FV^VR

Film Video & Virtual Reality
Incorporating Australian Videocamera

Inside...

Review: Panasonic PV100
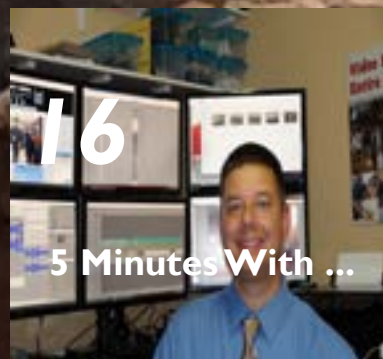## Tutorial: Using LAV Mics

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feb 2019

Cover and Inside Image: Canal Rocks, Western Australia

Publisher's message

Here is the first version of the new FV^VR / Australian Videocamera "Short Film / Professional Videographer" edition.

We have aimed to make the content useful to the professional video person, with a combination of stories covering a multitude of areas, as well as also have material those with a passing interest to film making at one end, or the ENG / Broadcast professional at the other, will find interesting.

The edition also starts what will be a regular set of columns; initially we have Steve Turner's Adobe Premier Pro Tips, but this will expand to offer columns for DaVinci Resolve 15, Vegas Pro, EDIUS, AVID, FCP X and even perhaps Corel VideoStudio, Pinnacle Studio, HitFilm and other apps if the interest is there.

Speaking of DaVinci Resolve, in this edition I review the latest 3rd party manual for the program. If you haven't had a look at Resolve yet, I suggest you do. For a freebie, it is absolutely staggering for what it can do, and many major Hollywood studios use it.

There is a sort of "sister" program to Resolve as well, called Fusion. This is also free. If you need an app for motion graphics and compositing, then Fusion is also for you and just as Resolve does, works on Windows, Mac and LINUX.

In upcoming editions, we will have both reviews and tutorials for Fusion.

Also coming are a series of tutorials on Maxon's Cinema 4D and Adobe After Effects by the way, and we are in the planning stage for more cameras (the new Canon EOS R and Ricoh Theta V will be in the next edition) and accessories such as tripods, cases, lighting kits and field monitor / recorders.

> *If you haven't had a look at Resolve yet, I suggest you do. For a freebie, it is absolutely staggering what it can do.*

Our next issue will also contain an interactive guide to setting up vehicle mounts, an overview of the NewBlue Live titling system, a primer on using Motion Tracking and a look at the plugin systems from Red Giant.

Now, just a reminder that at the moment, FV^VR / Australian Videocamera is a freebie (in its e-mag form). After you have received 12 editions though, then our paid subscription model will kick in – sadly a necessity so we can keep the magazine going as without subs, it simply cannot be done.

The subs fees will not cost an arm and a leg, and there is even a major discount for those that choose to sub to all the editions as against one of them. The details can be found on our website, or please drop me an email at david@auscamonline.com if you need more clarification as to your current standing.

Finally, last month we gave a lucky subscriber a Sony Cybershot DSC RX0 camcorder worth nearly A$1000. This month we have been offering a 12 Seagate month subscription to BorisFX Sapphire. The winner is Lee Archer from Edinburgh in Scotland UK. Congratulations Lee.

The subscription "sweetener" for March is an **8TB Seagate Backup Plus drive.** We have one here as our central server and can vouch for it as its doubles as our PLEX server as well as having 3 laptops and 4 desktops using it 24 hours a day.

Simply go to any page on our website, and if you haven't subscribed already, fill in your email details in the popup that appears, and that's it!

As always, thanks for supporting us!

A while back, David Hague reviewed the Panasonic HC-PV100. But now, Stephen Turner has turned his professional cammo's eye towards it. Here are his thoughts...

This is simply amazing. A fully capable, fully professional, camera for under $2000. Three rings on the lens, 20x zoom, awesome stabiliser, two XLR inputs, a decent LED light and despite a small sensor very good in low light.

Not 4K ...

So it's not 4K? So what? Full HD still covers 90% of the markets this camera will serve. It's a gold standard light weight aimed at weddings, events, and story tellers in all forms.

It is very light and feels a tad plastic. What do you expect for the price?

Reminds me of the Sony Z1 when that came out.

At least you won't have to grow massive biceps to hold it up for any length of time. It's a mere 1.5kg.

I was testing the magnificent Black Magic Mini Ursa at the same time and it came in at 7 kilos with a pair of V-Locs on the back end!

Chalk and cheese...

...and no CCD or CMOS ...

Goodbye CCD and CMOS and hello BSI. The back illuminated sensor uses a clever trick to improve low light sensor. It's a 1.1/3 inch BSI and if I'd expect very poor low simply moving performance in a small sensor. it was a CMOS or CCD light performance. By the wiring from the front to the back the improvement is around ½ to 1 stop. Doesn't sound like much but it makes all the difference in the world.

Built In LED

The built in LED light seems like a token add on but it actually works quite well as a fill light. The snap on diffuser softens the light and while you have no level control it is useful. Don't forget your other lights though!

Great Menu Structure

The menus are easy to run through and aren't very deep so you can't get lost trying to find that one thing you wanted to change but only vaguely remember where it is. So mostly set and forget – just the way I like it.

I really like the pull out and swivel monitor but I'd like to have both that and the excellent EVF on at the same time. The default is the EVF if the screen is tucked away and the LCD if it's out. You then have to switch between the two – minor but many cameras now detect the eye approaching the EVF and switch it on or I'd prefer both. It can't cost that much in battery time.

I love having dual SD card slots. You can hot swap to keep going or dual record for safety. The 50mbps rate means the demand on the cards is not high and off the shelf will do. By comparison the Panasonic GH5 now offers 400mbps! Overkill in my book but there you go.

Optical 20x Zoom

The optical 20x zoom is great and just the right length. The five axis stabiliser is very good and you can shoot hand held with very good results – it's not a gimbal so let's not get carried away! There is "intelligent" zoom out to 40x but just say no. 20x is more than adequate and beyond that is still just digital enlarging.

It's 29mm at the wide end and runs out to 600mm and is a very good 1.8 at the wide and a respectable 3.6 at the far end. For run and gun you are very well covered by that range. There's the usual zoom control on the handle and another on the top for shooting off a tripod.

Tiltable Viewfinder

The tiltable viewfinder is comfortable and very clear with 1.5 million dots. The LCD screen is also very good but I did struggle in bright light. A small issue is the font size on the screen. The info is small and I struggled to read the settings sometimes. Match practice might change that.

The ergonomics are great, In a very short time I was comfortably making changes, This is where video cameras have it all over DSLRs with hard switches and settings easily worked at speed.

So the pictures? Very good. Errrrr…. that's all really.

Value for money does not come much better than this! At around $1900 the PV100 is stupidly cheap … Stephen Turner

Click image above to play video

Sharp with nice colours straight out of the box. This is another difference between the video and DSLR worlds. The vast majority of film work does not require, or have a budget for, colour grading. The obsession with shooting flat and grading does my head in. It's brilliant and has it's place but it's not needed at most shoots. So having a camera that spits out nice pics from out of the camera is still gold.

Value for Money

Value for money does not come much better than this! At around $1900K the PV100 is stupidly cheap and I'd suggest you get one before Panasonic realise they've made a big mistake!

The Techie Things...

Sensor: 1/3.1 inch

Pro Functions: 3 manual rings / 2 channel XLR audio inputs

F Value: F1.8 - F3.6

Optical Zoom: 20x

Focal Length: 4.08mm - 81.6mm

Standard Illumination: 1400 lx

Minimum Illumination: 1.2 lx

Shutter Speed: 1/6 to 1/8000: Super slow 1/100 to 1/8000

Iris: Auto / Manual

Stabiliser: 5 Axis

Website: **https://www.panasonic.com/au/consumer/lumix-cameras-video-cameras/video-cameras/hc-pv100.html**

Microphone — Off

Direct Text Entry — On

Camera — Off

Disable Scaling — Off

Lorem ipsum dolor sit amet, consect redat etur adip ising elit

Lorem ipsum dolor sit amet, consect redat etur adip ising elit

Lorem ipsum dolor sit amet, consect redat etur adip ising elit.

Custom Colour Hold or Double Tap to Change

Menu Open — On

Show Times — Off

Fullscreen — Off

Controls Overlay — Off

Text Alignment — Left

Side Triangles — Middle

Font — Malgun Got

Dual View

Way back when, I worked as a contractor for a Perth company called Computer Television. This job entailed writing scripts and directing educational / training films around the use of Microsoft products, specifically Windows and Office.

(We also did the training videos for AutoCAD and Filemaker Plus, plus a couple of medical procedure (on site) based ones I would rather forget thank you!) ... cont -->

Edit Script | To Start | Back | Play | Forward | Scroll Speed | Mirror | Invert | Text Size | Speech | Load Script | Save Script

Current File
Script Panasonic WXF1

Review: Teleprompter Pro

The gear used was Panasonic M5 (off memory) based - tape of course, no digital back then - and final output was to VHS videotape. And we sold SHEDLOADS of 'em, mainly to corporate types at $2K a set for Office.

Initially, these were very dry in content, very factual, and well, boring. And tedious to write. So, I had a Bright Idea. Wouldn't it be fun to rewrite these and create training videos based around how an organisation might use these applications in the real world?

I had contacts in the radio world – back then, Radio 6PM in Subiaco specifically – so approached the station manager who I knew (Gary Roberts) to see if we could shoot the stories in the studios and around the station, and yay! He agreed.

