

June 2020

Meetings held at Age Concern Rooms in Forth Street, Invercargill at 7.30pm on the first & third Thursday of each month.

Supper Duty

Suspended until we go back to 'In Person' Meetings

4 June - Zoom Meeting

Close-off: Open(3) A,B & C Grades - Digital

Results: NHx(2) & PJ(2)

**Composition Concepts:
Dave Tose**

30 April

This night we had Tracy Scott back again - giving her critiques of the entries into the Self Portrait Challenge she set a week ago.

There were many innovative entries, and Tracy gave us very thoughtful and helpful critiques of these.

11 June - Zoom Meeting

Guest Speakers: Gail Stent & Judy Stokes

AV: Night Moves

7 May

We started the evening with Open (2) C Grade results. Some great pics with Ian Smith giving some helpful critiques. Thanks, Ian.

This was followed by a presentation by Bruce Girdwood, giving his comments on Image Analysis with some comments on some of the photographers whose work has influenced his photography.

Then Annie introduced the exercise she has put together for Image Analysis - to be shown on 21st May.

18 June - Zoom Meeting

Dave Tose & Annie Carmichael - 'Fancy Flashing'

And finally - a stuff-up on my part. We didn't see the AV on the SS- Show me a Story - next week, hopefully!

25 June - Zoom Meeting

How did you do that?

More info later by email.

14 May

An excellent start to the evening from Rodney with a couple of videos of his work. Firstly, a sample of his work - quite diverse! And then we moved on to his fabulous trip to White Island. This has some very different geological features - quite different to what the tourists usually see. Thanks, Rodney.

This was to be followed by a audio visual of Dave & Debbie' trip to Venice.

Patron: Graham Dainty

Office Bearers:

President: Ian Smith

Vice President: Vacant

Immediate Past President: Barbara Lee

Secretary: Liz Collett

Treasurer: Les Ladbrook

Committee Members: Cheryl McMath, Val Wardell, Stephanie Forrester, David Watson, Rosemary McGeachie, Gillian Maclean

Digital Image Secretary: Stephanie Forrester

Print Secretaries: Ian Smith, Cheryl MaMath

Newsletter Editor: Rosemary McGeachie

Facebook/Website: Les Ladbrook

How to Write Good

1. *Avoid Alliteration. Always*
2. *Prepositions are not words to end sentences with.*
3. *Avoid clichés like the plague. They're old hat.*
4. *Comparisons are as bad as clichés.*
5. *Be more or less specific.*
6. *Writers should never generalise.*
7. *Seven: Be consistent!*
8. *Don't be redundant; don't use more words than is necessary; it is highly superfluous.*
9. *Who needs rhetorical questions?*
10. *Exaggeration is a billion times worse than understatement.*

Unfortunately there were some technical difficulties, so we look forward to seeing Venice off the usual tourist routes at a later date.

21 May

After a few initial hiccups (a new version of Zoom yesterday), we got underway with Results of Open(2) A&B Grade Digital.

This was followed by Annie's follow-up AV of comments on last week's project on Digital Analysis.

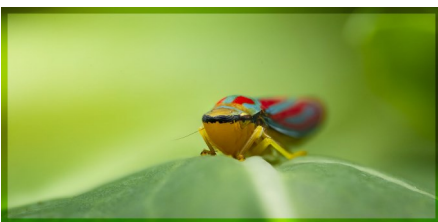
And this week we got to see the AV of Set Subject: Tell Me a Story.

And finally, we got to see Debbie & Dave's AV of their trip to Venice. This was their second trip there, and this time they got off 'The beaten track' and saw more than just the usual tourist attractions. Some great photos there - and they will have to keep us going until we can manage a trip there ourselves!

How to Create a Focus Stack in Photoshop

Did you know that Photoshop has a built-in focus stacking function? The reason why Photoshop is a great tool for stacking images is the incredible amount of flexibility that it provides. Not only does it give you full control over the entire process, it is also very forgiving in terms of alignment, which makes it the perfect software for handheld focus stacking.

The following stacked image was shot handheld and manually merged in Photoshop, in spite of slight shifts of perspective between 10 total shot:



Step #1: Convert RAW Files

Before you get started, I recommend developing your .RAW files in Camera Raw and saving them as .jpeg files. This way you are sure to get the best image quality and it will speed up the

process. Especially with larger stacks, it can take Photoshop a while to process RAW files. Open all images in Camera Raw and adjust the develop settings the same way for all of them.

