



*Family History videos cont. from page 1*

- Your descendants need to have a sense of history

They'll want to know all about the family and remember their own childhood when they are older. Most children today cannot conceive of living in a world devoid of modern conveniences. Those of us that lived in an earlier time need to explain to future generations how people managed and entertained themselves years ago. They'll want to know how world events such as wars, economic slumps and natural disasters effected family decisions and actions.

- Your time capsule of family memories keeps family stories alive

Keep your family history from becoming "history". Record it. Lessons can be learned from the morals and achievements of individual family members and are told from generation to generation. Whether our ancestors were heroes or villains the stories of their behavior may have helped make us who we are today.

## 2. WHO should make family history videos?

- Less than 10% of people with camcorders actually do something with their footage

Of these people, less than 1% can edit a video. You can so you are hereby appointed "Family Historian".

## 3. WHAT are the styles of these videos?

- Home Movie transfers, Photo/Slide Montages, and Life History Documentaries

The easiest of these to do is the simple home movie transfer but it relies on the family historian having a collection of 8mm or 16mm family movies at hand. For best results the movies should be sent to a professional film-to-digital transfer company but that can be expensive. Projecting the movies onto a movie screen or white wall and copying the image with a digital camcorder is cheap but not conducive to a quality picture, but it works. Family members commenting on what they are looking at while the home movies are being screened provides a running audio narrative for the video copy.

Photo/slide montage family histories require scanning photo slides, photos and documents and transferring them into a video or slideshow software program where they may be edited on the computer. An alternative to removing photos from albums for scanning, which may be difficult or inconvenient, is to photograph the album pages with a digital still camera which may then be transferred to the computer. To add motion to the images if in a video editor, they may be subjected to special effects such as transitions, wipes and fades, the "Ken Burns Effect" (pan and zoom) and treated as backgrounds for titles and credits. Captions may be added to identify people and places in the movie for future generations. An audio track consisting of music or narration or both should be added to the final video.

Life history documentaries require a lot more work than the other styles. Usually they include much of the above plus video footage of personal interviews, location footage, and stock footage of world events. Documentaries tend to run longer than the other styles and therefore demand careful planning and a mass of material to choose from for inclusion in the final production. Because they tend run longer the editor must be mindful that the movie needs to have an absorbing story, striking images and imaginative editing techniques to be successful. Probably nine tenths of the time and effort on such a project will be in research, interviewing, shooting and gathering materials and working on the story before any computer editing work begins.

## 4. WHERE can you get the material?

- Wherever you can find it.

Family owned materials for a start, including photo albums, home movies, home videos, school yearbooks and personal diaries and journals. Overlooked or forgotten attic items that have been in the family for years may pay dividends.

On line research includes census records, immigration records, birth, marriage and death records, and military records. Images may be downloaded from the library of Congress photo collection (public domain) as well as websites specializing in old

postcards and historic photos but might require a fee.

Newspapers, public libraries and local history societies often have excellent local area photo collections.

Arrange video interviews with friends and relatives who have great stories about your family. Frank showed a Digital Juice movie on how to do this. It is available in the club's archives.

## 5. WHEN should you start?

- Today is the Best Time

Most children are curious about their ancestors and ask us about them. Too often we have only a hazy idea, unless someone before us made the effort to record it. Too often we wait until we're senior adults before researching our families and too often it is too late to interview relatives while they are alive. Do it before memories fade, energy diminishes and the health of elderly family members deteriorate. Do it now while one's children and grandchildren are still young and can be recorded in their youth as well as adulthood. Do it before the children of deceased family members discard historically valuable attic contents to make room for new possessions; it happens all the time.

- Before it's too late!

Right now, as a member of the Viewfinders Club, your video skills are good, your enthusiasm for the hobby is high and your video equipment is in good working order. That might not be true in the future.

## 6. HOW can you make a family history video?

- Commit to making a video

First off, make a plan. You'll have a lot of work ahead of you so figure out what you'll need to do and put it down on paper. Writing a script of your movie gives you pointers to the materials you will need so write one before gathering source materials. Your materials search may uncover gems you were unaware of so be prepared to adjust your script as you go along.

