

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



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August Meeting Highlights

Main Features:

White Balance
By Fred Pfost

Members Video Screenings
Including New member Craig VonWaaden's "What" music video

Tech Tips

"Who're You Talking To?"
Workshop by Frank Swanson

September Meeting

**HD Video Workflow,
Underwater
Photography and Field
Monitoring**

**A talk by guest speaker
Mike Boom**

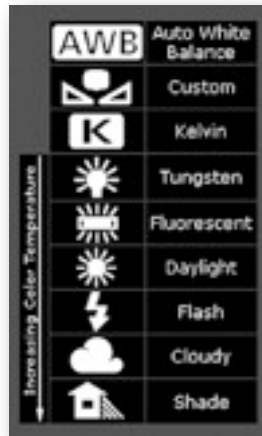
Due to an unexpected business appointment, our scheduled speaker for the August meeting, Jason Housel could not address us on High Definition developments and equipment. Instead, Bob Meacham arranged for Fred Pfost to present an abridged version of his upcoming presentation "White Balance and Color for the Videographer," and screenings of club members' movies. The evening ended with Frank Swanson's popular "Tech Tips" workshop.

White Balance: A Summary.

From a lecture by Fred Pfost

Most of us tend to leave it to our camcorder's Automatic White Balance (AWB) feature to achieve accurate color, and most do a pretty good job. However, AWB is not infallible and results vary from camera to camera, either toward the red or the blue end of the RGB color range. One may notice that one's camera tends towards slightly warm or slightly cool color when using AWB. Because the green of RGB is more consistent than red or blue over variations of light intensity, the AWB mechanism references it to balance blue and red light as it strives for accurate white light. However, some subjects or locations can interfere with this. For example, recording a house sitting on a snow bank may

produce an overly blue cast in the snow. Shooting under tungsten light may cause white objects to have a yellowish tint; or a predominant brightly colored object filling the frame may cause the AWB to assume that the dominant color is causing a color cast and mistakenly "correct" the color. Fortunately, there are other ways to achieve the truest color your camera can produce.



White Balance Presets

Most camcorders have a series of white balance presets that give one greater control. The first illustration shows typical camera symbols for these settings. The top three are as follows:

- Auto White Balance:** Lets the camera decide.
- Custom:** For when using a white or neutral gray card.
- Kelvin:** Sets any color temperature desired.

Continued page 2

Continued from page 1

The lower symbols are self evident.

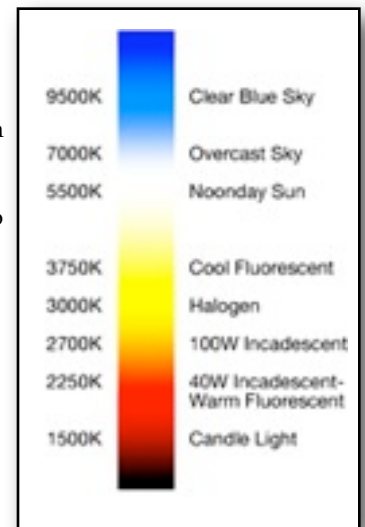
Each white balance preset is designed to average color temperature within its Kelvin range. See *second illustration*. However, one may get a better result by shifting to one symbol up or down the chart. For example, "Cloudy" and "Daylight" temperatures may depend on time of day, elevation, or haze. A simple tactic is to study the scene in the camera's display and then move through several WB presets and opt for the best - warmer / cooler - setting.

Custom White Balance

Probably the best way to achieve accurate white balance is to get into the

habit of using a white or neutral gray card. A white card is more common and the process is simply the business of recording the light reflected from the white card onto the camera lens and then locking it in. Place the card squarely in front of the camera lens, being sure not to allow shadows to fall across it. If you're bouncing light from a wall or reflector make sure the bounced light is reflecting off the white card and into the camera. Have the white card fill the display, but at a distance, and then lock in the reading. From that point, all your other shots in that location should have a matching color temperature which will make life a lot easier when editing together several takes. Be sure when moving on to re-record your white card at other locations. Of

course, we can learn from those videographers who deliberately fool the camera's WB to achieve custom effects; but that is another subject.



