

ENJOYING VISUAL TECHNOLOGY

**SYDNEY VIDEO
MAKERS CLUB**



ELECTRONIC EYE

N E W S L E T T E R

2010

July 2010

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Next Meeting
Wednesday
28th July, 2010

www.sydneyvideomakers.org.au



Through The President's Lens

Don't go to Vegas for a great night: If our recent club nights are any indication then Sydney Video Makers is the place to be.



Joy Hruby & Rob Nercessian



photos by P. Frybort

Even a double booking of the venue didn't dampen our member's spirits as the variety culminated with a presentation by our own Clare Waterworth who's work is consistently inspirational, she will be showing us more of her sharp, clear footage and a "how to" when she presents an entire focus session in September: Do not miss it !



Contributing member Clare Waterworth produces stunning images.

Clare is also one of our 6 mentors who provided the July Tuition on editing. Some 15 members took up the offer which included a visit to Kembo's house who demonstrated the pros and cons of the various Editing programs on the Market followed by the strongest cup of Coffee this side of Turkey.

Our next member contributor will be *Nicole Else* who managed to edit her 30 minute film down to 3 minutes which is the default screening duration for "show and tell".

Nicole will talk about how to use a Video Camera to promote your passion.

Last month's member contribution was by a well-known artist who has been doing the art design for the Willoughby Spring Festival brochure since 2002.

A Contemporary artist, *Tianli* is finishing her Master's degree in fine arts at Sydney University in preparation for her PhD majoring in east-west contemporary arts.



*Our newest member **Tianli Zu**, an accomplished artist, screening her impressive film at our club.*

Everyone is important:

For two decades we welcomed new aspirations including animations, poetry which we somehow incorporated into film and we are blessed with such a strong mix of talents ranging from technical, personal, artistic and now contemporary art a rare mix indeed.

Another talented member is Leonard Lim who loves to shoot, here he demonstrates the two Panasonics; The big HVX 200 and The newer HS-700, both represent the best in respective category.



Leonard Lim

Dave was great:

SVMC members also enjoyed our guest David Collins (Dop.) who gave us a great insight into his work, and the only way I could stop him in the end was with a bottle of nice red !



With credits in ABC and commercial TV productions David is very well respected in the industry..



David Collins with Andy Doldissen

Photos by Peter Frybort

After the break we re-screened the top three comp. films.
Congratulations to the G7, Toolang and the Neville Clare in that order.



1st. The G7 team headed by "Saunders", The other Joy...



Ian Howard taking all the credit for the Toolang win



And no prizes for guessing who the “E’clares” are.

We then inducted 5 new members including the inimitable Dame Joy Hruby (OAM) who wow’s the audience wherever she goes; I better have the Barramundi ready for her next visit!

Breaking new

Having been appointed Production Manager for “Joys’ world” TV show I produced our second episode in March which went to Air in May. This made us all realise that there are many parallels and opportunities.

Producing a weekly TV show is very demanding but Dame Hruby managed to do it for two decades with her loyal crew which includes Dion Wilton, Mad Mick, David Taylor, Kimberley Hutchen, Fleur Marie, Veronika Moore, Nolan Chow and Daniel Bird to name a few.

On the other hand our club has some 2000 years of combined experience between us so it was inevitable that there would be love.

Therefore I am happy to announce that this “Marriage” that we cryptically alluded to last month has come to fruition and after a short “engagement” the two entities have finally merged.

Benefits:

-Already five of our club members have done TVS editing: Ami, Andy, Chris S, Kent and myself.

-Kent’s edit on diabetes went to air on May the 12th.

-SVM members can have TV Access

-Some of us got TV-centric experience

-members of Joy’s original team have done some acting with us.

-There is strength in numbers, and both JW and SVM have been around for 20 years, why haven’t we done this before?

-Joy and I are working on a number of areas to manage both entities the first one of these will be a presentation by Joy and her Daughter Ana Hruby who is arguably Australia’s best known and sought after Voice-over artist having also acted in many of our top Australian TV shows, just Google Anna Hruby.

You will recognise the voice when mother and daughter take to our stage this club night.

To reciprocate, I will be directing the location shoots for JW in conjunction with her main studio anchor with the help of some of our members, just like the Darling Harbour segment I directed earlier.

Phil Brighton will be conducting a segment on Directing as well with the help of a couple of actors he will be bringing along, that should be a lot of fun.

Voty:

Some members have already started making films for our “Video of the year” competition. This is our biggest event of the year. For those of you who haven’t been before I call it the “Camcorder Oscars”, you can submit films in 5 categories.

Again all information is on our website which I encourage you to visit on a regular bases.

This event is different from the Willoughby Film Festival which takes place in September at the Chatswood council building (located in Victor street), my plan for next year is to combine the Film festival with our Gala night and save money and other resources once the new town hall on

Victoria Ave is completed in 2011.

New Technology really works:

And while you are on our web click on the new link we just put up for our first sponsor.

DCA computers at Castle Hill have emerged as specialists in high end PC's supplying to medical and specialist application needs.

Click on their hot link from our site and consider their PC's that start from \$1200 . Having done research recently I recommend high end machines that range from \$1600 to \$2700 **depending on options**, mine cost just over three (but I wanted extras).

More importantly DCA satisfied my own concerns about quality and ability to communicate about specific issues that pertain to rendering.



Most Cameras sold today are High definition so I wanted a PC that can keep up with the higher loads that AVCHD places on the system. It would have been false economy and waste of time to go for the “ Cheap” option.

I have been testing their Video-centric PC for a month, ran 6 programs simultaneously, threw everything at it, not a whimper. so far I am impressed.

The low latency RAM, over clocking the CPU to a stable 3.6 Ghz with a big heat sink and the use of raid for hard drives, little things made this intel i7 a perfect editing machine.

Price should not be the only consideration when you are dealing with high end machines however DCA is offering our members a discount on their Video editing Pc's and hence their logo on our site.

A couple of years ago I asked for all advertisements to be removed from our web site as they dealt with unrelated products that had no benefits to our members. This link is the first in 2 years.

I have visited many Discount computer stores and at the end of the day prices were comparable.

Please refer to my technical article about the latest jump in performance with the advent of Intel and Windows 7, May 2010 newsletter page 17.

See you soon

Robert Nercessian

Club president

KEYFRAMING with JIM WHITEHEAD

WHAT IS KEYFRAMING?

Keyframing adds points in a video clip or a still (“the subject”) which allow changes at that point to the parameters of that subject.

If the subject is too dark or too light a colour correction effect can be applied. Such an effect can be automatic with say one control to govern the degree of darkness or brightness to be added to the subject or it may have multiple controls where by the brightness,

contrast, hue, saturation, gamma, gain, black, red, green, and blue can be adjusted in fine detail. (the writer finds such multiplicity of controls less than helpful and rather time wasting) If the subject requires the same degree of correction throughout its length or if it is a still photograph then one adjustment whether made automatically or by fiddling with many levers can be very satisfactory and make a great improvement.

