

Next Club Meeting: Wednesday, March 11th, 2009.
7:30 - 9:30 p.m. Cupertino Room,
Quinlan Center, 10185 N. Stelling Rd.,
Cupertino, CA



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February Meeting Highlights

The Physics of Light and how Videographers Make Use of It

Fred Pfof and John Dietrich demonstrated how this most important force works and what we can do to make the best use of it in our hobby. Fred covered the physical aspects of light with a Powerpoint presentation including many diagrams. John dealt with several sources of the cameraman's light, both natural and artificial.

Tech Tips

"The Cutting Room Floor". Another tutorial movie from Digital Juice.

March Meeting

Presentations on White Balance and HD Video

By Fred Pfof, Franz Helbig and Milt Kostner

The Physical Aspects of Light

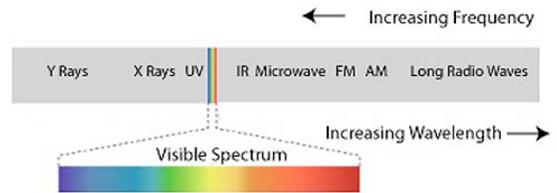
By Fred Pfof

The Electromagnetic Spectrum

I am going to describe to you what visible light is and how this very small part of the total electromagnetic spectrum is broken up into what we call color.

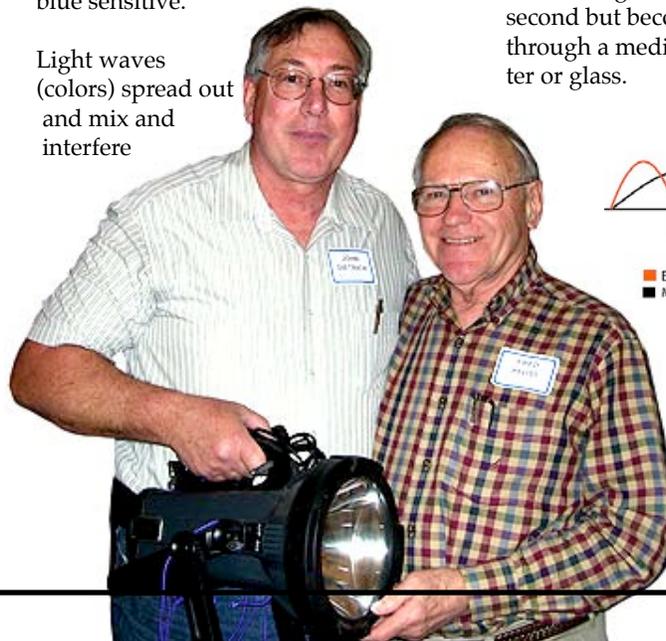
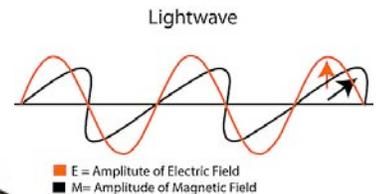
We see colors by means of light sensitive elements, called rods, in the eye's retina. There are three distinct kinds - red sensitive, green sensitive and blue sensitive.

Light waves (colors) spread out and mix and interfere



with each other like water ripples when the surface of a pond is disturbed, but in three dimensions not just two.

Light and all electromagnetic waves (including all radio waves and radar) propagate as waves. Each electric field wave is accompanied by an electromagnetic wave that is orientated at ninety degrees. All electromagnetic waves travel through a vacuum at an astonishing 186 thousand miles per second but becomes a little slower through a medium such as air or water or glass.



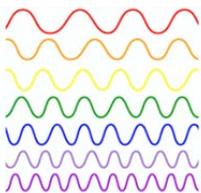
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Now let's go back and look at the graph of the entire electromagnetic spectrum. Here you can see that the spectrum of light is a small fraction of the total spectrum, where normal lightwave orientations are mixed at all angles and wavelengths.

The middle view shows light waves as a single frequency (or color) but with many different phases. This is what one might expect when light is passed through a very narrow-band filter or when viewing light from an LED which generates light of a single wavelength but at all phases.

Of course, light can be of any color our eyes can perceive depending on its frequency. Each color is generated by its own specific frequency (or wavelength).

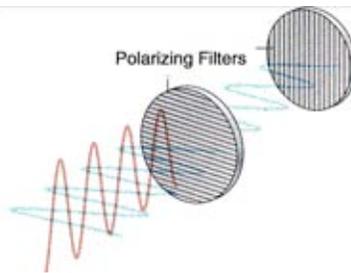


Heating any substance is another way to generate various frequencies. We think of infrared heat waves and even light waves that can be created by heat. Electric heaters and welding metals at white-hot temperatures are two examples.

