



AUSTRALIAN FILM & VIDEO

No 2
Summer 2008

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From The Editor's Desk

Welcome to the Summer edition of Australian Film & Video. From all reports the Spring edition was well received although a little large to download which we have addressed with this issue which is also available to download from the FAMM website at <http://www.famm.org.au/home/index.html>

You will notice a couple of changes with this issue with all of the contacts now hyper linked and we also have a Mail Bag on page 34, so keep those messages coming. There is also our first Classifieds column on page 38. If you have a problem or require a little help with your hobby then drop us a line and one of our writers may be able to assist you, if it is beyond the help of our writers then we will publish your request in Australian Film & Video and I'm sure that there would be a reader out there willing to help.

If you or a club member has made a useful gadget to assist with movie making we'd like to hear from you and publish your idea in AFV.

In this issue we have some great articles commencing with Ian Simpson and his continuation of Basicly Videography with The Filmmaking Way, Jim Dunn promotes the Advantages of Competitions, while Colin Marshall puts forward a design for a Video Viewer Shader, John Lawrie has a mixed bag of interesting titbits as does Neal Reville with his Jottings. Barry King puts in Two Bits and addresses the problem of storing those DV Master tapes and how do you get those maps into your travel documentary. Joe Leon is back with Tech Topics and the President's Message almost wraps it up.

There are articles from New Zealand, the United Kingdom and South Africa. Although information is a little light on from Aussie Clubs.

We have a Summer Supplement this issue with the latest on new High Definition cameras and Blu-Ray recorders in Rob Farquharson's column 'Bits & Pieces'. Due to the size of this issue we are unable to include the 2008 pre Convention tour of Tasmania in AFV so have included it in the Summer Supplement along with a review of the new movie Australia.

Stay in Focus.
Gary.



Under the Auspices of the
Federation of Australian
Movie Makers Limited



Australian Film & Video wishes everyone a wonderful
Christmas, a safe holiday and a fantastic 2009

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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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



Wow! What a bumper first edition of the new AFV Gary and his team certainly pulled out all the “stops” to give us an interesting and informative read. Congratulations to Gary and his team.

2008 is nearly at a close and when I reflect on the past 12 months I am amazed at the advancements in the “tools” that we use in our movie productions. It is almost impossible to keep up with new technology, as no sooner has a new product been released than it’s superseded by something that is usually smaller and has more “bells and whistles”. The challenge is to keep abreast of all the changes so that when we upgrade our “movie making tools” we make an informed decision.

No doubt the highlight of 2008 was the Bridport Convention where all conventioners enjoyed a relaxing but busy program. We all came away from the Convention with a great deal of knowledge and new ideas that will help us make more and better movies, not to mention the new friendships formed.

A couple of interesting aspects of the convention - it was the first convention that had a Vice Regal opening, the first convention hosted by a member club with less than two years membership of the Federation and the first convention held outside a metropolitan or large provincial centre. What a great achievement by members of the Bridport Club.

2008 marks the introduction of a new FAMM award - “the most improved movie maker”. This will be awarded every calendar year to a member of each club - on the recommendation of the club’s executive. All a member has to do to qualify is to screen not less than two movies at his/her club. Awards will be presented to recipients at a Convention or by the Divisional Director or Club President early in the new year. On behalf of the FAMM executive I take this opportunity to wish all a Happy Christmas and may your movie making in 2009 be a rewarding experience.

Cheers,
Ron Gregson

Notre Dame Cathedral - Paris-France

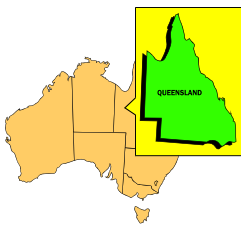
I have always had an interest in the structure of Cathedrals around the world especially as my profession was architecture. Combined with a hobby of photography and recently video and camcorders, I was fortunate in reaching Paris during my teaching years. My wife’s knowledge of the French language, plus a few others, was a real blessing as we managed to score a visit to the Cathedral archive section of the library. I was more interested in the spiral staircase which led to the bell-tower, while my wife busied herself browsing through the ancient tomes. Suddenly she became very excited and called out. “Did you know that there actually was a hunchback and he rang the famous bells?” I thought it was just fiction as they had made a movie called ‘The Hunchback of Notre Dame’ with Charles Laughton playing the leading part. “No,” she said getting even more excited as she read. Now my knowledge of the French language is zero so I thought I’d listen to what she was reading from this huge, very dusty tome.

The synod realized that the hunchback was getting old and forgetful and advertised for a young apprentice. A young man applied for the job and was sent up to the hunchback in the bell-tower. While the hunchback was explaining the workings of the bells, the young man noticed that there was no clapper in the bell. The hunchback was so happy that his young apprentice was astute enough to notice this fact. He quickly proceeded to show the young lad how it worked. He tugged on the rope and the bell started to swing slowly at first and then gathered momentum. As soon as the bell reached the ultimate the hunchback stuck his head inside and BONG!! That wonderful sound echoed throughout the district.

The young lad wasn’t having any of this and proceeded towards the staircase. The hunchback pulled him back explaining it didn’t hurt and urged him to try it. Once again pulling on the rope the bell began swing-

(Continued on page 22)





From Brisbane VideoMakers' Association

Brisbane VideoMakers' Association is currently shooting its latest opus, "A Night To Remember". For the project, we were lucky enough to engage the services of Amanda Gray and Michael Forman, both qualified, professional actors.

The movie is being shot in high-definition and, all being well, may yet boast a 5.1 surround soundtrack. There was some discussion as to the "look" the movie should have but, upon reflection, the Canon XH-A1 camera was set-up for a basically "natural" reproduction. It was felt that this would give us more scope in post without being tied to any particular colour balance.

Some shooting tests of the actors with this set-up showed that non-diffused soft light was more satisfactory than hard light, especially for Amanda with her "supermodel" cheek bones, so a 1kW lamp was constructed using compact, 5600°K fluorescents. These lamps, while providing the equivalent of 1kW of light output, draw only around 180W so are cool and pleasant to work under. And, they form a soft source.

One of the difficulties we faced was that the opening scene takes place in a restaurant. What to do?? Thoughts of constructing a set passed through my mind. One of our crew, Rod Kay, felt that a place near where he lived would be physically suitable and agreed to approach the owner. To our surprise, they were happy to have us provided we came on Sunday when things were a little quieter. So, off we went, camera and cables and lights and everything and climbed over everyone and shone lights in their eyes and no one at all complained. It was a successful night's shooting. We can only hope the rest of it turns out as well.

It's surprising how helpful so many people can be, if they are approached properly. But be circumspect about whom you approach. I well recall a BVMA member who, some years ago, wanted to shoot in a city street and an adjoining park. She approached the Brisbane City Council to obtain permission. She was really pleased when they happily agreed but was less so when they suggested it would cost her around \$500. The money was for the public barricades, the traffic controller and goodness knows what else. It's easier (and cheaper) to slip in quietly and slip away just as quietly. But don't tell them I said so!

Thanks to our crew on this shoot: Dr John Roberts, Rod Kay, Don Jones, Merv Bengtsson, Brian Gething Ann Foran and of course, our wives and partners.



Amanda Gray and Michael Forman in a scene from "A Night to Remember"



Neal Reville on camera and Brian Gething on Mic boom



Brisbane VideoMakers' Association Public Seminar

Brisbane VideoMakers' recently held another of their very popular public seminars in the new multi-million dollar library complex at Logan North. Logan is part of the rapidly filling area between Brisbane and the Gold Coast and there was no difficulty in filling the meeting room.

After a short introduction by Vice-President Andrea Ryan, President Rod Kay assisted by Neal Reville conducted the presentation. The aim of the day was to introduce the hobby of video-making to a group who had just purchased or were about to purchase a camera. The period up to lunch time was devoted to cameras, in their multitude of styles and formats, the pros and cons of various types and some tips on how to use them creatively and effectively.

The many comments of "If only we had come to this before we bought the camera" echoed the response at previous seminars in other places. Because of the interest shown, the lunch break was reduced to allow an early start to the afternoon session, hosted by Rod Kay. Rod introduced the principles of editing, first using Windows Movie Maker because of its simplicity and because most of the attendees already had it on their computers.

Towards the end, a short movie in its completed form, edited in Vegas Pro 8, was shown built from the clips that had been used in the demonstration and a brief comparison made of a high-end edit program.

One of the points made during the seminar was the fact that recording to flash cards was an imminent development. To our surprise, one of the attendees already had such a camera. BVMA has been running these seminars about every three or four months – it is almost necessary to re-write parts of it each occasion, such is the rate of change.



President of Brisbane VideoMakers' Association – Rod Kay addresses the gathering at the recent public Seminar.



Neal Reville listens to a question at the BVMA Public Seminar

Filler # 1 by Jim Dunn

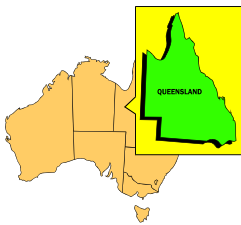
NAUGHTY WORD

The little boy had been caught saying a most unsuitable word and the teacher asked where he had heard it.

"My Daddy said it." answered the child.

"Well, don't say it again. You don't even know what it means."

"I do," corrected the boy. "It means the car won't start."



CLUB LINK

Australia

Queensland Movie Makers

Show & Tell Night

Members were invited to bring in all those home made gadgets they have made up and found so useful or just something of interest. Col Tretheway showed us his handy camera support that allows him to move around and keep the camera steady. Like one of those professional steadycam units in performance but much much cheaper. As Col said ,it all came together out of the junk box.

Then it was Dorothy Hartnett's turn and she showed us her "Bomb" made up from cardboard tubes and an LED. She used this prop in her latest production "Bed and Breakfast" to devastating effect. When seen in the movie it looked just right.

Next, Stewart Gordon gave us a look at an infrared light source he made up that he used when filming bats at night while perched on a house roof during the making of "On velvet wings". Then he showed us a "Paper Mache" mountain that was made up to create the scene for a proposed "Stop motion" movie, for sometime in the future, like some cold winters nights!

Last but not least John Westwood gave us a look at a portable light box he bought overseas that could start as the basis for an excellent set piece lighting setup. It came complete with an egg shell diffuser and a common form lamp housing. It was very light and easy to carry around. John also showed some other lights that he picked up at sales very cheaply to show you don't have to go for the top line units when putting together your kit.

These nights are a great way to discover how we can create fittings for ourselves and pass on these ideas to other club members. Too often we work in isolation only to find out afterwards someone else has already got it working and is only too happy to share their product.

Stewart Gordon



Show & Tell Night
Queensland Movie Makers



Gold Coast Video Camera Club Inter-Club Get-Together in South East Queensland

Every year, the South East Queensland FAIMM Clubs take turns to play host to a get together, and this year in October the Gold Coast Video Camera Club welcomed Queensland Movie Makers and Brisbane Video Makers Association from Brisbane and also the Darling Downs Club

These get-togethers are a marvellous idea – quite a few clubs throughout Australia do this, and it is a wonderful opportunity for people to swap ideas and video tips, as well as seeing what other Clubs are doing. It is quite interesting to see the different approaches to video making that different Clubs take – in our Gold Coast Club, members tend to do their own thing – many travel videos are made and nature videos seem to be very popular. The Brisbane Clubs, particularly QMM, have always made little dramas and they, along with BVMA, have done some extremely ambitious joint projects. Maybe it's something to do with our lifestyle! An evening showing of some of these videos from the different clubs is always an important feature of these weekends.

Other activities at the weekend included a visit to the Beenleigh Historical Museum – plenty of video opportunities there - lunch at a Tavern on the waters edge and an afternoon visit to Sanctuary Cove with its million dollar boats to video or to dream over, or just admire the surroundings

A visit to our tallest building Q1 gave the challenges of videoing through glass, with the strange sensation of looking down on passing planes and helicopters. Farewells for another year were said over a lunch of the famous crab sandwiches at the entrance to the Seaway. Everyone agreed that these weekends are really worthwhile.

Garth and Glenda Threlfall



[Pictures by N Reville]

A view from Q1 (World's tallest apartment building)



CLUB LINK

Australia



Newcastle & Hunter Valley Cine Society.

NHVCS has had a busy conclusion to the year. Nearly every meeting the club has a member's Half Hour where the members are invited in advance to prepare a thirty minute programme which can cover any topics relating to movie making, useful gadgets they have made to assist them in their hobby and a chance to screen their latest production or even one of their earlier endeavours. NHVCS held their Open competition and attracted nine entries. The club has a regular newsletter titled "Cine Camaraderie" and a regular column is Joe Leon's 'Tech Topics' which now also appears in Australian Film & Video.