*Continued page 7*

**PRESIDENT'S MESSAGE**



**"Connections"**

We're pleased to announce that Bob Meacham has agreed to be nominated as President for 2012. Thank you Bob for stepping forward to do this big job for the club as you have previously done in the past. Frank Swanson has agreed to continue as Treasurer (Web master, Tech Tips presenter and contributor, Membership List Keeper, etc. etc.) It is great to have members like these make such commitments.

Fred Pfof is the producer of the program for September about Independent Movie Making which addresses such questions as:

- *Can independent moviemakers enjoy the art for fun and profit?*
- *How does one make a living with this art form?*
- *How much and what kind of equipment must be acquired?*
- *How does one find funds for, or a buyer for, their productions?*
- *Do TV stations pay for productions?*

Join the Viewfinders on September 13th to find answers to these and other questions.

Frank Swanson's August 10th program about making Family History Videos provided a number of ideas about ways and techniques for going about this video subject. There is a DVD of the presentation in the club archives which is well worth seeing if you missed the program or if you wish to review the ideas presented.

The club received a very complimentary letter from the Honorable Michael M. Honda, our 15th District Representative, recognizing the work

of the club as featured in the July 8, 2011 edition of the Cupertino Courier. (Also the Sunnyvale Sun). The article's appearance was due to the efforts of Bill Mannion and the excellent reporting of Cathy Frizpatrick-Platt. Mike Honda's letter is published in this Newsletter on page 8. Bill Mannion was also responsible for getting Comcast to include the Viewfinders for their "Newsmakers" series. Bob Meacham was interviewed August 25, 2011. See Bob and Bill's report also on page 8. We will show the interview at the club soon.

Our annual video contest is coming up soon so I hope you have ready, or will have ready, an entry. Frank Swanson is working with the Quinlan Center to see if the projection can be improved. A requirement asks that that there is a length limit of 10 minutes and include titles and closing credits or ending notice on all videos. Judging will be based on member ranking of the top 5 videos shown. The Board will award prizes for those who place 1st, 2nd and 3rd. The judging form will ask for ratings on the various aspects of the video, but only the overall ranking will be used to select the finalists. Be sure to indicate on your entry DVD (if it is not on a DVD please give us early notice) the aspect ratio (3x4 or 9x16) and length of your video to the nearest second, the title, and the maker. Please notify me at the September meeting if you will be entering a video. All those that notify me before the October 12th meeting will be ac-

commodated. The time remaining at the October 12th meeting will be given on a first come, first entered basis. I expect that there will be time to show all entries.

My "connection" for this month is Brian Lucas. He is one great Newsletter editor. I was very glad that he consented to be our Newsletter editor again this year. He has been doing the club Newsletter for several years now and I really look forward to getting my copy each month even though, for some reason, he has to send my copy a special way or it does not come through the email service I have. He is also a very discerning and careful video editor. If you haven't written an article or video making experience for the Newsletter consider doing so. Whenever we get to see his other work it is very well done. His ideas in the past challenging members to make videos addressing a given theme caused us to become better video makers through camera work and employment of creative editing. I thought he did a great job of presenting concepts and techniques for using the "Ken Burns" techniques at the March meeting this year. I have benefited greatly from my connection with him and appreciate his support of the club this year and over the past years.

**Gordon Peterson**

**TREASURER'S REPORT FOR AUGUST 2011**

Bank Account Beginning 08/01/11	\$1450.63
Income Subtotal:	\$30.00
Dues (1) \$30.00	
Expenses Subtotal:	\$0.00
Bank Account Ending 8/31/11	\$1480.63



**BECOME A VIEWFINDERS CLUB MEMBER**

The Club now has 39 members for the year (34 renewals and 5 new folks). The pro-rated yearly membership dues now are only \$14 for individuals, \$17 for families and \$5 for full-time students. Bring your check (made payable to "Frank Swanson" with memo to "Viewfinders Club Dues") or cash to our September 13th meeting. See our Club website Home page to download the Membership Form if you'd like to join us in our videography journey.

**Frank Swanson**

**V.P.'s MESSAGE**



**Perspectives 9**

I often wonder if a Viewfinder member is ever motivated to put to use the videography techniques demonstrated at one of the Club's monthly meetings. For example the August program, "Making Family Videos" produced by Frank Swanson was surely a motivational program if ever there was one. I am positive that all our members have enough content at home (videos, still pictures, slides etc) that could be the basis for making a Family Video!

