

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



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Best Amateur Movies Shown
Frank Swanson selected and screened award movies from around the world.
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VP's Message
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February 2011 Meeting Highlights

Award Winning Amateur Movies

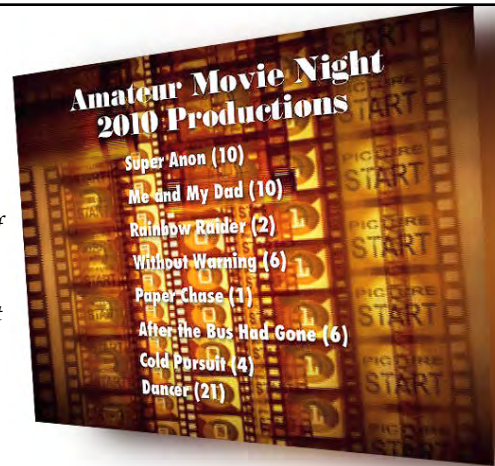
Presented by Frank Swanson

Once again Frank Swanson had chosen a selection of some of the best movies entered in two prominent international movie festivals. His presentation included films from the USA, Canada, Australia, Ireland and the UK. The festivals were sponsored by the Canadian International Amateur Film Festival (CIAFF) and originally screened by the Society of Canadian Cinematographers Amateur (SCCA) and the American

International Film and Video festival (AIFVS) and first screened by the American Motion Picture Society (AMPS).

It is heartening to see that amateur movie makers can produce, with limited means, such a high calibre of films that demonstrate intelligence and imagination. There is much to be learned from studying these short productions when we strive to improve our own efforts.

The movies screened were as follows:



"Super-Anon" by Stephen H. Plitt and Debra Sears. 2004. Canada Festival: CIAFF

What can it be like to be related to a comic superhero without their special talents? Somewhat depressing, so Super-Anon, a support group dedicated to help these unfortunates tries to find meaning in their lives. Spider-Man's brother envies his brother's charm with the opposite sex, Wonder-Woman and Superman's daughter can't punch her way through a paper bag, although having X-ray vision in one eye is entertaining. The Lone Ranger's son may be quick on the draw but finds little use for the talent while the brother of

the Flash just can't get up to speed. Other Super-Anon attendees include relatives of The Hulk, Batman, the Human Torch (who occasionally ignites) and one of the X-Men. Aware that they are not equipped to fight big evil like their famous relatives they form the B-Team and turn to saving people doing small, stupid things.

"Me and My Dad" by Robert Hallet. Date unknown. Australia Festival: CIAFF

A teenage boy loses his fireman dad in a horrendous accident. Alone in a hospital room with his dead father the boy struggles to comprehend what his life will mean



Continued page 2

Wednesday March 9th Meeting

Using Still Images Creatively in Videos

A presentation by Brian Lucas on how and why videographers should utilize the Ken Burns Effect to create motion from still images.

Continued from page 1

without the companionship of his dad. In a series of flash-backs we see how close the two were, the activities shared between them and how the father encouraged the son's singing talent. Their relationship is described in a song called "You Were Always There" that the boy sings to his father before leaving the hospital to face a changed life.



"The Rainbow Raider" by Roger Cowland and Barry McKnight. Date unknown. Australia Festival: CIAFF

Taking advantage of the absence of homeowners a sneaky parrot enters a house intent on raiding the kitchen. He's lucky; a tub of honey sits on a shelf. Deftly using his beak the parrot makes short work of opening the tub and helps himself to a delicious treat. But he doesn't have much time for the householders shortly return. Skillfully replacing the lid on the honey tub, the parrot makes his getaway while the humans look forward to a nice cup of tea sweetened with honey - it there's any left!