If on the other hand the degree of adjustment to the brightness or darkness of the subject varies throughout the clip keyframing can save the day. Take the pan of the interior of a church where the amount of light can vary from the gloom at floor level and lower decorated walls, then lighten as the pan moves up say to a window and finally darkens at the top interior dome. By adding keyframes at the appropriate points it is possible to lighten the interior and lower walls, darken the window and lighten the interior dome so giving an improved pan and revealing detail that otherwise may not be visible..

HOW DOES IT WORK?

The parameters of a video effect are ordinarily applied at the beginning of a clip and continue unchanged to the end. Keyframing stores the parameters at the point of the keyframe and the computer and software generate frames so that there is a smooth transition from one keyframe to the next.

In the window of an effect that supports keyframing, locate and tick the box that turns on keyframing. Until you do this, the effect applies a single set of parameter values throughout the clip. When you switch on keyframing, two keyframes are created – one at the start, keyframe 1 and another at the end, keyframe 2. In Pinnacle 14 Ultimate Collection a numbered flag appears on the timeline and is displayed as long as the effect remains open. New controls appear in the effect window allowing keyframes to be added or deleted and providing a box for quick movement from keyframe to key frame.

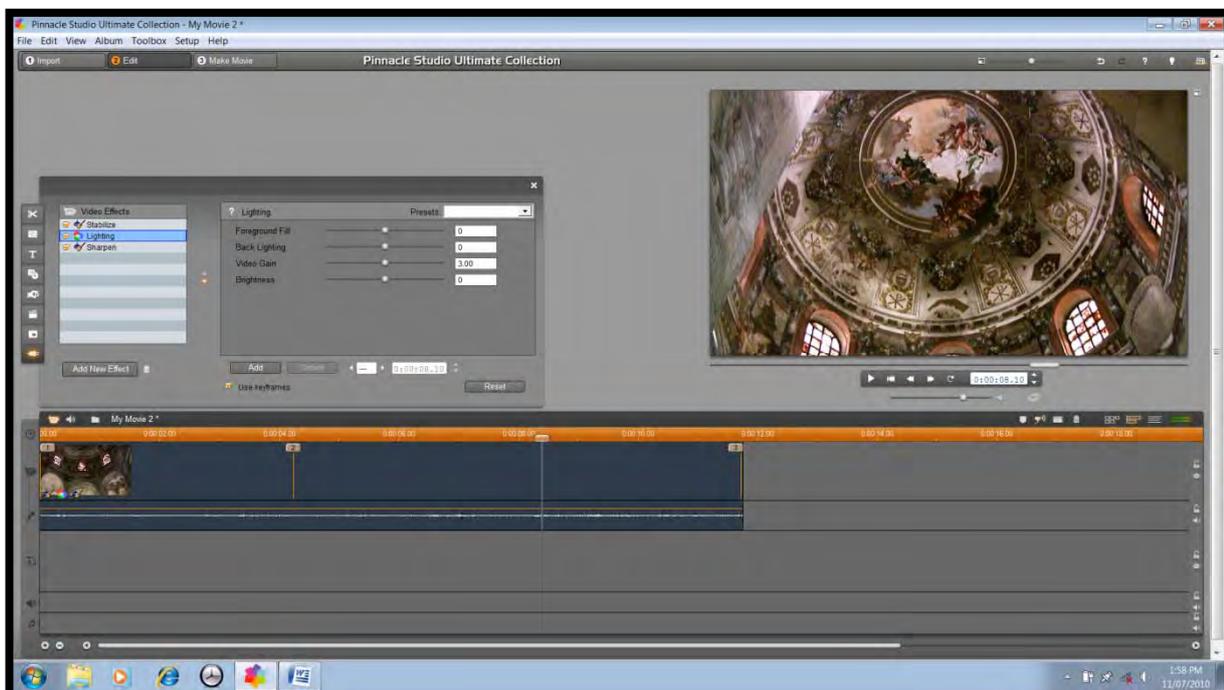
In our example above on ticking “Use Keyframes” Keyframe nos 1 & 2 are immediately added at the beginning and end. The next step is to add another key frame say at the point in our pan where the light from the window begins to appear. Pinnacle flags and numbers this as keyframe 2. (It automatically renumbers the succeeding keyframes as a

keyframe is added or deleted.)

In our example we return to keyframe 1 and adjust the lighting and colour to remove as much of the gloom of the church interior as seems appropriate. Click the box to Keyframe 2 and make a similar adjustment.

After the computer has done its processing the interior of the church and its wall up to the window is lightened. Now a new keyframe (no 3) is placed at the end of the bright patch of the window and the parameters are adjusted to dampen down the brightness of the window. Perhaps keyframe 4 is needed a little further on, so that we can begin to lighten the darkness of the dome. By this time the end keyframe will have been renumbered as 5. Go to keyframe 5 and make the adjustment here to lighten the dome and reveal its detail.

The end result is a pan of the church where the exposure of the clip has been matched to the lighting conditions to give an overall effective clip.



HOW USEFUL IS KEYFRAMING?

Many effects allow keyframing. Some such as pan and zoom are useful when you wish to animate a still picture. It is possible to focus on a particular feature of the still such as a face in a picture and then to zoom out to show the frame and perhaps pan to show the place of the picture in relation to the contents of the room.

Each video editing program has its own features. Once you master the basics of how to use keyframes the technique can be applied to many special effects and in many different ways.

HAVE FUN!!!

Jim Whitehead

Library Doin's

The Club's Library Holdings are now listed on the Club's website , under the heading of Club Information. The Catalogues have been updated and will be further updated as material is acquired . Shortly, the website will display the content of the "2000 Sounds " Discs , so bells ,cannon and galloping horses will be easier to locate !

Also to be added to the Library's lists are more music discs and 13 Digital Juice discs. Three of these are music discs , eight are themed photographic backgrounds and two are instructional discs on video production.

That mirrors the current library holdings ---royalty free music , themed backgrounds [e.g. for weddings] and instructional discs on video making. Themed background discs are not used much by members, possibly because they are overlooked.

Outside of the library holdings , the two best sources of Royalty- free and performance-free music are : **Jamendo.com** and **Musopen.com**

Also try sites listed here:

http://www.masternewmedia.org/audio_music-for-video-and-podcasts-20070722.htm

It should be worth the effort .

Creative Commons is a key word when looking for contemporary music that we can use.

Ian Scott advises that performances of the Australian Armed Services are not subject to a performance copyright, so they can be used if the music is not still subject to copyright.

Royalty- free music can also be obtained from **Digital Juice** via the 'net -- for a fee. A full disc of music costs around U.S \$ 99.

Look for discounts.

Sonic Fire Pro provides Royalty free music as Smart Sound albums. The Costs are similar to Digital Juice, but with loyalty rewards as well as discounts sales. In the case of either source of music, software to play the music must be downloaded (free software)

The Club has purchased a copy of Martha Mollison's "Producing Videos " to supplement our DVD -based instructional material on video-making.

Apart from Library – listed materials the Club has donated manuals for Premiere 6.5 and Photoshop 7 and Macworld magazines for 2008 -- the latter are F.T.G.H and the former may be obtained by Contacting the librarian

John Maher

{ 9634 7229 }



An Introduction to Sony Vegas Movie Studio 9 (Platinum Pro Pack Editing Software)

by Clare Waterworth

Sony Vegas Movie Studio 9 (Platinum Pro Pack) is a professional quality editing suite that is affordable (at around \$250.00) and extremely easy to use.

