It was instantly recognised and accessible for the captured clips. I did perform a small edit directly from the unit without any problem, but in normal working life I transfer footage direct to an internal hard drive. Even a pretty full unit takes only minutes to transfer footage, freeing up the FS4 for the next project. If you edit direct from the unit, then you will need extra Firestore units available for use.

In SYNCRO mode, you must have, and use, a tape in the camera as well. This is because the syncro feature operates with the stop-start recording button, and this isn't operable until a tape has been inserted. If you are not worried about the quality from the tape, then you could use an old

tape just to allow the syncro feature to work. Bear in mind, though, that a poor quality tape can add wear to your heads!

Setting up for syncro is simple - set the menu, make sure the FireWire is attached to both the camera and FS-4, make sure you have mains or enough battery power, point and press record. As you film you are recording onto both the tape and the hard drive. Every time you press stop, the unit stops, making a complete duplicate, time-coded copy of each clip.

In MANUAL mode the record button on the FS-4 is pressed once to set it to record/pause mode, record is pressed again and it starts recording. Press stop to stop, record to record, stop to stop, and so on... or just let it run and it will just keep creating 2GB (FAT32) clips automatically. Couldn't be easier really.

Once filming is completed, enter the setup screen to set the unit to DD Drive, connect to your computer and follow the on-screen instructions to perform the connection. Again, very simple.

Codec Issues

On the box it says it works with the Matrox RTx100 system, which is the system I use. However, the Matrox codec in the FS-4 does not create files in the same way it would if imported through the

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Matrox card. It produces TWO files (AVI and WAV) as the old RT2500 system used to do. This means that when you import into Premiere Pro, you get the AVI clip with attached audio, and next to it is a repeat of the audio clip all on its own. If you import a folder, this happens with every single clip and you have to delete all the extra audio files!

OK, I know you can select just 'AVI' before importing which solves this, but to my mind the codec should have produced the correct files in the first place to be truly compatible.

The workaround is to use the Canopus AVI codec. This works fine on import, and the Matrox effects work on these clips as well. No rendering is required as would be the norm with incompatible files. This missing feature has been reported to Holdan who has contacted Focus in the States, and who are now working on a 'bug' update for this.

Registered users get a regular newsletter, so this update should be reported here or via the codec update section on the website.

The hard-drive format system used is FAT32 and not NTFS. Apparently, quite a lot of time was spent deciding which format to go for and FAT32 came out on top for two reasons.

The first is that it provides a greater degree of compatibility across a wider range of computer operating systems. The second is to do with the use of the REPAIR CLIP function in the FS-4. When you capture a clip in FAT32, the clip length is around 9mins. If it was in NTFS it could be any length. Therefore, if you were shooting, say, a scene that was 27mins long, you would have 3 clips, each of 9 min duration, compared to a 27min long version in NTFS.

Now if, for some reason, the last clip being captured became corrupt for some reason, then to repair a clip of 9mins long will take far less time than one of 27minutes long. Also, if the clip is not repairable (we know that hard-drives are not perfect!), then you will only have lost a small section of the footage rather than the whole 27minute clip!

Why did I want to review it?

I mentioned at the start that I had a reason for wanting to review this unit, and I will now tell you why. I still have two Panasonic DP800 S-VHS cameras which now sit idle in my studio, and which I keep looking at and wishing were additional DV cameras. Now that DTE Firestore technology has arrived, I wondered if it was possible to utilise the higher quality of the lenses with this new technology, and thereby 'create'



additional cameras for use.

I did contact a few people to see if it was possible to take out the innards and fit a DV unit in, so as to obtain a FireWire connection, but was told that this wasn't possible, would be too expensive, or just couldn't be done, etc.

Now, the Firestore unit will work with the DP800 provided you have an analogue to DV converter. Holdan supplied me with a DAC-100 analogue to DV / DV to analogue converter for this purpose, and it work unbelievably well - IF you have a mains supply available for the DAC-100.

This is fine if you intend to run the camera at a fixed static point and allow the Firestore unit to run on manual (OK, it will take a bit of setting up, but in most circumstances this isn't really a problem). Switch everything on, set the FS4 into manual mode and run, and hey-presto! You are recording in DV.

