

PANASONIC AG-DVX100B

| b a s i c |



**HOW TO
shoot like
a PRO**

Is this thing on?

Easy-to-follow chart for successful sound

RULES
what's
allowed,
what's not

4 steps for
avoiding
overexposure

Your best shoot ever!
A pre-production checklist



CLASS CURRICULUM FREE

Northwest Community Television
763.533.8196 www.nwct.org

HELP! 7 common
problems
solved

on the cover

How to shoot like a pro 12

Is this thing on? Easy-to-follow chart for successful sound 7

4 steps for avoiding overexposure 10

Rules: what's allowed, what's not 2

Your best shoot ever! A pre-production checklist 15

Help! 7 common problems solved 18



SOUND

Everything you need to know about selecting sound inputs and setting and monitoring audio levels. Consult the easy-to-follow chart for successful setup—you'll never have to ask "Is this thing on?" again!



MICROPHONES

NWCT has a variety of microphones available for checkout—all of which are shown here. You'll know exactly which mic to use for your taping situation.



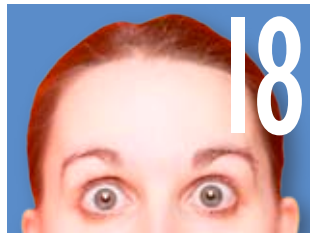
VIDEO IMAGE

Know how to determine your dominant light source and set the neutral density filter, white balance, and iris level. Then find out what zebras have to do with video—zoos aren't the only place to find them!



BETTER SHOOTING

Wonder how the pros do it? All the basics and more are covered.



HELP!

Need to troubleshoot? Walk through seven typical problems and their solutions.

2 Policies

What's allowed, what's not.

3 Checkout form

Lose it. Break it. Buy it.

4 Power

DC or AC? You can't shoot without it!

5 Tape

Choosing, loading, and recording on the right tape.

15 Pre-production checklist

Be prepared for anything on shoot day!

16 Talent release

Just in case—no one likes being sued.

17 Default settings

Resetting default menu settings just might solve your technical problems.



CONTRIBUTOR

"In the DVX100B, you have a tool respected by professional filmmakers around the world. My hope is that this manual enables you to get past the buttons and dials and focus on what really matters—your story!"

Ben Watne, holding perhaps the shortest stint as studio manager in NWCT history—seven months in 2006—put together this curriculum as one of his last assignments. We only hope that his quick departure from our hallowed halls was not caused by this strenuous exercise!

design Tamisha Touray

contents

Portable camera policies

The purpose of these policies is to manage NWCT equipment in a fair and equitable manner. Follow these rules and you'll never have to worry about losing your membership privileges!

1. **Only certified members are permitted to operate equipment.**
2. Members must be on time for appointments. You must call if you are going to be more than 30 minutes late—if you are more than 60 minutes late, we will consider you a “no show” and give away your equipment.
3. Cameras may be checked out for up to 48 hours.
4. Members may schedule cameras only two weekends per month.
5. Members may reserve only one camera at a time per event. If a second camera is available at the time of checkout for the length of time desired, it can be checked out.
6. Equipment may be reserved up to two months in advance.
7. NWCT staff must confirm all equipment is in proper working order at the time of return. This takes approximately ten minutes—members must be present.
8. Members must be 18 years of age to sign out equipment. A parent or guardian must sign for equipment checked out to those under age 18.
9. Members are responsible for the equipment and will be liable for any loss or damage, normal wear and tear excepted.
10. All members using equipment and facilities will be expected to produce a program for cablecast within six months.



Producing programs for hire, advertisements, commercials, obscene or indecent programming, lotteries, or personal and family programs will not be tolerated.

If you need to cancel your appointment, please notify the studio manager at least 24 hours in advance; unforeseen emergencies and illnesses will be taken into consideration. Please do **not** rely on leaving a voicemail message. Talk to a studio manager whenever possible.

If cancellations are not made 24 hours in advance of your scheduled time, become excessive, or if you are more than 30 minutes late for your appointment, you may be subject to disciplinary action as follows: first offense, verbal warning; second offense, written warning; third offense, suspension.

