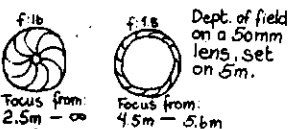
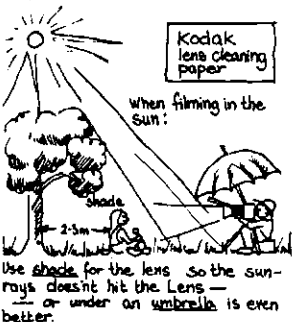
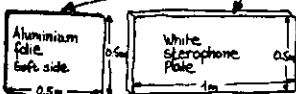


For filming outside using the reflected light from the sun



#### OTHER LIGHT SOURCES

Once I was filming in a train compartment with the camera inside the door (the door was closed in order to have as much light as possible) with one couple sitting on either side of the table. The only light the camera-man used, was the light that came in through the window and reflected in the styrofoam plates we had built around the camera. In this case the camera man underexposed the actors' faces a little so the light areas outside the window didn't get too overexposed.

Another time we were filming inside a mountain cottage without electricity or battery lamps, with two plates of plywood covered with aluminium foil one plate in the sun outside reflected the sunlight to the other plate inside which again reflected the light on to the subject.

A way to get soft lighting is using the reflected light from a lamp via one white styrofoam plate. It gives softer light than with soft filter on the lamp, but it gives less light, as the light is spread out and has to travel almost twice the distance (from lamp to plate, from plate to subject).

#### CAMERA

Always have a clean lens (no finger prints) and clean filters to get sharp pictures - we use Kodak Lens Cleaning Paper.

Camera in water on Triang makes the horizon straight and the vertical lines not crooked.

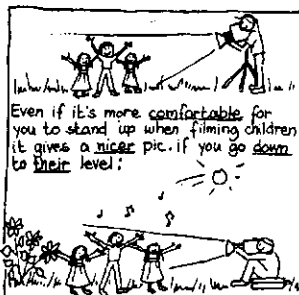
Background is important. Try to find a background that is quiet and restful to the eye.

When the people you are filming are sitting down, go down with the camera too. Try to keep the camera at eye level of the performers.

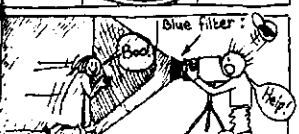
Older people need more light when they read than the younger. More light makes the iris in the eye close more, and then the eye sees better and sharper. The camera lens works the same way.

When you are filming outside with little light (for instance around sunset), which we did with many of our girls dancing, you have less light to work with, and this gives you less depth-of-field in the picture. This has the advantage that the background gets more out of focus and makes the subject stand more out, but you have to constantly watch your focus.

Talking about filming dancing girls, in "Glorify God in the Dance", we "shot"



Close up:



most of them in the forest in the shade with heaven light or low sun from behind them, if you have more light from the back than front, you see more through the gowns!

#### AUTOMATIC EXPOSURE

Filming against dark background under low lighting conditions will make the "underexposed" lamp in the viewfinder light up while someone in a light gown actually will be overexposed! To avoid this, -before taking, you zoom in so that the face fills most of the picture, when the automatic exposure shows normal exposure, cut out the automatic exposure control and let it stay in this position, then when you zoom out, the dancer should be correctly exposed even when the underexposed light is on.

When making a close up or portrait, try to remember that the eyes and the mouth is the most important, so for a nice pic let the eyes stay in the upper half of the picture during the interview or testimony. Don't use the zoom too much. It's more interesting to see the expressions on the face in a close up than to be distracted by a zoom going in and out, unless something happens that is interesting.

Filters: We are using "Cokin" from Paris, France, but there are all kinds of brands.

Starfilter: We shot all of Christmas Praises with star filter, the best effect, again "Drummer Boy" where the evening sun is reflected in the drum and the star filter is breaking the light rays in a star effect. Many of the dancing girls also had starfilter.

Night Effect at Day: Exterior: Take off the orange filter, or set the camera for artificial light, put on a blue filter and slightly underexpose. We used this effect on two songs in "Christmas Praises": "Light One Thousand Christmas Lights" and "Run with Torches".

A close up lens in front of your zoom lens gives you an opportunity to use the zoom when filming stills etc. With a good close up lens you'll get closer than with the Macro that is on many zoom lenses.

As in all aspects of life, film and TV recording works the best with people involved being positive and encouraging, each other, and the Lord will give you ideas as you go.

Happy videoring for Jesus! ♥

## POSSIBILITIES OF COMMUNICATING IN THE FUTURE! via Apple Computers & Shortwave Radio.

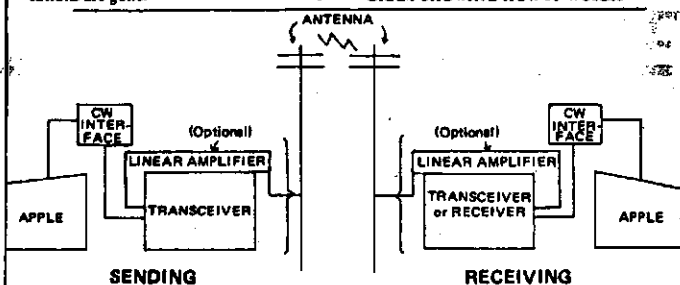
From Joseph Daniel; S.E. Asia:

I LOVE YOU ALL SO VERY MUCH! I am writing this letter at the request of Ho & Ruthie concerning information on a possible way in which the Family could continue to communicate and, most important, receive the ML's in the difficult time ahead when all other means of communications are gone.