October saw the Movie of the Year competition with eleven entries and a clean sweep by member Neville Coulton. The Widescreen Festival was screened in November to the enjoyment of members. December was the club's Christmas meeting with a special screening and a great Christmas supper afterwards.

New Zealand

Otago Cine Video Club Inc

Dunedin New Zealand ocvc.inc@gmail.com

We are a group dedicated to the making of amateur videos. The Club meets monthly. Programmes include speakers on Videographic topics. We offer instruction and advice on the various technical skills needed to perfect camcorder use, storyboarding, commentary writing and editing, so members can produce attractive video stories. For those who wish to enter there are on going video competitions. At each meeting members have the opportunity to seek advice or find solutions to problems in their work. There is a "Show and Tell" session at which members may demonstrate or tell about ideas or experience in video work or new gadgets they have come across. A second session at each meeting is "Video Window" a brief time (Five minutes max) at which members may screen video sequences which they have made, or an excerpt of something interesting they saw on television or in a video they watched, that would interest other members in their opinion. Both sessions have proved useful for the interest and involvement of members.

There is a roll at present of 40 members.

There is an Archival section within the Club which has, over the years, collected and transferred to DVD and mini DV a large number of films, from the work of many early members of our Club and from the public of Dunedin. Some of this material has been shown over the local City Television channel in the last two years as part of a weekly one minute "Remember that" archive slot.

Archival footage has even been sold for national TV programmes and special events like the recent "Hundred years of Test Rugby" at Carisbrook, which was telecasted worldwide.

Several Club members have screened Video programmes to organisations and groups around the City. - Woman's groups, Rotary and Probus Clubs and Old Peoples Homes.

Our Club has had a long and active history. It was founded in 1937 with 17 foundation members, but it had developed as an interest group, within the membership of the Dunedin Photographic Society in the 1930's possibly as early as 1932, when several members, interested in cinematography worked together.

Frank Weedon
Vice President

Christchurch Video Camera Club's 60th Anniversary on 15th November went off very well. With 22 registrations it was an opportunity for past and present members to get together and reminisce about old times. One of the past members at the Anniversary was a new member when the Club officially separated from the Christchurch Photographic Society (of which it was a section) on the 17th November 1948. Competition winning videos over the years (converted to DVD for ease of presentation) were shown, followed by a few reels of Standard 8 and Super 8 film, most with sound stripe. This covered the transition the Club made from film to video over the years as it had to for its survival. The Club started as the Christchurch Movie Club and two name changes later brought us to our present name.

Howard.



THE ADVANTAGES OF COMPETITIONS

By Jim Dunn



Competitions give you an opportunity to see if you are improving as a movie maker.

The comments of the judges are always constructive and helpful. By entering competitions you will find out what other experienced film makers think of your films. This is the way of improving and raising the standard of your movie making.

Enter the competitions, read the judge's comments and then re-evaluate your films. Is it as good as you think it is? If it is, or almost as good, then you are on the right track. If the judges think otherwise, then you have to give some serious thought to your film making. What are you doing wrong, and why?

If you don't know.....ASK! I must emphasise that you do not rely on your friends or family to advise you on the quality of your film. They will be biased and won't want to hurt your feelings. Get expert advice and what better advice could you get than from highly qualified and experienced moviemakers. The best thing about this advice is that it is free!

Your film may have won your club competitions but if you really want to know how good your film is, enter it in outside competitions. This is where your film will be judged and compared to films from other clubs.

If your film can be up amongst the top placings in these competitions, then you will know that you have reached a standard of which you can be very proud.

That is why you belong to a movie club. To improve your standard of movie making and to be able to receive help and advice as to how to do it. So put your film on the line and enter competitions. If your film is good, you will be told it is good and you'll receive a great deal of satisfaction and could win a trophy.

If your film is not so good, you will be told what is wrong with it and how to improve it.

If the judges comments are not as complimentary as you expected don't feel disheartened and please don't blame the judges. Most people believe that their movie is a winner and some cannot accept that their movie may have some faults and want to blame the judges. But if you examine your movie with a critical and unbiased viewpoint, and look for the very things on which the judges commented, you will find that the comments of the judges are usually justified.

Please appreciate that the judges give their valuable time so that you can receive the benefit of their vast experience to enable you to make better movies. Good judges take pride in their judging qualifications. They are unbiased, with vast expertise and knowledge of movie making and they will mark your film as they see it, good or bad. They judge the films on what they see on the screen; not who you are; what you have done before, or what success or failures you have had in previous competitions.

They judge only what is on the screen.

Always remember that the judges, as well as audiences, do not have the benefit of reading your script before viewing your film. So make sure that what is in your script, or **what you have in mind** is portrayed by audio and visuals on the screen.

Don't be complacent and just sit back and bask in the belief that you have a prize-winning film. Place yourself in the position of the Devil's Advocate. Be your own severest critic. Most of all don't stagnate; remember any previous failings and successes, take heed of the judge's comments and to try to make each film better than the previous one. This is how competitions are won. Remember that if you really want to know how good your film is; enter it in outside competitions as well as club competitions. You may be surprised at the success that you may achieve.





by Ian Simpson

The Filmmaking Way

In those far off days of Super 8 filmmaking, the fact that the expensive 50 foot cartridge only lasted 3 minutes and 20 seconds (when the camera was running at the standard 18 frames per second) had a very profound influence on how the filmmaker shot a film. Unlike the videographer of today, who with 60 minutes to hours of running time, can capture whole events if they so wish, the cinematographer had to choose which fragments of the event to capture and which bits not to shoot.

To ask a videographer to shoot like the cinematographer of old would appear to be an anachronism, an unacceptable limitation on their creative freedom!

But is it really?

Anyway that is just what I'm going to ask you all to do!

Fragments Make the Whole

Often the decision what to shoot and what not to shoot had to be made on the run while the event was unfolding. So constantly going through the cinematographer's mind were thoughts such as:

What is the main theme of this film?

What are the key events or actions I have to capture?

I need "cut-aways" when I stop the camera. (These cut-aways fill in the breaks in the main action.)

I must change position or zoom setting before I start the camera again so I won't get a jump cut.

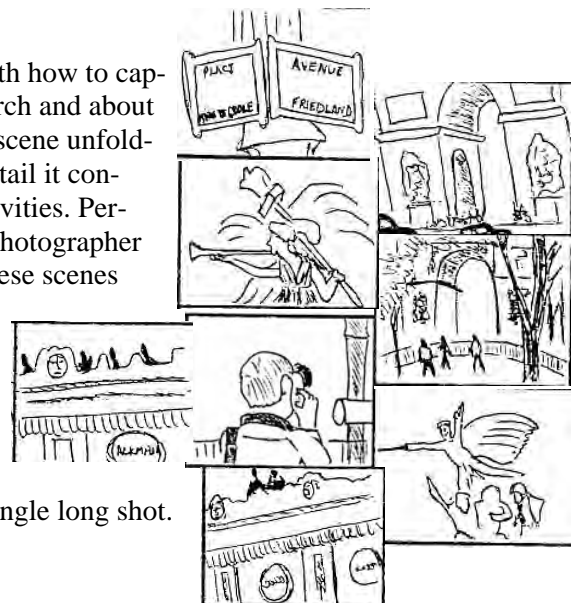
The mind of the cinematographer during a shoot was in constant activity, seeing, thinking, planning, anticipating. Compare this to the more passive videographer who acts as observer and collects all of the event with pans and tilt zooms joining the activities. This lazy approach by the videographer often leads to videos with no structure, just a meandering collection of moving images and deadening long length.

To help the cinematographer capture the snippets of the action unfolding before him, he had a cine camera that would instantly start and stop, the camera would run only as long as he held the trigger down or pressed the button in. The result of this approach to shooting an event was that the cinematographer came away with a variety of short duration scenes. The thought never entered his head of capturing the whole event. But did this matter? Mostly NO! In the selection of short scenes he had captured the key actions that occurred during the unfolding of the event, then careful editing of these short scenes, would give the impression to the viewer that they were seeing the whole event – *fragments made the whole*.

Example: The shooting of the Arc de Triomphe

As an example (say) you are a visitor to Paris and are confronted with how to capture the grandeur of the Arc de Triomphe, Napoleon's Triumphal Arch and about it the busy Paris traffic and people. A filmmaker would look at the scene unfolding about him and would look at not only the arch but all the fine detail it contains. Then he would proceed to capture short scenes of specific activities. Perhaps a long shot of the arch, close-ups of specific details, a shot of photographer taking a picture of the arch, traffic driving around the arch. All of these scenes need be only between 2 and 5 seconds long, and all up the sequence would take up no more than 30 seconds to one minute of screen time. For sound the cinematographer would use a portable tape recorder just let to run to record the background sounds.

By contrast a videographer would be tempted to start his camcorder and just pan and zoom about, recording the many activities in one single long shot. Why does the camcorder user follow this approach?



The sequence of shots the cinematographer may take of the Arc de Triomphe.



I believe it's for a number of reasons. Firstly because the technology of video cameras allows him to shoot the whole scene in one take. Secondly there is the fear that if one stops the camcorder then one will miss something important. Associated with this is the fact that camcorders are slow to get going and to stop.... So it's better to let them run and cut out any rough camera-work later. Thirdly, and perhaps the most important reason, is that the video technology has made us lazy, we don't need to be thinking in shots and sequences like a cine person, because video storage media is very cheap compared to film.

Which is better, the cine version or the video one?? Most audiences would find the cine version more interesting with its variety of images, its faster pace. Whilst the video version with its continuous camera movement could easily put the heads of members of the audience into paper bags because of motion sickness.

Some of you may think that I have over stated my case by using extreme examples; an experienced cinematographer and an inexperienced videographer. There maybe something in this criticism but I believe it does not negate the point I am making. Namely, I believe we videographers have lost that active, attentive, anticipative mind that the good cinematographer had. We have lost the ability to see an event as a sequence of shots. We have been lulled into passivity by the automation packed into our camcorders. Why we don't even need to look for faces now our camcorders have face recognition software. In short we have lost the ability the cinematographer had to edit in his mind or as it was often called to *edit in the camera*. This ability was honed by long experience by the cinematographer out of principally economic necessity.

Freed from the Tyranny of Sync-Sound

The cinematographer often shot scenes silent and then added sound in post-production. This was not always a disadvantage, in fact it was often the complete opposite. It allowed complete flexibility in the editing of both the visuals and the sound. Quick cutting from scene to scene was very easy when the attached sound did not need to be considered. Often in video editing we determine a cut point so that it fits in with the sync-sound rather than with the visuals or the pace of the video. The complete construction of the sound track AFTER the visuals were edited also allowed the cinematographer to be selective in what sounds were used. He was not tied to often inappropriate live sync-sounds captured during the shoot. So for the cinematographer the only time he felt lacking in the sound department was when he needed lip-sync.

Creativity versus Passivity

It is odd that the shooting stage of videography has not progressed as a creative medium as much as the editing stage has. The ease of computer non-linear editing and the ability to non-destructively try different editing approaches is a far cry from the hesitant, cut and glue edit of master cine footage, where each mistake was permanent. Why has the creativity been lost at the shooting stage?

I believe it is because we have become lazy. The camcorder manufacturers have a role in this. In trying to make their equipment fool-proof and so appealing to the casual user, manufacturers have in the process taken most of the decision-making away from the user. By hiding manual controls away in menus and automating everything from focus to face recognition, the user has little left to think about, and most don't.

TEST: Would you shoot this sequence in this order?

Again as a visitor to Paris how would you try to capture all the excitement and activities on a Sunday afternoon in the gardens and fountains of the Jardins des Champs-Elysees??

Would you shoot it as one single shot? Or would you take many and varied shots as shown below?





LET'S GET ORGANISED!

With the holiday season approaching, there will be times during those few rainy days when we will be looking for something to do.

Here is a project that will definitely while away the hours and provide a use for all of those old VHS cases that we couldn't bring ourselves to throw out! ('VHS might come back'; 'video will never replace film' etc., etc.)



As videographers and keepers of memories, we sometimes need to access old videotapes to make up a composite movie for a twenty-first birthday or similar. We know we have the footage; but WHERE? Here is the answer. Round up all of your old VHS cases and let's go!

A VHS tape case will hold four MiniDV tapes or three Hi8 tapes or three VHS-C tapes. The VHS-C tapes will only fit without their cases.

Using your favourite graphics program or MS Publisher, prepare a template for a title sheet (*slick*) that will slide into the VHS case; see diagram for sizes or email me for a MSPublisher template.

