



Australian film & video

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Under the Auspices of the
Federation of Australian
Movie Makers Limited



From The Editor's Desk

Welcome to the first edition of the new Australian Film & Video E-Magazine. After much deliberation during and after the Tasmanian Convention I thought it would be a good idea to relaunch AFV and so you have your first issue of the revamped magazine which is at this stage on trial for twelve months and then on its popularity a decision will be made as to continue with the publication.

You will notice a couple of favourite columns have returned along with some previous writers and a host of new contributors as well as a couple of Foreign Correspondents.

The Australian Film & Video team are:

Editor – Gary Peterson a member of Newcastle & Hunter Valley Cine Society since 1979 with thirty productions under his belt and the past Editor of AFV in its previous format. Technical contributors are Barry King & Joe Leon of Newcastle Video Movie-makers, Barry whose knowledge is in the use of various computer programmes suitable to movie making and Joe will bring his expertise in the technical side of computers.

Ian Simpson of Wollongong Movie Makers who writes 'Pot Shots' and has a vast knowledge in relation to the technical aspects of movie making. Jim Dunn of Cronulla Video Makers who has made films for Bankstown (NSW) Council & numerous Training videos for the State Transport Commission. Jim has directed over 28 films and has acted as a judge for many film & video competitions. Robert Farquharson of Newcastle & Hunter Valley Cine Society another member with a vast experience in computer software programmes.

AVF has two Foreign Correspondents, Stewart Emm of the Edinburgh Cine & Video Society is the United Kingdom correspondent and we are waiting on confirmation of the New Zealand correspondent.

There are Sub Editors in each Division compiling information from their various clubs for publication and these contributors are John Hussell of Shoalhaven Multi Media Group with his knowledge of procedures involved in using various types of Software programmes will represent NSW Southern Div. Ralf Jorg of Newcastle Video Movie-makers will represent NSW Central Div Newcastle Clubs, Mark Franks NSW Central Div Sydney Clubs, Harvey Hutchison Victorian Division, Wendy McLennan Tasmanian Div, Neal Reville Queensland Div, John Lawrie South Australian Div and we are waiting on a Sub Editor from Western Australia. We also have reports from various Divisional Directors as well as the President of FAMM Ltd.

Readers are welcome to contact the Editor at afv1@ymail.com with any Letters to the Editor, Free Classifieds (don't forget your contact details in the ad) or if they would like to submit an article for publication which must be in Word or Publisher format.

Readers may subscribe to Australian Film & Video by returning the Subscription Form or a copy of same to the shown address with your contact details and then future issues of AFV will be emailed direct to your nominated address.

Please enjoy the new Australian Film & Video and let us know what you think about it or any suggestions for its improvement.

Gary.

We're on the FAMM website
<http://www.famm.org.au/home/index.html>



Federation of Australian Movie Makers Limited

Australian Film & Video



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FREE CLASSIFIED ADS

If you are a member of FAMM and you have equipment to sell or are in the market to buy, then please place your Ad in Australian Film & Video magazine for Australia wide distribution.

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President Ron Gregson's Comment Federation of Australian Movie Makers Ltd



Congratulations on the reincarnation of Australian Film & Video publication, well done to all those involved.

During the "most friendly" Convention at Bridport I was approached by Gary Peterson seeking support for the re-starting of Australian Film & Video publication, the Executive of FAMM gave unqualified support as it will be a new avenue for getting information from club to club.

Readers will be finding out about activities of other clubs and new ideas for individual and club productions. Gary has set up a network of contributors to submit articles, there will also be reports from Divisional "journos".

There was such a friendly cooperative atmosphere at the Bridport Convention, I am sure that this feeling will encourage all members to support AFV in its endeavours to bring a greater aspect of cooperation & communication between member clubs.

I urge all individual members to contribute reports, articles & ideas towards the success of AFV. In closing, I wish great success to AFV & all its contributors.

Ron Gregson
(President)

CONTENTS INSURANCE A Necessary Evil

We are told when taking out Contents Insurance to go from room to room and assess the replacement cost of our possessions to arrive at a value so as to arrange adequate insurance coverage. I was advised by an Insurance Consultant that if all of your Contents were a total loss the insurance company would issue you with a cheque for the total amount which you insured your contents for.

BUT if it was only the loss of an individual item then you will not get the amount which you assessed the item to be valued at. The consultant whom I spoke to advised; *The Insurance Company endeavours to put you back as closely as possible in the position you were in before the claim was made.*

I give the following example from experience; a \$1200 Panasonic television (approx 16 years old) was damaged beyond repair by a storm. The Insurance Company will not give you a cheque for \$1200; they will replace the television with another television of similar size and features. With my claim the Insurance Company wanted to give me a JVC television worth approx \$400, a big saving for them and they said because technology had changed over the past 16 years they could get a similar television for less. I told them I didn't want the JVC, I wanted the cash so I could purchase a brand of my choice; eventually after much haggling they sent me a cheque for \$400.

So the question is this; as your possessions age, do you reduce your insurance coverage; because my Insurance Company will not pay what the item was originally purchased for. The only time you will receive the total original purchase price of the item is if all of your possessions were a total loss.

The Consultant advised a total loss is treated differently to an individual loss, with an individual loss I say again; *The Insurance Company endeavours to put you back as closely as possible in the position you were in before the claim was made.*

The Insurance Company which I am insured with advise to insure for the replacement value, but in a few years the replacement value can be a lot less than what you paid for it.

Insurance is a dilemma if you under insure and you have a total loss then you up the proverbial creek without a paddle so you insure to cover your total replacement and for any individual item which you have a claim for you are at the mercy of your Insurance Company.

Gary Peterson.



CLUB LINK

Newcastle & Hunter Valley Cine Society

NHVCS commenced in 1964 and continues today as an active club with good member support in club competitions and activities. NHVCS each year video the Newcastle Show and this year again manned a theatrette showing movies to the show patrons. The club is also involved in the community with private screenings of films to interested groups. The club also assists members in transferring their precious film & video footage to DVD.



Newcastle Video Moviemakers Inc

NVM commenced in 1988 and held their 20th Birthday on the 16 August at the Newcastle Jockey Club this year. NVM also held an in camera shoot in their club rooms where they were told they only had one hour to complete the production then it would be shown and judged by all present. Entry forms for the NVM National movie competition are available from the Competition Secretary Ralf Jorg on 02 4933 6931.



Queensland Movie Makers

QMM have commenced a new Chapter of their club at Mt Gravatt.

Their autumn competition attracted six entries for judges Merv Peake, Don Chapman & John Westwood. Bruce McDonald assembled a team to film the RAAF No 3 Squadron marching in the Anzac Day parade in Brisbane ably assisted by Bob Adamson, Stewart Gordon & Dorothy Hartnett. The four tapes will be edited by John Westwood. QMM also recently entertained the residents of Oxford Crest Retirement Village with a selection of short movies made by members of their club.

Brisbane Video Makers Association Inc

BVMA recently had a great success in the production of the 'Harry Redford' DVD. Marketing Projects have agreed to market the DVD to the education sector, universities, libraries and the corporate sector. Harry Redford was screened at the Tasmanian Convention in May 2008 and was well received. The story documents the duffing (rustling) of a thousand head of cattle and one bull by Harry Redford in 1870 from Bowen Downs Station in Western Queensland. The cattle drive was over a distance of more than 1200 kilometres across unexplored desert country to the colony of South Australia.

Gold Coast Video Camera Club Inc

GCVCC during July gave members an assignment to produce a video with the theme on Autumn Colours. During August they held a special demo night on Pinnacle 12. GCVCC have also had some well attended workshops over the last couple of months and they shall be holding an inter-club weekend over the 3rd & 4th October.

The still photo workshop was well attended and there is so much more to cover on this subject. A lot of movie makers are incorporating stills into their videos and enhancing these photographs to put into videos is a skill which needs to be fostered. To make the still look part of the video by using what is known as the 'Ken Burns Effect'. This can be done using your computer to slowly move across or zoom in, to create the illusion of movement. The GCVCC 'Alvin 2008' award night was a resounding success with a good attendance and a well balanced and interesting programme which ran for two hours.

Oakleigh Movie Club Inc

OMC decided to have a recess period with limited meetings during the winter months and seems to have been warmly received.

A customised computer has been acquired and will enable the solving of practical computer issues in a club environment. The computer was purpose built and has all the bells and whistles we would require. It is up to members to ensure that the club makes best use of it by not only coming up with problems but also demonstrating solutions or tricks they may have found.

In recognition for past services to OMC in his capacity as Public Officer and magazine editor over a period of time the committee has conferred Honorary Membership on Edward (Ted) Harris.



CLUB LINK

Melbourne Movie Makers Club Inc.

MMMC was founded in 1946 as the Melbourne 8mm Movie Club (MEMC) as a club for amateur 8mm film makers.

With changes in technology, the club accepted videotape and now the digital format has become the latest medium. This has brought new challenges for members in the use of computers for editing purposes and learning the vagaries of an editing software system. The new technology also brought about a name change to better reflect our club's activities.

At our meetings we screen member's movies and run quarterly competitions for members. Guest speakers also give talks on technical subjects and we have demonstrations of new equipment. The more experienced members are always willing to share their knowledge and assist other members with advice.

We meet on the 1st & 3rd Mondays of the month at St. Silas Church Hall, Cnr. Maude Street and Osburn Avenue, Balwyn, Vic. At 8 p.m. Visitors welcome. Our website is www.melbournemoviemakers.org and email contact can be made through Derek Hampson @ derekhampson@westnet.com.au.

INTERNATIONAL

Christchurch Video Camera Club – NZ

CVCC had a recent visit to a Karate club which was full of excitement and activity and plenty of action for videoing.

Coming activities will be a visit to a members home cinema and a competition night, Lincoln Pictorial (Documentary), Bailey (Open), and Novice (Open) Cups.

Members also viewed a DVD of a film made in 1975 titled 'The Singing Sand Dunes'. It was an adventure made by the children of St Martins school in December 1975.

35 children and 9 adults including the teacher Shirley Southgate headed for Cave Rock Sumner with all the props and costumes to make an adventure movie.

In 1976 the film received 3rd Place in the Primary Section for New Zealand.

The Judge's comments were; "Allowing for heavy adult participation this is still a very good film, involving all the children in a good story." The film then toured the country going to the schools that had entered the competition.

The club will celebrate their 60th Anniversary on the 15th November 2008. The club began as a section of Christchurch Photographic Society and eventually separated as the Christchurch Movie Club on the 17th November 1948.



Snippet By Neal Reville New P2 Cards from Fuji

Those of you watching the march to solid-state recording with excitement or trepidation, may be interested to learn that Fuji have just released a new range of P2 cards. They also promise a 64GB card by the end of this year. Counting Samsung, who have promised the same, that puts two players on the field.

The present top of the Fuji range is a 32GB card with a reported street price of \$1650. Well, nobody said they were cheap!



'The Club' Bridport Tasmania Convention Headquarters.





Bits & Pieces with Rob Farquharson

High definition video appears to be the flavour of the month, and with good reason. The image quality obtainable from high definition equipment is nothing short of miraculous. This quarter, I'll present you with a roundup of interesting news on the high definition recording/playback hardware scene and give you a tip for recording your high definition movies, (woops), videos on a relatively cheap high definition disc for playback on your Blu-ray player.

High Definition News....

Philips Demonstrate 3-D Blu-ray: The demonstration was recently held at a video and audio technology show held in Germany. The company demonstrated what they termed a 2D-Plus-Depth Blu-ray player that can display 3D Blu-ray content in two switchable modes i.e. **stereoscopic** which requires the use of special glasses but is compatible with a wide variety of display technologies and **auto-stereoscopic** which does not require glasses but requires specialised 3-D display devices such as the WOWvx auto-stereoscopic displays.

The Blu-ray specifications don't presently include 3-D so the Blu-ray Forum may soon have to consider a new profile which would include 3-D technologies.

Interest in 3-D appears to be growing with the announcement by Warner Home Video of a re-release of *The Polar Express* on 28 October in the US and it is expected to be released soon after in other regions. The new release contains the originally released 2-D version and a 3-D version. If the anaglyphic 3-D process using red and blue glasses is used, then the 3-D experience may be relatively poor, but there has yet to be an official confirmation of the system to be used. Four pairs of high quality glasses are said to be included.

New Blu-ray standalone playback/recording options: A range of new players have been released or are about to be released in the US/Japan and they are expected to be available in Australia later in the year or early next year. They include:

Sony BDP-S5000ES, a high end model, featuring profile 2.0 playback, internal decoding of all high resolution audio codecs and 7.1 analogue out connections, allowing you to keep your existing home theatre receiver. It features extensive internal bracing, vibration isolating feet, separate audio and video boards, 14 bit video processing and many other advanced features. No Australian release date or pricing is available at this time.

Panasonic BMR-BR630V, a Blu-ray, DVD, CD and VHS combo player/burner. The unit boasts a 6X Blu-ray burner, that can burn and play back Blu-ray discs, DVD's, CD's and has a built in VHS deck. The unit also features a 320 GB hard drive to allow direct recording to the drive or to transfer files between various discs. Being a complete all in one unit, this may be the ideal replacement for all of those pieces of equipment that have been cluttering up your AV cabinet, not to mention the single remote control.

The unit has just been released in Japan but there is no word of a release date or pricing in Australia, but it won't be cheap!

Panasonic has announced the DMR-BW500 for Australia, a 500GB Blu-ray Recorder with twin HD tuners. This unit has so far only been released into the Australian and Japanese markets. Perhaps Australia is being used as a test market prior to release in Europe or the US/Canadian markets.

If you fancy one of these units and your budget permits, you can pick up one of these babies from specialised Panasonic dealers, department stores and HiFi retailers such as JB HiFi for a cool \$1999.00. At present, discounts off recommended retail price are hard to find and miniscule.