But before you start gathering the material to make this video you will need to decide what the story line will be. To do a good job of making this video and to ensure that your audience will want to take the time to watch your masterpiece the very first consideration will be to decide its length.

We all are familiar with the horror of being trapped watching "home movies" in the "good old days". An hour or more of politely watching relatives or friends 8mm/16mm films was a painful experience. Frequently in black and white and with no sound it took a strong stomach not to run out of the room.

With today's technology, i.e., the cameras, both moving and still, the inexpensive editing software, the ability to narrate the movie and to add mood music to your production puts you in the same league as any Hollywood/Bollywood producer.

Notwithstanding all of the above, the crucial ingredient is going to be your script and the prime consideration for any script is to attract *and hold* a viewing audience. The length of the video is an important consideration and will depend on the subject.

If telling the life story of an individual, a half-hour video will usually fit the bill. Watch PBS programs to learn how to be concise and to hit the highlights *without boring the viewers*.

If telling about your last family vacation trip to Swaziland, be sure to make it "Short and Sweet", say 10-12 minutes worth of video clips that make fascinating viewing for the folks in your audience who may want to make the same trip. But also recognize the fact that most will not

wish to do this and this is the reason you want to avoid boring your viewers Watch travel videos to get the idea of "Short and Sweet".

Which makes the point that on these trips you should be taking video clips with the ultimate idea (having a script in mind) of making a short Family Video that friends and relatives will enjoy watching without being bored.

I want to conclude this Perspective by noting that after the August program I came home and took a look at the materials I had on hand to make a Family Video about a significant event that has occurred in my family in the past few months.

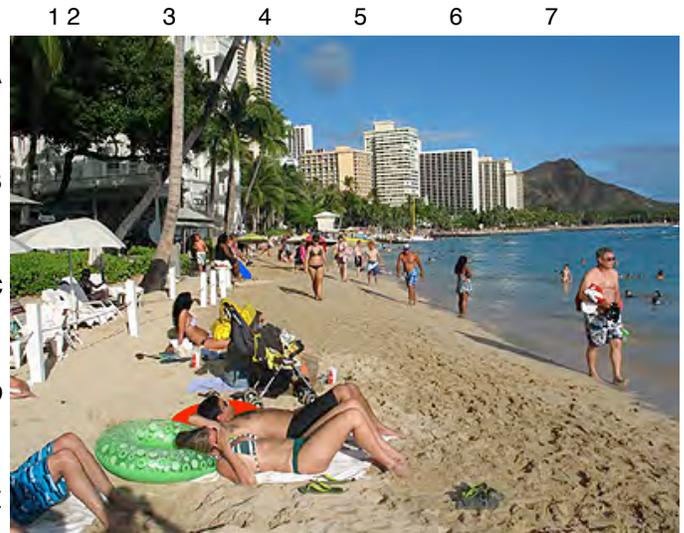
It is only five minutes long (*Rule #1- don't bore the viewers*) and is comprised of video clips made with a Sony camcorder and a Canon digital camera (described at the January meeting), still photos made with the same Canon digital camera, graphics made with Adobe Element 4 software, a picture and short piece of music googled from the Internet, and a voiceover narrative by yours truly.

Gordon said I could play it at the September 13th meeting as an example of a Family Video. I hope to see you there and I am looking forward to your critique of my Family Video!

**Bill Mannion**

**PICTURE PUZZLE by Frank Swanson**

What's been going on at Waikiki Beach this summer? See if you can spot all ten changes in this beautiful scene taken on the beach at the Moana Hotel. Answers are on Page 9





## Who and Where are your Ancestors?

By Rose Marie Sicoli-Ostler

Have you ever wondered about your ancestors? Who was your great-great grandfather? Do you have the same traits as a great grandmother? Do you carry the same name as some unknown cousin or come from a long line of hard working peasant farmers. These questions can be answered with a little research and detective work.

You start with what you know and what records you already have such as birth certificates, marriage licenses, and old family bibles. You start with yourself and your parents then other relatives and start asking them questions. Most of us wait too long to begin the search; but even if you do not have any living relatives there are other ways to get the information.