"Without Warning" by Errol X. Lazare and Rick Bossom. Date unknown. Canada Festival: CIAFF

This music video drama concerns the pain that comes to the parents of runaway children. A teenage girl who is loved by her parents leaves home for no cause that the parents can fathom. A hastily scribbled note from the girl to her father mystifies them as to her reason for leaving. She had always been a happy child with affection for her parents. The girl finds that living on the streets is tawdry and dangerous when she encounters mean people. The parents search for the girl by posting "missing" posters, hopeful that they can get their daughter back but there is no assurance at the end of the movie that the daughter will ever return. The movie cuts between the main story and a rock band called

"Month of Sundays" who sing a song illustrating the drama.

"Paper Chase" by Mark Levy. 2005. USA Festival: CIAFF



Mark Levy, a Los Angeles attorney likes to make pictures of a riske nature and this short comic movie follows form. A bar tender is flattered by the apparently amorous advances of an attractive customer who asks to speak to the manager. The manager is not available so the woman, caressing the bartenders face, asks to leave a message. With the woman's fingers in his mouth the bartender is happy to oblige. That is, until the woman explains that the lady's room has run out of both paper towels and toilet paper!

"After the Bus has Gone" by Matthew Gough. Date unknown. UK Festival: AIFVF



Dylan Thomas, the Welsh poet who achieved international fame in his short life was an enigma. Was he a genius or a literary fake? Was he a boozier because could not help himself or was that a part of the wild celtic boyo image that he craved? His poems such as "Do not go gentle into that good night", a paeon to his dead father is famous, but few can read beyond the first few verses of most of them without giving up the struggle with the mystical images of his bardic imagination. This film records part of Thomas's life in the Welsh coastal village of Larne, his stormy relationship with his wife Caitlin, his BBC commissions which included the prose work "Under Milk Wood" and his reading tours in the USA. Thomas died at the age of 39 in 1953 after collapsing in his hotel room in New York City after imbibing 18 straight whiskies, a feat that he proudly boasted had to be a record, before he expired.

"Cold Pursuit" by Conor Ryan. 2004. Ireland festival: CIAFF



A movie made at the National Film School of Ireland, this animated feature tells the story of a hungry polar bear, two fish and an eskimo hunter. Spotting a fish swimming below an ice hole the bear grabs it but the fish is slippery and makes an escape. The bear determinedly pursues it over hummocks and valleys but the fish finds another ice hole and disappears into the water. But that's not the end of the story. The fish is swallowed by a larger fish, which in turn is hooked by the eskimo who is unaware of the approaching bear who selects him for his dinner. Happy endings for the bear, the big fish but not the small fish or the eskimo.

"Dancer" by Robert Bertrand and James Webber. Date Unknown. UK Festival: AIFVF



A young man is haunted by a terrible secret. Driving home after sharing a beer in a pub with a friend and looking forward to his coming marriage, he accidentally runs down and kills a young woman. Panicking, he hides the body in the woods but cannot rid himself of his guilt. He had not known the girl but finds he has to attend her funeral where her father's grief and memory of his daughter can only worsen the guilt. At the grave site the young man meets the girl's friend who talks about the dead girl's hopes for the future and her dreams of being a dancer. The young man's fiance tries to convince him that it was an accident, that nothing good could come of it if he admits his responsibility and that it would ruin their life together. In the final scene we see the young man facing the father without a word, but his expression tells all and the father slowly realizes why he has come.

We look forward to another showing of award winning movies presented by Frank Swanson next year. ■

PRESIDENT'S MESSAGE



"Connections"

In the member interest survey taken last November a number of members indicated they would like time to screen their videos and discuss suggestions for video equipment and techniques. The time after the break has been set aside for this but so far there seems to be little interest in using it. We encourage members to bring their items to future meetings. Just let me know in advance what the topic may be and an estimate of the time needed for your presentation and I'll make the time available on a first contact, first presented bases. Call me at 408-266-0250 or email me at gorapeterson@earthlink.net, or you can sign up at the meeting.

