

Monthly Media Monitor



A Media Apostolate Newsletter of the Congregation of the Oblates of the Virgin Mary

Volume 9 Issue 1 — January 2018

Ring in 2018 with Books, Nunc Coepi on YouTube, and More...

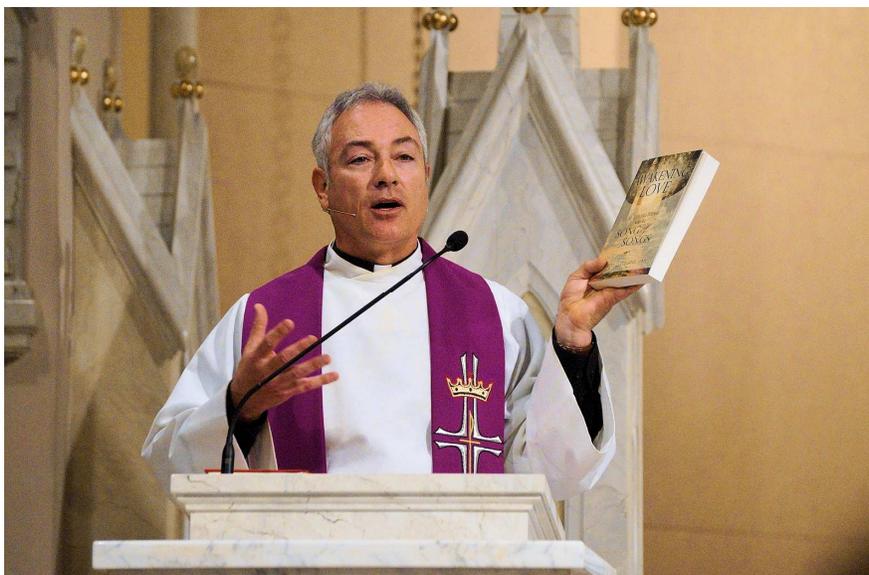
We begin this new issue of the New Year with the joyful announcement that *Nunc Coepi* — *The Life of Venerable Bruno Lanteri* is now available on YouTube for viewing at anytime and is absolutely free.

Look for the film at the following links: Italian: <https://youtu.be/rwPQ1xUahQ4> English: <https://youtu.be/ZTmqTQv7SbM> Spanish: <https://youtu.be/xoAG012mOyM>

Please promote this among family, friends, and others! Please “like” the videos and please subscribe to “OMV Internazionale”.

As you can see from the picture above, there was a parish mission given at the OMV-

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Above, author, retreat master, and spiritual director Fr. Greg Cleveland, OMV, holds up a copy of his book *Awakening Love* during a December parish mission at the OMV-staffed parish of St. Mary's in Alton, IL. Below, a frame grab from a Facebook video featuring Br. Paul Kallal, OMV, filmed by postulant Jorge Sanchez, and published on Facebook by the OMV-staffed St. Francis Chapel (at Boston's Prudential Center).



The Monthly Media Monitor is published by the Oblates of the Virgin Mary on the first day of every month, except for June, July, and August (summer break in the northern hemisphere). This publication is not a monthly summary of OMV life in general. Instead, it is an instrument to disseminate news concerning the work of Oblates of the Virgin Mary in the apostolate of social communications. Part of the OMV apostolic work is to propagate the truth through the mass media. This newsletter celebrates the works of this important media apostolate. — Fr. John Wykes, OMV, Media Producer



Did You Know...?

- That Technicolor was one of the earliest color processes for motion picture film?
- That it required a large heavy camera that was so massive (and over 400 pounds) it was jokingly called “the enchanted cottage.”
- That it used a total of three separate rolls of film (red, green, and blue) to capture an image that would be combined to make the final full color movie?
- That Technicolor films are still appreciated for their unique look?