However, and this is perhaps what excited me a bit more, Holdan tell me they will have a portable analogue to DV converter that could be attached to the camera, and this will be available very shortly. It will not be reliant on mains either! This means my DP800's could now become portable. I doubt the syncro will work being analogue, but I can film up to 3 hours continuously in manual mode without a break, or stop and start as needed.

Power for the converter will come from the 12V rear output, and the FS4 will, apparently, run off the lighting point on the rear battery plate, making it truly portable.

When the unit arrives, I hope to be able to review this as well and will report on its effectiveness in due course.

Conclusions

As mentioned before, when the unit is switched on the fan at the rear starts up for about 20 seconds. During use it will also cut in periodically. Although it is not overly noisy, if positioned too near a microphone (like on the hot shoe with small camcorders), it is possible that the fan noise could be picked up.

This is the reason why I said earlier that I think the belt option will be the most practicable at the end of the day. However, there's

nothing stopping you from making your own holder or attachment, provided you don't block the fan or ventilation holes around the edge of the unit.

The price initially seemed high to me for what appeared to be a hard-drive, but then there is a bit more than just the drive - and all new technology carries a premium to allow it to develop and improve over time. I have no doubt that the FS-4 will be one of these products.

As to performance, the unit works as it should and has performed faultlessly on each occasion. Apart from the battery changeover issue which has now been resolved, my only concern is the additional cost of essentials which perhaps should be part of the package when purchased.

The old adage "you can never carry enough power" really fits the practical side of using the FS4. Now the unit comes supplied with only a single battery, a spare battery must be an essential, but this adds another £104.57 incl. VAT for a standard battery, or £163.33 incl. VAT for the extended battery. This must be added to the cost of the basic or Pro Firestore FS4.

I appreciate that the batteries are not available over-the-counter, but can't help feeling that the price point is too high on these. I suppose they will come down over time as more units sell, but I think it is a lot to ask for a small flat battery. Likewise, a standalone charger of some description could also be supplied to ensure at least one fully charged battery is always available. No price on this at the moment, but yet another cost to be added.

For FireWire preference, I would definitely go for the longer 50 inch FireWire cable for belt use.

So, should you buy a Firestore FS-4 unit? Well, I suppose you have to consider how beneficial this unit will be to you, and whether the cost is justifiable to

duplicate what you are already capturing on traditional DV film. If you are having problems with your camera, or are shooting something that would cost a fortune to repeat or that can only be filmed just the once, then it's worth it for peace of mind. Likewise, if you hire yourself out as a cameraman you might receive more bookings due to reduced compatibility issues.

Being a 'mean' businessman, I am keen to buy my unit for use on my DP800's, and eagerly await the portable DV converter in the hope that it will provide me with a valuable additional DV camera for very little cost.

If you do decide to purchase one, I have no doubt you will find that it performs exceedingly well. It is likely to become a valuable addition to your accessory kit, and give you that all important peace-of-mind confidence during what is, after all, perhaps one of the most important parts of any project - the filming! ■

Mike Deal M.M.Inst.V.

Notes: If you are a registered user, you should by now have received your newsletter with some important update information. For those thinking of purchasing a unit, some of the latest and important revisions are: the HDV codec M2T and the new QuickTime HD upgrade codec will be available from the end of July - pre-order at £69 plus VAT from Holdan or resellers; a new fan algorithm for reduced fan usage and lower speeds resulting in quieter operation; full Canopus Edius 3.0 support; GPI functionality added; and fixed a Syncro Slave bug when used with the Panasonic AG-DVX100 (A) and Canon XL1s/XL2.

For more information on the Firestore units and updates, contact Allan Leonhardsen at Holdan on 0845 130 4445. Website: www.holdan.co.uk



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Tel: 01446 722503 Mobile: 07971 642269
Email: sales@pdcdigital.co.uk
Web: www.pdcdigital.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

Planet PC

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

Proactive UK Ltd

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

PROKIT

111 Power Road, Chiswick, London W4 5PY
Tel: 020 8995 4664 Fax: 020 8995 4656
Email: enquiries@prokit.co.uk
Web: www.prokit.co.uk

QAV Ltd

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Tel: 01954 262100 Fax: 01954 262101
Email: sales@qav-ltd.com
Web: www.qav-ltd.com

