

Viewfinders

Next Club Meeting: Wednesday July 11th, 2007, 7:30 - 9:30 p.m.
Cupertino Room, Quinlan Center, 10185 N. Stelling Rd., Cupertino, CA

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June Meeting Highlights

At our last month's meeting, Viewfinders Video Club hosted the Northern California Interclub Exchange Night. Members from our sister video clubs in San Francisco, Redwood City and San Jose joined us to show movies that their members had produced. Everyone had a good time and it was a treat to meet and chat with our fellow video-making enthusiasts.

This was preceded by a report from Bob Meacham on our entry in the "CineCats" festival in Los Gatos with the club movie, "Maybe Today". (See last month's Newsletter for a full article.)

Following the movie screenings, Frank Swanson presented another in his series, "Tips and Tricks".

INTERCLUB EXCHANGE MOVIES

The six movies shown were:

1). "Liberian Native Dancers" by **Walter Schafheite** of the Peninsula (Redwood City) Moviemakers Club.

In his movie, Walter captured African dancers from Gio and Mandingo in Liberia performing traditional custom dances. Highly colorful, the music and dance reflected village life and customs. Originally shot on 16 mm film many years ago and later transferred to video, the movie gave us an insight into the culture of these tribes that date back for centuries. Imitating local spirits and deities, the dancers whirled and the native music pounded as ancient stories from village life and mythology were enacted.

2). "Birds Eye View" by **Mavis Navin** of the Peninsula Moviemakers Club and Westwood Club (San Francisco).

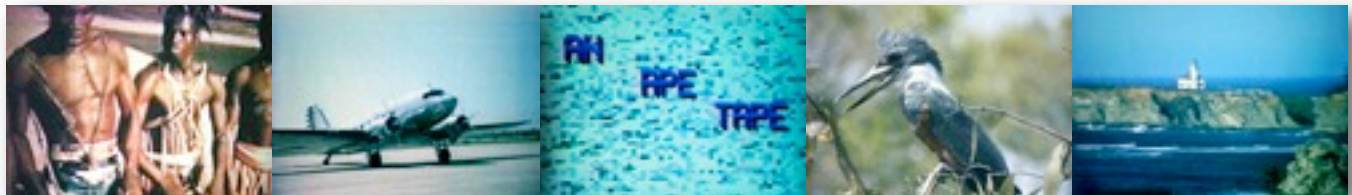
A flight into the past on one of America's most endearing airplane's, the

DC3, was the subject of Mavis's movie. This workhorse that carried more freight and personnel than any other aircraft during the second World War continued to play a major role in civil airline flights well after the war was over. The plane in which the movie was shot had the distinction of being Major "Hap" Arnold's own aircraft and flew to Europe to join the 50th Anniversary D-Day landings celebrations. It is now the property of the Otis Spunkmeyer Cookie Company and when the movie was shot, regularly flew over the San Francisco Bay Area for tourists and guests offering wonderful views of the Bay and the Marin Coast.

3). "Kong," a parody of the "King Kong" story by **Ed Leary** of the San Jose Movie and Video Club.

Undaunted by the lack of Hollywood movie-makers gigantic budgets for their version of the story, Ed set to work with pencil and paper cut-out drawings to bring the story to us once

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PRESIDENT'S MESSAGE

Learning from Viewfinders

Have you ever seen a piece of video from another member, on television or in films, and wondered, "How did they get that?" Most of us are true amateurs and use our cameras only infrequently. We sometimes luck into a good shot or clip but often our work shows a lack of familiarity with the camera or a lack of preparedness for the shot.

Lately I have found myself trying to put more pre-production and selectivity in what I shoot. I am planning ahead and thinking about what I want

to put on tape, what I need to do to get it on tape and how I will get it captured. To put it simply, I think that is the key to getting something closer to the work that you were impressed with in my opening question above. They got those shots because they did the prep work to be in position and ready when the event happened. It is a small thing that becomes big when it is used.