**CALL
NOW!**

763.533.8196

Portable camera checkout form

NORTHWEST COMMUNITY TELEVISION PORTABLE CAMERA CHECKOUT FORM

Equipment inventory and cost

AG-DVX100B camcorder \$3995.00
 Tripod mount and screw \$ 40.00
 AC power, adapter and cord \$ 160.00
 Lens cap \$ 25.00
 Operations manual (quick/full) \$ 10.00
 Portabrace camcorder case \$ 275.00

Camcorder accessories

Panasonic CGA-D54 batteries \$ 190.00
 25' AC extension cord \$ 10.00
 XLR microphone cables \$ 25.00
 Headphones \$ 10.00

Microphones

Electrovoice RE-10 HH mic \$ 197.00
 Sony lavalier microphone, clip, case \$ 195.00
 Wireless mic # _____ (handheld/lav) \$3000.00
 Shotgun mic (\$500)/boom (\$800) \$1300.00

Manfrotto 745B/501 tripod

Manfrotto tripod bag \$ 385.00
 Bogen 3254 dolly \$ 65.00
 Other: \$ 245.00

Portable camera 1 2 3 4 5 6 7

Lowel light kit # _____ \$ 1225.00
 Includes 3 Omni lights, 3 barndoors and screens,
 3-16' power cords, 3 Omni light stands, light case
 Umbrella \$ 40.00
 Lampak \$ 14.50
 EKB spare bulbs \$ 30.00

Rifa light kit # _____ \$ 950.00
 Includes 1 Rifa Lite 55 with diffuser panel and bag,
 1 Pro-light with barndoor and gel frame, 2-16' power
 cords, 2 light stands, light case

Lampaks (DP/ViP) \$ 14.50
 DP spare bulbs \$ 20.00
 ViP spare bulbs \$ 28.00

Extras

Accessory bag \$ 25.00
 Tri-RCA cable \$ 15.00
 Monitor \$ 100.00
 Mic stands (desktop/floor) \$ 25.00
 Power strip \$ 7.00

Other: _____

— VOLUNTEERS COMPLETE THE SHADED AREA — VOLUNTEERS COMPLETE THE SHADED AREA —

Name _____ Drivers license # _____
 Address _____ City _____ Zip _____
 Phone (H) _____ Cell _____

Project description _____

I assume full responsibility for this equipment and will be liable for damage or loss incurred while the equipment is checked out to me. I understand the equipment must be returned at the agreed upon time and the equipment cannot be used for commercial, money-making or personal use. I may be subject to suspension of community television privileges or assessed a rental charge if the preceding rules are not followed.

Signature _____

Checkout date/time: _____

Staff initials: _____

Check in date/time: _____

Call 763.533.8196 x293 if you're going to be late.

Su 12:30-6:30pm | M-Th 8:30am-11pm | F-Sa 8:30am-5:30pm

Staff initials: _____

White copy: Studio

White copy: CTV Manager

Pink copy: Producer



Power DC AND AC

DC POWER

Attaching the battery

To attach the battery, ❶ lift up the viewfinder, ❷ place the top of the battery just under the battery release button, and ❸ push down—the battery will click into place.



Battery life

The battery should last approximately 200–300 minutes. Remaining battery life can be read on the LCD viewfinder.

Removing the battery

To remove the battery, **FIRST TURN OFF THE CAMERA.** Then lift up the viewfinder, push in the battery release button, and pull up on the battery.



AC POWER

To use AC power, ❶ plug the AC cable into the AC adapter. ❷ Plug the DC cable into the AC adapter and ❸ attach the flat end of the DC adapter to the back of the camera in the same way the battery is attached.



Recharging batteries


The battery can be recharged using the AC power unit provided with the camera. The DC cable must be disconnected in order for the battery to charge.

Fully recharging the battery takes approximately 300 minutes.



Tape CHOOSING, LOADING, RECORDING

Choosing the right tape

Use only miniDV tapes bearing this logo  in the camera. Avoid Maxell and TDK brand tapes as they can clog the heads of our camcorders and VCRs.