Alfoil?

All this is leading to the fact that at the time we had cutting edge tech for cameras, lights, audio (oooh radio mics!) and the like, but the script was read by the talent from a l-o-n-g sheet of paper holding the printed words in something like 72 or 96 point, and gradually unrolled from an old alfoil cardboard tube by a gopher.

Fast forward 20 years + to a few months back when I received the fabulous Microsoft Surface for review, and wondered; "Is there an app that allows the Surface to become a teleprompter?"

And so a quick Google search found Teleprompter Pro from UK based Phillip Littlewood, who runs a company called Purple Wizard Software. And it costs the princely sum of AUD$8.99. Yep. Eight Dollars and Ninety Nine Cents.

Now for less than 9 bucks, you are probably thinking pah! Must be crap. And you'll be very, very wrong.

Description

Teleprompter Pro is a Windows app that needs Windows 8 or greater to run. I have it on Windows 10 Professional, and so get all of the functionality, and that is a lot indeed.

The Interface

Once loaded, Teleprompter Pro shows two menu bars, one along the top of the screen and one along the bottom. Either or both of these can turn off in operation. The top menu contains information relating to screen dimensions, font size, type and colouring (including foreground and background), text alignment and scaling. Other options

Its important to note that Teleprompter Pro supports mirrored and reversed text if you are using teleprompter glass, and this is also reflected (pardon the pun) if using a secondary monitor

include showing the total time of the script and the time left when reading (more on these in a second).

Also available are switches for control overlay (more on this shortly too), side triangles denoting the current actual position in the script, micro-

phone on / off and the option to also use a camera which is useful for podcasting while reading a script (the person seeing the podcast won't see the script of course!)

There is also an option for dual view where the script is duplicated on a secondary monitory (hard wire connected or via wi-fi).

Its important to note that Teleprompter Pro supports mirrored and reversed text if you are using teleprompter glass, and this is also reflected (pardon the pun) if using a secondary monitor.

The bottom menu contains the transport controls for the script and these will be familiar to anyone who uses any sort of media controller – play /stop / fast forward / reverse etc.

As the bottom menu can be hidden thus also removing these, the controls overlay button mentioned earlier then displays larger transport buttons over the script. These can either be accessed by touch (Teleprompter Pro fully supports a touch screen) or the mouse.

Two important buttons are text size and scroll speed. Depending on how these are set dictates the times shown in the Total Duration / Remaining Time display mentioned earlier.

Creating Scripts

Whilst Teleprompter Pro at this stage won't read native files from the likes of Microsoft Word (**Update: It now does read Word files**), text can be pasted in from these applications (or even copy from a web browser) and saved. Scripts can also be entered directly and edited and saved. Information such as text size, font, colour schemes, scroll speed and

so are saved as met data in the saved file – which is a pure text file by the way.

Oh, and if you are a muso, if you use the Courier font in Teleprompter Pro, any script that also shows the chords will keep the annotations of the chords in the right place. Using the text scaling option means they will stay there even if screen sizes change.

Voice Recognition

A new feature which is a ripper, allows voice recognition. As you are reading the script, the scroll speed is monitored by voce recognition algorithms so that if you speed up or slow down, the scrolling speed alters accordingly to bring the on-screen copy back to the side triangle marker levels.

Conclusion

As I said, for a teeny, tiny AUD$8.99 you get a program many would happily pay 50 times as much for; a quick search of the cost of teleprompters tells me a dedicated unit can costs between USD$500 and USD$2000, so the cost of a basic Microsoft Surface and Teleprompter Pro is a bargain.

And you get all the other functionality the Surface offers too being a full on Windows based laptop / tablet combo.

We'd have to say, whilst it is early in the year of 2019, Teleprompter Pro gets our vote as Software Find of the Year so far – and is more than likely to hold it.

Above you'll find a 20+ minute tutorial on using the software we found on YouTube, narrated by Phillip Littlewood the author. This does not contain reference to the Voice Recognition option by the way which is a later addition. .

If you have the slightest interest or need for a teleprompter solution, I urge you to watch it! You'll be convinced I promise.

To contact Philip Littlewood direct, email to **Teleprompter-Pro@philiplittlewood.co.uk**
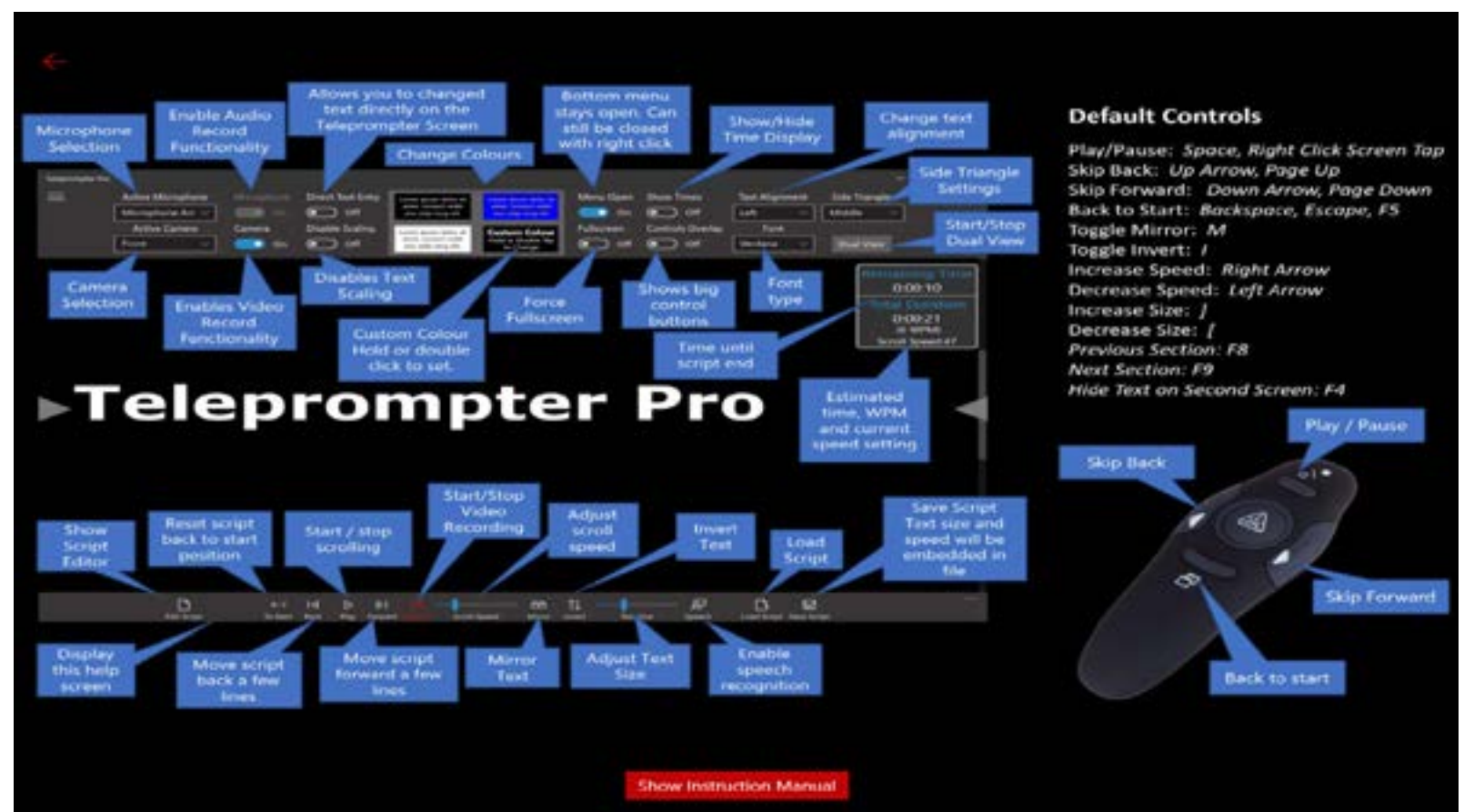
Editor's Comment

Oh Look. Mine IS Bigger Than Yours ...or ... does size REALLY matter?

I know I have recounted this before, but way back, when we had just started Australian Videocamera, we had a whole bunch of online forums going – Facebook and Twitter killed them – and we had a question from a new-ish user.

It went something like this; "*What camera can I get that will make me look professional?*"

This was still in the days of tape based camcorders using Firewire for data transfer and AVCHD for high-def had only just arrived.

The camcorder of the moment was the venerable **Sony Z1**.

Now as well as it being a bit of a foolish question – and he was quickly told so – this person decided that he wanted a Z1 anyway to "*make him look professional*" one assumes, and despite all advice, he grey marketed one from Hong Kong.

Sony Australia of course, doesn't support overseas purchased camcorders, and nor should they in my opinion; this chap was potentially playing with fire.

And so, it turned out to be. The model he got didn't support Australian power specifications and when he tried to deal with the Hong Kong company to get it, anything, fixed to protect his AUD$6K, they seemed to vanish very quickly.

So, two valuable and very hard learned lessons then.

Since then of course, camcorders have jumped ahead technologically in leaps and bounds. Tape is so last century,

AVCHD is dinosaur stuff and camcorders that might "make you look professional" have got smaller and smaller. Look at the **Panasonic HC-WXF**-1 as an example.