This club is a learning club, a sharing club and a social club based around our interest in shooting and making better videos. You could sit at home and read the many books on improving your work, watch hours of instructional videos and try to comprehend how things are done. Or, you could come to the club functions to show your own work and see the work of others. Then, ask questions and talk directly to people who can cut through all the fog and give you a clearer view of how they do the things you want to do better. One conversation with another club member could be the trigger to open vast new doors for you in your own work. That is what the club is all about. I know I have learned a lot from other members by asking questions and getting

their feedback on my own work. This club is a great knowledgeable source on all aspects of video, sound, lighting and the technology that surrounds them all.

I understand that not everyone wants to make their videos the same way. And, not everyone wants to make them for a vast audience. But I feel everyone wants to make the best product they can and impress someone, be it their family, friends, club members or a larger audience. And, I feel everyone knows that it can always be done better (by them), starting with the shooting, all the way to the final showing. We all want that feeling of putting a DVD into a player knowing it will be a quality experience for those watching it. Even if the only one watching it is you! I know I say it often, but the best way to learn and improve our skills is to get involved and associate with the other members. Ask them, "How did you get that?"

Bob Meach

Viewfinders SUDOKU PUZZLE

The goal of Sudoku is to fill in every empty box with one of nine letters. Each letter can appear only once in each horizontal row, as well as only once in every vertical column and only once in each of the nine 3X3 grids. This month's puzzle contains the letters CEINOPRT and U. To help you get started, let's say you wanted to put a "P" in the 9th column down. You couldn't put it in squares 6 or 9 because there is already a "P" in those 3X3 grids. Since there is a "P" in the first row across (and a "U" in the second square), the "P" has to go in the third square below the "U". As another clue, the word "CUPERTINO" appears somewhere in the puzzle. The answer to this month's puzzle appears on page 6 of this newsletter. Have fun!

Frank Swanson

		P		E				
	C	O			R		E	U
E	R			O				
			N			C	O	
U	N						P	R
	O	E			P			
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				N		P		

Continued from page 1

again. Ed's way. The whole sorry tale of Kong's capture and display in New York City, leading to his agonized fall, riddled with biplane bullets from the Empire State building to his death, in little more than a minute or so can only be described as a miracle of economy and editing. We look forward to more sagas from this master story teller.

4). "The Pantanal" by **Virginia Misoff** of the San Jose Video and Movie Club (also a member of the Viewfinders Club).

Those of us that attended the "Filming for Fun" contest lunch in May will have previously seen Virginia's wildlife documentary shot in the Brazil's Pantanal. This amazing place is populated by an enormous variety of creatures, including highly colorful birds. Virginia's steady hand caught many feeding in the marshy reeds or sunning themselves high up in the tree tops. The Pantanal is the world's largest wetland area at about 150,000 square miles. It is also the home of many endangered species and consequently the Brazilian government has given it a protected status. A lovely movie and a first-class production.

5). "My Thirty Five Years Using HP Calculators" by **Donald Apte**.

Drawn to a contest sponsored by the Hewlett-Packard company to make a three minute movie about their scientific calculators, Donald, a long-time user of that companies' products decided he was the man qualified to do the job. The movie illustrates the awesome number of calculators that he has used and collected during his career. Describing each model's characteristics and features, we were surprised at the versatility of these mostly pocket-sized machines built by one company alone.

6). "Crater Lake to Tilamook" by **Dick Brownlie**, (also a member of the Viewfinders Club).

Dick's movie is an excerpt from his much longer "Oregon Coast Journey" and took us along the gorgeous Oregon coast and some of that State's parks. The documentary moves from south to north, through parks both inland and coastal. Magnificent crashing waves, cliffs and rocks and sweeping vistas were on view but also the quiet, serene bays and beaches of Oregon, shot at different times during the day and sometimes misty, took on a mystique that was enchanting.

TIPS AND TRICKS

For a recap of Frank Swanson's June meeting workshop, please see page 5.



American Liberty, our next Themed Club Video Contest will be screened at our July meeting. Have your entry ready yet? We're looking for a good turn out to rival the April contest so don't let us down.