Ringin in 2018... (continued)

staffed parish of St. Mary’s in Alton, IL. The mission was given by Fr. Greg Cleveland, OMV, the Executive Director of the Lanteri Center for Ignatian Spirituality and the author of *Awakening Love — An Ignatian Retreat with the Song of Songs*. The mission, held December 11-13, had a media component to it; books, DVDs, and CDs were made available for sale in the church vestibule. These included Fr. Greg’s book; works by Fr. Tim Gallagher, OMV; audio books of Fr. Tim’s works; and DVDs and other books by various authors. Books and publications on OMV Founder Venerable Bruno Lanteri and his spirituality were also available.

Speaking of St. Mary’s — An Advent concert was livestreamed on Facebook Live. The concert, held at St. Mary’s in Alton on December 15, received over 1,000 on-line views. We give our thanks to pastor Fr. Jeremy Paulin, OMV for the idea and for using his phone to stream the event.

And speaking of Facebook — St. Francis Chapel in Boston has been seeking to make greater use of their Facebook page by posting reflection videos for the Advent Season. The videos feature Br. Paul Kallal, OMV and were filmed and edited by seminarian Jorge Sanchez. They have been well-received. Br. Paul tells us that there are tentative plans to do a similar series of reflection videos for Lent. To see these videos, log on to your Facebook account and visit the “St. Francis Chapel—Boston” Facebook page.

Other videos were posted on YouTube to wish everyone a Merry Christmas. One from St. Mary’s in Alton (featuring a couple of drone shots) can be found here: <https://youtu.be/H9syYyWsg8Y>. Another video from our OMV Community in Antipolo, Philippines (featuring singing by our OMV seminarians) can be found here: <https://youtu.be/eHwWE0ldw6Q>.



A screenshot of the St. Mary’s Parish Advent Concert being streamed over Facebook Live.

Finally, our series on “Monthly Movie Musings” continues on the next page as we explore the dramatic transition from analog to digital...how the transition inspired many videographers — and forced others into an early retirement.

We hope your 2018 has gotten off to a good start. God bless you and see you next month!

Monthly Movie Musings — Part Three

The Drama of Digital Magic and \$10,000 Doorstops

By Fr. John Wykes, OMV

It was the early 2000s and I was attending a meeting of the Professional Videographers' Society of St. Louis. A fellow member walked up to me and made me an offer.

"Listen," the gentleman began with a sudden earnestness, "I have a Super-VHS editing suite that I'm not using anymore. I need to move on to digital. I've got everything — S-VHS decks, monitors, editing controllers, vectorscope, waveform, the whole nine yards — stacks of equipment that fill up an entire office. Would you be interested in buying? Don't you still work in analog?"

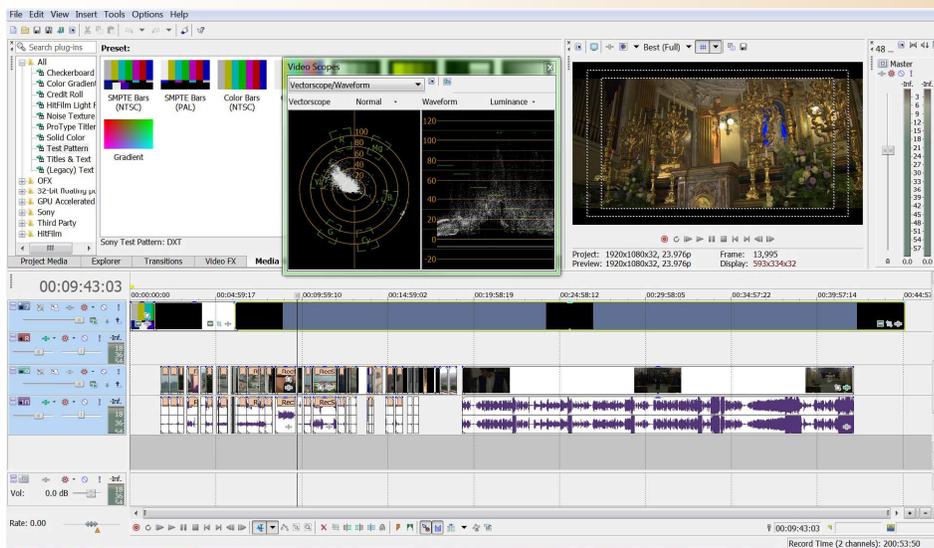
"Yes," I said, "but not for long. We are moving on to digital, too, as everyone else."