I'm looking forward to **Brian Lucas's** March presentation about "*Using Still Images Creatively in Videos*". He will explain how and why a video editor may employ the "Ken Burns" effect



MEET OUR NEW MEMBER
Bob Rodert

Bob considers himself a beginning movie maker who works in iMovie on the Apple platform. His video interests lie mostly in recording vacation and travel trips but he is also keen to record the exploits of his grandchildren as they grow up. We're sure that other members with similar interests will be willing to share their experiences with him. As a previous member of the club, **welcome back Bob.**

in videos. Ken Burns first used the technique making still images appear "live" while making a documentary about the Civil War. If you've seen Burns' mechanical methods of panning the camera over the image, you'll understand it takes a lot of engineering to accomplish it. Video editing software has made it easier to get similar effects with still images. I still occasionally use the manual camera technique of zooming in on a photograph and slowly panning across the image for individuals close up shots. Sometimes I pan the camera, fixed on a tripod, over the graphic but sometimes I find that it works better to keep the camcorder stationary and move the photograph or document smoothly within the viewfield of the camcorder. I have also slowly panned down an event program or name list for a video record of the event. It usually takes several tries do it well enough to meet my standards. I want it good, though not necessarily perfect. I am anxious to see Brian's program.

This month I would like to feature another of the "connections" made through video making. I first met **Mary Johnson** as a member of the Viewfinders Club at a time when she was also a member of the "On The Move" crew, and later a member of the Wildlife Photographers of Silicon Valley, a group of underwater photographers and video makers. (A while ago I also dived and did some underwater still photography, but it has been a long time now). My wife and I attended their meetings to see the wildlife and were encouraged to join so they would have some "top-siders" (non-divers) in the group.

Mary is a very elegant video editor and camera operator and like me uses the Canon GL2 camcorder for important video projects. One of which was to document the construction and opening of the City of Sunnyvale's Murphy Historical Museum. This features the early history of the city and the Murphy family who were the first western settlers of the area. Mary got together a crew of Viewfinder members: **John Dietrich, Frank Swanson** and **Gordon Peterson** (myself) to help her document the well celebrated ground breaking ceremonies attended by city officials,

members of the Museum committee, and Murphy family members. We did a 4-camcorder shoot with John on the left wing of the stage, me in the center, Mary was on the right wing and Frank handling the roaming camcorder. Each of the stage camcorders needed to shoot over the crowd to do the job. I was located 100 feet back, but getting a close up of the speaker with the Canon GL2's 20X optical lens was no problem. Getting elevated to shoot over the crowd was another matter. I rigged my tripod to the 2nd upper step of a 6' ladder with bungee cords securing two of the tripod legs to the ladder's side. The third leg went over the top and rested on the fold down "paint" tray just below the top of the ladder with another bungee cord securely in place. With this arrangement I was able to shoot over the people and have a clear shot at the stage speaker podium from about 8 feet high.

Later during the day we taped interviews with family members and members of the historical committee regarding their work. It was quite a challenge to find a quiet location for the equipment set-up for the interviews. A search through our gadget bags found the critical connectors and cables to do the job. You can never have too much stuff at a shoot, though it seems like too much to carry.

Later, when the museum was finished we returned to video the grand opening too. We used the same setup for the stage ceremonies, but this time I had to relocate to where I could shoot the ribbon cutting and procession that followed at the front of the museum. Again I was glad that I had the ladder to shoot over the crowd. Through videoing the various booths, displays and activities for the public record I learned a great deal about the Murphy family and the early history of Sunnyvale. Mary did an excellent job of editing it all into a very nice documentary of the events.

I later did some camcorder work on some of Mary's clever movies for Viewfinder contests. These were experiences I would never have had with out the connection to Mary Johnson. Thanks Mary.

Gordon Peterson

V.P.'s MESSAGE



Perspectives 3

During the Viewfinders Board of Directors meeting in December, I volunteered to produce a program, "Making Animation Videos" for the April 2011 meeting.

Since then I have been stumbling over the content for this program. Initially I thought of Pixar. They make terrific commercial animation movies but the more thought I gave to our program it seemed likely that Viewfinder members are not going to devote long hours making a commercial-length animation video.