Good Luck!

UPCOMING VIDEO EXCHANGE NIGHTS

San Jose Movie and Video Club
Friday August 3rd
Peninsula and Westwood Clubs
Friday September 28th

REFRESHMENT VOLUNTEERS

Thank you to the members below who have undertaken to provide refreshments for upcoming meetings.

July	Fred and Joann Pfof
August	George Paz
Sept	Frank Yap
Oct	Stan Smith
Nov	Fred and Joann Pfof



VICE PRESIDENT'S MESSAGE

Viewfinders Video Productions

Baring any re-shoots, the club video team has only one more scene to stage and shoot before editor, John Dietrich, will have all the footage we need to complete this year's movie. All the work that the crew has produced over the last few months adds

up to a staggering amount of recorded tape for a video that will not exceed 15 minutes in running time. All this material has to be sorted to find the best shots and sounds that provide continuity, color and correct action. Factors such as how the scene was lit, did the actors convey their roles well, is the sound clean and uncontaminated by unwanted background noise have to be judged over many hours by comparing shot after shot after shot. All of this goes towards compiling a first rough edit.

Then comes the skillful business of adjusting that first edit to address another set of questions. Does the story flow well? Does it make sense?

Is the pacing correct? Is the continuity between shots smooth? Can we fix any problems? And above all, is it interesting enough to entertaining an audience?

Some of these questions may not be answered fully until a fresh audience that has not been involved in the discussions and decisions made along the way by the production crew sees the movie for the first time.

Then comes the moment of truth.

Brian Lucas

As a videographer and editor

Be in Control

By Gordon Peterson

"You are now entering the Twilight Zone. We are in control of the vertical, and the horizontal, de-de, de-de, de-de."

The light trace on the TV screen faded to a dark screen. Not until the weird story from the 3rd dimension ended was the TV set returned to our control. It was really fun for me to watch the show each week. It never occurred to me that I would, at some time in my life, be able to really control what appeared on a TV. That was only for the professionals, far away from my childhood rural valley home, in the mile-high Sevier Valley in Utah. Not until over 45 years later, after retirement, did I discover that, using a camcorder, one can transfer taped images into a computer and create a TV program. What a challenge editing is and what a wonderful experience. I still can't control the horizontal or the vertical though I can simulate those effects. Even when I bought my first video camcorder it never occurred to me that I could take the next step in creating video stories my way, for fun and sometimes profit.

Currently there are video editing programs that cost less than \$100. If you already have a powerful and fast computer with a large enough hard drive you can afford to do video editing today. You can record and edit those special things in your life and bring the best of the experience to your TV screen. A dedicated video editing computer can be had for around \$1000. But to tell it well you have to use only your best video that tells the story in the most brief and interesting way. It takes real control to leave out parts you are in love with but don't con-

tribute to the story you are telling. Your audience is used to the fast paced, glitzy things they see on commercial TV. Your video needs to be close to, if not better, in pacing and interest. You need good video to work with.

Buy the best camcorder that you can afford and then you can control the exposure and framing of your video. For dim light you may have to select a low light setting or control shutter speed and exposure. The exposure is very important to getting quality video and you'll soon learn that automatic exposure is not always the best choice, especially when there is a bright background. A person or object in front of a bright area (a person on white sand or in front of a window, a bird in a tree with bright sky behind it, for example) will only be a silhouette unless you either increase the exposure manually or select the back-light feature on your camcorder. Learn to correct the white balance in unusual lighting conditions. Don't over do it or it will take on a "heavenly" look.

You will learn to take wide shots to establish the context of the scene, medium shots to indicate the object of your story, and close-ups to see detail and experience the intimacy that video can bring. You will learn to leave room ahead of the moving subject as they move in the frame. You will remember to leave the eyes and chin in close-ups of a face. You will learn the "Rule of Thirds" and place the centers of interest near the "power points" which are the intersections of an imaginary "tick-tack-toe" grid spaced on the screen. When shooting an event you will learn to keep both eyes open while looking through the viewfinder so you will see both the small area you are videoing and the things that surround it. Select the most interesting elements for close-ups. It is always best to use a tripod or something solid to brace oneself on, but with good holding technique you can learn to do pretty well as long as you don't need extreme telephoto which exaggerates camera-shake. Stay on a subject for at least 5 seconds; 10 seconds is better. When you pan from side to side or up and down or zoom, either go very fast for effect or, more often, move as s-l-o-w as cold molasses. Usually slow is

better.