Watch for Fred Pfof's comprehensive talk and demonstration on "White Balance and Video Color" at a Viewfinders meeting next year. ■

If you came to the August meeting, you got to see a portion of a live music video I produced and edited. The video was recorded last year in a small blues bar in Santa Clara called JJ's. The rock and blues band, called "WHAT", is lead by John Wedemeyer who is an outstanding guitarist. Although JJ's is a great venue for blues performances, it's not so good for video. Here's a description of how I made the movie.

Putting together WHAT video

By Craig VonWaadon

Mah, showed up with his video camera and the bar owner, Johnny Perkins, had a camera mounted to the ceiling, so for most of the show there were 5 camera angles recorded.

Directing

From the start, I let each camera person record independently. Actually, there wasn't much choice regarding live direction as there was no way to monitor each camera and no way to communicate to them either. But mostly this wasn't a problem except where we all shot the same band member with similar frame composition. Usually this didn't last for very long and I generally had good shot variety to work with in editing.

Editing

This is the part I enjoy the most and least at the same time. I like the process of assembling the finished product but getting all the pieces to fit the way you envision can be tricky!

Syncing the video sources was fairly easy to do because the drummer gave a great sync point with every drumbeat. I picked one in which all the cameras had a shot of the drummer. When he brought the stick down to the snare: pop! I set a marker at that point for each camera angle and simply slid them into the same place in the timeline.

Color balancing: Oh boy! This is where I nearly gave up. Here's why.

Producing

The recording came to be because I'm a fan of the band and asked them in advance if I may record them. Reluctantly they gave permission so I contacted a couple of friends, also fans, and have experience with video. Bonus! My cousin Kevin McGuire manned the camera from the left side, my friend Chris Michael manned a camera just below the stage, and I operated a camera from the right side with two more camera angles I had access to. Another fellow fan, Curt



The cameras ranged from a 3-CCD Canon GL1 down to an ancient single CCD camera.

Each had a very different color signature. In the still photos you can see some of the original screen captures

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PRESIDENT'S MESSAGE



I have just returned from putting the finishing touches/edits on this year's club production movie with Herb Wolfe, a fellow member and the Video Editor for this year's movie.

We sat together at his workstation and trimmed clips, did some slip edits, cleaned up audio tracks, tweaked volumes, set key frames for both video and audio in clips, manipulated texts and in general helped each other to get to the best finished product we could produce. It was a joint effort that included sharing of ideas, sharing of editing and film tips, a bit of teaching, a bit of learning and a lot of finding common ground. We shared, learned and grew as editors and movie makers.

That experience was on my mind as I knew I needed to write this month's article. It made two things stand out that I know I have shared with you before. But I want to revisit them.

First, it reminded me that this is a great time to be involved in video. Not only are the cameras and equipment getting better, but the editing tools available to the average user are making it possible to do some really impressive things with what we shoot. Virtually everything you see in movies and on television is within the grasp of the average video user. Titling, graphics, matting, green screen, color correction and effects, multi-images, non-destructive edits and a host of others are possible in almost every editing suite or tool. If you can think it, you can do it. If you have the desire to learn it, you can do it. The opportunities to build a better video are limited only by you. It is a great time for the amateur videographer. Take advantage of it.

Secondly, most of us learn by doing or sharing with others. How great is it to be a member in a club that has others with the same interest as you? We have the same interest in produc-

ing, shooting, editing and creating videos. The experience I just went through in working with Herb was similar to those I have had with Frank Swanson, John Dietrich, Gordon Peterson and many more. I was able to learn from them by working and interfacing with them. That was made possible by my becoming a member of Viewfinders. This club offers some very good opportunities for every member to learn if they are willing to share. Now, I understand not everyone will be working on a production movie but consider finding a fellow member and work together on a short video of your own. Maybe shoot an event and edit it yourself, then ask someone else to take the same footage and edit as they see it. Comparing what you do with it and what they do with it can be very informative. If you like what they did, set up another video to work together on sharing skills and knowledge. The club and it's members are a great source of learning by sharing. Take advantage of it.

Bob Meach

Welcome to Viewfinder's SUDOKU September Puzzle

The goal of Sudoku is to fill in every empty box with one of nine letters. Each letter can appear only once in each horizontal row, as well as only once in every vertical column and only once in each of the nine 3X3 squares. This month's puzzle contains the letters A, C, D, E, G, I, N, T and U. To help you get started, let's say you wanted to put a "G" in the top left large square. You couldn't put it in the second or third rows of that square because there already is a "G" in those rows of the third and second squares, respectively. This means the "G" must go in the only open box on the top row between the "N" and the "D". As another clue, the 9-letter word that means "the act of teaching" appears somewhere in this difficult rated puzzle. The answer to this month's puzzle appears on page 6 of this newsletter. Have fun!