You could not ask for a better camera that is bang up to date with all the latest specs you'd wish for – barring perhaps XLR audio inputs in which case you'd spend an extra $600 and get the PV100 re-viewed in this edition, as long as the lack of 4K was not an issue (if it is, then $4999 gets you the delectable **HC-X1)**.

This made me wonder. If these cameras can get such good imagery that is without question broadcast quality, why do so many professional ENG guys still shoot with shoulder mount monsters? Are these shoulder mount cameras still in use as the owners simply(?) have an investment in them they need to justify – and fair enough if so. Or is there another reason?

I can see that for making feature length movies and the like, the advantage of interchangeable lenses is a bonus, although the eye watering prices of these lenses still makes me wonder.

But for ENG (that's "electronic news gathering by the way) where the destination is TV, is such a camera justified?

Many years ago, we did an interview with an ABC 4 Corners producer and he explained why they were (then) switching to Canon XF305s which are a hand held. Surely if this genre of camera is good enough for the likes of the esteemed 4 Corners, they are more than good enough for daily news gathering.

Have I missed something? **Let me know.**

Techniques: Using Wireless Lavalliere Mics

*A*s you progress through your film making skill set, one thing will become paramount; the audio component is not something to be taken lightly. Indeed, you may grow to think audio is not just as important as the visuals, but more important.

Audio v Visual

An oft used example is this: if you don't think audio is important, turn on the ABC TV news at 7 o'clock, mute the sound and then try and explain what the hell is going on in the world!

Or you may have discovered this already; your audience will forgive a slightly blurred image, or a missed frame or two, but if the audio is out of sync or unintelligible... they will turn off in droves!

It goes to say then, you want the best audio you can get – particularly speech – so the best microphone for the job is an absolute must (and we covered the different mic types and their uses in the last edition, with the help of the experts at Sennheiser, and is reprinted here if you missed it).

Getting the Best

But as well as having the best mic for the job, it is necessary to know how to get the best from it. For live dialogue, you have a couple of choices – a mic such as the Sennheiser MKE 600 shotgun mic on a boom, or the Sennheiser EW 112P G4 wireless mic that uses a special form of mic called a Lavaliere (Lav for short and nothing to do with the UK abbreviation for a toilet I assure you!)

Lavs are also known as lapel or clip mics by the way, and are the short black (or white) ones you see clipped to the lapel of newsreaders on TV, with a cable leading to a transmitter attached out of sight to a belt. That is placement in its most basic form, as it doesn't matter to the viewer if they can see it. But on a film shoot, you don't want the audience seeing cables and the like.

Techniques

So, here we will be discussing the techniques and tricks for using a Lav mic, and leave the boom

mounted mic for another time. Here are our top 10 tips:

- *Placement is the most important thing as although the mic has to be discreet, it must be able to pick up the talent speaking of course. The most common places are on a lapel, a tie or a collar, but it is important to be aware that there are very real possibilities of noise from clothing rustle, the cable rubbing or even hair touching the mic capsule.*

- *To isolate a Lav mic from being rubbed, you can make a pseudo shock mount out of gaffer tape (but avoid getting tape attached the pickup point of the mic). Sandwich the mic between two folded pieces of tape and attach to clothing. Make a loop out of the cable to take any tension off the cable where the mic is sitting, and also attach that to the clothing with gaffer tape.*

- *If you are sticking a mic to clothing, as suggested, use gaffer tape, but if it is to a person's skin directly, use first aid tape (due to potential allergies).*

- *A person's tie is a good location for a Lav mic as it can be clipped to the tie, hidden in the folds, even in the knot. A Lav mic can be upside down by the way depending on the type (Omni or cardioid).*

- *Another good location is inside a collar with the cable running under the collar and down the back of the shirt, so it is out of sight. Again, use a gaffer tape shock mount to isolate the mic from the clothing. A tee shirt's collar can also be used, taping the mic underneath the collar*

and running the cable around the back.

- *Inside a shirt next to the buttons also works, but yet again, use a gaffer tape shock mount.*

- *You might be tempted to increase the high-end audio in a program such as SOUND FORGE as these frequencies can be muffled by clothing covering the mic. Remember though that due to their nature, engineers such as those at Sennheiser who design these mics have thought of that and are way ahead of you, and so Lav mics tend to be more responsive in these areas so it is quite possible – even probable – this may not be necessary.*

- *Some companies make commercial versions of our gaffer tape shock mounts so have a look around if the gaffer tape solution is not to your liking.*

- *Some clothing poses particular problems for mounting Lav mics. Skin tight apparel especially present challenges – think a Superman suit, a sheer nightgown or similar. There is a very good **video online** that answers these challenges for 17 different items of clothing and presented by Stephen Harrod, a Hollywood sound professional specialising in this area.*

- *Finally, when placing Lav mics on talent, it is of special importance, and should go without saying, that discretion is the top of the list. Many people flinch at the thought of others poking around in somewhat intimate places, so make sure you ask your talent if it is OK to do so, and if not, let them do it themselves with your guidance.*

11. *Yes, we go up to 11 here. Finally, double and*

triple check the audio from a Lav mic before shooting. The whole idea is to get the best audio you can; it all goes for nought if after all that, something comes unstuck, or noise creeps in and you have to reshoot all over again

Sennheiser Wireless System Manager

Sennheiser's Wireless Systems Manager is a professional software solution for remotely monitoring and controlling wireless systems. Its intelligent features make the WSM the ideal choice for TV studios, live events, as well as musical productions.

Wireless Systems Manager 4.4 for Mac and Windows assists users in setting up and coordinating the frequencies of wireless microphones and personal monitors by having the most important parameters handily displayed on a single screen.

For more details, go to **https://en-au.sennheiser. com/service-support-services-wireless-systems-manager**

Review: Kyno

Professional Media Management that excels says David Hague

I n our quest to find the perfect – or as near to perfect as possible – clip manager to catalogue and tag the thousands of video files, stills and images we have created, shot or otherwise obtained over the years, our journey took us to Kyno, available for both the Mac and the PC.

At AUD$209 to buy with one year of updates and licences for three computers (for one person), it is not a deal breaker for the individual by a long shot; a "premium" version for the corporate types is still only AUD$459 (again for one year). Updates after this period are at your discretion and are AUD$104 and AUD$219 respectively per annum.

The Interface

The main interface is like MYNC we looked at here, with the usual File Manager / Finder style work area with a Devices section showing all of your internal hard drives, external USB drives, plugged in SD cards and the like plus an extra section for Jobs.

The Workspace area is automatically set up - under Windows it is your username but can be any folder you also wish to drag in to that section.

Jobs contains all the current background tasks Kyno is running.

When you select a folder in devices, you can display files by either thumbnail, list or detail. Thumbnail is the default, List displays all the details of all files in a list mode and Detail shows a single file inside Kyno's own video player. A filter button lets you select exactly which files are to be displayed.

A nice touch is to filter by file modification, useful for those who don't remove files from SD cards or you are not one of those who clean up files very often.

A second button lets you sort by different criteria, and we found that the list view is the best way to use this option, letting you see the sorting options much more clearly, such as clip length for example.