Members saw an example of a non-commercial prize winning animated video at the February meeting. Several members said that it was great but that must have taken a year or more to produce.

My question to our members is this, "As an individual member, are you prepared to take on such a task?"

Perhaps the question we should ask is, "Why would we want to introduce some kind of animation into a video

that already contains movement". I think the only good answer to that question is, "It will advance the storyline!" This implies that you have a storyline (script) that you are following to carry your viewer along from opening-to exposition-to ending (conclusion) in a logical sequence.

What!? You don't have a storyline that you are following? Then how can you even begin to decide if you need to add animation to your video? I think the point is made. You should always start out with a storyline.

But let's suppose you do have a storyline. Now the question becomes, "What kind of animation will enhance my video in the eyes of the viewer?"

At the January meeting one of our members, Irv Webster, made the suggestion that by a careful consideration of the kinds of animation software available today you might capture and hold the viewer's attention. Irv stressed the importance of readability and relevance of any graphics used in your videos.

Digital Juice: Take 5 has two short videos that demonstrate Irv's point and I will ask the president to make time for showing them at one of our meetings. And remember, graphics can easily be animated with most of the editing software already at your disposal.

After you have determined that your graphics are readable and relevant in

your video you will probably want to move on to making a short, animated video just for the fun of it. There are several software programs on the market that will allow you to achieve this.

You have probably seen the Presidents Day ads on TV with a dour looking President Washington and an unsmiling President Lincoln dressed in tuxes doing a Fred Astaire number to sell a product. You can make animated videos like this using fairly inexpensive software

I started out saying that I volunteered to produce the April program, "Making Animation Videos" and quickly became mired down into what the content of this program should be in order for our members to get any benefit from the presentation.

I do have a 40-minute program lined up. And I hope it is what you want to see. It is still in the process of being developed so I am asking all the members who read this column to send me their expectations in the next few weeks so the program can be tweaked to meet your needs.

A new member, Ron Rhodes, has already sent me his ideas of what this program might contain. Don't be shy... send me yours at: billmannion@sbcglobal.net

Bill Mannion

JUMBLE PUZZLE By Frank Swanson

Unscramble these four Jumbles, one letter to each square to form four ordinary words

TRESTE



DOEIV



HITSO



KAMCHOM



Now arrange the circled letters to form the surprise answer, as suggested by the photo



What these Viewfinder Club members like to do

MEET OUR NEW MEMBER

Bruce Berger

Bruce is another "Apple" guy who sees himself as an intermediate movie maker. He is an outdoors man who records his travel adventures giving particular attention to exceptional scenery. To help him in his work he looks forward to club meeting programs that emphasizes camera and editing techniques. He would also like to screen his nature movies at the club. That's what we like to hear.

Welcome to Viewfinders, Bruce.



What you can learn from



- Men show no pain while taking a brutal beating but will wince when a woman tries to clean their wounds.
- A detective is guaranteed to solve the case once he has been suspended from duty.
- Cars and trucks that crash always burst into flames.
- One man shooting at 20 others stands a better chance of killing them all than 20 men firing at one man.
- If you lose a hand, it will cause the stump of your arm to grow 4 inches.
- When you turn out the light at night, everything in your room will still be clearly visible, just blue
- During a very emotional confrontation, instead of facing the other person you should stand behind them and talk to their back.
- When they are alone, all foreigners prefer to speak English to each other.

- It is always possible to park directly outside the building you are visiting.
- If you dance with a stranger, they will know all the steps.
- If being chased through town, rely on a passing parade to hide in.
- All grocery shopping bags contain at least one stick of French bread.
- The Eiffel Tower can be seen from any window of any building in Paris.
- When paying for a taxi, just grab any bill from your wallet. It will always be the exact fare.
- The ventilation system of any building is a perfect hiding place. No one will ever think of looking for you there and you can travel to any other part of the building without difficulty.
- Should you wish to pass yourself off as a German officer, it will not be necessary to speak the language. A German accent will do.