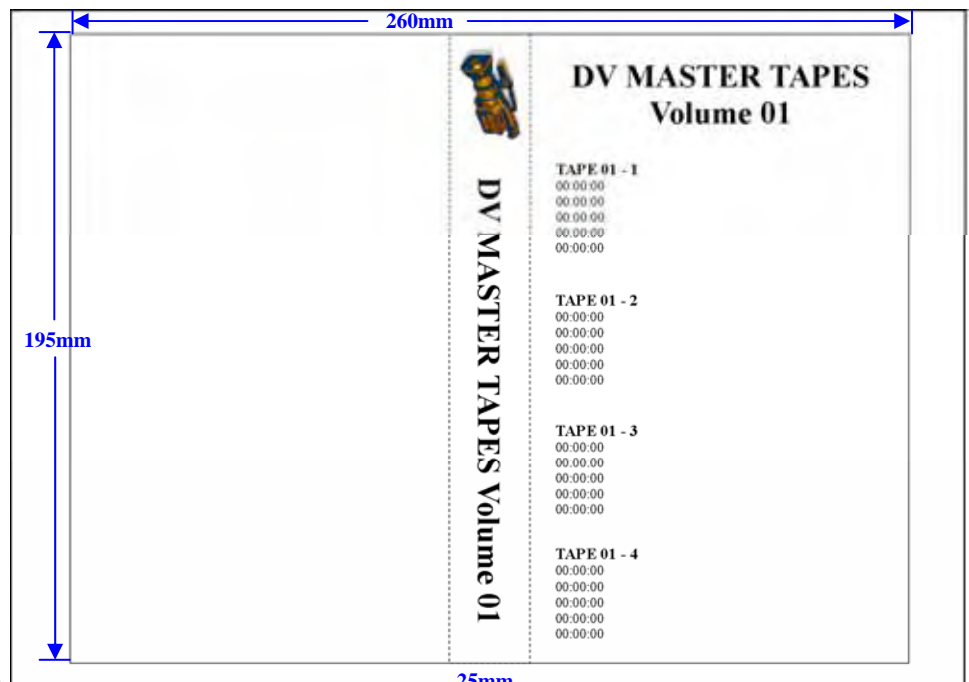
A cataloguing system that I found to work well, was to name each VHS box as a volume; e.g., *Volume 01*, and the included tapes as *Tape 01 -1*; *Tape 01 -2* etc. Don't forget to label the tapes.

Now here's the interesting part; but try not to get sidetracked watching history!

Put all of the tapes into VHS cases. Then working case by case, fast forward through the tapes noting the starting timecode for each major sequence; this will be entered on the *slick* under the respective Tape Number.

Also note the timecode for any **blank** tape on the ends of the tapes. This can prove useful for archiving short movies (maybe some *One Minute Movies* for the next FAMM Convention!).

Different coloured papers could be used to identify different groups of tapes; his and hers; Hi8 or MiniDV; club tapes or family etc.



The finished project is not only satisfying but will make it very easy to find that special scene.

Now might also be a good time to consider dubbing all of your old VHS-C and Hi8 tapes to MiniDV before your playback facility no longer plays back!

barryking@bcpresentations.com.au





FROM WHERE TO WHERE?



Diag. 1

Often when we edit up our latest holiday travelogue we have a fond desire to relate the journey to a map. This would usually feature at the start of the video and could be used again as the holiday progresses to another destination.

The task of producing an animated map, can be a rather daunting task.. There are, however, a couple of quick and reasonably simple ways to obtain acceptable results.

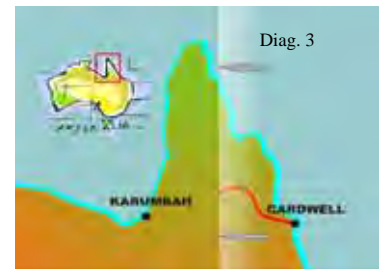
THE FIRST METHOD uses transitions and is extremely simple providing your editing program is flexible enough.

Prepare the relevant maps; the first will be without the route marked (Diag.1) and the second with it (Diag.2).



Diag. 2

In the example (Diag.3), a horizontal wipe transition is applied between the two images. The length (time) of the transition will determine the speed of the apparent animation. If the route is diagonal on the map, a diagonal wipe is called for. The success of this system relies on the amount of wipes in your transition toolbox and on your imagination. This method can be adapted for dimensioning or indicating objects with an animated arrow, for example, in training films.



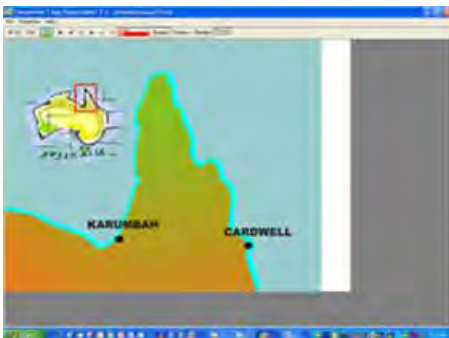
Diag. 3

THE SECOND METHOD is using a free download called *Mapliner* (2Mb) from www.chienworks.com/software/mapliner/. Download the *mapliner 1.1.zip* and the *readme 1.0.txt* file as well; as these are the only instructions or help files. There is sample animation you can view on the website *maproute1.wmv*. Don't be discouraged by the large circles; these can be adjusted!

Unzip and load the program. Prepare you map as before but only as in the first example with no route markings. The program only handles 4:3. with a screen size of 720 x 576 pixels.

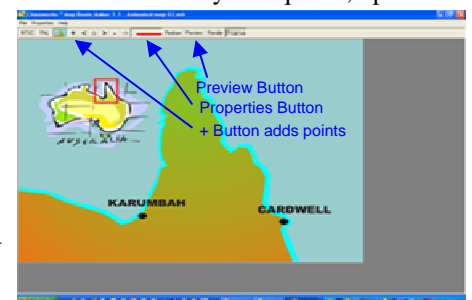
If your image has a white margin you will need to resize the image to 786 x 576 pixels to compensate for the difference between computer and TV screen pixels. Computer pixels are square: 1 x 1, whereas TV pixels are rectangular: 1 x 1.0926.

This also applies when using most graphics program images in a video. In the editing program the images will appear with black borders both sides. Not to be confused with using a 4:3 image in widescreen.

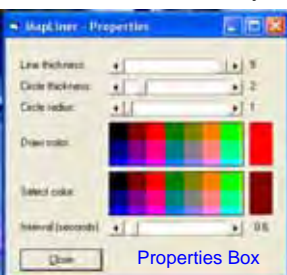


Open the program *select > PAL*; click *File > Image* and select image to be used. The *Properties Button* opens the *Properties Box*; where colours, speed and size of way points are selected. These are available anytime and can be changed 'on the fly'.

Select the *Plus (+) Button* and start marking out the route. If the way points need to be identified with circles...fine, but if an even thickness line only is required, open the *Properties Box* and move the *Circle Radius slider* to the left (1). The speed of the line is set with the *Interval slider* and will probably need to be below 1 second. The result can be viewed at any time with the



Preview button. When the result is suitable, render the project. It is advisable to have a dedicated folder ready to accept the series of *bitmap images*. Rendering the example shown, produced 181 images. These are then imported as a sequence into the editing program. *Mapliner* does have some shortcomings and the author is the first to admit this. As is often said: "...the price is right!"



A last word on map preparation: keep them simple. My favourite method is to scan a map into a graphics program, trace over it then delete the scanned map, leaving a simple line image to be coloured. The small inset map is a modified MS Clipart image.

These two examples of animated maps may be viewed on *YouTube* by searching under *Imagemaker02* or *Animated Map Transitions.wmv* and *Animated Map Mapliner.wmv*. There is another example there also of what can be done using transitions for animations. All effects, except rotating the model using a turntable, were produced using transitions. This clip is from one of our company's training videos.

Search for it under *Imagemaker02* or *Roof Load Area.wmv*. (Author's note: 'h' is for 'haste' and is *not* on the end Karumba)





**South African Correspondent
Cape Town
Peter Smith**

**The Protea Club
Cape Town – South Africa**

I know we are a bunch of old fogies and generally set in our ways churning out the same stereotyped holiday video year after year. Mark thought we should take a look at this link- <http://vimeo.com/146519?pg=embed&sec=146519> "Scenes from a Vacation" by Richard Hernandez, which Mark described as imaginative and creative.

I watched it and thought it was the biggest load of rubbish I've ever seen and if this is what the younger generation thinks is the best thing since sliced bread then we might as well throw all our gear away and buy a cell phone and just wave it around. For me it threw away all the basics of photography-leaning skyline, feet in the picture and I don't think any part of it was clear or sharp. It has no narration, so apart from seeing it's on a beach, what is the BME or doesn't that matter? I know there is a generation gap, but surely not as wide as the Grand Canyon! I would genuinely like to understand what anyone sees in it.

Have a look at it and let us have your views on Video-Vibes it should make an interesting talking point.

Video-Vibes

It's been exciting times. No longer do we just chat to a few friends on email, but can now go on the web and talk to a wider audience.

This is due thanks mainly to Uwe who has set up our own video-vibes@yahoo.com web-site where we can now source information from videographers from around the globe. Interest has already been shown in New Zealand and Australia with hopefully a few from the UK yet to come on board.

The benefit of this group is you don't have to have a long list of email addresses anymore, just sign on to the group if you want to be part of a chat forum on anything from 'sound' to 'camera techniques' and someone will be able to help you.

Script Writing

One of the main excuses clubs have for not making productions is trying to think up a script. This was a topic of conversation at our meeting on Saturday. Mark who had attended a script writing course, said anyone can write a script providing you have the basics-

The characters

Location

Genre

And you can add in a time period and give the characters a 'defect' just for fun.

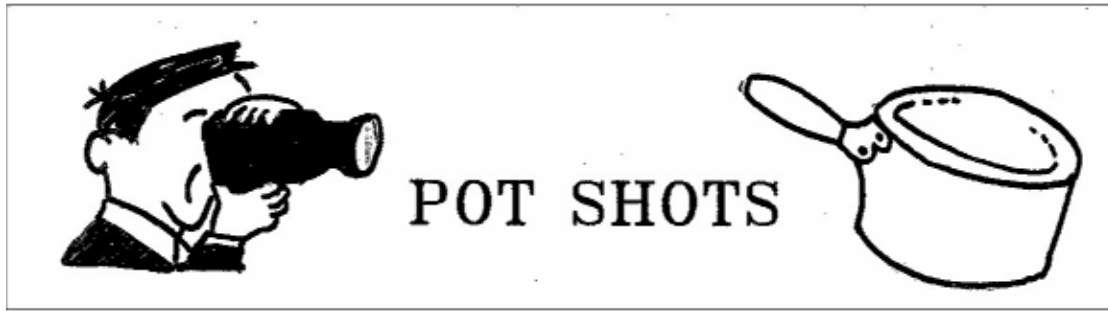
This we thought was a great idea and immediately set about coming up with a plan. Each of us wrote on a piece of paper two characters, these were put in a 'hat' and mixed up. Each of us drew out two, but not our own, this we also did with the 'Location', 'Genre' 'Time period' and 'character defect'.

I am beginning to have grave concerns about my fellow film makers! I picked out of the hat, someone who has 'Fantasies' about a one eyed 'Policeman' and a 'Deep Sea Diver' who is a sadist, set in the 1950's in a City!

The scripts must be ready for our next meeting. I can feel another Hitchcock thriller coming on!

Peter Smith.





SIZE is IMPORTANT

Have you ever wondered why Professional and Semi-Professional camcorders are big and amateur camcorders are so much smaller? Your answer maybe, “because amateurs use their camcorders on holidays and don’t want to lug around a big piece of equipment”, or the answer might be, “that the camcorder has to be of a size that fits into a handbag or pocket.” This seems a reasonable answer given the push by manufacturers to make the smallest possible amateur camcorder. But the real answer is that amateur camcorders use smaller sized image chips, typically 1/3 to 1/6 inch size.

There are some real advantages of smaller chips be they of the CCD type or the CMOS type. Firstly they require smaller sized lenses, they require less power to drive them and hence less heat given out. So the overall size of the camcorder can be made smaller. But there are some disadvantages of smaller chips. Chiefly there is the disadvantage of poorer signal to noise. If we consider a fixed number of pixels on a chip, then as the chip size decreases then so must the size of each individual pixel. As the light gathering capacity of each pixel is roughly a function of its size, then as the pixel decreases in size then so does its light gathering capacity. Hence its signal to noise ratio decreases. How does this affect the recorded image? Firstly the contrast range is reduced; highlights burn out and shadows lose detail. Colour saturation is also reduced, especially in lower light situations. Also the noise in the image will be more noticeable in any thing other than shots taken on a bright sunny day. To counter these limitations of the smaller chips, manufacturers do a lot of computer processing of the signal from each pixel. Unfortunately sometimes this processing can reduce the sharpness of the captured image. So for amateur camcorders everything is compromised to achieve that “world’s smallest” size. Smaller size also allows for ever reducing prices. The smaller lenses used have shorter focal lengths and as such have a large depth of field even at maximum aperture. So auto focusing mechanisms can be less critical. So when you want to buy your next camcorder and are assessing the different models remember a single large chip (1/3 or 1/2.7 inch) may give superior image quality compared to a three chip arrangement if each chip is only 1/6 inch in size.

