



### Top Stories

#### Man alleged to be former US prisoner faces 21 charges in Gambia

A man living in Gambia, who has allegedly escaped from prison in the United States, now faces 21 charges in Gambia. He pleaded 'Not Guilty' to all the charges. The charges range from money laundering to forgery, impersonation and unlawful possession of a Gambian passport.



#### UK nears US in cyber-crime, ahead of Nigeria, Romania

The United Kingdom is listed second in a report on global cyber-crime statistics, behind the United States and ahead of cyber-crime "hotspots" Nigeria and Romania. The



2007 Internet Crime Report was released in April by the Internet Crime Complaint Center (IC3), a joint

operation between the Federal Bureau of Investigation and the National White Collar Crime Center.

#### Authorities in Belgium raid Church of Scientology

According to reports, authorities in Belgium have seized documents, financial records and computer equipment from the local branch of the Church of Scientology and then sealed off

### Top Stories

the building. Authorities are investigating the Church for fraud and extortion.

### EXCLUSIVE INTERVIEW

#### Wikinews interviews Jeremy Hanke, editor of MicroFilmmaker Magazine

Wikinews held an exclusive interview with Jeremy Hanke, editor of MicroFilmmaker Magazine. He told us why he started the magazine, discussed the current state of independent film distribution and even had some tips and advice for amateur moviemakers.

### Wikipedia Current Events

The President of Cuba Raul Castro allows thousands of renters to gain title to their own houses.

•A fire destroys the campaign office of Senator Hillary Clinton in Terre Haute, Indiana.

•Somalian pirates release 30 hostages (mostly French) kidnapped aboard Le Ponant in the Gulf of Aden a week ago.

#### Football: PFA release award nominations

The Professional Footballers' Association announced nominees for the Players' Player of the Year and Young Player of the Year on Friday. PFA awards are voted on by the players, for the players, based on their performances over the past season. Last years winner of both awards, Cristiano Ronaldo,

is again in contention for the double, as is Arsenal's Cesc Fabregas and Liverpool's Fernando Torres. Both Arsenal and Liverpool have two players up for the main award, while Aston Villa has two nominees for the Young Player Award through Gabriel Agbonlahor and Ashley Young.

#### Nominees

##### Players' Player of the Year Award

●Emmanuel Adebayor (Arsenal): Adebayor has scored 25 goals so far this season for Arsenal, 19 of which have come in the Premier League. The striker from Togo has stepped up for Arsenal since the departure of French International Thierry Henry, and is now Arsene Wenger's number one attacker.

●Cristiano Ronaldo (Manchester United): Last years winner is again on course to lead the league in goals, currently at 27 in the league and 40 overall. The midfielder is also the top scorer in the Champions League with 7 goals in 8 matches.

●Fernando Torres (Liverpool): After a somewhat slow start to the season, Torres has become Liverpool's lead striker with 21 goals in the league and 29 overall on the season.

●David James (Portsmouth): The English keeper has been in good form this season for Pompey, helping the team climb to their current position of 6th in the league. James also earned an England call-up this season for two international friendly matches.

●Cesc Fabregas (Arsenal): The

young Spanish midfielder has been in good form this season as a play maker for Arsenal. He has scored 12 goals for the Gunners this term, five of them coming in Arsenal's recently finished Champions League run.

- Steven Gerrard (Liverpool): The Liverpool captain has had another inspiring season for the Reds with 20 goals, the latest of which earning his team a spot in the Champions League semi-finals.

#### *Young Player of the Year Award*

- Gabriel Agbonlahor (Aston Villa): The 21-year-old Englishman has impressed this season, scoring 8 goals for the Villians and also finding a place in the England Under-21 team.
- Cristiano Ronaldo (Manchester United): Still only 23, Ronaldo is eligible for the young player award again this season. See above for more stats.
- Fernando Torres (Liverpool) At 24 years old, Torres is one of Spain's most promising strikers. See above for more stats.
- Ashley Young (Aston Villa): Though he has only scored 4 goals this season for Villa, the 22-year-old Young has been a play maker and goal creator for the Villians all season.
- Cesc Fabregas (Arsenal): 20-year-old Fabregas is another sign of Spain's bright future in Football. See above for more stats.
- Micah Richards (Manchester City): 19-year-old Richards is the only defender up for an award. He hasn't yet found the net for Manchester City this season, but his solid defensive work has helped put the team in contention for an UEFA Cup spot.

*Please note all stats and facts are as of April 11, 2007*

### **Deadly illegal sexual enhancement products appear on the Singaporean market**

New 'deadly' sexual enhancement products have been found in Singaporean markets and can cause serious side effects on users.