Here are some of the great features included in Movie Studio 9 -

Standard or High Definition

Edit in almost any format including DV, HDV, AVCHD. Work simultaneously with standard definition and high definition video in the same project.

Real-time Editing

Real-time video editing and effects are generated as you edit and can be viewed immediately in the preview window.

Easy to Use

Movie Studio 9 is very easy to use. All the tools are easily accessible. There are even **Show Me How** tutorials built into the software. Select a topic and watch the screen as pointers and guides show you what to do.

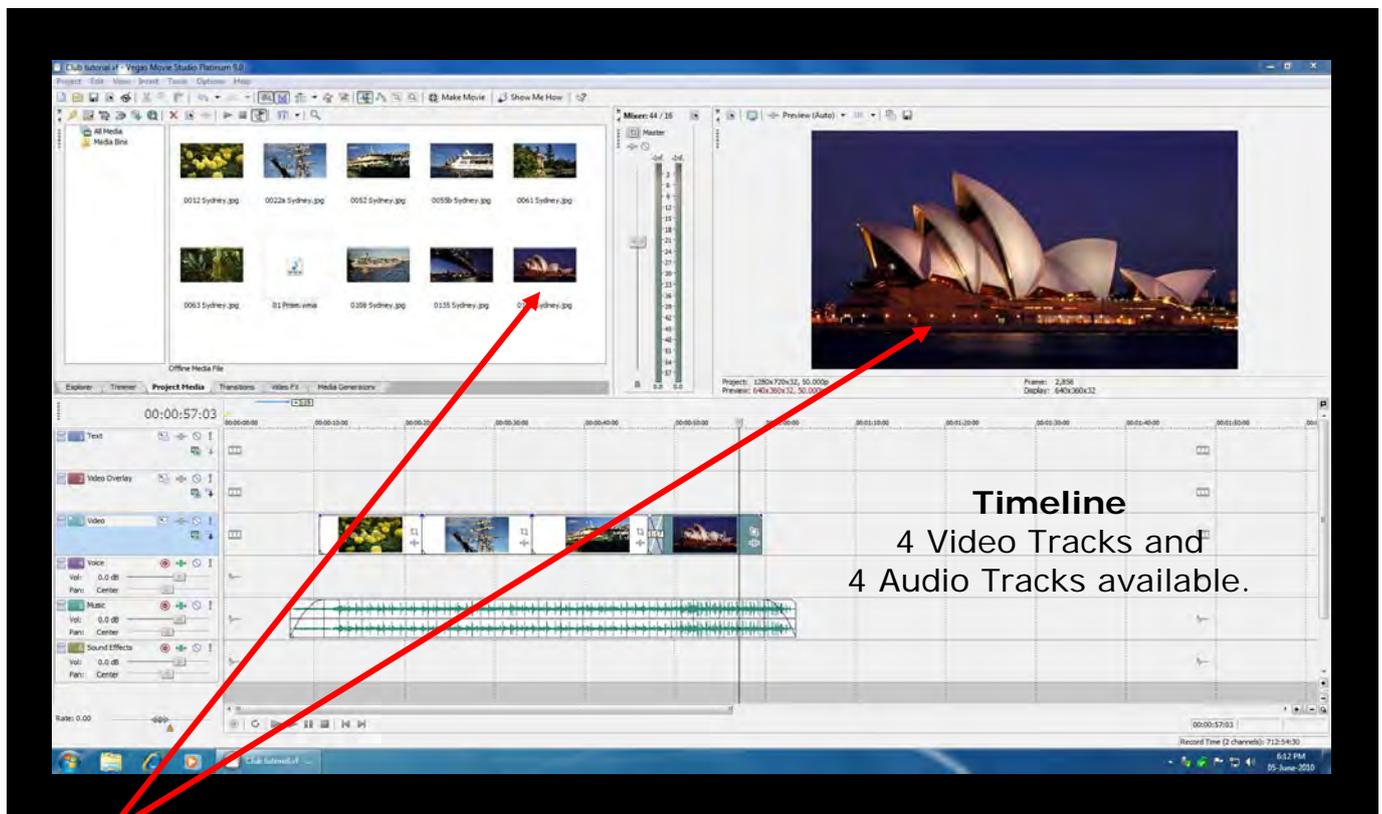
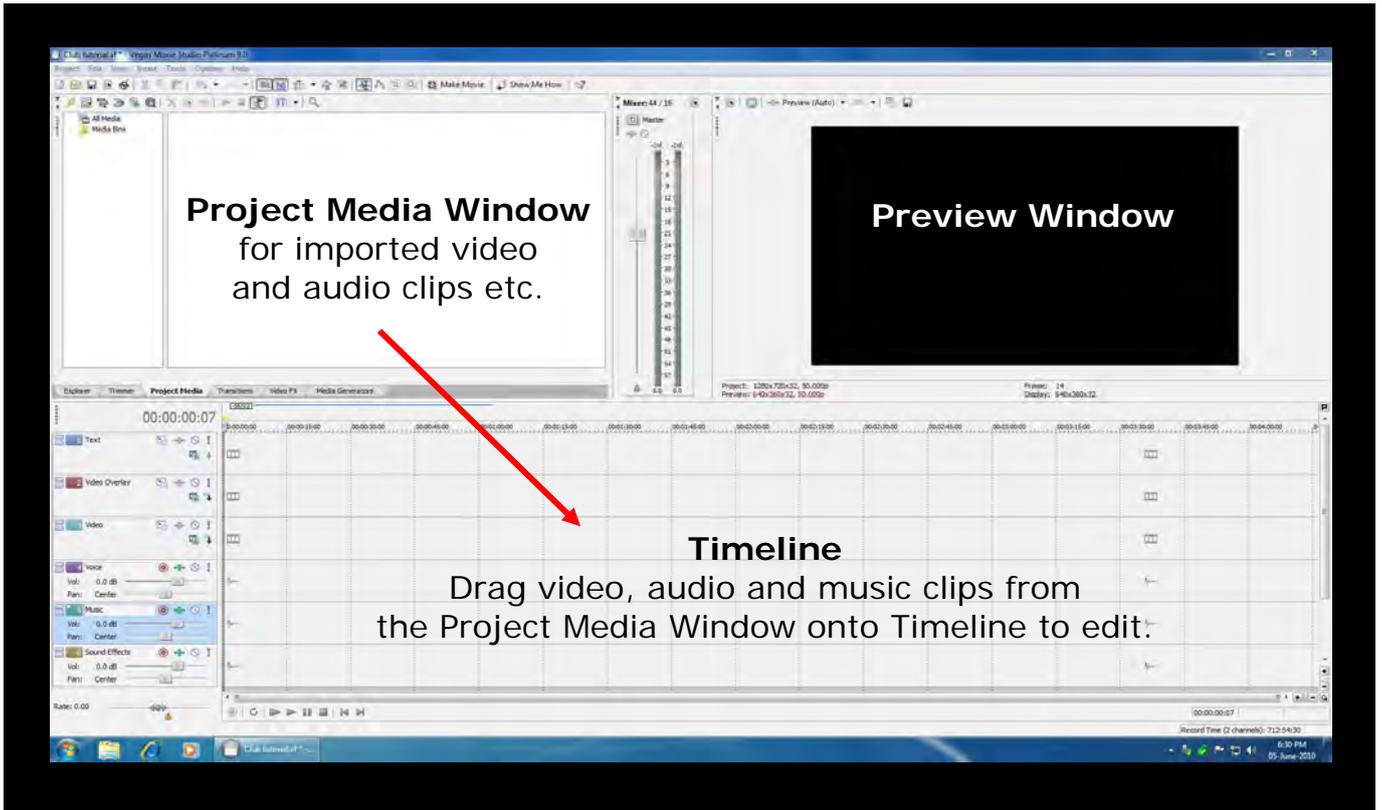
What's in the Platinum Pro Pack?