One of the main concepts I want you to understand is just what a small (even tiny) fraction of this spectrum is occupied by what we call "light". The total spectrum could be said to cover from tens of cycles per second to billions of trillions of cycles per second. In mathematical language that would be from ten to the number ten raised to the twentieth power. That is, ten with twenty zeroes behind it. The visible spectrum occupies less than one trillionth of the total spectrum.

Polarized Light

Polarized light is found every day in our natural settings. Any light that is reflected from a non-metallic surface is polarized. Common examples are light reflected from polished wood or from water or even from dust particles in the air. When looking at the surface of a pool of water, the glare that keeps you from seeing the fish is



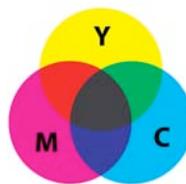
polarized light reflected off the surface of the water. Using polarized glasses, you can now see the fish below the surface.

If light waves, which are orientated randomly, pass through a polarizing filter all the wave orientations, except one, will be filtered out of the beam. If one views the sky through the filter the light will darken when the polarizing filter's polarizing axis is at right angles with that of the light reflecting from the dust particles. Just hold your polarized dark glasses at arm's length and look at the sky while rotating them back and forth by 90 degrees and you will see the sky darken at one angle and lighten at the other angle.

If this polarized beam of light is passed through another polarizing filter whose optical axis is rotated 90 degrees from the first filter, no light will pass through.

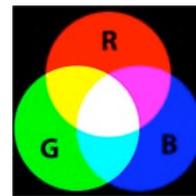
Subtractive and Additive Color

The graph at right indicates what we see in our practical world of color and shows what happens when you mix colors of paint or pigments. Any single color of paint absorbs the entire spectrum of colors except the one that the eye sees. That is, red paint absorbs all colors except red, which it reflects to our eyes. The same can be said about each of the other colors. That is why this color phenomenon is referred to as the "subtractive" process. The three primary colors in this system are red,



yellow and blue. Mixing red and yellow gives orange. Mixing blue and yellow gives green and mixing red and blue gives purple. Remember that all other colors are absorbed so we do not see them. If we mix all three of these primary colors we get black. That is to say, all colors are then absorbed.

The group on the right represents what we see when we combine primary colors of light. The primary colors we use in television are red, green and blue. Mix red and green light and we perceive yellow. Mix red and blue and we get magenta and mix green and blue light to get cyan color.



Some of this optical response of colors for human eyes is generated all in the head. I say this because if one mixes red and green light to get the perception of yellow one would find no frequency that represents yellow if one were to look at the combination of red and green light with a spectrographic analyzer..

LED Lights



The world of lighting is in a rapid state of flux today. Filament lights invented by Edison that we have been using since the day of gas lights and the candle are about to be replaced by bright LEDs. LEDs radiate light of a single frequency (that is, color) but many phases.

By choosing the proper colors one can produce white light from LEDs. A major advantage of the LED is that the electrical power required to get an equal output of light (when compared to filament lights) is from 10 % to 20% today and every day brings better results.

Led camcorder lights are available and require very low power to operate. ■

Lighting Your Videos

By John Dietrich

Outdoor Lighting

When traveling with limited equipment and shooting outdoors, one has very little control over subject lighting. We depend on the sun, which



might be strong and bright, causing harsh shadows and highlights, or alternately filtered through clouds which causes the scene to take on a very flat look. Ideally, a thin overcast will provide a middle road whereby moderate shadows provide a three dimensional effect, or modeling, without degrading the richness of color.

Video cameras record a limited range of light, much less than film cameras or the human eye. When the sun is shining brightly during the middle of the day, dark areas will fill in and not record details. Conversely, highlights can blow out to white, again losing detail. The videographer needs to be aware of this and take steps to avoid these extremes.

A simple measure when the sun is overly bright may be to place the subject under a tree. The tree will filter and scatter the light making it less harsh. If placing the subject in the shadow of a large object such as a wall causes too much flatness, a sheet of white card acting as a reflector can aim sunlight onto the subject and provide soft shadows on the opposing side, effecting the dimensionality that one wants.

Early morning and evening light is softer but the sun shines from a low angle and is much more directional. If you are facing the sun, the foreground may record too darkly so

compensate for this by relocating your subject, increase the camera's exposure, or use reflectors. As well as a white card, folding car windscreen shades take up very little room and make decent reflectors.



its limited light range is more comfortable with this kind of lighting.

A lighting kit containing both these light types give videographers the tools to design the style of lighting for their work, from even lighting to the intensely dramatic.