The Health Sciences Authority (HSA) announced the presence of the illegal drugs, known as Power 1 Walnut, Santi bovine penis erecting capsule, Zhong Hua Niu Bian and fake Cialis, which have been discovered over the past 3 months. Santi bovine penis erecting capsule has been found to contain high amounts of glibenclamide, a potent drug used to treat diabetes. The tablets also contain sildenafil and tadalafil - potent western medicines used to treat erectile dysfunction. Zhong Hua Niu Bian also contains sildenafil and glibenclamide.

High consumption of the tablets can be potentially deadly as the glibenclamide in the capsules can lead to drastically reduced blood sugar levels which can lead to seizures, stroke, coma or death. Consuming half of a Power 1 Walnut capsule has led to unconsciousness and frothing at the mouth.

Consumption of Power 1 Walnut has led to the death of a middle age man last week who fell into a coma. Currently, one death and two cases of coma have been reported from the total of 89 hospitalised cases linked with the consumption of the illegal drugs. It has been revealed that patients obtained the drugs by purchasing them from illegal peddlers located in various parts of Singapore.

The HSA has advised people to stop consuming the drugs and to report on any cases of

consumption to them.

### **2008 AutoTronics Taipei: Participants from IT industry to participate COMPUTEX uncertainly**

Since the AutoTronics Taipei was held from 2006, companies from electronic and automobile-related industries steadily made their stages and a good complementary in this trade show.

Before the first holding in 2006, because of the establishment of Car Electronics Pavilion in 2005 TAITRONICS Autumn (Taipei International Electronic Autumn Show), it (the pavilion) ever became a hot topic in these 2 industries. And eventually, Yulon Group recruited their sub-companies grouping their own pavilion to showcase automobile parts, accessories, and applications.

Currently, automobile navigation, mobile entertainment, and road safety, were included in modern automotive devices. But in a keynote speech of TARC Pavilion, Jamie Hsu (Consultant of Ministry of Economic Affairs of the Republic of the China) pointed out several threats and opportunities on the automotive industry, his words also echoed a notable quote by Yi-cheng Liu (Chairman of Taiwan Transportation Vehicle Manufacturers' Association): "The automobile industry shouldn't be monopolized by a company or its own industry. If this industry want to be grown up, it [the industry] should do more optimizations and transformations with the other related industries like IT and electronic."

Although some participants like Renesas, Fujitsu, MiTAC, TomTom NV, and Agilent ever participated in Taipei IT Month, CeBIT, or

Computex Taipei, but there were varied comments for participation on Computex 2008.

"Computex 2008 will do a significant growth, of course. But we [Agilent] still consider to cooperate with Intel in a forum rather than showcasing in Computex." —Agilent Technology.

"We [the MiTAC Group] will appoint different sub-companies to participate in different trade shows by different industries. That's why we showcase the same products in different shows by different sub-companies." —MiTAC Group.

Renesas Technology, a participant of Computex 2007, won't showcase in Computex 2008, but Fujitsu and TomTom both declared to participate in the 2008 Taipei IT Month.

Generally in the automobile industry, progressively conformed by the other industries, its success should depend on collaborations between different and similar industries because "not any company can do any monopoly in any industry" even though the automobile industry will become a "trillion industry" not only in Taiwan.

### **TARC to showcase R&D achievements in 2008 AutoTronics Taipei**

In the Opening Day of 2008 AutoTronics Taipei (April 9), the Industrial Technology Research Institute of Taiwan (ITRI) invited Jamie C. Hsu (Consultant of Ministry of Economic Affairs of the Republic of the China and Former Management Executive Director of General Motors Global Technology) for a speech in the "Pavilion of Taiwan Automotive Research Consortium (TARC)" to forecast the future of automobile industry

in Taiwan, which echoed the "Taiwan Automotive International Forum & Exhibition", held at TWTC Nangang in conjunction with 2008 Taipei AMPA.

Before the main show, Department of Industrial Technology of Ministry of Economic Affairs supervised the establishment of TARC by ITRI, Chung-Shan Institute of Science and Technology, Metal Industries Research & Development Center, and the other academical and industrial units to improve the level of research and development including applications on security, artificial intelligence, and energy-saving.

"There were several crisis for the automobile industry in Taiwan because of the decrease of market scale, low self-independence, technology transition, and the rise up of oil prices. But after in conjunction with light-weighting, electronical, and energy-saving related industries, there were other chances and challenges for the automobile industry in Taiwan. Currently, the Taiwan Automotive Research Consortium should do a proper role on R&D, policy driving, and quality improving, even though urban and rural differences, and key issue of carbon dioxide wasting, if there is a new innovation, Taiwan will be a good example in the automobile industry in the world."