Symbiosis

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Tel: 01926 436930 Fax: 01926 885936
Email: sales@symbiosis.com
Web: www.symbiosis.com

T2 Direct

4 Hercies Road, Hillingdon, Middx. UB10 9NA
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Email: t2@top-teks.co.uk
Web: www.t2direct.com

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

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Excelsior Film & Video

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Tel: 01293 401696 Mobile: 07973 412171
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Web: www.videostudio.co.uk

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Web: www.kitroommonkey.co.uk

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Web: www.optextint.com

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Tel: 020 7231 4805
Email: sales@riverproaudio.co.uk
Web: www.riverproaudio.co.uk

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96 Downs Road, South Wonston, Winchester, Hampshire SO21 3EW
Tel: 01962 881740
Email: clyde.cunningham@btinternet.com
Web: www.dvcamservice.co.uk

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Web: www.mvsvideo.com

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Email: sale@mvsvideo.com
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Email: sales@pyser-sgi.com
Web: www.pyser-sgi.com

Grip Equipment

LCC Photon Technik

Watt House, Pirbright Road, Normandy, Surrey GU3 2AG
Tel: 01483 813814 Fax: 01483 811668
Email: info@lcc-lighting.co.uk
Web: www.lcc-lighting.co.uk

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Email: media@anchormaninsurance.co.uk
Web: www.anchormaninsurance.co.uk

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Tel: 0800 015 4484 Fax: 01981 240451
Email: ginsurance@aol.com

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Tel: 0870 4115511
Email: camerasure@towergate.co.uk

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Email: info@mediaatlantic.com
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Email: sales@pyser-sgi.com
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Email: sdaly@arri-gb.com
Web: www.arri-gb.com

Cirro Lite (Europe) Ltd

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Tel: 020 8955 6700
Email: sales@cirrolite.com
Web: www.cirrolite.com

David Lawrence Lighting

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Email: dmlawrence13@lineone.net
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Web: www.lcc-lighting.co.uk

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Web: www.pyser-sgi.com

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Web: www.adobe.co.uk

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Web: www.datavision.co.uk

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Web: www.editheaven.co.uk

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Email: sales@holdan.co.uk
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Email: video.info.uk@matrox.com
Web: www.matrox.com/video

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

Pinnacle Systems
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Boat Lane, Uxbridge, Middlesex UB8 2GH
Tel: 01895 424210
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Birkenshaw, West Yorkshire BD11 2DR
Tel: 01274 713400
Web: www.planetdv.net

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Manchester M45 7RG
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Web: www.sirentechology.co.uk

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Tel: 01227 379481
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Web: www.videomanagementservices.co.uk

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Web: www.holdan.co.uk

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Email: sales@imaginegraphics.co.uk
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Web: www.kmaonline.com

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Web: www.lcc-lighting.co.uk

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Web: www.telescript.co.uk

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Web: www.jvcpro.co.uk

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Web: www.pioneer.co.uk

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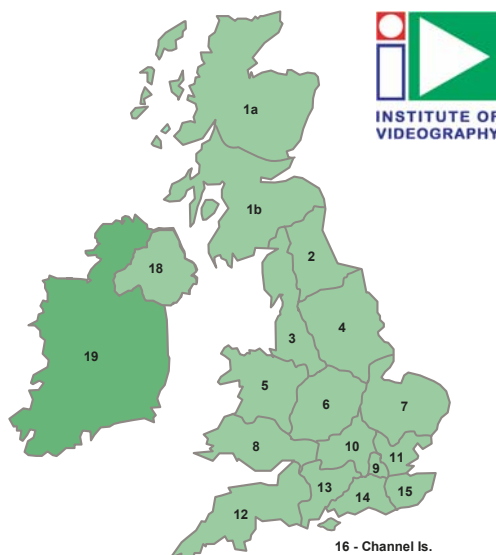
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THE LIST



INSTITUTE OF
VIDEOGRAPHY

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

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

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

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Iain Johnston M.M.Inst.V.	01764 655655	

