

Next Club Meeting: Tuesday March 11th, 2008. 7:30 - 9:30 p.m. Cupertino Room, Quinlan Center, 10185 N. Stelling Rd., Cupertino, CA



IN THIS ISSUE: MARCH 2008

March Meeting Agenda

Andy Panizza demos Pinnacle Systems "Studio Ultimate" **Page 5**



How to Video a Street Parade

Gordon Peterson explains how he shot the SJ Vietnamese Parade. **Page 4**

President's Message

Bob looks to future leadership of our club and invites SJ club members to join us. **Page 3**

Vice President's Message

Fred says it's time to organize new club outings. **Page 3**

Keeping Your Equipment Dry

Bob combines video and fly fishing, without risk. **Page 5**

Everest Movie Showing with Club Help

Members shouldn't miss this movie at Apple Headquarters. **Page 6**



February Meeting Highlights

Main Features:

Building Slide Shows

Presentation by Jim Visser

"Wasted Lives"

A movie by Stan Smith

Tech Tips

Audio Workshop by Frank Swanson



DIGITAL SLIDE SHOWS MADE EASY

We all have a ton of photos of our family and friends, travel excursions, holidays, and special events tucked away in albums and slide trays. Likely as not they're stuffed in shoe boxes. Now and then we haul them out, but wouldn't it be nice to have them ready at hand to view at our leisure?

Jim Visser, our guest speaker at the February club meeting has the answer: turn them into slideshows. With a little effort and time, those old treasures can be captured on CDs and displayed as an entertaining audio-visual show on the family TV.

Jim demonstrated his own method of creating slide shows using nothing more than tools we probably already possess: a digital camera and a slide-show application. And to prove it, he

screened two of his creations: *"Views of Italy"* and *"Ingrid and Mike,"* a life history of two Dutch friends.

Several stages are required to produce a slideshow and include:

- 1). Planning the production
- 2). Capturing the images
- 3). Transferring the images to the editor
- 4). Adding titles and effects
- 5). Music background and narration

PLANNING

This is an important step. You will need to decide how long the slide-show will run. A general rule is not to exceed 20 minutes or risk losing your audience's attention. If it must be longer, consider breaking up your

March Meeting

Pinnacle Systems Present...
with Andy Panizza.

See Bob Meacham's article on page 5

Continued page 2

show into self contained chapters that can be run as independent shows.

Write down the story line: what it is about and what it contains. Then, as you progress, you have a reference to keep your show under control.

If you have a musical track and/or a voice-over, write a draft plan of them. You can make adjustments in the final stage.

Decide how you are going to screen the show. Will it be on a TV, computer monitor, or will it be projected on an LCD projector? More on that later.

CAPTURING THE IMAGES

While one can use a scanner for this, Jim uses a digital camera to shoot and capture the original photos. If they're of a similar size, he saves time by setting his camera's "Shoot single frames at intervals" control and changes originals between each exposure. Here are some tips for using a camera:

- 1). Set your camera to its highest resolution. If you're going to this much effort you might as well have large files that may be used for other applications later. For your slideshow you can down-res them. If scanning, use a resolution of at least 300 dpi.
- 2). Illuminate the original photos in bright, indirect lighting spread evenly over the subject. Shooting outdoors is best as sunlight should render truer color. Indoor lights may cause colors to shift and cause glare, especially from glossy photos.
- 3). Turn off the camera's flash; it will cause hot spots. Also, if you're shooting indoors watch out for adjacent lamps or overhead lights that can do the same. Be particularly careful if the photo cannot be removed from a glass fronted frame.
- 4). Take time to position the camera facing the photo support. Set it at a 90 degree angle and plumb to the photo's center or you will spend a lot of time straightening and squaring up distortions in your photo editing application.
- 5). Leave enough space around the image for cropping. It is annoying to

find that one has lost a side or a corner from shooting too close.

- 6). If shooting slides or transparencies on a light box, mask off the light box surface around the slide with black or gray paper. Your camera's exposure control can be fooled by the surrounding light.
- 7). Dupe your images and save a high-res set to a CD for future use.