—Jamie C. Hsu, Consultant of Ministry of Economic Affairs.

### **Public consultation on Avonmouth Wind Farm proposal ends**

The public consultation into the proposed wind farm in Avonmouth, Bristol, United Kingdom closed today. According to a video released by Bristol City Council the proposal was for two wind turbines to be produced to "help power local

public services" and "reduce the council's carbon footprint."

The Energy Director of the Bristol City Council claimed in the promotional video that not reducing the carbon footprint would be a "failure in our [the council's] duty to tackle climate change." He also said that the council would face fines from the European Union if the targets to reduce greenhouse gas emissions are not met. In addition to this it was also claimed in the video that the amount of electricity used by the council needs to be reduced as they currently spend five million pounds per year for electricity. He finished by saying that one way the council can cut their greenhouse emissions is by producing their own "green electricity."

Councillor Mark Bradshaw of the Bristol City Council was also featured in the video. He explained the proposals by saying that "we [the council] propose to build to wind farms on a former industrial site."

### **Wikinews interviews Jeremy Hanke, editor of MicroFilmmaker Magazine**

Wikinews held an exclusive interview with Jeremy Hanke, editor of MicroFilmmaker Magazine. The magazine, which is free to read online, was started as a resource for the low budget moviemaker and features book, independent film, equipment and software reviews as well as articles on film distribution, special effects and lighting.

He says that one of the goals of the magazine is to "connect low-budget filmmakers via a feeling of community, as many.....often compete so viciously against one another in film festivals for

coveted "shots" with Hollywood, that they can quickly forget their similarities."

When asked if films made on a shoestring budget can really compete with those made for millions of dollars, he replied, "no... yes...and absolutely. Allow me to explain." And so he does in the interview below.

### Interview

Wikinews (Joseph Ford) Why was MicroFilmmaker Magazine started? How does it help the thousands of independent filmmakers out there with big ideas and little cash?

Mr. Hanke: As a budding low-budget filmmaker at the beginning of the new millenia, I found that it was very hard to find anyone who had practical articles on making films as professional as possible with little money. Most of the video and film magazines would talk about equipment that could range from \$10,000 - \$30,000 apiece, which clearly was out of the \$7K budget for my first film, which had come from scrimping and saving while working as a commissioned computer salesman. As I did more research, I discovered that statistically, as many as 70%-80% of all Indie films were being made for less than \$30,000, which, obviously, my first film's budget definitely fell into. Hollywood considers anything below \$100,000 to have such a low budget that it's considered a no-budget film. Because of that low regard, no one was wasting their time making magazines or websites designed to help these less-than-no-budget filmmakers, despite the fact that they were (and are becoming even more) the majority of filmmakers in the world.

With no publicized help, I made my first two feature films over the course of four years with XL-1s

and other equipment borrowed from local colleges, utilizing helpers that were of extremely varied experiences and drive. In the process, I learned a pile of things through hard knocks. After these films were mostly completed, I remember looking online for any new sites that might have cropped up devoted to low-budget filmmaking. That's when I found some devoted to microcinema—a boutique-style of video-making that's largely composed of home videos and short parodies that are meant to be shared with friends and neighbors. The term originated in San Francisco and was designed to be similar to the micro-brewery movement, which encouraged home brews that were shared in communities. The concepts of a community of sharing and the emphasis on low-budgets were an encouragement for us, but most microcinema never tried to look professional or strove for high standards, so it fell short of the sort of help I was looking for. Shortly after that, I found a company called Redrock Micro, which had built a 35mm lens adapter for less than \$1K which allowed low-budget filmmakers to get film-like depth of field from \$2000-\$4000 cameras and SLR lenses. This was about 15 times cheaper than the closest competitor from P+S Technik. Not only that, but they had such a passion for low-budget filmmakers, that they were offering kits with plans and a key part so you could build your own 35mm adapter for \$45. I was so blown away by an equipment manufacturer caring that much about low-budget filmmakers that it inspired me to create the first magazine aimed specifically to help other ultra-low budget filmmakers who had to struggle as much as I did.

As you can imagine, the name "MicroFilmmaker" came from a combination of the word "Microcinema" (with its low budgets and community approach) and Filmmaking (which we specifically chose over "videomaking," because we feel that filmmaking is able to be accomplished with any medium, since "films" are a product, not a recording medium).