Frank Swanson

N		D	T	E				
			N	A			G	
	T			G				N
I	D					A		
T		U				I		D
		A					N	E
C				E				U
	I			C	N			
			D		G	N		C

VICE PRESIDENT'S MESSAGE



Projector Demos

If you have shopped for video projectors in the hope of finding the model you want being demonstrated, you've probably discovered that (except for a small handful of models) demos don't exist. You might have run across two or three projectors being displayed in consumer electronics stores or specialty home theater retailers. But you soon realized that these were not the models that everyone was buzzing about on the Internet. Not only that, they were being sold at very close to full retail prices - and amazingly high retail prices at that. And after looking at the demos, you had no idea how the performance of these models would compare to the hot products you've been reading all the reviews on. You get frustrated and throw your hands up in despair, wondering,

"Why can't I get a demo of the projector I want to buy?"
You've just experienced one of the effects of Powell's First Law of Projector Economics, which is this: Money Talks.

Any dealer/retailer who gives you a demo cannot afford to give you a good price, and any dealer/retailer who gives you a good price cannot afford to give you a demo.

The reason for this is simple: If I am a retailer, it costs me money to buy the demonstration unit, screen and signal source equipment, to allocate my valuable retail space to the demo, to set up a light controlled environment, and to pay a salesman to show it to you. Not only that, but once I have set up this demo facility I must demonstrate this projector to dozens of curious tire-kickers for every serious buyer that I may encounter. And I must do this without any guarantee that the serious buyer will buy from my company.

So the very last thing I as a retailer want to do is to offer demonstrations of models that my customers can turn around and buy a lot cheaper on the Internet from dealers who don't invest the time and money to provide the demo. This means one of two things. Either I don't demo projectors at all, or I promote brands and models that are in restricted distribution

and not readily available on the Internet.

This leaves the online buyer in a bit of a conundrum; in order to partake of the hot projector deals on the Internet, one must usually buy them sight unseen. None of the most popular projectors selling online for discounted prices far below the MSRP are available for demo in retail stores.

Demos cost money, and retail space costs money. If you buy online from a dealer who is unencumbered with these costs, you will pay less. You will be rewarded with projectors of exceptional performance at prices much lower than what you'd pay in a retail store. Conversely, those who are unwilling to buy a projector unless they see it demonstrated will usually pay a high premium for that service.

So if you really want the best for the money you want to spend, then do a little research, read the reviews, read user opinions, and buy online. Those who do this inevitably come to discover that independent critical reviews and the experience of real world users are more valuable as guides to one's ultimate home theater solution than the viewing of a staged and controlled demo could ever be. ■

"Putting together What" cont. from page 2

and how their colors vary. Unfortunately we did not do a white-balance before the recording (recall Fred Pfof demo from the August meeting on the importance of proper white-balancing and color temperature). Practically all the light came from a single red gel. Great for atmosphere but terrible for video. Even if we had, white-balancing doesn't work well when there is only one component of light (red). There should be some amount of blue and green as well. In any case, I spent several hours playing with the color balance in Final Cut Express but the resulting video had muted, unnatural looking colors. So, I decided to de-saturate 100% then all I had to adjust was

brightness (or gamma) and contrast. The resulting b&w effect gives the video a grainy stylized look. It seems appropriate for this type of music. My friend Chris recorded the audio in stereo with his digital recorder: a Roland R-09 using two external shotgun mics Audio Technica AT853. He set it up about 15 feet from the amplifiers and made a few sample recordings. The huge uncompressed wav file was a little cumbersome when editing but wasn't really an issue. When editing, I did boost the bass level a little and added some level compression to help keep the sharp pops of the snare-drum in-line with the guitars.

In conclusion, this project was a labor of love. I enjoyed crafting the video

and feel I made good use of what I had to work with. There were no real deadlines so I was able to take my time, try different things and make fine adjustments. We all know the good/fast/cheap trade-off rule, right? You can have 2 but not all 3.

Would I do things different next time? Absolutely. But that's what video production is about. You have to work with what's available to you and turn it into what you envision. And to get a little philosophical, that's a bit analogous to life, is it not?

To see the four "WHAT" songs I've edited, do a search on youtube.com and search for "Wedemeyer JJ's".

