

LAMPHOUSE



Wednesday, 5th October, 2011

7.30pm

SHOWING
OF
SPRING COMPETITION
MOVIES

Wednesday, 19th October, 2011

7.30pm

Brian Ming to demonstrate his 3D Camera
and the software Magix

<http://www.magix.com/us/movie-edit-pro/plus/>

Neal Reville to demonstrate Crazy Talk

<http://www.youtube.com/watch?v=8fAXYmBVH-w>

Wednesday, 5th October, 2011

7.30pm

SPECIAL REMINDER!

HAVE YOU MADE YOUR MOVIES FOR THE SPRING COMPETITION?

QMM SPRING COMPETITION

This Competition is open to all QMM Members and entries can encompass any subject. Length is restricted to 15 minutes maximum.

[G] Classification applies.

Registration Forms available on night of showing

(Wednesday, 5th October, 2011),

and entrants are required to show (on both disk and entry form) -

- Entrant(s) Name
- Movie Title
- Aspect Ratio
- Running time
- Music statement (Royalty-Free, Original or used under Licence Agreement)

Entries close on 5th October, 2011 and there will be three judges in attendance for the showing.

Members' movies - if time permits

(For further information,

please contact George Way on 3848 5233.

Wednesday, 2nd November, 2011

7.30pm

**Presentation
Of Music Creation,
Instruments and Software
by
Greg Mabardi**

Wednesday, 16th November, 2011

7.30pm

**A
Surprise
Indoor Shoot
(Bring your cameras)**

South-East Queensland Get-Together

Hosted by the Darling Downs Movie Makers

Toowoomba

Don't forget to book your accommodation in Toowoomba!

Saturday October 22

- 9:30 am Meet and Greet at Japanese Gardens for Morning Tea provided by DDMM Inc.
West Street, University of Southern Queensland, Toowoomba.
- 10:30 am Proceed to Milne Bay Military Museum, Harristown.
- 12:00 noon Proceed to Downs Steam for light lunch purchased from the venue.
- 12:45 pm Guided tour of the venue.
- 1:30 pm Videoing opportunities of venue and volunteer workers.
- 3:00 pm End visit. Venue closes. Free time till Dinner.
- 5:30 pm Meet at Baker Street venue. Fellowship.
- 6:00 pm Dinner.
- 7:30 pm Movie night. Usual 30 min. program provided by each club.
- 9:30 pm Supper provided by Darling Downs Movie Makers Inc.

Sunday October 23

- 10:00 am Meet at Picnic Point for Morning Tea provided by DDMM Inc. Farewell.

Cost of the weekend will be **\$45 per person**. This is all inclusive of admissions to the two venues, light lunch and dinner on Saturday.

Reply forms will be sent out in due course so that numbers for catering might be confirmed. The usual 'pay with booking' will apply and the last day for replies will be **September 30 2011**.

'Mud Maps' will also be forwarded in due course.

Payment to: **Darling Downs Movie Makers Inc**

2 MEIBUSCH STREET

RANGEVILLE Qld 4350

As soon as possible.

Wednesday, 7th December, 2011

7.30pm

Special Guest Speaker

For our Break-up evening for 2011 we have arranged for a Guest Speaker to come along to our club.

This will be a fun evening with something for everyone.

President's Report



Some time ago someone was discussing the issue of lamp changing on our club projector and it was generally agreed that we should find out how to do it in case it went wrong in the middle of a showing night. Of course we hadn't got round to working it out before the inevitable happened at the last meeting. We had a new lamp, unopened in the box and thanks to the manufacturer there was also a leaflet explaining the how's and where's of the operation. These lamps are priced at about the same as the national debt of Greece but all went well with the help of the trusty Swiss army knife and lots of helpful hints from the watchful audience. I wonder how many other things we should learn how to do that are just waiting for the wrong time to pounce? Any ideas?



The above event occurred during a showing of a great variety of members movies on the 21st and it didn't spoil the evening at all. Could have been a different story on the Award Movie Presentation night!