Tip: When you are sharpening in Camera Raw, zoom in to 100% or 200% and hold the 'alt'-key while adjusting the sliders for the best results. 'Save Images' as JPEG files once you're done.

Step #2: Create a Stack

In the next step, we are going to load all the files of our stack as layers into a new document. To do so, go to Files > Scripts > Load Files into Stack.

Add all the images you need in the window that pops up and tick the option to 'Attempt to Automatically Align Layers'. By doing so, PS is going to try and align the layers and correct any shifts in perspective. Generally, this function works amazingly well, though PS might get confused if there is too much movement between frames with handheld stacks.

In the following step, we'll put all the layers into a group. Then we will duplicate the folder (Ctrl + J) to create a back-up in case Photoshop makes a mistake in the next step.

Step #3: Auto-Blend Layers

Deactivate the new group and select the original stack. Go into the 'Edit'-menu and select 'Auto-Blend Layers...'

In the dialogue box that pops up, select 'Stack' and tick both 'Seamless tones and Colours' and 'Content Aware Fill Transparent Areas,' then press 'OK.'

Once Photoshop is done, zoom in and inspect the result. Sometimes mistakes happen, so scan the stacked image thoroughly.

If everything is fine, congratulations! All you must do now is remove sensor dust (if there is any) and maybe crop the image a little.

Step #4: Touch Up the Results

But in case something went wrong, such as in my case, we can fix it with our deactivated back-up group.

To do this, activate the back-up group and open the folder. Select the bottom layer of the group and

press 'alt' while clicking on the eye-icon next to that layer. Now, only this layer is visible. Next add a black layer mask to it and activate the base layer called 'Group 1 (merged)' in the example below.



Now only that base layer is visible. Zoom out and invert the layer mask via 'Ctrl+' to detect if PS missed something in this layer. If not, set the layer mask back to black and move on to the next layer. Do this with each layer until you find the missing bit.

Once you do, set the layer mask to black and use a semi-hard brush on white to paint what Photoshop missed. Repeat the process with as many layers as it takes.

When you are done, you should have a perfect focus stack without any artifacts.

Adapted from: Maximilian Simson - petapixel.com

Apple announced today that it has developed a breast implant that can store and play music. The iTit will cost from \$499 to \$699, depending on cup and speaker size. This is considered a major social breakthrough, because women are always complaining about men staring at their breasts and not listening to them.

A man who wants to murder his wife goes in a pharmacy and asks for cyanide. 'I'm sorry sir, but I can't give you cyanide just like that.' Without a word, the man takes out his wife's photograph and holds it in front of him. The pharmacist apologises, 'My mistake, I didn't realise you had a prescription.'

Pessimists are much happier people than optimists, all the surprises an optimist gets are unpleasant.

The secret of a good sermon is to have a good beginning and a good ending; and to have the two as close together as possible. - George Burns

ONE TEQUILA, TWO TEQUILA, THREE TEQUILA..... FLOOR.

A sign in a repair shop in Vancouver read: 'We will heel you We will save your sole We will even dye for you.'

Sign on a plumber's truck: 'We repair what your husband fixed.'

Results

Open (2)