You get to tell your viewers what you want them to know. Avoid explaining the obvious. Nor do you have to have a continuous flow of narration, just keep it informative and entertaining.

The emotional tone of the video can be achieved by selecting appropriate music or other background sounds. It takes careful crafting to make it feel right because background sound is often the hardest to do and may take more of the editing time than any thing else, so learn to do it well. Often you want the ending of the music to end with the end of your video. You can buy software that will perfectly create various styles of music to a specific length of time, right down to an individual frame (approximately 1/30th of a second). One trick with regular recorded music is to lay it down on the sound track at the end of the video and then fade in the beginning to start where you want it to start. Another technique for extending the the music is to repeat the last few bars of the music one or more times just before the final ending. Some of you may remember the dance tune the seemed to end then would start up again for a few bars, then fade again then start up again. It was great fun when you were dancing and it can often be used to extend a piece for a few seconds. I will now return your attention back to you from my excursion into the joys of editing. If you haven't tried it yet go do it! If you don't have an editing system contact me and we can schedule a time for you to try my editing system. It is easier to use than most (it has to be or I couldn't do it!). I've got lots of disk space and we could have an interesting time together. Just call me (Gordon Peterson) 408-266-0260 or email me at gorapeterson@earthlink.net.

de-de, de-de, de-de.



By Bob Meacham

Title Please!

You may find yourself using the same titles a lot on your various videos, say as in intro or ending. Most editing software will allow you to save a title or template, as you create it. You will want to save it into a place or folder that is accessible to Import when you begin another project. This will save you the work of having to recreate it every time you want to use it.

Changing angles!

One of the telling marks of most amateur video is that it is shot mostly from eye level. If you want to add more interest or life to your work think about changing the camera positions for different shots. A low camera angle or a higher, over the head, shot can add tension and interest to a piece. And, as a added benefit, it will sometimes let you get in closer to the subject and not have the camera be as intrusive and affect the action. They will be more natural.

JULY 11th MEETING

Lotsa Movies

Our July meeting will be a full one as we have two student groups bringing their movies to entertain us, as well as our own "Themed" video contest and another in Frank Swanson's "Tips and Tricks" workshops.

Kicking the evening off, we are to be entertained by young movie makers from **Nimitz Grade School** in Sunnyvale. These elementary schoolers, under the stewardship of their teacher, **Susan Woods**, and sponsored by the Cupertino Elementary Education Fund, competed in a "What everyone Should Know" video contest and are the winners. Approximately 20 short (one to two minutes each) videos will be screened. After a pizza party, the children will be accompanied by their parents to the club. Please make them welcome, we'd like to have some of their moms and dads consider becoming *Viewfinders Club* members.

Next on the program will be a screening of students' movies from **Monte Vista High School**. Their teacher,

Deborah Vanni, has been bringing her students work to the club for several years. As an English teacher, she saw a direct correlation between her subject and movie making and encouraged her students to video their stories. They have responded with some pretty intriguing videos. After the screening, members are invited to discuss with the students their productions.

(Note: In last month's calendar listing we mistakenly interpreted MV High School as Mountain View High School. We apologize for the error.)

After the break we will screen the second of the clubs quarterly "**Themed**" contest based on the subject, "*American Liberty*". Our last contest produced six winners. Can we do better this time?

