



Next Club Meeting:

* **Wednesday, November 13th, 7:30 - 9:30 p.m.**
Cupertino Room, Quinlan Center,
10185 N. Stelling Rd., Cupertino, CA

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October Meeting

Our annual video contest proves again that we have talented members among us.
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Family holidays season videos and other holiday events require a little planning to make them successful.
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Four videos seen on the web that may add to your video skills and imagination.
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October 2013 Meeting
Highlights

Viewfinders Annual
 Video Contest

For almost as long as the club has existed each October has been the highlight meeting of the year. This is when we get to see the best of our fellow member's videos that we haven't seen before. The movies



are all contestants in the annual competition and are point scored in categories that include photography, editing, sound and content. We had seven entries this year which is less than the ten to twelve entrants that we've seen in previous years, however, the average quality rivals that which we've seen in the past. They were, in order of screening:

"Delta Fishing - Striped Bass Run"
 by **Irv Webster**



blending a mixture of still images and video footage, Irv edited his material to produce an homage to the delights of Striped Bass fishing in Northern California's Delta waterways region. It illustrates the simple pleasure of spending a sunny day in a boat on the water, and the chance of catching one's supper to end the day. On this outing with his wife and son, Irv's pleasure was enhanced by the party bagging three fine large bass. A record of a well spent day.

"Lake Mendota Cruise"
 by **Frank Swanson**

In 2008 Frank and his wife Beverley attended his 55th Madison West, Wisconsin high school class reunion. The event took place on a boat cruise on

Continued page 2

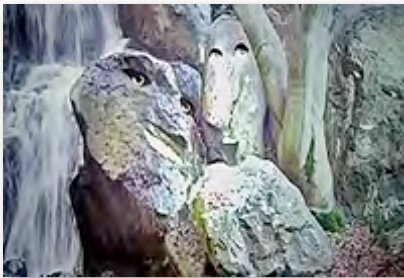
Annual Video Contest, cont. from page 1



Lake Mendota where Frank filmed his old classmates behaving as youthfully as if the years had not rolled by. This is a group that is still young at heart. Frank's always excellent camera and editing work records this merry crowd kidding each other but clearly enjoying each other's company. Even though now scattered across the country the friendship has not wained.

"On the Rocks" by Ron Rhodes

A photo of a pile of rocks, a waterfall



and an oriental garden sculpture may make an attractive screen saver but Ron thought that his one could use some action. So he supplied it. Through the magic of Adobe After Effects and other video programs, and spending a good deal of time, Ron first had the water spilling over the fall, and then decided that the rocks should get a life too. So, the rocks came alive and, surprisingly, conversed about the girl rock of their dreams. Who'd have thought? A clever little animation that demonstrates imagination.

"Quest for the Booming Dunes" by Barbara Naden

Filmed in April this year at the Eureka Dunes in the Northwest corner of Death Valley National Park, California. Solitude and beauty de-

scribe this remote area as the sun rises over the Last Chance mountain range in the east, while wild flowers, grasses and beetles captured by Barbara's camera somehow survive in this arid desert wilderness. The sand dunes rise almost 700 feet and are noted for the booming sound that they make as the dune's crest collapses down the face of the dune.



Barbara and her husband successfully created the boom by running across the dunes. A beautifully photographed movie.

"The Green Design" by Gordon Peterson

Green Design, located in San Jose, California, is a nursery that specializes in Japanese and South East Asia tropical plants and objects. On a visit there, Gordon shot both stills and video footage of the curious plants and ceramic works to be found there. The objects include Asian antiques and carvings while succulents, bam-



boos, palms and tropical flowering plants await the gardener. It all contributes to a colorful yet slightly mysterious movie.

"My Town" by Milt Kostner

Why travel afar, says Milt, when you live in a city with as much interest and history as Santa Clara, California. And so he took us on a video tour of his home town that sits in the valley



once called The Valley of Hearts Delight because of its extensive orchards, but now called Silicon Valley because of its extensive High Tech businesses. The early history boasted a Spanish mission and a University. The post-war housing boom encouraged many parks, art museums, the Great America Theme Park and now the new home of the San Francisco 49ers. It would be good to see more of our members profiling our home towns.