Digital

A Grade

Rodney Adamson

'Welcome' - Accepted

Ferg Campbell

'Keep Calm and Carry On' - Honours

Annie Carmichael

'White on White Arches' - Accepted

Chris Duggan

'Chris' - Accepted - Self Portrait

Stephanie Forrester

'Fireball' - Accepted

Barbara Lee

'Soaring Wide' - Honours
'Solitary' - Accepted

Rosalie Lindsay

'A Photographer in his Happy Place' - Accepted

Sr Maria

'The Tree' - Accepted

Debbie Main-Tose

'The Vienna choir organ' - Honours

Dot Mullay

'Tui' - Honours

Dawn Patterson

'The Furies' - Merit

Dave Tose

'And Life Passes By' - Merit

Val Wardell

'In a Bubble' - Accepted
'Inner Light' - Merit

B Grade

Richard Adams

'Koropuku Stream' - Accepted

Liz Collett

'Cosmos Glory' - Merit

Tania Mackie

'Hope' - Accepted
'Industrial movement' - Honours

Gillian Maclean

'Flying High' - Accepted
'Pretty in Pink' - Merit

Cheryl McMath

'Anglers Huts Falls Dam' - Accepted

Mark Phillips

'Shhh' - Merit - Self Portrait

Sandra Stevens

'As far as the eye can see' - Accepted
'Come and get it, Lunchtime' - Accepted

Anna Stewart

'Beneath the depths' - Honours
'Days End' - Merit

Shane Todd

'Cosy Nook' - Accepted

C Grade

Allan Collett

'Fishers Corner' - Accepted
'Wheely Old' - Accepted

Graham Dobbs

'The Lion Roars!' - Accepted
'Juvenile Weka Head Study' - Accepted

Sally Dobbs

'Star bright' - Accepted

Hannah Dummigan

'self portrait of my friend' - Accepted

Peter Emms

'Bubbles' - Accepted
'Hay Teddy' - Accepted

John Grant

'Bluff Bitumen Tank' - Accepted

'Power to Tiwai' - Honours

Robyn Kelly

'Old friends' - Accepted
'Retirement' - Accepted

Mark Stevens

'COVID-19' - Merit
'Smokin' - Honours

Dave Vernon

'Greenwich Naval College' - Accepted

An old woman walked up and tied her old mule to the hitching post. As she stood there, brushing some of the dust from her face and clothes, a young gunslinger stepped out of the saloon with a gun in one hand and a bottle of whiskey in the other. The young gunslinger looked at the old woman and laughed, 'Hey old woman, have you ever danced?'

The old woman looked up at the gunslinger and said, 'No... I never did dance... Never really wanted to.'

A crowd had gathered as the gunslinger grinned and said 'Well you old bag, you're going to dance now,' and started shooting at the old woman's feet.

The old woman prospector - not wanting to get her toe blown off - started hopping around. Everyone was laughing. When his last bullet had been fired, the young gunslinger, still laughing, holstered his gun and turned around to go back into the saloon.

The old woman turned to her pack mule, pulled out a double-barrelled shotgun, and cocked both hammers. The loud clicks carried clearly through the desert air, and the crowd stopped laughing immediately. The young gunslinger heard the sounds, too, and he turned around very slowly. The silence was almost deafening. The crowd watched as the young gunman stared at the old woman and the large gaping holes of those twin barrels.

The barrels of the shotgun never wavered on the old woman's hands, as she said quietly, 'Son, have you ever kissed a mule's ass?'

The gunslinger swallowed hard and said, 'No, m'am... but I've always wanted to.'

There are five lessons here for all of us:

1. Never be arrogant.
2. Never waste ammunition.
3. Whiskey makes you think you're smarter than you are.
4. Always make sure you know who has the power.
5. Don't mess with old people; they didn't get old by being stupid.

A dentist and a manicurist married. They fought tooth and nail.

He had a photographic memory which was never developed.

Police were summoned to a day-care centre where a three-year-old was resisting a rest.

The guy who fell onto an upholstery machine is now fully recovered.

When you've seen one shopping centre you've seen a mall.

Acupuncture is a jab well done. That's the point of it.

Apology

Unfortunately, I made a mistake in May's Newsletter. In the Natural History (1) C Grade Digital results I gave Ian Smith's photo - 'Prosthamera novaeseelandiae' a Merit. He received Honours for that photo. Apologies for my error.

When Mahatma Gandhi was studying law at the University College of London, a professor whose last name was Peters, disliked him intensely and always displayed animosity toward him. Also, because Gandhi never lowered his head when addressing him as he expected, there were always 'arguments' and confrontations.

One day, Mr Peters was having lunch in the dining room of the University and Gandhi came along with his tray and sat next to the professor. The professor said, 'Mr Gandhi, you do not understand. A pig and a bird do not sit together to eat.' Gandhi looked at him as a parent would a rude child and calmly replied, 'You do not worry professor. I'll fly away,' and he went and sat at another table.

Mr Peters, reddened with rage decided to take revenge on the next test paper, but Gandhi responded brilliantly to all questions.

Mr Peters, unhappy and frustrated, asked him the following question.

Mr Gandhi, if you were walking down the street and found a package and within was a bag of wisdom and another bag with a lot of money, which would you take?

Without hesitating, Gandhi replied, 'The one with the money, of course.'

Mr Peters, smiling sarcastically said, 'I in your place would have taken the wisdom.' Gandhi shrugged indifferently and responded, 'Each takes what he doesn't have.'