**The Internet.** There is incredible information out there and more and more every day. A great place to start is with the free Mormon Church website "[familysearch.org](http://familysearch.org)" which has been gathering records from all over the world for many, many years. They have gathered hundreds of books and recently digitalized all their records and put them on their website. To order films click on "what's new" where you will see "On line ordering system". Or local Mormon Family History Libraries will order the film you need from Salt Lake for about \$5.50. The film will be sent to that Library where you can use their readers to look at the film which will stay in that Library for three weeks. You will be amazed at what they have in their collections.

The next website is "[ancestry.com](http://ancestry.com)", the largest internet genealogy resource. However it costs \$29.95 a month to get access to their entire world collection. They do have a free trial period but be sure to call before the time period is up if you wish to cancel or they will charge your credit card.

**Census Records** are a wonderful source and a good place to start looking. There are United States Census Records for the years 1790 to 1930. Information varies but you might find age or place and year of birth,

marriage information, list of children living in the house when the census taker called, year of immigration, whether the person is an alien or has been naturalized, occupation, whether they owned or rented a home. The 1940 Census will be released next year as 72 years must have passed before the information can be made public. Many states took their own census at various times.

**Ships Manifests/ Passenger Lists.** The Ellis Island website ([ellisland.org](http://ellisland.org)) is the premier source for passenger lists. It is free but you must log on to see the actual manifest. The ships carrying immigrants from all over the world docked at Ellis Island in New York which began this process on January 1, 1892 and terminated in 1924. A fire in 1897 destroyed many of the early records, but after that the lists are incredible. They show where a person boarded, how long the voyage took, the immigrant's final destination and even how much money they carried. Most immigrants were illiterate and couldn't write their names so pronunciations and spellings just evolved as the immigrant began their life's journey in the new land. Prior to Ellis Island, passengers debarked at Castle Garden in New York but these records are much more sketchy.

**Military Records** are available from the Revolutionary War to World War II in the National Archives. Aliens had to register during WWI and WWII. One is located in San Bruno, California near the Golden Gate National Cemetery. They hold many other records also.

**Naturalization Records** involved three steps. A "Declaration of Intent" a "Petition" and then a "Certificate" was issued. These usually had the petitioner's picture affixed to it. It will be difficult to find any records for women as The Act of 1855 allowed that an immigrant woman instantly became a U.S. Citizen at the moment her immigrant husband became a citizen. One must know or find which district court the immigrant applied at. Naturalization papers may be found at the local county courthouse, county or state archives, or the Na-

tional Archives if the immigrant was naturalized in a Federal Court.

**Birth, Marriage and Death Records.** You will find many of these "vital records and vital records indexes" for the states in the "[familysearch.org](http://familysearch.org)" site. Foreign records are obviously in the native language but one can usually figure out who they are for and what they say. Many Family History Libraries, especially in Salt Lake and Oakland, have people who can help with translation.

**Other Sources of Information** are Land Records, Wills and Probate Records, School Records, Funeral Home Records, Cemeteries, Social Security card applications, church records, migration records, certificates, health records, licenses, employment records, newspapers, club memberships, libraries (many have genealogy sections), newspapers, Library of Congress and universities. The list is endless.

**Research Logs and Documentation** are important to keep and do. Keep a log of where and when you searched for something. This will help you avoid going back over the same thing. Also, you will want to document where and when you found a piece of material.

**Genealogy Programs** are very helpful in keeping track. Two excellent programs are Roots Magic (which the author uses) and Family Tree Maker. Of course, there are others. Once data is entered in these programs, one can print Pedigree Charts, Family Group Sheets, Descendency Lists and many other reports.