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David Glennie M.M.Inst.V.	01506 871195	B
Rae Green M.M.Inst.V.	01838 200365	AB
Daniel Hart M.M.Inst.V.	01563 542195	AB
Guy Kinder M.M.Inst.V.	0131 221 1697	
Wendy Love F.Inst.V.	0141 954 0840	AB
Graham Mackay M.M.Inst.V.	01236 730770	ABC
Douglas Miller M.M.Inst.V.	01555 860382	
Lee Mulholland M.M.Inst.V.	01294 217382	
Ken Neil F.Inst.V.	0141 779 3915	
Tony Nimmo M.M.Inst.V.	01555 661541	ABC

North East England (Area 2)

Brian Jenkins M.M.Inst.V.	0191 252 7354	ABCFGHJKLMN
Peter Watkinson M.M.Inst.V.	01388 605386	
Neil Wood-Mitchell M.M.Inst.V.	0191 270 9063	
Michael Bell M.M.Inst.V.	01325 241821	
Roger Brown M.M.Inst.V.	07786 705066	
Andrew Charlton M.M.Inst.V.	01661 844542	AB
David Craig M.M.Inst.V.	0191 488 6615	ABCFJKL
Elaine Craig M.M.Inst.V.	0191 488 6615	ABCFJKL
Andrew Crinson M.M.Inst.V.	01429 824177	
Glenn Huntley M.M.Inst.V.	0191 549 3675	

North West England (Area 3)

Dennis Cooper M.M.Inst.V.	0161 427 0661	ABCN
Paul Cragg M.M.Inst.V.	01204 847974	ACFK
Bernard Cross M.M.Inst.V.	01257 416431	BJN
Chris Dell M.M.Inst.V.	01772 622522	
Trevor Draycott M.M.Inst.V.	01772 705876	ACGKLN
Steve Edwards M.M.Inst.V.	01942 703166	
Nick Farrimond M.M.Inst.V.	01254 830823	
Jimmy Goodinson F.Inst.V.	01204 576826	ABC
Gavin Gratton M.M.Inst.V.	07930 431662	ABCKN
John Hodgson M.M.Inst.V.	01253 899690	
David Howies M.M.Inst.V.	01760 657835	ABCD
Phil Janvier M.M.Inst.V.	0151 487 9338	ACDGN
Thomas Jones M.M.Inst.V.	01744 603799	BN
Ron Lee F.Inst.V.	01744 29976	ABCG
Lee Manning M.M.Inst.V.	01254 393683	ABCKN

Van Martin M.M.Inst.V.	0161 902 9000	ABFKLM
Gordon Moore M.M.Inst.V.	01706 215914	ABCK
Jeffrey Mortimer M.M.Inst.V.	0161 487 1200	B
Jason Naylor M.M.Inst.V.	01862 491466	
Mark Newbolt M.M.Inst.V.	01928 733225	ABCK
Peter Parker M.M.Inst.V.	01772 611590	
Arthur Procter M.M.Inst.V.	0161 427 3626	
Geoff Proctor M.M.Inst.V.	01706 221928	AKN
David Royle M.M.Inst.V.	01942 244903	
Steven Smith M.M.Inst.V.	0161 797 6307	AKN
Ken Stott M.M.Inst.V.	0182 41407	
Carl Stredder M.M.Inst.V.	01282 619085	
The Graham Fenton Experience *	01253 884100	AB
Steve Thompson M.M.Inst.V.	01704 893686	BCJK
Peter Thornton M.M.Inst.V.	01706 812008	ABKN
Mike Waring M.M.Inst.V.	01704 531576	ABCD
Les White M.M.Inst.V.	01768 899936	ACKN
Des Williams M.M.Inst.V.	011 928 7361	
Chris Abram M.M.Inst.V.	01524 736573	ABCNP
Steven Abrams F.Inst.V.	0151 722 6692	ABCK
Matthew Aindow M.M.Inst.V.	01204 843549	AGJKMN
Graham Baldwin M.M.Inst.V.	01257 264303	ABCK
Mark Barnes M.M.Inst.V.	01706 879717	
Dave Barrow M.M.Inst.V.	01254 830823	
Roy Beaumont Swindlehurst M.M.Inst.V.	01754 263 2481	ABC
David Brindley M.M.Inst.V.	01772 458300	KL
Philip Chrystal M.M.Inst.V.	01204 604840	

Yorkshire & Lincolnshire (Area 4)