Detail mode is the most – well – detailed, with not only the ability to play clips, but display all of the metadata attached to a file. You can also transcode or export a file from Detail view and perform various other options from a drop-down menu.
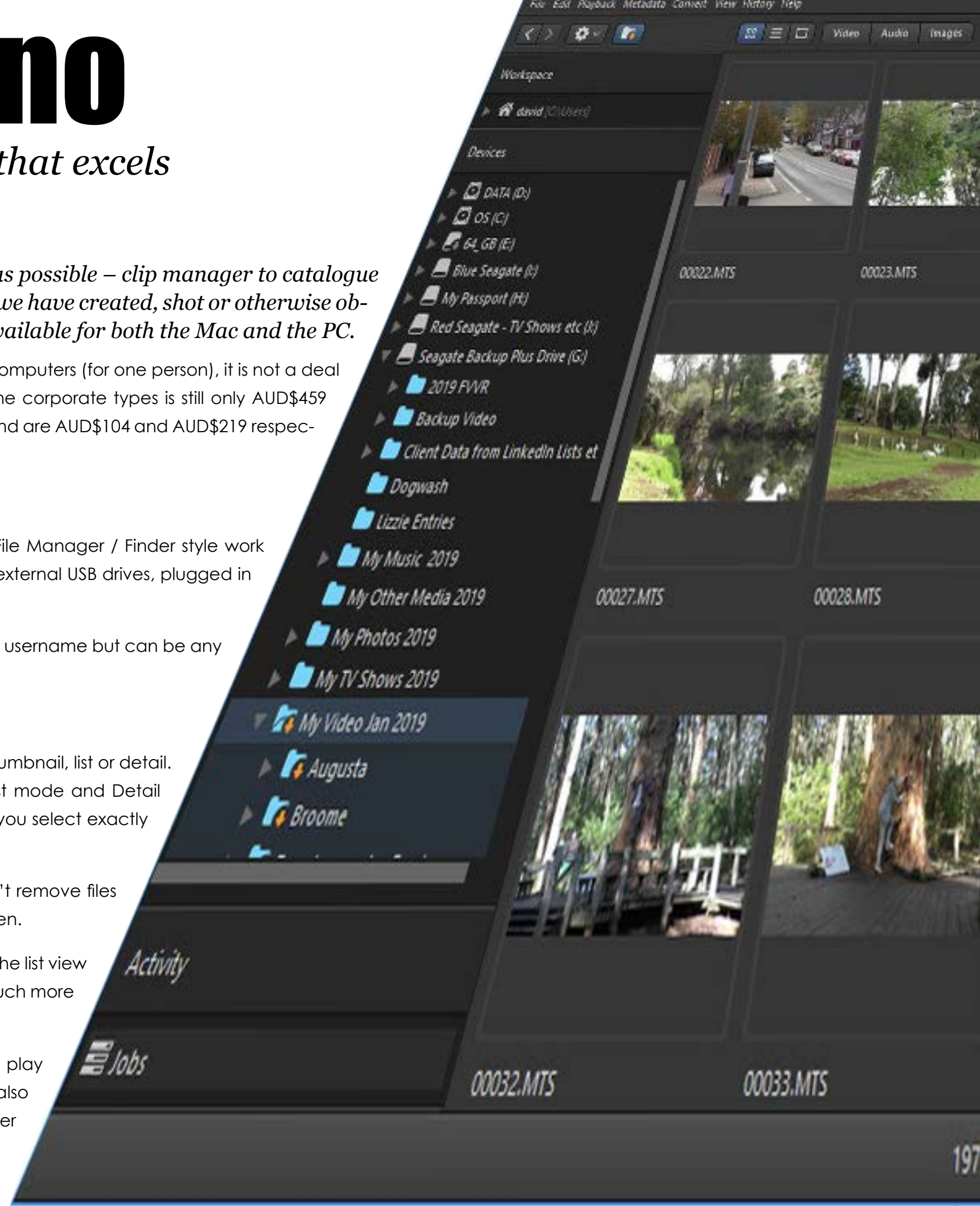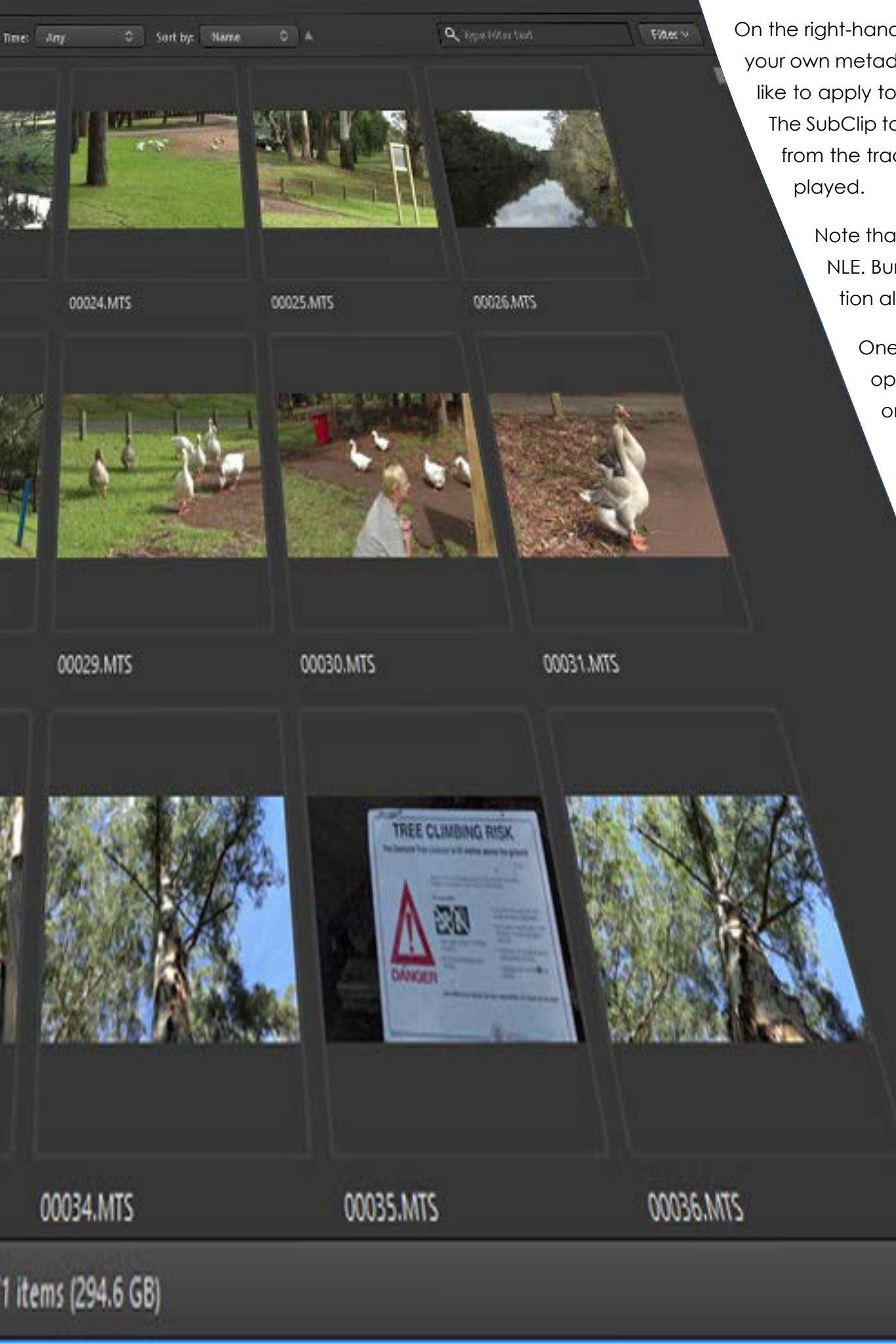
On the right-hand side of the clip player, there is a separate tabbed section. The Metadata tab lets you add your own metadata such as a description, date shot, take number, angle, camera used and any tags you'd like to apply to the clip. The Content tab shows a visual multiple thumbnail overview of the clip's content. The SubClip tab shows any subclips you have created from this clip and the Tracks tab contains metadata from the tracks in the file. Finally, the Histogram tab shows the clip's Histogram in real time as the clip is played.

Note that subclips are only shown AFTER they are defined in Kyno, not ones you have created in your NLE. Bummer but there you go. (But I understand the limitation subclips in NLEs offer making this option almost impossible)

One nice touch is that when an SD card is inserted, it is automatically detected and when opened, is in a "drill down" mode meaning that all files on the card are displayed, not just the ones in the root directory. For those unfamiliar with folder hierarchies on SD cards, this saves a

At this price, and with some many features, no-one in the video business can claim they cannot manage their video assets adequately

whole lot of clicking around to find the files you are after.

The "drill down" mode can actually be added to any device or folder listed in Devices if you wish, which is a major bonus.

Files can be renamed either individually or in a batch mode using presets, and the destination of renamed files changed to a folder you designate. This alone I reckon is worth the price of Kyno!

The Player

The clip player in Kyno is pretty straightforward with a few extra features. In and out points can be set, and you can enable looping between these when playing back in the player. You can also zoom into a clip using the mouse or trackpad to check the quality of your footage.

If shooting slo–mo footage, the player can be set to play back the footage at your final project settings. Eg if you have shot footage at 120p, you can play it back at 24fps to see exactly how it will look.

00024.MTS 00025.MTS 00026.MTS

00029.MTS 00030.MTS 00031.MTS

TREE CLIMBING RISK

DANGER

00034.MTS 00035.MTS 00036.MTS

1 items (294.6 GB)

You also have a zebra and wide screen filter available to check footage. Markers can be set with titles and descriptive text and then used as navigated points, mark issues, still points to export and much more.

Transcoding

Transcoding (converting) couldn't be easier. Simply select a file or files, right click and choose convert form the drop down menu and select a preset. Presets are listed in different categories making it nice and easy to choose the one you want. Transcoding works in the background.

Once you have chosen to transcode a file or files, these will then appear in the jobs section of the workspace. If you have set in and out points in a clip, these will be honoured during the transcoding process and the file trimmed accordingly.

I found this useful for GoPro recordings especially, where there is a lot of "head and tail" footage you don't want.

Output folders and filenames sent for transcoding can all be individually specified.

Other Functionality

Just the basics alone mean Kyno is super powerful, but there is other stuff too. You can create export lists of files with timecodes, marker points and subclip info included directly from Kyno into Excel format so that another editor can quickly go through the clip to quickly find the points referenced, and there is a client reporting section built right in for example.

Conclusion

As always, we recommend that you download and have a play with the trial version of Kyno and see how it fits in with your workflow.

For the social media / videoblog folk, I suspect the freebie MYNC is more than is necessary, but if you need a bit more – or a lot more - grunt that this offers, Kyno is a well-constructed, easy to learn and use and extremely powerful piece of software for clip management with a very affordable price tag.

