



**February 2010**

# **MOVIE MAKERS NEWSLETTER**

## **CLUB MEETINGS**

**First & Third Thursday of Each  
Month at 7.30pm**

**Figtree Heights Primary School,  
St Georges Avenue & Lewis Drive,  
FIGTREE**

**Vehicle entrance in Lewis Drive,  
FIGTREE**

**Club Address: PO Box 193,  
FIGTREE, NSW, 2525**

**Club Web Site:**  
<http://www.wollongongcc.org.au>

**Editor's email address:**  
[mmnews@wollongongcc.org.au](mailto:mmnews@wollongongcc.org.au)

**Club's YouTube Site:**  
[www.youtube.com/wollongongmm](http://www.youtube.com/wollongongmm)

## **MEMBERS' VIDEOS ON YOUTUBE**

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# Last Month at the Club

## 3<sup>rd</sup> December 2009 - Monthly Meeting

An audience of thirty gathered for the final Club meeting for 2009 to view the eight entries in the Video of the Year Competition. This is the major social event for the Movie Maker members with the opportunity of showing their efforts to the wider audience of members and their partners. The eight entries were shown in random order and all members of the audience were asked to give a rating for each video. The rating system was explained by John Devenish as being similar that used by the ABC Movie hosts, David and Margaret. That is each video would get a rating from 1 to 5, with 5 being the highest rating for the best video. The videos shown were:

- 1) *Young* by Max Davies
- 2) *What's Cooking* by Bob Kennedy
- 3) *In the Days of the Comet* by Ian Simpson
- 4) *LHP Hospital* by Max Davies
- 5) *African Fashion* by John & Ann Devenish
- 6) *The Lesson* by Ian Simpson
- 7) *Brownny* by Max Davies
- 8) *Superstition* by Annick Gouw

After the viewing of each video the members of the audience voted. At the completion of the viewing, Tom Hunt tallied the results whilst members enjoyed a hot or cold cuppa and too many choices of food.

The winner of the audience vote was *Lawrence Hargrave Private Hospital* by Max; second was *Superstition* by Annick and third was *Brownny* by Max.

The members of the audience had spoken. It now only remained as to whether the three external judges would concur with the audience's choices. We had to wait until the following Tuesday night to find out what video was judged VOTY.

Congratulations go to Max and Annick; a big thank you to John Devenish for his efforts behind the scenes in organising the judges, the show reel and organising the evening. Also thanks goes to Tom Hunt for giving up some eating time in the cause of getting a measure of the audience's votes. When an evening goes so smoothly it is very easy to forget all those efforts that have gone before to make it so.

This was a relaxing social night with the right mixture of good videos, good company and good food.

## 8<sup>th</sup> December 2009 – Annual Dinner & Prize Giving

The Annual Dinner was the BIG night for Annick. She not only took out the prize for VOTY for 2009, thus reversing the

**Movie Makers Chairman, John Devenish presents Annick Gouw with all her awards.**



audience's choice of a few days earlier but also received the Joy & Col Tretheway Trophy as Best Actor Shooting Star Award for the Club's video, *Prince of Thieves*. Both Annick & the WCCMMs would like to thank the Queensland Movie Makers for organising a video competition that allows our members to continue to submit their work, and especially to the donators of the trophy for their continued interest in amateur movie making.



**WCC President Greg Delavere presents Annick Gouw with the Joy & Col Tretheway Trophy.**

As the list of award winners for the 2009 VOTY competition below shows, Annick not only won the VOTY but also a swag of other awards, **CONGRATULATIONS Annick!!**

Annick Gouw	Video Of The Year Best Non Fiction Best Editing Best Sound Track	SUPERSTITION SUPERSTITION SUPERSTITION SUPERSTITION
Max Davies	Best Cinematography	A VISIT TO YOUNG
Ian Simpson	Best Fiction	THE LESSON
Bob Kennedy	Most Improved Video Producer Best Team Entry	WHAT'S COOKING WHAT'S COOKING



*As a contributor to both the Still & Movie arms of the Club, Tom Hunt explains some of the finer points of the still images to movie makers, Warren Flinn and Max Davies*

*Max Davies shares one of his many stories with other WCCMM members, Annick Gouw, Ann Devenish and Warren Flinn, at the dinner table in the pause between courses.*



