

Focus Magazine

The official publication of the Institute of Videography

Issue 143 - December 2006 - £3.50



Shotgun Mic Review

Part two of Phil Janvier's side-by-side review of these five popular mics

RODE NTG-1



RODE NTG-2



RODE VideoMic



Audio Technica 835b



Audio Technica 897



also this month



Make Cash from your Camcorder - DVD Review

By Kevin Cook



Edius 4

By Brett Allen



Video Artisan - Business Formation

By Kevin Cook





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The Cook Retort



now only got a DVD player.

This is still a very lucrative means of making a few extra pounds profit - and I doubt there are enough video transfer service providers to do the work. More importantly, there are not enough of you aggressively marketing to those potential customers. I also doubt that there are many who have offered cine-to-video in the past who have kept a database of customers to remarket to about converting those VHS transfers to DVD. Thinking about this now will help you to capitalise when, undoubtedly, formats change again in the future to something that's not backward compatible.

It wouldn't take a great effort to design a flyer, print off a few hundred/thousand copies, and bribe a small child to drop them through the letterboxes in your neighbourhood.

This is not the only thing that you can capitalise on at this time of the year. Filming school plays, concerts, parties and celebrations will all require the services of a videographer - and it will not be the passive marketeers who will be busy making hay whilst the sun ain't shining!

OK - so some of you will enjoy the quieter times of Christmas and I can't say that I blame you. But, if you want a few more sprouts on your plate this year then the onus is on you. Get out there and find them!

In the meantime, let us be one of the first to wish you a most happy holiday and prosperous New Year! ■

Kevin Cook

Christmas Comes but Once a Year

The above statement might be true for the average Joe in the street, but for those of you involved in capitalising on the Christmas spending madness, then it probably raised its head much earlier in the year.

So what are the opportunities available to videographers to capitalise on these Yuletide spending urges? Well - let's get one out of the way as quick as possible - and that's the opportunity of selling your latest SIV title. Unless we are talking about Christmas 2007, then you have well and truly missed the boat. Apart from having only a few weeks left to write, shoot, edit, package and distribute your title - you've already missed those that get their present shopping over and done with in October and November (and some, no doubt, a lot earlier!). No my friend, don't do it half cocked - start to plan now for Christmas 2007 and you might stand a chance.

Let's stick with the real opportunities - even though thinking about them at this late stage might still be too much of an afterthought to realise any real business.

First, think about families getting together - stuffed full of turkey and trimmings - and trying to avoid the 1,000th re-run of Sound of Music followed by The Great Escape. What a great opportunity to get out those old embarrassing family cine and video films. There's still millions of feet of old cine film that's not seen the light of the projector bulb for years - and probably an equal amount of video footage that can't be played anymore because the camera is now gathering mould in the loft and the family have

This Month

FEATURES

- 14 **DVD Review - Cash from your camcorder**
Kevin Cook reviews Peter Walters' new 'how to' SIV DVD
- 18 **The Advances of Edius**
Brett Allen reviews the latest version of Canopus' NLE
- 20 **Video Artisan**
Part 5 of the series - looking at business formation

REGULAR ITEMS

- 5 **IOV News** IOV and Industry News plus Local IOV Meeting reports
- 22 **Audio File** Phil Janvier's column on all things audio
- 25 **Classified Ads** Sales & Wants / Products & Services
- 27 **Trade Directory** Subscribing Manufacturers & Suppliers
- 30 **The List** The Register of Qualified Members



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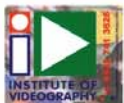
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For more information on copyright - plus a link to order your MCPS licences direct - please visit

www.iov.com/copyrightguide

or contact 'IOV PPL Licensing' on 020 8502 3817



IOV News

Industry, Technology & Regional News

EGM & Exec Meeting

The Executive's proposed Constitutional changes were adopted at the EGM on 15th November - held at the Hilton Hotel, St Helens - and the new document is now available for download from the website within 'Members Zone', under 'Membership Pack' (as well as being available for non-members within the 'About Us' section).



This means that there will be just over 130 members who will be eligible to offer themselves for election to the committee at the next AGM (date to be confirmed). The criteria has now been expanded to anyone who has been a member for a continuous period of 5-years, and who has gained an IOV qualification within that 5-year period (there were 136 votes in favour of this proposal, 0 against and 2 abstentions).

The other change to the constitution that was adopted was in relation to the number of the Executive members. Unless otherwise determined by ordinary resolution, the number of committee members shall now be decided by the incumbent

Executive Committee and be dictated by the operational requirements (there were 122 votes in favour of this proposal, 13 against and 0 abstentions)

The Executive has presently set its numbers to seven members - but at each AGM one third of the committee will still retire by rotation and, if desired, offer themselves for re-election. If additional candidates offer themselves for election then a contested election will take place.

The process of contested elections has not yet been established - but will include the candidates being proposed and seconded by members, and the candidate being able to offer a manifesto of kinds detailing why they should be elected and what they hope to offer the IOV should they be successfully elected.

All potential Executive members must be able to serve the IOV in accordance with the 'IOV Executive Roles and Responsibilities' document which is posted within the 'Executive' section of 'Members Zone'.

Executive Meeting

The Executive meeting was held on the same day as the EGM, and whilst full minutes of that meeting (excluding any confidential matters) will be posted to the Members Zone section of the site, we are sure

members would like a short report on two key points that were discussed at the meeting.

Core Competencies Exam progress

The most significant topic under discussion was the progress towards a new Accreditation System. Having completed the initial stages of testing the core competencies exam at local meetings, Chris Waterlow reported these back to the Executive. Whilst the general consensus of this feedback has been positive, Chris stated that the greatest concern was that there was little indication as to where members can find the answers or guidance on the answers.

Whilst this is no indication that the new system is to be adopted, the Executive felt that it would be helpful for the IOV to develop a new area within Members Zone on the IOV website where members can study the questions and answers - which, where practical, will include video clips to demonstrate. Work will begin on this in the New Year.

MCPS & PPL

The new PPL licence scheme is now well underway, with more than 1,300 licences being sold since it was officially launched at the IOV convention in October.

A new round of talks has also begun with MCPS, who are currently undergoing a complete update of their range of licences - including the Limited Availability Product licence which is being used by videographers for filming events such as weddings and school concerts. The IOV has expressed its desire for any new schemes that come into place, and MCPS has said that our interests will be taken into consideration. We do not anticipate that any new MCPS licence scheme will be in place for another 12-months.

Next Meeting

The next IOV Executive meeting will take place on 16th January 2007 - at a venue to be decided. Those wishing to contact the IOV Executive to suggest items for the Executive meeting agendas should email - exec@iov.co.uk - no later than 14-days prior to the meeting. ■

Kevin Cook F.Inst.V.
IOV Executive Administrator
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IOV Fund Raising

The IOV's Executive is pleased to announce that it raised £1,387.80 for the AWC (Association of Wheelchair Children) at this year's convention at Stoneleigh Park.

In 1995 research from the University of York showed that the lives of at least 70,000 disabled children would be significantly improved by the provision of a customised wheelchair or other types of mobility equipment. Eleven-years on, the number of children relying on wheelchairs has risen to over 100,000 (according to figures based on the Empower NHS Mapping Project).

It is likely that the demand for specialist mobility equipment as well as the charity's unique programme of wheelchair training courses and assessments is greater than ever.

Every year, the AWC provides specialist wheelchair training, assessments and therapy advice through a series of 1, 2 and 3 day mobility skills training courses across the UK. These courses benefit over 240 wheelchair-using children and young adults - many of whom would receive no other wheelchair training.

The money was raised by way of a charity casino that was held at the end of the IOV Awards ceremony - plus by way of collection boxes at the trade exhibition and the proceeds from the Sales & Wants notice board which was used by delegates at the event.



This money has now been passed on to the AWC and we hope it helps them to continue to provide the training that enhances the lives of so many wheelchair bound children. Our sincere thanks go to those exhibitors who donated prizes for the charity casino and to the delegates and members who donated the money so freely. ■

More details about the AWC are available from their website - www.wheelchairchildren.org.uk

Make Cash from Your Camcorder



This Essex-based IOV member sold over 5,000 copies of just one of his Self-produced DVD titles in its first year alone



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www.cashfromyourcamcorder.com

Blu Ray for PC

Sony Europe's IT Peripherals division has announced the launch of its first Blu-ray Disc (BD) drive retail kit for PCs. The Sony BWU-100A drive reads and records single and dual layer Blu-ray Disc Recordable (BD-R) and Rewritable (BD-RE) media - providing up to 50GB capacity per disc for recording personal High Definition media content as well as for general data storage, back-up and archiving. With a free software upgrade and a suitably-specified playback environment, the BWU-100A is also capable of playing back commercial Blu-ray movies. Backward read and write compatibility with all major DVD and CD formats make the BWU-100A a true multi-format burner and the ideal upgrade option for any computer - including single-bay barebone or media centre PCs. The stylish Sony BWU-100A drive comes bundled with the CyberLink BD Solution software suite making it a complete out-of-the-box solution.

"With capacity for up to 4 hours of HDV 1080i Video shot with a HDV Camcorder, our first Blu-ray Disc drive kit is the ideal medium for both amateur and professional videographers and video editors working with HD. With 50GB of storage - enough for 12,000 MP3 files or up to 100,000 JPEG images - and quick random access, the drive also offers personal and small business users an advanced optical data backup and archiving solution," said Christoph Cyrol, Product Marketing Manager in Sony Europe's IT Peripherals



division.

The Sony BWU-100A supports 2x BD-R and BD-RE read and write speed, equivalent to a data transfer rate of around 9MByte/s. It also supports 8X DVD±R, 4x DVD±R DL, 8x DVD+RW and 6x DVD-RW as well as 24x CD-R and 16x CD-RW recording, to 5x DVD-RAM recording and 2x BD-ROM, 8x DVD-ROM and 32x CD-ROM playback.

The bundled CyberLink BD Solution provides a complete software application for capturing, authoring, editing and burning high-definition content such as personal and professional high definition camcorder footage onto BD discs. The BWU-100A is

optimised for keeping the videos in the native HDV 1080i format for playback on Blu-ray Disc players BD-ROM drives while the software can also 'down-convert' high-definition videos for burning on standard DVDs.

The BWU-100A is capable of playing back commercial Blu-ray movies as well as personally created Blu-ray content. Playing commercial Blu-ray Disc content (BD-ROMs) requires that the drive is integrated into a suitably-specified playback environment that is capable of handling copy protected material. A free upgrade for the bundled player software to support BD-ROM playback will soon be made available by Sony. The internal drive features an IDE (ATAPI) interface and standard 5.25-inch form-factor for easy installation inside a PC.

The BWU-100A is now on general release and is available from retail suppliers - such as Dixons and www.dabs.com - at an end user price of £479.99 excl. VAT.

Semi Pro Cover

Towergate Camerasure has launched a new 'Semi Professional' insurance policy. Released in time for this year's IOV Exhibition, the new product has been tailored specifically for videographers who have another primary source of income.

By producing a basic package of insurance cover, with lower indemnity limits than would be appropriate for a full time professional, we can offer highly competitive premiums. The policy provides all risks cover for up to £12,000 of equipment, and Public Liability for up to £1 million limit of indemnity.

Videographers who earn less than £15,000 per year and can

demonstrate that they have another primary source of income will qualify for this new cost effective package.

James Hart, Managing Director of Towergate Camerasure, commented: "The introduction of digital technology has led to increasing numbers of enthusiasts doing wedding and social videography at weekends, while they hold down a 'day job' during the week. Our new product offers a cost effective solution which has been tailored to meet this need."

For further details contact Towergate Camerasure direct - see Insurance Companies in Trade Directory on page 28.

Podcaster Mic

With podcasting rapidly developing into a hugely popular digital medium, exclusive UK distributor Source Distribution is delighted to announce the availability of the new Røde Podcaster - claiming to be the world's first broadcast quality USB microphone.

Based on Røde's Broadcaster microphone, the Podcaster delivers studio-grade results through a tight cardioid response that seamlessly connects directly to PC or Mac with a single USB cable, avoiding the added cost and complexity of a separate computer audio interface. Ideal for online broadcasters, the mic also provides a convenient solution for anyone who records audio directly to their computer, including journalists, voice-over artists, musicians, students and multi-media professionals.

The Podcaster is powered entirely from the USB bus, and uses high-grade A-D converters for optimum quality. It comes complete with an onboard high-output headphone amp for direct monitoring purposes, along with a dedicated volume control and a 3.5mm mini-jack headphone output. A green status LED indicates that the mic is active and ready for recording. Like the Broadcaster, the Podcaster benefits from the clarity of Røde's tailored-for-voice frequency response and also boasts exceptionally low noise performance, along with internal shock mounting of the capsule for increased rejection of external vibration.

The microphone comes complete with a microphone stand mount and 5 metre USB cable. Optional accessories, available shortly, include a suspension mount and an anglepoise table mounting arm.

To further enhance the Podcaster's features, Røde has also developed optional downloadable software that allows the user to control the

Podcaster's recording level, to monitor levels via an LED level meter, and to mute the microphone when playing back recordings. This software is available from - www.rodepodcaster.com - a dedicated site that also provides podcast hosting, as well as offering a wealth of podcasting information and tips.

"Once again Røde has responded to customer demand by allowing the podcasting community to benefit from professional broadcast



microphone technology to enhance the quality of their output," says Howard Jones, Director of Distributed Brands at Source. "With its combination of great sound and total ease of use, we're sure that the Podcaster will be warmly welcomed by everyone involved in recording the spoken word."

The recommended UK retail price is £149 incl. VAT. Source Distribution is a specialist division of HHB Communications dedicated specifically to the UK distribution of professional audio and music production products. Brands exclusively represented by Source in the UK include Røde, PreSonus, Universal Audio, Event, Sony Oxford, Lynx Studio Technologies, Rosendahl, Eventide, Millennia and HHB.

For further details contact HHB Communications direct - see Audio Equipment Supplies in Trade Directory on page 27.

Red Giant Updates

Red Giant Software, publisher of a line of professional digital video tools, including Magic Bullet and Knoll Light Factory, has announced free software updates for professionals using Intel and Power PC Macs or running Apple Final Cut Pro, Avid Xpress Pro, and Avid Media Composer software.

Magic Bullet Editors 2.1 and Knoll Light Factory 2.5.1 are now compatible with Intel- and Power PC-based Macs using Final Cut Pro 5.1. The standard engine is updated to support Intel processors under Mac OS X and the render speed should be similar to Power Mac systems.