**Beware! Genealogy research can be addictive** but, oh it can be so much fun! Don't hesitate, start now. You will be rewarded. ■

*Rose Marie Sicoli-Ostler has been doing her personal genealogy for 12 years. She has researched her ancestors in three little villages in Italy. She started with her father and now has 800 names in her database and has learned of ancestors going back to the 1700's. Because of her passion for genealogy and wishing to pass on her knowledge, she has begun doing research for others. Her fees are nominal and she will work within a person's budget. She may be reached at [rsicolioost@hotmail.com](mailto:rsicolioost@hotmail.com) or 415-641-9332. She loves to help.*

# TECH TIPS

## SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 13 by Frank Swanson



### Plain and Simple Shooting

Whether you've thought about it or not, every shot in the movies and TV programs has a purpose for being there. If there is no reason for a shot or if a shot does not enhance or advance the story, then the director/editor should cut it from the final production edit. So, when you're out there with your camcorder shooting for your next video, keep this in mind as you choose what to spend your time on recording with your camcorder.

**1. A-Roll and B-Roll:** When you're out shooting on location, look for two types of shots: 1) primary source material (called A-roll), which includes the video of your main subject(s), and 2) back-up footage (called B-roll) which fills-in the gaps between A-roll shots and adds more information or simply lends a little color, interest or amusement to the story. The term B-roll was adopted for the older form of linear-based editing and the common naming conventions used by most television production facilities. Traditionally the tape decks in an edit suite were labeled by letter, with the 'A' deck being the one containing the main tape upon which the interview material was shot. The 'B' deck was used to run tapes that held additional footage that often supported comments or descriptions made by the interview sub-



ject. Whenever editors wanted to do a live dissolve from material on the 'A' deck to footage on the 'B' deck during an edit, they had to manually roll the 'B' deck at the appropriate moment before the dissolve was made – hence the jargon B-roll was born.

**2. Establishing Shot:** The scenes of any production are arranged one after the other in a linear fashion. The first shot in a scene usually establishes the subject and essentially provides a glimpse of what is to come in the movie (e.g. a performer with a guitar). These scene-setting shots show the full subject from a distance and are usually extremely long shots or long shots. They normally show an exterior such as the outside of a building or a landscape. There will be very little detail visible in this shot. It's meant to give a general perspective rather than specific information. Once your framing cuts-off part of your subject (e.g. showing only the waist-up), you're past establishing the scene and into the dialogue or action.



**3. Medium Shot:** This kind of shot contains a figure from the knees/waist-up and is normally used for dialogue scenes, or to show some action detail. Variations on this include the TWO SHOT (containing two figures from the waist up) and the THREE SHOT (contains 3 figures ...). Any more than three figures and the shot tends to become a long shot. Background detail is minimal, probably because the location has been established earlier in the scene – the audience already knows where they are and now want to focus on dialogue and character. Another variation in this category is the "Over the Shoulder" shot, which positions the

camera behind one figure, revealing the other figure, and part of the first figure's back, head and shoulder.

**4. Close-Up Shot:** This shows very little background, and concentrates on either a face, or a specific detail. Everything else is just a blur in the background (see earlier article on Depth of Field). This shot magnifies the object and shows the importance of things, be it the expression on someone's face, or an object on the table. The close-up can take us into the mind of a character. In reality, we only let people that we really trust get THAT close to our face – so a close-up of a face is a very intimate shot.



**5. Extreme Close-Up Shot:** As its name suggests, an extreme version of the close-up, generally magnifies beyond what the human eye would experience in reality. An extreme close-up of a face, or instance, would show only the mouth or eyes, with no background detail whatsoever. This is a very artificial shot, and can be used for dramatic effect. The tight focus required means that extra care must be taken when setting up and lighting the shot – the slightest camera shake or mis-focus is very noticeable. We used this kind of shot in our Club 2006 movie *Maybe Today*.



**6. Cut-Away Shots:** These shots are jumps to a scene that relates to, but departs from, the action and the main subject. These can be scenes that show the mood of the music being played (e.g. a couple of checker players at the park with slow music, city traffic at a busy intersection with fast rock music). Music videos are full of



Continued page 7

Tech Tips cont. from page 6

Cut-away shots, going back and forth between the performers and related scenes. For weddings, record some close-ups of people arriving at the church, people being handed the ceremony program at the door, people signing the guest book, people being ushered into the church, the seated relatives and guests, or even close-ups of the bride and groom's faces (shot later). Don't forget the church windows, spectacular overhead lights, the organist, the flowers, the lit candles, the pew decorations, and so forth. Shoot more footage of whatever event you're at than you think you'll need. It may save you later in the editing room.