Compare this to the Professional and Semi-Professional camcorders with their larger 2/3 and 1/2 inch sized chips. These chips required larger sized and hence heavier lenses, whilst bodies must be bigger to dissipate the heat. Hence all round these camcorders are giants compared to their amateur cousins. But there is one very important consequence of these larger sized camcorders and that is their brighter, cleaner and more detailed images. This superior image quality from the larger chip comes from the higher signal to noise ratio; the higher contrast range and the lower noise floor even in low light conditions. Also these larger chips and longer focal length lenses, allow these camcorders to achieve selective focusing from their reduced depth of field.

So what of the future? Where are those *prosumer* HD camcorders with three 1/2.7 inch chips fronted by a high quality 14x to 20x zoom lens??



Filler # 2 by Jim Dunn

EASY CURE

Jill was complaining to her neighbour, Mary that her husband always came home late, no matter how she tried to stop him.

“Take my advice,” said Mary, “and do what I did. Once my husband came home at three in the morning, and, from my bed, I called out, “Is that you, Jim?” And that cured him.”

“That cured him?” asked Jill, “But how?”

Mary replied, “Easy. You see, my husband’s name is Bill.”



Cinerama Video

By Wade Hatton

Yes it had to happen, 20 years down the track from the film version of Cinerama that Harvey & I developed, I had been thinking of trying a video version for some time using three video cameras. In theory it seemed easy enough but as always there were challenges along the way.

As I already owned one Sony TRV16 being a small compact Handycam with a reasonable wide angle lens, I searched the world for two more through EBay, believe it or not there were none in Australia or in any good camera store second hand. This model is now around 6-8 years old, but there were plenty to be had from the UK. It's not the best place to buy from as the postage is a killer, but as I managed to buy one without any other bidder, I got it for a great price that made the two cameras a reasonably good deal. When I purchased my first camera new, it was \$1300.00, second hand they worked out around \$300.00 each, how it has all changed in only a few years.

The reason I chose this model is that I knew I could start & stop them by the remote control, there is no need to sync the cameras in any special way, all I need to do is mark the beginning of each take with a clapper board so I can edit the three videos in Adobe Premier. All I would need is a clear sync point for each take. As the cameras run exactly at 25 fps there is no issue with keeping the three cameras running in sync. One great advantage for video. The same principal goes for play back, the tapes can be advanced frame by frame to a start point using the time code or the academy count-down leader, left in the pause mode then started together by the remote control. In testing all three cameras can start and stop a number of times keeping all cameras frame accurate. The angle of the three video cameras with a small amount of overlap of the frames is approx 120 degs, which is far better than the previous super 8 film cameras of 90 degs.

The three Benq DLP projectors required for projection on the curved screen give an outstanding image using the DLP systems, (Digital Light Processing) This system was developed by Texas Instruments and allows more brilliance & colour saturating on the screen than the LCD system and these days the price is extremely affordable for a good SVGA model. This was always the issue that kept me from pursuing this idea any earlier. Especially when a few years ago, a good projector was a small fortune.

As there is an overlap of each panel by approx. 15% a graduated mask is overlaid on top of the vision during editing. The masks blend into each other and the result hides the joins to give one smooth image. There are programs such as Stumpfl available to do all this at a hefty price, however with the help of fellow club member Ken Dillon, a left & right file was made up through a few programs that works a treat.

Apart from the challenge of a three camera & projector system, a 3D version is also on the project board as the process would be basically the same, except only two cameras, two projectors would be used. This concept was originally a part of Harvey's and my super 8 project some years ago with an updated film version of Cinerama from our initial Kodak M2 models to using three Canon 814 Electronic super 8mm cameras. A lot of work had been done electronically synchronising the Canon cameras with some success. My techno bother had two cameras running together using a frequency generator installed into each camera plus a fixed frequency comparison varying the voltage to each camera, but there was an issue when syncing all three together, so the years went by while some thinking went on and the project sat idle.

Before too long the world of Super 8 was not looking good, lost films, Kodachrome being processed overseas, bad colour matching from different processing batches. This would have been unacceptable for Cinerama and a lost film would be devastating. The costs of running the three cameras was of course an expensive exercise in any man's language.

With the advantages of Video, the running costs are now not an issue, instant playback, no lost tapes, frame accurate for editing good sound quality and lots of imagination can take place.

On the technical side, the exposures are all set on manual by pointing each camera to the same subject and setting the exposure, this gives a consistent exposure so the sky is always the same exposure. Any difference in exposure can be adjusted digitally during editing through Premier.



As I would normally use the centre camera's viewfinder for framing, it is not all that easy to see the image clear enough in daylight. The centre camera's LCD screen cannot be opened as the three cameras are too close together, so I adopted a Widelux camera viewfinder from the large format 120 film model that gives an excellent widescreen view. I have masked the viewfinder to suite the Cinerama format that I am shooting in and altogether the rig weighs around 4 kg.

The top plate is removable from the aluminium frame and can be changed over to the 3D plate. Each plate has its correct locating templates so the framing and blend lines for Cinerama are always the same. The two outer cameras for Cinerama, "A" & "C" can be toed in & out depending on the distance of the subject from the cameras.

From the test footage I have taken, some of the scenes are just remarkable, the vista of having three screens combined into one gives an outstanding impression of panorama. A sequence of travelling through a tree lined street from a moving car provides the sensation of motion and lets the viewer experience some of the "you are there" feeling that Cinerama once provided.



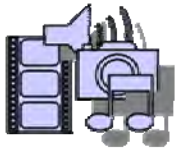
18 Foot Cinerama Video screen



The three Sony TRV16 cameras



The examples before and after show how I use edge fades to blend the panels together, the results are really stunning on the 18 foot screen.



TECH TOPICS - Spring 2008

With Joe Leon ©



Canon Ink Cartridge Chip Resetter ...

At long last a Chip Resetter is available for the Canon Printer Ink Cartridges. And why do we need one? Each Canon Ink Cartridge from the Canon PIXMA iP4200 has a dual sided printed circuit board on it with Contacts on the front and a Chip and a LED (Light emitting diode) on the other side. It keeps track of ink used with visual indication via the Status Monitor while printing.

Canon Ink Cartridge Chip Resetter Details ...



The Chip Resetter is quite small measuring: 40 mm Wide by 90 mm Deep x 40 mm High. It comes with a cradle to handle the narrower Colour and small Black Ink Cartridges.

Insert the Cartridge as shown above making sure the Chip makes contact with the Pins on the Resetter and hold it there. The Cartridge LED will flash briefly and after a second or two it will shine steady and it's done. The Cartridge can be empty or full during the reset procedure. The Status Monitor will work now as with Original Cartridges with no more error messages. See image bottom left.



I Refill my Original Cartridges using an Auger, Fibre washer and very small Self Tapping Screw as shown above. The washer can be left out.

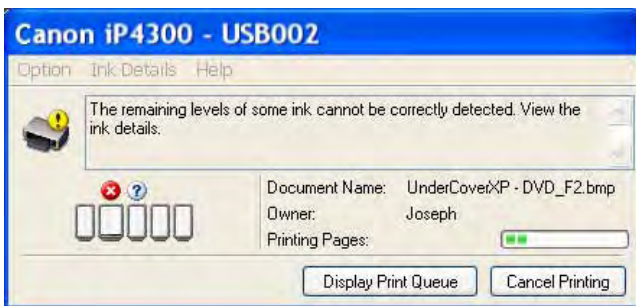
Generic Chipped Cartridges according to a friend of mine can only be Reset twice. So save your Original Cartridges with Chips.

Price: \$75.00 - I bought mine from Aussie Inks at the Basketball Stadium Broadmeadow and are also available from other Ink vendors as well.



This is the Chip that is attached to each original Canon Ink Cartridge. Many people, myself included who refill their Original Ink Cartridge or transfer the Chip to Generic Ink cartridges face a dilemma as the Status

Monitor no longer works and you're left in the dark as to the Ink levels remaining and must manually inspect or remove the cartridge to check the ink levels as the image below shows.



With original Ink Cartridges the Status Monitor shows correct ink levels as shown below which is very desirable. Using Generic Ink Cartridges starting at \$4.00 each is much cheaper than Original Cartridges going for up to \$27.00. That's quite an incentive to either Refill your Original Cartridges or use Generic Cartridges.



As mentioned in a previous issue, **Generic Chipped Cartridges** have been available for some months now and at less than half price of Original Cartridges are a cheaper alternative. Also the Status Monitor shows correct Ink levels.

Colours including small black: \$10.00 each.
Large Black: \$12.00 each.
Prices are Approximate.

Refilling Canon Ink Cartridges ...

This article will focus on refilling Canon Ink Cartridges simply because I have done them on the Canon 865, 3000, 4000, 4300 and the 4500 which is my current printer. The best part about refilling Canon Ink Cartridges is that they are transparent giving a visual ink level indicator.

Aussie Inks Canon Refill Starter Kit: \$65.00.



Contents:

Inks: 50 ml Cyan, Magenta and Yellow.

100 ml Black HQ (High Quality).

Instructions & Tools.

10 ml Syringe with 4 Blunt needles.

Ball Bearings: No idea what it is used for.

Eye Screw: For drilling Ink filling holes.

Plastic Tube. It's used for the Black ink as the Syringe will not fit in the mouth of the bottle once the ink gets nearly empty. Remove needle and insert tube. Draw required amount of ink and replace Tube with needle and refill.

According to Aussie Inks you should get 8 refills per 50 ml colour ink bottle. The 100 ml Black ink bottle will refill 16 small or 8 large black ink cartridges. That's approximately 6.25 ml per small ink cartridge and 12.5 ml for the large black. If we fill 8 small black cartridges that should leave 50 ml which should fill 4 large black cartridges.

That adds up to: $8 \times 4 + 4 = 36$ refills total.

Let's us do some sums (approx.):

$36 \times \$27.00 = \972.00 (RRP).

$36 \times \$17.50 = \630.00 (PC Markets Price).

$\$65.00 / 36 = \1.80 (Per Refilled Cartridge).

$\$972.00 - \$65.00 = \$907.00$ Saving.

$\$630.00 - \$65.00 = \$565.00$ Saving.

Set of 5: \$135.00 (RRP).

Set of 5: \$ 87.50 (PC Markets Price).

Set of 5: \$ 9.00 (Refilled Cartridges).

Go to the Aussie Inks Home page for prices and availability. <http://www.aussieinks.com.au>

Let's Get Started to Refill ...

Most needed tools are supplied with the Kit. Get an empty Cartridge and hold it by hand or some sort of clamp or large clothes peg, etc. There is a small depression on top and it's where I drill the refill hole. If you intend to store the refilled cartridge for future use then a bit of electrical tape is placed over the breather hole. The refill hole is sealed using a very small self tapping screw with or without a fiber washer, Blu-Tack or plugs provided with some other brand kits

The original cap on the bottom is held on by a rubber band which is used to stop ink leakage while refilling or storing. Insert the filled Syringe in the refill hole and depress slowly. Leave about 5 mm space at the top so some air is left and wait about a minute or two. Some ink will be absorbed by the sponge and may require a bit more ink and that's why I leave the Syringe in till it's done.



Refill on the kitchen sink as shown using an empty meat or cake tray lined with paper towel to contain and absorb any spillage. Use tissue to wipe any overflow on the cartridge or other spillage. Plastic gloves are advised to keep any ink stains away from your hands.

Only one Syringe with needle is required to refill any colour. I fill a small container with cold running water and fill/eject the water about 3-4 times till all traces of ink are removed. Give it a sharp shake to remove any remaining water droplets and it's ready for another colour or stored for later use. Use cold water to clean up or wash your hands as warm or hot water can dry the ink quickly leaving stains. This article is only a guide to help you getting started.

As you can see on the left hundreds of dollars can be saved by refilling your own cartridges.

COMBINED CLUB'S 8th MEETING EXHIBITS VIDEOMAKING MATURITY

by Ian Simpson



Twenty members of four Clubs braved the wet weather for the eighth meeting of the Combined Clubs of the South Coast and ACT in the Shoalhaven City Council Arts Centre at Nowra on Saturday 6th of September. The agenda was set and the conduct of the meeting was by members of the Milton-Ulladulla Video Group. The meeting was opened by the President of the Milton-Ulladulla Video Club, John Lovell.