Club Movies Available for Sale \$5 each. See Frank Swanson



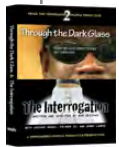
Maybe Today (2006)
A lonely, elderly man hopes to find companionship on his local bus service.



Dearly Departed (2007)
Fearful that her husband will not join her in Heaven, a woman schemes to gain him admittance.



Two Left Feet (2008)
A retired man, bored with his life, decides that dancing lessons will open new worlds for him.



Through the Dark Glass (2010) & **The Interrogation** (2009) *Two movies - one DVD*

- 1). A man is pressured to admit to crime until the proof is finally presented.
- 2). A man encounters indifference towards him. However, he may not be what people think.

CLUB MEETINGS REFRESHMENTS VOLUNTEERS

We're looking for volunteers willing to provide refreshments at club meetings. Please let one of the Board members know which month you will be available. In 2011 we plan to have two people sign up for each month which will ease individuals cost.

Jan 12th Brian Lucas

& Irv webster

Feb 17th Fred Pfof

& Milt Kostner

March 9th Jim Visser

& Bernie Wood

April 13th Jerry Oliver

& Virginia Misoff

May 11th Linda Grodt

& ?

The club thanks those who will or have provided refreshments

TREASURER'S REPORT FOR FEBRUARY 2011

Bank Account Beginning 02/01/11	\$1187.43
Income Subtotal:	\$155.00
Dues (6) \$155.00	
Expenses Subtotal:	\$6.00
DVD Return Mailings \$6.00	
Bank Account Ending 02/28/11	\$1336.43



JOIN/RENEW YOUR CLUB MEMBERSHIP FOR 2011

The membership dues for 2011 like last year are \$30 for individuals, \$35 for families and \$5 for full-time students. If you're one of our members from last year who have not yet renewed, bring your check (made payable to "Frank Swanson" with memo to "Viewfinders Club") or cash to our March 9th meeting to continue your membership.

Frank Swanson

Two New Video Competitions from the UK

The Art & Culture Magazine
Aesthetica

Short Film Competition



Aesthetica is looking for filmmakers who are driving the genre of short film forward through inspirational and innovative works. Whether you are fresh out of film school or have been making films for years, we want to hear from you. Accepting films in all genres: drama, documentary, music video, satire, comedy and artists' film.

The deadline for submissions is **30 April 2011**. All winners will be notified by 30 July 2011 and the DVD will be released with the December issue of Aesthetica Magazine.

Once you have entered the competition, please send your DVD as soon as possible. You can enter the competition up until 30 April.

Winner

- £500 first prize.
- Screenings of your film at: Rushes Soho Shorts Film Festival (London), Glasgow Film Festival, Branchage Film Festival (Jersey).
- A weekend filmmaking course courtesy of Raindance.
- 12 months membership to Shooting People.
- Inclusion on a DVD that will go to all Aesthetica readers.

Runner-up & Finalists

- £250 for the runner-up.
- The runner-up and finalists will be included on a DVD that will go to all Aesthetica readers (60,000 viewers).

Submission Guidelines

- Running times up to 25 mins
- English language, dubbed to English or English subtitles.
- Entries to be submitted by DVD.
- Please include: Director's name, country of production, running time.
- Plus full contact details including postal address, telephone number and email address.
- Your film must not be in breach of any copyright, including music or sound contained in your entry.

Eligibility

- The competition is open to anyone in the world.
- Please inform us if your work has been screened elsewhere.
- An entry fee of £15 plus VAT is required per film.
- You may submit more than once.

For more information: www.aestheticamagazine.com



Chartered Institution of Water
& Environmental Management

Environmental Photographer - Videographer of the Year 2011

CIWEM encourages entries that are contemporary, creative, resonant, challenging, original and beautiful. But most of all, we want your work to inspire people around the world to start taking care of our environment.

Copyright remains with the owner at all times.