Magic Bullet Editors 2.1 and Knoll Light Factory 2.5.1 also

provide compatibility for Avid Xpress Pro 5.5 and Media Composer 2 customers on Mac OS X. These Avid updates are only for Power PC-based Mac systems. A new update will be available when Avid releases new versions compatible with Intel-based Mac systems.

"At Red Giant we are committed to keeping up with technology changes and are pleased to offer free updates to our best-selling products," said Sean Safreed, Co-Founder of Red Giant Software.

For frequently asked questions and to download the updaters, please visit the new Red Giant Support Zone at <http://www.rgsupportzone.com>.

Soundbooth Trial

Adobe Systems Inc. has introduced the public beta of Adobe Soundbooth software, a new innovative and intuitive audio software product for creating and editing audio and fixing common audio flaws using visually-oriented tools. Creative professionals now have the opportunity to test this new beta download and submit feedback to the Adobe Labs at <http://labs.adobe.com/soundbooth>. Adobe Soundbooth is available for both Intel-based Macintosh and Windows systems.

Designed from the ground up to deliver high-quality sound to web and video workflows, Adobe Soundbooth enables creative professionals to quickly record, edit and create pristine audio without requiring training in sound production. Tight integration with Macromedia Flash from Adobe and Adobe Premiere Pro enables Soundbooth users to easily remove noise from recordings, polish voiceovers, and customise music to fit a production.

"Adobe Soundbooth is a completely new, highly intuitive audio creation and editing toolset designed to accelerate

the integration of sound into video and Flash workflows," said Jim Guerard, vice president and general manager, Dynamic Media at Adobe. "Our customers asked us to make Soundbooth cross-platform because so many creative shops rely on both Macs and Windows based PCs. We look forward to the feedback from the creative community as we refine the product over the coming months."

Moving forward, Adobe plans to continue to develop Adobe Audition as a standalone product for audio professionals working in markets such as broadcast radio. Adobe plans to offer Soundbooth in place of Adobe Audition as the audio component in its integrated video solution, Adobe Production Studio.

Adobe Soundbooth includes the tools creative professionals need to handle customary audio production tasks with ease and efficiency. Video and interactive Web designers can record new dialogue tracks, sound effects or other audio assets or transform existing audio files with sample-accurate tools that cut, copy, paste, fade, stretch, and add



effects. Soundbooth also provides creative professionals with tools that fix common flaws in audio recordings and streamlined mastering tools to clarify vocals and polish files after editing. Users can also

speed the process of creating customised music to accompany their projects with the AutoComposer feature.

"Soundbooth is the perfect audio tool for our designers," said Matt Rodriguez, president/executive director at Plexipixel. "Its features are focused on the tasks and problems we face regularly. The cue integration with Flash and FLV is huge and having designers that can do their own audio work will save us time everyday."

Creative professionals can use Soundbooth to easily import audio assets from Adobe Premiere Pro for precision editing and to add music. Creating animation cues for use in Flash is also fast and efficient with the ability to lay down markers that can be exported as XML and then used with Actionscript in Flash.

The public beta of Adobe Soundbooth for Intel-based Macintosh and Windows is now available as a free download at <http://labs.adobe.com/soundbooth/>.

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

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Frequency Hip Hop with Sennheiser

The Queen of Hip-Hop and three-time Grammy Award winner, Mary J. Blige, is currently touring the United States in support of her current album - 'The Breakthrough'. Travelling with a five-piece band plus three background singers, Blige's 'Breakthrough Experience Tour' is outfitted with Sennheiser and Neumann wireless equipment, including microphones and G2 personal monitor systems, as well as antenna combiners.

Blige is a longtime user of the hybrid handheld microphone that combines a Neumann KK 105-S capsule with a Sennheiser SKM 5000-N transmitter. According to monitor engineer Ramon Morales, for this tour Blige has the Neumann capsule paired with the new nickel finish Sennheiser SKM 5200 handheld, which offers a redesigned user interface, mechanics and electronics compared to the previous model. "The supercardioid 105 capsule is

not for everyone," notes Morales, who started working with Blige in September 2005. "It depends on the artist and the situation," he says. "What helps with Mary is that the drummer is on a second level above her, and everybody is on ears, so there are no amps on stage. I have two wedges and that's it. It's a quiet stage and she's got so much energy we don't worry about her not giving us enough level. I'm actually turning her down!"

The background vocalists are using Sennheiser SKM 500-G2 series handheld transmitters, continues Morales, which are paired with the MMD 935 dynamic cardioid capsule, which is designed for vocals in high stage SPL environments. "There are three of them, and I have two spare mics - guests mics - that are 935s as well," he shares. Blige's handheld is picked up by a Sennheiser EM 3032 receiver, while the G2 mics are paired with EM 550-G2 dual-channel units.

Morales says that he is carrying nine channels of Sennheiser evolution series IEM300G2 wireless personal monitors. That complement accommodates Blige, the backing vocalists, guest singers and onstage technicians, plus a spare.

In addition to the Sennheiser powered A12AD antennae, Morales is also making use of AC2/NT3 RF antenna combiners, which each allow up to four IEM 300-G2 transmitters to be combined onto a single antenna. "I have three combiners, as I'm

using a total of nine units. They work great. It's a beautiful thing that they have power as well. It makes it a lot easier. There's one AC cord and it powers four units. It's a great thing."

Morales is a big fan of Sennheiser equipment, having worked with longtime users - Destiny's Child - somewhat off and on again, since they first started touring. "Prior to this last Destiny's Child tour I handled the Beyonce tour a couple of years ago. It appears I'm going out again with Beyonce after Mary's tour is completed."

"Everything I've done has been with Sennheiser," says Morales. It's not just the hardware that he admires. He's also a fan of the online resources, especially the Frequency Finder. With the RF spectrum becoming increasingly populated, he says: "I do my research by going to the Sennheiser website and see what's going on in the area we're visiting. Sometimes there isn't enough time to do that, but when I do have the time, it works out great, because at least you know where to start."

"I've hit some cities where it's kind of tough," He concludes. "I'll scan Mary's monitor system and it only brings up one frequency. It's becoming harder and harder to find usable frequencies. But recently I've been using what was pre-selected on all the units, and it seems to be working out pretty good."

For further details contact Sennheiser direct - see Audio Equipment Supplies in Trade Directory on page 27.



HD at H Preston

H Preston Media, in conjunction with Sony, will be hosting a two-day New Year spectacular on 24th and 25th January 2007, at the Foley Arms Hotel, Malvern, Worcestershire.

Start the New Year with the new range of Sony HD products, as H Preston Media will be showing the new Sony High Definition range, including HD, XDCAM, HDV, HD mixers and lots more. We will also have presentations from Sony and other specialist users. Come along for the best advice and the best package deals!

We will also have a Massive January Sale on new ex-demo and secondhand equipment, all available with Buy Now Pay Nothing For 12-months 0% credit (subject to status).

If you would like to attend our two-day spectacular please email jpreston@hpreston.co.uk and we will forward you more information. Also DVC.co.uk will be showing off the latest non linear HD editing software and computers.

So, don't be left out in the cold, come into the warm and see products from Sony, Datavideo, Vinten, Sennheiser, Manfrotto, SWIT, ABC Products, DSM Batteries, IDX, Century Optics, Focus, Grass Valley, Ianiro Lighting, ARRI, Portabrace, CP Cases and Sony Audio.

For further details contact H Preston Media direct - see Equipment Dealers in Trade Directory on page 28.

Wedding Bells Ringing for Sky!

Wedding TV, a brand new entertainment channel dedicated to the emotion and drama of weddings and relationships, is launching on Sky in December.

The channel will be aimed primarily at women aged 18-34, but will also appeal to anyone interested in the real-life drama surrounding relationships and enjoys programmes on fashion, celebrity and travel.

Marc Conneely, CEO, said: "Nearly four million people attend weddings in the UK every year and the market is worth over £5.3 billion. Wedding TV will appeal to anyone who has ever attended a wedding or anyone interested in the unpredictable and exciting world of relationships." According to research by Wedding Magazine, it has been forecast that there will be 335,000 British weddings in 2007, at an average cost of £16,000 each.

Wedding TV has appointed Arqiva to handle the direct-to-home distribution for the channel. Arqiva will uplink the channel onto the Sky platform via space segment on the Eurobird satellite.

For further information, please contact Kinvara Carey, Freud Communications on 020 7291 6388 or by email - kinvara.carey@freud.com.

Stocking Fillers

AKM Music is offering £5 off to Focus readers on its two new releases which were successfully launched at this year's IOV Exhibition at Stoneleigh Park in October. The new CDs are Global Mix Vol. 1 (AK067) and Tranquillity Vol. 2 (AK068) and come complete with a licence to use the music on any media production including broadcast and website usage. Once you are registered as a purchaser the music can be used over and over without incurring any further fees



and entitles the end user to use the music in a commercial production on a worldwide basis.

Global Mix Vol. 1 is an exciting new series fusing world beats and sounds with western influences exploring the Middle East, India, Latin America, Bali and Egypt. The tracks allow usage on any production with an ethnic perspective giving a more contemporary approach to the genre of world music. With 27 tracks offering a startling array of mixes, commercial cuts and impact stings, this CD is a must-have for the producer involved with world events.

Meanwhile, Tranquillity Vol. 2 is a beautiful relaxing follow up to Tranquillity (AK017). With 11 tracks averaging around 4-minutes long, this moving collection covers soft evocative background moods - ideal for landscape/ scenic projects.

The normal retail price of these CDs is £32.95 each, but until 1st January 2007 Focus readers can



receive a £5 reduction off any of these CDs. Offer price includes VAT and postage and packing. For overseas orders please add £2 to cover postage.

AKM Music has also increased the number of individual tracks available as instant downloads from its website. For searches and auditioning visit - www.akmmusic.co.uk

To take advantage of this offer call 01926 864068 and quote this article. All AKM Music's tracks can be previewed and purchased at www.akmmusic.co.uk.

New Sony HD Projector

Sony UK is pleased to announce the introduction of the VPL-VW50. Compact, stylish and highly capable, the VPL-VW50 has an enviable specification ranging from 1080 Full HD resolution to twin HDMI inputs. Stand-out features include a contrast ratio of up to 15,000:1, the highest of any home projector available, and near-noiseless 22dB operation.

The VPL-VW50 builds on the success of the EISA 2006-2007 winning VPL-VW100, and the EISA 2005-2006 winning QUALIA 004, emphasising Sony's commitment to excellence in the home projector market. The VPL-VW50 is aimed at a wide audience and is fully compatible with the 1080p output from Playstation3 as well as Blu-ray Disc player/recorders.

"The VPL-VW50 is a significant addition to a range of products featuring Sony SXRD that



includes professional cinema projectors, 55-inch and 70-inch HD 1080 Micro Display Projection televisions and, of course, HD 1080 Home Theatre projectors. We believe that Sony SXRD technology provides a crucial advantage when it comes to quality HD 1080 projection systems," says Darren Ambridge, Group Product Manager, TV and HV Group, Sony UK Limited.

Sony SXRD - Silicon X-tal Reflective Display - technology is a key element of what makes the VPL-VW50 special. Three 1920 x 1080 SXRD panels combine to produce a 6.22 megapixel resolution, but this is just the start. Sony SXRD offers: exceptionally smooth, cinematic-style image - the combination of small 7µm pixels and a very fine interpixel spacing of just 0.35µm means that there's no pixel grid 'screen door' effect visible on screen; crisp fast moving picture for film and sporting action - the very quick response time of only 2.5ms abolishes latency and ensures rapid motion on screen appears clean and fluid; excellent colour reproduction - the triple SXRD 'one panel per colour' approach to RGB projection means precision colour reproduction on screen with absolutely no colour breaking; high native panel contrast of 5,000:1; and with Advanced Iris 2, users can now fine-tune contrast manually or select between two automatic modes to have the iris respond dynamically

to each scene - bright scenes never whiten excessively, dark scenes are adjusted to reveal detail normally lost in the shadows and black really is black. The combination of Sony SXRD and Advanced Iris 2 yields a huge contrast ratio of up to 15,000:1, the largest of any home projector currently available.

Equal care has been taken to achieve superior colour, beginning with the choice of a 200W Ultra High Pressure (UHP) lamp much stronger in the red spectrum than typical mercury UHP lamps. The boosted red means the lamp yields a correct white balance, which in turn means more accurate colours on the screen. If desired, fine colour adjustment on specific areas of the picture can easily be carried out via the on-screen menu using the Real Colour Processing function.

The new '1-chip' image processing engine at the heart of the VPL-VW50 incorporates proprietary Sony algorithms. This means image processing of the highest quality carried out in a fully digital, and therefore low-noise, environment. The result is HD pictures rich with all the detail and clarity of the source.

When it comes to compatibility, the VPL-VW50 has the sought-after ability to handle a 1080/24p input. This means it's fully compatible with original cinematic 24 frames per second content, exactly as captured by the cine camera itself. This will also be available from Blu-ray Disc players and Playstation3. The VPL-VW50 also has two HDMI inputs to ensure there are enough to go around, particularly for more advanced HD home theatre setups.

To ensure that every detail is reproduced with the greatest fidelity the VPL-VW50 uses the specially developed All Range Crisp Focus (ARC-F) lens. As well as superlative optical qualities, the lens offers a 1.8x zoom, so the projector can be positioned anywhere from 3m to 5.5m from the screen when using a 100"/2.5m diagonal screen. Motorised vertical lens shift adds even more freedom to where the projector can be placed, making the VPL-VW50 extremely versatile and easy to set up and use.

As everyone knows, projectors should be seen and not heard. This is why the VPL-VW50 features a painstakingly designed Sony fan assembly that runs almost noiselessly on its non-contact spindle. When running, the VPL-VW50 emits just 22dB, which is like someone whispering - when they're 20 metres away!

For further details contact Sony Broadcast & Professional direct - see Video Manufacturers in Trade Directory on page 29.

Go Easy

Westgate Developments, now in its sixteenth year, has added the GO EASY LIGHTING range of cool running fluorescent mains luminaires to its portfolio of products. We are the sole UK distributor of this excellent product range, providing full sales, technical back up, servicing, spares and repairs, as required.

GO EASY luminaires are available in 1, 2, or 4 bank versions; in either 2ft or 4ft sizes. All luminaires come with detachable barndoors and egg crate louvres which can also be removed or laterally adjusted to provide further light control and effects. Lamps are available in either Tungsten or Daylight colour temperature. The ballasts come in 1, 2, or 4 channel versions, either switched or dimmable, and operate from 90-240V AC. All feature 2ft/4ft selector switches and individual channel switches so, for example, in the case of a 4 x bank dimmable ballast each tube can be separately switched On or Off and the dimming control will operate in all cases, thus providing a wide range of light control, with no change in colour

temperature.