The man looks flustered. "I suppose I couldn't even pay you to take this stuff off my hands."

"No," I said, smiling with sympathy. "You couldn't. Sorry."

"Well," the man concluded. "Then I have a \$10,000 door stop."

"But it's a very nice doorstop," I offered.



This screen grab from the project for the film *Nunc Coepi* shows various shots with audio lined up on the timeline at the bottom, a vectorscope and waveform monitor in the top center, and a frame from the shot being worked on at top right.

"A very expensive doorstop," the man said, resigned to his fate.

This is how the digital drama unfolded. For many independent filmmakers and videographers, it was a bold and exciting new beginning. For others, it was simply too much to bear.

Analog video consisted of electrical signals that varied a great deal and was

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Monthly Movie Musings — Part Three (continued from page 3)

often plagued with all kinds of distortion. The new digital video (at risk of making a gross generalization) consisted of a steady stream of “1”s and “0”s. Because each bit of information was pretty much set in “stone” (“1” is “1” and “0” is “0” — and there is no confusing the two), digital video had (and does have) a clarity that was quite remarkable and remained relatively unaffected by electronic transfers and duplication.

For independent filmmakers and videographers, just about everything they had learned about video had to be re-learned completely. Gone were the days of linear video editing, VCRs, video cassettes, and racks of hardware necessary to make a video. Now everything found its home on the computer. Video (still captured on tape, but now on digital tape) was transferred as digital information into an editing program on the computer. There, the video could be edited in a radical new way called “non-linear editing.”

Gone were the days when videos had to be painstakingly edited in absolute sequence, one shot after another. Now, all shots could find their home on the editing program’s “timeline” where shots could be shortened, lengthened, added, and/or removed. Have a finished program but one three-second shot needs to be removed? No problem. Need to clip out a ten-second part of an interview and move the rest of the program backward to fill in the gap? No problem. Need to move an entire sequence from the middle of the film to the beginning of the film? No problem.

And this was just the beginning. Now things like advanced color correction, color grading, sound design and sound mixing were all possible and remarkably affordable for independent filmmakers and videographers. What used to be multiple pieces of hardware that needed to be plugged separately and hooked up to a large system were now a part of one editing program. Need a vectorscope? No problem — it already comes with the program. Need a waveform monitor? No problem — it already comes with the program. Need some hardware to adjust your hue and saturation? No problem — it already comes with the program. And the final product was digital — so all these adjustments could be made without adding distortion or video “noise” to your program. It was “broadcast quality” — good enough to be broadcast on local or network television!

This was a startling and radically new event in the history of motion pictures and video. For this was the moment when a student, an independent filmmaker, or a wedding videographer could actually make broadcast quality product. Never before had this been possible. Thanks to new technology, the impossible was now possible. The democratization of the moving image had finally arrived.

Younger videographers and filmmakers rejoiced that, after over 100 years being in the grasp of the very rich, professional moving image technology was now in the hands of anyone who could spend just a few thousand bucks on the new technology. Older videographers gasped at having to learn new computer terms such as “hard drive” and “RAM”; many of them quickly went into retirement rather than to adjust to this bizarre new world. For this latter group, the adjustment was just too much.

And professional high-end video producers got nervous. It is not surprising that, as independent content creators raced to catch up to the high-end professionals with broadcast quality video, the high-end media professionals raced even faster, ready to embrace a new technology that would once again put a safe distance between themselves and the rest of the media world. This new technology was called HD, or high definition. The birth of high definition video will be the subject of next month’s column. Stay tuned!