SIZING YOUR DIGITAL IMAGES

Jim works on a PC computer and prefers Adobe Premier Elements as his editing program but there are several inexpensive applications that can do the job. You probably already have one that came with your computer. You will likely also need a photo editing program to size, re-touch (redeye is common), and adjust possible color shifts or lightness-darkness problems.

Begin by placing your images in an aptly named folder on your desk top. If you have already selected your music, place those files in another folder. These need be a file type that your editing program can handle, such as .WAV, .MP3, .AVI, or .AIFF.

Next, consider the medium on which your slide show will be screened: TV, computer monitor or LCD projector. File size matters. (If you're lucky your editing program may automatically do this for you.)

If it is to be by projection, the images should be sized to fit the projector's resolution, either 1280 x 1024, or 800 x 600 at 72 pixels per inch. If on a monitor or TV, a resolution of 720 x 534 at 72 pixels per inch.

Compressed images, such as jpegs, will save a great deal of image size over uncompressed or raw images, but be sure the jpegs are "High" quality.

WORKING WITH THE SLIDE SHOW EDITOR

Import your sized images into the application and sort them in a logical sequence according to the story you wrote down at the beginning. Then determine how long each image will appear on the screen. Don't rush things! Slide times and transitions should be leisurely, your audience is interested in

what each image shows, such as the bride's gown for instance. They need time to take in each image. Fewer slides, each running longer, is preferable to too many images flashing by.

Too much motion and arty effects are distracting. Use them sparingly and they will be more effective. The same goes for captions; keep them stationary and not dancing all over the screen, and make them remain on screen long enough to be read out loud.

When you're satisfied that your slide show is entertaining, timed correctly, and addresses the story, it's time to add titles, background music and narration. (For tips on producing a good voice over, see Bernie Wood's article "How to do a Narration for your Movie" in the September 2007 edition of the Viewfinders newsletter.)

And there you have it. A fine slide show that you can be proud of, that entertains family and friends, and doesn't produce the groans that the sight of the old shoe boxes provoked. ■

"WASTED LIVES"

Stan Smith's movie "Wasted Lives" was shot in Washington, D.C. and features works by a group of local artists who set themselves the task of painting portraits of all those military personnel killed in Iraq and Afghanistan.



TECH TIPS

A full recap of the February meeting workshop is printed on page 7

PRESIDENT'S MESSAGE



One of the "joys" of being the club president is I am asked to contribute a few words for each month's newsletter. Now, mind you, no one has ever said I am at a shortage of words to share with others around me. That is never a problem.

Sometimes I get a little retrospective in my writings, sometimes I try to be motivational and sometimes I make an attempt at some humor. It is never very precise, more like a shotgun style attempt at writing, "Throw enough stuff out there and let the good parts, the seeds of ideas, separate from the chaff."

However, even though my writing may suffer, one of the things I am good at is thinking ahead, projecting out to things in the future. At the end of this year I will have been a club member less than 4 years in total and have spent a year as your Vice President and two consecutive years as your President. I will not be return-

ing to either of these positions in 2009. I believe that any club needs a change at its top most positions to stay fresh, to bring in new ideas and ways of approaching things. In my associations with any club like Viewfinders, I have never asked the other members to do more than I am willing to commit to myself. I think I can stand by that and say I have done my share in the short time I have been a Viewfinders member. Understand, this in no way means I will be leaving the club and all I find great about it, including the members. I just have a list of some video related projects I want to do and feel I have contributed my share for now. Remember, the monthly meeting dates bounce around to different weeks and days in the month partly because of my other commitments. This means that there will be an opportunity for someone, maybe you, to step up to help direct the club next year. And, it is an opportunity. One that each member should consider taking at least once in their life with the club. So, I am just looking ahead to allow you to think about this as we go through the year.

On other notes, I had asked last month for some members to volunteer to help decipher the process of uploading videos to the web and to write it up for the other members to use as a guide. I can use at least one more person to help with this. Step up, come forward and learn some

new stuff. Help us help you share your videos on the web.

As we all know the San Jose club has decided to become inactive in April. I have sent invitations to their members for them to come join us and get involved in Viewfinders. I have received a couple of positive replies. We may be seeing some new, but possibly familiar faces at our next couple of meetings. Please welcome them and spend some time getting to know them.