Rod Kay from BVMA brought along his DSLR camera and demonstrated how to use its narrow depth of field feature provided by the large sensor and matched lenses and it was obvious that it's no point and shoot device that we have become used to with the modern camcorder. I have just finished reading a biography of Alfred Hitchcock and in it he makes the point that he vary rarely, if ever got behind the camera but he always knew just what field of view a particular lens would give him and always structured his shots accordingly and he always knew what would be in focus and what wouldn't. Which is all very good if you are making a movie and everything is set up just right for the scene but that great depth of field is our friend out in the real world of the casual shots.



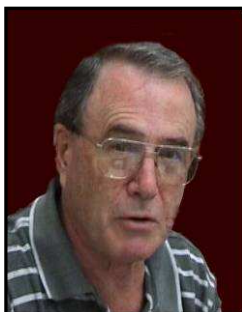
Col's camera, with its smaller sensor compared to Rod's, would be easier to use and had the great feature of very fast multi shot single frames and could shoot in HD video. It seems to me that instead of simplifying the issue of what camera is best to own we now have to have both types on hand. Back to square one!

We have the Spring competition just around the corner on the 5th October and I hope we have a good number of entries again this year. Just bring them along on the night and book them in with our competition man George Way and we will have them judged on the night for everyone present to enjoy. This is what makes making our own movies such fun when we have an audience to enjoy them with us.

Neil Reville and Brian Ming will have the floor on the night of the 19th of October, with some "Crazy Talk" from Neil and some Magix from Brian. Please come along and encourage these presenters to tell us about these products. A good audience brings out the best in everyone.

Please remember that the South East Get Together is in Toowoomba on the 22/23rd October. The forms were sent round to everyone so I hope many of you will be able to attend this social occasion if time and other commitments allow.

Stewart Gordon



2012 FAMM NATIONAL CONVENTION



UPDATE 1

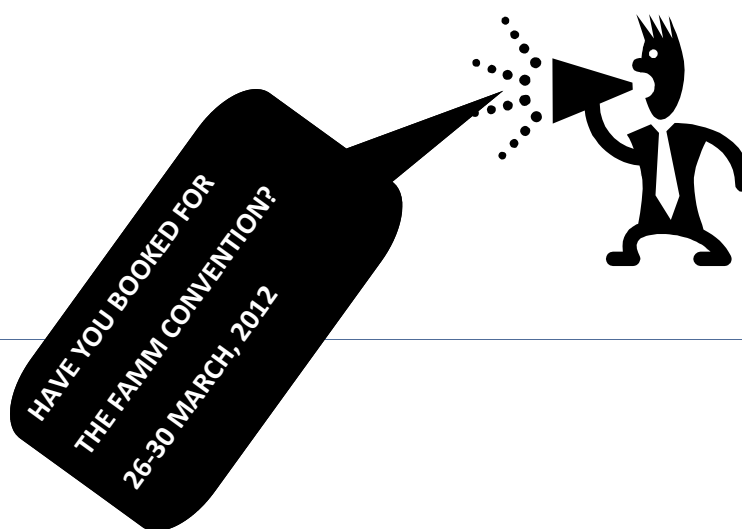


Conventioneers were concerned that no twin rooms were advertised, I contacted the Yowani and Erica advised that all rooms could also be used as a twin as they contain one queen size bed and a fold out sofa couch. The cost is for the room and two people can be in that room, either \$118 or \$140.

Convention Program

Monday	26 th March	Activity
15:00-17:00	Afternoon	Registrations
18:30-19:30	Evening Meal	Yowani
19:30-21:30	Evening	Convention Opening. Getting to know Convention Participants Activities involving members from different clubs. Mark Tunningley
Tuesday	27 th March	
9:00-10:30	Morning A	Local Media yet to be confirmed
11:00-12:30	Morning B	Local media yet to be confirmed
12:30-13:30	Lunch	Yowani
13:30-15:00	Afternoon A	Clare Young (to be confirmed in December)
15:30-17:00	Afternoon B	Panasonic and other Trade People
17:00-19:30	Evening meal	Attendees to organise their own evening meal
19:30-21:30	Evening	20 Federation Shield Videos
Wednesday	28 th March	
9:00-17:00	NFSA + Bus	National Film & Sound Archives - Luke Cummins
18:30-20:30	Convention Dinner	At Yowani Guest Speaker - David Kilby
20:30-21:30	Evening	Problem Solving & Discussions