Last but not least, Frank Swanson will add to our video making skills with another of his **Digital Juice** workshops.

http:// Find it on the web

There are many resource sites on the internet for the amateur videomaker. Here is a list of some of the best.

www.moviemaker.com: Probably the best for well written articles by people who do it. Loaded with information.

www.creativecow.com: Covers all aspects of digital media. Lots of software applications support with reviews and discussion groups.

www.videohelp.com: Mostly a "how-to" for making Video CDs, DVDs, SVCDs and other media storage.

www.labdv.com: lots of information about digital video but it can get pretty technical. You may need a degree.

www.practicaldv.com: A website designed with the amateur movie maker in mind. Easy to understand articles for the non-technical.

www.camcorderinfo.com: If you're ready to buy new equipment go to this site. Up-to-date reviews and ratings. includes users' discussions on brands and models.

www.atomiclearning.com: A software tutorial site for subscribers but has many free lessons.

www.kenstone.net: Primarily for Final Cut Pro users, but has much information useful for other editing applications

www.videonetwork.org: Mostly concerned with how you screen your videos. Equipment, home theater, etc

American Motion Picture Society

The oldest film festival in the world

New plans announced for 2007 Convention of Amateur Movie Makers

Lack of interest resulted in cancellation of plans to hold the 2007 Amateur Movie Makers' Convention on a luxury ship cruising the coastal waters of New England and the Maritime Provinces of Canada. Officers of the sponsoring organizations had no backup plans and little time to locate a venue and organize a program for the event. **Walt Gilmore**, President of AMMA, and **Roger Garretson**, Secretary-Treasurer of AMPS, collaborated with **Dicie Sizemore**, veteran Southern California movie maker and convention organizer, to find a venue and to commit Contest Chairmen. They did it, and here is complete information about it.

2007 CONVENTION OF AMATEUR VIDEO MOVIE MAKERS, jointly sponsored by **Amateur Movie Makers Association (AMMA)**, **American Motion Picture Society (AMPS)**, and **Ten Best of the West (TBW)**.

Location:

- **Holiday Inn, Buena Park, CA** (adjacent to Knott's Berry Farm). Arrive by automobile or by air at nearby John Wayne (Orange County) airport.

Dates and Schedule:

- **Thursday, October 11:** Registration from 6:00 to 9:00 pm.

- **Friday, October 12:** Full day and evening program of Festival screenings and informative presentations.

- **Saturday, October 13:** Morning and afternoon: Festival screenings and other presentations. Evening: Festival Banquet followed by presentation of awards. Formal closing of Convention.

Festivals/Contests:

- **International Amateur Motion Picture Contest** (sponsored by AMMA).

Contest Chairman: **Don Christensen**, 5046 Galileo Lane, Taylorsville, UT 84118, E-mail: **sag36@xmission.com**. Tel: 801-558-1797.

- **Magic Moments** (sponsored by AMMA). Maximum 1-minute running time.

Contest Chairman: **Mark Levy**, 19 Chenango St., Suite 902, Binghamton, New York 13901.

- **American International Film & Video Festival** (sponsored by AMPS).

Contest Chairman: **Ned Cordery**, Goslands Studio, PO Box 820381, Veyo, UT 84782.

- **Ten Best of the West** (entries limited to residents of US states West of the Mississippi River and the four westernmost provinces of Canada).

Contest Chairman: **Don Christensen**, 5046 Galileo Lane, Taylorsville, UT 84118.

- Closing date for receipt of entries for all four contests is **September 1, 2007**.

Contest Entry Forms are available on the AMPS website: www.ampsvideo.com.

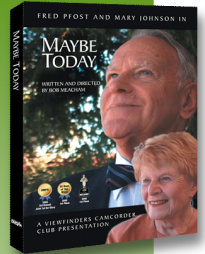
Questions? E-mail **Dicie Sizemore**: **sizepartyof2@att.net** or **Roger Garretson**: **rgaretson@aol.com**.

Bernie Wood

BE AN ACTOR!

The Club Video Productions team need "extras" for the final scene of this year's video. It will be shot in early July in Menlo Park. No special talents required and you have a chance to see yourself in a feature movie. If you can help, please call Brian Lucas (408) 735-0367 or Bob Meacham (408) 996-0750

"Maybe Today" DVD's Still Available for Sale!



