## Zoom in on special moments with video cameras



MARY UNDA

chapters

For any of
these treasured times, one thing
is for sure, you'll want to shoot
the best video possible. How then
do you perfect your skills? I contacted an expert on the subject,
Joan Lillie, production specialist
at MetroVision and professional
videostrapher.

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Her first recommendation is to start watching TV, carefully and critically. It's the best video around. You may as well learn from the pross. Make notes. Notice where a wide shot, medium shot and close-up comes in, whether hanning or zooming is used. From satching TV, you'll see that every camera move has a reason. Indiscriminate pans and zooms are studied. You'll also see how a dight move or tilt of the camera can enhance the framing of a shot as well as discover how the camera can be used to produce a series of shots that look as if they you'ld have been taken with more than 2 or 3 cameras. In viewing a becumentary video, you'll probably learn how much better it is to have natural action rather than staged moves.

Asked moves.

Here are some of Lillie's tips:

'I. Try to tell a story with your vides. If you are taking your camera on vacation, start the video with packing the car at home or boarding the airplane. Be creative.

braiding the airplane. Be creative.

2. Plan in advance, take a spare battery along. It's frustrating to run out of power before you've finished shooting. Don't forget extravideotape. You certainly don't want to run out of tape before your son goes to bat on little league and scores a home run.

3. Even though your camera may have low lux capability (which means it can about in the dark) pay attention to lighting. To get optimum color quality and image sharpness, you may want to buy a portable, battery-operated light.

4. Since editing equipment still carries a hefty price tag, try to edit

4. Since editing equipment still carries a help price tag, try to edit as you shoot. For instance, at a child's birthday party, start out with a wide shoot of the kids around the table with the cake. Proceed to a medium shot of the kids with the cake, the cake is the cake of the cake is the

Shoot a close-up of the cake slone.

5. Don't be a mover and shaker. You don't need to move the camera a lot, panning right and left, rooming in and out. Let the action in front of the camera provide the motion. Oftentimes the novice video maker tries too hard to follow what is happening. It's OK to let the subject run out of the picture.

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6. Shaky pictures are no fun to
watch either. Whenever possible
use a tripod. Remember, never
leave a camera on a tripod unattended in a crowd. Someone is
aure to trip on the tripod's legs
aussing the camera to fall. If it's
not practical to take a tripod, support yourself against a wall or
tree. Resting your elbows on a car
can be helpful. Sometimes you
can set the camera on a flat surface like a rock or a table.

face like a rock or a table.

7. Pay close attention to sound. When narrating from behind the camera, speak in low tones. Besides you don't have to talk throughout the whole video. Let the picture tell some of the story. If you like what you've read so far, you won't want to miss Lilie's class on home cameruders at MetroVision from 7-10 pentiles class on home cameruders at Community access TV now far of the prevention of the products. By the way, community access TV producers, are you aware that you can even use your Channel 12 TV productions? All you have to do is shoot video,

transfer it onto three-quarter inch tape (the kind MetroVision uses) and incorporate it into your pro-

grams.

Seating is limited for the home camourder workshop. So call Lillie for reservations at 553-7503, Ext. 251. Turn those home videos into Hollywood productions.

## CHARNEL 12 Monday, June 13

10 a.m. Travels with Kay: Galapagos Islands — 10:30 a.m.

Women on H.A.V.E.N.

— 11 a.m.
Coffee and conversation: parenting skills
— Noon

— 1 p.m.
Seniors on the move: Richard
Lyt
— 1:30 p.m.
The word of life: Bring in the
harvest

- 3 p.m. North American Indian Jour-

\_\_\_\_\_ nal \_\_\_\_\_ 4 p.m.

Future of the family: bleycle/ beach/boat safety

- 5 p.m. 1993 Farmington Hills Beauti-fication

— 6 p.m. Travelin' on: Pacific Northwest

— 0:30 p.m. Bagels and talk with Tracy and Phil

Farmington Garden Walk
— 7:30 p.m
Adventures with Pirate Pete

— 8 p.m. Impact video

Noon Hills Police Department Journal

12:30 p.m. Police Police Department Journal

12:30 p.m. Police Police Department Journal

10 a.m. Drawing men to Christ

11 a.m. Happiest people alive

Groove Session.

Tuesday, None 14

10 a.m. — Drawing men to Christ
11 a.m. — Happiest people alive
11 a.m. — Money talks
Noon — Adventures with Pirate
Pete
12:30 p.m. — Spontaneous seniors

The service of the life of the l

5:30 p.m. — Living with your addictions 6 p.m. — Jr. Japanese:Lesson 31 6:30 p.m. — Business and residential news 7 p.m. — Cash talks 7:30 p.m. — Variantes 1885

7 p.m. — Cash talks
7:30 p.m. — Farmington Hills
Police journal
8 p.m. — Salon glamour and etiquette with Gloria: nall art
9 p.m. — Let's talk with Ben
Marks
0:30 a m. — Farmington School

9:30 p.m. — Farmington School board candidates.

Wednesday, June 15

Thursday, June 16

10 s.m. — Senior messenger 11 a.m. — Complementary health theraples: aroma thera-

health therapies around talk with Tracy and Phil Noon — Cash talks 12:30 p.m. — Novi talkin history; No, VI, on the trail 1 p.m. — Native American series: buffalo 2 p.m. — My vote counts 2:30 p.m. — Chi-aerobics: Leason 11 3 p.m. — Business and residential news

2:30 p.m. — Chi-aerobics: Leason 11
3 p.m. — Business and residential news
3:30 p.m. — Viewpoint
4 p.m. — Driving is a privilege
4:30 p.m. — Dickerman Dance: steppin out
6 p.m. — Coffee and conversation: parenting skills
7 p.m. — Travels with Kay:
Galepages Islands
7:30 p.m. — Dollars and sense with J.R. Bob Meitzer
8 p.m. — Novi news week
8:30 p.m. — John Akouri live
9:30 p.m. — Music Box: two guitars.

## Friday, June 17

Request your favorite community access program to be cablecast on Friday between 3 and 9 p.m. Call MetroVision at 553-7303.