# The Good Enough Revolution

by Ian Simpson

Over the last six months I have been surveying the high definition camcorder market for a suitable replacement of my standard definition camcorder and the criterion I have used in the selection process has been *best performance*. However, for any camcorder model to enter this process it also needed to meet some *must have* features, such as a viewfinder and to fall within a given price range. What I soon found was that there were only one or two camcorders that passed these entry conditions. Previously when making this type of decision I had a number of camcorder models to compare. Something had changed. The camcorder market was in the process of gradually splitting into two segments; the high priced, semi-professional camcorders and the low priced, automatic, small size consumer camcorders. The middle part of the market from which I had previously purchased models was disappearing, morphing into either the semi-pro or the low end consumer segments. I was confused about this change in the camcorder market until I read Robert Capps article in *Wire*.

[http://www.wired.com/gadgets/miscellaneous/magazine/17-09/ff\\_goodenough?currentPage=all](http://www.wired.com/gadgets/miscellaneous/magazine/17-09/ff_goodenough?currentPage=all)

## *Changes in the Camcorder Market*

In the article Capps talks of how the still photography camera market had long been split into two groups; the point-and-shoot cameras and the SLR cameras, whilst the camcorder market had not shown that dichotomy. Then Pure Digital introduced the “Flip Ultra” camcorders in 2007 and the low end of the market took off. Although the “Flip” camcorders had limited resolution, hardly any features and a cheap non-zoom lens, they did have ease of use and uploading to the internet. The “Flip” type models soon captured 17% of the US camcorder market. They had *Good Enough Technology for YouTube* as they met the consumers’ requirements of ease of use, availability and low cost. However, for one brought up on the tradition that one should always search for the best *quality* at the price you can afford, *accessibility* of the video medium had never been a *quality* consideration.

## *Accessibility over Features – Convenience over Performance*

So in the last couple of years what consumers regarded as *quality* had changed. Gone were the lens’ optical performance, gone were the number and size of megapixel sensors, gone were manual controls; gone was large body size. In their place it was in with pocketable size; in with minimal controls; in with almost a throw away price and in with extreme ease of use. The meaning of *quality* for consumers in the camcorder market had changed and with it had changed the market in sympathy. The video capable mobile phones, which I will call *videophones*, will cement and further drive this change. Then perhaps in the present decade someone will redo Jonathan Berger’s six year experiment with each year’s new university students, replacing the various digital sound formats with digital video formats and will find like Berger did with his students that after a while the lower quality, convenient, accessible video format becomes accepted as the norm and the preferred way of recording and viewing amateur videos.

## *Consequences of the Success of the Flip Camcorders and Videophones*

Whenever a new technology is rapidly and eagerly accepted by consumers there are consequences that appear progressively in society. Already the images from *videophones* have heralded “Breaking News”. Images from *videophones* have also broken the barriers of media suppression and government controls. Everyone with a *videophone* is a potential journalist, camera person or news reporter. As the technology in the *videophone* develops its power and sophistication will eclipse the consumer camcorder.

Closer to home, video clubs will suffer as consumers will now concentrated on the instantaneous uploading of *moving snapshots* to the internet so distant relatives and friends can enjoy holidays and family events. These *moving snapshots* will replace the Postcard of old, the collection of *moving snapshots* in the family entertainment centre will replace the family photograph album. The *moving snapshots* will need no editing software, no movie making skills, no need for movie making clubs!

# YouTube and Members' Videos

by John Devenish

It has been asked that members' videos be put on the club website. And the answer from the committee has been that due to space restrictions we cannot upload videos to the website because they take up too much space. This was a reasonable response.

However, suggestions were made that we investigate YouTube as a host for our videos.

We now have a YouTube Channel. You may well ask what is a YouTube Channel?

A YouTube Channel is like a *folder* that contains a list of videos that a YouTube member has uploaded to YouTube.

Our Channel can be found at [www.youtube.com/WollongongMM](http://www.youtube.com/WollongongMM) .

It contains at present one video; *What's Cooking?* by Bob Kennedy. This video was chosen to test the technical implications of using YouTube. It is a short piece (2mins 15sec).

“YouTube accepts a wide range of video file formats. The video files below are all accepted by YouTube. Some video formats work best and are most compatible with certain computers, software or devices.” (from the YouTube website.)