If you haven't a copy of this award-winning club movie, now's your chance to own one.

For a mere \$5.00 you can choose either a DVD with the movie alone (version 1) or accompanied with a trailer (version 2)

Since it's original screenings at three movie festivals it has been seen at other locations where it has garnered praise for its story and production quality.

Call or email Frank Swanson, or talk to him at club meetings. He'll be pleased to fill your order.

Sudoku Puzzle Answer

O	T	P	E	N	I	R	U	C
N	C	E	U	P	R	I	T	O
I	U	R	T	O	N	E	P	
T	N	U	P	C	R	E	O	I
R	P	I	O	T	E	C	N	U
E	O	C	I	U	N	T	P	R
I	P	N	C	O	T	U	R	E
U	E	T	R	I	P	O	C	N
C	R	O	N	E	U	P	I	T

TECH TIPS

By Frank Swanson

At the end of each monthly general meeting of the Viewfinders Club, I've been presenting a short video clip from Digital Juice that provides you with practical tips for expanding your knowledge of videography. At our June meeting I thought it was time to tell you about "punctuation" in your video editing process and why it's important in providing clear communication with your viewer.

Transition effects are the punctuation marks of your video productions. They separate and connect shots and sequences and segments so the viewer knows how to interpret the edit. When they're used appropriately viewers don't even notice them. They just follow the story. When they're used improperly or in unconventional ways the audience can become confused. Why? Because most viewers can't tell you what transition effects mean, they just understand that something is being communicated when they see certain ones used. The three most common punctuation connectors used in motion pictures are *cuts*, *fades* and *dissolves*. And, each one communicates something different.

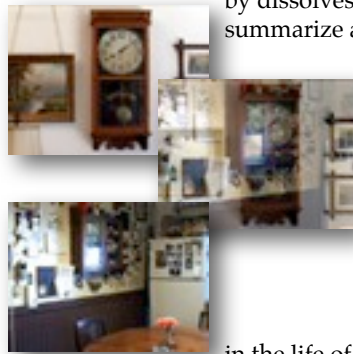
1. The Cut: indicates that a sequence of shots is con-



nected in space and time. When you cut from one shot to another we tell the viewer that these things are happening in that place at that moment. There's no lapse and there are no gaps.

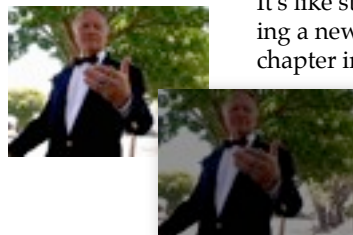
2. The Dissolve: sometimes called the cross-fade, this transition separates two related shots that are not directly connected. In historical film grammar a dissolve indicates a short passage of

time or a change of location. So you might use a series of shots connected by dissolves to summarize a day



in the life of someone to tell the viewer that time is passing from one shot to another. This is a good transition to use when showing highlights, and some other stuff happened in between but it wasn't important enough to show, so it was taken out. When people see a dissolve that's what they understand. The shots that they see aren't happening in real time. That's why you shouldn't use dissolves in interviews or scenes with dialog.

3. The Fade: whereas the dissolve indicates a short lapse in time, a fade to black represents an extended passage of time.



It's like starting a new chapter in a



book. The fade to black may last only a second or two, but the viewer understands that a good amount of time has elapsed and something new is starting.

There are a whole bunch of special effects dissolves that you typically see on television, like in the news, weather or sports segments. The ripple dissolve (i.e. pebble drop on a pond) is typically only used to indicate a going back in time, also known as a flashback. It's generally not used

for anything else. Digital video effects, shapes, wipes, and 2-D and 3-D transitions are essentially exclamation points whose purpose is to make a bang, to call attention to themselves. If that's what you want to do, use them because that's what they're for. There's nothing wrong with using an imperative once in a while to indicate urgency, but they do get old if used over and over in a production. Use these special effects with moderation and purpose. Special effects need to stay special to be special.