"The Blue Street Jazz Band" by Wayne Ott

Wayne is a fan of Dixieland Jazz and



caught up with this band at the Mammoth Lakes Jazz Festival in California this year. Armed only with his hand held Panasonic Lumix pocket camera, he was delighted to find how faithfully the little camera recorded in both video and sound the band playing the old standard "The World is Waiting for the Sunrise". Either Wayne has a very steady hand or these cameras now incorporate pretty sophisticated stabilizers because the video was taken in one shot without any excessive hand shake. Nice job.

Again, as in previous years, the contest was well attended and appreciated by the audience. Congratulations to all the entrants and good luck at the November awards presentations. ■

The Holidays are Upon Us, It's Camcorder Time!

Come the holidays families get together to catch up on the year past, hear the plans for the year ahead, and wonder at how much the children have grown. It's a time of celebration and merry making and should be captured on video. In years ahead children and grandchildren will laugh at their antics, remember the gifts given and received, and appreciate that you had anticipated their delight in experiencing it all over again.

The holidays are probably more about children than grown-ups who express their wonder in a holiday excitement that adults wistfully remember themselves sharing but no longer in the same way. So, you should not only capture the children's delight with your camera but give them a cheap camera for them to pass around and record what they find interesting. You might get some surprising footage.

People tend to stiffen up, clam up, or go into an exaggerated pose when they are the target of a camera. They will behave more naturally if the camera operator stands back at some distance and uses the zoom to bring the camera closer to the subject. If the onboard microphone cannot record clear sound at a distance, or picks up extraneous sounds that interferes with the desired sound or voices, an auxiliary shotgun type microphone attached to the top of the camera should do the trick.

There is a risk when shooting videos of family meetings that the camera person, that is you, will be so engrossed with acquiring plenty of footage that one can miss out on the fun. You're not meeting with friends and family for that so occasionally place the camcorder in a strategic position, press the record button and walk away to join the party. Re-positioning the camera now and then should provide enough material to select from when editing.



Of course, there are subjects outside the family home to record as well. Christmas shoppers at night navigating from one enticing store to the next, along streets decorated with twinkling lights, Christmas caroling in the church or on the plaza, or snow arriving on our highest hills; there's lots of subjects if we plan ahead. And now is the time to do the planning. Check your newspaper or online local civic website for information about what will be happening in your town and then prepare for it.

If possible, scout ahead to arrange how one should deal with possible problems like limited lighting or adverse weather conditions. It is winter after all. This may require

careful study of one's camera manual to become comfortable with its controls and menus. If you plan to shoot an outdoor event make a check list to be sure your equipment is up to the task and both you and it can be protected from the weather. Extra memory cards and batteries can save the day.

If you're recording a street or park happening begin shooting before the main action starts. Look around at what else is going on. The actions of the happily anticipating spectators and children for example. Be sure to record your friends' or family's involvement if they are there. When you edit your movie you'll need plenty of cutaway shots to add interest to the main event. The more footage you have of this the better. You may not have a lot of time for cutaway shots while the main action is going on.

Remember that family holiday videos need not be works of art. They are for you and your family to enjoy, not the world at large. Don't take the job so seriously that it interferes with the enjoyment of the occasion for you or your family. A little planning ahead can prepare you to make a worthwhile little movie without stress. ■

Worth a Look Online

Rebel Rocket Attack

You've heard of Banksy? The international graphitti artist has moved into video and world affairs.



www.youtube.com/watch?v=Fsf3HspQY6A

17th Century London

For animation fans. An impressive trip through the narrow and grotty streets of Olde England's capital.



www.youtube.com/watch?v=SPY-hr8-M0&feature=player_embedded

Julian Fellowes on Screenwriting

For "Downton Abbey" fans. How to write a blockbuster TV series.



www.youtube.com/watch?v=zMoXq5pzs0

The Man, the Chair & the Square

Phil Bloom shows the way travel videos should be made if we all had such talent and skills.



www.youtube.com/watch?v=PBsWLVGqvxs&feature=c4-overview&list=UUCM_6ay33BNpChknCrMCgig

PRESIDENT'S MESSAGE



Planning the Year Ahead

It has been a very busy and full year for me as your president, I hope you've had fun. I hope you have some ideas for next year, because we need to keep on challenging each other to keep things interesting. I tried this year to emphasize the importance of having a good story. Wow, is it tough to shoot the video, add the sound, edit the scenes, and have it all mean something? You bet. Help me to come up with some great activities next year so that we can share the learning, share the work and share the best movies a club can make.