Ian Jackson M.M.Inst.V.	07979 914996	
Geoff Knight F.Inst.V.	01472 811808	ACDFGIKN
Terry Ladlow M.M.Inst.V.	01723 890610	AGT
Christopher Lawton M.M.Inst.V.	0113 268 8734	ABC
Simon Marcus F.Inst.V.	013 26 1688	ABCDGHKLMN
Adrian Medforth M.M.Inst.V.	01964 503771	AB
Richard Mortimer F.Inst.V.	01924 249700	ABCHJK
Terry Mullaney M.M.Inst.V.	01924 864613	AB
Alfred Overy M.M.Inst.V.	01405 704381	AB
Paolo Pozzana M.M.Inst.V.	01756 798335	ABCHKN
Des Redmond M.M.Inst.V.	0113 263 2481	ABCGIKN
Iain Rogerson M.M.Inst.V.	01759 36981	
Gordon Simpson F.Inst.V.	01724 720111	ABCG
Mike Wade F.Inst.V.	01484 684617	ABCFG
Mike Walker M.M.Inst.V.	01924 515100	ABCDDEFHKL
Robin Walters M.M.Inst.V.	01482 441007	AB
Phil Wilson F.Inst.V.	01430 423697	ABCFGJ
Kevin Winn M.M.Inst.V.	01482 891286	AB
Gail Allaby M.M.Inst.V.	01422 844392	ABCFGHKL
Andrew Blow M.M.Inst.V.	01522 754901	ACFGIKM
Ian Brown M.M.Inst.V.	01535 646444	ABCKJ
Phil Burton M.M.Inst.V.	01274 595421	BCKN
Colin Campbell M.M.Inst.V.	01274 690110	
George Duncan M.M.Inst.V.	01943 870431	ABCFIKN
John Goodwin M.M.Inst.V.	01246 850998	
Chris Goulden M.M.Inst.V.	01430 431634	AB
Lynne Hamilton M.M.Inst.V.	01246 852969	
Gareth Harrison M.M.Inst.V.	0113 224 4800	
Keith Howard M.M.Inst.V.	07952 713793	ACEGLMN

North Wales & Borders (Area 5)

Cam 3 Video *	01588 650456	ABCFHIK
Martyn Chidlow M.M.Inst.V.	01943 350122	AB
James Edwards M.M.Inst.V.	01952 605213	AC
Peter Eggleston F.Inst.V.		A
Ronald Fennell M.M.Inst.V.	01745 814210	ABGI
John Ford Evans M.M.Inst.V.	01492 543246	CK
David Gold M.M.Inst.V.	01743 355725	ABCDGIKM
David Jones F.Inst.V.	01743 891286	
Graham Kay M.M.Inst.V.	0141 342 8184	
Richard Knew F.Inst.V.	01978 358522	ACFKM
Tudor Owen M.M.Inst.V.	01352 755397	ABL
Christopher Smith F.Inst.V.	01948 780564	AIMN
Rowland Barker F.Inst.V.	01490 430507	AG

Midlands (Area 6)

Simon Hammond M.M.Inst.V.	01386 47013	ABCFKM
Stephen Hart M.M.Inst.V.	01527 87847	AB
David Imprey F.Inst.V.	01926 497695	ACFJKLMN
David James M.M.Inst.V.	01782 514942	AB
David Johnson M.M.Inst.V.	01332 746952	
Colin Jones M.M.Inst.V.	07837 274675	
Nick Kirk F.Inst.V.		
Bob Langley M.M.Inst.V.	01543 481795	AJMO
Michael Leach F.Inst.V.	01402 893568	BC
Matthew Leech M.M.Inst.V.	0112 308 1257	
James Mackenzie M.M.Inst.V.	01902 342154	A
Adrian Moore M.M.Inst.V.	01283 515861	
Ben Newth M.M.Inst.V.	07984 629968	B
Chris North M.M.Inst.V.	01530 836700	
Mike Payne M.M.Inst.V.	01283 567745	ABKN
Gillian Perry M.M.Inst.V.	01473 541887	
Roger Perry M.M.Inst.V.	01676 541892	
John Shallocroft M.M.Inst.V.	01400 261751	
Michael Shaw M.M.Inst.V.	01782 746553	
Chris Smith M.M.Inst.V.	01386 830128	ABCKN
VegaTV & Media Solutions Ltd*	0870 080 1961	A
Jackie Williams M.M.Inst.V.	01455 848199	
Derek Brown F.Inst.V.	01246 590467	N