- Windows Media Video (.**WMV**)
- .3GP (cell phones)
- .AVI (windows)
- .MOV (mac)
- .MP4 (ipod/psp)
- .MPEG
- .FLV (adobe flash)
- .MKV (h.264)

Using YouTube's seemingly preferred uploading file type, h264, a file of 45MB was created, a bit big when compared with a **wmv** file at 15MB. Incidentally avi and mov files, at about 450MB, while high quality, are a bit big for our purposes. So it seems that **wmv** files are a good compromise.

What's Cooking? was uploaded as a **wmv** file.

Incidentally, it was created in a Mac as a mov file, burned to DVD as a vob file, converted to avi then to a **wmv** file for the upload to YouTube. There has been some degradation, however, for the purpose of the exercise the result is acceptable. In future there will be less conversion.

We, as a group, need to formalise the procedures for uploading of member's videos to our Channel.

Discussion at the February meeting is anticipated.



## THE FORMATION OF A FEDERATION OF AUSTRALIAN MOVIE MAKERS



Whilst rummaging through some old magazines I came upon two articles on the formation of FAMM. One magazine was from the *Adelaide Filmo Club* and the other was from the December 1984 issue of *Movie News* the FAMM magazine of that period. The articles were written by Brian Bennett and Alan Bresnahan. The former at the FAACS Convention in Perth in 1972 was referred to as “The Father of Federation”.



Brian Bennett

Brian Bennett wrote of the FAMM formation:

*In 1951 the Commonwealth conducted a Jubilee Film Competition to celebrate the 50 years since the Federation of the Australian Colonies into a Commonwealth on 1<sup>st</sup> January 1901. The winning films and others were shown as part of the Olinda Film Festival on Australia Day weekend in January 1952. An invitation was extended to the V. A. C. S. to take part on behalf of the cine clubs of Australia.*

As Alan Bresnahan continues the story:

*As Secretary of Victorian Amateur Cine Society in 1952, Brian was responsible for contacting interstate and local movie clubs with a view to supporting the Olinda Film Festival held in January 1952 as this would give the amateurs a chance to get together to discuss problems peculiar to them, and perhaps draw up a set of guidelines for competitions, etc. In order to encourage interstate attendance, V. A. C. S. offered to pay the enrolment expenses of one Delegate (£5-5-0) per Club. As a result of this 38 amateurs were domiciled at “HAREWOOD” Guest House – burned the midnight oil (after film Shows) – and our Federation was born.*



Alan Bresnahan

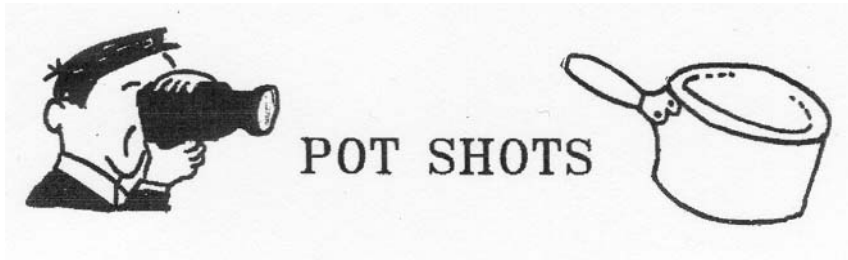
The birth, in the words of “The Father of Federation,” Brian Bennett, were:

*Eventually after much of midnight oil, representatives of 9 societies had chosen a set of rules, title and it was agreed that conventions would be held circulating clockwise around the continent. The names of all states were placed in Alan Bresnahan’s camera case and that of Queensland was pulled out. So the first Convention was held in Brisbane in 1954. Alf Bartlett, founding President, had stated previously that the Brisbane Convention would be held at Easter rather than the Australia Day weekend.*

*Conventions had remained on the mainland until 1980 when Hobart held the first one for Tasmania. In 1972 at the Convention in Perth a motion was passed that all states form a division in their state.*

The federation was originally known as theederation of Australian Amateur Cine societies (FAACS) but at the Convention in Perth in 1984 the name was changed to the Federation of Australian Movie Makers.





### ***Hitchcock without Herrmann is a Bore (SMH Weekend Edition, Jan 2-3, 2010)***

According to the American producer, John Goberman, Alfred Hitchcock's *Psycho* without Bernard Herrmann's music score is a bore. He says the music gives a "sense of anxiety and impending doom" to an otherwise ordinary scene of Janet Leigh driving a car. For John Goberman, "Hitchcock was a master of suspense but Herrmann was a master of accenting every nuance of suspense." Goberman makes the distinction that as a musical score on its own it is "a bit tedious after a while" but when it accompanies the images the music's "angular, with cyclic rhythms that repeat in phrases" ideally reflects Norman Bates' madness. Such an analysis can be no better a guide and prompt for us to not only use music in our videos but to choose the correct music to fit the mood and content of the video.