We had very little activity with the Video Production Group this year. It takes some creativity, time, energy and some dedicated leadership to put together a movie good enough to send off to film festivals, but I've seen you people do it. The rewards last for many years. Anyone who wants to participate in a "real" video production, please let me know, and we'll get this thing going again.

We also need some ideas for field trips and outreach programs. Think about the interesting people you know and the other clubs and groups you're involved in. Maybe you don't have any interesting friends but you'd like to find some new ones. Bring up your ideas at the next meeting.

Next year, I'd like to challenge everyone to team up at least once with someone else in the Viewfinders club to make a short movie. Perhaps someone has a GoPro you'd like to see in action, or you have a Mac and want to see what PC programs are being used, or maybe you need a cameraman to follow your family around on vacation. Hey, it could be just the thing to turn your birthday party into a real keepsake because

you're in front of the camera instead of behind it again.

Here are some ideas I've had for meeting presentation. If you think you can give a talk about any of these or if you know of an expert who's in town, give me a holler.

Mythology

1. *Hero's journey*
2. *Epics*
3. *Folklore*
4. *Fables*

How many stories are there really? If we learn the classics, we can use our shared knowledge to make movies relatable to people.

DVD Menu making

1. *Canned templates*
2. *Sony DVD Architect*
3. *DVD-lab*

I know that half the movies in this year's contest were not submitted on DVD and had no menus whatsoever. Is this a lost art?

Making money with on-line how-tos. ala Kip Kay.

1. *Instructables*
2. *MetaCafe*
3. *YouTube*
4. *Vimeo*
5. *Make and Craft zines. Etsy.*

I know you watch these all the time. Some people are making a living from simple how-to DIY clips on the web. Many of them are about how to make movies.

News reel movies in history.

Breaking News

1. *Major Events*
2. *Amateur vs. Pro*
3. *Zapruder in Dallas*
4. *911 tapes*
5. *uReport*

Everybody has a cell phone with a movie camera built in. Has anybody been on scene when something exciting has happened and gotten their footage show on TV?

High Dynamic Range Video

Does anyone have a two camera setup where they can take two identical movies but with different aperture or ISO settings? Like night and day at the same time.

Video Glasses

1. *Vuzix*
2. *iGlasses*
3. *Google Glass*
4. *Oculus Rift*
5. *Monitoring while filming*

A must have for those with Quadra-Copters or who work in bright sun.

Machinima

People are using video games to puppeteer an animated movie.

Time Lapse photography

Fred has a really neat movie of a blossoming plant. Anybody else out there experimenting?

Light Field Cameras

1. *Lytro refocus*

I tried to get someone from the company come out and talk but they were busy selling cameras. There are ways to create re-focusable pictures with normal cameras. Wouldn't it be great to be able to change the focus in the editor after the fact?

Camera equipment. New, DIY

1. *tripods*
2. *booms, jigs*
3. *mics*
4. *lights and lighting*

Gordon has brought in lots of his gadgets before. Let's see what else people are using.

Creating a Logo

1. *"My Productions"*
2. *Graphic*
3. *Animated graphic*
4. *Music or sound bite*

Do your films have a shared identity? Common bumper music and fly-ins/fly-outs can make your videos look more professional.

These are a few of the ideas that we can talk about in the coming year.

Be sure to come to the November meeting to see the winners of the Golden DVDs movie contest. And start thinking about your entry for the 2014 competition. Good ideas take a while to make happen.

Ron Rhodes

SUDOKU PUZZLE

by Frank Swanson

The goal is to fill in every empty box with one of nine letters. Each letter can appear only once in each horizontal row or vertical column and only once in each of the nine 3X3 squares. The puzzle contains the letters A, D, G, H, I, N, O, S and W. Let's say you wanted to put an "G" in the bottom row. You couldn't put it in the left or middle squares because there already is a "G" in those squares. And you couldn't put it in the middle box of the right square because there is a "G" in that column of the square above. That leaves only one square for the "G": the bottom-left square. Also, these nine letters form a word that refers to the art of editing



text and it appears correctly spelled somewhere in the puzzle. The answer appears on page 8. Have fun!