Just Cruising

After the formalities, John took us on a boat ride up the Mekong River on a replica Pandaw boat that once sailed in Burma. Whilst showing video he had shot along the way, John gave an excellent commentary of the events and activities both on and off the boat.

Four Features Premiered

After morning tea, it was time for the big event; the premiering of the scripted videos from the Clubs present. First off was Shoalhaven Movie & Multimedia Group's video entitled, *Goal Setting*. As Trevor Aspin explained this video grew out of a collaborative effort between the Club and Mental Health Recovery, a Shoalhaven Community Group. The video was based on Matthew who suffered for many years with depression. The goal setting in the title refers to the process used by the Mental Health Recovery Group to get patients to set tangible small goals and from these achievements the patients build up confidence to set and achieve further goals. This was a fine "Australian Story" piece with carefully integrated interview segments with Matthew intermixed with scenes of his activities.



John Lovell with the map of his travels

The second video was unfortunately the backup piece from the ACT Video Camera Club as their first choice video would not play. The second choice video was introduced by Rainer Listing and was called, *Car Trouble*. Film Noir in theme, this video showed how an ex-girlfriend can get you into a lot of trouble when her car just happens to "break down" outside your office. The reluctant hero finds more than he expects in the car boot and more than he expects when the girlfriend turns into a murderess. All in all a very fine video that makes you think twice in future about helping a damsel in distress.

The third video shown, *Empty Cup*, was from the Wollongong Camera Club Movie Makers and it was introduced by its Producer, Ann Devenish. She described the script's development from a screenplay, *Empty Seed*, by Bill Purnell into its current form with three extra acting parts and as Ann said, "it is a homage" to the homicide detectives. A local criminal "business man" is found dead in his car. The question for the two homicide detectives to answer was who did it and why? They crack the case in less than 10 minutes.

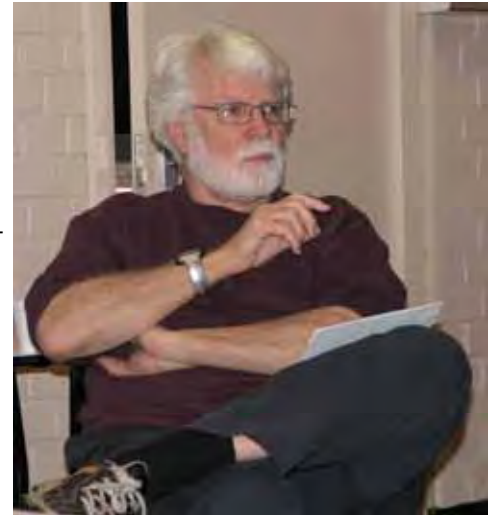
The final video was from the host Club, Milton-Ulladulla Video Club, and it was titled, *Bernie's Flag*. Frank McLeod introduced the video by explaining how the Club obtained 13 scripts from their local creative writers group. The script they chose to shoot came out of a poem by Betty White. It was all a case of mistaken death and the consequences of this mistake. It was shot all in one day using 4 camcorders. As Frank was to describe in detail after lunch this was a learning but nevertheless fun exercise for his Club members

Videography's Self Evident Truths

The after lunch speaker was Frank McLeod, who titled his talk, *The Making of "Bernie's Flag" – MUVCl's Path to a Collection of Self Evident Truths*. With such a title it was inevitable that Frank was going to bare all - all the home truths of the production no matter how painful. But the baring of *Self Evident Truths* not only sets you free (to do another scripted video) but is a painless self expression as we, the audience, experienced many of these events, problems and solutions during our own productions. So we could readily empathise with Frank as he led us through a litany of actions and non-actions that seem all too familiar. Frank's *Self Evident Truths* were to break the scenes up into *manageable* and *rememberable* bite size pieces. Further Frank found it not a good idea to over-direct amateur actors as they are often stressed enough, rather it is better to let the actors feel the scene and even stray from the chosen lines providing the spirit of scene is maintained. After all as Frank reminded us this is supposed to be fun and we are just carrying on our hobby. Fun though it may be, there should still be only one voice directing the efforts, or as Frank put it; "Shooting a movie is not a democratic process".



In the end we all recognised Frank's *Self Evident Truths* to be our own as well and they dwell constantly with us in every Club production we make. How well we remember and act on these truths is something each and every one of us has to answer for in each and every production we make.



Frank McLeod

FAMM Southern NSW Division Meeting

Due to illness, the new FAMM Southern NSW Division Director, Brian Harvey, was unable to attend and sent his apologies. However Brian had directed Tom Hunt from WCCMM to represent him at the meeting. Tom mentioned the FAMM Encouragement Award which would be a medal that each individual Club could present yearly to a member who was the most improved video producer.

Also Tom mentioned that John Hussell was the NSW Southern Division Representative of the new *Australian Film & Video* E-magazine. All Club contributions for the magazine should be sent to John. The new *AF&V* magazine aims are to provide a common link of communication between all affiliated Clubs as well as to provide information and instruction. Also in this spirit of improving communications between Clubs, FAMM has seen our Combined Clubs Meeting as a good model for other districts in FAMM to adopt if they do not already have such activities.

What Can FAMM Do For You?

Tom then asked the meeting for ideas on; *What can FAMM do for you?* This at first sparked comments on what FAMM was not doing. The main reason many Clubs joined FAMM was for the Copyright / Music Licence. When this was withdrawn many in the Clubs questioned their need to remain in FAMM. As some were a joint Club with the still photography fraternity they already had insurance cover through FCC, so the question then was what else does the membership of FAMM offer?

The discussion that then ensued indicated that there was little to no FAMM involvement or influence in the day to day running of our Clubs. There was a poor understanding of what is and is not covered by the public liability insurance provided by FAMM membership. After the mixture of negativity, confusion and ignorance was exhausted, more positive responses arose from the meeting. In many ways these responses can be summarised as FAMM being the source of common rules, standards, information, knowledge and assistance.

Summary

How do you summarise the 8th Combined Clubs meeting? It showed that members of the Clubs have matured in their video productions. The four video Club presentations showed how far we had progressed. Both ours and the audience's expectations are much higher now. So the Combined Clubs meetings have been important for us all. It has forced us out of our comfort zone of family documentaries and holiday flicks into more demanding making and presentation values. The challenges we still face are sound quality and continuity, while scene angle and variety are still challenges to master and get right to suit the mood.



Life in the Retirement Village by Claude Knox

Hi, my name is Claude Knox and I live in a retirement village. Well, I better qualify that. To be called a retirement village, it has to comply with NSW Retirement Villages Act 1999. The village I live in doesn't in some respects, so it doesn't qualify. So why do I still call it a retirement village? Well because the residents are all retired and live in a village! Management will not admit as a resident, any person not over 50. Did I say 50? To most residents, being 50 years old is just a dim memory.

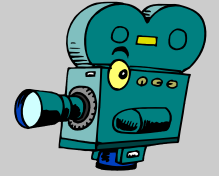
So what do you do to get through the day in the village? First of all, if you are the type who shuns any organised activity and just want to get on with life in your own way, the other residents will respect your right to do so. But if you are able and want to join in, there are plenty of things to do. Just to name the more important activities, there is the Craft Group (for the ladies), lawn bowls, tennis (two courts), bingo, table tennis, darts, croquet, Arts Group, line dancing, carpet bowls, Mah-jong and cards. In addition, there is the monthly picnic and the Friday night dinners. And, I almost forgot, the heated swimming pool is always beckoning and there is a well stocked library for the book-worm. As well, bus trips and excursions are organised.

When I get asked the question, don't you miss life in the big city, I answer yes, I do a bit at times. But you have to face the fact that as you get on in years it becomes harder to cope with city life. You might live among millions of people and never really get to know any one of them. Village live is totally different. Sure, the novelty wears off, but isn't that just like life?

Claude.



PREMIERE OF THE LATEST HARTNETT PRODUCTION



From Queensland Movie Makers

Dorothy and Noel invited their friends and Movie Club Members to what proved to be an excellent night's entertainment for everyone who attended on the 27th October, 2008 at the Southside QMM venue – the Southern Cross Sports Club at Mount Gravatt. The programme commenced with a short comedy movie "Tomfoolery" which was followed by a documentary "Focus on Namibia". Dorothy and Noel had very recently spent a holiday in Africa and Dorothy's affinity with wild life was very apparent in this movie. The introduction by Dorothy before the movie set the scene for what was a small part of what would have been a wonderful "African experience. "On The Road" was the next movie and this was originally shot about five years ago. The setting was an isolated country Bed & Breakfast location inhabited by some very questionable characters! The movie ended with the words "To Be Continued" and this served as an introduction to the final movie "Bed & Breakfast" which was screened after Interval during which savouries and champagne, tea and coffee were served. "Bed & Breakfast" dealt with some very dodgy business by a collection of very shady characters, some of whom appeared in the original movie "On The Road". Dorothy's skill in the editing field was apparent here as well. It was a great night's entertainment and Dorothy and Noel are to be congratulated on the presentation of a very professional programme and also for the Champagne & Nibbles which made for a memorable Gala Premiere.

Fay Finlay



The audience relaxes after the show



Dorothy discusses her movie with members of the audience

(Continued from page 3)

ing back and forth "Now, Now" yelled the hunchback. The lad balked at the last minute and pulled his head back. Not fast enough, the rim of the bell clipped his nose and tears came to his eyes. The hunchback urged him on to try again. Unable to see clearly from the tears in his eyes and a bleeding nose the bell caught him full in the face and sent him over the parapets into the street far below.

The hunchback looked over the edge to see a crowd gathering around the prostrate figure on the pavement. The hunchback hurried to the staircase and finally appeared on the street. The crowd saw him and in unison asked "Who is he, who is he"? To which the hunchback replied "I don't know his name, but his face rings a bell."

Michael Maros
Adelaide Filmo Club

There is a sequel on page 36
Ed.



United Kingdom Correspondent Stewart Emm



Looking across many of the UK film & video club forums on the Internet there is a debate that the youth seem to be staying away from the clubs and using the Social Networking facilities of the internet to make films. Social networking is a way to bring people with like-minded interests together to form an online community; people with the same interests can communicate and share ideas and information with one another online.

Social networking sites have grown immensely in popularity over the past few years. Some are created specifically for the video and film making enthusiasts. Some of the most popular social networking sites include:

Facebook.com
Myspace.com
Flickr.com
YouTube.com

In the past clubs, within a commutable distance, included Inter club visits and competitions within their respective programmes. These events were both entertaining and sociable and have been a firm inter-club event for many years. The social networking of the internet does not need people to be geographically close to each other to share their hobby, it allows ad hoc film making teams to be set up to cover all the different stages of film making. The final cut can then be uploaded onto YouTube for worldwide viewing. There are also internet based film competitions, where the film making teams or individuals can enter their finished production.



I don't think the youth of today are any less interested in film making than previous generations the difference is in the manner in which they communicate and organize their interests with other like minded people. I don't know if the situation is the same in the clubs across Australia. Due to your greater distances, maybe online film production is already well established and it is not causing the same impact on club membership.

On the optimistic side, there is still a large film making fraternity out there making films, via film and video clubs and internet social networking sites. It is a pity that there is not some way that the two video making communities could come together and share the benefits of each. If you have any contributions to make to this theme, please let me know.

Bye for now.
Stewart Emm

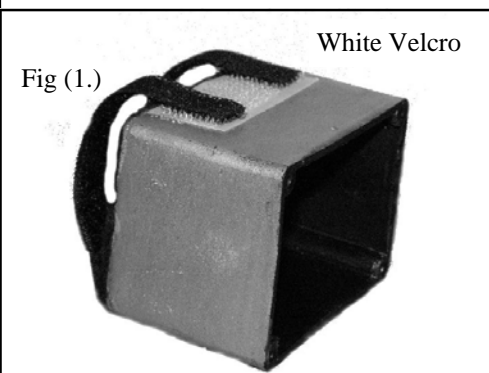
emmedin@bopenworld.com



VIEWFINDER REFLECTIONS.