Included in the Movie Studio 9 Platinum Pro Pack are **DV Architect Studio**, **Sound Forge Audio Studio** and **Cinescore Studio** - everything you need for video editing, sound design and DVD authoring.

Using **DVD Architect Studio** you can burn movies to DVD and Blue-ray Disc directly from the video timeline using the included templates or you can create your own custom menus and graphics.

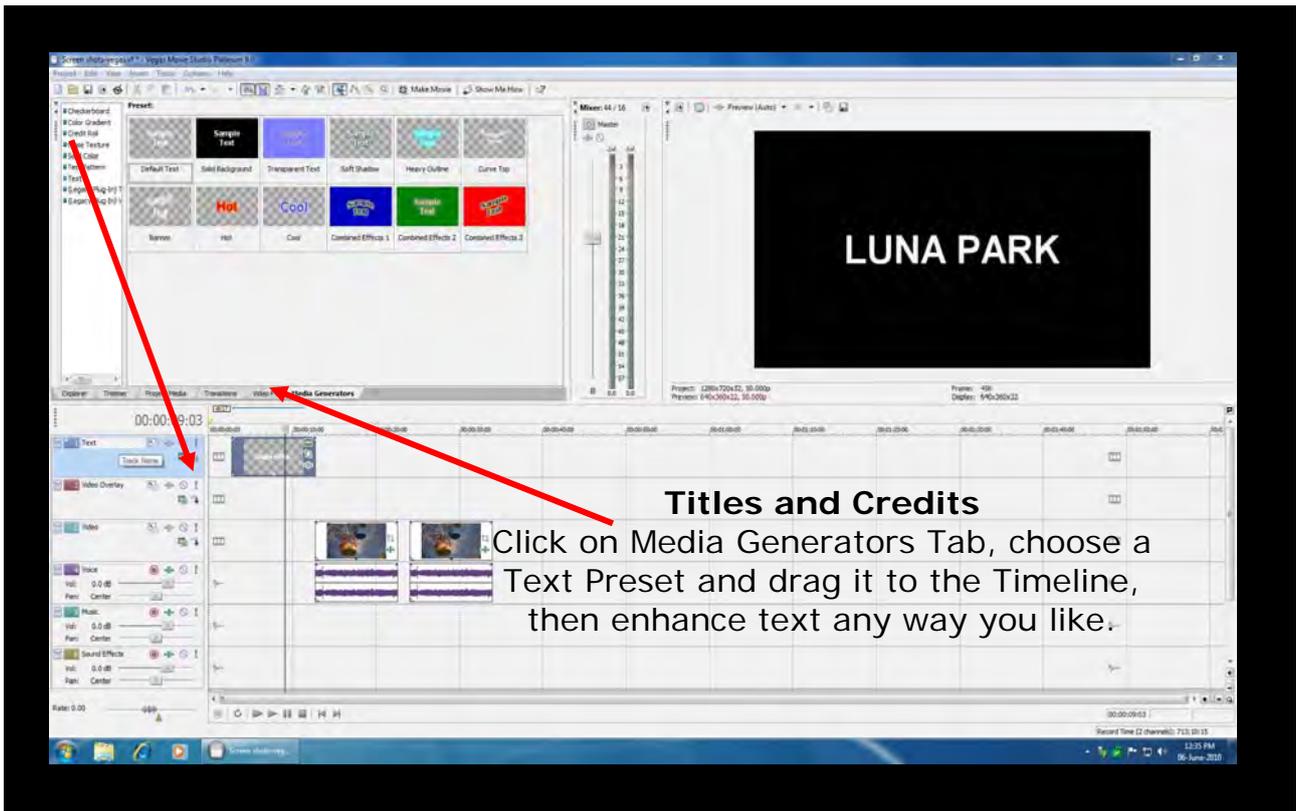
Edit and restore audio with **Sound Forge Audio Studio** software and create customised music soundtracks with **Cinescore Studio Software**. **Cinescore** uses royalty-free themes that you can modify to fit your movie's length and mood.

Sony Vegas Movie Studio 9

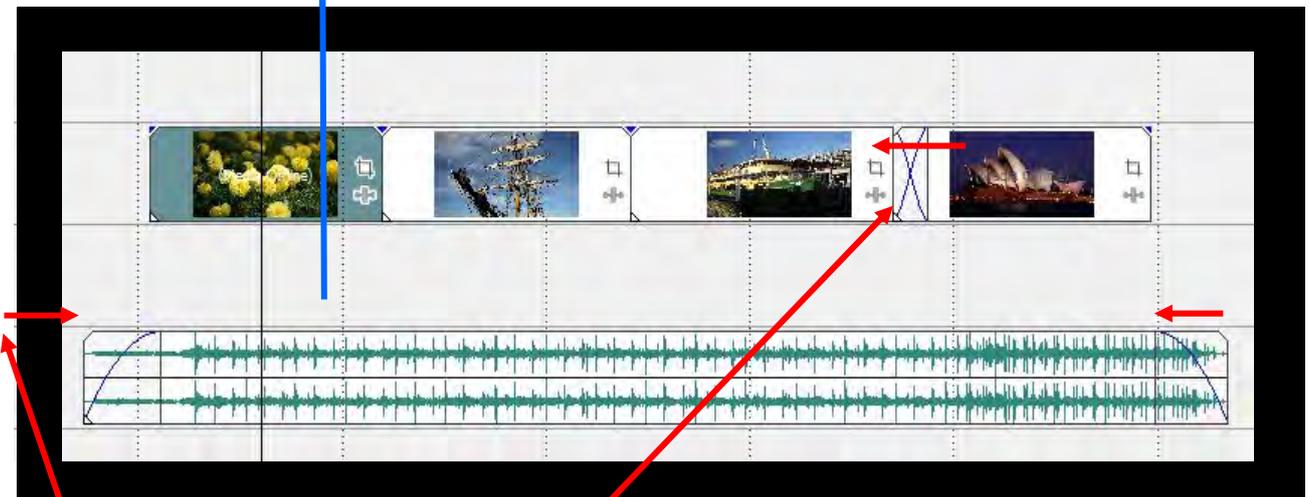


View video clips and **listen** to music clips that have been imported into the Project Media Window. The video clips will play in the Preview Window. This is a good way to choose which clips will be dragged to the timeline.