Indoor Lighting

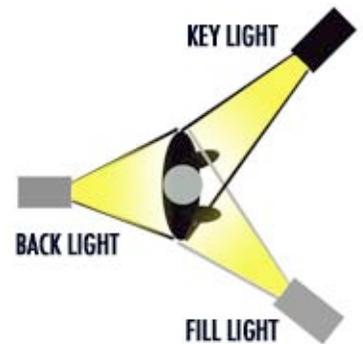
Photography lights come in many styles, shapes and bulb types. These are designed, broadly speaking, into two functions: Sharp focus and soft focus.



Inexpensive halogen work lights from the hardware store can do a decent job of lighting but remember that they do not have color corrected bulbs like photographers lights so you may need to make adjustments for color quality. Also, if placed close to the subject, the safety grill on the front of the light may throw shadows on the subject.

Practicals. These are normal room lights or table lamps that will be seen in the movie but are placed in the set to complement the studio lights. They are useful where placing a studio light is impractical, or may be seen by the camera. To do their work, practicals usually need a brighter standard light bulb somewhere in the 150 -250 watt range.

Three Point Lighting



Sharp focus lights (Spots), like the sun, will cause deep shadows on the backside of the subject. They are identified by having relatively small apertures and in some cases adjustable focusing controls to keep the beam hard and narrow. Shadows from the subject, striking a wall, will be dense and have sharp edges. To soften the effect of these lights, one technique is to bounce the light off a room wall or ceiling before it strikes the subject.

Soft focus lights (Floods) have large apertures and may accommodate a diffuser or color gels. Typical of these is the soft-box or umbrella reflector. As the name implies, these lights produce wide beams which produce soft, unfocused edged shadows and are suitable for overall room lighting or where a softening of the subject's appearance is desirable. Video, with

Generally speaking, the sources for lighting a subject comes from above, below, in front of and behind, and from left and right. The three point lighting configuration was originally designed for portraiture but is very adaptable for all kinds of photography.

Altitude, or the height of lights from the ground is instrumental in determining time of day or mood. If set high, the light imitates the sun and therefore looks natural. Lights set low produce unnatural shadows and a

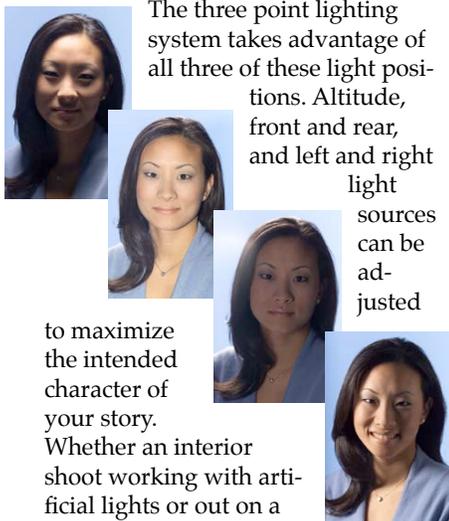
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spooky look. Set at about head level suggests normal domestic lighting.

In front or behind the subject. We tend to place our lights in front of the subject, similar to having the sun behind us when we shoot, as this provides more detail and clarity. Light coming from behind the subject causes it to be silhouetted, lacking detail and appear menacing.

Left or right. There are two considerations here. The first is the apparent direction we want the audience to believe the light source is coming from and the second is a question of continuity. For example, a person moving with the sun to his left will look as if he has reversed direction if the light changes to his right side. Or, if you are shooting over several days with the intention that the edited scene should take place at one time, shoot at the same time of day to avoid having the light coming from different angles which will confuse the audience.

(Color. The color of light changes through the day, from location to location, and source type. At the March meeting, Fred Pfof will discuss using white balance to deal with this problem.)



The three point lighting system takes advantage of all three of these light positions. Altitude, front and rear, and left and right light sources can be adjusted

to maximize the intended character of your story. Whether an interior shoot working with artificial lights or out on a trip with no more than a few reflectors and careful placement of your subject, thoughtful lighting will make your movie all the better for watching. ■

(Photos courtesy of Kodak and Lowell Lighting)

Video Equipment Review

DIY Steadycam

By Milt Kostner

Having a wide two handed grip is supposed to result in smooth camera movement. Based on the home made steadicam site I found on the web, I decided to build something similar for my Canon HV-30. The videocam shown on the site was much larger (and costly) than mine so I tried to make mine to match the HV-30 size but be lighter. The construction is all 3/4" PVC and mine is a combination of schedule 40 for stiffness and schedule 2000 for lightness. The former is used in house plumbing and the thinner latter for lawn sprinklers (cheaper). Using all schedule 40 would have added to the weight.