The ballasts also have the unique ability to operate tubes with one pin broken off, they have a self test programme and will not attempt to strike the tubes if any fault exists. In addition, the ballasts will operate



other manufacturers' fluorescent lights. The luminaires are mounted via a backplate with universal joint and spigot, and may be used with a lighting stand or on an overhead rail - suitable lighting stands and grips are available from Westgate. The GO EASY range was field tested by Mark Moreve, an experienced lighting cameraman and a detailed review will be available in due course.

For further details contact Westgate Developments direct - see Lighting in Trade Directory on page 28.

Over 125 Back Issues available...

£3.50 each

Call 020 8502 3817

Local IOV News

Scotland South

By Tony Nimmo

I know our October meeting was held in November but as they say, "Better late than never".



After opening the meeting I handed over to James Lundy of The Video Company who gave us an insight to his first ever visit to an IOV show. It was good to hear about the show from someone other than me, as being a rep I can be a bit biased about OUR show. I mean OUR show as it is

put on mainly for our members.

James gave his account of being a bit hesitant in attending as he, rightly so, didn't know what to expect but was overwhelmed by the friendliness of everyone he met.

He gave feedback about the seminars and of the people he met and a good general overview of what's on offer for those that attend. He enjoyed it so much he asked me when he can book for next year! He even remembers being last man standing at the bar with our own membership secretary, Martin Baker, which explains why he

was last out of bed next morning. That's James not Martin!

The meeting was then open to general discussion about the show and what was good and not so good. Everything from food, sound, smells, transport, stands, bargains, seminars, who was there, who wasn't there and everything in between was debated at length.

I also spoke about the year ahead but before we there we'll have another meeting report to come about the real November meeting where we'll be looking at the IOV Awards DVD. ■

North East England

Report by Andrew Charlton

This month's meeting was again a great success and well supported by 19 attendees. The meeting opened by Mike Trehwella with the latest news regarding the availability of PPL licensing stickers through the IOV's new arrangement with PPL. The offer was put forward for members to club together and share the cost of bulk purchasing to enable those only requiring a small number of stickers to benefit from the reduced cost of bulk buying. A number of members expressed an interest in taking up this offer in the near future.

Michael Bell of Inky Productions, who was one of those present at the meeting, was congratulated on his recent achievement, winning the IOV Open category with his video entitled "Six Tenners and a Soprano" and everyone was then shown his winning entry that proved a deserved winner!

The main content of this month's meeting was the critique

of each others work. Five minutes of time was offered for members to show a representative sample of their work. This proved very popular and if nothing else gave everyone a chance to see how each member approached various video categories from Weddings through to Corporate and everything in-between.

Sadly this left us with only a small window of opportunity to discuss other points raised that focussed on what members would like to get from future meetings, this included:

1. Sales and marketing - invite an industry expert to discuss sales and marketing strategies and how to get that phone ringing!
2. Licensing - a guide to licensing requirements to film in church (briefly touched upon during the meeting).
3. New technologies - get up to speed with HD and tape-less acquisition.
4. Review the recent award

winners - to be split into the various categories and shown at future meetings. Starting next meeting with this year's corporate winners and runner-ups.

5. Insurance for business - your legal obligations and requirements relating to the video production industry. Brought to light by recent events relating to the requirement by various establishments that are listed buildings and are now asking to see evidence of your Public liability insurance to cover £5m.
6. Invite clergy to join us and see how we can help work together when filming church weddings.

The December meeting will be postponed due to the Christmas/New Year festivities. The 2007 meetings will resume again in January.

Finally, a big thank you to Andrew Leckonby who provided the A/V equipment. ■

Dorset, Wiltshire & Hampshire

By Colin North

At our November meeting we had a visit from IOV



Executive Administrator, Kevin Cook and Membership Secretary, Martin Baker - who came along to talk about the work carried out that the IOV's Central Office.

Apart from filling members in

on the day-to-day work of the IOV - Kevin and Martin also explained the importance of the IOV's Admin team and Executive members getting out to local meetings to gather feedback on how the IOV can improve its service to members. Kevin was busy jotting down notes and I'm sure we'll see some of these suggestions being put in place in the very near future.

Kevin had also brought along a DVD of the IOV Awards

Ceremony - which was hot off the press. I think we were the first area to screen this and many members appreciated seeing exactly what the awards night is about. Hopefully it will encourage more members to attend.

Next month we'll be taking a closer look at the awards entries DVDs which Kevin also kindly brought along. Members showed their appreciation to Martin and Kevin for their visit. ■

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.

Scotland North

Brian Rae - brian.rae@iov.co.uk
01224 313137

Scotland South

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

North East England

Mike Trehwella - michael@insightdv.co.uk
0191 536 6535

North West England

Phil Janvier - phil.janvier@iov.co.uk
0151 487 9338

S. Yorks, Humberside & Lincs.

Jim Panks - jim.panks@iov.co.uk
0845 838 1519

North & West Yorkshire

Roger Staniland - roger.staniland@iov.co.uk
07970 235156

North Wales & Borders

Rowland Barker - rowland.barker@iov.co.uk
01490 430507

Midlands

To be announced...

East Anglia & A1 Corridor

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

South Wales & Bristol Channel

Jack Tristram - jack.tristram@iov.co.uk
01792 816688

West London, Middlesex & Herts.

Emerson Bovell - emerson.bovell@iov.co.uk
020 8575 2842

Oxfordshire, M1 Corridor & NW London

Anthony Barnett - anthony.barnett@iov.co.uk
01536 526126

Essex, Herts, N, E & Central London

Zulqar Cheema - zulqar.cheema@iov.co.uk
01279 413260

West Country

To be announced...

Dorset, Wiltshire & Hampshire

Colin North - colin.north@iov.co.uk
01725 511688

Sussex, Berks, Surrey & SW London

Mike West - mike.west@iov.co.uk
01903 892951

Kent & SE London

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

Northern Ireland

John Doran - john.doran@iov.co.uk
028 902 00736

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)

Great Deals on Pro Video Systems from Calumet

Calumet Photographic's Pro Video team has over 30 years experience in video & lighting equipment sales, to bring you the best possible advice and assistance when selecting from our wide range of DV & HDV video equipment and accessories



Professional HDV camcorders

Description	Part No	Price
NEW Canon XH-A1 HDV1080i	321-025A	£2750.00
NEW Canon XH-G1 HDV1080i	321-025B	£3999.00
NEW Canon XL-H1 HDV1080i	321-201J	£4585.00*
JVC GY-HD111E ProHD 720p	941-000K	£3375.00*
Panasonic AG-HVX200 P2	994-401A	£3450.00
Sony HVR-A1E HDV1080i	993-346Y	£1375.00
NEW Sony HVR-V1E HDV1080i	993-347D	£2750.00
Sony HVR-Z1E HDV1080i	993-223A	£2950.00

*special add-on deals available until 20/12/06
*available to rent - please call for details

Compact HDV camcorders

Description	Part No	Price
NEW Canon HV-10 HDV1080i	321-025D	£850.00*
Sony HDR-HC3E HDV1080i	993-828E	£765.10
NEW Sony HDR-SR1E HDD	993-133D	£890.00

*includes 3 FREE Canon HDV tapes while stocks last



VCR, DVD & HDD record/playback

Description	Part No	Price
Firestore FS-4 40Gb HDD	600-499B	£459.00*
Firestore FS-4HDV 40Gb HDD	600-499C	£625.00*
Firestore FS-4PROHDV 40Gb	600-499D	£830.00*
Firestore FS-4PROHDV 80Gb	600-499E	£999.00*
JVC BR-HD50 VCR deck	941-101E	£1875.00
JVC SR-DVM700 3-way deck	941-000B	£995.00
Sony HVR-M15E VCR deck	993-223H	£1499.00
Sony HVR-M25E VCR deck	993-223E	£2298.00

*includes FREE extra battery while stocks last

Tripods

Description	Part No	Price
Libec MP66DV monopod+bag	377-101W	£25.00
Libec TH650 tripod + bag	377-101T	£149.00
Libec LS22DV tripod + bag	377-101V	£229.00
Manfrotto Hi-hat	MN529B	£119.00
Manfrotto 701RC/745 tripod kit	MN701RC2745BK	£229.00
Manfrotto 503/525P tripod kit	MN503525PKIT	£306.00
Manfrotto 503/351CF tripod kit	MN503351MVCFK	£613.00
Manfrotto FigRig	MN595B	£170.00



Batteries & Power

Description	Part No	Price
Anton Bauer Elipz 10k battery+charger	999-476W	£187.00
Elipz adaptor Sony PD170 etc	999-476Q	£50.00
Elipz adaptor Sony HVR-Z1E	999-476R	£50.00
Elipz adaptor Canon XL/XM	999-476S	£50.00
Elipz adaptor Panasonic 200	999-476T	£50.00
EgripZ flexible camera grip	999-477C	£81.00
IDX full kit for Canon XL	993-230D	£719.00
IDX full kit for JVC HD100 series	941-101J	£789.00

Matte box & filters

Description	Part No	Price
Formatt 16:9 4x4 matte box	340-103A	£200.00
Formatt 72mm adaptor ring	340-103B	£21.00
Formatt 82mm adaptor ring	340-103C	£22.00
Tiffen 4x4 NDO.6 SE grad filter	999-471P	£146.00
Tiffen 4x4 NDO.9 SE grad filter	999-475K	£146.00
Tiffen 4x4 polariser filter	999-475J	£111.00

Lenses

Description	Part No	Price
NEW Canon XL6X HD wide zoom	321-025C	£1950.00
Century 0.6x wide for Sony Z1E	993-230A	£292.00
Century fisheye for Sony Z1E	993-230B	£369.00
Century 0.55x wide for PD170	993-230C	£225.00
JVC 0.8x wide for HD100 series	941-101C	£369.00



Monitors

Description	Part No	Price
JVC TM-H150CG 15" SD CRT	941-101K	£339.00
JVC DT-V1710 17" HD CRT	941-101H	£1440.00
JVC HD/SDI board for DTV1710	941-101Q	£995.00
JVC an. comp. RGB for DTV1710	941-101S	£150.00
Lilliput 7" 16:9 SD LCD	999-466T	£150.00
Teletest 4.5" 16:9 SD LCD	999-468E	£399.00
Teletest Canon battery adaptor	999-468K	£79.00
Teletest Sony battery adaptor	999-468J	£79.00

Vision mixers

Description	Part No	Price
Edirol V-4 SD	666-535T	£680.00
Edirol V-440 SD/HD	666-535N	£7900.00



Steadicams

Description	Part No	Price
Merlin handheld stabilizer	999-465Q	£549.00
Flyer body-worn stabilizer	999-466C	£4549.00*

*available to rent - please call for details



Combo booms, pedestals & Unitrack systems

Description	Price
V-5 lightweight DV boom kit with tripod	£1245.00
Artes tilt boom kit with tripod	£2075.00
V-15 MPT full boom kit with tripod	£3050.00
V-40 motorised P&T boom kit with tripod	£8675.00
VPS-1 variable pedestal kit with dolly	£1343.00
Unitrack 5m track kit with vari-ped	£4245.00



Kata bags

Description	Part No	Price
CC-190 small camcorder case	KTCC190	£58.00
CC-191 small/medium case	KTCC191	£72.00
CC-193 medium camcorder case	KTCC193	£88.00
CC-195 large camcorder case	KTCC195	£130.00
MC-61 GDC multi-case	KTM61	£140.00
CCC-10 large camcorder bag	KTVA00210	£179.00
R-103 compact backpack	KTR103	£110.00
HB-207 medium backpack	KTHB207	£161.00
BP-502 large backpack	KTBP502	£212.00
RC-10 large raincover	KTVA80110	£76.00
Palms-1 3 head lighting case	KTV2511	£249.00
Maze-4 4 head lighting case	KTVE1314	£283.00

Microphone systems

Description	Part No	Price
Rode VideoMic short gun mic	995-100A	£85.00
Rode NTG-1 short gun mic	995-100B	£123.00
Rode NTG-2 short gun mic	995-100C	£136.00
Rycote Softie + pistol grip	999-375W	£145.00
Rycote full windshield kit 4	999-475V	£258.00
Sennheiser K-6 power module	999-226Z	£170.00
Sennheiser K-6P power module	999-465P	£165.00
Sennheiser ME-66 short gun mic	999-227A	£155.00
K6+ME66+headphones+softie+boom	SENME66KIT2	£499.00
Sennheiser MKH416 pro gun mic	999-466V	£995.00
MKH416+windshield+headphones+boom	SENMKH416KIT1	£699.00
Sennheiser EW112PG2 radio mic	999-405B	£298.00
Sony UWP-C1/67 radio mic	993-201T	£465.00



Audio recorders

Description	Part No	Price
Edirol R-09 MP3/WAV recorder	666-535R	£234.00
Edirol R-4 40Gb field recorder	666-535K	£765.00
Edirol R-4PRO 80Gb field recder	666-535S	£1275.00

On-camera lighting

Description	Part No	Price
IDX X3-Lite D-Tap LED light	993-230E	£165.00
IDX barndoors for X2-Lite	993-230H	£47.00
PAG C-6 battery light kit	999-450P	£149.00



Portable lighting kits

Description	Part No	Price
Arri 800 (Redhead) 3-head kit	ARRI800KIT1	£870.00
Arri Junior 300/650 3-head kit	ARRIJUNIORKIT1	£1016.00
Bowens SL455 cool light set	BW4500	£365.00
Bowens SL855 cool light	BW4510	£544.00
Deedo DLH-4 3-head kit	709-103Y	£1624.00
Ianiro Lilliput 3-head kit	LILLIPUTKIT1	£515.00
Ianiro Varibeam 3-head kit	VARIBEAMKIT1	£664.00
Ianiro Gulliver 3-head kit	GULLIVERKIT1	£675.00

All prices exclude VAT. *Terms and Conditions apply - call for details. E&OE.

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A Very un-British Experience

Although not a member of the IOV (yet), I read with interest the review of the PAG Orbiter in the August 2005 Focus. Partly as a result of this review I subsequently purchased one and I hope that you may find space to publish the following in your magazine.

Recently, as a result of a very minor manufacturing fault I found it necessary to return my PAG Orbiter to the manufacturer. The fault was simply a little play in the tilt movement when locked, not serious, but a possible cause of unwanted camera movement. Following a telephone call to PAG I was connected to their founder and

managing director Alan Lavender and an appointment was made for me to take the unit to the factory for repair two days later.