### ***Adobe on the Lookout for Pirated Copies***

The following note comes from Club member Brian Harvey after his experiences in upgrading his computer hardware and attempts to re-installing his Adobe software.

*... confirms my knowledge that they are now actively pursuing pirated copies of Adobe software. They acted very quickly and solved my problem, I wonder what they will do to "pirated" software?*

*My problems occurred not due to pirated software but due to not "de-activating" prior to updating my PC from XP to windows 7 and then updating my PC to a new motherboard etc - requiring a total 3 installs. I received a warning message soon after testing PE 8 and then had to do lots of things to get it de-activated so I could register again to use the software. I believe this is a new function in all Adobe software - it was not in previous versions.*

### ***The 2010 High Definition Camcorders from Sony, Canon & Panasonic***

At International CES 2010, the consumer electronics show in Las Vegas new high definition camcorders were introduced by both Canon (Legria HF-S21) and Sony (HDR-CX550) to compete with Panasonic existing 300 series camcorders. This is how the top models from each manufacturer differ in key features:

- 1) All top models now have a viewfinder,
- 2) The top Sony & Canon can record at the top data rate for AVCHD of 24Mbps.
- 3) The Sony has a WIDE setting to its zoom of 29mm (35mm equivalent) compared to the others 40 to 43mm
- 4) The Canon has the sharpest images but also the worst noise in low light.
- 5) The Panasonic 300 series, if and when it gets to Australia, has the 3 sensor combination compared to the single sensor on the Sony & Canon models.
- 6) The Sony model will now take SD cards,
- 7) The Canon model can take two SD cards.
- 8) Both Sony and Canon models have a 6 blade iris
- 9) Both Canon and Sony models have a 10x zoom lens but Canon has a 1.7x digital zoom effect that is claimed not to degrade the image as it makes use of the sensor's large pixel count(?) The Panasonic 300 series have 12x zoom lenses.
- 10) Both Sony and Canon's top models have a 64GB internal memory whilst the Panasonic 300 series at best have 32GB.

Expect to see the new Canon and Sony models in the stores in April. As for Panasonic's 300 series, at present you only have the AG-HMC41, a 300 series in a professional looking body and selling for about \$3400, some \$1500 more than the Sony & Canon's possible prices.

# 2010 Programme

4 Feb.	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot – John Devenish</i> Topic – The Successes & Failures of making Travelogues	School
18 Feb	<i>Workshop – Computer Editing – from Capture to Editing</i>	School / Member's Home
4 March	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot –</i> Topic – Preparing YOU & your CAMCORDER	School
11 March	Topic – How & what to SHOOT – PLANNING a video	School
18 March	Topic – Location & Post Production SOUND	School
25 March	Topic – SIMPLE Editing Techniques	School
1 April	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot –</i> Topic – One Minute Video Night – open topic	School
April	<i>Combined Clubs Meeting – Introducing Club members' hobbies other than video – 10 minutes maximum per Club</i>	Nowra Arts Centre
15 April	<i>Workshop – Computer Editing – Sound Track preparations</i>	School / Member's Home
6 May	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot -</i> Topic – Making Personal Videos BETTER	School
20 May	<i>Topic – Computer Editing – Making a DVD &amp; Archiving</i>	School / Member's Home
3 June	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot –</i> Mid Year Competition – Theme is “TURN”	School
1 July	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot –</i> Topic – Turning a Travelogue into a Documentary	School
5 August	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot –</i> Topic – Meet the Members (short videos introducing our members)	School
2 September	<i>Members videos &amp; Works in Progress</i> <i>Hot Spot –</i> Topic – High Definition Video – Visit or Guest Speaker	School
Sept	<i>Combined Clubs Meeting – Scripted Video no longer than 10 minutes</i>	Mollymook Golf Club

Colour Code: Normal Monthly Meeting    Extra Monthly Meeting    Special Meeting



**FAMM NATIONAL CONVENTION 2010 to be held at AUSTRALIS Noosaville Queensland from 17<sup>th</sup> to 21<sup>st</sup> May, 2010**