As I inferred, I wanted to connect low-budget filmmakers via a feeling of community, as many low-budget filmmakers often compete so viciously against one another in film festivals for coveted "shots" with Hollywood, that they can quickly forget their similarities. (We also wanted to remind them that low-budget filmmakers actually substantially outnumber their counterparts in Hollywood, which can be an amazing source of power if we all work together, rather than in isolated groups.) The best way we saw to do this was by providing a vast resource library of articles on low-budget filmmaking with a serious eye for stretching a dollar, in-depth reviews of software and equipment specifically evaluated from a low-budget perspective, DIY tutorials on building helpful equipment, listings of special readers-only discounts of different products, and an area for finding fully deferred musicians and score composers for your films. Of course, one of the most unique things at MFM is something no other magazine offers: in-depth critiques of current low-budget films by trained low-budget directors and producers to help filmmakers become better at their craft. This last piece of our magazine's offerings is the only thing that we charge any money for, because it is so specialized to a specific filmmaker's film. (Although there is a charge, the

amount is no more than the cost of a submission to a film festival with shorts running \$25 and feature-length films running \$50, which is used to provide a small reimbursement to the critic for their hard, detailed work and is substantially less than the \$300-\$500 most film analysis companies charge.)

With this publicly viewable critique service, we've had films submitted from every continent (with the exception of Antarctica). Filmmakers have ranged from total film beginners to former Hollywood people who've become passionate about low-budget filmmaking, which is a really awesome swath of filmmaking humanity. It's always cool when we'll have a filmmaker submit a film that has problems and then, after the critique, change their approach for the next film so that the upcoming film has a much better score. We've had filmmakers jump from relatively low scores with one film to getting our coveted "Best of Show" award with the very next film.

J.F. MicroFilmmaker Magazine is free to read on its website. Why did you choose this over the paid subscription route?

Mr. Hanke: There were so many scams on the internet that were designed to prey on filmmakers, that we didn't want to make low-budget filmmakers—who had the least money to spend on making their films in the first place—have to pay to get the information to make their films the best they possibly could be. I and a number of my top writers are believing Christians and we wanted this magazine to be an act of service to the low-budget filmmakers, not a money-making scam. Clearly our readers have found it to be useful, because many people who have very different beliefs and values than we do regularly frequent our

magazine's pages and have asked for our help with all processes of filmmaking—even on films that are violently anti-Christian. We don't turn away anyone that needs help and do our best to help in any way we can.

This is also the reason we chose to make MFM an exclusively online magazine. Because of its online nature, our operating costs are lower than they would be if it were printed, which allows us to survive on online advertising without having to charge our readers a dime. Additionally, while printed magazines can be more lucrative (even the ones that are paid for by advertising and not by subscription fees), they would not be able to reach the web's global population of filmmakers that need help.

J.F. Today, most of the films we see in theatres cost millions, sometimes hundreds of millions, to make. Do you think it's really possible to make films that can compete with these on a shoestring budget?

Mr. Hanke: I would say no...yes...and absolutely. Allow me to explain.

Can you get the same quality of image on a \$5,500 Panasonic HVX200 as you can get off a \$120,000 Grass Valley Viper? No, of course not. There are all sorts of compression and quality differences between the affordable cameras and the ones that Hollywood uses. (However, this is becoming less and less the case with the extremely popular wild-card camera company, RED. They've made a higher-quality-than-Hollywood camera in the Red One for about 1/10th the cost of a comparable Sony camera that Hollywood uses. Additionally, they're about to release an even less expensive camera in the Red Scarlet, which will be unveiled at NAB '08.)

Now moving on to the "yes" part. When you take out the image quality differences, the amount of leaps in software and compositing abilities that are now available to the shoestring budget filmmaker are amazing. For example, there is now extremely powerful greenscreen software that's designed to allow you to key DV and HD footage and yields quite nice results. (I'm actually in the process of working on a book on this subject, and have found the growth in this area really impressive.) Additionally, a number of special effects programs either have been created for low-budgets, like VisionLab by FXHome, or have dropped their prices for low budget users, like Apple's Shake, which dropped from \$3,000 to \$500. Many of these programs allows you to create everything from blaster fire to lightning and composite them in one place. And, for folks who want to use Hollywood quality particle effects, the quite impressive particleIllusion is only \$300 and was recently used in the new Rambo film, as well as being used in many other Hollywood productions.

In addition to the software improvements, the 24fps recording of cameras like the DVX100 and the HVX200 when combined with the shallow depth-of-field created by the Redrock Micro M2 and other 35mm lens adapters gives digital filmmakers a way to create an amazing filmic look—even if they can't do it with the really expensive cameras we mentioned earlier.