The web version used 120 degree elbows and looks more like a auto steering wheel. I opted for a simpler, lighter design using only 90 degree ells for direction changes. Using the 120 degree ells would have resulted in more weak joints in the rig. Having decided that basis, I started to figure out a layout, which required making a flat cardboard cutout of the camera with its open screen rather than the 3D camera itself.

The mounting bolt is a critical length. The 1/4"-24 hex head bolts only come in half inch increments. But Canon warns that the HV-30 must not be mounted on a bolt extension of greater than 0.2 of an inch. I soldered a 3/8" wing nut inside of the bolt I planned to use, in order to be able to mount the camera without a wrench. There are male plugs in each end of a pipe cross. I assembled the plugs and cross and then drilled a 1/4" hole through the combined assembly. That way the holes lined up perfectly for the bolt. A large washer is mounted on the bolt below the cross. With the bolt in the cross I figured out how many spacers and washers were needed on the bolt at the bottom for the less than 0.2" projection. You can see this in the front and back views.

The PVC plugs are sold with a hollow depression on the outside. I used that factor to mount a nut on to the top of the bolt within this well, restraining how much the bolt could retract downward, and then super-glued on a top washer.

The steadicam pictured is quite stiff without camera vibrations, even though no joints are currently cemented! I'm holding off until I'm satisfied this rig is final. For example, I added the vertical tee in the top piece to serve as a base for my shotgun mike or future lamp holder. Now I think I need a horizontal cross instead, which will also mean reducing the length of the horizontal pipes as the cross is larger than the tee. The



sag in the top piece may be due to the fact that my PVC pipe cutter does not cut a true 90 degree edge, not that the sag affects the stiffness.

What don't I like about this rig? Once mounted in the rig, you can no longer one-hand the camera using the camera strap (Small loss). Changing a tape is just barely possible with the rig dimensions. Tight, but doable. The optical viewfinder is still usable, but I wish the Canon would have a tilt-up design. If anything, the 4-hr. battery size is more limiting than this rig.

Works for me! Good movement on horizontal or vertical axes. Lighter than the low weighted, hanging steadicam models. After I use it a few times I'll let you know if I change my mind. ■

Reprinted from Milt's blog at: <http://www.svuga.org/miltsmemos>

PRESIDENT'S MESSAGE



Copyright Laws and the Videographer

The following comes from a 2002 Viewfinders meeting and newsletter article written by Janet Holl. I think it is useful to reprint it.

Attorney Tom Schneck gave a very interesting presentation on "Copyright Laws & Amateur Video Productions." Tom's background includes a B.A. in physics at UC Berkeley in 1961 and a J.D. at Santa Clara School of Law in 1971. He is a patent attorney in San Jose who has known Viewfinder member Fred Pfost for many years.

Tom says that when videographers choose the audio and video for their projects they must plan for success. For example, a winning entry in the upcoming NCCAMC Movie/Video Contest in Sacramento this month might go to the Sundance Film Festival in Colorado or even onto broadcast television. So producers should know and follow copyright law.

Copyright applies to authorship, including writings an(i songs (music and lyrics, as well as the performing rights). It controls the rights to reproduce copies, prepare derivative works, transmit digital audio and perform in public. It does NOT pro-

tect ideas, symbols, plans, methods, procedures or systems.

Copyright duration is now the life of the author + 70 years or 95 years from creation or 120 years from publication. Before 1992, the duration was 28 years + renewal for another 28 years. Tom thinks it is unreasonable that whereas patents last about 20 years, but with extensions, some copyrights can last 100 years.

Copyrights on the videos we create are automatic. Registration is not necessary for protection, but it is necessary for enforcement. Forms and instructions to register your videos are available at www.loc.gov/copyright. No search is done, as there is no novelty requirement for a copyright. The trick question on the forms is "Are there any prior works you rely on?" For example, if you use background music in your video, you are indeed relying on that work and should get permission before you start your registration process.

How would you get permission to use those songs? You need to know the full name of the song, whether the performer(s) have a copyright and where to write to obtain permission to use the music. Some research is required. The four copyright levels (or layers) are: 1) Basic level (songwriter), 2) Publisher, 3) Performer, and 4) Radio and TV. To identify the layers of rights and from whom to get permission, there are web sites that may help:

www.songfile.com lists about 2500 straight recordings with artist name and perhaps license information

www.local.gov/copyright allows you to search the Library of Congress records and obtain forms and instructions to do formal registration, which is needed for enforcement of your copyright

www.thomson-thomson.com will do the Library of Congress research for you for a several hundred dollars fee

www.totalclearance.com begins with a questionnaire and they then assign an agent to your search who will do everything for you, but for a substantial fee

Public domain music is music that has exceeded its term of copyright. The amount of public domain music is shrinking as artists are granted copyright extensions. Hollywood's \$40 billion industry wields power among politicians ... thus the 1992 laws.