Loading the tape

1 Press the blue eject switch on the top of the camera to open the cassette cover.

2 When the cassette cover is fully open, the cassette holder will open automatically.

3 Insert the tape as shown.



IMPORTANT: Press PUSH on the cassette holder to close it. **Do not close the cassette cover without closing the cassette holder first!** Doing so will damage the camera. Once the cassette holder has finished moving, close the cassette cover. To remove the tape, follow the same procedure.

Record inhibit switch

Before recording, check that the record inhibit switch is set to the record position. If the switch is set to the save position, recording on the tape will be impossible.

NOTE: Use the record inhibit switch **after** recording to prevent careless tape errors.

Recording to tape

Record at least 15 seconds on your tape before recording anything important. Record an additional 15-30 seconds after you've recorded your last scene. Doing this will help you capture your video with a nonlinear editor.



Avoid removing the tape in the middle of a shoot as this can create timecode breaks in the tape. If you must remove a tape in the middle of shooting, do the following when you reinsert it:

- 1 Switch the camera to VCR mode.
- 2 Press the END SEARCH button. The camera will locate the end of the last scene recorded.
- 3 Switch back to CAMERA mode and continue shooting.



Sound IS THIS THING ON?

Selecting sound inputs

Two sources of audio can be recorded to the camera simultaneously. Sound can be gathered from the camera's internal microphone, an external microphone, a line level source such as an audio mixing board or CD player, or any combination of two of those sources.

Routing audio signals is controlled by two switches behind the LCD panel and two switches on the front of the camera.



Two switches behind LCD panel



Two switches on front of camera

Setting the audio level

To set an appropriate audio level, use the AUDIO dials on the side of the camera. The CH 1 dial controls the level for the source selected with the CH 1 SELECT switch and the CH 2 dial controls the level for the source selected with the CH 2 SELECT switch.



Monitoring the audio level

Use the audio meter on the viewfinder to monitor the audio levels. Adjust the AUDIO dials so that the loudest sounds register just below the red zone. If you're seeing a lot of red in the meters, adjust the AUDIO dials to lower the input level.












To monitor audio quality, plug headphones into the headphone jack on the back of the camera. You can control the headphone volume by pushing the - AUDIO MON\VAR + buttons. NOTE: Changing your headphone volume will not change the audio levels going to tape. Always use the audio meter to judge appropriate levels.



Easy-to-follow audio setup chart on next page

Audio setup chart

Audio source	INPUT jacks and INPUT settings	CH 1 SELECT and CH 2 SELECT settings	Audio records on
Internal microphone	N/A	CH 1 SELECT: INT(L) CH 2 SELECT: INT(R)	CH 1: Built in mic CH 2: Built in mic
			
External microphone	INPUT 2 jack INPUT 2: MIC	CH 1 SELECT: INPUT 2 CH 2 SELECT: INPUT 2	CH 1: External mic CH 2: External mic
			
External line level source	INPUT 2 jack INPUT 2: LINE	CH 1 SELECT: INPUT 2 CH 2 SELECT: INPUT 2	CH 1: Line level source CH 2: Line level source
			
Two external sources	INPUT 1 and INPUT 2 jacks INPUT 1: LINE or MIC INPUT 2: LINE or MIC	CH 1 SELECT: INPUT 1 CH 2 SELECT: INPUT 2	CH 1: Input 1 CH 2: Input 2
			
One external source and built in microphone on camera	INPUT 1 jack INPUT 1: LINE or MIC	CH 1 SELECT: INPUT 1 CH 2 SELECT: INT(R)	CH 1: Input 1 CH 2: Built in mic
			

Microphone selection

Northwest Community Television has several different types of mics available. Desktop and floor mic stands are available for checkout.

STANDARD ISSUE

These two microphones come standard with every portable camera.