Viewfinders Web Site

viewfindersclub.org

Click the link above for latest updates

Home Page: Our new club "Promo"

Meetings Page: Download Herb Wolff's "Nepal" presentation slides from the August Club meeting.

Video of the Month features the President's Award for Comedy Golden DVD Award for 2012, *Virginia City Camel & Ostrich Races* (YouTube) entered by Janet Holl

Download the short video swipe *Daisies Swipe* (40MB) plus the *Audio for Daisies Swipe* (1.4MB)

(Swipes are short video clips used for transitioning between clips. A link to an 11-minute Digital Juice Training video by Digital Juice is provided.)

Productions Page: Click on past club video production titles to view excerpts. "*Hollywood Film Directing*" - links to seminars on the topics of film directing and screen writing

Newsletter Page: Download all Viewfinders Newsletters since January 2007 with a list of selected articles.

Webmaster: Frank Swanson

REFRESHMENT VOLUNTEERS

The Club will reimburse the providers up to \$20 to offset some or all of the cost of refreshments

January
February
March
April
May
June
July
August
September
October
November

Brian Lucas
Bob Meacham
Greg VonWaaden
Irv Webster
Nancy Wood & JoAnn Pfof
Gordon Peterson & Virginia Misoff
Sal Tufo
Glenn Mooty
Janet Holl
Jack Gorham

Proposed 2014 Board of Directors

President
Ron Rhodes

Vice President
Irv Webster

Treasurer
Frank Swanson

Secretary
Brian Lucas

Please attend the November meeting to confirm our new Board Members

TREASURER'S REPORT FOR OCTOBER 2013

Bank Account Beginning 10/1/13	\$1299.47
Income Subtotal:	\$10.00
DVDs (2):	\$10.00
Expenses Subtotal:	\$66.07
Refreshments:	\$20.00
SVFF Contest Entry:	\$22.07
DVD Production (6):	24.00
Bank Account Ending 10/31/13	\$1243.40



HELP THE CLUB GROW

Help the Club grow by spreading the word about the Viewfinders Club to other local amateur videographers when you meet them along the way. Get some of the free Club business cards from the Club Treasurer at the next meeting. The membership dues for 2014 are unchanged: \$30 for individuals, \$35 for families and just \$5 for full-time students. Get a head start and pay your 2014 dues at our November 13th meeting. Bring your check or cash to our next meeting on April 20th. Make your check payable to the "Cupertino Viewfinders".

Frank Swanson

TECH TIPS

TECHNICAL TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 37

By Frank Swanson

Directing Your Crew



Last month's Tech Tips article dealt with the five essentials for directing the talent (actors) in your movie.

But, the movie actors are not the only the people you need to direct to be successful in making a movie production. Who are these

other people? Well, they're the production crew. At a minimum you'll need at least someone filling each six positions: production manager, cinematographer, camera operator, sound mixer, script supervisor and key grip. These six positions are essential hands-on people to whom you will be giving direction during the shoot. This article will take a look at directing small crews, pitfalls to watch out for and overall strategies that work to make your shoot a pleasant and successful endeavor.

1. Make a Detailed Plan: The number one reason that directors run into problems on the set is the lack of

planning. Whether you are shooting a potential blockbuster with hundreds in your crew or a Viewfinders Club short movie with a crew of half

a dozen, planning is the key to success. This planning includes not only the setups and shots you will need, the equipment required and the cast list, but also it includes the identification of exactly what each crew member will be doing.

In the professional Hollywood film world, every crew position has a very defined job description that spells out responsibilities that are extremely specific. For a small video crew, you

can toss these job descriptions out the window. Everyone needs to be prepared to wear a number of hats and be responsible for a wide variety of details and specific tasks. As the Director, you'll need to look at your crew, review their competencies and assign responsibilities accordingly. Nothing is more disruptive on the set than a crew member that looks at you with a blank stare because you have asked for something they were totally unaware was their responsibility. While this may seem rather obvious, it is best not to assume anything, because you all know that happens when you assume something.

Before we look at each of the six essential crew positions, a few comments about your job as Director need to be said. Although some directors also handle the camera, doing this task takes away from your ability to concentrate on the acting and technical details within a scene. If your focus is more on camera movement, composition and overall picture quality, you will not be able to also step away to work with the talent and more closely monitor their actions not to mention the actions and effectiveness of the crew. You have to always keep the big picture in mind while you shoot the scene to ensure adherence to the storyline, photographic effectiveness, clear sound and efficient use of everyone's time on the set.