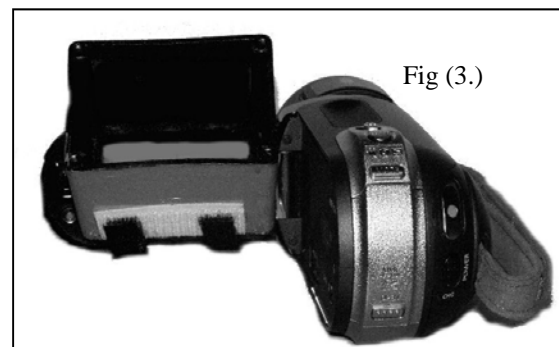
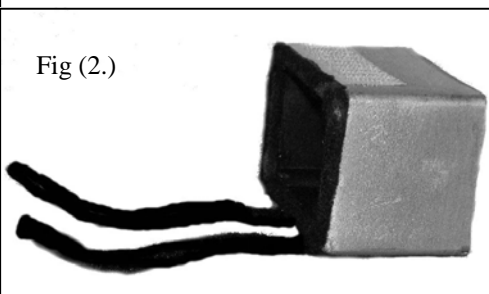
Having recently purchased a new HD Video Camera it was disappointing to find the absence of a dedicated internal viewfinder made it necessary to use the flip out screen. This is O.K. indoors or in dim light, but when the ambient light is bright the image disappears or is hard to see.

Some time ago a member of our club demonstrated a possible simple solution which appeared to be worth a try. I purchased a project box from an electronic store, the type with a removable top, then carefully removing the moulded front section I finished up with an open ended box 7 cm wide x 4.5 cm deep x 4.5 cm high (1).



The idea is very simple spray the box inside with matt black, glue some felt to the edge which goes over the screen and affix (with contact adhesive) some Velcro to the top and bottom. The white Velcro is shown in fig (1).

It is then just a matter of attaching some removable Velcro Strips, which will fold around the front of the screen and keep it in position the screen shade then prevents ambient light from striking the viewing screen as in Fig 3.



I sprayed the outside of the box with aluminium Paint to give a brushed aluminium finish, this is not a good idea and the outer case would be better left or sprayed with the same matt black used on the inside. In Figure 2. the inner edge as mentioned must be covered in small strips of felt affixed with contact adhesive or similar to prevent any damage to the viewing screen. I found when fitted the Velcro formed a loop which enabled the viewfinder cover to slip on and off without the need to release the Velcro each time. I have used this device for some time, without any problems.

Colin Marshall. Newcastle Video Moviemakers



USEFUL EDITING TECHNIQUES

Changing Clip Speed

Clip speed is the playback rate of action or audio compared to the rate at which it was recorded. When the speed is accelerated, everything appears to move faster; when the speed is reduced, the action or audio plays back in slow motion. Changing a clip's speed alters its source frame rate. Some frames may be omitted when the speed is increased; when the speed is decreased, frames may be repeated. Changing the speed to a negative value, (such as -100) causes the clip to play in reverse. You can change a clip's speed numerically in the Adobe Premiere Project window, or in the Timeline window by choosing Clip > Speed from the title bar. You can change speed visually in the Timeline window by using the rate stretch tool to drag either end of the clip. A 3-point edit can also change the speed of a clip. • **Altering clip duration:** The duration of a clip is the length of time it plays—from its In point to its Out point. The initial duration of a clip is the same as it was when the clip was captured or imported; if you alter the source In and Out points, the duration of the clip changes. In Adobe Premiere, you can edit In and Out points in the Project window, the Monitor window, or directly in the Timeline. You can change duration numerically in the Project window or in the Timeline window by choosing Clip > Duration from the title bar. You can change duration visually in the Timeline by dragging either end of the clip with the selection tool.

It's important to note that when you perform any action that extends the duration of a clip (which may include ripple or rolling edits) additional frames must be available in the source clip (the clip you originally captured or imported) before the current In point and/or after the current Out point. This is why it's a good practice, whenever possible, to capture extra material.

Ripple Edit

A ripple edit changes the duration of a clip, correspondingly changing the duration of the entire program. When you use the ripple edit tool to shorten or lengthen clips by dragging its beginning or ending in the Timeline, the adjacent clip is not affected and, consequently, the duration of the program is shortened or lengthened.

Rolling Edit

A rolling edit changes the duration of the selected clip and of an adjacent clip, maintaining the overall duration of the program. When you use the rolling edit tool to shorten or lengthen a clip by dragging its beginning or ending in the Time-line, the adjacent clip will be correspondingly lengthened or shortened, maintaining the overall program duration.

Slip Edit

A slip edit shifts the In and Out points of a clip without changing the clip's duration, without affecting adjacent clips, and without altering the overall program duration. You can use the slip edit tool in the Timeline to drag a clip left or right, and its In and Out points will shift accordingly. In other words, a slip edit alters which specific portion of the source clip is included, but does not alter the duration of the selection. The slip edit is extremely useful for when you slap a bunch of clips down quickly, then plan to go back and fine tune later, but do not want to mess up the pacing and edit points downstream.

Slide Edit

A slide edit preserves the duration of a clip and of the overall program by changing the Out point of the preceding clip and the In point of the following clip. When you use the slide edit tool, sliding an entire clip forward or backward in the Timeline, the adjacent clips are correspondingly lengthened and/or shortened by the same number of frames, therefore, the duration of the program stays the same. A slide edit affects three clips: the clip being slid (the duration of which stays the same), as well as the two clips before and after the slid clip (the durations of which are both altered). The overall program duration is maintained.

John Hussell



Jottings From Neal Reville



CMOS vs CCD Part 2

By N.Reville

Last issue we looked at the two current varieties of camera light-gathering chip – CMOS and CCD. We considered the advantages of the CMOS chip namely, low power consumption and, most importantly, low manufacturing cost. This last must have an undue influence upon camera manufacturers and explains the rush to incorporate such sensors in many camera models.

We then asked why, if CMOS chips are so great, most manufacturers still use CCD chips in their higher-end consumer and professional cameras? The answer is simple and is a function of how the chips are scanned.

Consider a CCD camera: when the shutter opens (there is, of course, no actual shutter but the name sticks) light through the lens falls upon the chip. When the shutter closes the light no longer falls upon the chip. During the interval when the light is falling on the chip, the multitude of sensors covering its surface gain a charge relative to the image brightness at the particular point. And here's the important bit – all of the sensors on the chip gain a charge *at the same time*. This image (of one frame) is carried away and recorded to the tape or what-have-you.

Now, consider the CMOS situation. The shutter opens as before but the whole chip does not record an image. Instead, scanning of the chip begins line by line. Obviously, it takes a finite time before the image for that frame is complete – until, of course, the line-by-line scanning is complete.

But, you may protest, the scanning is very quick. Yes, it is and for a subject that is standing still there is absolutely no problem. However, consider something that is moving quickly across the field of view. In some cases, an object that is in a particular position at the start of a frame scan will be in a different position at the end. In fact the sequential nature of the CMOS scan can result in the recording of the scanned point being in a different physical position each time.

The result can be exactly what a little thought suggests. The image leans. The effect can be produced whether the subject is passing the camera at speed, or the camera is passing the subject. A reasonably short time spent with a cereal box and a spinning camera resulted in the accompanying image. This was the “best” of the “bad “ images. The straight lines seem to result from spinning the camera at a constant speed and fairly quickly. Slower and/or more variable speeds tended to produce curves in the straight lines or only part of the image distorted. All were unacceptable, though,



Most of the time, the pictures from general use were fine. But, every now and then, a shot was spoiled by some distortion. Annoyingly, I found it quite impracticable to anticipate when this would occur. It was not until the recording was viewed that the fault was revealed. Until this deficiency is corrected, it's CCDs for me!

FREE SENIORS SCREENINGS

A Community Service

Queensland Movie Makers Seniors Sub-committee, Merv Peake, Bob Adamson, Bruce McDonald and Col Tretheway went to ten Seniors venues throughout the year showing a selection of movies made by QMM Members. Ranging from Caboolture to Albany Creek to Rochedale and a few inner city areas, the crew found the audience attendance from a dozen to over 100 who all appreciated the one hour programmes. The screenings were made possible by a Grant from the Queensland Government's Gaming Benefit Fund. This enabled QMM to purchase portable Audio/Visual equipment.



A WALK ON THE DARK SIDE

Some pessimism from Neal Reville

How is recruiting for your club going? Are you gaining new, younger members to maintain or increase your numbers and to infuse your club with youthful energy? No? I wonder why. If you are like most clubs, you will face declining numbers, an ageing population and a growing inertia among many existing members. Not only that, but efforts to recruit members by proactive means are no more than moderately successful.

Part of the reason, I believe, is the proliferation of video cameras. Back in the sixties and seventies, as I recall, very few people owned movie cameras. I well remember when taking my modest Eumig or Bolex cine camera to a public event, the hushed whispers around me. "He's got a *movie* camera!" In those days, of course, if one wanted a movie camera it was a planned event – a deliberate purchase. And many of us wanted to do more than take the fabled "baby on the lawn" material. We wanted to know more and a club was the place to gain knowledge and compare our results with other members.

Today, everyone owns a video camera. They are on the "must purchase" list, along with toasters and foot-spas. And efforts by manufacturers to make them easy to use, to further boost sales, of course, mean that 99% of users are happy with hand holding, auto exposure and auto focus. The resulting wobbly, incorrectly exposed and wavering focus cuts no ice at all. These users can't even see their errors. And if anyone joins our clubs, it's usually one of these people.

The result can be seen at most competitions – a growing number of infantile, over-long and technically incompetent productions. Does this mean that no-one cares any more? Not a bit! In Brisbane there is another movie "club". It's called QPIX. It's not so much a club as a resource centre. It offers a wide range of equipment hire, edit suites, meeting rooms and training among many other functions. It is supported by the Queensland State government who also provides the grants to people to make their movies. That's right, they pay you to make your movies. Its membership probably beats your club – at last check QPIX had around 1150 to 1200 members. They must be doing something right!

There is a similar organisation in every State. It has spread right around the country. In NSW for instance, it's called "Metro Screen", and in Victoria, "Open Channel". There are thousands of members, Australia wide, most of them young(ish) and busily making movies. And not a "baby-on-the-lawn", or a holiday movie, or a travelogue among them. This is where all the young movie-makers are going. They come fresh from high-school, Art college or University and, if they have any interest at all in movie-making head straight for QPIX or equivalent.

Will any join our clubs? Not on your nelly! Not until we take one giant leap about fifty years into the future from where we are. Recently, at my club, we were treated to an exhibition of movies made by members of a year twelve high-school class. They outshone anything I have seen from clubs in years – sophisticated, adult in concept and technically right with it. They were working several levels above the average video club.

So, where does this leave the average video-club? I honestly believe that, unless we completely re-invent ourselves, we are collectively doomed to extinction, and not too far in the future. In our present form, we are a group that has had our day. Sour grapes? Perhaps. But have a good look at your own club and make a considered judgment, based on fact, not emotion. Perhaps I'm quite wrong. I hope so. But I don't think so.





ADVENTURES IN FORMATS

A friend of mine recently returned from Africa with several hours of mini DV tape taken with his brand new Canon MD225 camcorder. The next job was to import the footage into his laptop. Sadly the computer has USB but no Firewire input. The MD225 has Firewire output, no USB.

So off he goes to a mate to have the footage transferred into his external hard drive in AVI files, which was done, albeit in fairly large chunks.

Next problem the laptop application would only open some of the smaller size files, not the large files which he urgently wanted. His mate was unavailable by now so could I help. Maybe, I said, but only if his computer application could read .dv files out of my Mac. We could only give it a try.

The simplest thing would have been to play his tapes from my Panasonic NV-GS150 which does have USB but for some unknown reason does not like tapes recorded on other camcorders in 12 bit sound. And you have guessed it. His brand new camcorder was set to the default 12 bit setting, (Why do they do it?)

Connected his camcorder to the iMac, opened a new iMovie, and imported several clips and noticed after a while that all the Africans looked tall and skinny. "Is this wide screen?" I asked. Yes it was. Trashed that movie and opened again in widescreen format.

Dragged some of the clips from iMovie into his external HDD and connected it to the laptop. We could see the .dv files from his computer but not from the application which listed all the file types it supported including MPEG2 and AVI but not .dv.

Brain wave. Why not run the footage via the Firewire into the Pioneer DVD Recorder onto a DVD-RW disc, although I suspected it would all be in one file ignoring the camera start and stop points. This had been part of the problem of mates transfer to his HDD too.

Put a short bit of footage onto the disc in DVD-video format, transferred the disc to the laptop but there was nothing readable. Disc back into Recorder and finalised it. This time the laptop application found and opened it but the Africans were tall and skinny again. Back to the Recorder and repeated the task, this time in DVD-VR format and finalised.

Success at last. Opened OK and everyone was the right shape with the application in wide screen.

Let's try that again with more than one file on the disc. Gloom - The recorder said it would take twenty minutes to finalise in DVD-VR format this time.

Too much trouble. Friend went off to find someone else this time with PC, apologising for wasting my time. Don't worry I said, no time is wasted when you learn something.

"Hey, before you go, lets set the camcorder to 16 bit sound."

IS FIREWIRE ON THE WAY OUT?