Electro-Voice RE10 handheld

Unidirectional, excellent for music or interviews, slightly better bass response than 635A

Sony ECM 44 or Sony ECM 30 lavalier or lapel

Directional, excellent for interviews when clipped directly to clothing, small enough to easily hide on location



OTHER MICS

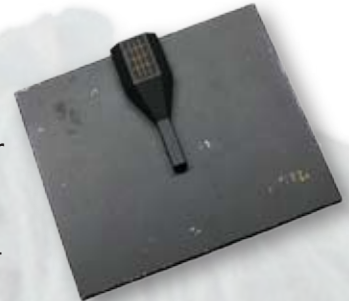
Electro-Voice 635A handheld

Omnidirectional, good for inexperienced interviewers, fine for music and ambient sound gathering



Realistic PZM

(Pressure Zone Mic)
Surface mount mic, omnidirectional, very low profile, excellent for pianos, drums, large vocal or instrumental groups, or stage performances



Shure SM58 handheld

Unidirectional vocal microphone



Shotgun

Directional, great for capturing sound at a distance, also available with boom pole and Zeppelin

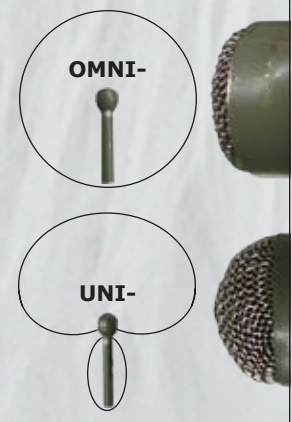


Lectrosonics M185 wireless

Fixed frequency VHF receiver works with either lavalier or handheld transmitter, range of 50+ feet, good for productions requiring freedom of movement



PICK UP PATTERNS



Video image 4 STEPS FOR AVOIDING OVEREXPOSURE

FIRST THINGS FIRST

Determining the dominant light source

Before shooting, determine whether most of the light in the scene is coming from the sun or from artificial lights.

For best color results, try to reduce the light coming from the less dominant source. You can do this by covering windows (if your primary light source is artificial) or by turning off incandescent and fluorescent lights and placing your subject close to a window (if your primary light source is sunlight).

It's also possible to match artificial lights to sunlight by covering the lights with blue color conversion gels which can be found in the light kits.

Matching the light using one of these methods will provide better color for your scene.

2 Selecting the right neutral density filter

Neutral density filters allow the camera to operate correctly outdoors in sunlight. A neutral density filter does for the camera what sunglasses do for your eyes—it reduces the amount of light that can pass through without changing the color of that light.

AUTO IRIS

If you are using **auto iris** (see "Setting an appropriate iris" on the next page), the camera will tell you when you should be using a neutral density filter with a message in the middle of the LCD screen.

MANUAL IRIS

If you're using **manual iris**, you can judge the need for a neutral density filter by monitoring the **F-stop** of the lens. If you're at F16 and the scene is still too bright, turn on the neutral density filter. Note: 1/64 ND reduces more light than 1/8 ND.

If you are indoors and your scene is too dark even with the F-stop reading **OPEN**, make sure the ND filter is OFF.



ND FILTER SETTINGS

1/64 cuts light intensity by 1/64

1/8 cuts light intensity by 1/8

OFF ND filter is not used



3 Setting a white balance

White balancing the camera guarantees that white and all other colors record correctly. Though the human eye cannot perceive it, white light coming from the sun is different than white light coming from a light bulb. Different light sources have different "color temperatures" measured on the Kelvin temperature scale. Artificial light has a color temperature close to 3200K and appears orange to the camera. Sunlight has a color temperature of 5600K and appears blue to the camera. You should white balance your camera before recording, but especially when lighting conditions change (moving from sunlight to artificial light or vice versa).

Performing a white balance

1. Set the WHITE BAL switch to A or B.
2. Point the camera at a piece of white paper or a white object and zoom in so that it fills the frame.
3. Press and hold the AWB button on the front of the camera.
4. Release the button when **AWB Ach** (or **Bch**) **ACTIVE** appears in the viewfinder. Continuing to hold the button will also black balance the camera. Don't panic if the LCD suddenly goes black.