As a result of a delayed departure and getting lost en route I arrived at the factory an hour late and quite expected that Mr. Lavender would not be able to see me. Nothing could have been further from the truth, we spent the best part of two hours discussing the Orbiter and many other fascinating topics connected with engineering and movie making! Not only was the Orbiter replaced, but a different head was fitted to accommodate the camera mounting plate used by my tripod mounted

pan and tilt head. That a company director could make such time available to address the very minor problem of an individual customer must be unique in these times of what appears to be solely profit driven business.

As far as the Orbiter is concerned, I can only fully recommend it; its smooth action and stability have allowed me to achieve near tripod performance, but with the increased mobility of a carried camera.

Geoff Addis - Reading

Not an uncommon comment about the way PAG treat their customers. ED.

Did it Myself!

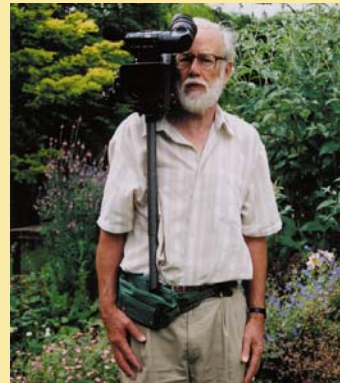
I enclose photograph of the monopod/bumbelt combination in use to support a video camera that I mentioned to you recently.

As you can see, it is stable enough to be safe hands-off, though not much use like that. I find my hips more stable than my shoulder, fore-and-aft rocking is greatly reduced, pan is a matter of rotating from the hips and tilt, to a usually adequate extent, on of leaning forward and back.

I personally find modern unsteady camera-movement on TV very uncomfortable to watch and do everything I can to avoid wobble when I am filming. I hope this is useful to someone.

Peter Copestake
Colne, Lancashire

Anything that helps take the payload should help - but you might want to see the Geoff Addis comment above before investing all that money in a bumbelt! ED.



Forthcoming IOV Events Calendar...



December 2006

6th - S. Yorks, Humberside & Lincs.

'Subject to be confirmed'

For details contact:

Jim Panks 0845 838 1519

19th - S. Wales & Bristol Channel

'Christmas Bash'

For details contact:

Jack Tristram 01792 816688

12th - Dorset, Wilts & Hants Meeting

'IOV Award Winners'

For details contact:

Colin North 01725 511688

Please contact your local rep to see if there's a Christmas Bash in your area!

January 2007

3rd - S. Yorks, Humberside & Lincs.

'HDV - the future or just hype?'

For details contact:

Jim Panks 0845 838 1519

9th - Dorset, Wilts & Hants Meeting

'Kevin Cook from Focus'

For details contact:

Colin North 01725 511688

10th - N. & W. Yorkshire

'Local IOV Assessment and Awards'

For details contact:

Roger Staniland 01652 631237

11th - SE London & Kent Meeting

'Subject to be confirmed'

For details contact:

Peter Snell 01634 723838

16th - S. Wales & Bristol Channel

'Lighting for HD'

For details contact:

Jack Tristram 01792 816688

17th - North West England

'JVC's new HDV Camera'

For details contact:

Phil Janvier 0151 487 9338

18th - W. London, Middx & Herts Meeting

'Subject to be confirmed'

For details contact:

Emerson Bovell 020 8575 2842

24th & 25th - H Preston Event

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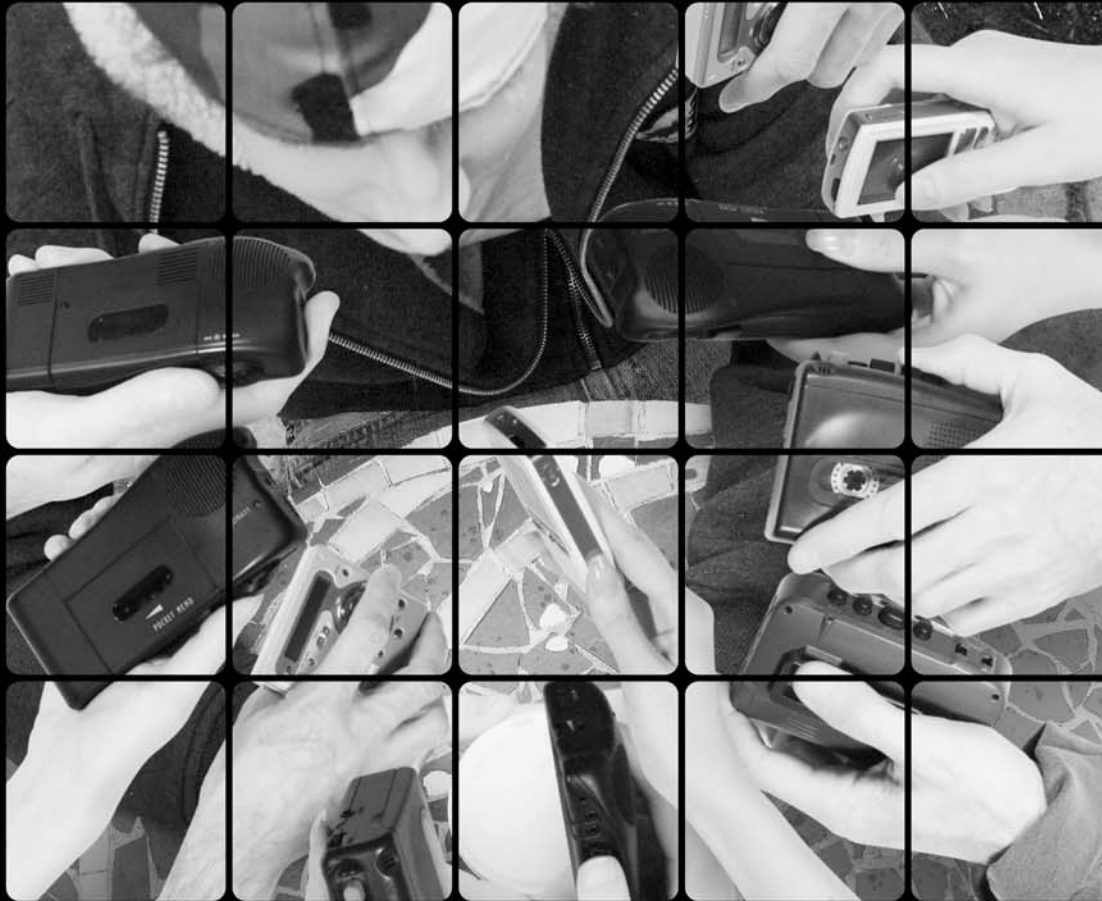
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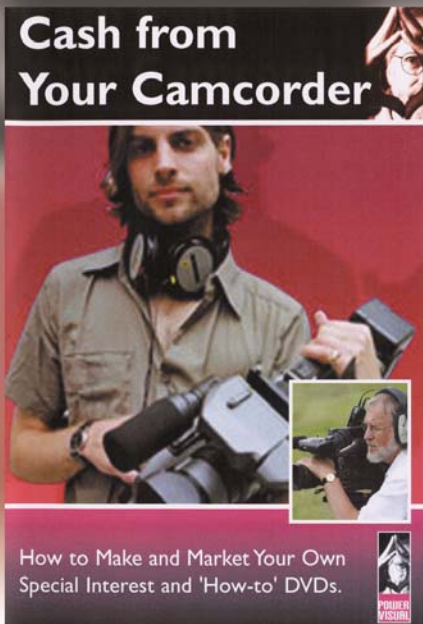
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DVD Review

Cash from your Camcorder

Kevin Cook reviews Peter Walters' DVD on how to make and market Special Interest Videos

Peter Walters first approached us about writing a review on a DVD in a similar vein about a year ago, which was an American production that he had the distributorship of in the UK. The result was that the reviewer, Brett Allen, politely said: "Thanks, but no thanks!" The reason why Brett declined the review, after watching it, was that it was, "Too American".

This is not a slight on America, but an honest comment about the American way of doing and presenting things not quite gelling with our market. To coin an American phrase - 'I can truck with that'. Like others, when it comes to the sales pitch, I find the hard sell American approach to be less convincing than our own softly, softly style.

So, faced with a situation where he had found a good concept, but one which was wrapped up in the wrong package - Peter decided to re-craft something of his own. It was also missing some very, very important up to date information - and from his own experience of



creating and selling SIV titles, Peter was sufficiently convinced that there was a demand for an Anglicised tool-kit for anyone thinking of entering the SIV market.

A Bit about Peter

Living only a few miles from our office in Loughton, I've known Peter for about 20-years. As it states on the back of this DVD, he's been producing SIVs for about the same time - and from my recollection SIVs have pretty much always been the mainstay of his business. That in itself is a good indication of why you need (or should I say, 'Want' - which will become apparent when you watch the DVD) to buy this DVD.

Being invited into Peter's world - someone who has been there, seen it, done it - is what we all want when embarking on a new venture.

By his own admission, Peter is no technical guru. Don't expect to find much in the way of technical tips nor creative video know-how - it's simply not what this DVD is about. It's about using video as a means of making money (as it says on the box) - from someone who has done, and is doing, just that. I'd hazard a guess that he's not a millionaire - but he has managed to do what so many others have failed to do - and that's make a decent living from creating and selling SIV titles.

I have also worked with Peter in the past on various projects,

mainly as a freelance camera operator on kart racing meetings, but also on projects within one of his areas of speciality - namely dressage and horse riding-based events. To me, Peter has always fitted in the category of someone whose interest in video is as a money-making venture. What he lacks in technical know-how and creative-bent, is made up manifold in his dogged determination to make the thing pay for itself (which I'm sure he will not mind me saying). And let's face it, you could be the most artistically and technically enabled videographer in the world - but failing to make any money at it will soon lead to disaster.

Cut the Flattery - on with the Content

Whilst the double-DVD is designed to be consumed in small chunks, with easy to follow chapters taking you step-by-step through the process of concept, creation, marketing and distribution - I found myself compelled to watch both DVDs in one chunk. There is also a Resource CDROM containing all the relevant URLs mentioned in the DVDs, support information, sample documents - in fact everything Peter believes you need in order to start creating a cash flow from selling SIVs.

The least convincing chapter is probably the only hark back to



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the American DVD on the same subject – where Peter gives what appears to be merely a lesson in maths - 'If you sell 5,000 DVDs at £15, spend 75p duplicating each copy, £1.50 on packaging and distribution – then 25% of the total on marketing and VAT....' It might have been easier to say that even after all the expenditure you should still be left with a whole load of filthy lucre.



I'm sure that was the point he was trying to make - and it may have worked better by giving some real examples of the gross margins made on his own titles. As this is the first chapter that hits you it might put you off of digging deeper - but don't let it! From there on there are some excellent nuggets.

Peter directs the viewer to the nub of the problem pretty much straight away thereafter, and that's picking the right market, pricing strategy and those subjects with 'series' potential. He points out that choosing to make SIVs about thing you love and know about does not necessarily result in an SIV that makes money. More to the point, he provides information and tools on how find subjects with sufficient volume and routes to market that will enable you to create titles that will sell.

Even small details and marketing tricks of the trade are covered – such as the not so obvious task of choosing the right name for your title. I'm not going to give it all away here – but Peter lists established trigger words in the programme name and cover design – which should be echoed in any subsequent marketing material. I've certainly picked up a few general pointers on words that can be used in any form of advertising, website design and press releases.

There are also quite a few 'reality checks' in this DVD. He passes on his experience in dealing with the major high street retailers, explaining that unless the subject meets with their current concepts of what is

a sellable SIV, then you have little chance of placing your titles in these stores. He also warns of trying to take on other well established brands or streams of SIV titles – and explains some of the pitfalls that will face you as a small company. But, at the same time, Peter points you towards ways to outsource those tasks that you may not be totally confident in achieving.

The all important subject of market research is covered, and what tools are available to you at little or no cost. Some of the websites recommended by Peter will no doubt inspire further titles and series of titles where there might not currently be an SIV. This is all very, very valuable information.

It might seem like a bold statement – but I couldn't think of anything that has been missed out from the DVD. Peter has deconstructed the task – set it out in a logical and believable manner – and you'll feel like you could do exactly as Peter has done by the end of it - and that's to make money from SIVs. There's even detailed sections on attracting sponsorship (including sample contracts on the resource CDROM), how to design your website with on-line purchasing including the reasons why this is so important and what software to use (including a live demonstration of creating a website in what seemed like 5-minutes) and tips and advice on selling through Ebay.

Requisite Knowledge

Peter quite rightly skips through basic production skills – though he does cover the important issues about lighting, sound, camera craft and editing in a way which demonstrates why it's important to be proficient in these areas. He also gives advice on what kit is required – emphasising the all-important point that you do not need to invest thousands of pounds in order to produce an SIV. Peter also clearly points out that any temptation to buy the latest gadget should be tempered by the impact on the bottom line.



Peter Walters has been making special interest and 'how to' videos and DVDs for 18 years. Just one of his titles alone sold 11,000 copies in its first three years. On this double DVD set with resource CD, Peter reveals his secrets and shows you how you too can make and market your own simple, low-budget special interest and 'how to' DVDs for high profit.

On Disc 1

You'll discover: The earnings potential; How to choose your market; How to find out exactly what your market wants; How to create the very DVD to satisfy those wants; What subjects to avoid; How to choose an effective title; How to price for greatest profit; How to work with an expert or well-known personality; How to gain commercial sponsorship; How to write an outline script; How to use chromakey.

Disc 2

Takes an in-depth look at marketing and covers: Getting your DVD into major stores - yes or no?; Selling through a distributor; How to get free publicity with press releases; Mail order - one-step and two-step ads; How to have killer sales letters written for you at minimal cost; How to use competitions to boost sales; How to sell from a dedicated website; How to automate your business with a sequential autoresponder; Creating your own simple template website; How to sell on Ebay; Selling via list brokers; Selling overseas; How to get your product to the customer.



Produced by Peter Walters
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With HD now upon us, he suggests that it should be a consideration as there's a sensible argument about future-proofing your content for future sales.

Whilst I can imagine that a complete novice could watch this and by the end of it be able to make a bob or two from SIVs, I think the person who has at least a modicum of video production experience is going to be the greatest beneficiary. I think it's that market – and established videographers who have not entered the SIV market and who are looking for additional revenue streams who will gain the most from Peter's creation.