About fifty percent of the fifty odd camcorders listed in the AUSCAM Magazine buyers guide do not have a Firewire output. Now in the new range of consumer-grade MacBook laptops, Apple has seen fit to leave Firewire out as well. Will others follow? The standard now seems to be USB. Seventy five percent of camcorders listed in AUSCAM buyers guide have USB. Good for some but not for those of us with external hard drives etc with Firewire only connections.

EDIUS EDITING APPLICATION

AFC Adelaide have been treated to some impressive demonstrations of the editing application "Canopus Edius" from Grass Valley by our High Definition man Barry Schrapel.

Edius is one of the easiest applications to use, which is probably why it has not had more acceptance in the past. People seem to think if something is difficult or complicated, it is better! Works well in Standard Definition but with HD it is the application to use with most of the US networks changing over.

There are 2 versions of Edius. Edius Neo is priced around \$329, and Edius 5 which is the full version approx \$999. Both are Vista compatible.

The only difference is the Neo is cut down and does not have all the plug ins and codecs but will handle SD and HD very effectively.

I am so impressed that I could almost leave my beloved Mac and get a PC to use it.



OUR SPLENDID HOBBY

The Adelaide Film Festival is a forum for local film makers to showcase their work. Carly Turner, a student of Flinders University chose as her subject the history of the Adelaide Filmo Club. The film was shown at the Palace Theatre on a hot February morning, and our club was well represented with most members attending. A large audience filled the theatre, indicating to me a significant interest in amateur film making.

Titled “This Splendid Hobby of Ours” the film, narrated by Adelaide media personality Lionel Williams included interviews with founding member John Mack, as well as footage of several films made in the early days of the Filmo Club.

The significant public interest in the program raised hopes that new members to our club would be recruited. After the showing, there were many enquiries from the audience but, sadly, no new members have joined.



Robyn Trezise

DO WE MAKE AMATEUR MOVIES?

On the 1st July 1984 the Federation of Australian Amateur Cine Societies had a name change and became the Federation of Australian Movie Makers. The term “Movie Makers” now embraced the new technologies and included both film and video. But most controversial was dropping the term “AMATEUR”.

It was felt that the Federation was in dire trouble. With the ever increasing age of the membership and ever declining membership numbers, something had to be done. There was discussion in correspondence about the poor “amateur” films being turned out. Members were urged to make “professional” quality films. Films that people other than family and friends would want to see. An argument was made that even good films were a turn off if the word amateur was used.

The argument was also made that television has educated the public to expect high standards. Not only in technical terms but in the story and human interest that the movie brings. The Ormond Club in Victoria put forward a motion to the general meeting of the Federation of Australian Amateur Cine Societies held in Western Australia from 19th April to 23rd April 1984. “That the name of The Federation of Australian Amateur Cine Societies be changed to The Federation of Amateur Australian Movie Makers.----”.

The minutes record a dozen or so speakers to the motion with some wishing to retain the existing name, or add “Societies” after Movie Maker. An amendment was passed deleting the word “Amateur” from the name. The amendment which became the motion was spoken against, by Geoff James from SAACS and for by Bob Cook NHVCS. The motion was carried by the vote of 23 clubs to 3.

And so over time the word “Amateur” has been dropped. All the new and surviving clubs within FAMM no longer have it in their title. I do think however, there is room in our clubs for work which some might consider amateur. People have to start somewhere. New members need encouragement. New technology is challenging for many. But step by step we can help each other progress toward new, interesting and better ways to tell our stories.

John Lawrie, Adelaide Filmo Club



Filler # 3 by Jim Dunn

THOSE GOLDEN YEARS OF HOLLYWOOD

During the silent movie era, Aileen Pringle turned in a nice performance as a Queen who runs off to spend three weeks with a young British aristocrat. But the Deaf and Dumb Society reprimanded her severely.

In one scene, when Conrad Nagle gently picks her up in his arms, with a very tender look on his face, her lips are saying. “If you drop me, you #@&% idiot, I’ll break your #@&% neck.”





THE YOUNG AT HEART SHORT FILM AWARDS

\$2000 of cash prizes to be won!

The Festivalists are proud to present the 4th annual Young at Heart Seniors Film Festival in Sydney, as part of the 51st edition of NSW Seniors Week (15-22 March 2009). What better way to celebrate than a film festival with Australian premieres, beloved classics, parties, talks, and the Young At Heart Short Film Awards!

What are the Young at Heart Short Film Awards?

Every year Australian filmmakers are given the opportunity to enter their short films in the **Young at Heart Short Film Awards**. This is a national competition for new Australian shorts which showcase the skills and talent of seniors in the community. The 15 finalists are shown at Dendy Opera Quays, at a special screening as part of the Festival, on Sunday March 22nd.

What are the conditions of Entry?

Films must be Australian, under 30 mins, made no earlier than 2007 and must feature a significant contribution (scriptwriter, director, lead actor etc.) from a person above the age of 55.

The filmmaker(s) must nominate 1 person (including him/herself), above the age of 55, for the *NSW Seniors Week Talent Award*.

What Can I Win?

2 amazing prizes are to be won.

- **\$1000** in cash for The *NSW Seniors Week Talent Award*, awarded by a Jury of professionals for the best contribution by a senior.

\$1000 in cash for The *Audience Award*, awarded to the best film as voted for by the audience.

How Can I Enter This Competition?

To enter the *Young at Heart Short Film Awards* please fill in the Entry Form (download it from www.youngatheart.net.au) and send it back with a copy of your film on DVD, to The Festivalists before February 1st 2009.

For any queries please email marianne@thefestivalists.com or call (02) 9281 5608 – visit www.youngatheart.net.au for more info on the festival.

Postal Address: Suite 505, level 5, 661 George St, Sydney 2000 NSW.





THE YOUNG AT HEART FILMMAKING LAB

16th – 20th March 2009



The Festivalists is proud to present the 4th annual Young at Heart Seniors Film Festival in Sydney, as part of the 51st edition of NSW Seniors Week (15-22 March 2009). What better way to celebrate than a film festival with Australian premieres, beloved classics, parties, panels, and a unique workshop!

WHAT IS THE FILMMAKING LAB?

The **Young at Heart Filmmaking LAB** is a unique concept of discovering how easy it can be to make a short film. Taking place over **5 days**, this **FREE** workshop is presenting you with the opportunity to learn how to write, shoot and edit a short film.

WHO CAN ENTER THE LAB?

Everyone from 55 or over can enter. No experience required. The Lab is **free of charge** for all participants and all resources (mentorship, equipments, facilities, space) are provided. Each participant learns how to write for the screen, use a camera, act or direct and edit footage as part of a relaxed and fun week of filmmaking.

PROGRAM SCHEDULE!

Day 1

Introduction session and writing short screenplays

Day 2, 3

Learning camera skills, and filming

Day 4, 5

Filming and editing

WIN AMAZING CASH AWARDS!

All films completed during the week are automatically entered alongside the finalists of the **Young at Heart Short Film Awards**, competing for 2 amazing prizes:

\$1000 in cash for *The Seniors Week Senior Talent Award*, to be awarded by a Jury of professionals, going to best senior contribution.

\$1000 in cash for *The Audience Award* goes to best film as voted for by the audience.

Young at Heart Short Film Awards screening and ceremony takes place on 22nd March.

BOOK NOW!

Don't miss this unique opportunity! **Book early** as places are limited to 20 participants.

To book you need to fill in an application form.

Call Marianne on (02) 9281 5608 or email marianne@thefestivalists.com, to receive one.





AUCKLAND MOVIEMAKERS INC ANNUAL AWARDS 2008

On 26th November 2008, at Ryders Theatre Restaurant in Avondale, it was great to welcome Alan Arnold, (President, Tauranga VCC) and Louis Berkers (Te Awamutu CC) to our Awards Evening.

Our Award judges this year were Roger and Shirley Horrocks, with Roger our guest presenter (Shirley was unable to be present having being called away to New York unexpectedly). Both Roger and Shirley are renowned Auckland Directors and Producers, with many successful titles to their names having been involved in the industry since the 1970s.

In the AMM Internal Category competition, Martin's own version of the Club production, *Stakeout at No 25*, wrestled Bob Owen's *Summer's Gone* to take the **Open Drama** certificate. *Stakeout* involved some 15 Club members who were provided with all the takes of Director Dick Parson's script footage and invited to edit to fashion their own creations. *Summer's Gone* was a fun but clever sepia movie of the star bemoaning the arrival of autumn in a graveyard through poetic verse.

Ross Williamson's *Buildings Dance*, a happily swinging use of editing effects to craft an unusual concept in film making, took out the **Experimental** section, while Barbara Ruffles claimed the **Holiday/Travel** Certificate for her *Doubtful Sound*, a pleasing combination of misty mood, and well-shot footage of the titled area, over Ross Williamson's *Our Time On The Rhine*, a delightful memory of time spent through the valley of the German iconic waterway.

Barbara's *Napier – Art Deco City*, covered later, was head and shoulders above all comers in the **People/Places** category, and the Martin Coles produced *Panama*, another product of a Club team assembly, claimed the **Performance** category certificate over Max Croft's *Jugglers* – a grabbed video of a street performer in the US. *Panama* was one track of a DVD shot live for the Auckland Vintage Jazz Band by the Club in 2005.

The results of the **NZ Open and Interclub** followed, with Alan Arnold's *Oxi Day In Cyprus* proving too strong for Louis Berkers' *Space Race*. *Oxi Day* took us through the troubled political and social aspects of the island country, including the military street manoeuvres daily at dawn. *Space Race* followed the competition between USA and USSR to be the first in space and developed into the building and launching of a shuttle.

The “Best” are awards for excellence in the specific facets of the amateur movie-making process, Audio, Video, Story/Script, Editing and Ron Bannister has bestowed silverware on the Club to encourage members to work together as teams in the form of a Best Group Production Award

This year, our judges considered the **Best Audio (the Innes Sound Trophy)** and **Best Video Visuals** richly deserved by Barbara Ruffles for her brilliant *Napier – Art Deco City*, as was the **Best Story/Script** Award. *Panama* claimed **Best Editing** and **Best Group Production**.

The Club President then described the amazing attributes and selfless contribution of *Beryl Bourhill* to our Club over the past year in awarding her the **President's Trophy** for 2008.

Finally, our guest presenter, Roger, outlined some of the attributes he was seeking when judging competition entries, the most essential of these being the necessity to have a strong beginning, and an equally strong ending, even to the extent of rearranging the scenes to ensure these happen, and to always put yourself in the position of someone looking over your shoulder at your work, or to try to look at the production through the eyes of an outsider. He then recalled how these attributes related to the overall winner of the



Awards before congratulating Barbara Ruffles' *Napier – Art Deco City* on the excellence of her production.

Barbara's interpretation of *Napier – Art Deco City* was brilliant. A thoughtfully prepared and well shot project, *Napier* had all the hallmarks of a TV quality production. Clear and colourful with an emotive rhythm, the movie glides you through every aspect of the annual Art Deco festival featuring the history of the emergence of the new city following the major earthquake in February 1931 to the development of buildings since. All the fun of the fair of the annual celebrations was accompanied by 1930's New Orleans jazz tracks in keeping with the occasion. Rich in information with lots of close-ups to keep the viewer excited, the production successfully satisfied the objectives of all documentaries making the viewer smell the ambience, making them wanting both more and to visit *Napier* to see the sights, listen to the sounds and experience the smells for themselves. Congratulations, Barbara for a terrific production.

Roger, who spoke at a Club meeting two months earlier, was presented with a bouquet on behalf of the Club for the time and distinction with which he and Shirley assessed the entries for, and presenting, the Awards.

All in all it was a most memorable night, especially for Barbara Ruffles and most members went off home dreaming of how they could emulate the sublime superiority of her production next year.

Martin Coles



Matt Stafford whose superb expertise fashioned the trophies

Filler # 4 by Jim Dunn

ODE TO AN EDITOR

A Magazine Editor stood at the Pearly Gates,
His face was worn and old,
He meekly asked the Man of Fate
For admission to the fold.

“What have you done,” St. Peter asked,
“To seek admission here?”
“I was the Editor of AF&V,” he said,
“For many, many a year.”

The gates swung open so very sharp,
As St. Peter touched the bell.
“Come in,” he said, “and take a harp.”
“You’ve had enough of Hell.”



Barbara Ruffles with her haul

Filler # 5 by Jim Dunn

EPITAPH

You were a dirty bludger
Rotten things you did and said.
Now we throw a party every year
Just because you're dead.