Sony Vegas Movie Studio 9



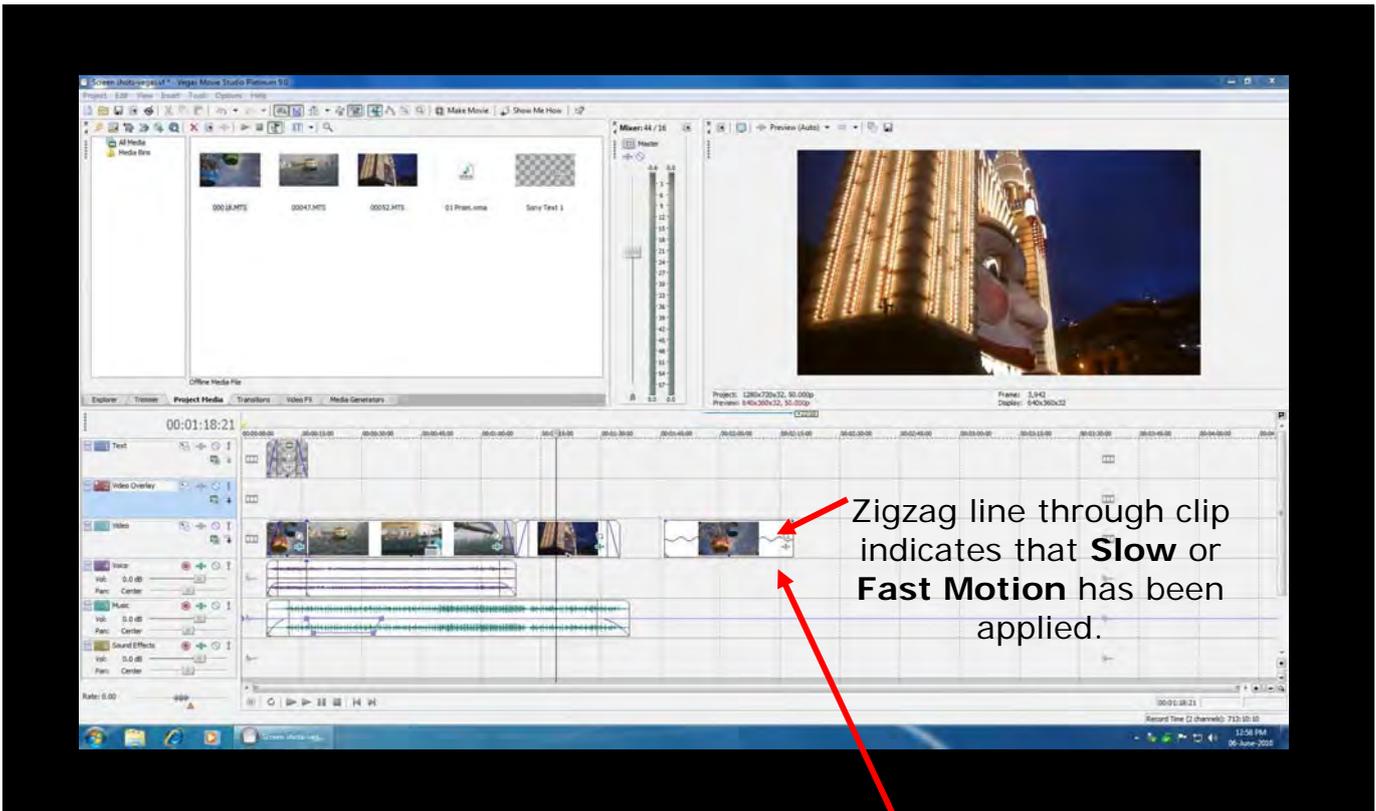
Straight cuts (or jump cuts) are created when two clips are touching. A blue line appears when clips are aligned.



Cross fades of any length are very easy to create by simply dragging one clip across another clip.

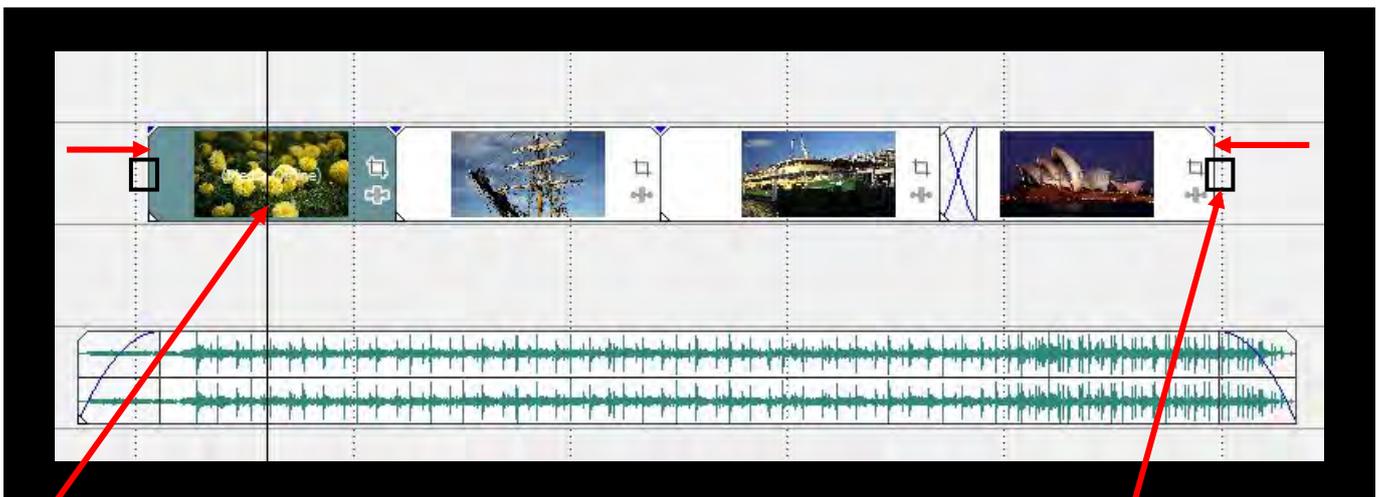
Fade-in and fade-out at the beginning and end of a video, audio or music clip is easy to do by dragging the top corner.

Sony Vegas Movie Studio 9



Slow Motion and Fast Motion

To create Slow Motion on a clip, select the clip and hold the **Ctrl** key on the keyboard and at the same time drag the end of the clip to the right to stretch it. Fast motion is the opposite, **Ctrl** and drag end of clip to the left to make it smaller.