**7. Continuity of Action, Location and Direction:** Continuity from one shot to another is so important in all related shots. If a person is blowing up a balloon, each successive shot should show the balloon getting bigger; if the clips were out of order, so that the balloon got bigger, bigger, small, then bigger again, this would



be a break in the action's continuity. If a gentleman has his coat flower on the right side in an earlier establishing shot, but on the left side in a later close-up shot, this obvious detail will snag the viewer's attention and it may take a while before you can reel him or her back into the story. Make sure you have all the same things (e.g. props) in the same spot so that the location appears unchanged. Finally, our minds want the action to be logical and consistent. If you're recording a subject walking from your left to your right, progressive shots should always show the subject moving in the same direction. Don't "cross-over the line" of movement with your camera, otherwise you will confuse your audience.

**8. Wide-Angle and Zoom Lenses:** Other than the obvious uses of simply making things look closer or farther away, these lenses have other interesting effects. A zoom lens will compress the distance and make objects in the frame appear to be closer together. Car chases in movies are frequently filmed this way to make two cars appear nearly touching each other, whereas in reality they're 30 feet apart – making for a safe "near miss". Just adjust your zoom all the way to the maximum (but don't use the digital zoom feature). And re-

member not to expect using any footage while in the process of zooming. What the camera sees while zooming is an unnatural view of things – the eye can't zoom, and neither should you. A wide-angle lens will make objects close to the lens appear larger than objects further back. You could have a child in the foreground that appears taller and larger than an equal-sized child several feet back. If you don't have a wide-angle lens, you can essentially achieve this same effect merely by adjusting your zoom all the way back to the minimum and physically moving close to the foreground subject.



So, there you have it, eight plain and simple camera shooting tips. There is nothing fancy or complicated with using any or all of them on your next shooting experience. You'll be more satisfied with the outcome of your video, and your audience will enjoy watching what you've made even more. ■

Family History videos cont. from page 2

• Record/digitize original material

Video interviews with friends and relatives will add a first hand and intimate element to your movie. Going out and shooting location scenes of places frequented by your family will bring your future audience a greater sense of time and place than still images can manage.

• Assemble/edit materials into a video

This is where your skill as a video editor really pays off. Your knowledge of editing techniques will go a long way toward making your movie special and a cut above most home movies. Make your video visually entertaining and informative, coupled with an audio track narration and music that sets the tone with which you wish to imbue your fami-

lies times and story and you'll have made a treasure for those that follow you.

• Elicit help from Club members

There's no excuse for getting stuck. Viewfinders has many members with extensive knowledge and experience making videos and are pleased to

help fellow members that need assistance. Just ask for it at club meetings; you'll likely get more advice and help than you need but you'll get it. And, of course, you can always talk to Frank Swanson. He has made more family history videos for others than most people and can offer specific insights for your movie. ■

**CLUB MEETINGS REFRESHMENTS VOLUNTEERS**

The club thanks JoAnn Pfof for recruiting the members below who will provide refreshments and those that will and have done so this year.

July 13th	Jim Gorman	October 12th	Scott McLaughlin & Glenn Mooty
August 10th	Jerry Oliver & William Loden	November 9th	Janet Holl & Gordon Peterson
September 13th	Betty Pickett & Sal Tufo	No December meeting	

## Comcast Newsmakers Interview Viewfinders

On Thursday August 25<sup>th</sup>, **Bob Meacham** and **Bill Mannion** went to History Park in San Jose to tape a segment on Viewfinders for Comcast Newsmakers. Comcast tapes short 5 minute interviews with community members involved with various organizations that offer services to the local communities. You can read about Comcast Newsmakers on their web site:

[www.norcalnewsmakers.com/about\\_us/index.htm](http://www.norcalnewsmakers.com/about_us/index.htm).

For this segment Bob Meacham was interviewed by on screen talent Jack Hanson about the Viewfinders Digital Video Club and what it has to offer the community. This interview,

along with the others taped that day, will air on Comcast during the month of September on CNN Headline News channel (check your local listings for the stations number).

The photos (credit Bill Mannion) show the setup that used three cameras, several lights (notice the gels over the lights for color balance) and silk (sunshade). Both people on screen were mic'd with lav mics. The resulting video will be posted on the club website and shown at a meeting later this year.