Mail Bag

Hi Gary,
As I said yesterday WOW.
Congratulations on a superb job, on the first edition of AFV.
You certainly have put a lot of effort into it, way beyond what I thought.
Cheers,
Ron G. QLD

Gary,
CONGRATULATIONS on a MAGNIFICENT FIRST ISSUE.
You have raised the bar so high, one wonders how you can continue to equal or exceed its quality, diversity, informativeness and importantly finally FAMB has a vehicle of communication to its various Club members.
I've not read it all cover to cover yet, but a quick scan through, shows you have the diversity that commercial magazines would be envious of.
I hope you get an enthusiastic response from other Clubs and their membership. You deserve it for all the effort you put in to getting it off the ground.
Ian S. NSW

CONGRATULATIONS on a very professional production.
"Gary is to be congratulated upon this excellent production of the Australian Film & Video magazine. It is certainly much beyond our expectations."
The AFV is a very professional production. I cannot find fault with it. It is the best, without exception, of any magazine that I have seen in the 38 years that I have been associated with FAMB and movie making. It is no wonder that Ron's comment was **WOW!**
One small suggestion. Where you have "Continued on" or "Continued from" could you make the type size a little larger. I found it a little small to read. Otherwise, a fantastic production. I can only imagine the time and effort and expertise that you put into this production.
Once again Gary, CONGRATULATIONS! You deserve all the accolades that are due to you.
Remember! If you can Dream It...You can do it!
You had a very big Dream and by George, you did it! You made that Dream come true.
Jim D. NSW

Hello Gary
Heartiest congratulations on the first edition of AF&V - that is a great magazine! There is just so much interesting information in it - information that we want to know and it answers questions that we are asking. Congratulations to all involved. The professional printed magazines are all very well, but they have a lot of information in them that goes over a lot of people's heads.
I do hope that it will continue.
Regards, Glenda T. QLD

There was certainly a wealth of great articles.
The height of the bar is already high; let's see if we can move it up a notch!
Keep up the great work!
Regards, Barry K. NSW

Greetings Gary:
Thank you for the Spring Edition of Australian Film and Video.
One correction - The correct name of our club is:
RINGWOOD MOVIE MAKERS INC.
Best of luck with the e-magazine.
Regards,
Norm T. VIC
Secretary Ringwood Movie Makers



Hi Gary re the AFV Newsletter
Well the newsletter is great Congratulations to all 38 pages is a good read.
Regards John H. NSW

Gary
Congratulations – Great to see a publication for amateur movie makers once again. Excellent magazine full of interest and articles with plenty of reading matter and not just a lot of adverts for equipment.
Looking forward to issue No. 2
Don F (Queensland Movie Makers) QLD

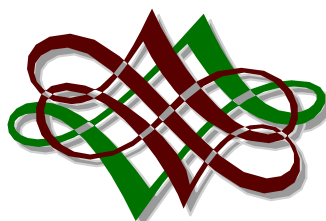
Hi Gary
I'm impressed with the AFV Newsletter which I finally printed out and read.
You did a marvellous job putting it together. It would look even better if you had a front page for the newsletter. The Front page could be used in a ring binder or as the front page on each issue.
Joe L. NSW
(Thanks for the tip Joe we will try to design a once only cover that readers may use for their ring binder. Having a separate cover for each issue would increase the size of an already large publication. Ed)

Hi Gary
How about an "AFV Tech Supplement" - that would be available with the regular issue as a separate download/email and in higher resolution to show screenshots clearly?
Then all you need to do for the main magazine is make club pics a little larger on the page...
Dave W. UK
(Thanks for your comments Dave we could possibly look at a Tech Supplement further down the road. We will look at increasing the size of the club pics. Ed)

Dear Gary
Received mag OK and have sent it on to all our Internet members and given to a couple of others on CD-RW discs. Will get some feedback at meeting in October. Well done!
I think you have done a great job to get all those contributions. For me, on dial up internet the file was a tad too big, both to receive and to send out again. Also 38 pages is a lot to print out.
Perhaps a 24 page model would be good. I guess you wanted to use as much as possible so as not to disappoint your contributors. However we won't be on dial up forever if Mr Rudd gets the Broadband going.
I like your layout etc.
John L. SA
(Thanks John for your comments. I was concerned about the size of the last issue and we are endeavouring to reduce the size for transmission over the Internet. What we will possible do with future issues is to make them available for Download from the FAMM website at a reader's leisure. AFV will send out an email advising all subscribers when it will be available for Download. Ed)

Thank you Gary...I have just spent the last week (off and on) reading through the mag...and it is great....I am only up to page 17 @ the mo and a lot to get through. !!!! ..All good stuff. As I say I have not consumed all of it yet and only thumbed through pages from 18 to page 38. The only thing I see as 'missing' - unless I have not seen it yet - are some editorial on new camera's/equipment and products and it is something that I am sure you will pick up on later.
Alan A. Tauranga NZ
(Alan please see our Summer Supplement on new gear which is available in the market place. It appears that no sooner a product is released than it is superseded by a newer model. Ed)

I have just briefly run through AFV and it has so much interesting information, which I would like to pass on to our other members if that is ok?
Congratulations also on the editing, I know how much hard work goes into producing a newsletter.
Peter S. Cape Town, South Africa



Looking Back



Ever thought what to do with your long holiday movies?

Because audiences are more critical these days, movies should be planned beforehand, and aimed at general interest, for all to appreciate. Cut your lengthy holiday films into several short ones, each concentrating on one theme, series of events or group of objects or one large event. Here are some examples:-

“STRANGE KINDS OF TRANSPORT” Keep an eye out for different types-trams, local buses, coaches, old cars, rickshaws, horse carts, large semi trailers with unusual signs or loads, pedal boats, bicycles, taxis, gondolas, monorails, chairlifts, anything that moves people or goods. Connect them to maintain continuity and a story. Get close-ups, sounds etc. Get shots from on board wherever possible and close-ups of operators, controls, etc.

“FACES HERE AND THERE” Human interest fascinates all viewers, and shots of unaware people involved in their personal doings create great interest, whether in an overseas country or local. People at a bus stop, at the Show, fete, beach, market, sports, shopping etc. Use a zoom lens from the car, or behind greenery or hotel window or making out to shoot something else.

“HARBOURS AND THINGS THAT FLOAT” Study the harbour first to see what goes on; ships and boats, different colours, sails/flags, fishing trawlers and their catches, tugs, reflections, lanterns, ropes, sea birds on bollards, seamen and crews working, bow waves and propellers, small boats, boys fishing.

“PLAY OF LIGHT” Sunrises and sunsets, hills and at the seaside, beams through the clouds, through the trees, light on waves, sand hills, on all forms of shapes. Could use a cross vario lens attachment for effect.

“FLOWERS AND GARDENS” Always captures interest. Use firm tripod, extra close ups, artistic lap dissolves, cutaways to people’s reaction etc..

Use your imagination, and when you are out there shooting, try and think and get shots that you may be able to string together separately to make into such short movies instead of that long confusing mixed bag!

Sam.



Notre Dame – The Sequel

Following the untimely loss of his newly found apprentice, the Hunchback became very depressed and his memory suffered as well.

The synod concluded that it was urgent to find a new apprentice. So they advertised again throughout the land. Some weeks passed before a young man applied for the job. It turned out to be the twin brother of the young man who died. The hunchback was so excited that he couldn’t contain himself. Without delay he rushed the young man to the bell tower and proceeded to explain the workings of the bell and how that wonderful mellow sound was made not by an iron clapper but a human head.

Not unlike his dead brother this boy was not stupid and proceeded to retrace his steps towards the spiral staircase that led to the ground. But the hunchback was not about to lose this apprentice and showed him how to put his head inside the bell at the crucial time. Reluctantly the boy gave it a go, but alas like his brother he too, balked at the last moment and pulled his head back. The rim of the bell caught him on the nose. As tears welled in his eyes and his nose bleeding he was unable to concentrate. At the next swing of the bell he was hit full in the face and lifted off his feet and over the parapets to crash ignominiously on the pavement below.

The hunchback ran down the spiral staircase to the crowd gathering below. When they saw him approaching they cried out in unison, “who is he, who is he”? To which the hunchback replied, “I don’t know his name, but he’s a dead ringer of the last bloke”

Michael Maros. Adelaide Filmo Club



FAMM Notices

Movie Maker Award

FAMM now requires the names of those members, from each club, who will be receiving the FAMM Most Improved Movie Maker award for 2008.

Just to remind you, FAMM notified all member clubs in June that an annual award will be presented at the end of the year to a member of each club (starting in 2008) to be known as the "FAMM Most Improved Movie Maker" award. To qualify for this award a club member must screen, at their own club, not less than two (2) movies during a calendar year. This award is not intended to replace any similar award that a club may already present.

We are now (almost) at the end of 2008 & all club executives must by now know who will be the recipient of this award. Could you please let me know ASAP the name of your club's "winner" no later than the 31st of December this will allow FAMM to have all 27 awards made, names engraved & dispatched to the clubs late January, early February so they can be presented either by your State Director or club Executive.

I already have two names.

2010 Convention

To date I still have not received correspondence from any club or group of clubs indicating their willingness to host the 2010 Convention although one Queensland club has indicated that it will be willing to host the 2012 Convention.

At the Bridport Convention where a great time was had by all there was plenty of support for attending future conventions, has the enthusiasm generated at Bridport dissipated.

TIME IS RUNNING OUT!!! It begs the question "Do YOU want a convention or do YOU NOT want a convention in 2010"

IT CAN ONLY HAPPEN IF SOMEONE (CLUB OR CLUBS) PUTS THEIR HAND UP!!!

2009 Elections

An AGM will be set down for some time in March/April 2009 where all Directors & the Position of President will be declared vacant. These positions will then be subject to nominations. Each member club is entitled to nominate one of their members for the position of their Divisional representative on the Board of Directors & a President is then elected.

This will be the last time I will allow my name to be put forward for nomination, I do not intend to continue past the 2010 Convention.

The time and place for the AGM will be notified in due course. As this 2009 AGM will be a non-convention AGM, having a small attendance (as in 2007) there will be no new FAMM policies put forward for discussion.

Regards,

Ron Gregson
President



CLASSIFIEDS

FOR SALE - Best Offer

All have seen slight usage or are in mint condition

Most items are in original boxes

- Professional tripod with Universal oil head.
- Adjustable tripod with fixed head.
- 2 Adjustable light stands with photo lamps & spare lamps.
- One multi channel sound mixer deck in original box.
- One Syncro full-coat recorder with sync start cell. (Super 8)
- One large reel of unused full-coat tape in original box. (Super 8)
- Beaulieu 708EL stereo projector in metal case. (Can be adjusted for transfer film to video) (Super 8) (See photograph to right)
- One large telephoto lens 'C' Mount leatherette case Mint condition.
- Bolex mini (one leg) tripod in original box.
- Small Super 8 frame counter.
- Telescope (30x-90x60mm 44TR) on tripod. Boxed - Mint condition.



Contact:

To view or make an offer give Barry Pusey a call on: **02 4946 8679 AH**

TRIPODS FOR SALE

Miller Tripod

Timber, and in very good condition with fluid floating head and removable camera plate. Just attach the plate to the base of the camera and snap it into the tripod head. No more fiddling with tripod screws for that quick hand held shot.

Price: \$450.00 ONO
(Over \$600+ new)



CONTACT:

Gary Peterson has the above Tripods for sale and he may be contacted at: gazzapet@yahoo.com.au or Mobile **0402 681 157**

Kalimar Tripod VE3
Price: \$85.00 ONO

Make An Offer

FREE ADS

*If you have something to **SELL** or you have something you **WANTED** to buy then this is the page to advertise. It's free to readers. Australian Film & Video would like to offer all readers (non commercial) the opportunity to off load that surplus to requirement video gear, digital or analogue or even film gear for the collector.*

Don't forget a description or photograph of the item/s, sale price and contact details.



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

Kross@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

markandlee@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@shoetone.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

bjjou@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 Movie Makers Inc

www.ringwood.org.au

Sec: Norm 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

Moist Easy Christmas Cake



Ingredients: 1 kg mixed dried fruit.
600 ml Chocolate milk.
2 ½ cups S/R Flour.

Method: Soak fruit in milk overnight and then mix in flour and cook at 160-180 depending on your oven.

Cook for about 90 minutes or for how long you think a cake should be cooked.

Cake Tin Size: 23 cm x 6.5 cm



Normally we wouldn't have a cake recipe in Australian Film & Video, but it is Christmas after all and it is a good recipe without sugar and eggs. Even I could make it and it tasted pretty good even if I say so myself.

Ed.

AUSTRALIAN FILM & VIDEO



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Name: _____

Club: _____

Email Address: _____

Please advise AFV if your email details change to ensure you continue to receive AFV.
(Please use this form or a photocopy of same)

DEADLINE

The Deadline for the Autumn Edition is the 28 February 2009