East Anglia & A1 Corridor (Area 7)

Blue Slate*	01733 232232	ACGJKLNP
Bernard Coe M.M.Inst.V.	01223 441137	AB
Mike Deal M.M.Inst.V.	01205 260437	ABCGJKL
Extreme Video*	01603 630555	
Brian Gardner F.Inst.V.	01603 260280	
Colin Goody M.M.Inst.V.	01473 257578	AB
Nigel Hartley M.M.Inst.V.	01449 614378	
John Lambert M.M.Inst.V.	01603 610566	
Simon Page M.M.Inst.V.	01362 693569	
Bill Platts M.M.Inst.V.	01733 370922	ABCGHJKL
Roger Scarfe F.Inst.V.	01508 570600	ABCDGK
Malcolm Wooldridge M.M.Inst.V.	07785 512613	
John Worland M.M.Inst.V.	01206 241820	
Hedley Wright M.M.Inst.V.	07836 595859	
John Bentley M.M.Inst.V.	01780 754559	ABGI

South Wales & Bristol Channel (Area 8)

Manolo Lozano M.M.Inst.V.	01792 520430	
Dawn Morgan M.M.Inst.V.	01792 776121	
Nick Pudsey M.M.Inst.V.	01646 651555	
Colin Riddle M.M.Inst.V.	01437 769635	ACGJKLN
Alan Torussen F.Inst.V.	029 20 66007	AFGLMN
Alan Vaughan M.M.Inst.V.	01453 835422	
Chris Wheatley M.M.Inst.V.	01242 231590	ABCDN
Paul Casarino F.Inst.V.	01666 860574	ABCD
Glyn Edwards M.M.Inst.V.	01443 838715	BC
Steve Hart M.M.Inst.V.	01568 620644	AB
Michael Hill M.M.Inst.V.	01242 674462	ABCDIKN
Harley Jones M.M.Inst.V.	029 20 520599	ABCFK

West London, Middlesex & Herts. (Area 9)

Mike Henson F.Inst.V.	01494 438904	AJKN
Michael Lawson M.M.Inst.V.	020 7932 1190	
Anthony Myers M.M.Inst.V.	020 8958 9838	BCK
Brian Royer M.M.Inst.V.	020 7514 9923	
Alan Benns M.M.Inst.V.	020 8943 2666	ABCKMN
Tim Healy M.M.Inst.V.	01895 672890	

Oxfordshire & M1 Corridor (Area 10)

David Blunsell F.Inst.V.	01234 764882	AJKL
Roger Coe M.M.Inst.V.	01604 403481	ABCK
Dave Collins M.M.Inst.V.	01908 522157	AB
Driving Standards Agency*	01234 744600	

First Sight Video*	01993 878252	
Ken Franklin M.M.Inst.V.	01993 868479	ABC
Gillian Gee M.M.Inst.V.	01753 553312	
Derek Gobbett M.M.Inst.V.	01762 021566	
Alan Legg M.M.Inst.V.	020 7379 1999	
Hamish Maclean M.M.Inst.V.	01582 596935	
Gordon O'Neill M.M.Inst.V.	01494 786611	
Jennifer Swift M.M.Inst.V.	01367 870640	ABCDJ
John Andrews M.M.Inst.V.	01604 644442	
Don Barnes M.M.Inst.V.	01604 756576	AB
Anthony Barnett M.M.Inst.V.	01536 526126	