Further details on Page 6



<http://www.famm.org.au/news/convention.html>

<http://www.yowani.com.au/>

Convention Program (Cont)

26—31 March, 2012

Cont. from Page 5

Thursday	29 th March	
9:00-10:30	Morning A	AGM
11:00-12:30	Morning B	One Minute Videos
12:30-13:30	Lunch	Yowani
13:30-15:00	Afternoon A	Local Media yet to be confirmed
15:30-17:00	Afternoon B	Local Filmmaker Jimmy Ennett
17:00-19:30	Evening meal	Attendees to organise their own evening meal
19:30-21:30	Evening	20 Federation Shield Videos and Federation Shield Presentation
Friday	30 th March	
9:00-10:30	Morning A	Local Media yet to be confirmed
11:00-12:30	Morning B	Local Media yet to be confirmed
12:30-14:00	Lunch	Yowani
	Farewells	and Goodbyes



QMM Annual Dinner

And Award and Trophy Presentation

Saturday, 3rd December, 2011

6.30pm for 7.00pm

Carina Leagues Club

1390 Creek Road, Carina

Christmas Buffet—\$36.00 per person

Please send your cheque before 26Nov2011 to

Colin Tretheway, Vice President, QMM

190 Prince Edward Parade

Scarborough Qld 4020

Members can also pay on club nights

For more information, please phone 3203 4724

or 3207 8457.

HOW TO PREPARE AND SHOOT WITH

MULTIPLE-CAMERAS (Part 2)

By Nigel O'Neill

(commencing on Page 7)

HOW TO PREPARE AND SHOOT WITH MULTI-CAMERAS

By Nigel O'Neill

When placing your cameras, consideration needs to be given to their heights relative to each other. Ideally, they should be closely matched up, so when it comes to editing later, the jump in heights is not jarring when cutting between shots. The exception to this rule is the safety camera.

The Safety Camera

The safety camera is sometimes referred to in the industry as the CYA shot or cover your ... attendees ☺ shot. In the weddings I shoot, it is typically a centrally placed camera mounted higher up and out of the way of interference either on a 2 metre stand or on a balcony with a relatively wide shot of the action. Sometimes it is unmanned (depends on the budget of the shoot), but when it is manned, I request that the operator makes very slow and deliberate adjustments. It is essential to do this, as it becomes the 'cover' shot to go to in the edit suite when the other camera operators are off finding another shot. It is surprising how often two operators will decide to do a zip zoom or pan at the same time.

Clothing

Dressing to suit the occasion is a must. Jeans and T-shirts are a no-no at a formal event. I instruct my operators to wear matte black colours with no logos or prints. If the other operator does accidentally get in your shot, you probably will not notice him and neither will your client. Remember, satin fabrics are reserved for the bride! Satin fabrics look great on HDV video, but if one of your crew is wearing it and gets in shot, no matter what the colour, it is very noticeable.

Tripods and Hand-held Operation

Unless you have nerves of steel and can control your breathing to the point of a yoga master, avoid hand holding your camera at all cost. Little movements translate to bad wobbles, especially when you start to use the higher end of the zoom. As you zoom in, your tiny wobbles are exaggerated. The only exception is if you have a shoulder-mounted camera. Your shoulder makes a great tripod. Unfortunately, most modern consumer camcorders are palm sized, making it very difficult to stabilise the camera, no matter how good the 'steady shot' function is. Whilst it may look okay in the tiny view 3 inch finder, when played back on a 50 inch screen, the motion sickness made (in)famous by the movie *The Blair Witch Project* comes instantly to mind.

If you do not have a shoulder-mounted camera, use a tripod. It does restrict your movement, but you instantly get a more professional result. An alternative to a tripod is a monopod, but they can be subject to gentle swaying movements of your hand and breathing and sometimes it is hard to keep your camera perfectly level. What looks level in the viewfinder may end up being more than a few degrees off horizontal in the edit suite. Similarly, I have seen other videographers using a monopod to record an ice-skating event from high up in a viewing platform overlooking the ice. The operator confessed to

Cont. Page 8

HOW TO PREPARE AND SHOOT WITH MULTI-CAMERAS

By Nigel O'Neill

(cont. from Page 7)

me later that tilting the camera was an issue as he was unable to get the camera high enough above the railings to tilt the camera without occasionally bumping it.