Mr Peters, by this time was fit to be tied. So great was his anger that he wrote on Gandhi's exam sheet the word 'Idiot' and gave it to Gandhi.

Gandhi took the exam sheet and sat down at his desk, trying very hard to remain calm while he contemplated his next move.'

A few moments later, Gandhi got up, went to the professor and said to him in a dignified but sarcastic polite tone, 'Mr Peters, you have autographed the sheet, but you did not give me a grade.'

While creating husbands, God promised women that good and ideal husbands would be found in all corners of the world.....

..... then He made the earth round and laughed and laughed and laughed.

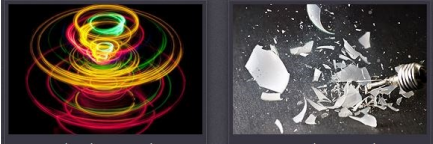
What do you get when you cross an agnostic, a dyslexic, and an insomniac? ... a person who stays up all night wondering if there really is a dog.

The barman says: 'We don't serve faster-than-light particles here.' A tachyon enters a bar.

'It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary.' David Bailey - UK social and fashion photographer during the 'swinging sixties' in London.

CAMERA SHUTTER SPEED

A camera's shutter speed can control exposure, but it's also one of the most powerful creative tools in photography. It can convey motion, freeze action, isolate subjects and smooth water, amongst other abilities. This tutorial describes how to achieve these various effects, in addition to hopefully stimulating other creative ideas for using shutter speed in everyday shots.



Slow shutter speed Fast shutter speed

Background

A camera's shutter is like a curtain* that opens and lets in light to start the exposure, then closes to end it. A photo therefore doesn't just capture a moment in time, but instead represents an average of light over a timeframe. The term 'shutter speed' is used to describe this duration.

Whenever a scene contains moving subjects, the choice of shutter speed therefore determines which of these will appear frozen and which will be recorded with a blur. However, one cannot change the shutter speed in isolation – at least not without also affecting the exposure or image quality.

With faster shutter speeds, using an increased ISO speed and a reduced f-number the adverse side effects may increase image noise and reduce depth of field.

With slower shutter speeds, using a decreased ISO number and increased f-number may affect hand-hold ability and have reduced sharpness.

The above combinations of ISO speed and f-number (aperture) enable an amazingly broad range of selectable shutter speeds. Regardless of the combination, more light enables faster maximum shutter speeds, whereas less light permits slower minimum shutter speeds.

For a given exposure, SLR cameras also typically have a much greater range of selectable shutter speeds than compact cameras. For example, this range is roughly 13-14 stops (or 10,000X) with most SLR cameras, but often just 8-9 stops (or 500X) with compact cameras.

Pic on Right: Left photo is 1.3 seconds, Right photo is 1/3 seconds.

Conveying Motion

While some might see still photography as restricting, many instead see this as liberating, because still capture enables nearly full control over how motion is conveyed. For instance, should the subject be rendered as an unrecognizable streak, or as a more defined blur? Or should the subject remain sharp, with everything else blurred? These and other choices are all under your control.

However, achieving the intended amount of blur can be difficult. For a given shutter speed, three* subject traits determine how blurred they will appear:

Speed. Subjects which are moving faster will appear more blurred. This one is perhaps the most obvious of the three, but just as important.

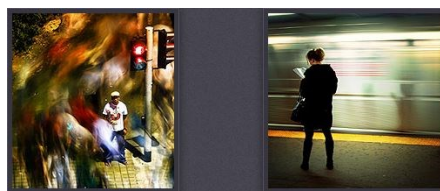
Direction of Motion. Subjects which are moving towards or away from the camera usually won't become as blurred as those moving side to side – even if both subjects are moving at the same speed.

Magnification. A given subject will appear more blurred if they occupy a greater fraction of your image frame. This is perhaps the least obvious but is also the one which is most under your control, since subject magnification is the combined effect of focal length and subject distance. Longer focal lengths (more zoom) result in more magnification for a given subject distance, but this also increases the likelihood of blur due to camera shake.

Regardless, developing an intuition for shutter speed under different scenarios can be difficult, but with plenty of experimentation you'll be well on your way.

A specific but common application of using shutter speed to convey motion is with moving water. Shutter speeds of around 1/2 a second or longer can make waterfalls appear silky, or waves look like a surreal, low-lying mist.