Conclusion

You shouldn't buy this and expect to find it the best crafted video you have ever seen – because its not. It is rough around the edges – and there are one or two instances where the production standards slipped below what I would consider to be of Master Member standard. But, that's part of its charm, and also demonstrates that if the content of your SIV is relevant to your subject market – your audience will forgive the occasional misdemeanour. As

long as you are giving them value for money you'll be meeting their expectations.

There may well be snippets of information and tricks of the trade which other SIV producers have discovered that are missing from this double-DVD - but it all seems like the complete story to me. There's so much information in the DVDs and resource CDROM that it's going to take a while and a few reviews for it all to sink in. But, once you have it you can do that at your leisure – and work through the process at your own pace. I believe the only reason why you might possibly not profit from buying this is that you don't follow the advice it contains.

In the words of those good old Americans - "There's gold in them there hills!" ■

Kevin Cook F.I Inst.V.

PS. If you are like me, one of the hardest questions I get asked at this time of the year is, "What do you want for Christmas?" You've just read a review of the answer!

Notes: You can purchase your copy of this DVD set from Peter's website - www.cashfromyourcamcorder.com or give him a call on 01708 724544.

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The Advance of Edius

Brett Allen reviews the latest version of the Canopus NLE interface - Edius Pro 4

Since my review of Edius Pro 3.5 (November 2005 issue of Focus) I have been using Edius for all my editing work and am rather pleased with it. For all of those of you who didn't read it, or have forgotten, I found it to be rather good even though it had a strange interface and a really crap manual. Yes, it has its quirks but you eventually get to live with them. It's incredibly stable. As far as I can remember I've only had one crash since I got it (it didn't seem to like files produced from Canopus' own product I imagine!).

Well Canopus has now been taken over by Thomson Grass Valley (or is that Grass Valley Thomson?) and they have released Version 4 to do a bit of catch up with the likes of Premiere Pro2. It still plays all types of formats from the same timeline, it still edits HDV in real time if your PC is up to it. So what's new? Well, it now boasts MultiCam editing, sequences, a more familiar PC look to it and loads of tweaks and improvements as well as a couple of backward steps (which could be classed as improvements depending on what side of the fence you sit) - and a couple of things they broke (commonly known as 'someone else's fault' or 'a feature') - and they've updated it with three service packs since it was released.

One thing they definitely haven't improved is the manual. It still as bad as ever with a mish-

mash of English translated badly from Japanese. They are mad. How much would it cost to get a proper manual?

GUI

The Edius designers have taken heed of some of the comments and complaints of users in that they have given Edius 4 the look of a Windows program with the File, Edit, etc. pull down menus along the top of the window like virtually every other Windows program. So we now instantly know where to go to get a command rather than searching around for it.

Once you got used to it though the other system it wasn't that bad but I can see why they relented and gave us a standard Windows layout and it's all the better for it. If you are already an Edius user, the right click on track options are still there. You can also now change the colour of the interface using a new setting in the menu. There isn't the full range of colours, but you can adjust to something a bit less sombre. I normally use Edius 3 on a dual monitor system but I was testing Edius 4 on a single screen system. A dual monitor setup, while not being essential, is a must.

Whats New?

To save going over the same ground with this review I am only going to look at the new and improved features. You can see a list of all the new and improved features at the end of this review

- but here I am only going to look at a couple.

Multiple Sequences

Like Premiere Pro you can now create sequences (or timelines within a timeline) on the timeline and use that sequence in the project. The sequence shows up in the clip bin and as a tab along the top of the timeline. You can also nest your sequences. This worked very well and was easy to use.

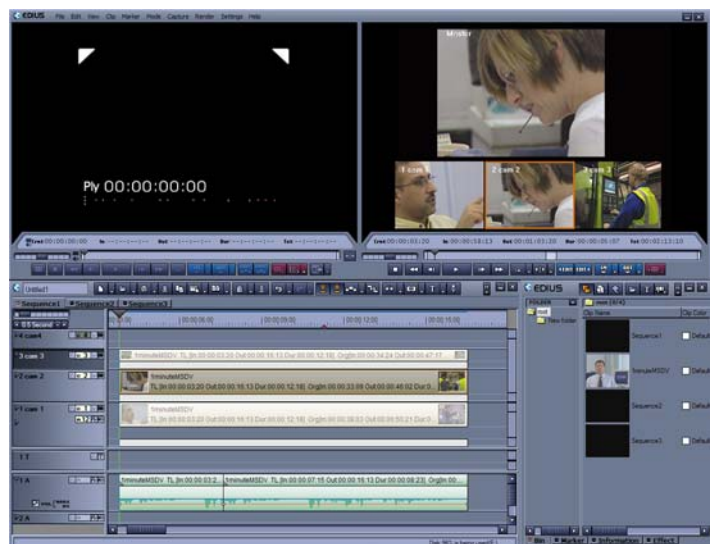
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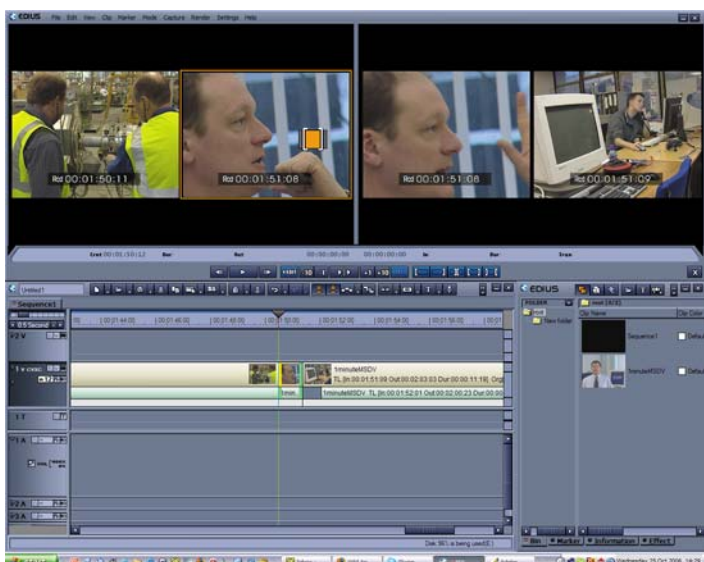
Also new to Pro 4 is multi camera editing. Up to 8 sources can be edited at once. You capture all your sources, sync them up to either timecode, record time or start of file, etc. then press play and all your sources are shown in real time in the monitor window. You then just select whichever

scene you want by clicking on it or using the keyboard. When you have finished you can make final adjustments and then tell it to create a timeline from just your selected bits. It works and it's really easy (see screenshot below).

Trim Mode

The new trim mode is a revelation once you understand the mindset of the engineer who wrote it. Once you understand it is so easy and obvious. Hit F5 and you enter trim mode (see screenshot). Here you can do all sorts of minor and major tweaks e.g. slip edits, roll edits, etc. Select the clip you want to edit, select the type of edit you want and just put the cursor over the monitor window - when the cursor changes to signify the type of edit you selected (see screenshot on page 20), just click and drag





the mouse. It's easy. You can still edit by hovering the mouse over the end of a clip until the icon changes but the new system is so easy. Another useful feature is that when you select a clip for editing or trimming, the end of the clip changes colour. This indicates what is going to change during the edit. If it turns yellow that end of the clip is the clip you are editing, if it turns green that end is also going to be affected by your edit.

So you can tell at a glance what is going to change on your timeline when you trim a clip. I thought this was quite useful but I can see that some editors may feel this is just in the way and it

may have been a good idea to enable users to turn it off in preferences.

Timeline

There are quite a few minor changes to the timeline functions. Scrubbing and rendering seem faster. You can now alter the height of single tracks rather than all of them as before, although if you are using a linked VA track the audio and the video expand.

Unlike Premiere Pro, where you can size to any size you want, Edius gives you a choice of 4 heights which you can now apply to individual tracks. You can now add tracks above or

below rather than 'front or back' as before. Much easier to understand.

Windows now snap to the next window. If you click 'minimise' all windows minimise - rather obvious I know but in Edius 3 only one window minimised!

You can still put mixed media on the timeline and get realtime scrubbing and preview. For example, a QuickTime file followed by an MPEG2 together with an AVI. This is a really good feature of Edius. Editing HDV was totally transparent with no noticeable effect on the system resources, but you have to have a PC that can handle the extra load. I was using a Pentium dual core system.

You still have picons at the start and end of a track rather than showing all frames, which I know some people don't like. I believe this is to ensure the smooth operation of the timeline. You can now import AC3 audio but due to licensing problems you can't export AC3. I am sure one day they will get over this little problem.

Filters

There is still a comprehensive array of filters and transitions. The most significant change is that now you can keyframe the colour balance filter which could be useful on some occasions, but

would need a better explanation in the manual to understand it fully. Something else new is time 'remap' which enables you to alter the speed of a clip up and down in realtime while keeping the clip the same length - and it's keyframeable. Someone has spent a lot of time programming it and... well, if anyone else knows what it's for and how to use it I would be glad to hear from them!

Tools

There were a couple of tools available called MPEGcapture and DISCCapture. MPEGcapture creates MPEG files on the fly as you capture and DISCCapture allows you to rip audio from an audio disc and DVD files from a DVD. For MPEGcapture you need the Canopus card in your system.

Conclusion

I have been using Edius 3 for about 9-months now and have found it to be an excellent editing solution and I would highly recommend it. If you are already using Edius then version 4 Pro is certainly a worthwhile upgrade, if only for the interface change, but not essential if you are happy with version 3.61. If you are coming to Edius Pro 4 from new I'd say give it a go - you'll be surprised at how good it is! ■

Brett Allen F.Inst.V.

The Future of Edius

The new and improved features of Edius Pro 4

NEW FEATURES

Multiple Sequences

- Timeline can be nested into a sequence and treated as a clip
- Tab-switchable multiple timelines can be included in a project file
- Sequences support multiple formats in realtime

Multicam

- Multiple sources can be edited at the same time
- A maximum of 8 sources can be displayed at once, with realtime preview on selecting tracks.
- A multicam sequence can be synchronized by timecode, record time, or in point of the source clips
- Cutting between camera angles can be performed using either keyboard or mouse

HQ Codec with Alpha Channel

- HQ codec supports 8-bit alpha channel in realtime
- Export video with alpha channel from any third-party animation application that supports VFW

Key-Frameable Colour Correction

- Realtime preview of color correction by parameter

Time Remapping

- Change clip speed dynamically using key frames

IMPROVED FEATURES

Editing Workflow

- New trim mode (play around trim point, move to previous/next trim point)
- Ripple button (Trim In key, Trim Out key, Delete, Insert, Speed change)
- Channel mapping shortcut
- Jump to In/Out markers using shortcut keys
- Delete all In/Out markers
- Add In/Out marker automatically to clip ends
- Free space on disk indicator
- More Safe Area options - title area (80%), action area (100%), 4:3, 13:9, 14:9
- Faster scrubbing, especially for MPEG TS long-GOP
- Faster boot sequence
- Faster rendering - 50% faster than EDIUS Pro 3 version 3.6.
- Full HD support to 1920 x 1080i

- Colour bar tone level can be specified by dB
- Support for mono channel audio
- Channel mapping per audio track
- Panning control (L/R)
- Broadcast Wave Format (BWF) export with channel and timecode information
- Dolby AC-3 import
- VU level meter display in Mixer dialog box
- HD colour bar added (ARIB STB-B28)
- Save current settings for input/output as a preset
- Project Presets and the ability to simplify 'new project' dialog
- Speed setting now has "Nearest Neighbour" mode
- New keyboard shortcut mappings
- Convert files to other formats from bin window
- Native MPEG TS Capture in Player Window
- Split clips by record date on capture now supports MPEG TS
- MPEG seek file created automatically when capturing in MPEG TS
- When re-linking clips, you can see clip preview
- When consolidating projects with MPEG clips, the clips will be trimmed to save only the used area

- Project file is now only one file (no separate files)
- EDIUS HD projects can be opened in EDIUS software only, without changing settings
- QuickTitrer support for right to left languages
- Automatically add pages when entering text in QuickTitrer
- Monitor output when creating new title from bin window

Improved GUI

- Effect pallet displayed as animated icons
- Menu bar added (File, Edit, Display, Clip, Tool, Rendering, Settings, Help)
- Selectable GUI colour
- Combine Bin and Pallet to Tab window
- Each window, pallets snap to each other
- Window location is stored when closing project
- When changing the monitor setting, if a window goes to the outside of the screen the position auto adjusts
- File selection dialog has preview window
- Show recording date/time on OSD
- Adjustable OSD display

VIDEO ARTISAN

Studying the business of Videography



Part 5 - Business Formation

It might seem strange talking about the way in which your business can be formed now we are into part five of this series, but there is reason for this. Most videographers will start off as a sole-trader, but at some stage in your development, as the business opportunities and risks grow, many of you will consider forming a limited company or teaming up with others - either on a casual basis or as a more formal cooperative or partnership.

I'm not going to advise on which format your business should be run, as this advice should come from those qualified to give it based on your personal circumstances. I am, however, going to highlight some of the potential pitfalls and advantages of teaming up with others in the same business.

A sole trader is simply you taking full responsibility for all your losses and gains. There is no need to create a separate legal entity - but you will have to inform the Inland Revenue of your trading status. This all becomes a little more complicated if you regularly employ others within your business where you might cross the barrier between having employees and sub-contractors - which might be one of the triggers for you switching to 'Limited' status. Your accountant can advise you on this.

Setting up a limited company can help to avoid unlimited liability, but there are still situations where the directors will

remain personally liable for financial decisions and obligations the business has entered into. Again - speak to your accountant about your personal circumstances.

However, one of the underlying benefits of running your business as a Limited Company is that it will help you to generate an 'established' feel amongst your clients (albeit that an inquisitive client could gather your financial records from Companies House!).

Whilst I'm on the subject, Companies House has a great website (www.companieshouse.gov.uk) - not only for information on forming a Limited company but it also has various snippets of information on the main company formats and variations of them - plus you'll discover any regulations facing you once your business is formed. However, one of the features of this site that you'll find extremely useful is the free WebCheck facility - which enables you to check the

availability of Limited company names. This might save you a fortune in developing a brand as a sole trader - only to find that someone else has already formed a Limited company with the same name. Even if you don't ever trade as a Limited company, registering the name and keeping it as a dormant limited company might well save you fortunes in years to come.

Formal and Informal Partnerships

A far more common way of presenting yourself as a larger business is to tie up with other videographers or those offering complimentary businesses.