Fluid movements are also important especially during tilting and panning. This is when having a good quality tripod head is a must. Most of the tripods sold in camera shops are designed for still photography: they are lightweight and use cheap friction heads. They can be had for around \$100 dollars. Unfortunately, they are not suitable for video as the friction often translates to jerky motion and a bouncing effect during pans and tilts as the head is unable to reliably hold its position. Video tripods typically have fluid heads and cost hundreds, if not thousands, of dollars more, such as Manfrotto's or Miller's. As professional video cameras tend to be heavier than most SLR setups, a robust tripod and head is a must.

Dollies

When space and setup time permit, I use a DIY dolly in my multi-cam wedding shoots, typically only for the bridal entrance and waltz. Besides getting nice cinematic tracking shots as you lead the bridal party in, I also have a stationary camera doing the same thing in case I stuff things up. A third camera stays focussed on the Master of Ceremonies, allowing for real time cuts in the edit. A word of caution: always do a test beforehand as some floor surfaces may look shiny and smooth, but in fact are pitted and bumpy, which translates into bad vibration and unusable footage. Using a dolly takes practice as you not only need to follow the action, but be aware of running into things, such as the cake, which may be behind you!

Zoom Controllers

Some cameras support wireless/remote zoom operation or a LANC connection. Not only do they make great accessories that easily attach to your tripod handle, they virtually eliminate handling noise of your hand on the controls sometimes picked up in the audio. They also help avoid accidental bumps associated with fumbling around the zoom lever/rocker on the camera. They do take getting used to, and a good quality zoom controller will support variable zooming speeds depending on the amount of pressure you apply to the rocker switch. Some consumer camcorders come with a wireless remote commander, but be aware that some work on infra-red with a forward facing pickup sensor located under or above the lens, meaning if you are *behind* the camera, you have to be a bit of a contortionist to use it.

Manual versus Automatic Focus

Auto focus is not infallible, especially for some cameras which can focus on distant objects and render your subjects in the foreground a blurry vision. No amount of adjusting seems to help, other than tightly cropping your shots. Some modern consumer camcorders have touch screens in which you can direct what you want the camera to focus on by simply touching the flip out screen. For those who do not have that luxury or that feature, manual

Cont. Page 9

HOW TO PREPARE AND SHOOT WITH MULTI-CAMERAS

By Nigel O'Neill

(cont. from Page 8)

focussing may be necessary. If you are lucky, your camera will have a focussing ring on the front lens. Learn how to use it in advance.

Another reason for manual focussing is to eliminate focus hunting, in which the camera subtly adjusts the focus, and is noticeable as a subtle softening and sharpening pulsing in the final result. This occurred during the Alex Hills School Formal speeches despite there being a solid background. Whilst acceptable in this situation, it can be quite distracting when in other situations and may render that footage unsatisfactory and unsuitable from the perspective of a paying client.

Having said that, I typically use auto-focus when recording ice-skating events as the camera is far superior to my manual operation of the focus control. I use prosumer cameras and they do not have any difficulty recording moving subjects on ice. Some lower end consumer cameras have auto-focus mechanisms that are unable to cope with ice as a background, resulting in focus hunting in which the camera is unable to lock on. The only option in this case is to resort to manual focussing.

Shutter Speed, Iris and Gain

During indoor theatre shoots, I set my cameras for manual operating of the iris, gain and shutter speed (50 fps). Theatre lighting tends to vary in brightness and intensity. Setting a fixed shutter speed will prevent the camera from slowing down the shutter to undesirable speeds that may cause strobing i.e. 25 fps, in low light situations. Modern video cameras do not really have a traditional shutter on them. There is no mechanical shutter that opens and closes to let light through. It is really just done by sampling information off the chip. How often that information is pulled off the chip is equivalent to a shutter speed.