You can get the trial version at **www.lesspain.software.com**.
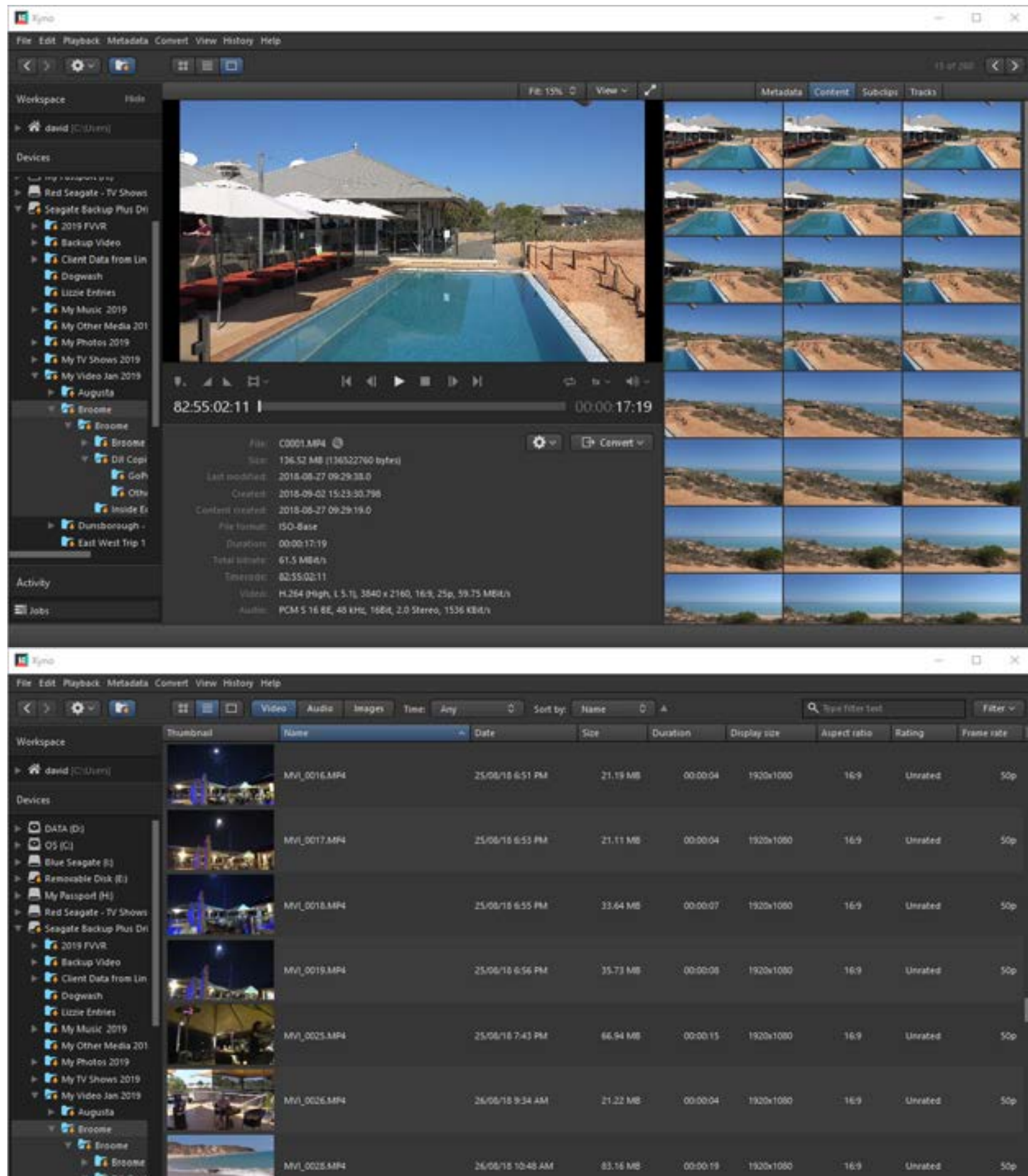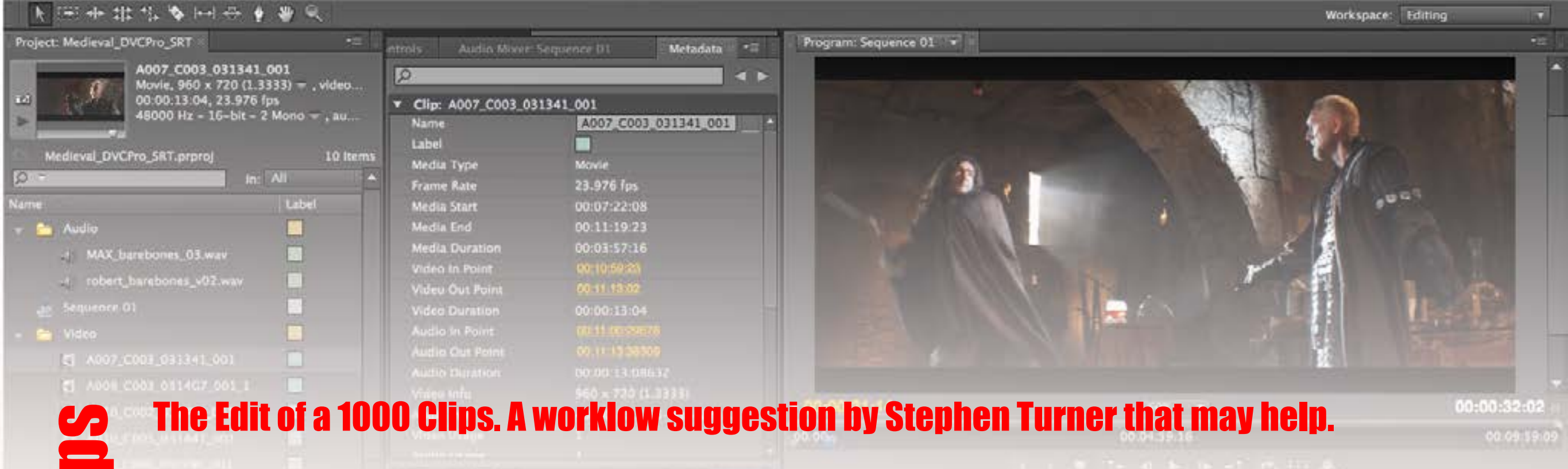
The Edit of a 1000 Clips. A worklow suggestion by Stephen Turner that may help.

*T*hat's not an exaggeration. I had a job a couple of years ago with well over a thousand parts and they were in nine different languages. A seriously challenging edit!

The non linear edit workflow is close to the traditional film edit technique that is, there are individual parts that can be picked and placed where you want them. It's brilliant in principle but can be so difficult in practice.

Videotape

I grew up editing videotape. The "clips" we think of now were the tapes, and rarely would there be more than just a few.

There were loads of shots to pick from, selected by spooling up and down tapes and, if you were lucky, someone had patiently shot listed the shoot. Having a long background in "linear" editing, I struggled to adopt to having dozens or hundreds of clips to sort through.

I also found it less creative strangely enough. Spooling up and down looking for a particular shot I would often see one I thought would work so much better. Picking a clip off the rack prevents that from happening and feels more industrial than creative.

Prime ~~Steak~~ ... er... Beef

My primary beef though is the sheer number of clips, so, I have a couple of workflows.

If I use more than one camera, then they go into separate folders, both in Windows Explorer and inside the project.

Interviews from all cameras are placed in a folder of their own.

Two Options

Then, if it's a big job, all the clips relevant to parts of the edit are placed on their own timelines in manageable lengths. Shots are grouped by subject – you'll have shot them in order anyway.

Then there are two options. In Adobe Premiere I can open those timelines in my preview window and treat them as separate clips, but with multiple shots to pick from.

This though, depends on how much grunt your computer has. It needs a fair amount of brain power to be able to scoot up and down the clip in the preview window.

If you don't have enough grunt, then you can render that timeline out as a new clip. Loss is so low these days that no client will ever pick it.

Creativity

To me this is so much more creative than trying to pick shots from a screen full of tiny pictures.

Your eyes will thank you and you'll likely produce a better edit.

(Adobe Premiere Pro Quick Tips is a new column that we now have regularly with ideas from Steve Turner. Steve has been an Adobe Premiere fan forever. He can be contacted via steve@stephen-turner.com.au.)

*M*y name is Adam Regener and I am the owner of a small wedding and event videography business in northeast Ohio called Big Day Video.

I typically end up working with clients to plan and prepare ay shooting and editing style to fit the specific expectations of each individual client.

Additionally, I am a school teacher and often utilize video as a teaching tool for my students.

What hardware platform do you use?

Windows 10

What is the MAIN non-linear editing package you use?

I mainly use Sony Vegas Pro 13 as well as Magix Vegas Pro 14

"I think that it is an exciting time to be a filmmaker right now".

What plug-ins do you find indispensable? (eg BORIS Continuum, ProDAD Mercalli, Sapphire, Trapcode etc)

I will shoot weddings and events with multiple cameras, so PluralEyes is a huge time saver for me when syncing my footage.

I can't imagine working on a project without it. I do my best to capture video without too much shake, but there have been plenty of times that ProDAD Mercalli has saved my shots as well.

Do you use any music apps?

I will typically use Audacity to clean up audio. I have other programs available to me, but I honestly haven't really needed to use them much.

What Colour Correction do you use?

I like to use Magic Bullet Looks for colour correction. I've been using it for several years and have had good results.

What sorts of projects do you mainly work on?

I mainly work on wedding videos- highlights and full-feature videos. I have also recorded for events, music videos, interviews, and training videos.

Why did you pick that editing package?

I started with Sony Movie Studio long ago working on editing some personal videos for the family, then moved into the Vegas Pro programs when I wanted to take my editing up a notch.

I'm comfortable with the program and know exactly what I can do and how I can do it. I've experimented with some other programs and have the Adobe suite on my computer as well, but I find that I can do everything I need in Vegas Pro.

Are you looking at changing in the future? To what?

As more editing programs and updated versions come into the market, I'm always looking at what they can offer for me.

I'm not actively looking for something else, but if something were to become available that would help me work more efficiently, I would consider switching.

What is your wish list for an editing package?

I think any editing program should include colour matching and colour correcting tools, multi-camera editing and synching, a stabilizer, basic motion tools, and above all else, be reliable and stable when editing.