One can also use a slow shutter speed to emphasize a stationary subject amongst movement, such as a person standing still amongst a bustling crowd. Similarly, unique portraits can be achieved using moving trains as a background when the shutter speed is as slow as about 1/10 to 1/2 a second:



Moving with the Subject & Panning

Instead of blurring the subject, one could instead render everything else blurred. This requires the camera to either be located on the moving subject itself or aimed in such a way that the image frame moves with the subject (called 'panning').



Try taking a photo from a moving car, an amusement park ride (be safe!), or another moving object to create an interesting effect. As before, the required shutter speed will depend on the speed of motion, potentially in addition to the stability of the moving object. Regardless, somewhere around 1/30 of a second is often a good starting point, then adjust accordingly after viewing the results on your camera's rear screen.

Alternatively, the panning technique doesn't necessarily mean that the camera itself has to travel at the same speed as the subject – just that the image frame has to move this fast. Fortunately, even fast subjects can be captured by slowly pivoting the camera, especially if this subject is far away and you're using a telephoto lens.

Make sure to aim so that your image frame smoothly follows your subject, while also pressing the shutter button – all in one continuous motion.

A successful panning shot requires a shutter speed which is just slow enough to cause the background to streak, but just fast enough that the subject still appears sharp. This can be tricky to achieve, so the key with panning is to experiment and take many more shots than you would otherwise. Regardless, longer streaks produce a much more dramatic effect; using an image-stabilized lens that has one-axis* stabilization, or a tripod with a pan-tilt head can help you achieve this.

In addition, panning requires a textured background that isn't completely out of focus. Subject backgrounds which are closer will also appear to streak more for a given shutter speed and panning rate.

Continued on Page 4

An added benefit is that panning permits slower shutter speeds than would otherwise be needed to capture a sharp subject. For example, available light might only permit a shutter speed of 1/50 second – which might be insufficient to render a particular moving subject as sharp with a standard shot – but with panning, this shutter speed might be fast enough to make the subject appear sharp.

Freezing Fast Action & High-Speed Motion

High speed photography is capable of new and exciting representations of subjects in motion, in part because we are incapable of seeing and processing movements which are much faster than a running person. Examples include water droplets, birds in flight and moments in sports, amongst many others.



However, capturing fast-moving subjects can also be challenging. **The key is to learn to anticipate when your subject will be in the desired position,** since shutter speeds shorter than 1/5th of a second are faster than our own reaction time. Simply reacting and pressing the shutter button will likely miss the moment.

To make matters worse, many cameras also impart a delay between when the shutter button is pressed, and the exposure begins (called 'shutter lag'). With SLR cameras this is often just 1/10 to 1/20 of a second, but with compact cameras this can be as high as 1/2 a second. However, these times exclude the additional 1/2 to 1 second (or more) that it can take your camera to autofocus. **Pre-focusing on or near your expected subject location can therefore greatly reduce shutter lag.**

Sharp high-speed photos also require one to be attentive to variations in subject motion, and to potentially time the shot to coincide with a relative pause in the action. For example, with jumping or racing subjects, try to time your shot for when they're at their highest point or are changing

directions (and are thus moving the slowest). Even with proper timing, one might also need to set their camera to continuous shot mode (or similarly named setting). The camera can then take a burst of shots while you hold down the shutter button – and hopefully capture just the right moment with one of these.

In any case, knowing the necessary shutter speed also takes practice. In general, 1/250 to 1/500 of a second is sufficient to freeze everyday motion of people, but one may require 1/1000 to 1/4000 of a second if subjects are up-close or extraordinarily fast.

Keep in mind that most cameras are only capable of shutter speeds up to 1/2000 to 1/8000 of a second. If the above calculator indicates that you'll need a shutter exceeding the capabilities of your camera, your only other options are to try panning with the subject to offset some of their motion, or to resort to using flash photography.

Zooming Blur



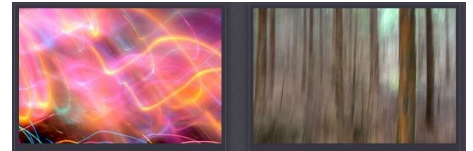
Another interesting technique is to change the zoom during the exposure itself (often called a 'zoom burst'). You can achieve this look by (i) setting your camera on a tripod, (ii) using a shutter speed of 1/15 to 1/2 a second, and (iii) twisting the lens's zoom ring while also trying to avoid moving the camera itself. One can also try only zooming during part of the exposure to lessen the effect.