A good example is corporate work, where you can sub-contract in the services of a script writer and get them involved in the initial briefing stage of a commission. You might then introduce a graphic artist if the commission requires graphics beyond your capabilities. On a reasonably

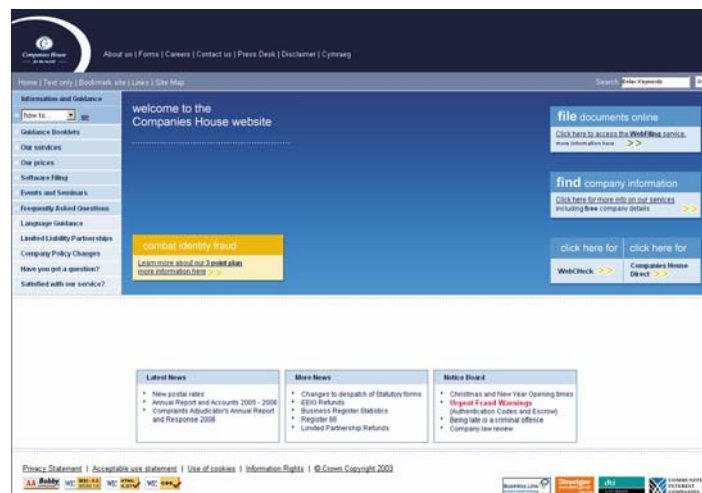
sized commission, you might also employ sound or camera operators to actually do the button pressing whilst you concentrate on directing the action and ensuring the video is still on message.

Apart from the expertise these external contractors can provide, they should also help you to present a substantial business image to your client.

These can, of course, be arranged as and when the need arises, but as time goes by there will be benefits in forming a more formal arrangement between those who you employ.

For a start, ideally these should be reciprocal relationships - so your script writer should be using you when he needs someone with production experience and equipment. You should agree rates and terms of business between you so that you can both easily quote for each others' services. Whilst sharing diaries may not be practical and worthwhile - having some understanding of how and when each of you is able to work will also help when it comes to quoting for work. There is little point in you saying that your sound engineer can work during the week when they are only available at weekends.

Going down the route of forming a formal partnership needs a lot more thought and consideration. Whilst your enthusiasm and trust for one another might be high when you start off, the relationship has to be able to cope with the many disappointments that the business will face.



A truly even 50-50 relationship often fails because either one of the party will consider themselves to be the senior partner – and expect a commensurate reward for their input.

This is natural, and if you can work happily that way then that's all well and good. However, the saying - "too many chiefs and not enough Indians" - highlights the difficulties that partnerships may experience. You may well have invested more time, equipment and expertise in the business – but unless both of you appreciate this then there is going to be conflict when recompense is being considered.

Informal partnerships probably work better between non-competitive but complimentary businesses. For instance, a photographer teaming up with a videographer is often a winning combination. Whatever the relationship is, it should always be a two-way street – with each promoting the services of the other whenever possible. A gathering of several non-competitive businesses could prove to be an even better arrangement – and more akin to a traditional cooperative arrangement.

Cooperatives

I've heard many videographers say that they are thinking of forming a cooperative-type of business with other videographers. Whilst there may be lots of commercial enterprises or industries where this may be a practical way to develop a business – I do not believe it's the right formation for videographers to form cooperatives with other videographers. I'm willing to be proved wrong, but in 20-years I've not seen any evidence to change this opinion.

Cooperatives work best when the joint parties are not competing against each other outside of the agreement. A wedding videographer forming a cooperative with a photographer, florist, car hirer, cake maker and dress maker might well prove successful cooperative partners. They can share marketing and promotional costs, pass external referrals back into the

cooperative loop – and even share business premises in some circumstances – but they shouldn't be tempted or able to steal business from their cooperative partners.

Exit Strategy

Although you are not thinking about this at the early stage of your business, as your business grows and becomes established you will at some point have to think about how you are going to get out or sell up. As a sole-trader you are going to find this a challenge. Your business, though hopefully blessed with an amount of goodwill, will be based around you. Even if you trade under a company name, much of the work will be based on your personal reputation – which is another good reason for opting to trade as a limited company. Shares can be more readily transferred to others – and you can more easily develop a trading identity with a proven profitable trading history.

And make no mistake, you will at some point want to either retire or capitalise on your trading success. This might come about by gradually stepping back from the front line of your business whilst employing others – and then ultimately selling on your shares. This can be done as a sole-trader, but the mechanics are far easier and less messy if you are operating as a limited company.

Thinking of your exit strategy as early as possible will make the final stages of your business that much simpler.

Next Month

Next month I'm going to be looking at some of the office systems and processes that you will need in place. Your computer will be the hub of your business – and I'll be looking at the roles of tools such as databases, spreadsheets and word processing packages. In the meantime – if you are about to launch or expand your business, find an accountant and a solicitor and speak to them about your intentions. This shouldn't cost you anything – and might well save you thousands! ■

Kevin Cook F.Inst.V.

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Phil Janvier's regular column on all things audio



Shotgun Microphones Part 2

In the previous issue of Focus I reviewed in detail Audio Technica's AT897 and the AT835b shotgun microphones and I promised then a 'side by side' review in a following issue of these two microphones with the Sennheiser MKE 367, Sony ECM 674, AKG C568EB, RØDE NTG-1, RØDE NTG-2 and the RØDE VideoMic. Sadly, I was not able to get hold of the Sennheiser MKE 367, Sony ECM 674, and Sony AKG C568EB in time to be included in this test but, thankfully, all of the RØDE models were available.

The two models Audio-Technica sent me were the AT897 – RRP £229.95 and the AT835b – RRP £259.95. The three RØDE microphones that HHB sent me were the VideoMic - £99, NTG-1 - £161 and the NTG-2 - £178. All prices quoted here include VAT.

Out of the Box

Last time Audio Technica's AT897 and the AT835b created a good first impression from the moment that I opened the box, but would this selection of RØDE's directional condenser microphones do the same? While the zipper pouches are not as substantial as those provided by Audio-Technica they are adequate for the job.

If size is important, and to be



fair it does make a difference in how a shotgun microphone works, then the NTG-1 at 8-9/16" (217mm) and the NTG-2 at 10-15/16" (278mm) in length are both shorter than either of their Audio-Technica rivals. Both microphones come with a stand mount, zip pouch, windshield and a very useful threaded stand adapter.

The VideoMic comes with an integral windshield and camera-shoe mount only. All of the three RØDE microphones come with a full two-year guarantee, and all products sold by Audio-Technica into the UK and Europe also have a two-year warranty.

So what first impression did these RØDE microphones create? Of all of the models tested both Audio-Technica and RØDE, except the budget RØDE VideoMic, felt as if they had that 'professional quality' you would expect. They were seemingly well made and well constructed and, as before, this inspired confidence before you plugged them in.

The RØDE VideoMic being made of a rugged fibre-reinforced ABS construction had a much different feel about it but it still felt reasonably robust. The foam windshields seemed adequate, and although the travelling cases of the RØDE microphones were not as sturdy as those provided by Audio-Technica, they all would protect the respective microphones in the majority of situations, provided how you use them. The only exception being the RØDE VideoMic, which came without a travelling case of any sort.

First impressions over - what about the RØDE technical stuff?

RØDE has produced the NTG-1 and NTG-2 lightweight condenser shotgun microphones specifically for professional applications. RØDE promote the VideoMic as a "professional grade shotgun microphone based on the latest 'Film Industry' technology,

designed specifically for use with high quality Digital Video Cameras." The VideoMic attaches to any camcorder that has the standard camera-shoe fitting and utilises a stereo mini jack for audio output.

Specifications on the three RØDE mics are opposite. Full specifications for Audio-Technica's AT897 and AT835b were listed in part one of this shotgun microphone review.

In Use

Once again, in an attempt to create a realistic environment for testing these microphones, I borrowed a local church and rigged all the models up side by side. Test distances were previously marked off at three, six and twelve metres and with the help of Jay Erving, a young sound engineer and friend, we subjected each model to a series of tests.

The Interview Test (3 metres)

All of the microphones performed well in this test, I was aware already of the excellent abilities of both the Audio-Technica models from part one of this review and the RØDE NTG-1 and NTG-2 instantly showed their respective merits.

But for me, the biggest surprise of the three-metre test was the VideoMic. I know it retails at £99 and is advertised as a professional grade shotgun microphone, but somehow because of its lightweight construction I expected it to be out of its league when compared to the others. It was not, and it did very well in nearly all the tests we subjected the microphones to. Yes, there was a leap in quality up to the NTG-1 and NTG-2, but not as big a leap as you would expect.

The AT897 and AT835b, as last time, proved to have a brighter, crisper sound - quite different in feel from the warmth

of their RØDE rivals.

In the end it was this issue of crispness versus warmth that determined our favourite of the five microphones. For us the NTG-2 was just the winner, with the others falling in line as follows: NTG-1, VideoMic, AT897 and AT835b.

However, in our marking it was a very close thing as all the microphones performed well and our reactions to them very subjective.

Mid-range Test (6 metres)

The mid-range test proved to juggle our opinions of the relative qualities of all the microphones. Once again the AT897 and AT835b proved crisp and clean, but this time the AT897 was slightly less crisp (but still clear and precise) than the AT835b.

The VideoMic was much warmer in comparison but it was too warm and was bordering on the muddy. The NTG-1 and NTG-2 were not as warm as the VideoMic but they did still add that warmth, that human touch. But they were not as crisp and clear as the Audio-Technica's, and once again it was an issue of crispness versus warmth, but on this occasion, at six-metres, we both felt that the AT835b had the leading edge - followed by the NTG-1 and NTG-2, AT897 and then the VideoMic.

Distance Test (12 metres)

It was at twelve-metres that the merits of the individual shotgun microphones became clear. This is the 'back of the church' test, where the camera is a long way away from the action but you still want to hear what's going on up at the front.

It must be apparent by now that the AT897 and AT835b pick up a distinctive crisp sound. This was also evident at this distance.

The AT897 was less clear than the AT835b which was bordering on the sharp, but was not over the top or unpleasant and we certainly preferred the AT835b of the two Audio-Technica models.

Both Jay and I thought that we were pushing the VideoMic to its limits, as this model was much warmer than the Audio-Technica's but certainly not as clear as either of them. In fact, we felt it was around the mid-range of tones that it was starting to lose too much and the human voice was being lost.


The NTG-1 distinguished itself by being much clearer around the top end but it still had a slight loss of clarity around the lower mids. It was clear, but not as clear as the NTG-2 which was clear, warm and, to my ears, in everyway much more pleasant to listen to.

In the end it was human warmth that determined our favourite of the five microphones, for us the NTG-2 was clearly the winner, with the others falling in line as follows AT835b, NTG-1, AT897 and the VideoMic.

Hi-pass Filter Test

Once again we repeated all the tests on all of the microphones with their high pass filters switched on. This is a particularly useful switch, especially when you are picking up low end rumble or noise, as it cuts it out completely and only allows the high end tones to pass through - hence its name.

However, high pass filters can cut out too much and this proved to be a problem for one of these shotgun microphones. The AT897 lost a little of its warmth in the three-metre test and was better than average at six and twelve-metres. The AT835b was not too bad at three-metres but went rapidly down hill the further out we took it. Our test notes had words such as "not nice at all", "horrible" and "nasty" which is a shame because with the filter switched off it came near the top of all our tests.

The VideoMic was again the warmest of all the microphones on test, but the filter in this case seemed to help it. At three-metres it was less muddy and had clarity about it, but it was out performed by all of the other microphones. 

NTG-1 Specifications



ACOUSTIC PRINCIPLE

Line plus Gradient

DIRECTIONAL PATTERN

Super-Cardioid

FREQUENCY RANGE

20 Hz ~ 20 kHz selectable HPF @ 80 Hz/12 dB octave

OUTPUT IMPEDANCE

50 Ω

SIGNAL/NOISE RATIO DIN/IEC 651

76 dB (1 kHz rel. 1 Pa; per IEC651, IEC268-15)

EQUIVALENT NOISE

18 dB SPL (per IEC651, IEC268-15)

MAXIMUM SPL

139 dB (@ 1% THD into 1 kΩ)

SENSITIVITY AT 1 KHZ INTO 1 KΩ

36 dB re 1 Volt/Pascal (15 mV @ 94 dB SPL) +/- 2 dB (at 1 kHz in free field into open circuit)

DYNAMIC RANGE - AMPLIFIER DIN/IEC 651:

121 dB (per IEC651, IEC268-15)

POWER (SUPPLY VOLTAGE)

P48 Phantom, 44 V to 52 V

CURRENT CONSUMPTION

3.5 mA

BATTERY LIFE

Not applicable. This mic is phantom power only (see power below).

OUTPUT CONNECTION

3 pin XLR, balanced output between pin 2 (+), pin 3 (-) and pin 1 (ground)

WEIGHT APPROX.

105 g approx. (3.37 oz.)

DIMENSIONS

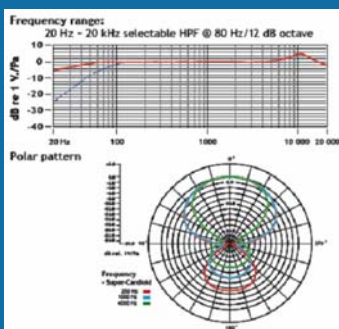
217 mm (8-9/16") Ø22 mm (7/8")

POWER

The NTG-1 is designed to operate from standard P48 phantom power. The NTG-1 will operate between 44 V to 52 V applied with positive polarity to pin 2 and pin 3 via the output XLR connector.

OUTPUT IMPEDANCE

The NTG-1 will operate satisfactorily into a load impedance as low as 1 kΩ. If a load below this is used, the output signal level will be reduced. The NTG-1's output is balanced between pin 2 (hot), pin 3 (cold) and pin 1 is ground.



NTG-2 Specifications



ACOUSTIC PRINCIPLE

Line plus Gradient

DIRECTIONAL PATTERN

Super-Cardioid

FREQUENCY RANGE

20 Hz ~ 20 kHz selectable HPF @ 80 Hz/12 dB octave

OUTPUT IMPEDANCE

250 Ω - phantom power, 350 Ω - battery power

SIGNAL/NOISE RATIO DIN/IEC 651

76 dB (1 kHz rel. 1 Pa; per IEC651, IEC268-15)

EQUIVALENT NOISE

18 dB SPL (per IEC651, IEC268-15)

MAXIMUM SPL

131 dB (@ 1% THD into 1 kΩ)

SENSITIVITY AT 1 KHZ INTO 1 KΩ

-36 dB re 1 Volt/Pascal (15 mV @ 94 dB SPL) +/- 2 dB (at 1 kHz in free field into open circuit)

DYNAMIC RANGE - AMPLIFIER DIN/IEC 651:

113 dB (per IEC651, IEC268-15)

POWER (SUPPLY VOLTAGE)

1.5 V Alkaline Battery or P48 Phantom

CURRENT CONSUMPTION

2.0 mA

BATTERY LIFE

>400 hours with fresh alkaline battery.