Sony announces two new Blu-ray players, the BDP-S350 and the BDP-S550. The BDP-S350 will be a Bonus View (Profile v1.1) player, but will also be BD-Live (Profile v2.0) ready, meaning that it can be updated via firmware to full BD-Live compatibility. The BDP-S550 will be BD-Live (Profile v2.0) straight out of the box.

The BDP-S350 will offer 1080p24/60 output via HDMI, an Ethernet port, and decoding of 7.1 Dolby Digital Plus and Dolby TrueHD. The player will also be capable of bit streaming Dolby Digital Plus, Dolby TrueHD, DTS-HD High Resolution, and DTS-HD Master Audio to a capable receiver. Additionally, it will offer support for the expanded xvYCC colour space during playback of AVCHD discs, and compatibility with most BD, DVD, and CD media.

The BDP-S550 is considered a high end model. In addition to having all the features of the S350, the BDP-S550 will feature 1GB of persistent storage. Additionally, it will *decode* DTS-HD High Resolution and DTS-HD Master Audio and feature 7.1 analogue outs.

Both players will feature a slim design to match upcoming Sony Home Theatre in a Box (HTIB) products.



The BDP-S350 has already been released in the USA to very enthusiastic reviews. It has been praised for its high quality picture, very compact size and much faster load times (very long load times being a big criticism of most existing Blu-ray players). The BDP-S550 is about to be released in the US market. Both models were also marginally less expensive than the models that they replaced, The BDP-S300 and the BDP-S500. It is expected that both models will be released into the Australian market sometime this year. If the recent heavy discounting of the older BDP-S300 by the Australian Sony Style store is any indication, then the introduction of the new models may well be sooner than later. No Australian pricing is available at this time.

Many new players are in the pipeline from Yamaha, Onkyo, Grundig, Samsung, LG, Sherwood and Panasonic, while Pioneer have announced a new ultra-high end player. It is noteworthy that many Chinese and Taiwanese companies are supplying much cheaper Blu-ray players to the US market, but they are expected to break into other world markets quite soon. It is expected that prices of Blu-ray hardware will fall as a result of the increased competition.

Microsoft has announced Blu-ray support for Windows. On 15th August, it was announced that Microsoft would release "Windows Feature Pack for Storage" that will add master style optical burning on Blu-ray discs. The exact date of the pack's release has not yet been announced, as it is still in the final stages of development. Releases are expected for Windows Vista, XP, Server 2003 and Server 2008.

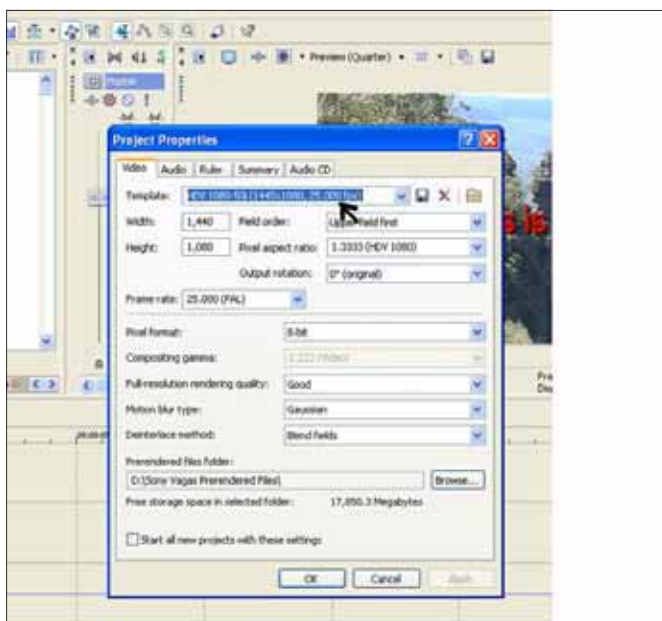
500GB Blu-ray discs? Yes, you read it correctly! Pioneer has recently announced that they have developed an eight layer 500GB Blu-ray recordable disc. The discs are said to be compatible with all current Blu-ray drives found in computers players and recorders. Just imagine a complete TV series on one disc! They are expected to be available in two to four years time, depending on demand.

Recording your High Definition Videos to disc with Sony Vegas.

An ongoing problem for those of us who have dipped our toes into the world of high definition video, is limited options for burning high definition projects to disc. In the past I have simply burned my 1080i projects to a DVD in PAL 50 format at 576i, (standard definition) not an ideal solution.

Burning projects to a Blu-ray disc at 1080i is a very expensive option given the current prices of Blu-ray burners and recordable discs.

A third option, if you have Sony Vegas Pro 8 is to render your project as a Blu-ray compatible AVC 1080i file that can then be burnt to a standard DVD disc. The price you pay for burning to a DVD disc instead of a Blu-ray disc is a lower bit rate (8Mbps to a DVD disc compared to 15Mbps on a Blu-ray disc). I have had a chance to look closely at one such disc and I can say that the quality is very impressive; not as good as Blu-ray 1080i but much better than standard DVD (576i). Here's how to do it.



With the project ready to render, make sure that the properties of the project have been set to the appropriate high definition template. For me, this is HDV 1080-50i (1440x1080, 25.000 fps).

To achieve this:

1. Click the File menu.
2. Click Properties.
3. Check the template on the **Project Properties** dialogue box.
4. Click the OK button if the template is appropriate for this project (a high definition template), or open the **Template** list box, select the appropriate template and click the OK button.

Your project properties are now correct.

Burning the Disc:

(Continued on page 30)



BASICLY



VIDEOGRAPHY

by Ian Simpson

Any photographic magazine 30 to 40 years ago would have been filled with advice on how to get the correct exposure reading; what was the best light meter to use and which was the best way to measure the light intensity? Now, however, through the imaginative use of electronics, concerns about getting the correct exposure reading have almost disappeared. Conversations at club meetings are no longer concerned with getting evenness of colour and image density from scene to scene. Our little camcorders automatically do this for us and only occasionally get it wrong.

So how do we pick those times when the camcorder's electronic exposure reading is wrong?

To help answer this question we need to understand under what conditions our camcorder will give us an acceptable exposure. So what do we need to look out for? What are the chief characteristics of light? For simplicity we'll stick with daylight and look at its four attributes:

- 1) Quantity,
- 2) Direction
- 3) Colour (Temperature)
- 4) Harshness



Poor Lighting – Noisy (grainy) image

Quantity of light determines the aperture setting and possibly the electronic gain setting in the camcorder. The latter comes into play when the light intensity has dropped to such an extent that the lens is now set at its maximum aperture. Any further “brightness” of the captured image is achieved at the expense of increasing the electronic noise in the image. This shows up as a “grainy” image and loss of colour. Thus strong lighting is needed to bring out the colour of the scene but unfortunately this may also bring increased contrast, while also improving the depth of field (focus) of the image.

Direction of the light determines, through the introduction of shadows, the appearance of the third dimension to the otherwise two dimensional image. Frontal lighting gives a flat looking 2D image of an object. More moulding to the object of interest is achieved with the light coming from one side. The shadow so created from this side lighting can be lightened by using a reflector. An interesting anecdote concerns the discovery of the use of reflectors. D W Griffith's cameraman, Billy Bitzer, for a joke exposed a few feet of film of two actresses at a table during a lunch break. The sun was right behind them and so he expected to get them as silhouettes, but instead he got as well as the expected halo around their heads, a soft modelling of their faces. The reason for the lack of a silhouette was the white tablecloth acted as a reflector.



Better Directional Lighting – Less Noise



Colour Temperature is the blueness or redness of the sunlight. “White light” is rarely white. It is bluish by the midday sun, especially if the sky is cloudless, and yellow to red at sunrise and sunset. The light can also take on colour casts when the light is diffused by foliage or is reflected from a coloured object. As our camcorders have built-in automatic White Balance correction, if we want to get that red glowing sunset we must set the White Balance to the daylight setting. Also if your camcorder is slow to set the White Balance, it is often better to manually set it to daylight when videoing out doors.

Harshness of light refers to the hard, clearly delineated features achieved in strong sunlight compared to soft lighting achieved by diffused sunlight. The condition often called “cloudy bright”, where the sun is thinly veiled by cloud, is the light that allows us to shoot a subject from any angle and where we are happy to leave the automatic exposure circuits to do their job.

Now let’s see why we are at times happy to leave the automatic exposure alone. For the automatic exposure to be correct the scene must conform to the following three requirements:

- 1) The scene must contain equal amounts of light and dark areas.
- 1) The predominant light source must evenly light the subject.
- 2) The contrast range of the subject must be less than 5 stops.
That is, the difference between being lit by bright sunlight and being in the shadows on a hazy sunlit day.

If any of these conditions are not met the exposure chosen by the automatic circuits will be in error. To correct this error we, the operator of the camcorder, must make an intervention. To assist us in making a reasoned correction, I’ll mention three possible actions.




Cloudy Bright Lighting



Strong Lighting - Extreme Contrast Range - No Correct Exposure

- 1) We can reframe the scene or subject so that it now meets the above criteria.
- 2) We can adjust the zoom lens to the maximum telephoto position and take a spot reading, then lock in that setting, and if necessary make a small adjustment. For example, a spot reading of a Caucasian face will need an extra half a stop adjustment.
- 3) The theoretically best solution is to place an 18% Grey Card in the same lighting as the subject and lock in that reading. Why? Because this is how light meters and exposure circuits are calibrated to give the “correct” exposure reading. All three of the above conditions will average out to an 18% grey light level.

So the secret of good exposure is for us to recognise those scenes which are not 18% scenes and then make the manual intervention needed. 



Ian Simpson



LIGHT REFLECTIONS

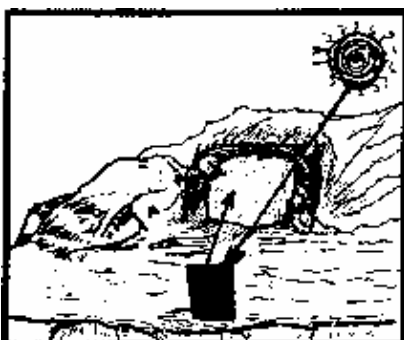
BY JIM DUNN

It has been suggested that because some movie makers use automatic exposure cameras when they are shooting in sunshine that they should not be awarded points in competitions. This is because it is presumed that they have done nothing to change the lighting or alter it in any way. How can you tell if movie makers **have** or **have not** gone to a lot of trouble to arrange this particular lighting for a scene?



To get the right light for a particular shot you may have to change your camera position and/or angles a number of times before you can get the right lighting. The critic will never know how much effort you put into getting the right lighting for that shot.

In my film, “The Lower Branch”, I had a problem with a shallow Hawkesbury sandstone cave called “Hanging Rock” at Wiseman’s Ferry. The cave was always in the shadow; dim and dark. This was because at no time during the day, did the sun shine towards the entrance of the cave, because the sun was always above and behind the entrance to the cave.



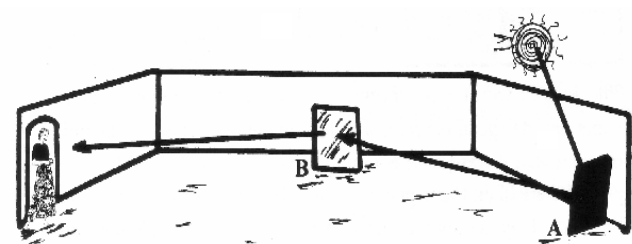
When I placed a reflector board on a dirt road, away and in front of the cave, the reflector board bounced the sunlight back into the cave and the cave was lit up in brilliant orange colours.

The judges would never know of the difficult circumstances that I experienced to get this beautiful colourful lighting. They would probably presume that it was just the normal lighting and all I did was to put the camera on a tripod and shot the cave with its normal natural lighting. How wrong they would be!!

In another scene I wanted an actress to be in an alcove in a courtyard of the Police Station at St. Albans, overlooking the “Settler’s Arms Inn.” The courtyard was covered with an iron roof except for a small open portion of the roof which was secured with iron bars similar to a cage.

A small beam of light from the sun only shone through this opening at a certain angle and only for a short time of the day. Three cells with steel doors opened onto this courtyard. Three shallow alcoves, similar to sentry boxes were carved into sandstone walls at the far end of the courtyard. When the convicts were allowed into the courtyard, their cell doors were locked and if it rained, etc., they sheltered in the shallow alcoves. The courtyard was always in very dim light except for a small spot in one corner at the far end of the courtyard opposite and away from the alcoves.

In one shot I wanted the actress to stand in one of these alcoves cut into the wall. The girl was filmed bathed in a beautiful glow of sunlight which highlighted the beauty of the sandstone. The judges would presume that the courtyard was in normal brilliant sunshine, while in fact it was shot in very dim lighting. How wrong would the judges be!



Where the small beam of sunlight came through the small opening in the roof I placed a reflector board (A). Sunlight was bounced from this first reflector board (A) across and down the enclosed courtyard onto a second reflector board (B) and the light from the second reflector board was then bounced onto the actress and the alcove in the wall.



**John Stevenson
Director
Victorian Division**

NEWS FROM VICTORIA

The “Victoria Dinner”

On Tuesday November 18th approximately 60 members and partners from the Victorian clubs will gather at the Wantirna Club in Melbourne’s South East for the annual pre-Christmas “Victoria Dinner” and movie show.

This annual get together of members from Victoria has been an eagerly awaited event since 2001.

After a delicious 3-course dinner at 6.30, members enjoy a programme of short movies from the various clubs. Each club can submit up to three movies with a total running time no longer than twenty minutes. To ensure that each movie is a new experience to as many as possible, they must not have been screened anywhere else before, apart from the maker’s own club.

If any members from interstate clubs happen to be in Melbourne on November 18th you would be welcome to join us. If so, please contact either Margaret Hawkins on (03) 9785-6747 or John Stevenson on (03) 9546-7254 before November 13th.

News from Victorian Clubs

On Monday August 4th members from the Melbourne clubs gathered at the club rooms of Melbourne Movie Makers Club for an “All Clubs” evening, jointly hosted by MMMC and Oakleigh Movie Club.