4 Setting an appropriate iris

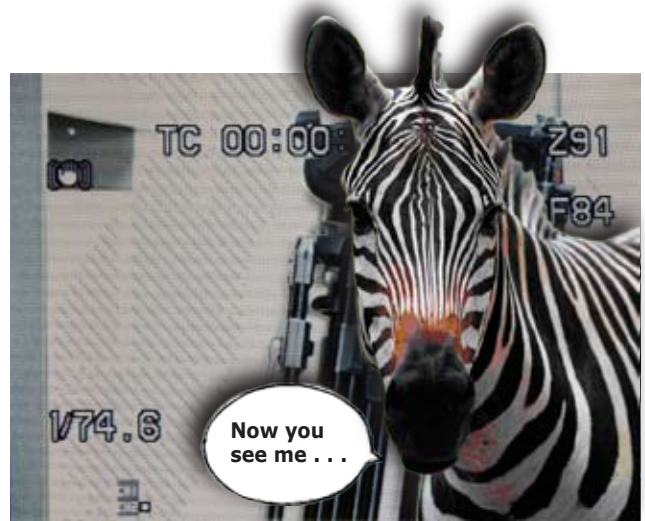
The last task to perform before shooting is to set the iris of the camera. The iris controls the amount of light entering the camera which determines how bright the image will be (**exposure** of the image).

To set the iris appropriately, you must monitor the **zebra stripes** in the LCD monitor of the camera. Zebra stripes appear on areas of the image that are overexposed. In those areas, no detail is recorded because the light is too intense.

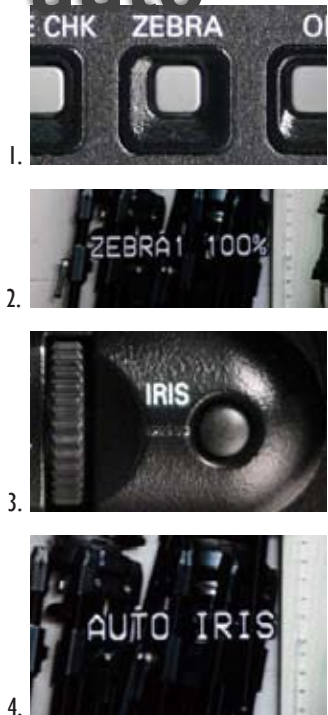
A picture is properly exposed when there are no—or very few—zebra striped areas in the image.

There may be times when you want to overexpose an image, if you are shooting into a strong back-light, for instance, but generally the rule applies: minimize the zebra stripes.

IMPORTANT: Do not rely on how the image “looks” in the LCD monitor to determine correct exposure because the LCD monitor shows brightness inaccurately. Always use zebra stripes.



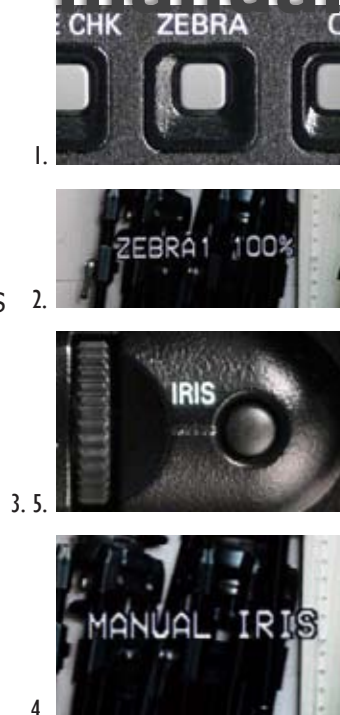
auto



To set the iris using **AUTO IRIS** mode:

- (1) Push the ZEBRA button until (2) ZEBRA 1 100% appears in the viewfinder.
- (3) Push the IRIS button until (4) AUTO IRIS appears in the viewfinder. The camera will adjust the exposure automatically.

manual



To set the iris using **MANUAL IRIS** mode:

- (1) Push the ZEBRA button until (2) ZEBRA 1 100% appears in the viewfinder.
- (3) Push the IRIS button until (4) MANUAL IRIS appears in the viewfinder.
- (5) Rotate the iris dial until the image is properly exposed. Adjust the dial and set a new exposure every time the shot changes.