The competition is open to all professional and amateur, national and international photographers of all ages.

CATEGORIES (Brief Descriptions)

• The Natural World

Celebrate the incredible variety and beauty that exists within our natural environment.

• The Underwater World

Share the incredible secrets the oceans, lakes and even ponds hold, as well as highlight the vital role they play in our world's survival.

• Mott MacDonald's Changing Climates

The impact climate change is having on our world.

• Quality of Life

Illustrate a particular way of life in various rural, urban or social environments all over the world.

• A View From the Western World

An opportunity to explore all that is good and bad in Western society.

• CS2's Building Our Future (New for 2011)

Investing in our future through design, technology and innovation.

• Young Environmental Photographer of the Year

Young Environmental Photographer of the Year - Under 16 and under 21. N.B. Entrants of any age are eligible to enter the other categories.

VIDEO CATEGORY

You can enter up to 7 video submissions. Your video clip must be between five and 30 seconds long and be made up of one clip or a maximum of three clips edited together.

PRIZES

The winning entries share a prize fund of £5,000. We also provide the opportunity to sell your images to the media for editorial use and to the public as part of a limited edition print run. It is designed to help raise additional revenue for all our entrants.

For more information: www.ciwem.org/

TECH TIPS

SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 7 by Frank Swanson

The Art of Composition

This month's article deals with framing your subject with your camcorder. That is, what to place in your viewfinder screen to get those great shots that will set your videos apart from other amateur videographers. After you read my comments, pay attention to the next several videos that you see at our Club meetings, and even the movies on TV, and see if you can find all eight techniques used (or violated) at one time or another.

1. Provide a Center of Interest: Spark the viewer's interest by giving every shot a clearly identifiable subject. Even the grandest vistas such as mountains, oceans, skies, forests, and cities look less interesting without a



foreground subject such as a tree, rocks, building, person or animal.

2. Show the Scale: Include a 'yardstick' in wide shots of natural vistas and urban settings such as people, autos, animals, park bench, etc. Use anything that is familiar to the audience as a reference object to show the scale of the shot.



3. Screen Real Estate: Be very careful how you use every inch of the screen. You don't want to clutter it, but you don't want to keep it devoid of information either. Decide what you're trying to convey to the viewer and select a camera angle that shows that. Pick a composition and stick with it with a steady shot (don't constantly wag, wave, pan, and zoom). If you

need to change from a wide shot to a tight



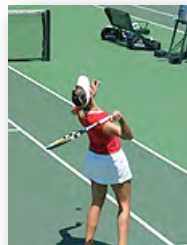
one, make sure you can cover the zoom in the edit

with a cut-away. Pretend that every shot you frame is going to be a still photograph and you want someone to hang on the wall. Spend the time to view the image as a still until you think it's a keeper.

4. Camera Angle: If the camera is tilted sideways or at an angle that causes people to appear that they should slide out of the frame, the viewer psychologically knows something is wrong. Give the frame a level horizon by using the bubble level on your tripod (or eyeball it if you don't have one). Most scenes will have either a horizontal or vertical object in the background, so use it to align your camera angle. A slight cant of 5 or 6 degrees is more unsettling than a large one of, say, 45 degrees.



5. People Cropping: When getting a closeup of a person's head, don't cut-off one of their ears (i.e. don't leave it out of the frame view), or worse yet cut-off one of their eyes – they go in pairs you know! Maybe it's 100 years of film convention, but it's acceptable to crop the top of someone's head, but not lopping off the chin. It's acceptable to cut-off someone at the knees, but not just above the foot.



6. Room to Move: From a static position of a person, anticipate all possible movements whether it's a sudden lean forward (or backward), a turn their head or

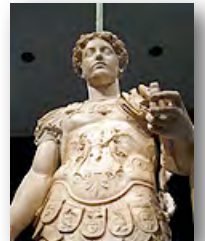


shift of their weight. Will critical parts of them be out of the frame? Give a comfortable border around people to allow for slight motions without having to re-frame the shot.