Each club provided a selection of movies for the entertainment of their fellow movie-makers and an enjoyable night was had by all.

After the movies there was much chatter over a cup of tea or coffee and a delicious supper, provided by members of MMMC and OMC.



(Continued from page 10)

Hey Presto!! Beautiful lighting, highlighting the beautiful sandstone; but it was not bountiful natural sunshine coming in and lighting up the walls of the courtyard, as judges would presume. The lighting was achieved only after much thought and the use of two reflector boards. A considerable amount of time and experimentation was necessary to arrange the reflector boards at specific angles to achieve the desired result.

So just because scenes are shot in existing light, do not presume that nothing was done to achieve superb lighting in the scene. The movie maker may have gone to a lot of trouble to achieve that beautiful and artistic lighting in the movie.



Looking Back

Each issue if there is enough space Australian Film & Video will reprint an article which appeared in an earlier edition of this magazine, hence the title ‘Looking Back’.

The first reprint appears on page 34 titled ‘Let There Be Light’ which was submitted by ‘Sam’ from South Australia Amateur Movie Makers.



GETTING THE MOST FROM YOUR PRINTER Part 1

By Barry King



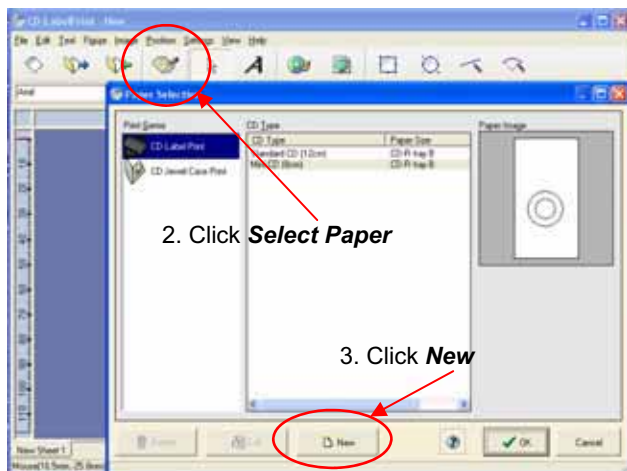
With full-face printable DVDs now being readily obtainable, it's often good to utilise as much of the surface as you can for your artwork.

To be able to do this the printer must be set-up correctly.

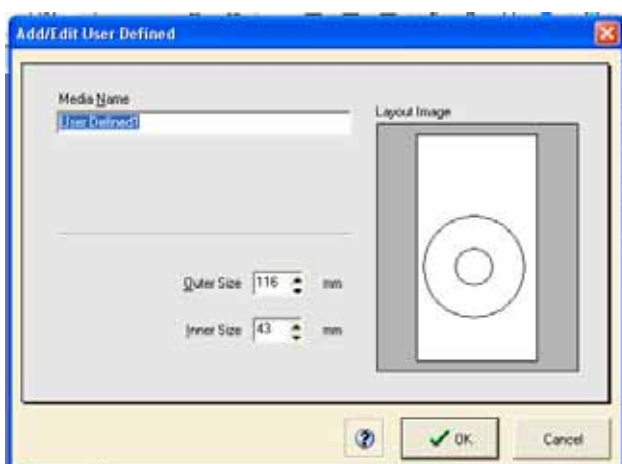
1. Open **CD LabelPrint** (Canon printer) and click **New**.



2. Click the **Select Paper** icon and the dialogue box shown below will open. There are two default sizes (profiles) that are given. What we need to do is to create some profiles of our own.

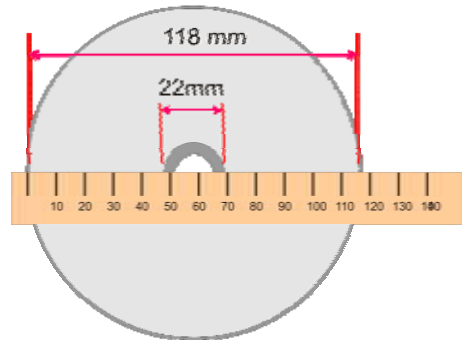


3. Click the **New** button and the dialogue box shown below will open.



4. The disc is 120mm diameter but carefully measure the **printable area** of your favourite brand of disc; noting both the outside and inside diameter. Don't forget to measure across the **middle** of the disc!

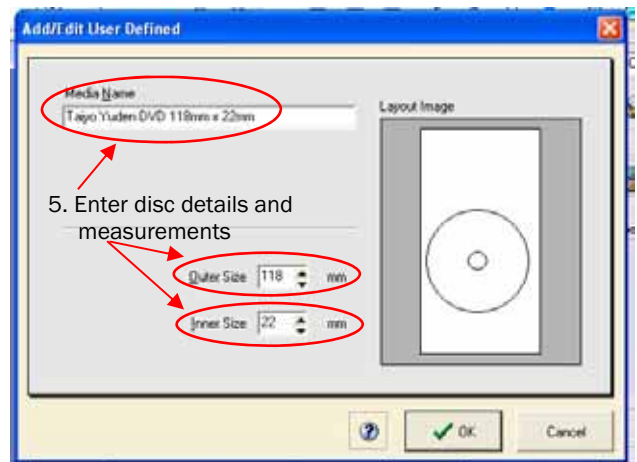
In the example, the disc is a **Taiyo Yuden** with an outside printable area of **118mm** and an inside printable diameter of **22mm**.



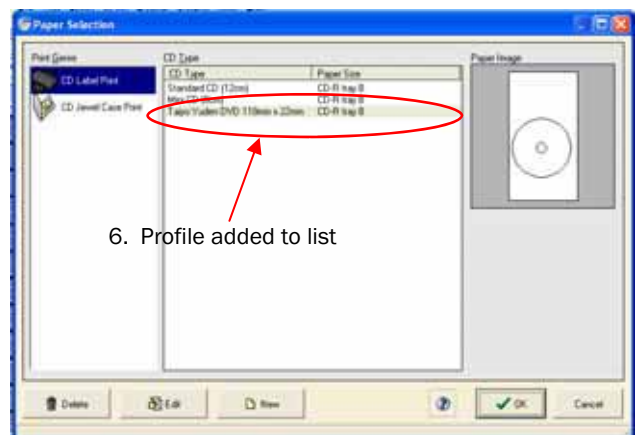
5. Insert the brand of your disc, the type, (CD or DVD) and the sizes that you measured.

E.g. **Taiyo Yuden DVD 118mm x 22mm**

Having a size reference is handy if you change brands but the new disc has the same printable area. Don't forget to enter **your** measurements.



6. Press **OK** and this profile will be added to the list of profiles.



In future when printing, open the **Select Paper** option, select the profile for the disc you will be using and press **OK**.



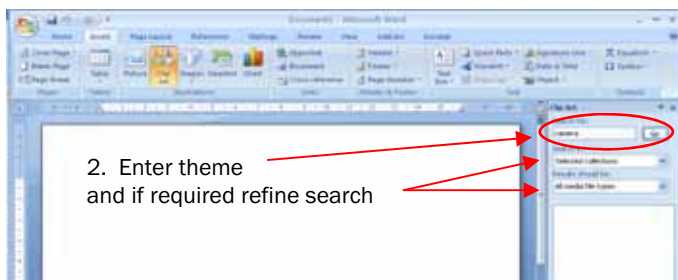
GETTING THE MOST FROM YOUR PRINTER Part 2

By Barry King

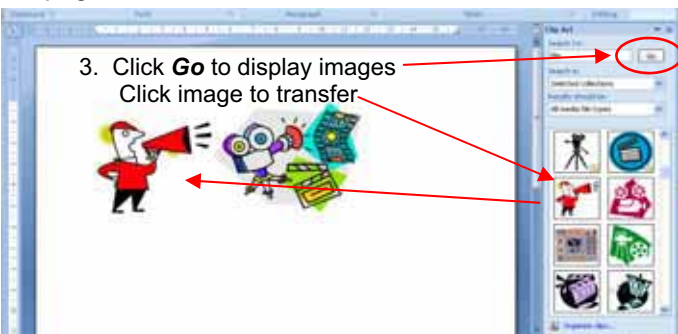


Here is something you may wish to try next time you're stuck for ideas for artwork to use on a disc label.

1. Open Microsoft Word and click on to **Insert > ClipArt**. A **Search** type dialogue box will open
2. Enter a name related to the theme of the disc e.g., **camera; film; music;** etc. Several tries might be needed to get exactly what you want. You can refine your search by using the other two boxes.



3. Click **Go** and a selection of images will be displayed. As an image is **'clicked'** it will be transferred to the page.

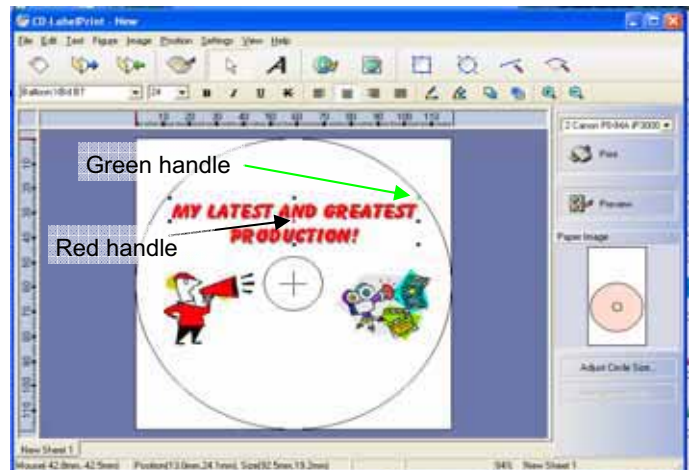


4. **Right click** on the required image and select **copy**.



5. Open **CD LabelPrint** or your disc label printing program; select the profile relating to the disc to be used.

6. **Right click** and select **paste**. The image from MS Word will be copied to **CD LabelPrint** where it can be **resized or rotated**.



Hint: If you haven't already discovered; the **green handles** rotate the picture or text and the **red handle** in the centre of the text will re-shape the text to a curve, allowing it to fit to the circumference of the disc.

Note: This copy and paste principle will work with most programs .
E.g., produce artwork in your favourite paint program; then copy and paste it to your label-printing program.



This was an old cartoon sent to me by Ian Simpson of Wollongong Movie Makers Club.



Colin Marshall
Director
NSW Central Division



As this report is to be printed in the new edition of AFV it is necessary to congratulate Gary Peterson on his revival of a magazine which will help to disseminate FAMM Ltd information among our many clubs. It will also enable members to have a say and offer alternatives to current comps. To pass on new ideas on equipment, technical articles and how to; approaches to our fantastic hobby. With the advent of FAMM Ltd through the hard work of the Queensland Members a lot of problems have been ironed out, and the organisation runs more smoothly. Congratulations to Ron Gregson and his team for all their hard work in setting up a more 21st Century model of FAMM.

It has long been my opinion we are missing some of the inter and intra state competitions and a return to a model which featured the “Top of the Clubs” in NSW and similar models in other states will enable clubs to improve their productions. FAMM is run strictly on a volunteer basis and as stated at the outset at some time management will gravitate to some other state and ease the burden on the existing management. Communication is important to the growth of Video Movie Making and new cameras, computers and simple methods of editing allow more input into story lines and technical expertise.

All who attended the Bridport Convention were impressed by the standard achieved in providing a week long series of functions and entertainment for us. Pat and I had a wonderful time and other than bringing home a Tassie Flu germ on the last day we are looking forward to travelling to Tasmania on another holiday in the future. I look forward to our next convention in 2010 and I understand some new ideas about conventions format may be suggested. If you need to contact me you can do so at my email address which is available in the front of AFV & on the FAMM Ltd Website. With some effort on my part I would hope to visit the clubs in the Central Division over the next few months, so keep in touch.

Remember we grow in our knowledge by competing and we cannot exist in a vacuum keeping in touch through magazines and tendering articles about club activities will keep the creative juices flowing. Remember our FAMM Ltd motto:

“MAKE MOVIES – MAKE FRIENDS”



Book Review

by Gary Peterson

“The Company of the Dead”

The Company of the Dead written by Australian author David Kowalski an obstetrician and gynaecologist practising in western Sydney.

This is David Kowalski’s first work of fiction and took seven years to write. Published in 2007 and 744 pages in length, The Company of the Dead is a marathon read, but by the second page I was hooked and could not put the book down and when I reached the end I wanted it to continue.

The novel is a ‘what if’ story about a bloke who travels back in time and his attempt to save the Titanic from striking that iceberg and sinking, but by altering the past greatly changed the future as we know it, the butterfly effect. We now have a new future with a different outcome to World War 1 and the rise of Japan to control one half of the world and Germany the other and technology not as advanced as it is today.

The story follows the challenges and courageous deeds of a group of men and women to travel back into the past and right that wrong and restore the world to the way it was.



United Kingdom Correspondent Stewart Emm



Hello there,

Living in Edinburgh, Scotland, is usually a very pleasant experience, but it has been very wet recently and according to the Met Office – “It's official – this is the rainiest August on record.” Apart from the bad weather, I am just starting to get back to a normal routine, as the Edinburgh Fringe Festival/Book Festival is now finished.

The autumn and winter programmes of the 300 clubs across the UK will now be in the final stages of publication and added to their websites. Summer footage should now be getting edited for that successful entry into the various competitions. Come the end of September, when the nights draw-in and the central heating gets put on, if we can afford to, club meetings will start, friendships will be renewed and new images burst into life on the club screens.

Like the Federation of Australian Movie Makers Limited the IAC, known as The Film and Video Institute [<http://www.theiac.org.uk>] is the umbrella organisation for the film and video clubs across the UK. It's Film and Video Library holds the world's largest collection of outstanding amateur movies. In addition to winners of national and international competitions, it has archive material going back to the earliest days.