E. London, Essex & Hertfordshire (Area 11)

Zulgar Cheema M.M.Inst.V.	01279 413260	
David Chevin M.M.Inst.V.	020 8502 7232	B
Albert Clack M.M.Inst.V.	01462 629212	
Fred Curtis M.M.Inst.V.	01708 343123	ABCH
David Durham M.M.Inst.V.	020 8282 7041	ABCGK
Rick Fiore M.M.Inst.V.	01702 463003	ABCFGHIKL
John Harding M.M.Inst.V.	01206 793315	
Duncan Hector M.M.Inst.V.	01462 892638	
Trevor Jenkins M.M.Inst.V.	020 8551 9399	P
Martin Klein M.M.Inst.V.	01707 655895	ABC
Elaine Laurie M.M.Inst.V.	020 8502 6198	B
John Lench M.M.Inst.V.	01702 525353	ACE
Stuart Little M.M.Inst.V.	020 8347 9567	ACFGKLN
Anthony Manning M.M.Inst.V.	020 8923 6068	ABCGN
Hugh Morris M.M.Inst.V.	020 8220 6955	AFKL
Colin Pethurst M.M.Inst.V.	01992 461858	BC
Kresh Ramanah M.M.Inst.V.	020 8521 3322	ABCHK
Peter Robinson M.M.Inst.V.	01702 232669	AC
John Rose M.M.Inst.V.	01275 483974	ABCN
Colin Suckling M.M.Inst.V.	020 8517 6752	ABCN
Iain Wagstaff M.M.Inst.V.	01376 556417	B
Gillian Walters M.M.Inst.V.	01708 724544	A
Peter Walters M.M.Inst.V.	01708 724544	ABCFKN
Roger Wilshaw M.M.Inst.V.	01462 701770	ABJKNO
Andreas Andreou M.M.Inst.V.	020 8440 0770	ABN

West Country (Area 12)

John Port M.M.Inst.V.	01803 214414	
Paul Svendsen M.M.Inst.V.	01404 881608	ACGHJ
Mark Brindle M.M.Inst.V.	01271 891140	ACDJKMN
Pip Critten M.M.Inst.V.	01752 361210	
David James M.M.Inst.V.	0117 979 2858	ABCHJN
David James M.M.Inst.V.	01752 510999	
Mike Last M.M.Inst.V.	01803 290999	ABCDFHJKN

Dorset, Wiltshire & Hampshire (Area 13)

Keith Banner M.M.Inst.V.	023 9258 8740	
David Bennett M.M.Inst.V.	01590 623077	
Maurice Brake M.M.Inst.V.	01020 512449	ABC
Clive Cobley M.M.Inst.V.	01929 462821	ABKL
Jon Durrant M.M.Inst.V.	01225 866474	
Colin Froud M.M.Inst.V.	01209 462855	ACGKLMNP
Philip Groves M.M.Inst.V.	01256 892059	
Stewart Guy M.M.Inst.V.	01256 850142	ABCDFIKMN
Brian Harper M.M.Inst.V.	01225 866348	ABCKM
Greg Hawkes M.M.Inst.V.	01256 324233	ABCFGN
Otton Hulacki M.M.Inst.V.	01308 423095	ABCKN
Ray Joyce M.M.Inst.V.	01272 692008	ABCKN
Patrick Kempe F.Inst.V.	01590 675854	ABCGHK
Kazek Lokuciewski M.M.Inst.V.	0118 965 6322	
Tim Martin M.M.Inst.V.	01985 212863	AGJN
Ernie McKenna M.M.Inst.V.	01373 832763	ABCKN
Graham Mew M.M.Inst.V.	01256 397387	BCKN
Colin North M.M.Inst.V.	01725 511688	ABKN
Jeremy Payne M.M.Inst.V.	01702 417084	
James Smith M.M.Inst.V.	01202 488140	ACTIKMN
Mike Smith M.M.Inst.V.	01489 589691	ABCDMM
Henry Allen M.M.Inst.V.	01929 552035	
David Angus M.M.Inst.V.	01793 612299	
Steve Axtell M.M.Inst.V.	01202 718522	

Surrey, Berkshire & Sussex (Area 14)

Gerald Thornhill M.M.Inst.V.	01444 881391	ABCGHKN
David Watson M.M.Inst.V.	01903 730549	AB
John Watts M.M.Inst.V.	07850 965291	
Barry Wear M.M.Inst.V.	01628 528682	AB
Mike West M.M.Inst.V.	01903 892951	BC
Mark White M.M.Inst.V.	023 92 837677	
Wild Productions*	01372 379008	ABMP
David White M.M.Inst.V.	01372 360145	B
Nigel Bates M.M.Inst.V.	020 8651 3037	
Mark Brewster M.M.Inst.V.	01483 811991	ABCEFIJ
Matthew Derbyshire M.M.Inst.V.	01323 430800	ABCKJM
Leo Ferenc M.M.Inst.V.	01825 873533	ABCEFIJ
Paul Finlayson M.M.Inst.V.	01372 273527	
Peter Flint M.M.Inst.V.	023 92 649946	
Local Point Television	01483 811991	
Brian Hibbit M.M.Inst.V.	01344 777010	AJN
Neil Hodgson M.M.Inst.V.	0118 961 9981	ABLK
Martin Hooper M.M.Inst.V.	023 9225 0618	
Peter Howell M.M.Inst.V.	01483 765605	ACFKMN
Laure Joyce M.M.Inst.V.	018 947 8333	ABL
Robin Kirk M.M.Inst.V.	023 92 755108	
Carole McQuarrie-Watson M.M.Inst.V.	01903 730549	
Philip Nash M.M.Inst.V.	01252 821623	AB
Anthony Neal M.M.Inst.V.	01489 581397	
Derrick Oatons M.M.Inst.V.	01483 827004	ABC
Simon Reed M.M.Inst.V.	01428 052828	
Take One Productions *	01403 256255	A