2. Production Manager: One task you must learn to give up as the Director is the overall management of the production. On the set, the director has too many things to worry about to also add catering, clock management, prop wrangling, costume adjusting, set coordination, location prep, talent and location releases and a plethora of other business decisions. A good producer must be someone who isn't afraid to tell you when time is running out or that the location is getting ready to kick you out because you are taking too long to get that perfect shot. A good pro-

ducer is also someone who is extremely well organized, has an eye for detail and takes care of the moment-by-moment working of the shoot. This must be someone you trust and someone you will listen to and won't get mad at when you're told that it is time to move to the next setup.

3. Cinematographer: The basic requirement for a cinematographer is to give a movie its visual signature.

Lighting is one of the fundamental elements in moviemaking. The way in which light falls on an actor's face, reveals an interior space, or illuminates a landscape, can create mood, drama and excitement for



the audience. The role of the cinematographer is to provide a movie with its unique visual identity, or look. A good technical knowledge of lighting techniques, and how to achieve them, is therefore essential. The cinematographer in concert with the camera operator and key grip realizes the desired look using lighting, framing, camera movement, and depth-of-field. A cinematographer who handles all of these chores frees-up the Director to direct the overall shoot and the talent.

4. Camera Operator: This position must be filled by someone who not only knows how to operate the camera in all its modes of automatic and manual, especially the latter, but has a good technical knowledge of framing, camera movement and depth-of-field. Having an eye for lighting, color and artistic vision to assist the cinematographer is a plus. The seamless ease with which the camera moves is key to the narrative flow of a movie. The camera operator is usually the first crew member to use the camera's eye piece to assess how all of the elements of performance, art direction, lighting, composition and camera movement come together to create the cinematic experience. Where to position the camera, what lenses and supporting equipment to



Continued page 7

Tech Tips cont. from page 6

use for a particular shot, and actual camera preparation and operation are the responsibility of the camera operator, thus enabling the cinematographer to concentrate intensively on lighting and overall visual style. The camera operator must be able to multi-task, and to watch, listen and think on their feet to help fine-tune the exact details of each shot, often suggesting creative improvements or alternatives. Sometimes the camera operator works closely with the



Director and actors, telling them what can and cannot be seen by the camera. One technique for the Director

to see what the camera operator is doing is to utilize a set monitor connected to the camera so that you're more aware of the performance you're getting and what you need to tweak.

5. Sound Mixer: Audio is a crucial part of the production that must have a dedicated crew member to ensure the quality of the sound recording. Today's cameras record very high-quality audio, so many small crews record the audio directly through their cameras, but using EXTERNAL MICROPHONES. Never use the camera's microphone, as it will pick-up all sorts of ambient noise anywhere around the set. Just because you are recording the audio to the camera, don't think that the camera operator should be responsible for the audio as well as the video. The sound mixer must monitor the audio with a headset connected to the camera so that the audio signal can be seen on the camera's meters and actually be clearly heard. Nothing can be worse than finding out later in the edit bay that no audio was captured during the shoot or that



there was background talking by the other crew members. Additionally, the sound

mixer is responsible for the choice and deployment of microphones, including a sound boom when appropriate.

6. Script Supervisor: The primary role of the script supervisor is to make sure the talent speaks the lines properly as written in the script. The Director handles how the lines are spoken along with the facial expressions and body gestures. Script supervision includes keeping track of the good takes, making notes for every shot. After each shot, the Script Supervisor with the Director decide whether they want to do a re-take of the shot, considering any changes the crew needs to make. A re-take may not be caused by an actor's mistake, but by poor lighting, bad camera movement, a sound problem, or a host of other things that can go wrong during a shot. The Script Supervisor needs to be firm and decisive when deciding whether to do a re-take. If there is any hesitancy about what you got is what you want, shoot it again. The crew will not have a problem doing it over and over if you have a good reason and if they are sure of what you want to change. One final task of the Script



Supervisor is to ensure continuity from shot to shot. Nothing is more disturbing to the audience when visual things just don't make sense from cut to cut such as an actor's head position down in one shot, up in the next, or holding a glass in the right hand in one shot, and in the left hand in the next.