The Film & Video Institute is the glue that keeps the various clubs and individuals in contact, both locally and internationally. At club level our members are very grateful for the enthusiasm and dedication they have contributed, over the years, to the UK fraternity of film and video makers

The IAC is arranged in seven regions with many clubs as well as individual members in all parts of the country. These Regions and clubs usually have their own annual events, often including a movie competition and festival, where non-commercial movies are shown to their best advantage.

The IAC also organizes an International Movie Festival every year and the Festival weekend moves around the United Kingdom from Region to Region. The next IAC British International Amateur Film Festival will be on 24th - 26th April 2009 at The Chesterfield Hotel, Chesterfield.

The rain has now ceased and some blue sky has now appeared so I might as well go out and enjoy the better weather, while it lasts! Good luck to the September re-launch of the Australian Film & Video and I hope to see it in E-Magazine format in the near future.

Best wishes to you all.

Stewart Emm

Edinburgh Cine & Video Society



FAMM National Convention 2010

At time of going to print we do not have a venue for the 2010 FAMM National Convention, we are seeking volunteers to organise this great calendar event. You only require a nucleus of about five people to get started and you are on your way. The hardest part is deciding to take up the challenge to organise a Convention, from then on it is a great experience.



Stewart Hobson
Director
Tasmanian Division



Australia's most southerly Movie Making Group, the Tasmanian Movie Makers in Hobart had a busy start to the year – of course Hobart movie makers were keen to help, in every way they could, one of Australia's newest clubs, the Bridport Movie Makers host the FAMM Convention in 2008.

TMM offered to look after the judging and presentation of the Australia's Five Best and Federation Shield competition. This was a major challenge for a small club even with the facilities and expertise available in the capital city. Only two present members were involved in Tasmania's previous convention in 1980 – our President Don Fitzpatrick and a retired honorary member, Allen Wilson. The organising group was composed of Don Fitzpatrick, John Grey, and Stuart Hobson, however all members were required "on deck" for the official Audience Appeal judging day. This was held, coincidentally, at the same place as in 1980 – the Rosny College School of Television and Video Production. The co-operation of Graham Gates in facilitating this busy day is much appreciated - Graham also accepted the responsibilities of a technical judge and also found our other technical judges, Dick Marks and Tom Waugh for us. Thea Rockliff catered copiously for three meals for the group of 19 participants. Once the judging day was over and the results of the 46 entries collated and forwarded to competition secretary, Alan Beale in Queensland, the club was able to relax a little.

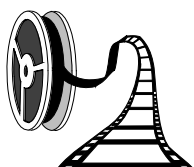
Not for long though as the big event at Bridport rushed up on us. Our main chore there was to prepare the program of videos for showing to the conventioners. The five Tas Movie Makers who attended were proud to have been a small part of the outstanding success which the Bridport Club achieved in hosting this convention – the first one outside a major centre for many years. And it was good to catch up with FAMM members enjoying their stay in Hobart both before and after the convention.

The Club's major activity so far this year is the production of a documentary presenting some of the Club's history – the aforementioned honorary member, Allen Wilson, attended a meeting and was interviewed twice! Once for three SD cameras and once for our two HD cameras – so there will be two versions to complement each other. Of course, old movies and memorabilia have been uncovered to supplement the "talking head".

Club activities tend to be curtailed here as the winter winds and dark nights come upon us and as those members that can migrate to warmer states. Nevertheless there will be some members hunched over the computer preparing videos for the end of year, "Best Movie of the Year Comp". Jon Grey has his name on the Werner Stadler Shield for this award three times in a row but last year Greg England got the honour in Jon's absence – will Jon make a come back this year?

At the convention we promised we would try and share some activities or at least a video program or two with the Bridport members – this is something we are still looking forward to. The daffodils are blooming and the rim of glistening snow on the top of Mt Wellington is fading so better movie making days, and Christmas is on its way!

AV





John Lawrie
Sub Editor
South Australian Division

John Lawrie's Technical background is in telecommunications, audio systems and amateur theatre stage lighting and sound. Made 8 mm movies then came to video and the AFC in 1996 where his technical expertise has come in handy. One time AFC treasurer now second stint as AFC secretary. Now reluctant scribe. Loves his Mac and finds iMovie6 more than adequate.

The Adelaide Filmo Club Inc.

The club was formed in 1938 by Perc Moody and John Mack of Lenrocs Ltd. primarily to help their camera store get more customers. A popular movie camera at the time was the Bell and Howell "Filmo" model so permission was obtained from the USA to use the camera name as the name of the club. The club grew to over 300 members in 1958 (many joined just to watch moving pictures) then gradually declined to about 20 members in 1982. Stan Hodson joined the club in 1991. Stan had a video camera which caused a bit of a stir among the film makers. For a while when matters video were shown or discussed this had to be done out in the other room.

Film is long gone. We are all digital video now with one of us working in HD. Post production is on PC or Mac. However the name "**Filmo**" remains much to the confusion of many.

Christmas Fun One Minute Movie Challenge.

Visitors are always welcome to our Meetings at the rear of St Matthews Hall, 67 Bridge Street, Kensington, on the second Tuesday each month (except Jan) at 7.30 pm. A feature of our Christmas break-up for several years now has been the challenge to make a fun one minute movie. This is not a competition and is not confined to members only. The only reward is laughter. Just remember to respect copyright and that the movie including title and credits cannot exceed 60 seconds in length. So members and friends it is time to get started for the 9th of December.

Standardising Sound Levels

One of the problems which has always faced our projectionist is at what level should the audio amplifier volume control be set before starting each movie. The approach has been to set it at mid point and when the movie starts, crank up the sound if it is too soft or wind it back quick if we get blown out of our seats.

This is not always a good idea as maybe the movie maker has meant it to start that way.

We also make a compilation disc of members movies each year where the lack of a sound level standard shows as a problem.

So with the principles of Total Quality Management in mind, which says "what you can't measure you can't manage" we have connected an LED dB meter on the output of our DVD player to see just what the maximum and average sound levels are being dished up. Members can take this on board and make appropriate adjustments in future.

One of the problems appears to be that while it is assumed that 0dB represents a sound level of 1 Volt and movie makers may set this as their maximum level in their editing program, when the final product is burnt to DVD many of our movies are delivering levels of 2 Volts at the output of the DVD player. That is +6dB reference 1 Volt.

One of our members using Adobe Premier found that setting the maximum level at -9dB produced DVDs which played on his home entertainment system without readjusting the volume control away from his normal TV viewing setting.

Users of Apple's iMovie have no volume indicators at all in the program so we are in the process of devising a system for those members.

By John Lawrie. 



**John Hussell
Sub Editor
NSW Southern Division**



Movie Makers Wollongong Camera Club

The Movie Makers is a branch of the Wollongong Camera Club (WCC). The WCC began in 1944 with members photographing and printing black and white still images. In the 1980s some members of the Club began producing Audio-Visuals using multi-projector / tape recorder setups projecting coloured slides. Out of this group in the 1990s the Movie Makers group formed as video movie making increasingly became technically feasible and within the price range of the amateur.

Members of the Club develop and share knowledge and skills in the taking, the editing and the presentation of movies using the medium of video. The types of movies members of the Club produce vary from; records of family events and holiday activities, documentaries on various topics, drama videos (usually a Club activity), record of city and community events, promotional videos for organisations, travelogues and experimental and animation videos.

As an activity for 2007 members took on the task of making two promotional videos for local non-profit organisations. Both of these productions have been completed and handed to the respective organisations. These videos were:

A promotional video for SCARF; the Strategic Community Assistance to Refugee Families.

A promotional video of the Volunteering Expo that was held at the Master Builders Club on the 17th May 2007.

In addition members have shot and produced promotional videos of Wollongong.

The year 2008 saw a continuation of the capturing on video of significant community events and providing community groups with requested special purpose videos.

The Centenary of Surf Life Saving in Wollongong.

A safety video for the Illawarra Live Steamers.

NSW Winter Marathon Canoe Series at Broughton Creek, Berry.

The three South Coast Video Clubs plus the ACT Video Camera Club and the Illawarra Film Production Group form the Southern NSW Division of FAMM. These Combined Clubs meet bi-annually with agendas that include information and education sessions and the showing of videos produced from set tasks. These bi-annual meetings began as a Combined Club meeting between three South Coast Clubs, the Wollongong Camera Club Movie Makers, the Shoalhaven Movie & Multimedia Group and the Milton Ulladulla Video Group in 2005.

Shoalhaven Movie & Multimedia Group Inc

This club had its beginnings as a Movie Makers Group within the Shoalhaven Photographic Club.



It was set up to cater for those who had an interest in developing skills in video photography scriptwriting, moviemaking, video editing, etc. It grew from an understanding that composition focusing, depth of field, lighting and soon were just as important to video photography as they were to still photography.

The first meeting of the group was held on September 17th 2002.

As well as screening and discussing the work done by members, there have been many demonstrations of video editing software. Representatives from Canon, Sony, Adobe and Pinnacle have visited the group at times to keep us up to date on developments. Corinne Sennitt, a lady with experience in writing, producing, directing and acting, spoke to the group on Script Writing.

Assessment nights and workshops have been important parts of activities since 2003. Club members fill in assessment sheets according to set criteria and this helps them to develop an understanding of what matters in video photography as well as giving feedback to those who have submitted work for assessment.

A special night was held at which members showed their efforts to put together images submitted by Brian and Val O'Leary along with certain sound effects and music. This exercise created a lot of interest and attracted visitors from the Milton/Ulladulla and Wollongong clubs. Following this, discussions were held which led to



(Continued from page 18)

the Interclub meetings which are now held twice yearly are now held with all five clubs of the Southern Division although one may not attend as often as the others..

A major project by the club in 2006 was the making of a movie, "Murphy's Law". This involved a great deal of teamwork and resulted in a movie of which the club can be quite proud. We certainly learnt by experience about what is involved in making a movie.

Since the end of 2006, the club has become a separate entity, The Shoalhaven Movie and Multi-media Group with its own constitution and committee.

Their President has a word. We meet and operate in the Shoalhaven area. All of us are interested in improving our movies for home use or showing our movies to a wider audience. We do this by the use of workshops, competitions, discussions and assessment evenings. All of these activities contribute to all of us improving our moviemaking.

We have workshops on many and varied subjects including Lighting, Editing (Transitions, Titles etc) Audio and more. In 2006 the members of our club made a movie Murphy's Law. This included our members sharing out all of the tasks that a Movie Company would use. Including working to a script, lighting, editing, sound etc to make the movie.

The Shoalhaven Movie & Multimedia Group were successful in being awarded the overall winner for Murphy's Law in the local Shoalhaven Film Festival. One of our members was awarded the overall runner up award in the same Film Festival for his movie Heading West. Everyone is welcome to come along to one of our workshops or discussion.

David Wastie, President.

ACT Video Camera Club

Meets twice a month. The first Thursday is a workshop and the third Thursday is a meeting with a topic discussion with a guest speaker or a club member. We meet 7.30 - 10 pm at Weston Creek Community Centre, Weston ACT. Meeting Room 1

When a month has five Thursdays, the fifth Thursday allows for Casablanca users and or/Ulead users to get together at someone's home.

Mark Tunningly, President.



Milton-Ulladulla Video Club Inc

Began in early 1998 evolving out of a U3A course and becoming incorporated in 1999. While small in number, the Club is active and regularly records, on invitation, local musical and theatrical events, as well as community activities. Funds raised from the sale of DVDs of these events are used to purchase items for club use and the present inventory is both impressive and growing. At the time of writing, there are fourteen financial members.



Club membership numbers have historically been limited to a number such that these meetings can be held, on rotation, in members' homes. However, of recent times, a drive for new members has been undertaken and the numbers have significantly increased in the last year and enquires regarding membership are welcome. Meetings are held in the mornings on the first Thursday of each month

The meeting format has evolved into a brief business section, followed by a short presentation on a video related topic and then another more detailed exploration of another subject of interest. Presentation of projects, either individual or group, often follows these more educational sessions.

In essence, the Milton-Ulladulla Video Club, Inc, is a group of like-minded individuals who all enjoy increasing and sharing their knowledge and skill in both the artistic and technological aspects of videography. While all members have their own individual interests, they are joined as a group by a philosophy of mutual assistance and camaraderie in pursuit of this engaging activity.

Illawarra Screen Production Group

The ISPG is for filmmakers, animators, writers, multimedia producers and creative people and will be aiming to provide opportunities for screen media producers to meet each other, share ideas and work together.



CONVENTION REPORT 2008 BRIDPORT – TASMANIA

Gary Peterson ©



Seventy Two conventioners made the journey to Bridport Tasmania, Australia's Island State. Some travelled hundreds of kilometres and crossed two states, some only had to travel a few kilometres, some arrived by car after crossing Bass Strait on the Spirit of Tasmania while others flew into Launceston and travelled up to Bridport. A large majority of Conventioners completed a tour pre Convention, and some were taking a post Convention tour.

What a lovely location for a Convention, I can see why people go to Bridport for a visit and never leave. It is a seaside village with a nice shopping centre, good accommodation, great eateries, easy walking around the shops, a very scenic coastline and fantastic country style people who made you feel very welcome and just about everyone you walked past greeted you and the service in the shops was exemplary with every shop assistant whom I spoke to after they knew I came from the mainland wishing me a great holiday.

Most of the accommodation in the town you could walk to from 'The Club'. The caravan park and the Platypus accommodation required a vehicle as did the B&B which was slightly inland and as with most coastal resorts once you moved away from the coastal area the land rose to a ridgeline which wasn't too bad so long as you had transport and this area had the added attraction of raising you above the surrounding homes and gave you fantastic views of the estuary and the Brid River plus across Anderson Bay towards Flinders Inland which on a clear day you could just discern in the distance.

From 12.30pm on Monday 19 May 2008 Conventioners registered at the Bridport Ex-Services & Community Club to be known as 'The Club' for the 29th Biennial Convention. Then it was the first of many scrumptious afternoon teas, the nibblies were very nice. Then it was back to the various accommodations and ours at the Briddaire B&B to make ready for the evenings entertainment.