I have written up a short article on our March program, you can find it elsewhere in the newsletter. But I wanted to remind you that our April program will be the Video Challenge, "ROAD". In an effort to get our members out shooting and creating new stuff, we ask that each of you prepare, shoot and edit a short video (preferably under 5 minutes or less) on the theme and bring it to the April meeting to share with the other members. I do enjoy seeing how others interpret or conceive of different subjects and what techniques they use to bring it to video. So, get out there and "shoot, edit and burn" to bring in your own short on the theme "ROAD".



VICE PRESIDENT'S MESSAGE

Its about time to start thinking about another field trip for the Viewfinders. It was last August 30 that we made our trek to the Dolby Labs in San Francisco for a grand presentation by

Ioan Allen (Senior Vice President) and a glorious hors d'oeuvres spread from Dolby. Some of our other field trips were Pixar in Emeryville, the new Lucas Studios in the Presidio and another visit to Dolby Labs.

How about a visit to the new NBC Studios (Channel 3) in San Jose? Our newscaster friend, Scott Budman, should be able to give us a great tour of their facilities. If you have any other ideas for a trip please call or send an Email to Fred (650 967 4679 / fpfost@aol.com).



April Theme Challenge

You can interpret "Road" as Street, Highway, Lane, etc. From interstate super highway to your own home street, the choice is yours. Movies submitted should not exceed 5 minutes or so and can be as short a one minute. The contest screening date will be our April 2008 meeting. **Good luck.**

How to Video a Street Parade



By Gordon Peterson

Having previously had the opportunity to video two major San Jose parades, the Veterans Day Parade and the Holiday Parade, I thought readers might like to know how I went about videoing the 11th Annual Vietnamese Spring Festival Parade this year.

My involvement came through my participation with an area Amateur Radio and TV group, a collection of Ham Radio/TV licensed operators who broadcast the parades live. (Search Google, or check out their videos on U Tube, for K6BEN.)

The Vietnamese Spring Festival Parade was held on Sunday February 10, 2008, starting at 11 am. To park as near as possible I planned to arrive at 10 am. at the below ground Park Center Plaza parking lot which would put me on Park Street within 50-75 yards of the reviewing stand. This faced Market Street and the Plaza De Caesar Chavez Park. If you are not near the reviewing stand you miss a lot as that is where the elements of the parade are announced and where the special performances take place. I chose to position myself in front of the Tech Museum so I would have the same vantage point as the people in the reviewing stand. I wanted to be on the "down side" of the parade so that I could record the announcer's comments as it approached. A second camera facing the reviewing stand from the other side would be good, but I was alone.

I set up my foot-stool next to a crossing light pole, a useful support when

standing on the stool as I knew I would be there for about two hours. My foot-stool is oversized, with the large top step 18" high and on which I can sit during the wait. Two tripod legs straddle the stool with one leg forward not fully extended so as not to stick out for people to trip over. As it can extend to about 7.5' my Canon GL2's viewfinder is at eye level when I stand on the top of the stool.

I located myself between the reviewing stand and the street level seating area. This would give me a clear shoot of the parade I thought, but the street filled up with photographers, some with tripods. This forced me to shoot between them. Fortunately, much of the time they sat down so the seated observers could see over them, which was to my advantage too because I could shoot over the top of them.

Rather than the LCD screen, I almost always use the viewfinder because I can see better and it uses less battery power. I checked my white balance because there are times when settings other than automatic are more accurate. I also set my camcorder to slightly under-expose (about $\frac{1}{4}$ - $\frac{1}{2}$ stop if you are familiar with still photography) to get richer color. I also set the camcorder to show zebra strips on the overexposed parts of the scene (a feature of prosumer and professional camcorders). These warn me of over-exposure when the light varies from shade to bright sunlight.