Finally, uses of cuts, fades and dissolves change over time. Rules are made to be broken. You don't have to signal every passage of time in your productions with a dissolve or a fade to black. But it does help to know how your audience interprets what they see on the screen. I like to use dissolves between camera angles for musical events where everything is connected in space and time. I also like to use 6-frame "fade to/from white" in my wedding videos for insertion of B-roll footage in real-time sequences to cover my quick camera movements. So, go ahead and break the rules once in a while. Sometimes you might need to, but understand that if you do use unconventional punctuation in your productions, you might lose some people along with way.

Now, pay close attention to the "punctuation" in the movies you see in the theatre and on television, and see if you can learn something from the pros. This tech tip can be seen live on your computer by going to www.digitaljuice.com, click on "DJTV" on the top of your screen, click on the "search" tab, type in "punctuation" and hit carriage return. Up will pop "Field of VIEW: Punctuation". Click the "run" arrow in the clip's window to the left and sit back. There are a whole bunch of other great instructional videos from Digital Juice that are just waiting for you to watch while you're on their website. I'll pick another one for screening at our next meeting, so be sure to come and see my choice.

CREDITS

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Viewfinder Newsletter is published during the third week of each month for Viewfinders Camcorder Club of Cupertino members. Please send announcements and articles for submission to the publisher during the two weeks previous to the following monthly issue. Send address and email corrections to the publisher.

MONTHLY CLUB MEETINGS

Held in the Cupertino Room, Quinlan Center. 10188 N. Stelling Road, Cupertino, California. Watch the calendar for programs updates. Admission is free.

OFFICERS

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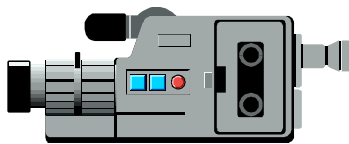
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WEBSITE

www.viewfindersclub.org



CALENDAR OF EVENTS	
2007	
<p>JAN</p> <p>Jan 3 Meeting: "10 Best of the West" and NCCAMA movies screenings.</p> <p>Jan 5th San Jose Meeting: "Gorillas..."</p> <p>Tech Tips: Frank Swanson <i>"I've Been Framed"</i></p>	<p>FEB</p> <p>Feb 7 Meeting: Fred Pfof on "The History of Video Tape"</p> <p>Tech Tips: Frank Swanson <i>"Steady Camera Work"</i></p>
<p>MARCH</p> <p>March 14 Meeting: John Dietrich on "Matting and Chromakey Techniques"</p> <p>Tech Tips: Frank Swanson <i>"Creative Camera Work"</i></p>	<p>APRIL</p> <p>April 4 Meeting: Members Quarterly Short Video Competition screening. Theme: "Water"</p> <p>Tech Tips: Frank Swanson <i>"Light and Shadows"</i></p>
<p>MAY 2, Wednesday</p> <p>Meeting: Club Members Video Screening Night.</p> <p>Tech Tips: Frank Swanson <i>"Shooting Interviews"</i></p>	<p>JUNE 5, Tuesday</p> <p>Meeting: Inter-club Exchange Night</p> <p>Tech Tips: Frank Swanson <i>"Transitions"</i></p>
<p>JULY 11, Wednesday</p> <p>Meeting: Nimitz Grade Sch. Videos Monte Vista Student Videos American Liberty "Themed" Contest</p> <p>Tech Tips: Frank Swanson</p>	<p>AUG 1, Wednesday</p> <p>Meeting: Panel Discussion of "Audio in Video: Microphones, Capturing, Editing and Voice-overs"</p> <p>Tech Tips: Frank Swanson</p>
<p>SEPT 11, Tuesday</p> <p>(Meeting to be determined)</p> <p>Tech Tips: Frank Swanson</p>	<p>OCT 3, Wednesday</p> <p>Meeting: Club Annual Video Contest screenings.</p> <p>Tech Tips: Frank Swanson</p>
<p>NOV 7, Wednesday</p> <p>Meeting: Annual Gold DVD Awards and Social.</p> <p>Tech Tips: Frank Swanson</p>	<p>DEC</p> <p>No meeting this month</p>