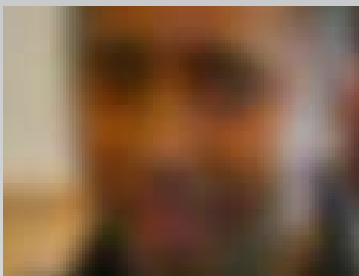
Shooting better video HOW TO SHOOT LIKE A PRO

Critical focus

If you're shooting with manual focus, it's important that you get a critical focus (also called a calibrated zoom) of your subject every time you get a new shot.

Here's how to perform a critical focus:

- 1 Zoom in all the way on your subject,



- 2 focus, and then



- 3 zoom out to the framing you want.



Doing this will ensure your subject stays in focus, regardless of how far out you zoom.



Head room and look space

When shooting people, it's best to follow two simple guidelines in framing. First, allow for a bit of space between the top of the frame and the subject's head. Allowing too little or too much space makes the audience feel anxious. Second, allow more room on the side of the frame in the direction the subject is looking. If you don't, the audience will subconsciously experience claustrophobia, feeling that the subject is running out of room.



Sequencing

In general, it will be very hard to edit your video well if you shoot your subject the same way all the time. If you edit together two pieces of video that are too similar, you'll create a "jump cut." Your subject will change position in the scene instantly, appearing to have jumped there (example above). Jump cuts are very distracting to a viewer and should be avoided. It's much better to arrange your shots in a logical sequence. The most popular sequence consists of a wide shot, medium shot, close-up, and cutaway. Let's take a look at this in a typical interview setup on the next page.

TYPICAL INTERVIEW SETUP SHOOTING BETTER VIDEO



We'll begin with a wide shot which helps the viewer understand where this interview is taking place. Wide shots are often used to establish location and are sometimes referred to as "establishing shots."



Next, we'll get closer and show the interviewer (on the left) and the subject (on the right) together at the table. In our example, this would be a good shot for the interviewer to deliver her first question.



Third, we'll get a close-up of our subject. This particular shot is actually a "medium close-up" and could also be called a "head and shoulders" shot.

The bulk of action for our interview will take place in the close-up as the subject answers the interviewer's questions.



You may wish to cut out sections of the subject's response that aren't relevant or are filled with "ums" and "ahs." If you edit together two close-ups of the subject, the result will be a jump cut. To avoid that, we'll shoot cutaways.

A cutaway is any shot used to cover jump cut edits in primary shots or add a new dimension to a video story. In our example, we could show the subject's hands or the interviewer listening to keep the video flowing smoothly.



The 180° Rule

If you're shooting a scene with two subjects, imagine there is a line connecting them. That line is called the "axis of action." Don't shoot on both sides of the axis. Keep all your shots on the same side.

In our example, the axis of action is between the interviewer and the subject.



Notice that in every shot, regardless of framing or angle, the interviewer is always on the left and the subject is always on the right. If we took a shot or two from the other side of the table and edited it together, the interviewer would be on the right and the subject on the left in those shots, and the viewer would be very confused.

The 30° Rule

Every time you change shots in a sequence, it's best to change your shooting angle by at least 30°. Notice in our example, each shot is not only framed differently, but also shot at a different angle. Changing your shooting angle helps eliminate jump cuts.



SPECIALTY SHOOTING SHOOTING BETTER VIDEO

Use high and low angles

A high angle shot can make your subject appear weak and vulnerable or it can simply add a new dimension to your scene. Conversely, a low angle shot makes your subject appear powerful and "larger than life."



Create depth in your shots

A television screen is a two-dimensional piece of glass so extra effort needs to be made to create depth for your audience. Try shooting your subject with something in the foreground to give the viewer depth cues. Shoot buildings from the corner instead of head-on which can make a building look flat.



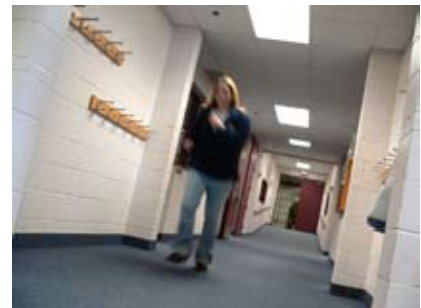
Try a rack focus

"Racking focus" means shifting focus from one object in a scene to another. It's easy to rack focus when the camera is zoomed in all the way because the camera's depth of field, the area where subjects will be in sharp focus, is narrow.