An external shotgun mike that is powered from the camcorder battery and ties into the system through a "smart shoe" is a boon. My mike has three settings: one is full shotgun which focuses the sound from a zone about 10 degrees wide in front of the mike, a second is stereo taking in about 45 degrees wide and a third, also stereo at about 180 degrees wide. I chose the 45-degree setting to pick up more sound from where I pointed the camcorder and less from the areas

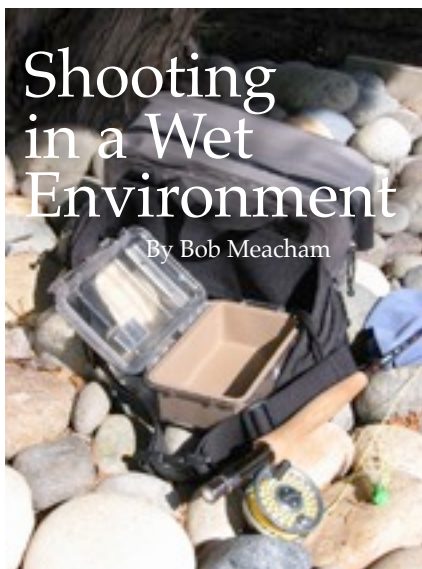
around me. It turned out that people crowding around me occasionally bumped the tripod legs with purses and bags. I tapped their shoulders, pointing out the problem and happily, everyone cooperated willingly.

I tried to video each moving parade element as it was announced, but it was not always easy to do. The announcers were sometimes behind, sometimes ahead and sometimes they missed an element completely. There were two announcers, one a woman who usually spoke in English and and a man who usually spoke in Vietnamese, but sometimes they switched.

When I shoot an event like a parade I run the tape continuously because I don't know when the announcer will say something I will want to record. I use the LP (90 minutes) recording feature of my camcorder but only when I plan to record continuously and use the same camcorder to transfer the tape into the recorder. I don't recommend it for general use where you will be stopping and starting, or want to reuse the tape later, or in a different camcorder. I can see no difference in quality between SP (60 minutes) standard and LP long recording mode but because long recording packs the tape more closely it may have more dropouts as the record/read head in the camcorder wears. It might also be a problem if one used the LP recorded tape in a different camcorder.

I begin by getting a wide shot of each element of the parade and then pan or zoom in slowly to get close ups which are more interesting. There are times when I zoom and pan fast however, when I need to catch something that I might miss in my shot. I can edit the fast pans and zooms later if they don't fit the flow of the video. I have trained myself to shoot with both eyes open, one eye to the viewfinder and the other scanning the area outside the viewfinder's limits. This is a strange thing to experience at first, but it is a great camcorder technique, which I highly recommend learning. ■

Continued in the April issue



As most of you know one of my hobbies, aside from video, is fly fishing. I try to get out and enjoy fly fishing as often as possible and I like to take my video camera along and incorporate these hobbies together. At times it can be a challenge.

One big problem is that fly fishing requires water, lots of water and most video cameras do not like water, any water. Quite often in fly fishing a person gets very immersed (pun intended) into the surroundings and can put themselves, and all of their gear, well into the water. Fly fishing gear is designed to get wet. It is a natural course of action in the sport. However, getting a digital video camera wet can be a death sentence to it. But, so can trying to fly fish on dry land. In order to blend these two hobbies together I need to plan ahead and prepare to take my camera into the wet world.

If you were to go into this as being only a videographer life would be somewhat simpler. If you are just planning on shooting video you can take a tripod, camera and some gear to keep it, and yourself, dry during the shoot. You could shoot from a safe, dry piece of land or wade a bit into the water, never putting yourself or your gear at much risk. Doing this you become a dedicated videographer and are not participating in the fly fishing. I prefer to do both.

So, as a fly fisher and a videographer you need to get yourself into places and positions that you can actively

fish from and, if the moment allows, video tape some action or scenery. So one must carry that delicate camera to places surrounded by water where it can be in great danger. I use a two step approach.

The first key thing is to use a camera that is small enough to carry easily on your body. You must plan on having to switch between handling the fly rod and handling the camera. When one comes out, in most cases, the other has to go somewhere. I took my camera to an outdoor shop, like REI, and found a hard shelled, waterproof case that it fit into without a lot of extra room. It is a water "resistant" case because nothing out there claims to be totally water proof. I use that case to store, transport and protect my camera when it is not in my hands any time I am on or around water. I can tuck it into the tops of my waders (gore-tex water repellent pants for wading in water), slip it into a pocket on my float tube (one man personal floatation boat) or into a storage bin on a hard sided boat. If I am going to be actively wading in the river or lake I also use a water resistant, rubberized fanny pack made to stow gear in wet conditions. I carry the hard shelled case in the fanny pack and it frees up my hand to fish. When it comes time to video tape, I slip the fanny pack around to the front, open it and the case, and carefully take out my camera for shooting. When finished always, and I mean always, repeat the steps in reverse and put the camera away, safe and dry. I also carry a small highly absorbent backpacker's towel to wipe off any water splashes or wet hands when handling the camera. Because water will get everywhere!