Video Equipment Review

Canon HV30

By Bob Meacham



I recently acquired a new video camera, a Canon HV 30. After shooting with my Sony DCR-HC40 camcorder for a number of years, and having had the opportunity to use some other higher end cameras, I started to build a mental list of what I wanted in my next video camera. My Sony camcorder is a very good camera that shoots a decent quality SD (Standard Definition also know as DV) picture but is limiting in it's lack of manual functions. Since most of my shooting is in an outdoor environment, I take my cameras around water a lot, I liked it's small portable, protectable size. But over the years I had improved my shooting skills and wanted more control in how I shoot.

I had an occasion to use a Canon HV20, the HV30's predecessor, and noticed it had a lot of what I was looking for in my next camera. It was small in size, had a full automatic function but at the same time had most of the manual functions of high end cameras. It has manual controls over focus, shutter speed, exposure (f-stop), audio record levels, an external mic input, a head phone jack, selectable zoom speeds, zebras and peaking along with a composite output (to take the video directly to an external monitor, TV or DVR) and the ability to run directly from the AC

Specifications:

Optics

Sensor: 2.96Mp 1/2.7" CMOS Sensor.
 RGB Primary Color Filter
 Lens: Canon 10x HD Video Zoom Lens.
 Focal Length=6.1-61mm. f-stop/1.8-3.0
 Zoom: 10x Optical. 200x Digital
 Filter Size: 43mm

Recording

System: NTSC. Format: HDV
 Audio: DV: 16 bit (2 channel) 48 kHz
 12 bit (4 channel) 32 kHz
 HDV: MPEG-1 Audio Layer II (2 channel)

Image Stabilization: SuperRange Optical

Tape Loading: MiniDV

Display Type

Multi-Angle Vivid Widescreen LCD (Approximately 211,000 pixels)

Display Size: 2.7"

Viewfinder: Widescreen 0.27" color (Approximately 123,000 pixels)

Camera Features

Manual Controls. Focus. Built-in Speaker. Built-in Mic. Accessory Hot Shoe. Fader.

Effects

Auto, Program, Av, Tv, CINE, Portrait, Sports, Night, Snow, Beach, Sunset, Spotlight, Fireworks

Built-in Light/Flash

Digital Still Mode Resolution: 3.1Mp

Input/Output Connectors

Mic input (3.5mm Stereo Mini-jack). HDMI (Type A). USB 2.0. A/V Mini (3.5mm 4 pole Mini-jack). Mic. Headphone

Weight: 1.2 lbs

adapter (in shoots that have power available and last longer than the normal battery life). Granted some of these manual functions are accessible through a menu to activate but you can switch between full automatic and a preset manual operation with a single slide switch. Once in the manual mode some commonly used functions are available through a joystick control giving you quick control over exposure and mic record levels

It also is a MiniDV tape format which I currently prefer over Hard Drive or Flash Drive formats. Because with all of this, it also happens to be a HD (High Definition) camera, so it records in HDV instead of AVCHD of the hard drive formats. It will record on either standard MiniDV tapes or DVC HD tapes for higher HD quality. And since it is an HD camera you can select the mode that you want to shoot in; DV normal (4:3), DV wide (16:9), HDV (1080i @60 fps interlaced), HDV PF30 (1080i @ 30 fps Progressive), and HDV PF24 (1080i @ 24 fps progressive). The 24 fps (frames per second) mode produces a film like image unlike the standard 30 fps or 60 fps of normal digital video. It has a range of shutter speeds from 1/8th to 1/2000th and apertures from 1.8 to 8.0. Like most cameras today it comes with a selection of preset exposure formats and in camera digital effects. It also shoots 3Megapixel still images at up to 5 frames per second (some people use these for stop action work) and has built in flash, video light and hot shoe.

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VIEWFINDERS CLUB REFRESHMENT SCHEDULE

With the club's thanks to those who provided refreshments for 2008 meetings to date.

January 9th, Wed.	Fred Pfost	June 4th, Wed.	Dick Brownlie
February 12th, Tues.	Bob Meacham	July 8th, Tues.	Irv Webster
March 11th, Tues.	Brian Lucas	August 12th, Tues.	Gordon Peterson
April 8th, Tues.	Jack Gorham		
May 7th, Wed.	John Dietrich	September 9th, Tues.	Janet Holl
		October 7th, Tues.	Mary Johnson

**MEET OUR NEW MEMBER
 Craig VonWaaden**



Craig has earned an AA degree in Television-Video Production from DeAnza college. His movie "What", which was screened last month, demonstrates his advanced skills. Pick his brains - he will be a great resource for us learning the craft.