7. Up Close and Personal: One of the biggest mistakes of beginning videography is not getting close enough. The general rule is that the viewer should be able to see the subject's eyes to be drawn into what he or she is saying. Unless you're showing the vastness of Death Valley and how insignificant people are in relation to nature, fill the frame with the action and focus of the scene. Don't fill your frames with unimportant or diversionary information. Help your viewer focus on what you want them to see and remember.



8. Plan for Your Background: Bad backgrounds can be "busy" – filled with complicated and confusing elements that distract from your subject. For example, make certain that a light pole isn't growing from someone's head. Backgrounds can also be too bright, causing your subject to be backlit and making them nothing but black silhouettes. Focus on your subject, but take the time to look at the background and make adjustments to rectify any problems. Sometimes just adjusting the depth-of-field will help blur the background enough to do the trick.



So, now you know not only *what to avoid*, but you also know *what to do to compose your shot* the next time you pull out your camcorder. Last month we screened eight award-winning movies from around the world and I couldn't help from noticing that in most of them attention was paid to *shot composition* by the director and camera operator. The next time you go on a camera shoot, keep these ten technical tips in mind and you'll have some great footage to edit for your next video production. ■

CREDITS

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Viewfinder Newsletter is published during the fourth week of each month for Viewfinders Digital Video 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. 10185 N. Stelling Road, Cupertino, California.

Watch the calendar for programs updates.

Guest admission is free.

MEMBERSHIP DUES

- \$30 for individuals
- \$35 for families
- \$5 for full-time students

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Jumble Puzzle Answer from Page 4

Answer: What these Viewfinders Club members like to do: MAKE THE MOVIES

Jumbles: STREET VIDEO HOIST HAMMOCK

CLUB MEETING EVENTS
2011

<p>January 12th, Wednesday</p> <p><i>Videomaking Made Easy with the Canon SD 4500</i> by Jonathan Parnell of Keeble and Shuchat</p> <p>Tech-Tips: Framing the Shot</p>	<p>February 17th, Thursday</p> <p><i>Award Winning Amateur Movies:</i> by Frank Swanson. Screening of movies from SCCA, AMPS and AIFVF contests in 2010</p> <p>Tech-Tips if time allows</p>
<p>March 9th, Wednesday</p> <p><i>Using Still Images Creatively in Videos:</i> how and why the video editor should employ The Ken Burns Effect by Brian Lucas</p> <p>Tech-Tips if time allows</p>	<p>April 13th, Wednesday</p> <p><i>Making Animation Videos:</i> with John Martin and Michael Humphress of "KrazyTalk Animator"</p> <p>Tech-Tips if time allows</p>
<p>May 11th, Wednesday</p> <p><i>Nimitz Grade School Movies:</i> screened and presented by teacher Susan Woods and Apple employee and editor Peter</p> <p>Tech-Tips if time allows</p>	<p>June 8th, Wednesday</p> <p><i>Member Video Screenings:</i> recently produced movies by club members are shown to help Club members improve the quality of their productions</p> <p>Tech-Tips if time allows</p>
<p>July (TBD)</p> <p><i>Making Low Light Videos:</i> basic rules and procedures for improving your low light video shooting and editing</p> <p>Tech-Tips if time allows</p>	<p>August (TBD)</p> <p><i>Making Family History Videos:</i> what, why, how and when to get started in documenting your family history</p> <p>Tech-Tips if time allows</p>
<p>September (TBA)</p> <p><i>Independent Movie Maker Presentation</i></p> <p>Tech-Tips if time allows</p>	<p>October (TBD)</p> <p><i>Annual Member Video Contest:</i> screening of best movies produced by Club members this year</p> <p>Tech-Tips if time allows</p>
<p>November (TBD)</p> <p><i>Golden DVD Awards Night:</i> screening of the top three movies for the year; also election of Club officers for 2012</p>	<p>DECEMBER</p> <p>No meeting this month</p>