So the two step approach is, protect the camera in the water environment and use the utmost care in handling it when it is out of the cases. A slip of the hand, or a slip of the foot, translates to a wet camera and disaster.

By planning ahead, and having some gear that protects the camera from the environment, I can come home having had a good fly fishing trip and maybe some good video on tape to remember it by. And, an undamaged camera. ■

March Madness Meeting!

Our March meeting on Tuesday, the 11th, looks like it will be a fun and interesting one. Our Speaker for the evening will be Andy Panizza from Pinnacle who will present the newest version of their editing software, "Studio Ultimate v11". Andy will also talk briefly on a new product



called "Pinnacle Video Transfer". It is a new archiving product that does not require a PC.

Pinnacle is also donating several copies of "Studio Ultimate" to the club to raffle off (a \$129.99 value), and will be handing out copies to every club member another product called "VideoSpin". It is a basic, free editing tool with lifetime support that makes uploading videos to the web easy and quick.

Add to that our regular "Tech Tips" selection from Frank Swanson, our normal announcements and snacks and we have ourselves a full, fun evening.

So, make sure your membership is up to date, get ready to enjoy and come on out and join us! The date is Tuesday, March 11th. Doors open around 7 pm!

Bob Meacham

MEET OUR NEW MEMBERS



George Xia (left) and **Ron Bullock**.

George plans to make family and field trip movies with his Sony camcorder and Avid Express DV editor, while Ron expects to learn the video craft through listening and interacting with our members and guests.

Welcome to you both.

Everest: A Climb for Peace

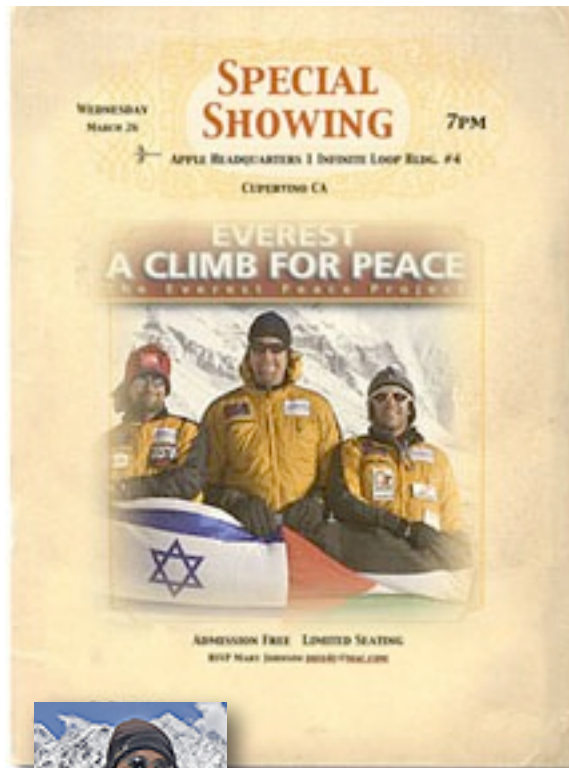
Narrated by Orlando Bloom

In part sponsored by the Viewfinders Digital Video Club with the MacFilmmakers Group, the movie will be screened at Apple Headquarters in Cupertino on March 26th.

Hailed as a "tremendous achievement" by the Dalai Lama, *Everest: A Climb for Peace* is not just a typical Everest film, but a socially relevant documentary about peace, war, and the human spirit - an inspirational film, which also has some of the most incredible Everest footage ever shot, including a dramatic rescue from near the summit of the mountain.

Film Storyline

Filmed on location in Nepal, Tibet, Israel, Palestine, Jordan, U.A.E, and the United States, the film chronicles the spectacular journey of 9 "peace climbers" from different faiths and cultures as they climb to the summit of the tallest mountain in the world. The focus is on Palestinian Ali Bushnaq and Israeli's Dudu Yifrah and Micha Yaniv. Who come together to set aside their political differences. This however, is easier said than done. Their nations have been embroiled in a brutal war for years; each



believes they are on the right side and each knows that on Everest the cooperation of your teammate is a matter of life and death.