Welcome to Viewfinders, Craig.

Video Equipment Review continued

But enough with the technicalities. Let's just say it had almost everything on my mental list and then some. While it is not a "Prosumer" camera it has most of the features available on the higher end cameras.

After receiving the camera, and reading through most of the included manual, I found the menus easy to navigate and the ability to set features fairly easy. After loading it up and shooting some HD tape in the yard we settled in to view the images on our TV. We have a 46 inch HDTV with 1080p capabilities and when using an HDMI (High Definition Media Interface cable) input the camera produces stunning image details, color and sharpness. I have imported some footage into my editing tool (Adobe Premiere Pro CS2) and found editing the material as easy as SD footage from my Sony camera. The only exception is with HDV you lose the ability to use the Scene Detect which creates a clip for each time the camera was started and stopped. I have had to manually cut the imported material into editing clips. Since I do not have a Blu-Ray burner, I simply output the video back onto SD video discs to play on regular DVD players or output the finished video in HD back onto a tape in the camera and use the camera for playback onto my TV. I feel that even when outputted onto a DVD in SD format the videos are sharper and more vibrant in color than my other camera.

I have experimented with all of the manual functions and some of the other frame rates and found them all very usable and interesting. The small side mounted thumbwheel used for the

manual focus adjustment does take some practice to get used to. Like any camera you buy today, some of the functions and modes will get used more than others. I have shot footage in all but the 24p mode and been very happy with the results. I have edited a few pieces and found the issues of working with HDV in my editing tools to be minimal but the end results more striking. I have shot footage in SD and think it is of a better quality as well.

I acquired and used a Macro lens (Raynox DCR-250) for this camera and in the future plan on picking up a wide angle lens. These will also open up more opportunities to expand my skill and shooting capabilities. Some users have also adapted other types of lenses to this camera that produce stunning results. There is a web site dedicated to users of the HV10/20/30 series of Canon cameras that allows for posting of short HD videos to share with others. It is: <http://www.vimeo.com/HV20> and has thousands of amateur videos at four to a page.

So, I think by now you know I am happy with the capabilities of the Canon HV30. I feel it will service my needs for many years and allow me to improve my skills and finished product. I would not hesitate to recommend it to anyone wanting a smaller sized camera with higher end capabilities. But if you want something that has more button, switch or ring controlled manual functions or the use of manual gain control and built-in ND (Neutral Density) filters you should be looking at a camera that is more high end, much larger in size and at least 3 to 4 times the price. ■

More Items to Raffle

By care of Fred Pfost, this amplifier-speaker is good for twenty watts output. It will be running for demonstration purposes at the September meeting.

The box of wire contains 500 feet of twisted pair copper wire with white insulation. Each conductor is composed of 7 strands of 30 gauge copper wire. The generic name could be "bell wire".



Sudoku Puzzle Answer

C	I	N	G	T	D	E	U	A
A	E	G	A	N	C	U	T	D
T	D	U	I	D	E	A	G	C
E	N	E	G	A	I	D	T	U
D	C	I	A	N	G	U	E	T
G	A	T	G	A	T	E	U	C
N	D	E	U	C	I	G	A	T
I	G	I	A	D	T	G	E	U
U	C	A	E	T	I	G	D	N

TREASURER'S REPORT FOR AUG. 2008

Bank Account Beginning 8/1/08	\$ 883.54
Income Total:	+\$ 59.00
New Membership (1)	\$14
Raffle (6 tickets)	\$6
VHS Tapes (19)	\$19
TBW Entries (2)	\$20
Expenses Total:	-\$ 48.00
Contest Entries (3)	\$32
Maybe Today DVD's (4)	\$16
Bank Account Ending 8/31/08	\$ 894.54



Frank Swanson, Treasurer

TECH TIPS

By Frank Swanson

At our August general meeting I screened Digital Juice's Field of View episode titled "Who Are You Talking To?" which explores your job as a video producer to deliver the message in such a way that the audience responds as you want them to. Here are three tips to consider about your audience when making your next movie:

1. Caring about Your Audience: An essential aspect of movie making is caring about your intended audience. If you're satisfied just putting images on the screen with some audio track without understanding who is going to watch what you've created, then you more than likely will miss the mark. Just assembling footage that you've recorded without considering the experience you want your audience to have while watching your movie is like not caring about your audience, like saying "take it or leave it". Too often we make movies that we like, that we shot, that we edited, and then wonder why other people go "ho, hum" after they've seen your work, or worse yet decline your offer to show



them your movies. Without an audience, your movies are essentially worthless. A movie where the audience has a quality experience is priceless.