This causes subjects to have increasing radial blur near the edges of the frame, with the centre appearing more or less unblurred. The effect can be used to draw attention to a central subject, or to make the viewer feel as though they're moving rapidly.

The zoom burst technique is usually only possible with SLR cameras but may also be possible with compact cameras that have

manual zoom capabilities. Alternatively, zooming blur can often be perfectly replicated using normal photos and post-processing, such as with Photoshop's radial blur filter.

Abstract & Artistic Effects



On the left: Abstract Blurred Light Effect

On the right: Artistic Painted Effect

Sometimes photographers will intentionally add camera-shake-induced blur to give their image a unique and artistic effect:

One typically needs to use shutter speeds of 1/30 - 1/2 a second (or more) since this is just beyond the limit of hand-holdability, but not too long that the subject will become smoothed out entirely. Predicting the end result can also be difficult, so these types of shots will likely require many attempts (at potentially different shutter speeds) before you are able to achieve the desired look. Also keep in mind that the painted look is often easier to achieve with filters in Photoshop or other editing software.

Conclusions

We've seen several creative ways of using shutter speed, but what if the amount of light required for a correct exposure prevents you from selecting the desired shutter speed – even after all combinations of ISO speed and aperture have been attempted?

For faster shutter speeds, one can try switching to a lens with a larger maximum aperture, or one can add more light to the scene itself by either changing the shooting location or using a flash. Alternatively, for even slower shutter speeds, one can block some of the light by using a **neutral density filter** or a **polarizing filter**, or can use the **image averaging technique** to create a longer effective exposure. In either case, also make sure that you're not accidentally over or under-exposing the photo – and thus potentially shifting your range of available shutter speeds.

Other important points and clarifications are listed below.

Shutter Priority Mode.

This camera setting can be a useful tool when the appearance of motion is more important than depth of field, or just for letting you know whether your desired shutter speed is even possible using available light. It allows you to pick a desired shutter speed, then the camera's metering tries to combine this with an aperture setting (and potentially ISO speed) that will achieve a correct exposure.

Camera Shake.

The above analysis assumes that subject motion is the primary source of blur, but in many photos camera shake can instead be more influential – particularly when using telephoto lenses or with unsteady hands.

Adapted from:
www.cambridgeincolour.com

A man takes his wife to get tested for Covid-19. Several days go by, and he receives a call from the doctor. The doctor tells him, 'Due to an unfortunate mix-up with the lab, we are not sure of your wife has Covid-19 or Alzheimer'. The man, clearly frustrated, asks, 'Well what am I supposed to do with that kind of information?' The doctor calmly suggests, 'I recommend you take her for a very long walk and leave her. If she comes home, don't let her in.'

While riding my motor bike to Manapouri, I swerved to avoid hitting a deer, lost control and landed in a ditch, severely banging my head. Dazed and confused I crawled out of the ditch to the edge of the road when a shiny new convertible pulled up with a very beautiful woman who asked, 'Are you okay? As I looked up, I noticed she was wearing a low-cut blouse with a cleavage to die for. 'I'm okay I think.' I replied as I pulled myself up to the side of the car to get a closer look. She said, 'Get in and I'll take you home, so I can clean and bandage that nasty scrape on your head.' 'That's nice of you,' I answered, 'But I don't think my wife will like me doing that!' 'Oh, come now, I'm a nurse,' she insisted. 'I need to see if you have any more scrapes and then treat them properly.' Well, she was really pretty and very persuasive. Being sort of shaken and weak, I agreed, but repeated, 'I'm sure my wife won't like this.' We arrived at her place which was just few miles away and, after a couple of cold beers and the bandaging, I thanked her and said, 'I feel a lot better, but I know my wife is going to be really upset so I'd better go now.' 'Don't be silly!' she said with a smile. 'Stay for a while. She won't know anything. By the way, where is she?' 'My guess is that she's still in the ditch.'

'Photography for me is not looking; its feeling. If you can't feel what you are looking at, then you're never going to get others to feel anything when they look at your pictures.' Don McCullen

John was a salesman's delight when it came to any kind of unusual gimmick, and one day he came home with another of his unusual purchases. It was a robot lie detector.