Do you have a specific workflow you stick to?

Most of the time, I'll dump all of my footage onto a drive and then back it up on another- this way I have two copies in case something happens. For my work with wedding videography, I'll then divide up the footage into the different parts of the day, such as preparations, ceremony, reception, etc. I then will create a separate editing project for each section of the day by moving all of the files from the ceremony to the ceremony project. Many times, I don't even bother cutting before moving the files- I like to use the full video files to help with the synching process when I shoot with multiple cameras. Once the different cameras are synched, I'll do some colour matching to get all of the cameras to look the same. Next, I'll comb through everything to find the best shots and the best audio to use in my final edit. It's a time consuming process for sure, but I feel that this helps assure that I don't miss out on anything that I've recorded throughout the entire wedding day.

Do you use keyboard shortcuts a lot?

I will use certain keyboard shortcuts to help speed things along.

What online groups do you frequent that assist in your biz (Facebook etc)

I am a member of a few Facebook groups such as the Wedding Film School, Wedding and Event Filmmakers Community, Ohio Wedding Vendors,

"I love being a filmmaker because it allows me to be creative. Every shot is like a brush stroke on a canvas"

Vegas Pro Editors, as well as a few local business groups. I find the groups to be helpful in providing inspiration, tips, as well as offering valuable feedback from other professionals.

Anything else you'd like to mention, comment on?

I think that it is an exciting time to be a filmmaker right now.

New technology and equipment is always being released which means that shooters today are able to capture amazing, quality shots that are more impressive than Hollywood's most popular movies 15 years ago.

Editing programs allow for these amazing shots to be paired with others, and set to the perfect mix of music and audio to evoke emotion that can be revisited with every viewing. It's truly remarkable!

Speaking strictly about Wedding Videography, every couple has the option to get a high-quality motion picture designed uniquely for their big day.

How incredible is that!?

When I shoot and edit a wedding video, I want to capture all of the excitement, anticipation, joy and celebration.

I love hearing back from couples that they loved my work, but I'm absolutely overwhelmed with the idea that they will be able to watch their video

with their children and grandchildren. In that way, all of the love that they have for one another on their wedding day will always remain fresh and new and I like to think that in some way, my work as a wedding videographer is keeping a little more love in the world.

I love being a filmmaker because it allows me to be creative. Every shot is like a brush stroke on a canvas. Some are thoroughly planned out, while others are done on a whim.

After the event, I step into my office to edit and it's like I'm directing a symphony- piecing together all of my shots and pairing them with others to make the perfect blend of sights and sounds.

It's exciting to be a filmmaker and I love delivering final projects to my clients.

- **Contact information:** Adam Regener, Big Day Video
- **Website**: www.bigdayvideoohio.com
- **Phone**: 1-855-4-BIG DAY
- **Email**: adam@bigdayvideoohio.com
- **You Tube Channel**: www.youtube.com/bigdayvideoohio.com
- **Like us on Facebook**! www.facebook.com/bigdayvideoohio

Blackmagicdesign

THE DEFINITIVE GUIDE TO
DAVINCI RESOLVE 15

Learn how to create Hollywood caliber digital films and video with the world's most advanced editing, visual effects, color correction and audio post production solution!

by Paul Saccone and Dion Scoppettuolo

**Download
DAVINCI
RESOLVE
Free!**

Book Review

By David Hague

I *have said it before and I don't doubt, I will say it again.*

I like manuals. Big meaty ones I can sit down for a read, use to find something I don't know yet or have forgotten.

Or simply as a time filler for a few minutes to get a refresh and discover a new command, short cut or feature.

I even wrote one once – an 800+ page monster for the web site development software, NetObjects Fusion.

So, when I found out there was a real life, paper based comprehensive book for DaVinci Resolve 15, the very well featured NLE from Blackmagic Design, I was very happy indeed.

Part Manual, Part Tutorial

Part manual, part tutorial lessons, The Definitive Guide to DaVinci Resolve 15 by Paul Saccone and Dion Scoppettuolo is a 389 page tome that covers every single aspect of using the program. The book is broken into "groups" and each has chapters that relate to that specific subject matter.

For example, the first, "Quick Editing a One Minute Movie" is 25 pages of the book and has chapters such as Starting a Project, Adding a soundtrack, Trimming a title, Playing full screen and Assembling clips in the timeline.

Gary Rebholz has been with VEGAS since the early days when it was US based Sonic Foundry, famous for the venerable SOUND FORGE and later VEGAS packages. Now owned by German based MAGIX, we wanted to know what the future offers.

Software Vendor Interview:

Gary Rebholz

VEGAS Creative Software

VEGAS and associated VEGAS Creative Software has been around for a while now with a chequered history of owners. How does it – especially VEGAS Pro - fit in with the MAGIX game plan considering MAGIX has its own range of editing / FX software etc?

The VEGAS line is a great addition to our existing portfolio. With VEGAS Pro, we now offer a truly professional NLE with a great history and an even greater base of loyal users.

With the VEGAS Movie Studio line, we reach out to totally new users in the consumer space, especially in North America and Asia - markets where MAGIX has not traditionally been very strong. So, in a nutshell, VEGAS Pro extends our footprint into the serious Pro market and both products extend our reach into new geographical areas.

The latest versions of VEGAS Pro added Motion Tracking, home grown stabilisation, storyboarding, LUT and 360° support and more. What can users expect to come in the next major update and when?

Of course, we can't give specifics at this point, but we are always looking to move VEGAS further into the professional market. As you've seen with our industry-leading implementation of High Dynamic Range (HDR) video support along with the LUT support and other high-end colour tools, we're serious about serving the top end of the market.

The sophisticated technology behind our world-class stabilisation and motion tracking proves that we have the technical expertise on staff to accomplish complex feature integrations. Our new storyboarding and other features point to a future of more collaborative workflows where one editor might rough out an edit with the storyboard tools and pass the project along to a finish editor. Many things make VEGAS a powerful and fast NLE currently, and we have many plans for growing into the future with new capabili-
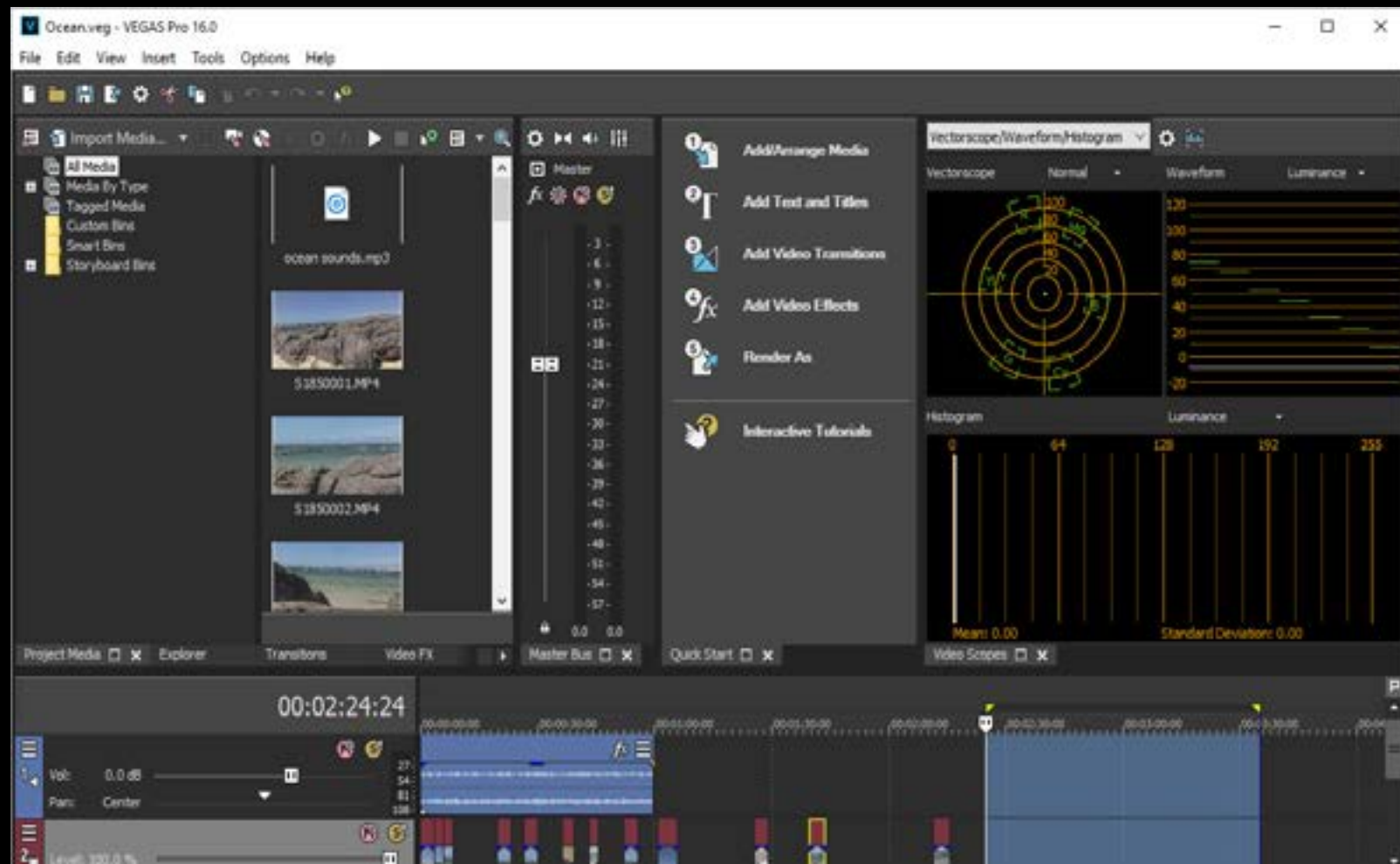
VEGAS Pro 16

ties serving new customers as well as our incredibly loyal existing user base.