Back at 'The Club' Conventioners were welcomed with ample hot finger food plus your first beverage was free. We then moved into the main auditorium for the formal part of the evening. Congratulations to the Bridport organising committee in achieving a first for the Federation by having a Vice Regal opening of a Convention.



The 29th Biennial Convention was officially opened by His Excellency the Honourable Peter Underwood AO, the Governor of Tasmania. Leading up to the opening His Excellency spoke about his movie making father and mentioned how he could relate to the movie makers at the Convention.



Day Two saw the Annual General Meeting and what a marathon it turned out to be lasting over three days, maybe another Federation first. After the Chairman declared the meeting open, proxies were confirmed, as were the Minutes from the previous AGM, Reports were tabled from the President, Secretary, Treasurer, Web Master, Librarian, Music Licence & Competition Secretary. Then it was over to General Business and confirmation of nominations for Board of Directors and other appointments.

Following lunch conventioners were taken on an afternoon tour of the Tamar Valley. First port of call was at the Bass & Flinders Centre at George Town where we partook of an afternoon tea and a tour of the Centre which housed many maritime artefacts including a replica of Bass & Flinders' boat which they circumnavigated Tasmania in, 'The Norfolk'.



Next stop was the Pilot Station at Low Head which is at the mouth of the Tamar River looking out onto Bass Strait and there was a chilly breeze, actually a freezing wind was blowing off the water. After a tour of the site everyone was glad to get into the shelter of the excellent museum which one could have spent a few hours in, but time was limited so we went onto Low Head Lighthouse which was on a small bluff and copped the full force of the gale blowing across Bass Strait.

That evening saw keynote speaker **Dr Yvette Blackwood** a Lecturer in Film and Popular Culture at the University of Tasmania and she spoke about the process of writing and producing films.

Day Three saw the first of our two speakers, **Elaine Sturzaker** who spoke on how to create a film from genealogy research. The second speaker was **Simon Wearne** a cinematographer with Stripey Dog Productions and he spoke of his experiences on location and documentary film making.

After lunch Conventioneers saw the First Screening of Australia's Five Best with a great selection of movies. The Convention Dinner was held at the Bridport Resort. The entertainment for the evening was different where a representative from each club spoke about their club's achievements.

Day Four was a full day tour of Tasmania's north east. We travelled to the Eco Centre then a private home to view their gardens and a private heritage museum. From there it was onto Derby for a stopover to have a great lunch of homemade soup, garlic breads, sandwiches, cakes & slices before embarking on a self guided tour of the Derby village and the Tin Centre display.

Then it was on to Legerwood to view the magnificent tree carvings as shown in the photograph. Nine trees were originally planted after the First World War and dedicated on 15 October 1918 to honour the seven soldiers from Legerwood who gave their lives in the Great War, plus one tree for Gallipoli and one tree for the Anzacs. Then in later years the centres were lopped out of the trees so that a telephone cable could be strung through. This allowed rot to get into the trees and were no longer safe so they had to be removed, but in 2004 a plan was made to preserve the stumps as a memorial to the seven soldiers and sculptor Eddie Freeman a chainsaw carver from Ross used a chain saw to carve the likeness of each soldier into the stumps which would enable the memorials to be retained.



It was then back to Bridport Bay Inn for dinner a great meal to top off an enjoyable day out. Then the Second screening of Australia's Five Best was followed by the presentation of Awards and the Federation Shield which was won by Newcastle Video Moviemakers Inc.

Day Five was back to The Club for a variety of guest speakers. **Matt van Rooijen** an animation film maker demonstrated his craft with material from Pixel Pinkie and Blue Rocket Productions.

Bev Jefferson from Wideangle Tasmania advised what a production/rental company can do for filmmakers.

Yolanda de Rue spoke on how to create a script and produce a film from an idea.

Graham Haskell a marketer and promoter spoke about why be part of a movie making organisation and attracting younger people to your club.

To close this report I would be remiss if I did not congratulate the Convention organising Committee on presenting a different and well organised friendly Convention.

They were: Sheila Hagendorfer, Wendy McLennan, Graham Campbell, Ruth Cuff, Gayle Edson, Peter Edson, Tony Hagendorfer, Sylvia Harding, Bob Harding, Diana Hardy Wilson, Jeff Jennings, Roger McLennan, Margaret Perkins & Rob Perkins.



Neal Reville
Sub Editor
Queensland Division



What's going on at Brisbane VideoMakers' Association (BVMA)

Our esteemed leader, Rod Kay, has returned to us from the wilds of western Queensland and The Alice. Rumour has it that he has been gathering material for a new documentary, as well as feeding the chooks.

It's over a year, now, since a party of us returned from the Great Trek from Aramac in Queensland and down the Strezelecki Track shooting material for the Harry Redford epic. This movie has been a great success, and demand for it is not yet drying up. We may have to put a batch out for commercial duplication to meet demand. We got (almost) bogged and very muddy last year in the unseasonable rain. This year Rod *did* get bogged in the unseasonable rain. So much for the dry centre.

The BVMA website is up and running! And we are very happy with it. Currently, it is about 95% operational and should become a focus for the group. If any club would like to link to it, just contact someone at BVMA. Details are ..er.. on the website. Try www.bvma.org.au

Spring is in the air in Brisbane (or has been for a couple of weeks) and a person's fancy turns to ... production. BVMA has at least two movies currently in pre-production and they should be finished over summer. I am not going to reveal details, yet, because we want them to be a surprise ... But check out the picture of young Phoebe Ballard who has agreed to participate in at least one of them. Phoebe is a very talented young lady who is well on the way to becoming a professional actor. We wish her well.



Introducing Phoebe Ballard. This up-and-coming young actor is scheduled to feature in a fantasy movie under the auspices of Brisbane VideoMakers' Association, later this year.

The monthly "skills development" nights are still filling seats. For September, there is a full program. Your's truly will be running through "planning a production", in view of the upcoming activity, John Roberts will be analysing "The making of Harry Redford" and Rod Kay is preparing a secret item.

BVMA has big plans for the next twelve months, much of which is still in the "Top secret" category. Next issue, perhaps, more can be revealed. One thing for sure, movie-making is booming in Queensland.

Queensland Movie Makers activity

As Brisbane continues to expand at an astonishing rate, the pleasant 70km or so down to the Gold Coast is changing rapidly. What was once a country drive complete with cows and trees has become a metropolitan area of eight-lane highways and fast-food outlets. The other thing is, of course, that people live there. It occurred to QMM that some people face a trip of 100km or more to attend a meeting. The upshot is that QMM has divided! A Southside branch has been established. Anyone who knows Brisbane knows that the world is divided (by the river) into Northside and Southside. QMM has been traditionally Northside. Now, in a courageous cross-border move there is a QMM in that "other" territory.

Another flow-on from this activity has been a growth in membership. Not least in this cause has been a couple of very successful interviews with President John Westwood on ABC radio. Following these spots, a number of enquiries were received. All up, membership seems to be up by more than a dozen. Good work and welcome to the newcomers.

Note that this is not a different club. The one committee runs the whole show, with a VP for Northside and one for Southside. And, it seems to work! Congratulations to QMM for a bold and seemingly successful move.



Another successful Open Competition has just concluded. There were quite a number of good movies. So much so, that to show them all would make for an excessively long program. The decision has been taken to split the showing – half the movies at Northside on the 3rd of September and half at Southside on 15th. We'll see how this goes.

BVMA may have movies in the planning stage, but they trail QMM who have at least one completed and another, major effort, to begin shooting early next year. If this level of competition can be maintained, we may see an influx of movies from Queensland for the next convention. Here's hoping!



Nigel O'Neill takes QMM Southside through "microphones". Photo by John Westwood. Used by permission.

A recent activity at both QMM branches dealt with choosing and testing microphones. I could not attend the Southside meeting, but at Northside Stewart Gordon and Neville Long went to some trouble to demonstrate the subject using a laptop running Adobe Audition (aka Cool Edit Pro). Nev gave a number of useful pointers on microphones and recording in general while Stewart was able to show differences, graphically, between microphones. This all led to some lively debate over coffee!



Stewart Gordon demonstrates "microphone testing" at QMM Northside. Photo by John Westwood. Used by permission.

From the Gold Coast

The Gold Coast club powers ahead. Under the Presidency of Col Lutz a regular stream of activities is in place. Not least of all, the Alvin Awards has just concluded. Congratulations go to Garth and Glenda Threlfall who took out the major award in this annual competition.

Anyone looking for something to do should be well satisfied, with a year-long series of subjects waiting to be attacked, so no shortage of ideas. For September, The subjects are – pets, my kind of music and churches.

Each year, a club takes turns to host the other South East Queensland clubs for a week-end get-together. This year, it is the Gold Coast's turn. We will be meeting them at the Beenleigh Historical village for a look around, then Hope Island for lunch and a combined showing of club's movies on Saturday night after dinner at Broadbeach.

Sunday morning sees an excursion to Q1, the world's tallest apartment tower. The views from the observation platform on top are staggering! I understand the coffee prices also match the buildings status.

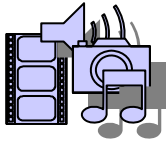
These get-togethers are a long standing tradition here and provide a once-a-year opportunity to catch up with friends in other clubs.

Keep up with the Gold Coast Video Camera Club at their website www.gcvcc.com

Sunshine Coast and Darling Downs Clubs

No news from these clubs this time. Well, the deadline was rather short. Don't forget, if you want your club's happenings reported in Australian Film and Video magazine, just drop me an e-mail with or without pics (jpeg are easy) at revillen@optusnet.com.au . There should be another issue later this year. With your contributions, the magazine should go from strength to strength.





TECH TOPICS - Spring 2008

With Joe Leon ©



... Super 8 & Standard 8 Film to DVD ...

There are many Movie Makers, myself included who started their movie making using actual film as the medium to making moving pictures to document life and its passing in all its variety. Not many still have the equipment left to display their efforts of past memories of days gone by.

The ideal situation is to transfer all the old films to today's standard the DVD and watch in comfort from the lounge chair using the remote and best of all the viewing can be stopped, paused or restarted anytime and it's transportable.

It is fairly easy to do it yourself and can be achieved with surprising good quality. The better the equipment used, the better the results. The drawback is that you have to have access to the necessary equipment to convert films to DVD.

Required equipment (Not all may be needed).

Standard 8 or Dual 8 Projector.
Super 8 Projector with or without Sound.
Projecting Surface or Screen.
Video Camera: Analogue or Digital.
Computer with Analogue or Digital Capture Port.
DVD Recorder.
Tripod.

I have and use the following equipment:

Eumig S940 Stereo Multiprocessor Projector.
Eumig 610D Dual 8 Projector.
Sony Video8 XR Analogue Handycam.
Vivitar Universal Video Converter UVC-1
Commercial & Home Made Viewing Screens.
DVD Recorder with 80 GB Hard Drive.
Personal Computer with a Firewire Port.
USB Analogue Capture device (Untried).
Camera Tripod.

Eumig S940 Stereo Multiprocessor Projector



My first attempt was filming the **Eumig S940** Projector's Daylight Viewing screen in a darkened room to the DVD Recorder's Hard Disc Drive using manual focus on the Video Camera. The result was fairly good, but lacked detail and not quite in focus due to the small and fiddly focusing control on the Camera.

Vivitar Universal Video Converter UVC-1



The operation of this unit is straight forward. The focus is set to infinity on the camera and the camera's lens is placed against the magnifier lens as shown above. The projector's image is displayed on the units display screen.

On the back of the unit there is provision for placing printed material like photographs, etc and lit up by an internal fluorescent tube. The control knob on the top is switched to the **Photograph** from the **Movie/Slide** position which removes the internal mirror from the light path. It was an easy way to insert stills into the Video before the days of the computers, scanners and photo-copiers.

It was not tried as its display screen had decolourization patches and would have shown up on the conversion and was not worth the effort.

Projector, Camera and Screen Setup ...



Filming the matt white projection screen provided the best results. Automatic focusing was used and it provided clear and sharp pictures unlike the previous attempt with manual focusing. The projected image had natural vibrant colours unlike the final result on the DVD which had cooler colours.



I put it down to the old Video Camera and I presume modern day cameras would produce more vibrant colours closer to the original.

Projector and Camera placement ...

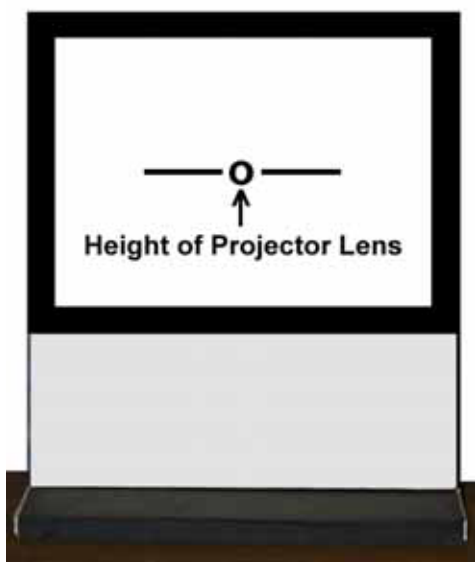


The Camera and projector lenses should be on the same level and as close as possible to each other as shown in above picture to prevent the Key Stoning effect. This is caused by the projector and screen not being parallel to each other. Slight Horizontal Key Stoning is unavoidable and the screen should be a reasonable distance away from the projector to minimize the effect.

The front of the Projector and Camera lenses should be approximately the same distance away from the screen as well and the screen placed midway between them.

Home Made Projector Screen ...

My Screen Dimensions are: 27 x 32 cm.



The center of the viewing area horizontally matches the height of the center of the Projector lens when both are placed on same flat surface to remove Vertical Key Stoning.