All of this was done to help promote our/your club and interest new members. It was a fun and interesting thing as well.

**Bob Meacham & Bill Mannion**

## A letter from a Congressman

By Frank Swanson

We recently received a very nice and unexpected personal letter from Michael M. Honda, Member of Congress. In the letter he expresses his support to the Viewfinders Digital Video Club and recognizes the contribution we make in our community.

**Gordon Peterson** was contacted by Honda's staffers who read about the Viewfinders in the *Cupertino Courier* and the *Sunnyvale Sun* newspaper story arranged by **Bill Mannion**.

It reads as follows:

Michael M. Honda  
15th District, California  
August 10, 2011

To Viewfinders Digital Video Club:

On behalf of the residents of the 15th Congressional District of California, I am pleased to extend my support to Viewfinders Digital Video Club. I would like to recognize the club's work to enrich our community with digital media to bring together individuals of all backgrounds for the purpose of artistic creation.

Viewfinders Digital Video Club invites those interested in digital media to come together and discuss movie

ideas, compete in contests, conduct workshops, and learn about new video taping equipment. Viewfinders provides an open, creative space for people of all ages to explore their creative freedom while providing amateur film makers with opportunities to connect. I would like to commend Viewfinders for creating a network for amateur videographers but also a support organization for artists in our community.

I thank the club members for their continued enthusiasm for filmmaking and offer my best wishes for the success of Viewfinders Digital Video Club.

With warm regards,

(Signed)

Michael M. Honda

Member of Congress ■



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

**2011 AMPS Amateur Video Competitions Now Open**  
Details at [www.ampsvideo.com](http://www.ampsvideo.com)

**CREDITS**

Editor and Publisher: Brian Lucas  
 newsletter-editor@viewfindersclub.org

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

**OFFICERS**

President: Gordon Peterson  
 president@viewfindersclub.org

Vice President: Bill Mannion  
 vice-president@viewfindersclub.org

Treasurer: Frank Swanson  
 treasurer@viewfindersclub.org

Secretary: Fred Pfost  
 secretary@viewfindersclub.org

**WEBSITE**

www.viewfindersclub.org

**Picture Puzzle answers from Page X**

- D3: Inner tube has changed red
- B2: Umbrella has disappeared
- B4: Hotel has grown two floors
- E5: Shoes have moved
- C3: A new post has appeared
- B4: Lifeguard station has grown
- C6: Swimmer has disappeared
- D2: Coca Cola cup has appeared
- C3: Inner tube has turned blue
- E3: Girls' top is missing white stripe

**CLUB MEETING EVENTS**  
**2011**

<p><b>January 12th, Wednesday</b></p> <p><i>Videomaking Made Easy with the Canon SD 4500</i> by Jonathan Parnell of Keeble and Shuchat</p> <p>Tech-Tips: <i>Framing the Shot</i></p>	<p><b>February 17th, Thursday</b></p> <p><i>Award Winning Amateur Movies:</i> by Frank Swanson. Screening of movies from SCCA, AMPS and AIFVF contests in 2010</p>
<p><b>March 9th, Wednesday</b></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><b>April 13th, Wednesday</b></p> <p><i>Making Animation Videos:</i> with Michael Humphress of "KrazyTalk Animator"</p>
<p><b>May 11th, Wednesday</b></p> <p><i>Nimitz Grade School Movies:</i> screened and presented by teacher Susan Woods and Apple employee and editor Peter</p>	<p><b>June 8th, Wednesday</b></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><b>July 13th, Wednesday</b></p> <p><i>Making Low Light Videos:</i> basic rules and procedures for improving your low light video shooting and editing</p>	<p><b>August 10th, Wednesday</b></p> <p><i>Making Family History Videos:</i> what, why, how and when to get started in documenting your family history</p>
<p><b>September 13th, Tuesday</b></p> <p><i>Independent Movie Maker Presentation:</i> How to profit from our hobby by Gregory Berkin, Director, Producer, Filmmaker</p> <p>Tech-Tips if time allows</p>	<p><b>October 12th, Wednesday</b></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><b>November 9th, Wednesday</b></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><b>DECEMBER</b></p> <p>No meeting this month</p>