Will VEGAS Movie Studio also be supported into future upgrades?

The VEGAS Movie Studio line remains absolutely essential for us, and it will thrive into the future. The customers that we serve with the Movie Studio line range from weekend enthusiasts to serious editors who will one day want to move into the pro line. As important as it is for us to provide great tools for the professionals, it's equally important for us to recognise that not every user operates at—or wants to operate at—that level.

We will continue to provide great tools for those users too. And importantly, we will continue to do

the best job in the industry of making the transition from entry-level products into the pro line as easy as possible. Since our Movie Studio line is built upon the same technology that powers VEGAS Pro, it's easy for users to transition to the next level. No one makes that as easy as VEGAS does.

What is the future of DVD and Blu-ray in your opinion? Is streaming now the favoured delivery mechanism for movies / films?

The trend certainly seems to be moving toward streaming, yes. NetFlix, Amazon, and all of the other streaming services coupled with greater access to high-bandwidth connections make streaming such an easy choice.

Still, VEGAS DVD Architect remains relevant for
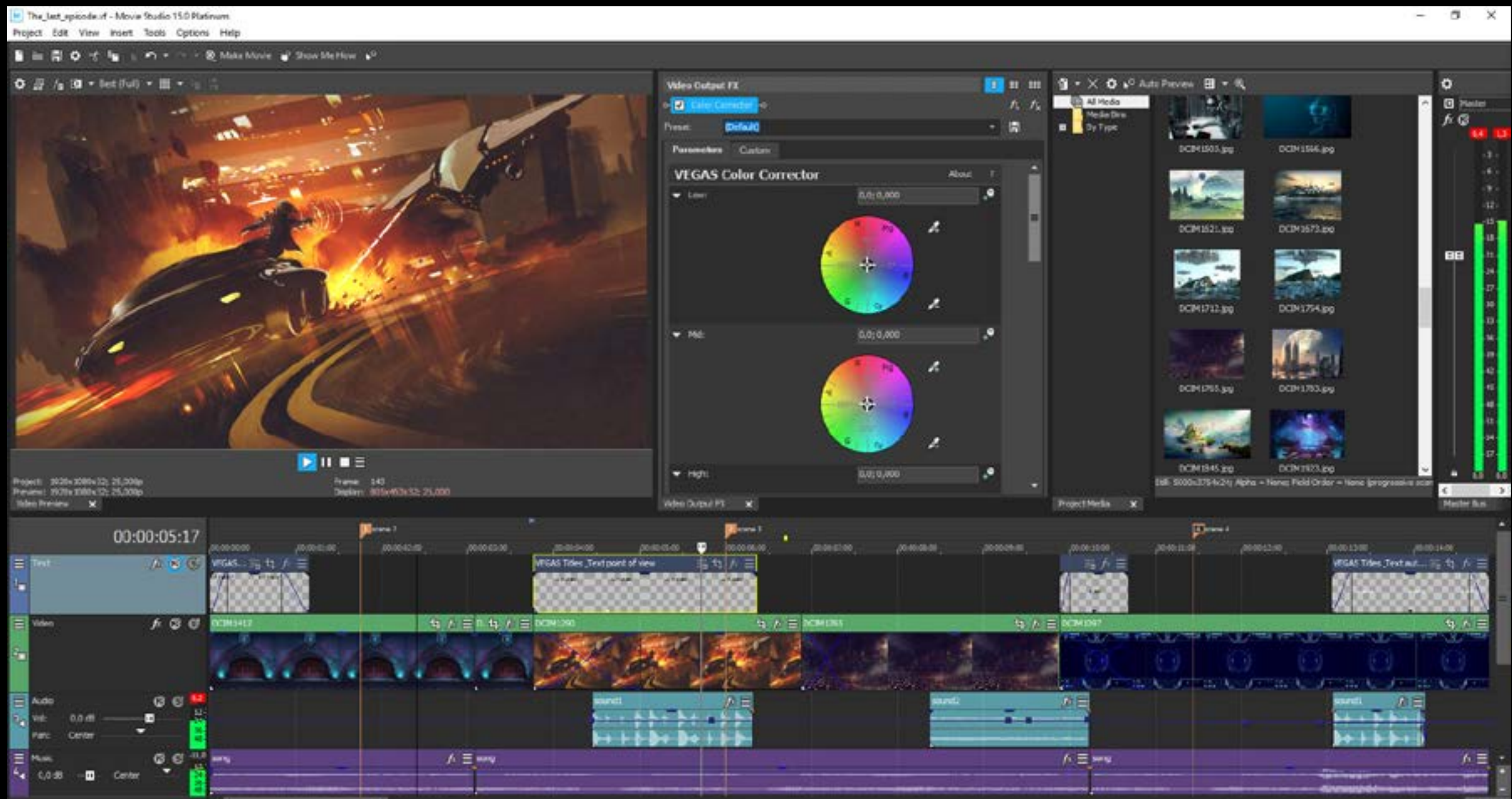
Vegas Movie Studio

many users, though I think we're seeing hard-disc production becoming more of a niche activity. For those users who want to provide hard copies of a wedding video, a corporate keepsake, and any number of other uses, discs are still a perfect delivery mechanism.

With the world of editing and FX changing and evolving so fast, with new codecs, delivery options and resolutions etc, what do you see as the next big step in the editing / FX world?

Specifically, for VEGAS , the next big steps involve making all of these tools easier to use across the VEGAS line, as well as keeping up with new technologies. Years ago, desktop publishing brought the ability to create sophisticated print materials to virtually everyone.

Now, we're definitely well into a time when more and more smaller players have the ability to perform highly sophisticated edits, colour grading, CG work, animation, and many other tasks that

were once ruled only by high-end professional production houses. It's an exciting time.

Our goal is to provide the tools that make it possible for everyone from individual creators to enterprise-level production houses translate their Creative Software ideas into reality.

Is 4K on the outer in favour of 8K (seemingly before it even really started – in Australia anyway.).
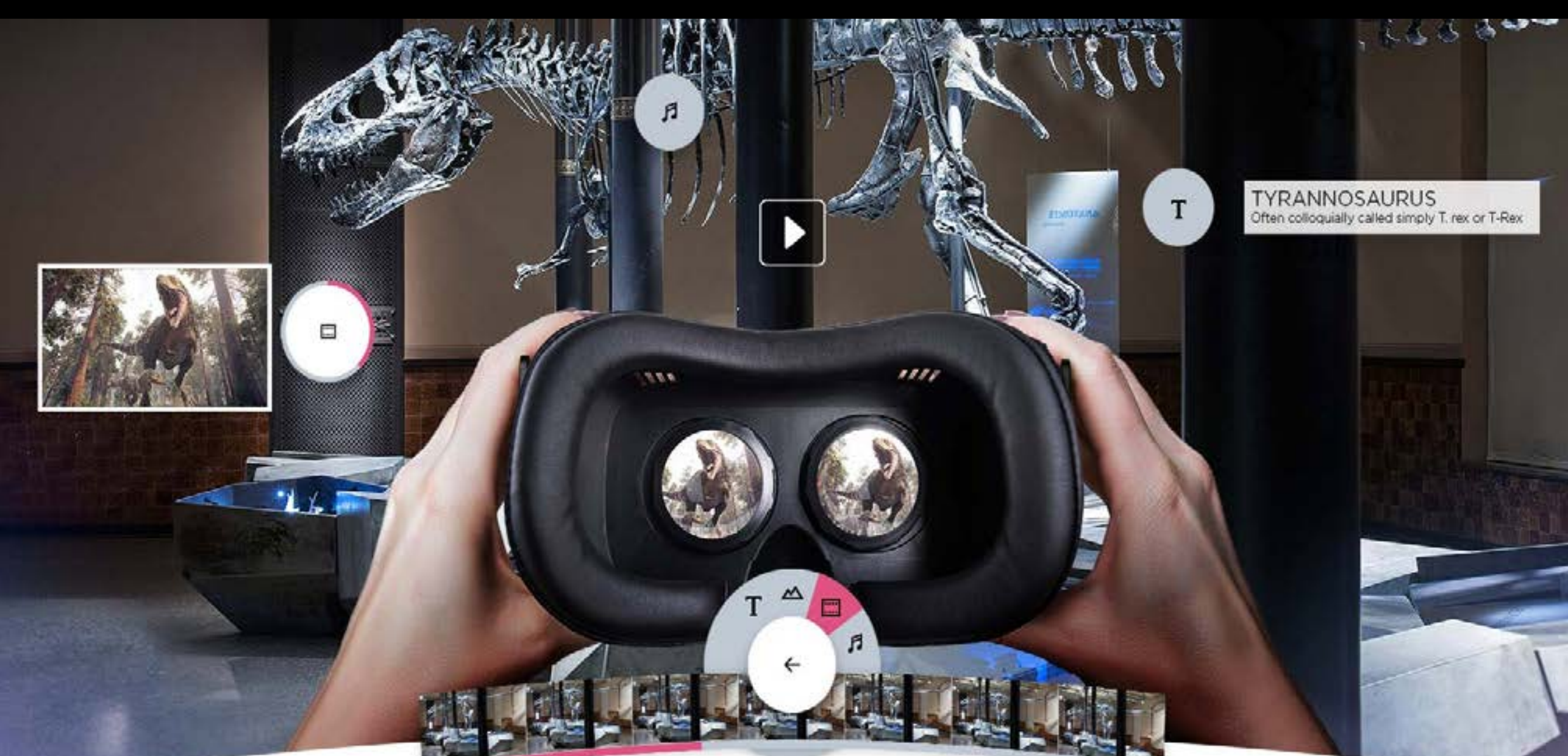
Vegas Creative VR Studio 365

Personally, I doubt it. 8K is emerging, but I'm certainly not banking on it making 4K obsolete, any more than 4K has made HD obsolete. You know, we still have many users that continue to find the need to edit standard-definition DV video. So, yes, 8K is a real thing and we will be there. But, no, I don't think that means 4K will necessarily die.