I HAD DISCUSSED WITH HO & RUTHIE THE POSSIBILITY OF USING APPLE COMPUTERS to transmit the ML's & various other correspondence & info via telecommunication (modems & telephones), but Ho reminded me that more than likely, these resources (telephones) would be unavailable in the soon coming war. Ho then asked me to check into the possibility of using shortwave radio to transmit the ML's etc., from one Apple to another in various locations in the World (say from South America to H.K. for example).

WELL, PTL! I HAVE VERY GOOD NEWS. IT CAN BE DONE, in fact the equipment necessary to do it is available here in Hong Kong! TYJ!

THE FOLLOWING IS A SIMPLE DIAGRAM SHOWING HOW IT WORKS:



A SIMPLE DESCRIPTION OF HOW IT WORKS IS that the CW Interface converts the binary digits (0 or 1: On or Off) generated by the computer into Morse code. In other words, if we were to transmit a new ML for example, internally the computer converts this into binary digits, then the CW Interface converts this into Morse code on the sending end. Now on the receiving end the CW Interface converts the Morse code back into binary digits which would then be understandable by the computer & could be printed out as a new ML! PTL! Of course, this is all transmitted & received via transceiver & antenna. This would also be a very safe & secure way of doing it as

the signals being transmitted could only be interpreted by an identical CW Interface & computer (Apple) at the receiving end. By the way, the linear amplifier is optional as it is used to boost the signal, but according to the salesman I spoke to, these IC-720A HF transceivers should be sufficient.

FINALLY, I WANTED TO SAY THAT I LOVE YOU ALL SO VERY MUCH & hope this information will be of help. PTL! GBAYIJN! xoxoxox!

P.P.S. I might mention that with the use of the right hardware & software with an Apple we could also transmit pictures & cartoons.

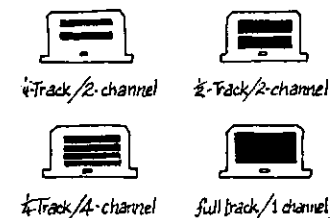
PG!

Love, Joseph Daniel

#### HOW TO USE MWM MUSIC TRACKS by Jeremy

March 11th, 1982

GBAYIJN! Lord willing, the Local Vocal Units will be receiving, or may already have tape copies of the Music Tracks of the most used songs from the MWM radio shows. These tapes have been recorded on a 1/2 track tape recorder (sometimes called 2 track). Now I need to first explain a little about the difference between tape machines. There are 1/4 track/2 channel machines, 1/2 track/2 channel machines, 1/4 track/4 channel machines and full track/1 channel mono machines. (The following diagrams show the playback "heads" of these various recorders).



In the professional recording studios they go from 8 - 24 and even 32 channels, and over but we don't have to go into that. The most we use is 4 channels.

A 1/4 track/2 channel machine enables you to record 2 tracks in stereo on one side of the tape, turn the tape over and record 2 channels in stereo on the other side. This is very convenient for saving tape, but most recording and radio studios use 1/2 track as a standard because there are many technical difficulties involved when playing tapes made on various 1/4 track machines. For instance, if a record "head" on a 1/4 track tape recorder is even a little out of line, the tape may sound perfectly alright played back on the same machine, but can suffer a severe loss of tone and volume when played on another 1/4 track machine. Compatibility of tapes is much better between 1/2 track recorders and slight alignment difficulties present only minimum inconvenience.

I should explain now the difference between a 1/4 track (or 4 track) tape recorder and a 1/2 track tape recorder. A 1/4 track and a 1/2 track machine records and plays 2 channels at a time, and a 4 channel machine re-

records and plays 4 tracks at a time, (but in all cases you can record and play back each channel separately). It would be good to note that tapes made on these machines are not successfully interchangeable without a lot of technical adjustments; tapes made on 1/4 track should be played on 1/4 track tapes should be played on 1/2 track and so on. It is conceivable however, to play a 1/2 track tape on a 1/4 track machine, but there are so many corrections required, that it would be simpler to gain access to a 1/2 track machine. I hope this basically explains the differences between the various open reel tape machines.

After all this, I should probably go on to explain how to use the music tracks, which is really the purpose of this little class!

These music tracks are separated onto 2 tracks: track 1 being the basic rhythm section and track 2 being the additional background and solo instruments. You will need to copy these tracks down to 2 channels of your 4 channel machine, leaving 2 channels open on which to record the local language vocals. Some of you may have a 4 channel "Porta-Studio" that uses cassettes, so you will do the same; transfer the 2 tracks to 2 channels of the "Porta-Studio" and you will have the same facility of being able to use the 2 remaining empty tracks for local language vocals. Musica Con Messaggio, Musique Magique, MCV and the Hindi MWM LTV units have done some excellent local language versions of MWM songs using the music tracks they have received.

Even if you don't have a 1/2 track machine, almost any little radio studio should have one, and it would be worth hiring it for a couple of hours if possible to copy these basic tracks onto the particular machine you are to use.

Needless to say, please handle these basic track tapes with utmost care, and only play them a minimum amount of times, because a tape can deteriorate in quality with playing and after many times can lose a great deal of brilliance. So just play it once or twice to make the copy, then put it away safely to send off to the next unit.

Love, Jeremy