7. Key Grip: "Get a grip!" is a commonly used phrase that usually means someone should clap down on or control his emotions. In the movie business, however, the phrase has an entirely different meaning and could be a literal request to find someone who can do or get something to keep the show on the road. The Key Grip's primary job is to work closely with the Director, Cinematographer and Camera Operator to create the "look"

of a film by determining the correct positioning and movement of the cameras. The secondary job is to assist all of the crew members and actors on the set with physical assistance needed to keep the set running from shot to shot. For example when a shot requires a dolly move of the camera, the Key Grip will ensure there is a wheelchair on the set for the Camera Operator to sit in, and then be the person who moves the wheelchair throughout the shot. So essentially, the Key Grip is the "jack-of-all-trades" on the set, installing, setting up, operating, maintaining and ensuring the safety of all equipment and actors on a set. Having good initiative, high level of physical stamina and strength, and ability to help realize the artistic vision of the Director and Cinematographer in practical terms are key skills of a Key Grip

As the Director, go through the



rhythm of every setup, making sure everyone knows what's required and the desired outcome, and then take the shot. When the day's shoot is near its end and everything is stowed away, call a short meeting to explain the next day's shoot. Make sure you praise the crew for its good work, praising in public and criticizing in private. Ask if there are any particular problems, and make sure you know what the crew member needs to make sure the problem does not continue. Be firm but be fair, and make sure you listen. Directing is not easy. Well-known director and author Alan Armer describes the Director as being an artist, a technician and a parent/psychiatrist. This multifaceted position takes a steady hand, quick mind and even temper. Treating your crew well and giving them a pat on the back occasionally will go a long way towards creating an enjoyable set and a great final production. This is especially true when your have a really small crew of just six. "That's a wrap!" ■

CREDITS

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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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SUDOKU PUZZLE ANSWER from Page 5

D	V	G	M	O	I	H	N	S
M	H	N	D	G	S	O	V	I
O	S	I	N	H	V	M	D	G
S	I	M	G	D	N	V	H	O
V	N	O	I	S	H	D	G	M
H	G	D	V	M	O	S	I	N
N	O	V	H	I	M	G	S	D
G	M	H	S	N	D	I	O	V
I	D	S	O	V	G	N	M	H

CLUB MEETING EVENTS 2013

<p>January 16th, Wednesday</p> <p><i>Award Winning Amateur Movies:</i> screenings from recent AMP5 and SCCA events</p>	<p>February 20th, Wednesday</p> <p><i>The 12 Essential Story Questions.</i> A discussion by Ron Rhodes</p> <p><i>Editing Methodology using Final Cut Pro X</i> by Wayne Fogle</p>
<p>March 13th, Wednesday</p> <p><i>Comparison of Sony's SLT-A37K DSLT camera and Canon's HV-30 camcorder</i> by Milt Kostner</p>	<p>April 10th, Wednesday</p> <p><i>WeVideo Cloud-Based Video Editor.</i> An online platform for collaborative video production in the Cloud</p>
<p>May 8th, Wednesday</p> <p><i>Nimitz Grade School Video Screenings</i> by Susan Woods' 3rd Grade Students.</p>	<p>June 10th, Wednesday</p> <p><i>Comparing CyberLink & Adobe Premiere Editing Software.</i> A presentation by Milt Kostner.</p>
<p>July 10th, Wednesday</p> <p><i>3D Video for Everyone.</i> John Dietrich will discuss the Pro method and Ron Rhodes will examine the DIY angle.</p>	<p>August 14th, Wednesday</p> <p><i>Feature Filmmaking in Nepal.</i> Our own Herb Wolff will describe his recent month-long shoot in Nepal.</p>
<p>September 11th, Wednesday</p> <p><i>Shoot the Train Workshop:</i> Bring your camera to the meeting and shoot a model train set-up.</p>	<p>October 9th, Wednesday</p> <p><i>Annual Member Video Contest:</i> Screening of the year's best Club members movies.</p>
<p>November 13th, Wednesday</p> <p><i>Golden DVD Awards Night:</i> Award presentations to the Annual Member Video Contest winners.</p> <p><i>Election of officers for 2014</i></p>	<p>DECEMBER</p> <p>No meeting this month</p>