Use Dutch angles

To use a Dutch angle, also called a canted angle, tilt the camera so that the horizon or floor is diagonal instead of flat. This creates tension in a scene and works well for fast paced action productions with a lot of quick editing.



Use close-ups

Television is called "the close-up medium" because a TV can't show as much detail as a movie screen. As a result, television videographers shoot more close-ups than movie cinematographers. Use this to your advantage! It's easier to convey emotion in a close-up because the face is seen in greater detail. Close-ups are also great for revealing details the audience may miss in your wide shots. Don't be afraid to get in there and get personal!



Pre-production checklist

Follow these pre-production tips and your taping will go more smoothly—you'll rest easy knowing you're prepared for just about anything! Doublecheck and confirm everything a few days before the shoot.

Obtain taping permission

- Call as soon as possible to find out if you need permission to tape the event and/or at the location.

Inspect the taping location

- Inspect the site before your taping date, preferably at the same time of day you will be shooting. Check for power outlets, lighting, and special audio needs.
- Confirm arrival procedures, setup time and location, loading area, facility contact person, etc.

Lighting

- Design a lighting plan, taking into consideration the location of the sun and shadows during the shoot. Ask if windows in the background can be covered.
- Plan where the lighting will go based on space available and power needed for your taping conditions.

Audio

- Decide how many and what type of microphones you will need.
- If there will be a lot of background noise, unidirectional mics (lavalier, RE-10) work best.
- If you are using a wireless mic, pretest it for possible interference from electrical sources or competing transmitters.

- Note the type of connection if you are taking a feed out of a sound board.
- Ask your talent if they will need a line monitor or program audio feed.

Make a camera shot sheet

- Bring a list of transition and cover shots so that you don't forget a crucial shot.
- Shoot more than you think you need.

Things to bring

- Camera equipment
- Tapes
- Batteries
- Power cords, extra audio gear, duct tape
- Lighting
- Tripod dolly
- Talent and location releases, parking permits, admittance waivers, etc.
- Garbage bag (for picking up after yourself)

To do
TODAY!

MAKE ME A

StarTalk!



Talent release form

Date _____

Program _____

Producer _____

In consideration of your plan to produce the above captioned program and as an inducement to permit me personally to appear on the cablecast of the program, I hereby consent to the use of my name, likeness, pictures and/or voice by you and your licensees for cablecasting, direct exhibition, and subsidiary purposes. Such uses will not be made as will constitute a direct endorsement by me of any product or service.

I hereby idemnify you and your licensees respecting my claim or action against you, your licensees or your officers and agents, arising out of my acts or statements out of the program.

Signature _____

Print name _____

Witness _____

If minor, guardian _____

Talent release form

Date _____

Program _____

Producer _____

In consideration of your plan to produce the above captioned program and as an inducement to permit me personally to appear on the cablecast of the program, I hereby consent to the use of my name, likeness, pictures and/or voice by you and your licensees for cablecasting, direct exhibition, and subsidiary purposes. Such uses will not be made as will constitute a direct endorsement by me of any product or service.

I hereby idemnify you and your licensees respecting my claim or action against you, your licensees or your officers and agents, arising out of my acts or statements out of the program.

Signature _____

Print name _____

Witness _____

If minor, guardian _____

Default menu settings

Menu operation

To access the menu, press the MENU button.



Once inside the menu system, the MENU button acts as a "back" button, taking you up one level in the menu and eventually out of the menu. To highlight items in the menu,

move the play control knob up or down. To select an item, press in the play control knob.

Below is a list of all the menu options in CAMERA mode and what

their settings should be. If you're having a problem that isn't solved by the instructions in this booklet, go through the menu settings and make sure they are set correctly.