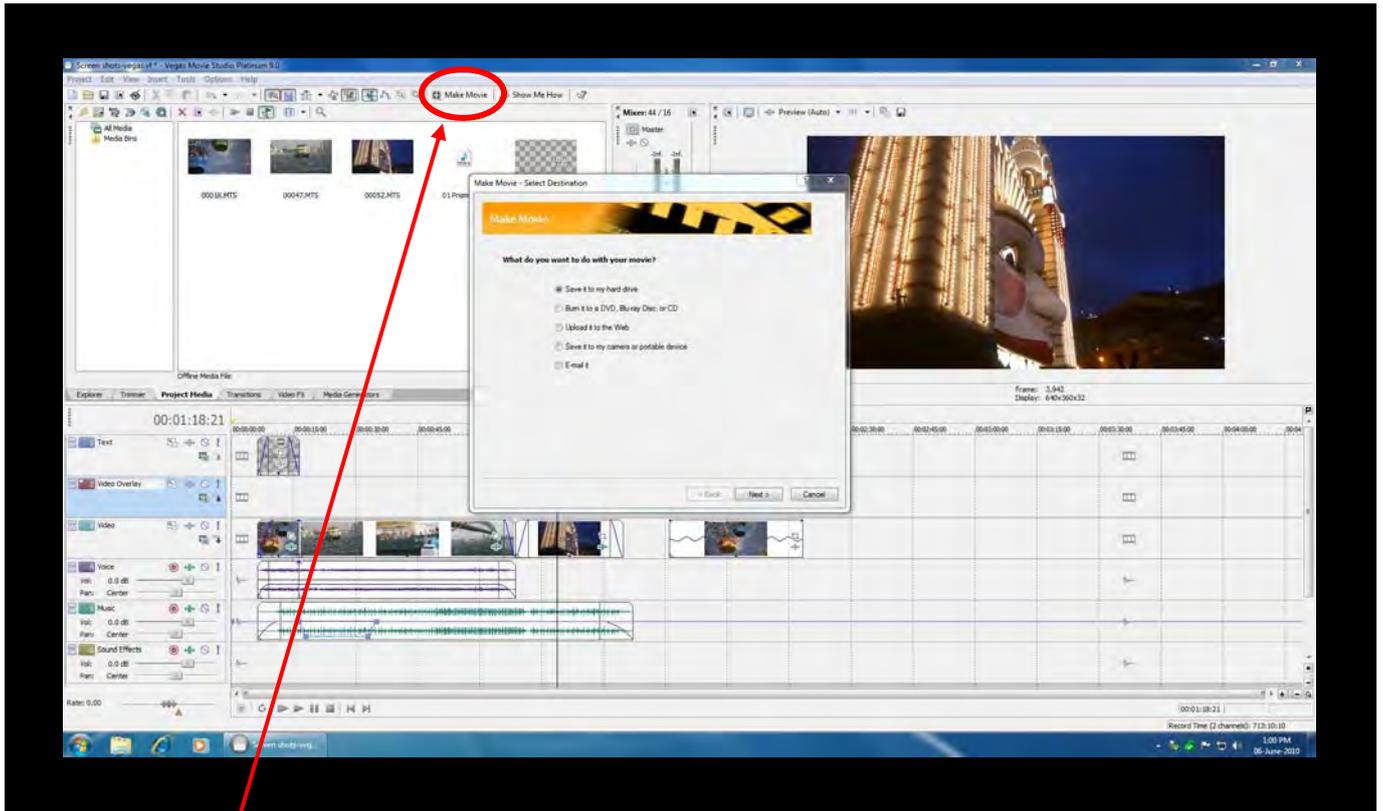


Trimming and Splitting Clips

Trim a selected clip at either end by hovering over it until a **square** appears. Then drag the clip to shorten it. Watch your changes in the Preview Window.

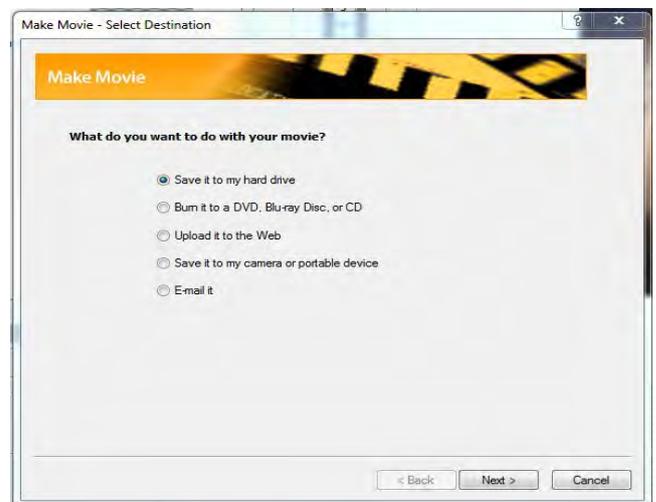
To **Split** a clip into two (or more) sections, click the cursor on the point where you want the clip to split and press **S** on the keyboard.

Sony Vegas Movie Studio 9



Final Step - Rendering the Movie

Click on the **Make Movie Tab** on the top menu bar. This will bring up a flyout with a number of choices for rendering and saving your movie. I like to save my movies to my hard drive in different formats like .m2t for playing on my HD computer monitor or .wmv for putting onto a DVD at a later stage. If you select **Burn it to a DVD** option you will then be taken to **Architect Studio** to finish the project.



I have used a number of editing programs and find Sony Vegas the easiest to use. It has some powerful tools and produces excellent videos. It's a program that will grow with you as you gain more experience and there are so many advanced features just waiting to be explored. I love editing and I think Sony Vegas Movie Studio 9 is a dream to use.

Clare

Editing

Editing may be split into two parts; firstly, the technical part. This is the bit where, these days, you load the media into your editing program in the computer and then having, captured it; think about what to do with all these miscellaneous clips, and having thought, you do all the mysterious things required by your NLE program to bring it all together.

The second part is to decide which and how all of these clips, or 'events' if you are a 'Vegas' person, will be arranged. This is the artistic or ethical bit and to me the difficult part. A well shot set of clips can be made into a well made video with the right kind of editing. Similarly it can be turned into a quite mundane affair if the parts are not assembled correctly or the pace and visual impact not given the attention deserved. The best efforts of the director and the talent will not produce the outcome that they deserve.

Often, in amateur movies at any rate, the person who directed the film is also the editor. After all, he knows what he was aiming for and is often the best person to achieve a good result. You know when you have seen a movie where the editing was good. If asked afterwards what you thought of the editing and you had to say that you hadn't really noticed that would be the highest praise you could give.

So, in my view that is what we should strive for. Keep it simple, straightforward transitions where required, a judicious fade where time and place change, straight cuts in the main. My 'golden-rule' is: if it doesn't help the story, out with it. This applies equally to holiday videos and documentaries. If it doesn't play any part in what you are trying to say, cut it!

Most videos that I have seen would have been vastly improved with some severe pruning. We have been very well trained by the experts in the professional field at the cinema and on television. Capitalise on it, look at how the professionals do it. Not a fancy clover leaf or waving page wipe in the lot. And don't be afraid of close-ups and big close-ups. This is where we have the edge on stage actors; we can come in tight and use all the nuances of our talent.

Directing Scenes

What does a director do? He/she often shouts at people and says "Cut" rather a lot. That's a rather facile description of a generally hard working and talented person who puts a lot of effort into getting the best result achievable. For the purpose of this exercise, I will refer to our mythical director as 'he'. Ladies, I hope you don't mind.