OUTPUT CONNECTION

3 pin XLR, balanced output between pin 2 (+), pin 3 (-) and pin 1 (ground)

WEIGHT APPROX.

161 g approx. (5 oz.)

DIMENSIONS

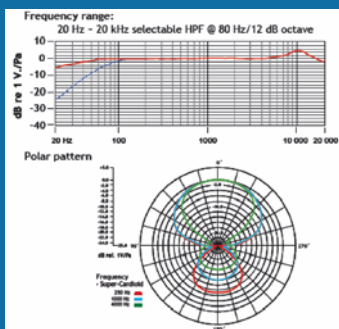
278 mm (10-15/16") Ø22 mm (7/8")

POWER

The NTG-2 is designed to operate from standard P48 phantom power or a 1.5 V Alkaline Battery. The NTG-2 will operate between 44 V to 52 V applied with positive polarity to pin 2 and pin 3 via the output XLR connector.

OUTPUT IMPEDANCE

The NTG-2 will operate satisfactorily into a load impedance as low as 1 kΩ. If a load below this is used, the output signal level will be reduced. The NTG-2's output is balanced between pin 2 (hot), pin 3 (cold) and pin 1 is ground.



VideoMic Specifications



ACOUSTIC PRINCIPLE

Line plus Gradient

DIRECTIONAL PATTERN

Super-Cardioid

FREQUENCY RANGE

40 Hz ~ 20 000 Hz selectable HPF @ 80 Hz/12 dB/octave

OUTPUT IMPEDANCE

200 Ω

SIGNAL/NOISE RATIO DIN/IEC 651

74 dB (1 kHz rel. 1 Pa; per IEC651, IEC268-15)

EQUIVALENT NOISE

20 dB SPL (per IEC651, IEC268-15)

MAXIMUM SPL

134 dB (@ 1% THD into 1 kΩ)

SENSITIVITY AT 1 KHZ INTO 1 KΩ

-3 dB re 1 Volt/Pascal (15 mV @ 94 dB SPL) +/- 2 dB (at 1 kHz in free field into open circuit)

DYNAMIC RANGE - DIN/IEC 651:

114 dB (per IEC651, IEC268-15)

POWER (SUPPLY VOLTAGE)

9 V DC Alkaline Battery (ANSI:1604A or IEC:6LR61)

CURRENT CONSUMPTION

5 mA

BATTERY LIFE

>100 hours

OUTPUT CONNECTION

Stereo mini jack plug - Ø3.5 mm.

WEIGHT APPROX. (NO BATTERY)

176 g approx. (6.21 oz.)

DIMENSIONS

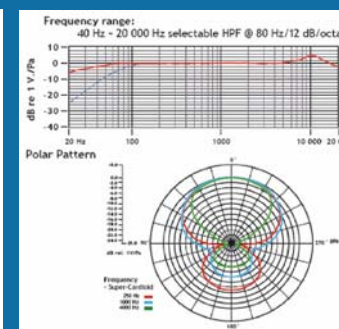
250 mm (9 7/8") 65 mm (2-1/2")

POWER

The VideoMic is designed to operate from a 9 V battery (ANSI:1604A or IEC:6LR61). The battery is conveniently located within the support arm of the microphone. A fully removable access cover and a 1-way insertion mechanism ensure ease of loading. The battery will provide more than 100 hrs. of continuous use due to a low consumption of only 5.0 mA.

OUTPUT IMPEDANCE

The microphone will operate satisfactorily into a load impedance as low as 1 kΩ. If a load below this is used, the output signal level will be reduced.



At six-metres, it improved slightly and at twelve metres it had more warmth - but we both felt that it was not quite good enough at this range.

At three-metres the NGT-1 and NTG-2 were indistinguishable. Both lost a little of their warmth and gained clarity. At six-metres they were more or less the same with the NTG-1 picking up very slightly more background noise. The NTG-1 also gained a slight brightness which made it sound more like an Audio-Technica model - rather different from what we had come to expect from the RØDE's. But at twelve-metres this noise grew and the NTG-2, as the least noisy, became the clear winner.

In the end the NTG-2 was our preference, with the others falling in line as follows NTG-1, AT897, VideoMic and then, clearly in last place, the AT835b.

Off Axis Test

Once again we tried to test these 'shotgun' microphones with noise coming from off axis.

Interestingly, they all performed well with the NTG-2 being more focused, followed by the NTG-1, AT835b, VideoMic and the most noisy being the AT897.

Phantom Power versus Battery Test

I was asked by one of the IOV members from the North West of England (Area 03) local group to test the difference between the microphones working on phantom power and battery - a reasonable question as we tested all the microphones using phantom power (except the VideoMic that only works by battery). The NTG-1 does not allow you to use a battery.

Of the rest we could not distinguish any significant loss in quality of reception, in fact they all performed exceptionally well and I would have every confidence using any of them on battery power.

Hands On Test -

The Area 03 Local Group

As part of this review I arranged for the North West group to have a hands-on test of these microphones. The evening went well and the most popular



microphone at the end of the night was the RØDE NTG-2. I asked the members for their comments and here are few of them:

AT897 – "OK in test but not as good as the NTG-2".

AT835b – "Was very disappointed when compared to price and in tests with the NTG-2" and "Bright and quiet sibilant, good pickup but slightly 'glassy' sounding."

NTG-1 – "Sounds cheap... Disappointing" - "Not too bad for the cheaper microphone, same warm response as the NTG-2, but generally 'muddier' sound and a bit 'distant' sounding."

NTG-2 – "My favourite. Cost good and probably a good 'base' piece of equipment. Will look at more closely as a future purchase." - "Warmer and 'louder' response from as ideal interviewer distance, good pickup and most 'natural sounding.'" - "All microphones performed well but the RØDE generally better and NTG-2 gave best overall sound."

Pedantic stuff

The following are those little niggles that arise whenever you use sound and video equipment. You learn to live with them but they are worth noting.

The RØDE VideoMic's battery compartment was a fiddle to put back on and the test model I received was only working on one of the two mono channels.

The NTG-1 and NTG-2's stand clips were a little too tight

and I was frightened to force them. Also, Audio-Technica provide batteries whereas the RØDEs' came 'batteries not included'. And, finally, although adequate for the task the travelling boxes Audio-Technica provided were much better than the zipper bags provide by RØDE. But I guess you get what you pay for as the RØDE microphones were significantly cheaper to purchase than the Audio-Technica models.

Conclusion

A necessary function of any review is test equipment to its limits and, hopefully, that is what we have done with these five microphones, and although in my opinion there is a clear winner, the truth is all of these microphones will serve the videographer well. They all impressed me with their build quality (even the lightweight VideoMic) and how well they were able to pass most of the tests.

If you purchased any of these items they would perform the majority of tasks asked of them with 'flying colours'.

The RØDE VideoMic at £99 inc VAT has a lot going for it. If your budget is limited then you do get a lot for your money as Jay, my co-tester commented: "For a cheap, budget microphone it performs very well and if



money was a problem I would buy it. You would expect the more expensive microphones to perform better!"

The Audio-Technica build quality is outstanding and it may be that I would have been happier with the AT897 and AT835b's performance if the tests had been carried out in a warmer room, such as a hotel reception room. But in a church I felt the warmth of the NTG-1 and NTG-2 was to be preferred to the sometimes harsh clarity of the two Audio-Technica models.

So it's 'money where my mouth is' time. I am in the market to buy a new shotgun microphone and I intend to buy a RØDE NTG-2. For me it was the clear winner in the majority of tests and for its price it is incredible value. ■

Phil Janvier M.M.Inst.V.

Notes: Finally, HHB forwarded to me two RØDE shock mounts; the SM3 and SM4, a Deadcat (a wind shield) and a BoomPole, all of these items made the testing of these microphones easier and are useful pieces of kit to have in your bag.



As before, I am grateful to Keith Conlon, the Broadcast Audio Sales Manager at Creative Video Productions; Denise Burnage, the Marketing Projects Manager at Audio-Technica; and Howard Jones, at HHB Communications Limited for arranging for me to get my hands on to test the Audio Technica AT897 and the AT835b, RØDE NTG-1, RØDE NTG-2 and the RØDE VideoMic.

After returning the loan items to HHB Communications Ltd, Howard Jones contacted me regarding the RØDE warranty and he informed me that "Røde now offer a 10-year warranty on all their microphones. The customer simply has to register their product online with RØDE and the standard 2-year warranty period then gets extended to 10-years. For all UK customers, we handle any warranty repairs here at our HHB service department in London."

It is such a good offer I thought I just had to let you know...

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 Email: Palmer-Barker@comcast.net
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Tel: 020 7437 4633 Fax: 020 7025 1320
Email: sales@pec.co.uk
Web: www.pec.co.uk

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

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

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
2 The Mount, Station Yard, Longstanton, Cambridgeshire CB4 5DS
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Email: sales@qav-ltd.com
Web: www.qav-ltd.com

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

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Tel: 01895 856555 Fax: 01895 822232
Email: t2@top-teks.co.uk
Web: www.t2direct.com

TouchVision
6 The Riverside, Farnham, Surrey GU9 7SS
Tel: 01252 823850 Fax: 01252 711702
Email: ian.dudley@touchvision.tv
Web: www.touchvision.tv

TNP Broadcast Sales Ltd
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Tel: 01923 712712
Email: sales@tnpbroadcast.co.uk
Web: www.tnpbroadcast.co.uk

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Ealing Film Studios, Ealing Green, London W5 5EP
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Email: mail@kitroommonkey.co.uk
Web: www.kitroommonkey.co.uk

RPA
6a Juno Way, London SE14 5RW
Tel: 020 3183 0000
Email: sales@riverproaudio.co.uk
Web: www.riverproaudio.co.uk

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Tel: 01303 891468
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Web: www.mvsvideo.com

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

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Email: info@lcc-lighting.co.uk
Web: www.lcc-lighting.co.uk

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Towergate Camerasure
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Email: sales@riverproaudio.co.uk
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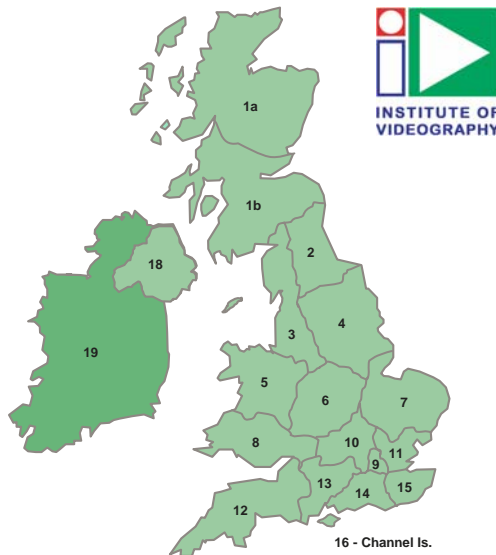
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John Goodwin M.M.Inst.V.
Chris Goulden M.M.Inst.V.
Philip Groves M.M.Inst.V.
Lynne Hamilton M.M.Inst.V.
Nick Kirk F.Inst.V.
Nicki Knight F.Inst.V.

01964 503771 AB
07984 629968 BC
01405 740381 AB
01724 720111 ABCG
0114 281 3320
01482 441007 ABC
01482 304830 ABCFGJKLMN
01482 782187 AB
01472 507367 ABC
01522 754901 ACFGIKM
0115 955 3973
0164 520573
01246 850963
01430 431634 ABCJ
01526 353225
01246 852969 ABCX
07836 702502 ACFGKL
01472 811808 ACDFGIKN

West Country (Area 12)

John Bentley M.M.Inst.V.
Mark Brindle M.M.Inst.V.
Pip Critten M.M.Inst.V.
Chris Ellery M.M.Inst.V.
Mark Huckle M.M.Inst.V.
David James M.M.Inst.V.
David James M.M.Inst.V.
Mike Last M.M.Inst.V.
John Port M.M.Inst.V.

01258 450850 AB
01271 891140 ABCDKMN
01752 362120
0117 910 9704 ABC
0117 979 2858 ABCJN
01752 510999 AB
01803 290999 ABCDFHIJK
01803 214414

Dorset, Wiltshire & Hampshire (Area 13)

Otton Hulacki M.M.Inst.V.
Ray Joyce M.M.Inst.V.
Pratic Keenan M.M.Inst.V.
Kazek Lokuciewski M.M.Inst.V.
David Lovett M.M.Inst.V.
Tim Martin M.M.Inst.V.
Ernie McKenna M.M.Inst.V.
Graham Wlew M.M.Inst.V.
Colin North M.M.Inst.V.
Jeremy Payne M.M.Inst.V.
Steven Salmon M.M.Inst.V.
James Smith M.M.Inst.V.
Henry Allen M.M.Inst.V.
David Angus M.M.Inst.V.
Steve Axtest M.M.Inst.V.
David Bennett M.M.Inst.V.
Maurice Brake M.M.Inst.V.
Paul Cascarino F.Inst.V.
Nick Curtis M.M.Inst.V.
John Durrant M.M.Inst.V.
Steve Feehey M.M.Inst.V.
Stewart Guy M.M.Inst.V.
Brian Harper M.M.Inst.V.
Greg Hawkes M.M.Inst.V.

01308 423095 ABCJKN
01202 692008 ABCGN
01299 613264 ABCDKL
0118 965 6322 ABCDEFGIJKN
01425 615626 AB
01985 212863 AGJN
01373 832763 ABCXN
01256 397387 BCXN
01256 511685 ABCN
01202 417084 BCK
01489 798132 BC
01202 488140 ACIKMN
01929 552035
01292 612242 BCKN
01202 718522 P
01590 623077 ABL
01202 512449 ABC
01666 860574 ABC
01794 324147 ABCXIKMN
01256 866434 B
01962 622549 ABCXN
01256 850142 ABCDFIKMN
01225 866348 ABCXN
0800 0433126 ABCFGKLN

Surrey, Berkshire & Sussex (Area 14)

Paul Finlayson M.M.Inst.V.
Peter Filini M.M.Inst.V.
Focal Point Television*
Brian Hibbit M.M.Inst.V.
Neil Hodgson M.M.Inst.V.
Martin Hooper M.M.Inst.V.
Peter Howell M.M.Inst.V.
Laurie Joyce M.M.Inst.V.
Robin Kay M.M.Inst.V.
Carole McQuarrie-Watson M.M.Inst.V.
Philip Nash M.M.Inst.V.
Anthony Neal M.M.Inst.V.
Derrick Oakins M.M.Inst.V.
Frank Prince-Iles M.M.Inst.V.
Ines Probst M.M.Inst.V.
Simon Reed M.M.Inst.V.
Take One Productions *
Gerald Thornhill M.M.Inst.V.
David Watson M.M.Inst.V.
John Watts M.M.Inst.V.
Barry Wear M.M.Inst.V.
Mike West M.M.Inst.V.
Mark White M.M.Inst.V.
David White M.M.Inst.V.
Nigel Bates M.M.Inst.V.
Noriko Brewster M.M.Inst.V.
Matthew Derbyshire M.M.Inst.V.
Leo Ferenc M.M.Inst.V.