Are there any plans to branch into other areas to challenge the likes of Adobe / Blackmagic etc with apps in high end com- positing, character / 3D modelling generation etc? Or is collaboration / partnerships with companies such as Boris, Red Giant etc more the plan?

We're considering all kinds of options. There is a lot of excitement around the VEGAS line both externally and internally, and we're certainly looking for ways that we can provide more complete solutions to our customers. Exactly what form those solutions will take is a matter of research and discussion. Definitely on our minds.

What about the Mac market? Is that an option for future versions of VEGAS Creative Software products? LINUX?

The future is a big topic. We have not made any announcements regarding supporting any OS beyond Windows.

With the adage "Content is King". Where do you personally feel the market is going? Will the big blockbusters a la those (horrible IMO) "Superhe-

ro Movies" still reign, or is the market more gearing towards Netflix / Amazon / Apple etc offerings such as Game of Thrones / Handmaid's Tale / Orange is the New Black and so on?

That's a really interesting question, and who can say? I'm not a big movie goer or series watcher myself. And yet, there is an experience there that people value. At the same time, the new series developed by the streaming services are making a huge impact.

People love them as shown by the number of "binge-watching" stories you hear from your friends and family.

But so far, the two don't seem to be mutually exclusive. I'm personally far more interested in independent productions whether they be feature films, documentaries, or even short productions on YouTube. But the beauty of where we are right now is no matter where you fall, no matter how you like to consume your video or film content, there's a way for you to see what you want to see. And so far at least, there seems to be more than enough room for all of it.

What "Big" shows / movies do you know have been edited with VEGAS Creative Software products?

In the past, VEGAS simply hasn't competed for those users. We've been much more focused on smaller productions by independent editors/producers who need to get quality work done quickly for clients. These are people who fully understand that an NLE doesn't have to have been used by Hollywood elites in order to be a fantastic product.

Therefore, I can't give you a long list of number one TV shows or Hollywood blockbusters that we've seen edited in VEGAS Pro. We just haven't seriously gone after that market in the past. The future may be different.

That said, some great long-form work has been completed in VEGAS. Faith Granger's highly successful indie film Deuce of Spades was edited in VEGAS. The original Paranormal Activity was cut in VEGAS. So it is possible to do that kind of work in VEGAS Pro. We just have not up to this point put major effort into chasing that market, choosing instead to give smaller professionals the tools and support they need. We are looking forward, though...

Thanks for the chat Gary!

I appreciate the opportunity to talk to you. Quite frankly, three years ago, the community was beginning to believe that VEGAS was dead. We know that. Over the past three versions with new ownership came new life. We've proven beyond doubt that the software is alive and well.

We've been having great success at growing our user base, and we have big plans for the future. Technically, we've shown that VEGAS Pro can lead once again with innovation and new technology.

Our HDR implementation shines as an example. I'm excited for the future of VEGAS Pro and the future of the industry. Stay tuned...good things are coming!

Trial versions of VEGAS Pro, Movie Studio and VR Studio can be downloaded from www.vegascreativesoftware.com

The main VEGAS Creative Software video oriented products are VEGAS Pro 16, VEGAS Movie Studio and the latest, VR Studio 365

VEGAS Pro 16

VEGAS Pro 16 is a fully featured professional NLE that, as the version number suggests, has evolved over a fair period of time into a mature, well balanced, fully featured and stable NLE suitable for anything from a short film for a festival to a full-on documentary or feature length Hollywood movie.

Containing all the tools the experienced editor will need, VEGAS Pro 16 is intuitive, has a logical workflow process and is suitable for use in a collaborative environment. Additionally, as VEGAS started life as an audio application, it already has a full feature set for any audio "sweetening" required.

VEGAS Movie Studio

Whist VEGAS Movie Studio may be a curt down or "lite" version of VEGAS Pro, nonetheless it has a full suite of features that the beginner or enthusiast video editor will want. With advanced tools such as colour correction, video stabilisation, storyboard editing, support for 4K for modern phones, cameras and camcorders, VEGAS Movie Studio is easy to learn, powerful and affordable.

VR Studio 365

VR Studio 365 brings intuitive 360° degree VR creation to everyone. It has an easy to follow graphically oriented interface with the ability to import video, photos, text and audio and use trimming and editing tools and exporting functionality to create VR experiences in everything from virtual tourism to real estate and more for web browsing, stand alone players or even VR headsets.
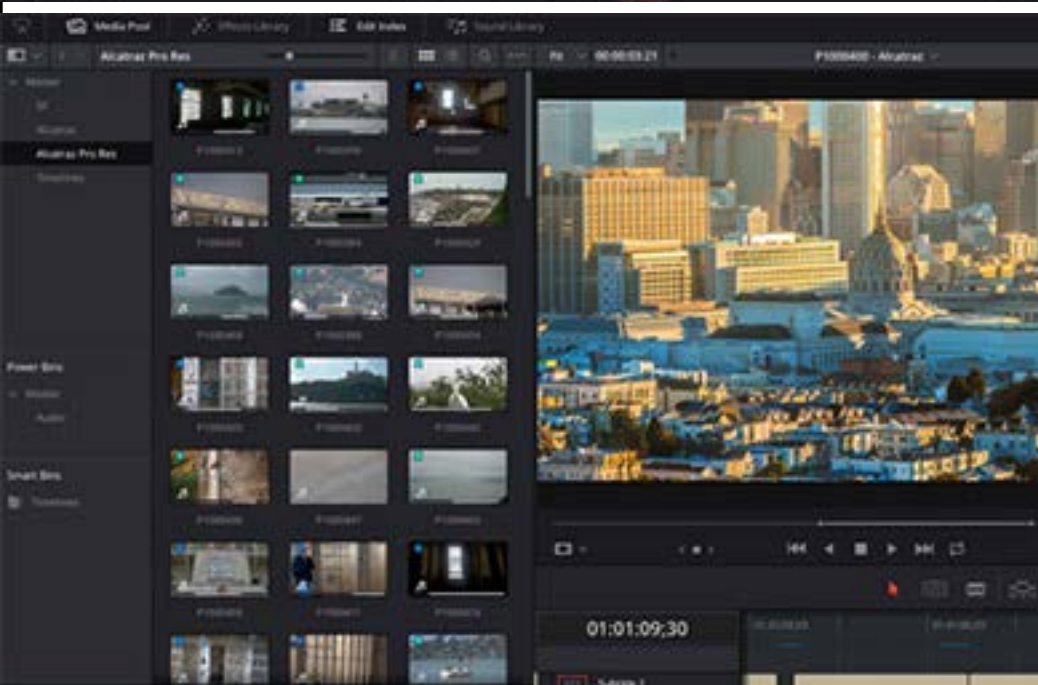
Group Sections

Similarly, there are separate group sections with their own chapters for Applying Transitions and Effects, Quickstart Colour Correction, Delivering a Final Program and, with a nod to Blackmagic Design's purchase of the legendary Fairlight company (itself an Australian icon), Mixing sound in Fairlight: Exploring the Interface.

Step-by-Step

I like the tutorial format of The Definitive Guide to DaVinci Resolve 15 very much indeed, with numbered step-by-step instructions to illustrate points and how to implement them. There are lots of screen shots too, although some could do with a little more contrast as white text on black background is used a lot and tends to come out greyish in the printing process.

There are many breakout Tip sections too.

The beginning of each chapter tells you the expected goals to be reached by going through the lessons in that chapter, and an expected time frame is offered.

And It's Free!

DaVinci Resolve 15 (now up to a dot 2 release) is a bit of an enigma. One must wonder how and why Blackmagic can make, support and continually update this program and yet give it away in this form for free. Make no mistake, Resolve 15 is NOT a cut down version of anything, or an NLE wannabe.

Many, many Hollywood blockbusters have been cut and graded with Resolve, on either Mac, Windows or LINUX platforms. Yes, Resolve 15 is available on all three. And is still free!

The back cover of the book has an interesting testimonial in fact from no less than **Eric Wilson** who is the editor for the popular and very successful NCIS TV franchise; "*DaVinci Resolve 15 is the first NLE that offers me all of the professional tools I need in one app!*"

Game Changer

He goes on to call the program "*a game changer*".

And so, the asking price for The Definitive Guide to DaVinci Resolve 15 for around AUD$60 (shopping around) is a bargain.