About Director Lance Trumbull

Lance was the organizer, creator, and the expedition leader for The Everest Peace Project's history-making *Everest Climb for Peace*. He helped successfully co-lead 10 people to the summit. Lance helped put together every aspect of the project and climb, including assembling the team, finding

sponsors, and producing and directing the documentary film.

He first appealed to MacFilmmakers for help in filming a trial team run on Mt. Shasta. While not being able to climb a mountain in winter and film, **Mary Johnson**, who designed the poster at left, "volunteered" to make a promo talk show for Lance at Channel 15 Mountain View some time ago, which helped him approach various sources of funding for the expedition. He has given major press conferences in Kathmandu Nepal and at The Sierra Club's Headquarters. He has done radio and television talk shows - has been interviewed by CBS and NBC, and has spoken about The Everest Peace Project's historic Climb for Peace all over the world. Lance

has spoken to people of all ages, including to kids at various schools across the world.

Lance originates from Sunnyvale and it was important to him to have a major showing here in this area. Apple Filmmakers agreed to show the film this coming March 26th. Our very own Viewfinders Digital Camera Club will contribute to the event by providing, at least in part, refreshments for the evening. All are encouraged to attend! Please RSVP to Mary (see below)

Appearing at the event will be Lance Trumbull, the director of the film and will be available after the screening for Q & A.

Performance Time and Place

"*Everest: A Climb for Peace*" meeting at Apple Headquarters, 1 Infinite Loop, Bldg #4, Town Hall, Cupertino, CA 95014 on Wednesday, March 26, 7:00 pm. (No ticket admission)

For more information and to RSVP for the event please contact Mary at info4u@mac.com.

TREASURER'S REPORT: FEBRUARY 2008

Bank Account Beginning 1/31/08	\$	1028.62
Income Total:	\$	160.00
Dues (5)	\$150	
Donation (1)	\$10	
Expenses Total:	\$	52.58
Tapes (15)	\$52.58	
Bank Account Ending 2/29/08	\$	1136.04



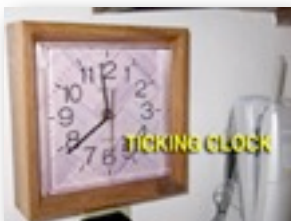
Frank Swanson, Treasurer

TECH TIPS

By Frank Swanson

At our February general meeting I wanted to provide the audience with some "Sound Advice" so that you don't ruin your good video with bad audio. With a few simple tips and good common sense, you can record good audio.

1. Embrace Your Space: Before you press the record button on your camcorder, you need to read the room or space that you're in. Whether you're



indoors or outdoors the first step is being aware of your environment. Stand in the middle of the room or space, then listen and identify all of the sounds you hear such as air-conditioning

hum to fluorescent light bulb buzz to blowing wind to ticking clocks to fan noise to car traffic to airplanes, you name it. They can all potentially ruin your audio recording. Echo, especially in a big room or hall, is another problem. If you don't have professional sound deadening materials you can use blankets, pillows or couch cushions to improve the acoustics. So, after you've eliminated these extraneous sounds and noises to your best ability, record about 30 seconds of ambient sound which you can use later during the editing process to smooth out the gaps between your audio edits.

2. Power Can Sour: Audio cables and electricity don't mix. Power sources like transformers or amplifiers can cause a hum if audio cables run too closely to them, even if they're

shielded. Keep your microphone cables as far away as possible from anything with a significant amount of current running through it, like AC extension cords. Never run your audio and power cables next to each



other or tape them down together; if they need to intersect, cross them at right angles. Using batteries to run

camcorders is the way the professionals usually go, along with wireless mics if you can afford one.

3. Match the Mic to the Mission:

Getting good audio is easier if you use the right microphone. There are many different mics available. Each is designed for a specific purpose and has its own strengths and weaknesses. Lavalier mics are typically used for recording speech. You can spot them on the coat or dress of TV news anchors if you look for them. They're a great choice for recording sound from a single subject and for recording in noisy locations. Handheld microphones provide a good blend of voice and ambient, but are noticeable. Shotgun microphones are highly directional and pick-up sound only from the direction they're pointed.