SCENE FILE		
Detail Level		0
V Detail Level		0
Detail Coring		0
Chroma Level		0
Chroma Phase		0
Color Temp		0
Master Ped		0
A. Iris Level		0
Gamma		NORMAL
Knee		AUTO
Matrix		NORMAL
Skin Tone Dtl		OFF
V Detail Freq		THIN
Progressive		OFF
Name Edit		----
Save/Init		----
CAMERA SETUP		
Syncro Scan		1/60.3
Aspect Conv		NORMAL
Color Bar		ON
Setup		0%
SW MODE		
Mid Gain		6dB
High Gain		12dB
ATW		OFF
Handle Zoom		L/OFF/H
Iris Dial		DOWN OPEN
User1		COLOR BAR
User2		BACKLIGHT
User3		INDEX
AUTO SW		
A. Iris		ON
AGC		6dB
ATW		ON
AF		ON
RECORDING SETUP		
Rec Speed		SP
Audio Rec		48K(16bit)
Mic ALC		ON
Mic Gain1		-50dB
Mic Gain2		-50dB
TC Mode		DF
TCG		REC RUN

First Rec TC		REGEN
TC Preset		----
UB Mode		USER
UB Preset		----
One-Shot Rec		OFF
Rec Time		0.5s
DISPLAY SETUP		
Zebra Detect1		100%
Zebra Detect2		100%
Marker		ON
Video Out OSD		OFF
Date/Time		OFF
Level Meter		ON
Zoom·Focus		ON
Tape·Battery		ON
Other Display		PARTIAL
LCD Backlight		NORMAL
LCD Set		----
EVF Set		----
Selfshoot		MIRROR
EVF Mode		AUTO
EVF Color		ON
Display Aspect		AUTO
OTHER FUNCTIONS		
Remote		VCR1
DV Control		OFF
DV Cmd Sel		REC_P
End Search		BLANK
Rec Lamp		OFF
Beep Sound		OFF
Clock Set		----
Time Shift		OFF
Power Save		OFF
H.P Mode		TAPE
User File		----
File Trans		----
Hour Meter		

Help! TROUBLESHOOTING SOLUTIONS TO COMMON PROBLEMS

THE PROBLEM

The viewfinder displays a blue screen.

THE SOLUTION

Press the CAMERA/VCR button until the light for CAMERA is lit.

PUSH HERE



THE PROBLEM

I can't zoom!

THE SOLUTION

Make sure the ZOOM switch on the front of the camera is set to SERVO.

PUSH HERE



THE PROBLEM

The video is too dark.

THE SOLUTION

Set the ND FILTER switch to OFF.

PUSH HERE



The video is still too dark.

Push the IRIS button until AUTO IRIS appears in the viewfinder.



The video is STILL dark . . .

Push the SHUTTER button until the camera displays SHUTTER OFF in the viewfinder.



IT'S STILL TOO DARK!

If you're in a low light situation and the video is still too dark, turn the GAIN switch to M or H.



THE PROBLEM

The video is too bright.

THE SOLUTION

If you're outdoors, set the ND FILTER switch to either 1/8 or 1/64.

PUSH HERE



The video's still too bright . . .

Push the IRIS button until AUTO IRIS appears in the viewfinder.



HELP! CONTINUED

THE PROBLEM

My video is still too bright.

THE SOLUTION

Make sure the GAIN switch is set to L.

PUSH HERE



THE PROBLEM

The video has black bands at the top and bottom, or the video looks like it's been squeezed.

THE SOLUTION

Push MENU, then use the play control knob to highlight CAMERA SETUP. Push in the play control knob to select. Highlight and select ASPECT CONV. Highlight and select NORMAL. Press MENU twice.

PUSH HERE



THE PROBLEM

The video looks choppy.

THE SOLUTION

Rotate the SCENE FILE knob to F1.

PUSH HERE



Press the SHUTTER button until SHUTTER OFF appears in the viewfinder.



It's still choppy!

Push MENU, then use the play control knob to highlight SCENE FILE. Push in the play control knob to select. Push the play control knob downward until PROGRESSIVE is highlighted and select. Select OFF. Press MENU twice.



THE PROBLEM

I've followed all the instructions in the Sound section, but I still get nothing from my microphone.

THE SOLUTION

Your microphone may require phantom power to operate. Turn the MIC POWER +48V switch ON for the input where your microphone is. If your microphone is behaving strangely, and you know it doesn't need phantom power, make sure both switches are turned OFF.

PUSH HERE