The screen was made from a piece of melamine board. An A4 piece of matt art paper as sold in some

newsagents was placed horizontally 1 cm from the top. Each side was trimmed by 1 cm to allow for the black electrical tape to overlap by 1 cm. The projector was fired up to determine the bottom boundary which showed where to trim the paper.

The dimensions are not critical as long they're not too large. An A4 size board placed vertically would do the job quite nicely keeping in mind the center of the lens alignment. The finer the grain of the white matt paper used the better.

Actual Filming ...

Option 1: DVD Recorder with/without HDD ...

I used this option as my camera does not have a Fire-wire connection for transfer direct to the PC and I do not have an Analog Capture device . A 400 foot reel of film shot at 18 fps goes for about 26 minutes and 20 seconds approximately. Several large or small reels could be placed on the Recorder's Hard Drive or Re-Writable DVD and is the simplest approach for persons not having a PC or the knowledge to edit captured footage.

Converting Sound Films ...

A sound Projector is necessary with Audio or Speaker outputs. The Audio output of the Projector would normally go to the DVD Recorder's or PC's Audio input with the Video output of the Camera going to the Video Input of the DVD Recorder or PC. Unfortunately the Audio output of my projector was so faint it could hardly be heard. The Speakers output was used instead with the volume starting at zero and going to 9.5 (10 is maximum). The Projector had not been used for about 15 years and looks like some deterioration of sound system occurred.

Putting it all together ...

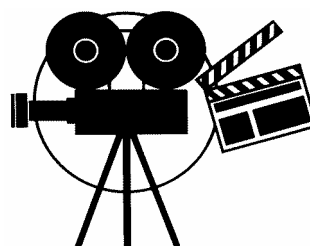
Putting it in simple terms what is required is to project the film on a flat white surface like a wall and film it to Video Tape using an Analog or Digital Camera and its Video output could be connected at the time or later to a DVD Recorder or a Computer for Editing. Needless to say using a commercial or home screen is much better than a wall.

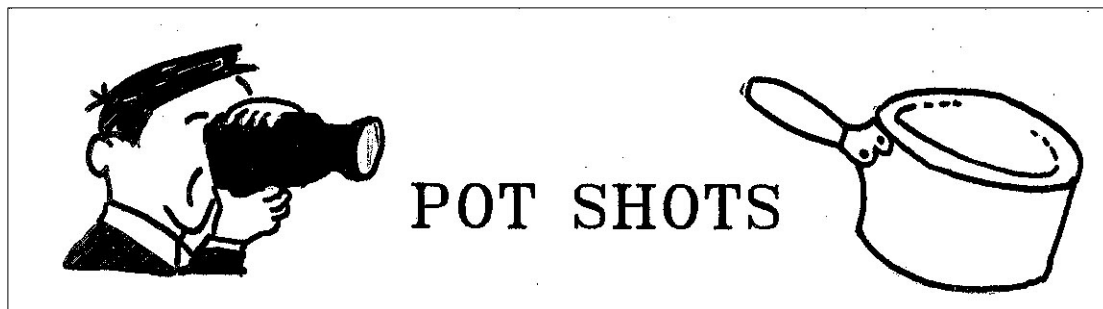
In transferring sound from a film the Audio must be taken from the Projector's Audio or Speaker outputs as mentioned above if available. Do not use the Camera's built in Microphone as it would pick up the intrusive projector noise.

Please keep in mind the new Widescreen Camera's native 16:9 format does not match the Film's 4:3 format. It will have to be set to the 4:3 format.

The TV or PC Monitor can be used to display the camera's output to make sure that the image is displayed properly. I overlap the projected image slightly on the black borders so I don't have any blank borders on any side. Use a dark towel or material on the table to remove any reflecting surfaces.

Joseph Leon.





One Person's Non Linear Editor is another Person's Poison.

In video clubs you often see two distinct circles of members engrossed in animated discussions. One circle contains members ready to discuss and compare their respective camcorders and their features. The other circle contains members ready to debate the pros and cons of the various non linear editing (NLE) packages. In the latter group there is often an unspoken pecking order for the software and with that goes an unspoken class system for users. The class refers to those members using "entrance level" software compared to those who use "semi-professional" software. The inference in all of this is that the former software is only good for making simple movies whilst you need the latter software if you are going to make a "real" movie. Like all generalisations there is some truth, just as there is a lot of irrationality.

I got to thinking about this attitude to NLE programs after reading a post in the Pinnacle Studio webboard which I have reproduced below:

..... after buying an HD camcorder a couple of years ago (Sony HDR-HC3) my editing came to a halt! After frustrating experiences trying to capture/edit my HDV footage with Premiere, I tried Sony Vegas. Still had problems so I tried Canopus Edius and found out I needed to spend another \$1000 to buy their capture card to use the HD features! Then a few weeks ago I thought I'd try Premiere Elements 4.0. The capture went fine but I was disappointed to find out Premiere didn't support scene detection. And when applying transitions it would do a freeze-frame on the second clip when using a cross dissolve. After fixing all my transitions I then discovered that my audio was way out of sync and from the Adobe forums it appears that Elements just doesn't work well with mpeg files!

SO! I picked up Studio 11 and even though there are a few quirks and downright bugs it has been working like a champ on my HD projects! Who would have thought I'd dump Premiere Pro, Vegas Pro and Canopus Edius to use Pinnacle Studio! Man! I sure could have saved a lot of money!

I should at this point mention that I am one of the "lower class" NLE users, as I edit with Pinnacle Studio 10. Although I have dabbled with Liquid Edition, Vegas and Premiere Elements, I have not been motivated to move to any of them. Why stay with an entry level program when there are others out there that offer almost unlimited audio and video tracks on the timeline? The answer to this question helps to unravel why club members are often so enthusiastic about their choice of NLE program.

Although NLE programs are for editing, one person's version of editing is often very different to another's. One person may be into the music scene and hence needs a NLE program with very good audio controls. Another person may be into multi-camera documentary movie making and so need the editor to handle more than one camera's input, while others may simply want to be able to quickly experiment with different juxtaposition of scenes. In the latter case I defy anyone to say their program is superior to Pinnacle Studio. Its simple interface enhances one's creativity by allowing the main editing tasks to be done quickly and easily. Try it, and like the correspondent above you will quickly forget the others.

By Ian Simpson.



Jottings From Neal Reville

A sad little tale about batteries

Once upon a time, there was a happy new video camera owner. He (let's assume) was the proud purchaser of a Sony Z1, or FX1, or HVR-A1. Now Sony, unlike Canon and perhaps some other manufacturers, usually sees fit to provide the smallest battery in their range. "What-ho", says our new owner, "I need a bigger battery than this! But, oh dear, Sony batteries cost a small fortune and I have spent all my change buying the camera. I know, I shall consult E-bay or the local battery store and buy a generic brand. Some are less than half the price of a genuine Sony."

And so he does. The battery fires his camera along just fine and the pictures are a joy to behold. It truly is a good camera. But the day came when the battery was flat. "I must recharge this", he thought and did so. But, horror of horrors, when he inserted it back in his camera, he saw a mysterious message – "Use Sony Infolithium batteries", it said. This hit him for six. What could it mean? What it meant was, *only* Sony Infolithium batteries could be used in that camera. What a terrible story. Imagine if it were true.

But, it seems, it *is* true. That is, if the shrieks from around the world are genuine it is true. Sony has allegedly put a form of "copy-protection" on their batteries so that nothing else will run certain models, at least. Certainly, when one buys a Sony battery one gets more than a battery. There is a collection of chips inside the case. This is fishy. I had always assumed they were to feed the information panel on the side of our venerable TRV-900 (wonderful camera – still going after nine hard years), but it would be no trouble to arrange an interlock with the camera.

Now, *if* this story is true and it appears to be, is it even legal and is it moral? It probably is legal, apparently there is a statement in the book to "always use Infolithium batteries" but there appears no warning that other types won't work. Nor, apparently, is there any prominent warning on the packaging, where it should be. So, the moral is clear – when buying some Sony cameras or *any* camera for that matter, always satisfy yourself that everything is exactly as you want it to be before handing over your hard-earned. Easier said than done, I know. And me? I'm glad I bought a Canon this time. No battery nonsense there, yet!

CCD or CMOS – which camera should you buy?

Consider this opening scene – you walk into the shop to buy a new camera. The salesperson takes a gleaming model from the cabinet and holds it in front of you. "Here you are, sir/madam. This is the one for you. This one has a *CMOS* sensor!" So what do you do? Do you buy that one because it *does* have a CMOS sensor? Isn't it best to have the latest and greatest? Well, perhaps yes. And, perhaps no.

What is CMOS anyway? It really does not have much to do with video sensors. CMOS stands for Complementary Metal-Oxide-Silicon. It's a method of manufacturing integrated circuits. It's been around for about forty years and most of the chips in your camera, your TV, your computer, your car and your washing machine and nearly everything else will be CMOS. So, why is it a big deal in a vision sensor? Why is it (perhaps) better than a CCD (a Charge-Coupled Device) that has done the job for so long?

Let's look at a few attributes. A CMOS chip is inherently a low-power device. Therefore it requires lower current. This is useful, because:

1. A CMOS camera can run longer on a small battery.
2. Less heat is therefore generated by the chip.
3. CMOS sensors don't exhibit the vertical streak that some CCDs do when photographing bright lights.
4. Because of the lower heat, it's possible to pack more pixels into tiny sensors.
5. This is important. A CMOS sensor makes it easier to build tiny cameras running on tiny batteries.
6. This is perhaps more important. They are *much* cheaper to produce.

So, we have a fairly simple situation. CMOS are better suited to small, tightly packed cameras that can only take small, low-capacity batteries. Now, for some people, small is beautiful. For those travelling, a camera that fits in the pocket has undeniable attractions. Clearly, there are many circumstances when a small camera is desirable. Such buyers are prepared to make sacrifices in respect of facilities, steadiness and picture quality in order to gain a compact size. So, any possible defects in the picture sensor is just one more compromise. What's this defects business? Do CMOS sensors have defects? Well, one could say that. But then, so do CCDs.

Just one thought to mull over. All of the latest "better" cameras from Panasonic, Canon, JVC and Sony, with one Sony exception, continue to use CCDs. Not to mention the likes of Ikegami and Thompson Grass Valley. So, don't write off CCDs yet, there is still life in the old chips. Next issue, perhaps, we can look at some specifics.



THE BASICS OF NARRATION

By Jim Dunn



Narration is a subject that can destroy a good film or help an average film into a winner. Become a Devil's Advocate – be your own severest critic. It is better for you to be critical of your narration and rectify the faults before the judges and others view your film. Good narration requires two fairly simple skills; the skill of writing and the skill of delivery. They both depend on the principle that narrations must be designed to be **spoken** and **not read**.

It is alright to have visuals, but you need words that are carefully selected and words that will capture and hold the attention of the audience. Don't write as if you are trying to impress them with your command of the literary language. Don't try to dazzle them with your eloquence. Your narration should **complement** the visuals. It should not **distract** the audience from the visuals. Don't go waffling on for the sake of padding out the narration. The audience will spot the waffling and you will lose their attention. The purpose of a good narration is to give the audience **extra detail** and **information**.

Don't describe what the audience can see on the screen.

Example: If the first shot of Tom & Sally's wedding is a shot of the church, don't tell the audience: *"This is St. Andrew's Church where Tom & Sally were married."* Everyone knows that it is Tom & Sally's wedding and they can see that it is St. Andrew's Church because they can see a sign of St. Andrew's in the foreground. It would be much better to say: *"Tom & Sally chose St. Andrew's Church because Sally's parents were married here, 25 years ago."*

Also don't describe what the audience **can't see** on the screen.

Example: *"St. Andrew's is famous for the stained glass window which is situated on the wall behind the altar."* That doesn't make sense if what you are seeing is the crowd milling around outside the church waiting for the bride. The words should relate to the visuals on the screen.

So, if you can't describe what's **on the screen** and you shouldn't describe what is **not on the screen**, what do you do? You should explain the **significance** of what is on the screen.

Example: If the second shot is of the crowd waiting outside the church and is followed by a C/U of the bride's parents; **Narration:** *"120 guests attended the wedding which has a special meaning for (C/U of Parents) the bride's parents, John & Betty."*

Now you have supplied the information as to how many guests were at the wedding, who these two people are that are on the screen and why the choosing of St. Andrew's was so important.

Use simple words. **Don't** use such as the following;

"It will be evident from the foregoing that by the time the listener has focused on the obtuse and complex verbiage employed by the initiator of this commentary and by the conclusion of this narrative the underlying message will have become obscure, if not entirely lost."

The audience will not only **not** understand what you were saying, they will probably miss the visuals, because they will be too busy saying, **"What the hell did he say?"**

Certainly use colourful and descriptive language, such as;

"With a beautiful canopy of trees overhead, the GREEN CATHEDRAL is in a bushland setting, beside Wallis Lake. Words cannot describe the unique, peaceful atmosphere and the tranquil beauty that clearly indicates that you are in the presence of God." Colourful & descriptive words, but it is all just plain, simple language.

Don't use long, big words that you find are hard to pronounce. There is nothing worse than to hear a narrator stumbling over some word. Write as you would speak and not as if you are writing for some school essay.



After writing the first draft of your commentary, put it away in a drawer for a few days. Then read it out aloud and re-write the sections that now sound pompous, obvious or confusing. You will be surprised at the changes you will make. You may need to do three or four drafts before you are satisfied. The reason for reading the commentary out aloud is that the words should flow easily. If there is the slightest tendency to stumble over a phrase or a word, then you have to do a bit of re-arranging. You can be sure that if you stumble over words during a dry run there could be problems during the real thing.

Don't talk down to your audience. Don't use big words that the audience can't understand. If you use big words the audience will probably not understand the words, and even worse still is the possibility that you could have trouble pronouncing the words. If you stumble or hesitate over any sentence, re-arrange the words until they do flow naturally off the tongue. When you are happy with the commentary, don't just read it into the microphone. Speak as if you are talking to an audience and bring **life** and **conviction** to your commentary. Record and listen to it as if you were listening to the radio and be very critical as if it was a stranger narrating your commentary.