2. Cookie Cutter Movies: If you're not careful you can find yourself kicking-out cookie-cutter videos instead of uniquely individual movies. You may

have seen those templated videos of graduations, weddings and bar mitzvah's. They're fine if you're in the video business where volume and efficiency are paramount. But think about how much better your videos can be if they're shaped by your personal likes, preferences and tastes. Most of us need to be challenged, to produce movies that are unique, one from another. Try to put away your



tendency to use the cookie-cutter approach where all your videos look the same - especially those travelogues, family reunions, and

children's birthday parties. What's your sense of style and how can you use that to your advantage the next time you start a new project?



3. Role as Communicator: Our job as a video producer is to deliver the right message to the right audience in the right way to get the right response - that's the role of a communicator. As a video producer we wear many different hats during the process of making a movie: we're artists, we're entertainers, we're educators, we're story tellers and we're videographers. Every video that we produce should have a message for an intended audience.

The best way to know if you're getting the message through to your audience is to know who you're talking to, who's going to watch your movie and what kind of response you hope to get from them. The success or failure of your movie is determined by their response. Before you even shoot your next movie, ask yourself "who is the target audience, who is going to watch it?". Then produce a movie that "clicks" with that audience. Try to lay aside your personal preferences and take on those of your

audience. That is, sacrifice your likes and tastes and instead give your audience what they want.



That's the key, the secret - understand your audience and edit with that specific audience in mind.

Now, unless the videos you make are about you, then the videos you make are NOT ABOUT YOU. Don't force all of your video productions into the mold of your personal cookie-cutter. Instead let each production be its own original movie. Tuning into your audience and knowing who you're talking to are essential and important steps in expanding your "field of view".

This Tech Tip can be seen live on your computer by going to



www.digitaljuice.com and clicking on the DJTV icon, then searching with the words "cookie cutter" to reach this 9-minute video. There are a whole bunch of other great instructional videos from Digital Juice at DJTV to watch while you're there. I'll pick another one for screening at our next meeting, so be sure to come and learn something new. ■

CREDITS

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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. 10185 N. Stelling Road, Cupertino, California. Watch the calendar for programs updates. Admission is free.

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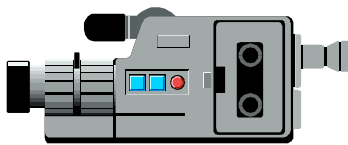
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CALENDAR OF EVENTS
 2008

<p>JAN 9th, Wed. (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: "Animating Text" Frank Swanson</p>	<p>APRIL 8th, Tuesday Meeting: "Road" Theme Challenge screening Tech-Tips: "Through the Window" Frank Swanson</p>
<p>MAY 7th, Wednesday Meeting: Club Members Movie Night Tech-Tips: "Selling It with Sound" Frank Swanson</p>	<p>JUNE 4th, Wednesday Meeting: Panel Discussion "Adding Effects" with Bob Meacham, John Dietrich, Frank Swanson (for Mary Johnson) and Brian Lucas Tech-Tips: "King Cut" Frank Swanson</p>
<p>JULY 8th, Tuesday Meeting: Nimitz Grade School Videos Tech-Tips: "Faulty Fonting" Frank Swanson</p>	<p>AUG 12th, Tuesday Meeting: "White Balance" by Fred Pfof and Members Videos Screening Tech-Tips: "Who're You Talking To?" Frank Swanson</p>
<p>SEPT 9th, Tuesday Meeting: "Shooting Underwater Video" - Guest speaker Mike Boom Tech-Tips: Frank Swanson</p>	<p>OCT 7th, Tuesday Meeting: Club Annual Video Contest screening Tech-Tips: Frank Swanson</p>
<p>NOV 5th, Wednesday Meeting: Annual Gold DVD Awards and Social Tech-Tips: Frank Swanson</p>	<p>DECEMBER No meeting this month</p>