Dr. Q's Reviews

Quentin Budworth's regular column on essential reading for the media professional



Psychology for Screenwriters

Building Conflict in Your Script

By William Indick, Ph.D.
ISBN 0-941188-87-6

This book contains all the secrets of how to make what you are filming come alive. It's possible to have all the technical and creative wizardry in the world, but if you don't give the audience something to get their teeth into, all you will have is a well-produced piece of film.

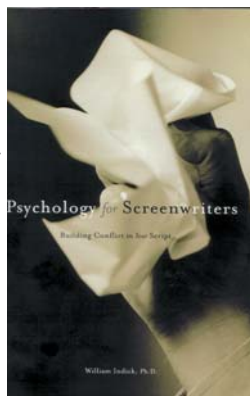
This book answers the age old question - "What's in it for the audience?" This book gives you insights to understanding the psychology behind the plot and character development and will help you to get to grips with the art of storytelling. The philosophies of all the great psychological thinkers are included, as well as examples from well-known films. In short, reading this book will give you a crash course in all the theories of personality and psychoanalysis.

At the end of each chapter there are exercises to sharpen your skills, and increase your understanding of films, and you'll learn to create convincing motivation, believable identity development and with the help of Freud, Jung, Adler, Erikson and Campbell (Never heard of them? Tut, tut, buy this book at once!), create stories that really connect with an audience.

William Indick is a Screenwriter, Author and Assistant Professor of Psychology at Dowling College, and has a contemporary, easy to digest style of writing. This book is a must for any aspiring writer, screenwriter or film buff, and a handy tome for any film-maker - irrespective of whether they are making drama, documentary or corporate films - because it will allow you as writer, producer, or documenter to give your audience compelling reasons for watching and enjoying your work. ■

Note: Quentin Rating for scriptwriters, analysts and film buffs.

Quentin Rating: ★★★★★



Crafting Short Screenplays That 'Connect'

(second edition)

By Claudia Hunter Johnson
ISBN 0-240-80641-7

If you are at all interested in making short films, buy this book. Do not pass go, do not collect £200, pick up the phone and order it. If worked through diligently, this book is a course in how to craft short screenplays. It's like signing up to do a course at college, except that the teacher is in this book which you can pick up and read anytime.

Claudia Johnson has an impressive back catalogue of writing credits to her name, and is a Professor of Playwriting and Screenwriting. This book is written with authority, the voice of experience and, more importantly, with love and humour, drawing in experiences from other screenwriters along the way.

The book is divided into three parts; part one provides exercises and advice about how to create your own unique vision, and how to make short films that have the power to transform an audience. Part two shows how to craft and rewrite, and gives examples of increasing length and complexity, each focussing on specific techniques. Part three includes seven screenplays illustrating the techniques and includes interviews with the authors discussing how the film evolved.

This second edition contains a DVD with award-winning short films based on the screenplays in the book. There are a lot of books on the market that deal with the issue of conflict; this is the first book that I have read that places a strong emphasis on connection.

Good screenplays don't write themselves, and reading this book won't turn you into a screenwriter. Working through the book, doing the exercises, and watching the DVD will get you on the way. ■

Note: Quentin Rating for budding scriptwriters.

Quentin Rating: ★★★★★



Quentin rating guide: QQQQQ = top ho! QQQQ = jolly good QQQ = good... but... QQ = yukity yuk! Q = yuk!
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