Whilst automatic iris settings may look okay in the viewfinder, they tend to over expose spot lit subjects, which is where manual operation of the iris overcomes this. In an SLR camera, the iris is a mechanically adjustable opening or aperture which controls the amount of light coming through the lens i.e. exposure. The video camera iris works in basically the same way as a still camera iris - as you open the iris, more light comes in and the picture appears brighter. The difference is that with video cameras, the picture in the viewfinder changes brightness as the iris is adjusted. Most modern consumer camcorders do not have a real iris. They just electronically vary the gain or the brightness on the chip to do what a mechanical iris would do.

A word of caution: before using your iris manually, you need to know what the correct exposure should look like in your viewfinder. If your camera has the option to adjust the viewfinder brightness settings, you should do that first. A good start is to set your camera on auto-iris and frame a shot with nice, even lighting. Notice how bright the picture is, then set the iris to manual. Most cameras will retain the same exposure as set by the auto-function, which you can adjust from there as you go. Open and close the iris, then try to set the exposure where it was before. Practice is the only way to get exposure right.

Cont. Page 10

HOW TO PREPARE AND SHOOT WITH MULTI-CAMERAS

By Nigel O'Neill

(cont. from Page 9)

Record a number of shots under different lighting conditions, then play them back and see how good your exposure was. In time, you will come to learn to properly adjust your iris.

A common difficulty with exposure is what to do in uneven lighting situations. The strong backlight scenario is a headache - this is where your subject is set against a much brighter background. In an auto-iris situation, the camera adjusts the exposure for the strong backlight, which leaves the subject as a silhouette. Assuming that you cannot change your framing, move your camera or add more lighting to the subject, the only option is to open the iris until the subject is exposed correctly. This will mean the background is too bright, but it is better than the subject being too dark. Although this is still far from ideal exposure, it is an improvement on the silhouette effect.

One of the features you might find on your camcorder is gain. What gain does is digitally amplify the signal off the image sensor. Gain increases the voltage level in the video signal making the image look brighter. Whilst it allows you to get a brighter image, there is a compromise to using gain: the more you increase the gain, the noisier or grainier the image gets. Use it cautiously. Gain is noticeable as a snowy, speckled effect, best illustrated by these two images:



Unlike zebra lines and peaking, gain is recorded on the final image. One way to overcome excessive gain is to light your subject better. Another is to slow down your shutter speed, but this will result in a strobing effect as mentioned earlier. A more drastic measure is to buy a camera with a larger CMOS/CCD sensor, but that significantly adds to the price.

Zebra lines and peaking

Zebra lines and peaking are useful aids in operating your camera better. Zebra lines can be a great handy tool. I usually have mine set to 100 IRE. The idea is that you will be able to see what your camera thinks is hot/over lit.

Cont. Page 11

HOW TO PREPARE AND SHOOT WITH MULTI-CAMERAS

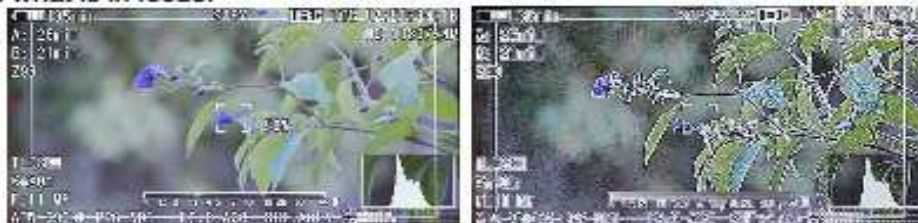
By Nigel O'Neill

(cont. from Page 10)



Some people think that you would turn on the zebra lines to see where the image is 'over exposed,' but is really there to show you where the hottest parts of the image are located. Stopping down the exposure to make all the lines go away is not the intention of zebra lines. You want to have a good balance between the zebra lines and darkest spots in your picture; otherwise your shots will be underexposed. Note: the zebra lines are not recorded in the final footage.

If your camera has a peaking feature, it will make critical manual focusing a lot easier. It finds sharp lines in the image and highlights them with a colour (usually red, yellow or white) indicating where the focus is correct. This visual aid helps you quickly determine what is in focus, and what is not. These highlights are not recorded to the final image. The image on the left has no peaking enabled whilst the image on the right has clearly visible white outlines of what is in focus:



So what has all this about white balance, iris, zebra lines, manual focus etc. got to do with multi-cam shoots, you say? My camera has fully automatic capabilities! I just need to point and shoot. Sadly, not understanding how your camera works and not knowing how to operate it properly (and manually) can be the difference between a good result or totally unusable footage. It also helps to learn how to use your camera beforehand. I have seen videographers frantically referring to their user manuals in the middle of a shoot. Not a very reassuring sight for the client.