About 5:30 that afternoon their 11 year old son returned home from school over two hours late. 'Where have you been?' asked John. 'Several of us went to the library to work on an extra credit project,' said Tommy. The robot then walked around the table and slapped Tommy, knocking him completely out of his chair. 'Son,' said John, 'this robot is a lie detector, now tell us where you really were after school.' 'We went to Bobby's house and watched a movie.' said Tommy. 'What did you watch?' asked Marsha. 'The Ten Commandments.' answered Tommy. The robot went around to Tommy and once again slapped him, knocking him off his chair once more. With his lip quivering, Tommy got up, sat down and said, 'I am sorry I lied, we really watched a pornographic DVD.' 'I am ashamed of you son,' said John. 'When I was your age, I never lied to my parents.' The robot then walked around to John and delivered a whack that nearly knocked him out of his chair. Marsha doubled over in laughter and said, 'Boy, did you ever ask for that one! After all, he is your son!' With that the robot turned and whacked Marsha, knocking her clean off her chair.

An 80-year-old woman's doctor finally retired after many years of seeing her. At her next checkup, the new doctor told her to bring a list of all her prescriptions. As the young doctor was looking through the medications on the list, his eyes grew wide as he noticed a rather odd prescription for a woman her age. 'Mrs. Smith,' he said as he pointed to the medicine. 'I have to say I'm a little confused over this one prescription. Could you tell me what it's for?' The woman looked at the medicine and replied, 'Oh, yes. Those are wonderful pills. They help me sleep.' The doctor was taken aback. 'Mrs. Smith, I don't mean to contradict you, but I don't see how they can possibly help you sleep. You see, these are birth control pills!' 'Well, I know that, dear,' she said. 'You see, every morning I grind one up and mix it in the glass of orange juice that my 16-year-old granddaughter drinks, and I can assure you... they definitely help me to sleep at night.'

A Roman walks into a bar and asks for a martini. 'You mean a martini?' the bartender asks. The Roman replies, 'If I wanted a double, I would have asked for it!'

Law of Mechanical Repair - After your hands become coated with grease, your nose will begin to itch, and you'll have to pee.

Law of Gravity - Any tool, nut, bolt, screw, when dropped, will roll to the least accessible place in the universe.

Law of Probability - The probability of being watched is directly proportional to the stupidity of your act.

Law of Public Speaking -- A CLOSED MOUTH GATHERS NO FEET!

'The best thing about a picture is that it never changes, even when the people in it do.' - Andy Warhol

A Scottish mother visits her son in his New York City apartment and asks, 'How do you find the Americans, Donald?' 'Mother,' says Donald, 'they're such noisy people. One neighbour won't stop banging his head against the wall, while the other screams and screams all night long.' 'Oh, Donald! How do you manage to put up with them?' 'What can I do? I just lie in bed quietly, playing my bagpipes.'

A woman was at home happily jumping on her bed and squealing with delight.. Her husband watches her for a while and asks, 'Do you have any idea how ridiculous you look, What's the matter with you?' The woman says, 'I don't care, I just came from having a mammogram and the doctor says I have the breasts of an 18 year-old'. The husband said, 'What did he say about your 65 year old bum?' 'Your name never came up,' she replied.

Sad news at the Nestle factory in Scotland today.... A member of staff was seriously injured when a pallet of chocolate fell more than 50 feet and crushed him underneath. He tried in vain to attract attention but every time he shouted 'the Milky Bars are on me' everyone just cheered!!!

Murphy's Lesser-Known Dictums:

- 1) Light travels faster than sound. This is why some people appear bright until you hear them speak.
- 2) He who laughs last, thinks slowest.
- 3) Those who live by the sword get shot by those who don't.
- 4) Nothing is fool proof to a sufficiently talented fool.
- 5) The 50-50-90 rule: Anytime you have a 50-50 chance of getting something right, there's a 90% probability you'll get it wrong.
- 6) The things that come to those who wait will be the things left by those who got there first.
- 7) Give a man a fish and he will eat for a day. Teach a man to fish and he will sit in a boat all day drinking beer.
- 8) The shin bone is a device for finding furniture in a dark room.
- 9) A fine is a tax for doing wrong. A tax is a fine for doing well.
- 10) When you go into court, you are putting yourself in the hands of 12 people who weren't smart enough to get out of jury service.

Gardening Rule: When weeding, the best way to make sure you are removing a weed and not a valuable plant is to pull on it. If it comes out of the ground easily, it is a valuable plant.

Politics is supposed to be the second oldest profession. I have come to realise that it bears a very close resemblance to the first.