Perhaps I should capitalise and write 'He', some of the people I have worked with would have appreciated it. Anyway, enough of the frivolity, already. Directors in our world, that is to say in amateur productions, are generally fairly multi talented. They must, or should, understand the basic functions of the various facets of video or film making; I use those two terms

interchangeably. A good grasp of the functions, (read-limitations) of the camera (s) in use and the importance of specifying the best camera angles. In quite a lot of productions the camera person may not be all that experienced and is glad of some guidance. A sound understanding of the lighting arrangements with what is available and the effect that it will have on the scene being shot. He must also keep an eye on the audio side and see that the mike-boom doesn't intrude in the scene. The camera person doesn't always notice! Besides keeping an eye on the continuity person to see that the numbering of scenes and takes are properly recorded, think about the poor old editor!

That's without even thinking about directing the talent, which after all is his main job. Getting the talent to do its stuff is, in my view, the most challenging part of the job. Again, in amateur circles, there is never enough time to have sufficient rehearsals or runs through. Actors seem to have particular talent for forgetting their lines in the middle of a take, and in the next take they forget something somewhere else. To this end any scripts that I write takes this into account and the lines of dialogue are kept as short as possible with a cut and change of camera angle or cutaway inserted if longer speeches are necessary. One of the problems a budding director will face is the difficulty of getting the actors to keep still in close-ups. They will keep bobbing in and out of frame, maybe a head clamp would be the go!

Dialogue: difficult to write convincingly in the first place, sometimes it's quite hard to get the words put across with the correct emphasis. And will the talent project sufficiently for the poor audio man? You hope! Anyway, these are just some of the things that beset the director. I haven't mentioned getting the actors to move, not only in the right direction but to remember to handle any props in the right order and not to bump into the furniture. Teenagers are among the most difficult to direct. Not only do they always know what's best; they just won't stand still. "Stop shuffling your feet!" I hear that cry in my sleep.

In our group-NUTS, we often manage to recruit one or two experienced actors from one of the local Dramatic Societies. How much easier it is to direct these people. They are used to taking direction and hardly ever argue with the director! If they do have a suggestion it is almost always worth listening to. Also, being used to addressing a fairly large audience, they project their voices well. Not only that, they are used to learning quite large chunks of dialogue and revel in our short sets of lines.

Again, that's where we differ from the stage. Our productions are mercifully short and don't take up to 10 weeks of the actors and crew's time. Against that is the fact that we don't get all that much rehearsal time and sometimes have to compromise. But, that's the name of the game and we do it all for fun.



Phil Brighton

COMPETITION CORNER

The second competition has now finished and one more to go before Voty.

“Keep it clean”: in the style of an advertisement the time is 30 secs. The due date is 22/09/2010.

Don't forget VOTY entries close on October club night. Look at our Web site for full details.

The results for the Competitions are as follows:

“ON BOARD”

1.	If Only	Packer Group	328
2.	Flight to t Everest	Robert Hallett	309
3.	Police Report: Breaking News	Kent Fry	298
4.	On Board	The Nuts Group	292
5.	All Around the London Eye	Ian Scott	286
6.	On Board Queen Mary 2	Jim Whitehead	281
7.	On Board-Fiji Style	Carmen Maravillas	271
8.	The Model Maker	Toolang Group	270
9.	Riri Riri Blue Hole	Chris Callaghan	267
9.	Herbert the Quad bike	Ian Howard	267
10.	On Board the Language Train	Nicole Else	264
11.	Adventure in Paradise	G7	225

“MY FAVOURITE SAYING”

1.	A Stitch in Time Saves Nine	G7	327
2.	What goes Around Comes Around	Toolang Group	317
3.	Jean Martin	Neville Clare	316
4.	The Malt	The Nuts Group	308
5.	Camera Review	Packer Group	295
6.	Two for the Price of One	Juan Maravallas	276

Wishing you all the best for the next Competition.

Margaret Tulloh

Competition Manager

FOCUS NIGHT 14TH JULY 2010.

TRAVEL VIDEO NIGHT.

We had a very healthy turnout on the night with 32 members and guests attending. A full program kept us all interested and inspired by the work of others. Travel destinations ranged from just next door here in Sydney to as far south as the Antarctic, the desert in the Holy Land and various locations in Europe.



Neville Waller and Chris Kembessos Photos by Marg Tulloh

Our members do get around a bit and that trusty camera travels with them loaded up and ready to go.



Glen Booth & Mr & Mrs Don Reade.

The evening ran smoothly with no technology challenges to upset the smooth projection system in the hands of Phil and Jim. All the videos except one were on DVD which made screening straight forward. Ron Cooper did have his video on tape however he brought his camera along and used it as Tape Player. Ron did all the connecting up whilst we all had a cup of tea.



Malcolm, Joy and Susan

As usual Margaret Tulloh did a fine job putting on the tea.



Elvio Favalessa, Jim Whitehead & Neville Waller

Our program was a full one and a couple of the items listed were unable to be screened due to lack of time. In any case one of those unscreened was the reserve in case we had a no show or a problem. The other can be held over as an entry to our next Travel Video night.



Margaret Tulloh & Eddie Hanham

Judging by the attendance and interest Travel video nights continue to be popular events. So get that editing done and get your video on the program. We take submissions on a first in get's screened basis. One video per producer unless we run short of program content then we fill the program with additional submissions from members with more than one available.



Gerry Benjamin

So Travel video buffs keep your ear to the ground for information about the next Travel Video night.

Ian Scott

Secretary SVMC and Travel Buff.

OUR HAPPY CHAPS AT FOCUS



Photos by Marg Tulloh

FOCUS NIGHT 11TH AUGUST

BASIC EDITING THE NEXT STEP PINNACLE 14 AND COREL VIDEO STUDIO.

In recent weeks quite a few of our members have been brushing up their skill on basic editing and from the sound of things a fair bit of progress has been made. With the basics in hand to the stage where more practice is all that is needed to become more proficient it is time to look at the next easy steps in editing.

Jim Whitehead has been active in the mentoring team to helping folk with the real basic editing stuff and he has now offered to lead a session on the next Focus Night looking at some of the “Other thinks” one can do with an NLE. Jim is proficient with Pinnacle 14 and will use that NLE at his basis for the session content. At the basic level all NLEs are very similar and the processes to achieve a particular result are quite comparable, so even if you use or plan to use a different NLE the information will be quite useful.

An important underlying concept on any NLE is the use of key frames. Jim will introduce the whys and wherefores of key frames and where they will come into play in your editing project. Jim will use the first half of the evening to communicate his program.

Rob Nercessian our President is also a keen NLE user and he favours the use of Corel Video Studio X2. Rob will use the second half of the evening to impart some of the more creative aspects or editing and will use some short video clips to illustrate a number of key points. Once again whist Rob will use Corel the concepts transmit across any NLE.

Promises to be an interesting and instructive Focus Night so don't miss out get here early and get a good seat where you can see all the action. Oh and don't forget Focus Nights are on Wednesdays in the Craft Room at the Willoughby Shire Council Dougherty Centre in Chatswood.