The downside to automatic modes is that they do not really anticipate or know really what you want to do creatively with the image. It may change the exposure when you do not want the exposure to change. It may shift the focus to something that you do not want to be focussed on. It does things that are intuitive to the electronics of the camera but maybe not intuitive to you. That is why camcorders offer manual settings. Unfortunately, some camcorder models offer multi-function switches, rings or toggles that allow you to switch from manual focussing to iris operation, but not both simultaneously.

Cont. Page 13

QMM's Quackings



What have you been doing? Tell us about anything that would be of interest to other members of QMM. Eg. Do you belong to another club and perhaps visited somewhere interesting? Do you have a hobby that is different or unusual.? Please send your article to the Editor, at tre333@optusnet.com.au.

Thank you to Stewart and Jan Gordon who whilst staying in Coffs Harbour visited the Dorrigo Steam Railway Museum.

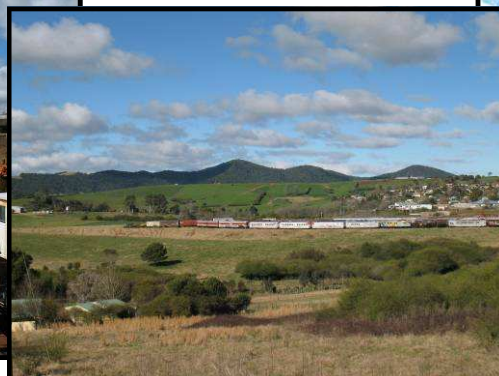
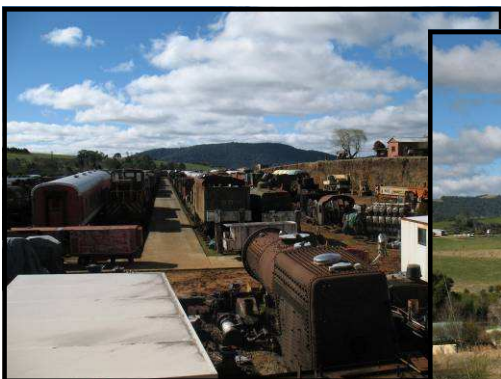
DORRIGO STEAM RAILWAY MUSEUM

What has approximately 3562 wheels, some of which may be a hundred years old and have travelled thousands of kilometers and now lives up over 760mtres high? It's the Dorrigo Steam Railway Museum which is about 50 k inland from

Coffs Harbour and houses the largest collection of rail way rolling stock in the world. It is still not open to the public due to local rulings on access and parking but



the old locos can be viewed from the road and the museum area has been cut out from the nearby hill side with lines and storage being slowly built.



Cont. Page 13

HOW TO PREPARE AND SHOOT WITH MULTI-CAMERAS

By Nigel O'Neill

(cont. from Page 11)

Final Take

If you run tape based cameras, or one with a hard drive or a memory card, it is a good idea to keep your cameras all running for the duration of the event. Not only does this ensure that you are always ready to catch all the action, but it means you cannot end up in a situation where you think you got that once in a lifetime shot only to realise afterwards the camera was in standby mode. Stomach lurching moment followed by blood draining from your face ☹. Lastly, having one long take makes it easier to match and sync your footage on the timeline in the edit suite.

Whilst I have described multi-cam techniques for commercial work, you can apply the same principles for small family celebrations. This does not mean the family has to feel like they are filming an episode of a soap opera. You can put a small camera on a tripod strategically placed in a corner, then use your camera as you would normally do. You may finally find out who was secretly scoffing the cake or drinking all the wine.

Multi-cam editing is very much a topic in its own right. If there is enough interest, I will follow up this article with one from an editor's perspective, noting that different software handles multi-cam editing in its own unique way. As I use Sony Vegas Pro 10, it will be based on that. Sorry Edius and Premiere users!