Now comes the big question. Who should do the narration?

It is very important to consider whether **your** voice is suitable for the narration, or whether somebody else's voice might be more suitable. If you are not impressed with your own voice, you can be assured that the audience won't be impressed either. Listen to your friend's voices, your neighbour's voices, your relative's voices. Ask them to do a test narration for you. They will take it as a compliment and with a bit of pleading you will probably get them to read for you. And **BINGO!** You may end up with a very good narrator. Try it!

There is nothing worse than a voice that drones on and on in a monotone. You have to vary the range of your voice to make it sound really interesting; you must give it **life** and **expression**. The delivery is most important with the **range**, **firmness** and **authority** essential qualities. The pace of your narration is most important. If the pace is too **SLOW**, the audience will think that you are talking down to them. If the pace is too **FAST**, the audience will have trouble watching the visuals and listening to the narration at the same time.

Constructing a good commentary is a result of good planning. The commentary should not take over the visuals. The purpose of the commentary is to **support**, **explain** and **enhance** the visuals. Don't be self-conscious of the microphone. You must relax. Have a glass of water to relax the throat and get rid of any dryness. The last thing you want is the desire to cough when recording.

Choose music that is appropriate for the mood of the video, even if you don't like it! It's what's appropriate that counts. Movies do need music and movies without music and background sound are **DEAD!**
DEAD!

I have seen good documentaries, with a good narrator and commentary, but in the pause between sections of commentary, the movie just died because there was absolute dead silence for long periods.

Don't set the music to a certain level and leave it there. Set the music to about level of the voice. Just before you start the section of narration, lower the music so that it is in the background and does **NOT** intrude on the voice, so that the voice is the **DOMINANT** feature. When you have completed that section of the narration you can then bring the music up again.

The speech must be clearly audible. The audience must be able to hear and understand all the words, I have actually heard soundtracks where it was impossible to hear the narrator because the music was too loud. The spoken word is very different to the written word and this cannot be over emphasised. Not only does the information you convey have to be relevant to the point, it has to be interesting and concise so that the visuals are strengthened by the knowledge we get from listening to the voice.

National Film & Sound Archive

A New Beginning for Australian Film and Sound Culture

The National Film and Sound Archive of Australia today begins its exciting future as an independent statutory authority, with the aim of increasing Australian public access to preserved moving images and sound recordings.

Arts Minister Peter Garrett said the creation of the independent NFSA fulfils a 2007 election commitment by the new Federal Government, and will give the Archive more autonomy with its own governing Board and management.

“The 1st of July marks an important symbolic moment for the NFSA and a positive future for the cultural preservation of moving film and recorded sound in Australia,” Mr Garrett said.

Executive Director of the NFSA, Paolo Cherchi Usai said for the first time, the NFSA will have full responsibility on the national collection of audiovisual and related material, and authority for the selection, acquisition, preservation and public presentation of works in the collections.

“As an independent collecting institution we will be empowered to increase public engagement, taking our moving image and sound projects to regional, national and international audiences through new outreach and education activities,” Paolo Cherchi Usai said. “Audiovisual archives are more than repositories of a nation’s culture. They must present, interpret, explain their collections to the widest possible audience. In short, they must foster creativity. The NFSA is now ready to take up this challenge.”

As part of the celebrations today, the NFSA will host the world premiere of the cinematic production of *12 Canoes* (not to be confused with the acclaimed feature *10 Canoes*), a new media work by Rolf de Heer and Molly Reynolds and the Ramining Community of Arnhem Land.

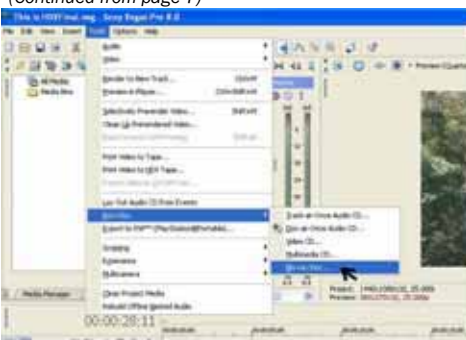
ACT Senator Kate Lundy welcomes the NFSA’s independence and will be attending the world premiere of *12 Canoes* on behalf of the Arts Minister, Peter Garrett.

“Through collaborations like *12 Canoes*, the NFSA will continue its outstanding work providing public access to a magnificent collection of audiovisual culture,” Senator Lundy said.

Over the next few months, the NFSA will also embrace new online and digital broadcasting opportunities, including the release of an interactive *12 Canoes* broadband website, to increase audience engagement with multi-platform media projects.

1 July 2008 

(Continued from page 7)



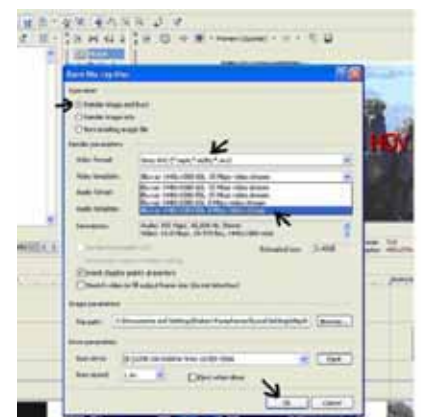
1. Click the **Tools** menu, click on **Burn Disc** option and select **Blu-ray disc** in the options box that appears on the right.
2. The Burn Blu-ray disc dialogue box will appear.
3. Click the **Render image and burn** button.
4. Select the appropriate video format from the **Video Format** list box. In this case, the format should be **Sony AVC (*.mp4;*.m2ts;8.avc)**.
5. Select the appropriate video template from the **Video Template** dialogue box. The appropriate video template is **Blu-ray 1440x1080-50i, 8Mbps video stream**.

6. Add a blank DVD recordable disc to your DVD drive and click the OK button. From here you just follow the prompts, on your way to a nice shiny high definition disc.

Words of Wisdom!/? Everyone has a photographic memory, some just don't have the film.

I appreciate any feedback. Please contact me at the following email address: mrf@exemail.com.au

Till next time, happy video making (in high definition).



Star Wars – A Review

By Claude Knox

In 1977 George Lucas released his first “Star Wars” movie. It was a huge success. Terms like “the force”, “evil empire”. The “dark side” became household expressions. Over the next six years (to 1983) Lucas released two movie episodes, making it a trilogy.

Thus, for about six hours, we sat and watched the adventures of Luke, Leia and Han as they fly around the galaxy, ably assisted by their droids, and do battle with the forces of evil namely the Empire and the dreaded villain, Darth Vader. Sometimes they win, sometimes they lose, but they never give up until ultimately they are victorious.

While watching the saga unfold, we learn that Luke and Leia are really brother and sister, (something they never knew or suspected) and that their father is ... none other than Darth Vader! What a cross to bear! But they take it all in their stride. Luke being Leia's brother also solves the problem of "who gets the girl" in their three way partnership. Well done! We trust that they will live long and prosper.

The plot of "Star Wars" is well known and needs no retelling here. However, a brief outline of the salient features of each episode would not go amiss, together with a suggested star rating.

Episode IV is called “A New Hope”. It contains two sequences of high calibre which surely must be included among the cinematic masterpieces of all times. The first is the rescue of Leia by Luke and Han from the detention centre (where she is scheduled to be “terminated”) and their subsequent escape. The second is the destruction of the empire's “Death Star” by Luke with a little help from Han. They are both extremely well done. I would rate this movie ****

Episode V “The Empire Strikes Back”. While still of a high standard, never quite comes up to that of the first. A highlight is the attack by empire forces on the rebellion strong-hold situated on a frozen snowbound planet in the aptly named “Hot” system. The inspiration for the assault vehicles used is said to have been the moving cranes one finds in harbour installations. The rest of the movie is just par for the course. I would rate it ***

Episode VI “The Return of the Jedi” is rather silly. Obviously they were running out of ideas. About the kindest thing that could be said of it is that it brings the saga to a close with a happy ending. A notable event is the destruction of yet another “Death Star” the Empire has built. But that was done much better in the first episode. I would rate it **

Postscript - The Sequels

Sixteen years had elapsed since “The Return of the Jedi” when George Lucas released the first of three more “Star Wars” episodes he decided to make. Providentially he had numbered the original ones not 1), 2) and 3) but 4), 5) and 6) thus leaving scope for three “prequels”. For some reason he felt the need to go back 30 years and explore the life and times of Darth Vader from when he was a boy called Anakin to where the story eventually links up with episode 4.

Sequels as a rule are never as good as the original, and so it proves to be in this case. Comparing the new offerings with the originals one is struck by the lack of similarity between them. In the first series quality actors like Alec Guinness and Harrison Ford are used. In the sequels, quality acting is replaced with computer wizardry, special effects and other gimmicks which are much more advanced now and which make up the bulk of the new releases. There is also a completely different cast of characters.

(Continued on page 33)



tomtom

\$249 RRP

The tomtom fits to your car windscreen

A plug and go GPS Unit for the car that can be purchased from any electronics dealer. I received my best price from J&B Hi Fi at Westfield Tuggerah NSW when the Tomtom One was nearly \$500 and I got it for \$429 and now I've seen them for \$249 from The Good Guys, NSW. Shop around you may be able to do better. There is a larger screen model, but I found the 3.5 inch screen ample in size. The unit just plugs into the power socket or cigar lighter.

Once you purchase a Tomtom you can email their website and they will forward you an upgrade on Red Light & Speed Zone cameras and School Zones which you can up load into your Tomtom. Then you can set your Tomtom to alert you to those areas up to 300 metres before you reach them. This is quite legal because all Red Light & Speed Zone cameras have warning signs to advise you. Tomtom is just reminding you.

I recently used it on a trip to the NSW South Coast and I was concerned about navigating through Sydney with all of the Toll Roads. Using the LCD touchscreen I input Wollongong, the unit calculated the route then asked me if I wanted to use or avoid Toll Roads, I nominated avoid Toll Roads and it recalculated. It guided me through Sydney excellently, it was like having a Sydney experienced navigator sitting in the passenger seat.

Instructions are given verbally as well as on the screen. You are warned in ample time if a left or right turn is approaching to give you plenty of time to get into the appropriate lane. If a roundabout is approaching you a warned well before the roundabout then as you are about to enter the roundabout. Eg. "Continue through the roundabout, take the second exit."

On the screen your travel is marked with a red arrow and your new directions are marked with a green arrow, you should not look at the screen whilst you are travelling, if you must look at the screen please pull off the road to do so. Rely on the verbal instructions whilst you are travelling.

I also visited Canberra with all of those roundabouts, but with Tomtom not a problem, first stop was the new Parliament House, the unit lost the signal when we went into the underground car park, but picked it up again as soon as we emerged and guided us to the Australian War Memorial on the opposite side of Lake Burley Griffin.

Would I recommend a Tomtom GPS unit, too right mate I wouldn't be without it, forget about all of those street directories use a Tomtom instead.

TECHNICAL INFORMATION

Easy to use.

Plug and go works straight from the box.

High quality touchscreen.

Portable. Lightweight and wallet-sized.

Drive relaxed, travel safely, arrive on time!

Latest and most complete maps on SD card which plugs into the unit.

Door to door navigation throughout Australia.

Choice of routes such as quickest, shortest, avoiding toll roads etc.

Route planning based on desired arrival time.



Clear instructions.

User friendly menu with high resolution graphics.

Crystal clear 3D view for perfect viewing day and night.

Spoken instruction in your own choice of 36 languages. (I found Jane the best)

Smart Extras.

Tomtom Home software to manage your Tomtom via your computer.

Thousands of Points of Interest.

Technical Specifications.

High sensitivity GPS chipset.

32 MB RAM 0 CPU 266 MHz

3.5 inch full TFT colour LCD touchscreen.

(320 x 240 pixels, 64,000 colours)

Internal Lithium-Ion battery (2 hour operation)

Size 96 x 82 x 25mm, 174 grams.

Operating temperature: -10 C to +55 C.

Buy one today you'll wonder how you ever did without a Tomtom.



Further Info: I used the Tomtom on my recent trip to Tasmania for the National Convention and again it was very helpful with only a couple of mistakes like travelling down a dead end street and being told to turn right at the bottom into a brick wall or like when I was travelling along a narrow country mountain road and the signal would go off and Tomtom would say to turn right in fifteen metres straight off a drop.

No to be honest I don't think this was a problem with the Tomtom I think it was the signal getting scrambled because there were two other cars in our convoy both using different GPS systems and they were being told the same instructions. Maybe it was someone sitting in the satellite trying to have a bit of fun. As I said earlier I wouldn't leave home without my Tomtom.

Gary Peterson.



(Continued from page 31)

The first prequel is called "The Phantom Menace". Released in 1999 the story is set in the old republic "which has stood for a thousand years" but is now showing signs of decay. The Jedi are still the guardians of peace and one of them discovers young Anakin, feels that the force is strong in him and takes him before his council which eventually decides to train him. The rest of the movie is a mixture of special effects and a plot that has little substance. I would rate it **

The second episode is called "Attack of the Clones". Released in 2001, it is set in time 10 years after the "Phantom Menace". Young Anakin is now a rather troubled youth, a Jedi apprentice who already shows deep character defects (anger, hate) that will lead him to the dark side of the force. He also forms a romantic attachment, in breach of his Jedi vows, which sets the scene for his eventual fathering of Luke and Leia. This movie is an improvement on the previous one, due to the plot moving along at a cracking pace in the beginning and again towards the end. It's all the boring bits in between though which are a bit of a worry. I would rate it **

Another four years had gone by when George Lucas decided to release the third and final instalment entitled "Revenge of the Sith", in 2005. One wonders at the delay. Perhaps he felt that it wouldn't stand up against a lot of big name movies released at the time. Predictably, the plot revolves around how Anakin is lured to the dark side of the force and becomes Darth Vader. It's all there; the kind of action and special effects we have come to expect from a "Star Wars" movie. But it's violent and in this episode the forces of evil definitely triumph over the good guys. I would rate it **



Looking Back



All photography, film or video, is a Light based medium. With film it is the Light that falls on the film aperture that exposes the picture, and with video it is the light that falls on the Charged Coupled Device (CCD) that converts a video signal into a picture.