See you there.

Ian Scott Secretary svmc.

22 July 2010

NEWS IN BRIEF

A big thank you goes Chris Kembessos & Mary Ann for giving up their Saturday afternoon and their home for the purpose of teaching a bunch of raw recruits Power Director.

Also Jim Whitehead gave up his time on Saturday 10th July to do a second session with Pinnacle (Jim had a sick wife who was in bed at home at the time). Thank you Jim on behalf of the crew.



Jim Whitehead, Graham Sainty, Ian Howard, Neville Waller, Sturt Plant & Gerry Benjamin (Harvey is in the chair at the back).



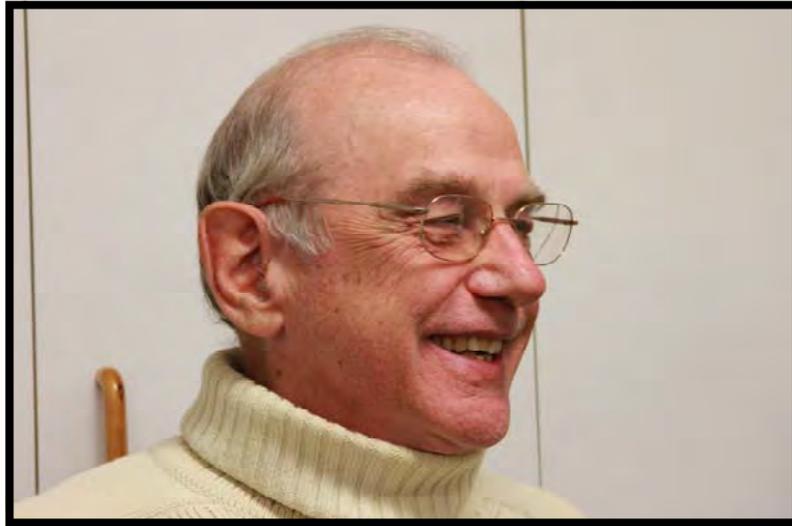
There is always one that can't concentrate



Questions anyone ??.

It has come to my attention that one of our mentors will be going to Kangaroo Valley this week-end for a well needed rest (his nerves must be shot to pieces). I didn't think his group was that bad. Have a great time and come back rested.

I have also heard that Kent Fry is overseas having a break, cruising down the European Rivers .



Eddie Hanham Photo by Marg Tulloh

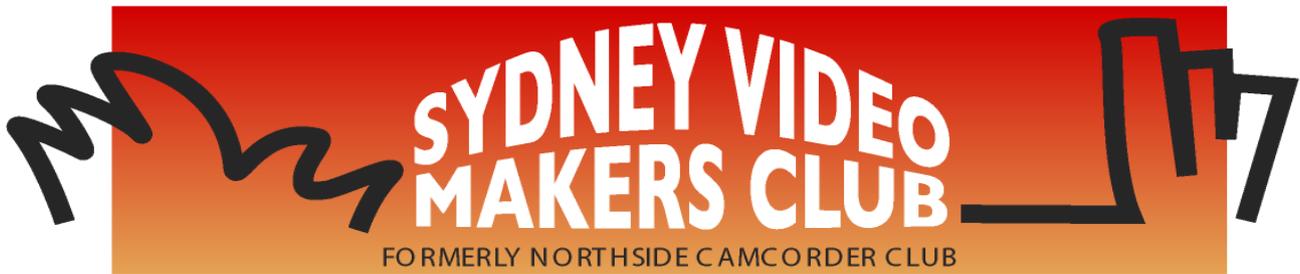
Get all your questions ready as Eddie Hanham will take the floor once more for Q&A. After being overseas for a holiday he should be well rested and ready for anything that is thrown at him. Please keep him Busy.

DINE OUT

Tuesday 6th July 20 “hungry” souls attended Thai Naan Restaurant at Chatswood to enjoy a Banquet meal. It is undecided whether eating interfered with movie talk or movie talk interfered with the eating. But a great night was had by all. Thanks to Mike Elton.



Photos by Mike Elton



President:

Rob Nercessian

Vice President:

Kent Fry

Secretary:

Ian Scott

Treasurer:

Barry Crispe

The Club meets on the **FOURTH WEDNESDAY** of each month (except for November & December) at 8PM at the Dougherty Centre, Victor Street, Chatswood. Tea & Coffee are available from 7PM.

FOCUS nights, which usually cover technical subjects, are held on the **SECOND TUESDAY** of each month (except January & December) at 7.30PM at the Dougherty Centre, Victor Street, Chatswood.

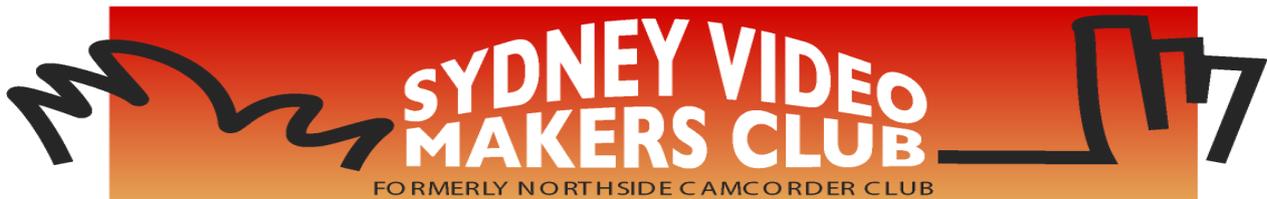
The Committee meets on the **FIRST WEDNESDAY** of each month. Members are always welcome to attend, and for meeting time and venue, see any committee member.

Member's guests may be invited to meetings; the first visit is free, subsequent visits are \$5. New members are always welcome. Annual membership is single \$56, self and spouse \$76, country member \$28 - with an initial joining fee of \$10.

Note: Equipment brought to a Club night is not covered by the Club's insurance. Members should study their household insurance and check whether their video equipment is covered away from their premises and consider whether their cover should be extended.

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CLUB CONTACT DETAILS

President	Rob Nercessian	0412 156 366
Vice President	Kent Fry	0422 164 432
Secretary	Ian Scott	0419 239 953
Treasurer	Barry Crispe	9872 3778
Membership Secretary	Barry Crispe	9872 3778
Competition Manager	Margaret Tulloh	9451 9718
Actor Liaison	Phil Brighton	9427 3614
Library Manager	John Maher	9634 7229
Voty Organiser	Ian Scott	0419 239 953
Audio Director	Phil Brighton	9427 3614
Publicity Officer	Rob Necessian	9416 7162
Editor Electronic Eye	Margaret Tulloh	9451 9718
Web Master	Kent Fry	0422 164 432
Help Desk Coordinator	Eddie Hanham	9327 4118
Meetings Coordinator	John Maher	9634 7229
Visitors Coordinator	Lee Crispe	9872 3778
Copyright Registrar	Jim Whitehead	9416 7162
Video Director	Jim Whitehead	9416 7162
Team Coordinator	Rob Nercessian	0412 156 366
Catering	Margaret Tulloh	9451 9718

Please address all correspondence for Committee Action to:
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