01372 273527
023 912 6499 ABCN
01483 811999
01344 777010 AJN
0118 961 9981 ABKL
023 9225 0618 ABCXN
01483 765605 ABCFKM
0118 947 8333 ABL
023 92 255108 ABCFGIKMN
01903 730549 AB
01252 821623 ABC
01489 581397
01983 612704 ABC
01903 810148 ABCX
01737 373992 B
01428 652832
01403 256255 ACFGM
01444 881391 ABCXGN
01903 730549 ABM
01780 965291
01628 528682 AB
01903 892951 BC
023 92 837677 B
01372 360145 B
07966 416339
01292 8177102
01323 430300 ABCJKM
01825 873533 ABCDEFIJKMP

Kent & SE London (Area 15)

Vince Babbra M.M.Inst.V.
Ben Bruges M.M.Inst.V.
John Chilton M.M.Inst.V.
Colin Fowler F.Inst.V.
Brian Harvey M.M.Inst.V.
Michael Hughes M.M.Inst.V.
Stephen Kane F.Inst.V.
Keith Larby M.M.Inst.V.
Roger Lowe M.M.Inst.V.
Neil Missing M.M.Inst.V.
Roger Missing M.M.Inst.V.
Michael Moore M.M.Inst.V.
Barrie North M.M.Inst.V.
Dave Parkhouse F.Inst.V.
Kevin Pert M.M.Inst.V.
Katherine Shannon M.M.Inst.V.
Peter Snell M.M.Inst.V.
Chris Waterlow F.Inst.V.
Brett Allen F.Inst.V.

07976 550592 BCD
07766 052138 ABCFGJKLN
01732 840768 ABNR
01732 454593 ABCGK
01892 652379
01959 576255 ABJKN
01795 424248 ABCGK
01959 542544 ABC
01795 410957 BCXN
0879 787 9170 ACFKMN
0870 787 9170 ACFKMN
01634 220839 ABCX
01322 526653
01634 295101 ABCDHK
01233 664737 ABN
01843 595017 BCFG
01634 723838 ABCX
020 8851 0105 ACFKLM
01634 720321 ABCXKM

Channel Islands (Area 16)

David Le Brocq F.Inst.V.
Peter Laine M.M.Inst.V.

01534 723166
01481 200026 ACXJKM

Northern Ireland (Area 18)

Frazer Smyth M.M.Inst.V.

028 9267 1958

Republic of Ireland (Area 19)

John Daly F.Inst.V.
Tom Fortune M.M.Inst.V.
Michael Lush M.M.Inst.V.
Keith Malone M.M.Inst.V.
Justine May-Quinn M.M.Inst.V.
John Murphy M.M.Inst.V.
Brian Scully M.M.Inst.V.

00353 1 495 3937 CM
00353 552 1785
00353 21 733 0340
00353 87 681 420 ABCXN
00353 1 835 3389 ABCFGJKLN
00353 93 35933
00353 86 606 1420 ABCXMN

Rest of World

Paul Svendsen M.M.Inst.V. (Spain)

0034 952 7 35 513 ACGHIJ

* indicates Corporate Member

North & West Yorkshire (Area 04b)

Richard Mortimer F.Inst.V.
Terry Mullaney M.M.Inst.V.
Paul Pozzana M.M.Inst.V.
Dave Redmond M.M.Inst.V.
Iain Rogerson M.M.Inst.V.
Milade F.Inst.V.
Mike Walker F.Inst.V.
Gail Allaby M.M.Inst.V.
Philip Burton M.M.Inst.V.
Colin Campbell M.M.Inst.V.
George Duncan M.M.Inst.V.
Ian Jackson M.M.Inst.V.
Terry Ladlow M.M.Inst.V.
Christopher Lawton M.M.Inst.V.
Simon Marcus F.Inst.V.
Antony Meade M.M.Inst.V.

01924 249700 ABCXJK
01924 846413 AB
01756 798335 ABCXKN
0113 262 2496 ABCGKIN
01759 369811
01484 684616 ABCFG
01924 515100 ABCDEFHKLMN
01422 844392 ABCFGHKL
01274 595421 BCKN
01274 690110
01483 870431 ABCFKIN
07979 914996 ACFJKLNR
01723 890610 AGI
0113 218 9298 ABCDFHK
0113 261 1688 ACDFGHJKLMN
01423 755397 AIKMNRR

North Wales & Borders (Area 5)

Tudor Owen M.M.Inst.V.
Christopher Smith F.Inst.V.
Rowland Barker F.Inst.V.
Cam 3 Media *
Martyr Chidlow M.M.Inst.V.
James Edwards M.M.Inst.V.
Peter Eggleston F.Inst.V.
Kevin Fittion M.M.Inst.V.
John Ford Evans M.M.Inst.V.
George Fenney M.M.Inst.V.
David Goff M.M.Inst.V.
James Goodchild M.M.Inst.V.
David Jones F.Inst.V.
Graham Kay M.M.Inst.V.
Richard Knef F.Inst.V.

01352 753397 ABL
01948 780564 AAIMN
01490 430507 ABCFGHKLN
01588 650456 ABCFGHIKN
01978 350122 ABCXKN
01952 605213 AC
A
01952 412587
01492 543246 CK
01902 377882
01743 355725 ABCGJJKM
0845 345 1703 A
01743 891280 ABCXN
0151 342 8184
01978 358522 ACFKM

Midlands (Area 6)

Colin Jones M.M.Inst.V.
Bob Langley M.M.Inst.V.
Michael Leach F.Inst.V.
Peter Leach F.Inst.V.
James Mackenzie M.M.Inst.V.
Brad Miles M.M.Inst.V.
Adrian Moore M.M.Inst.V.
Chris North M.M.Inst.V.
Mike Payne M.M.Inst.V.
Gillian Perry M.M.Inst.V.
Roger Perry M.M.Inst.V.
Michael Shaw M.M.Inst.V.
VegaTV & Media Solutions Ltd*
Jackie Williams M.M.Inst.V.
Simon Hammond M.M.Inst.V.
Stephen Hart M.M.Inst.V.
ICE
David Impey F.Inst.V.
Mike West M.M.Inst.V.
David James M.M.Inst.V.

07837 276475 ABCX
0845 606 6593 ABCO
01902 893068 AJM
01902 808128 B
01902 342154 A
0116 275 2100 AB
01283 515861
01530 836700
01283 567745 ABCXN
01746 541892 A
01676 541892 A
01782 746553 B
0780 080 1961 ACDKMN
01455 848199
01386 47013 ABCFKM
01527 878433
01926 864800 ABCFGJKM
01926 497695 ACFGJKLMN
01782 514942 ABJ

East Anglia & A1 Corridor (Area 7)

Bernard Coe M.M.Inst.V.
Mike Deal M.M.Inst.V.
Extreme Video*
Brian Gardner F.Inst.V.
Colin Goady M.M.Inst.V.
Nigel Hartley M.M.Inst.V.
John Lambert M.M.Inst.V.
Simon Page M.M.Inst.V.
Gillian Parks M.M.Inst.V.
Bill Platts M.M.Inst.V.
Robert Scarfe F.Inst.V.
John Suckling M.M.Inst.V.
Malcolm Woodridge M.M.Inst.V.
John Worland M.M.Inst.V.
Hedley Wright M.M.Inst.V.

01223 441137 ABC
0800 970 6159 ABCGJKLN
01603 630549 ABCX
01603 260280 ACFGKMN
01473 257959 AB
01449 614378
01603 610566
01362 825777 ABC
01603 822277 ABCXKLN
01733 370922 CDKN
01508 570600 ABCGKM
020 8517 6752 ABCN
01449 720282 N
01206 241820 AB
07836 595859 ABCXN

South Wales & Bristol Channel (Area 8)

Steve Hart M.M.Inst.V.
Michael Hill M.M.Inst.V.
Harley Jones M.M.Inst.V.
Manolo Lozano M.M.Inst.V.
Dawn Morgan M.M.Inst.V.
Stuart Little M.M.Inst.V.
Nick Pudsey M.M.Inst.V.
Colin Riddle M.M.Inst.V.
Alan Torjussen F.Inst.V.
Jack Tristram M.M.Inst.V.
Alan Vaughan M.M.Inst.V.
Chris Wheatley M.M.Inst.V.
Peter Cluer M.M.Inst.V.
Glyn Edwards M.M.Inst.V.

01568 620644 ABCJKN
01242 674462 ABCDKIN
029 20 520599 ABCX
01792 520450
01792 776212 ABCN
01656 650249 ABC
01646 651555 ABCX
01437 769635 ACGJKLN
029 20 666007 AFGLMN
01792 816688 ABC
01453 835422 ACFGN
01656 650249 ABC
01453 832624
01443 838715 BC

West London, Middlesex & Herts. (Area 9)

Tim Healy M.M.Inst.V.
Mike Henson F.Inst.V.
Michael Lawson M.M.Inst.V.
Andrew O'Leary M.M.Inst.V.
Peter Cluer M.M.Inst.V.
Glyn Edwards M.M.Inst.V.

01895 672890
01494 438904 AJM
020 7932 1190
020 834 9563 ACFGKLN
020 8958 9838 BCK
020 7501 5383
020 7738 4162 ABCX
020 8943 2666 ABCXKMN
07768 014503

Oxfordshire & M1 Corridor (Area 10)

Anthony Barnett M.M.Inst.V.
David Blundell F.Inst.V.
Roger Coe M.M.Inst.V.

01536 526126
01234 764883 AJKL
01604 403481 ABCX

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 Videographer
- 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.

Scotland North (Area 1a)

Brian Rae M.M.Inst.V. 01224 313137 ABCX
Paul Russell F.Inst.V. 01382 520437
Ron Carmichael M.M.Inst.V. 01764 655655 ABCX
Iain Johnston M.M.Inst.V. 01847 895899 ABCX
Colin Sinclair M.M.Inst.V. 01224 782777 ABCXDKJMN

Scotland South (Area 1b)

Paul Russell F.Inst.V. 01563 523424
Steve Trow M.M.Inst.V. 0131 561 6280 AB
Michael Ward M.M.Inst.V. 0141 644 1136 ABCXKL
Graeme Brown M.M.Inst.V. 01577 865000 BCKN
Jack Buchanan M.M.Inst.V. 0141 643 1651
Alex Crosbie M.M.Inst.V. 01555 665236 ABC
Danny Hart M.M.Inst.V. 01563 542195 AB
Trevor Jenkins M.M.Inst.V. 01294 217382 ABCN
Guy Kinder M.M.Inst.V. 0131 221 1697
Wendy Love F.Inst.V. 0141 954 0840 AB
James Lundy M.M.Inst.V. 01506 203719 ABCFNKO
Graham Mackay M.M.Inst.V. 01236 730770 AB
Douglas Miller M.M.Inst.V. 01555 860382
Lee Mulholland M.M.Inst.V. 01294 217382 ABCN
Ken Neil F.Inst.V. 0141 779 3915 ABFILMN
Tony Nimmo M.M.Inst.V. 01555 661541 ABC
Pro-Creato Co.Uk * 0141 587 1609
Jonathan Robertson M.M.Inst.V. 0131 476 5432 ABCX

North East England (Area 2)

Neil Wood-Mitchell M.M.Inst.V. 0191 270 9063 ABCFHJKN
Michael Bell M.M.Inst.V. 01225 29182 ABCX
Roger Brown M.M.Inst.V. 07786 705066 ACHIKN
Andrew Charlton M.M.Inst.V. 01661 844542 ABCX
Andrew Crinson M.M.Inst.V. 01429 824177
Glenn Huntley M.M.Inst.V. 0191 549 3675 ABCFGHJKLMN
Brian Jenkinson M.M.Inst.V. 0191 252 7354 ABCFGHJKLN
Mike Trewthella M.M.Inst.V. 0191 536 6535 ABCFKNR
Peter Watkinson M.M.Inst.V. 01388 605386

North West England (Area 3)

Carl Stredder M.M.Inst.V. 01282 619085
The Graham Fenton Experience * 01253 884100 ABN
Peter Thornton M.M.Inst.V. 01706 812008 ABCX
Mike Waring M.M.Inst.V. 01704 531576 ABCD
Les White M.M.Inst.V. 01768 899932 ABCXN
Des Williams M.M.Inst.V. 0161 928 7361
Tony Williams M.M.Inst.V. 01704 232116 ABCXK
Chris Abram M.M.Inst.V. 01524 736573 ABCXNP
Steven Abrams F.Inst.V. 0151 722 6692 ABCX
Matthew Aindow M.M.Inst.V. 01204 843549 ABCJKMN
Graham Baldwin M.M.Inst.V. 01257 264303 ABCX
Mark Barnes M.M.Inst.V. 01706 879717 B
Dave Barrow M.M.Inst.V. 01254 830823
Roy Beaumont Swindlehurst M.M.Inst.V. 01254 679625
David Brindley M.M.Inst.V. 01772 458300 KLN
Philip Chrystal M.M.Inst.V. 01204 604840 BC
Dennis Cooper M.M.Inst.V. 0161 427 0661 ABCX
Paul Cragg M.M.Inst.V. 01204 847974 ABCX
Chris Dell M.M.Inst.V. 01772 625252 ABCXKM
Trevor Draycott M.M.Inst.V. 01772 708576 ACGKLN
Jack Edden M.M.Inst.V. 0161 428 9646 ABCN

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Visual Impact Bristol Ltd
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Wales

Stylus Technical Services
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Midlands

CVP Imaging Solution
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H Preston Professional Video
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Jigsaw 24
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www.jigsaw24.com

Total Audio
Tel: 01527 880051
www.totalaudio.co.uk

North

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