But how little light can you get away with to make an acceptable picture? Film needs a lot more than video. But video manufacturers recommend in their handbooks that you should not shoot below 300 Lux (30 ft candles)! This is the level of office lighting. Daylight gets as high as 100,000 Lux and candle light down to 10-15 Lux (1 ft candle). Camcorders boast ability to shoot down as Low as this!! But at this level, the AGC has to amplify the signal strength, and in doing so, signal to noise ratio increases, introducing Low contrast end grain to the picture.


We have the choice - take a chance and shoot in low light and we get a picture, but not very acceptable. A bit like fast film & wide aperture. The special AGC (Auto Gain Control) where fitted is generally best left off as it super sensitises in near dark situations and forces a grainy unnatural looking picture. Only use the AGC in dark problem areas where the shot must be captured.

If you are shooting anything important in low Light, (below 150-200 Lux), additional artificial lighting should be used to achieve good results.

Movie/video lights to attach to the camera, in addition to the traditional lights on stands, are readily available, powered by their own rechargeable batteries for around the \$200 mark. Although very effective, they vary in light output and spread. Ones with Little or no central 'hot spot' end with no 'fiz' out at the edges or causing dark corner vignetting are the best choices. Unfortunately their colour temperature does not blend too well with daylight, so colour balancing can be difficult.

Smaller movie lights work off 6 volt battery packs and the larger off 12v. Running time is between 15-35 minutes and recharging in 6 hours. There are several good brands such as 'Hehnel Zoomlight' 100w giving an even 150 Lux at 3 metres in a 3 metre circle. Because they are not powerful enough to bounce light, an upward tilt is of no use, but a tilt down can be useful. Attached lights give a lift to low light movie work & easy to use.

With all general film/video moviemaking lots of light is required for any sharp detail, fine grain and good depth of field.

Sam 

The bloke to watch when driving

You watch the bloke who drives ahead and the bloke who drives behind.
You watch to the left and you watch to the right
And drive with a calm clear mind
But the bloke you really have to watch
Is the bloke behind the bloke ahead and ahead of the bloke behind.



AusCam Magazine

A request for articles for publication

Hi to all,

Normally I would only send an email to club President's & Secretaries but in this case I am making an exception as I am of the opinion that the subject is far too important to leave to chance that all members will be notified so I am also including my request in Australian Film & Video.

I recently received an email from David Hague editor of AusCam magazine. David is obviously disappointed with the (lack of) response he is receiving from members of the various clubs Australia wide (not only FAIMM affiliated clubs) I (as FAIMM President) am also disappointed with the poor response from affiliated clubs in submitting articles for publication in AusCam magazine.

Surely with over 600 members in 27 clubs it would not be unreasonable to expect at least two members of each club (on average) to submit articles about what YOUR club is doing. This would give a potential 54 stories to be published, I am sure that David would think he was in "seventh heaven" if he received 54 club stories.

Why not send a copy of some of the articles in YOUR club's newsletter, some of the articles I have read in club newsletters are worthy of publication in national magazines. No matter what YOUR club is doing other people (readers) will find it interesting to read.

All that David requires is an article of about 200 words in either Word format or plain text, if you attach pictures they are to be in a jpeg or bitmap format. This enables David to edit articles so that they fit into the magazine's format.

Don't forget that there is a lead time from receiving articles to publication, this could be as little as two weeks to as much as three months. I would suggest that unless it is absolutely necessary I would not include dates in any article, the reader would not know if the article was about what happened yesterday or last year, it is the story that is interesting not the date.

I urge all clubs to be actively involved in submitting articles for publication in AusCam magazine on an ongoing basis. There is an old saying "use it or lose it" I am sure that most of us can relate to that saying in some way. It looks as though we (the clubs) have not been using it, so we are very close to losing it.

"SO PROVE ME WRONG"

Think out side of the box, where else can you get national advertising in a national magazine at **NO COST**. Just a little time spent in writing an article.

Your neighbour may not be joining your club BUT there may be someone (from Interstate) moving into your area & is looking for a movie making club to join he/she reads AusCam & likes YOUR article & decides to join YOUR club.

AusCam is the only Australian magazine catering to our hobby, a hobby which some of us are passionate about. For the magazine to support us we **MUST** support the magazine. AusCam is not yet one year old, it is still in its infancy, so come on give it a helping hand.

Regards,
Ron Gregson
(President)

Articles may be posted to the following address:

AusCam Magazine
PO Box 1086
Mandurah WA 6210
or emailed to
david@australasiancamcorder.info



Fillers—By Jim Dunn

THE SERMON

“Next week,” said the Minister, “I will deliver a sermon on the sin of lying. To help you understand what I will be talking about, I want you all to read the Gospel of Mark, Chapter 17.”

The following Sunday the Minister went to the pulpit and asked how many parishioners had read Mark, Chapter 17. Every hand went up.

“I will now proceed with the sermon on lying,” the Minister said with a sly grin, “by stating that the Gospel of Mark only has 16 Chapters.”

WHY IS A SHIP CALLED A “SHE”?

A ship is called a ‘she’ because there is always a great deal of bustle around her; and there is usually a gang of men about.

She has a waist and stays, and it takes a lot of paint to keep her looking good.

It is not the initial expense that breaks you, it is the upkeep.

She can be all decked out.

It takes an experienced man to handle her correctly and without a man at the helm, she is absolutely uncontrollable. She shows her topsides, hides her bottom, and, when coming into port, always heads for the buoys.

EVER WONDER WHY?

Why is an alarm clock going ‘off’ when it actually turns on?

Why do fat chance and slim chance mean the same thing?

I know I can be overwhelmed, and I know you can be under whelmed, but can you just be whelmed?

Everybody wants to go to heaven, but nobody wants to die.

If corn oil is made from corn, and vegetable oil is made from vegetables, then what is baby oil made from?

Why do you get on a bus and a train, but you get into a car?

Why is it that cargo is transported by ship, while a shipment is transported by car?

SUNDAY SCHOOL

“If I sold my house and my car, had a big garage sale and gave all my money to the church, would that get me into Heaven?” John asked the children in his Sunday School class.

“NO!” the children all announced.

“If I cleaned the church every day, mowed the yard and kept everything neat and tidy, would that get me into Heaven?” John asked.

Again the answer was, “NO!”

“Well, then, if I was kind to animals and gave candy to all the children, and loved my wife, would that get me into Heaven?” John asked them again.

Again, they all answered, “NO!”

“Well,” John continued, “then how can I get into Heaven?”

A five year old boy shouted out, “YOU GOTTA BE DEAD!”

ICEBERGS -- DID YOU KNOW

Icebergs in the Antarctic area sometimes have stripes, formed by layers of snow that react to different conditions.

Blue stripes are often created when a crevice in the ice sheet fills up with melt water and freezes so quickly that no bubbles form.

When an iceberg falls into the sea, a layer of salty seawater can freeze to the underside. If this is rich in algae, it can form a green stripe.

Brown, black and yellow lines are caused by sediment, picked up when the ice sheet grinds downhill towards the sea.



FEDERATION OF AUSTRALIAN MOVIE MAKERS LIMITED



NEW SOUTH WALES - CENTRAL DIVISION

Cronulla Video Makers

www.members.optusnet.com.au/~knowtech/

Sec: Glenn Townsend (02) 9525 1522

seedivers@optusnet.com.au

Meet: 1st & 3rd Monday at 8.00 pm

Newcastle & Hunter Valley Cine Society

Website Under Construction

Sec: Gordon Taylor (02) 4933 7359

Gordon.taylor@hunterlink.net.au

Meet: 2nd Monday at 7.30 pm

Newcastle Video Moviemakers Inc

www.nvm.org.au

Sec: Ken Ross (02) 4954 6635

Sross3@bigpond.net.au

Meet: 1st Wednesday at 7.30 pm

South West Video Club Inc

www.swvc.org.au

Sec: Mark Driver (02) 4294 1537

markandleeanne@bigpond.com.au

Meet: 2nd Wednesday at 7.00 pm

NEW SOUTH WALES - SOUTHERN DIVISION

ACT Video Camera Club

www.geocities.com/actvcc/index.html

Sec: Rainer Listing (02) 6230 3383

listing@shoestone.com

Meet: 1st & 3rd Thursday at 7.30 pm

Illawarra Screen Production Group

Pres: Karen Pouye (02) 4262 8315

karenp@exemail.com.au

Meet: Last Wednesday of the Month at 6.30 pm

Milton Ulladulla Video Club Inc

www.miltonulladullavideoclub.org.au

Sec: Frank McLeod (02) 4441 0923

fjmcLeod@bigpond.com

Meet: 1st Thursday of Month

Movie Makers Wollongong Camera Club

www.wollongongcc.org.au

Sec: Garry Hickson (02) 4271 1544

Gch9255@gmail.com

Meet: 1st Thursday at 7.30 pm except January

Shoalhaven Movie & Multimedia Group Inc

www.shoalhavenmovie.org.au

Sec: Margaret Roberts (02) 4423 2017

shoalhavenmovie@gmail.com

Meet: Nowra Arts Centre 12 Berry St Nowra

2nd & 4th Tuesday at 7.00 pm

QUEENSLAND DIVISION

Brisbane Video Makers Association Inc

www.bvma.org.au

Sec: John Roberts (07) 3397 5912

hrobert3@bigpond.net.au

Meet: 1st & 4th Tuesday at 7.30 pm

Darling Downs Movie Makers Inc

Sec: Peter Hansell (07) 4669 6940

hansellpw@yahoo.com.au

Meet: 3rd Friday at 7.30 pm

Gold Coast Video Camera Club

www.gcvcc.com

Sec: Glenda Threlfall (07) 5534 4485

ggthrelfall@bigpond.com

Meet: 2nd & 4th Wednesday at 7.30 pm

Queensland Movie Makers

Sec: Merv Peake (07) 3356 5051

Meet: 1st & 3rd Wednesday at 7.30 pm

Suncoast Video Camera Club

Pres/Sec: June Beadel (07) 5482 6141

bijou@activ8.net.au

Meet: 1st Tuesday at 7.30 pm

VICTORIAN DIVISION

Australian Widescreen Association

www.users.bigpond.net.au/awa

Sec: Tony Andrews (03) 9793 6930

tandrews@bigpond.com

Meet: 4th Monday Winter May – August at 7.30 pm

Summer Sept – April at 8.00 pm

(No Meeting in December)

Dandenong Movie Makers Inc

Sec: Terry Fenech (03) 8787 7652

terryfenech@optusnet.com.au

Meet: 2nd & 4th Thursday at 8.00 pm

(No Meeting in January)

Geelong Cine Society

Pres/Sec: Erio Pietsch (03) 5229 1522

epietsch@ozemail.com.au

Meet: 4th Tuesday at 8.00 pm

Melbourne Movie Makers Club Inc

www.melbournemoviemakers.org

Sec: Verna Mills (03) 9499 5128

derekhampson@westnet.com.au

Meet: 1st & 3rd Monday at 8.00 pm

Oakleigh Movie Club Inc

www.oakleighmovieclub.org.au

Sec: John Stevenson (03) 9546 7254

jastevo@westnet.com.au

Meet: 2nd & 4th Thursday at 8.00 pm

Ringwood Video Makers Association Inc

www.ringwood.org.au

Sec: Nor Tillack (03) 9874 2993

ntillack@gmail.com

Meet: 1st & 3rd Friday at 8.00 pm

(No Meeting in January)

TASMANIAN DIVISION

Bridport Movie Makers Group

Sec: Roger McLennan

Bridport@bigpond.com

Meet: 3rd Wednesday at 7.30 pm

North West Video Camera Club

Sec: Jim Trewarn (03) 6433 1122

J_trewarn@bigpond.com

Meet: 2nd Thursday Feb – Nov at 7.30 pm

(No Meeting in January & December)

Tasmanian Movie Makers

Sec: Jon Grey (03) 6228 5595

j.n.grey@bigpond.net.au

Meet: 1st Thursday at 7.30 pm

(No Meeting in January)

SOUTH AUSTRALIAN DIVISION

The Adelaide Filmo Club

Sec: John Lawrie (08) 8338 8492

johnandglenda@internode.on.net

Meet: 2nd Tuesday at 7.30 pm

WESTERN AUSTRALIAN DIVISION

Western Australia Film & Video Club Inc

www.wavideoclub.com

Sec: Brian Brown (08) 9344 2746

xxxxbbrown@iinet.net.au

Meet: 2nd Tuesday at 8.00 pm

Videomakers WA Inc

www.vmwa.org.au

Sec: Tricia Van Nus (08) 9478 5881

traus@westnet.com.au

Meet: 1st Thursday at 7.30 pm



BACK PAGE



Laurie's suitcase.

On Laurie & Narelle's recent trip to Tasmania to attend the National Convention, Narelle was worried about not having enough warm clothes for the cold climate change so she packed a few bags.

The photograph shows Narelle's luggage. Laurie's is the little flat case on the first barrow. Narelle also borrowed a blue trunk from their neighbours.



John Winstanley of NHVCS gets down to the bread & butter or is that the knife and fork of splicing. Photo By Bill Powell.

Dictionary of Computing

In the Dictionary of Computing it has been said that 'if cars developed at the same rate that computers have, today a Ferrari would cost \$5.50, drive 5,000,000 kilometres on one litre of petrol and park comfortable on the head of a pin'. Jokingly it was also said that 'a 500 page Instruction Manual would be required to explain to its owner how to open the door'.

AUSTRALIAN FILM & VIDEO



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DEADLINE

The Deadline
for the Summer
Edition is the
**30 November
2008**