They're great for recording voices from multiple



people, but they must be kept out of the view of the camera on a boom pole over the head

of the talent. Choose the right mic for your situation.

4. Get Close: Want cleaner clearer audio? Then get the mic closer to your mouth. The closer the better, like 4" to 12" away from the sound source. The farther the mic is from the source, the softer the signal and hence the lower signal-to-noise ratio. You want this ratio to be as high as possible. The next time you're outdoors where there is distracting noise, record several audio takes with the microphone at 4", 12" and 36" away from your talent. Then take the audio home to your editing system and listen with a headset to the three takes to get a practical understanding of the differences.

5. Cover Your Ears: When you record with your camcorder, it's so important to constantly monitor your audio so you can detect and eliminate potential problems right away. The best way to do this is with a good pair of headphones plugged into your camcorder, not plugged into a mixer or wireless receiver. Ordinary Walkman headphones or ear bugs are not a good choice because they allow too much outside noise to enter the ear. Headphones that completely cover your ears will allow you to focus on what your mic is recording. Don't just rely on your camcorder's VU meters for this as they just tell you how strong the audio signal is, not what the signal is. Finally, always do an initial sound check before you begin recording, but then don't take your headphones off. Keep them on to actively monitor your mic.



Well, there you have it, five tips to help you acquire awesome audio. No matter what video you produce, there's no substitute for a strong soundtrack. This Tech Tip can be seen at www.digitaljuice.com and searching for "Bad Audio". I'll pick another one for screening at our next meeting, so be sure to come and learn something new.

CREDITS

Editor and Publisher: Brian Lucas
 lucasbouret@sbcglobal.net

Viewfinder Newsletter is published during the third 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. 10188 N. Stelling Road, Cupertino, California. Watch the calendar for programs updates. Admission is free.

OFFICERS

President: Bob Meacham
 R9meach@aol.com

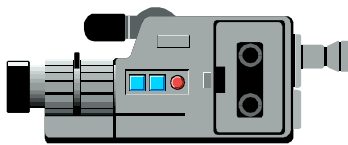
Vice President: Fred Pfost
 fpfost@aol.com

Treasurer: Frank Swanson
 frank_video@swansonhome.com

Secretary: Brian Lucas
 lucasbouret@sbcglobal.net

WEBSITE

www.viewfindersclub.org



CALENDAR OF EVENTS

2008

<p>JAN 8th, Tues. (Cupertino City Hall) Meeting: AMPS 2007 Contest winning videos screened Tech-Tips: "Shoot to Edit" Frank Swanson</p>	<p>FEB 12th, Tuesday Meeting: "How to Make a Digital Slide Show" by Jim Visser. Tech-Tips: "Sound Advice" Frank Swanson</p>
<p>MARCH 11th, Tuesday Meeting: Andy Panizza of Pinnacle Systems demonstrates "Studio Ultimate" Tech-Tips: Frank Swanson</p>	<p>APRIL 8th, Tuesday Meeting: "Road" Theme Challenge screening Tech-Tips: Frank Swanson</p>
<p>MAY 7th, Wednesday Meeting: "HD Cameras: All You Need To Know" Guest presentation Tech-Tips: Frank Swanson</p>	<p>JUNE 4th, Wednesday Meeting: Panel Discussion "Adding Effects" with John Dietrich, Mary Johnson and Brian Lucas Tech-Tips: Frank Swanson</p>
<p>JULY (Date TBD) Meeting: Nimitz Grade School Videos Tech-Tips: Frank Swanson</p>	<p>AUG (Date TBD) Meeting: To be determined Tech-Tips: Frank Swanson</p>
<p>SEPT (Date TBD) Meeting: "Shooting Underwater Video" - Guest speaker Mike Boom Tech-Tips: Frank Swanson</p>	<p>OCT (Date TBD) Meeting: Club Annual Video Contest screening Tech-Tips: Frank Swanson</p>
<p>NOV (Date TBD) Meeting: Annual Gold DVD Awards and Social Tech-Tips: Frank Swanson</p>	<p>DECEMBER No meeting this month</p>