Finally, the "absolutely" part. The most powerful thing that allows low-budget filmmakers to compete with Hollywood films is content. The fact that so much quality filmmaking gear can be had at such a low prices means that anyone who is willing to put in the

work to write a good script and shoot it well can have a film that can gain a following. Some of the best TV shows I have seen of late could easily have been shot as a low budget film. (For example, much of CBS' Jericho, which might have been the most creative show to be introduced in the last twenty years, could easily have been shot on a shoestring budget as a film.)

J.F. Distributing a movie can be one of the hardest aspects of production. Do you think that today, with the Internet, it's easier to go about doing this and make a profit than it might have been twenty years ago?

Mr. Hanke: Actually, yes I do.

Today, something like 50% of all Indie films turn a profit. However, considering that many of the films that are made are still extremely esoteric avant garde art films, you can probably estimate that 70-80% of films that deal with any form of readily accessible narrative can turn a profit. (This is the huge advantage of shooting a \$10,000 no-budget film as opposed to a \$200 million Hollywood film. The \$200 million Hollywood film has to sell \$400 million in tickets to turn a profit, to cover both the production and advertising budgets. The \$10,000 film often only has to sell \$15,000 worth of DVDs, Amazon UnBox viewings, and art house shows to turn a profit.)

One of the easiest ways to take advantage of the internet to make your film profitable is to use the CreateSpace service (which used to be CustomFlix and is now owned by Amazon). They allow you to upload your entire film and high-rez cover art and then they just print a copy whenever someone orders it from Amazon.com or your website, issuing you a percentage without you ever having to buy pre-printed

copies to sell. Additionally, they will let you create a rentable or purchaseable download of your film through the Amazon UnBox service, which further enables you to get your film out there and make it profitable. (Just remember to make a sexy website with a trailer for your film to encourage people to check it out. If you want a Flash site but aren't Flash savvy, the new Adobe Encore CS3 actually has some very powerful abilities to create a professional Flash website with only your DVD menu creation skills required.)

J.F. Do you have any advice for the amateur filmmakers reading this?

Mr. Hanke: Of course. Some of these may sound like blatant plugs, and I suppose they are, but they are the actual pieces of advice I would give (and have given) to a new filmmaker.

1. Audio may not show up in your video monitor, but it is easily the most important part of your film. Make sure you understand that and use a decent shotgun mic to get clean dialogue, or you will be killing yourself in post. (We have a number of articles on audio, mic positioning, and ADR s at MFM.)

2. Start with a short film. If you have a feature length film you're dying to do, shoot a scene of it as a short first. This will allow you to make your mistakes on a film that hasn't eaten up years of your life. (For example, if you screw up the audio I mentioned in #1, it's a whole lot easier to redub a 5 minute film than it is to redub a 110 minute film. Been there, done that; please don't make the same mistake!)

3. Read through all of the archives of MFM, as we have tried to cover the better part of four years of low-budget film school for free and have endeavored to make it easy to find things. (Additionally, read

the critiques of other people's films, even if you haven't seen them, as you can often avoid a lot of first time mistakes by reading our detailed commentaries on these films.)

4. After you've done all you can to preplan, just do it—and give yourself permission to make the mistakes you undoubtedly will.

5. Finally, when you've edited it to the best of your ability, send in your film to be critiqued by MFM. There's something about submitting your film to a place where it will be publicly analyzed that proves to someone that he/she really want to grow as a filmmaker. Once that fire's in you, you won't settle for making a film that isn't an improvement over your last one.

### Today in History

1204 – Alexios V fled

Constantinople as forces under Boniface the Marquess of Montferrat and Enrico Dandolo the Doge of Venice entered and sacked the Byzantine capital, effectively ending the Fourth Crusade.

1606 – A royal decree established the Union Flag to symbolise the Union of the Crowns, merging the designs of the Flag of England and the Flag of Scotland.

1861 – Confederate forces began firing at Fort Sumter in the harbor of Charleston, South Carolina, starting the American Civil War.

1927 – Chinese Civil War: A large-scale purge of communists from the nationalist Kuomintang began in Shanghai.

1961 – Aboard Vostok 3KA-2, Soviet cosmonaut Yuri Gagarin became the first man to enter outer space, completing one orbit in a time of 108 minutes.

April 12 is Cosmonautics Day in Russia, Yuri's Night.

### Quote of the Day

The arts of power and its minions

are the same in all countries and in all ages. It marks its victim; denounces it; and excites the public odium and the public hatred, to conceal its own abuses and encroachments. ~ Henry Clay

### Word of the Day

concomitant adj

1. Following as a consequence, especially secondarily or incidentally.

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