Part 1: The Multi-Camera Shoot(er)

Part 2: The Multi-Camera Edit(or)

We thank Nigel O'Neill for preparing this article and allowing us to use its contents in the 'Lamphouse'.

DORRIGO STEAM RAILWAY MUSEUM (cont.)

In its final form the museum and associated railway line will be open to the public to showcase the railway engineering that made the expansion of Australia possible.

The 260 ton Beyer Garratt was the work horse of NSW freight for many years now rests here covered in old oil to keep the rust at bay.

Stewart Gordon



QUEENSLAND MOVIE MAKERS

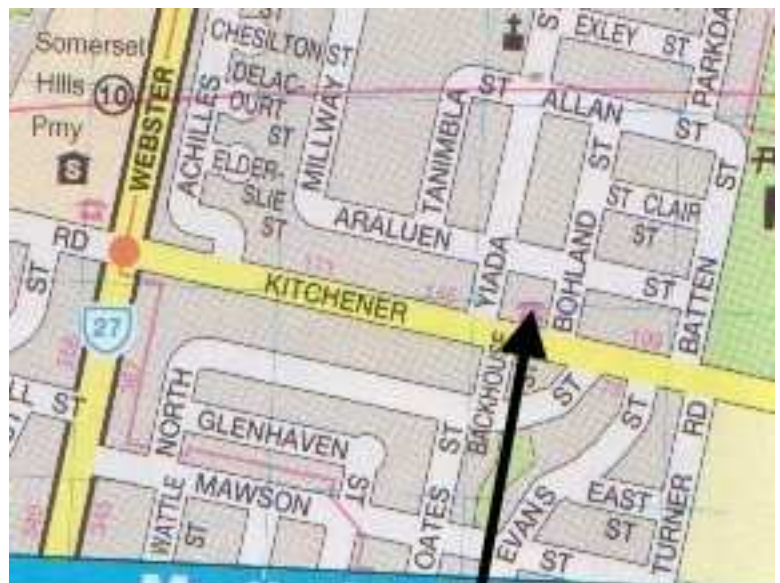
Website: <http://www.qmm.org.au/>

Please address all mail for Queensland Movie Makers to:

Mr Merv Peake,
Secretary
Queensland Movie Makers
35 Royal Parade
Alderley.Qld .4051

Meetings: 7.30pm. 1st & 3rd Wednesday/Month

O.E.S Hall—Cnr Kitchener Road & Bohland St. Kedron.



QMM Meets here

Map copied from UBD Brisbane Refidex

DISCLAIMER

In regard to products, services and/or procedures which are mentioned in this Newsletter, members should determine for themselves the reliability and/or suitability of these products for their own particular requirements. Queensland Movie Makers Club., cannot accept responsibility for any products or service statement made herein and the opinions or com-

COPYRIGHT

All articles and photos appearing in this Newsletter are subject to Copyright and may not be reproduced in whole or part without the author's consent. Enquiries regarding permission should in the first instance be directed to the Editor, Queensland Movie Makers.

Subscriptions.

Single- \$40 per year
Family— \$45 per year
Country- \$15 per year

QMM Committee Meetings

2nd Wednesday each month
For details phone Stewart Gordon
on 3207 8457

QUEENSLAND MOVIE MAKERS COMMITTEE

PRESIDENT	Stewart Gordon	srgordon@ozemail.com.au	3207 8457
VICE-PRESIDENT	Col Tretheway	tre333@optusnet.com.au	3203 4724
SECRETARY	Merv Peake		3356 5051
TREASURER	Jan Gordon	srgordon@ozemail.com.au	3207 8457

COMMITTEE MEMBERS

	Bob Adamson	bbadamson@inet.com.au	3263 1059
NEWSLETTER EDITOR	Joy Tretheway	tre333@optusnet.com.au	3203 4724

EX-OFFICIO OFFICERS

COMPETITION SECRETARY	George Way	orvid@bigpond.com	3848 5233
VIDEO & AUDIO	Neville Long		3356 4032
	Bob Adamson		
HISTORIAN	Bob Adamson		

If you wish to submit an article, or to report errors and omissions to this Lamphouse,

Please advise Joy Tretheway

Tel: (07) 3203 4724 Email: tre333@optusnet.com.au