The term "Fair Use" means that music is used without permission. Most of our use of music falls in this category. However, if one had to argue a fair use case in court, he/she should know the court would consider the following factors:

- 1) Purpose and character of use (may not be commercial)
- 2) Nature of the work (a patriotic song vs. a Disney musical song)
- 3) Amount and substantiality of the portion used in relationship to the whole work
- 4) Effect of the use on a potential market or value of the work (maybe a 1940's song is no longer popular)

Music you can use without a license includes:

- 1) Needledrop music (similar in theme, tempo and form to copyrighted music) that you pay several hundred dollars a year for the right to use
- 2) Songs by local musicians to whom you pay an agreed-upon amount
- 3) Public domain music

Videos shown only at home or at a club meeting (for education regarding video creation) can use music without a license. Videos shown to a wider audience (such as a regional or national video contest) or created for profit need to conform to the copyright laws. If you elect to put a copyright on your videos (and you should), the format is simply "Copyright 0 Your Name 2009"

Overall, Tom Schneck's presentation on the subject of copyright laws was very informative and useful. He answered most of our questions and allayed our concerns over the use of pre-recorded background music and video clips taken from TV broadcasts in our amateur video productions.

WANTED!
Refreshment Volunteers for
Club Meetings

Please help fill the volunteer roster for 2009 by letting one of the club officers know which month you prefer either by email or at a meeting.

Better Part upcoming program

Public Art in Cupertino

By Bill Mannion

A few years ago, three members of the Viewfinders wanted to do a Public Access program that featured public art in Cupertino as well as local artist **Irv Webster**, a member of the Viewfinders.

Bill Mannion and Franz Helbig, both Viewfinder members, teamed up to produce a one-half hour program on the subject for the Cupertino Senior TV Productions (CSTVP) group of which they are also members.



The program appeared under the title of "The Better Part" in 2007 and it will be cablecast once again during the week of 13 April in 14 South Bay cities from Menlo Park to San Juan Bautista.

You can check the CSTVP website www.thebetterpart.com to find the date and time of the cablecast in your city.

We urge our Viewfinder members to check this production out.

And if you would like to get involved in helping to produce Public Access programs contact Bill Mannion at 408-252-2667.



Theme Challenge

"Coast"

Once again we are throwing out a challenge for members to make a short movie around a given theme. "Coast" is the chosen topic which should provide a number of interesting subjects. On our nearby coast we have seaside resorts, fishing piers, rock pools, cliffs and waves, a lighthouse at Pigeon Point and several state parks. All can be very photogenic.

Movies should be short, no more than three minutes, and can also take advantage of the "5x5" idea that Bob Meacham introduced last year. In this case, a movie comprises of no more than five scenes at five seconds each for a total of 25 seconds.

So dust off the camcorder and plan a trip over the hills - it's a good opportunity to get the year started with a firm video idea for 2009. Submitted movies will be shown at the the April meeting.

Good Luck!

Frank Swanson's Viewfinders Club SUDOKU March 2009 Puzzle

This month's puzzle contains the letters E, F, G, I, L, M, O, R and S. To help you get started, let's say you wanted to put an "O" in the bottom right square where there is a lonely "E". You couldn't put it in the first or second rows of that square because there already is an "O" in those rows of the two squares to the left, nor could you put it in the first or third columns because there already is an "O" in those columns of the two squares above. This means the "O" must go in the only open box on the bottom row in the middle. As another clue, the 9-letter word that means "viewers of a movie" appears somewhere in this puzzle. The answer to this month's puzzle appears in the back of this newsletter. Have fun!

			F			E		
		G		E				O
			L			G	M	I
L				I	R	O		
		R				S		
		E	O	S				F
O	R	M			F			
F				O		E		
	G				I			

TREASURER'S REPORT FOR FEB. 2009

Bank Account Beginning 02/01/09	\$1082.11
Income Total:	\$35.00
Dues for 2009	\$30.00
DD DVD's (1)	\$ 5.00
Expenses Total:	\$12.00
DVD Duplication (6)	\$12.00
Bank Account Ending 02/28/09	\$1105.11



RENEW YOUR VIEWFINDERS MEMBERSHIP NOW!

Bring your check or cash to our March 11th meeting to renew your Club membership for this 2009 year. The annual dues are \$30 for individuals, \$25 for families, and \$5 for full-time students. Make your checks payable to "Viewfinders Club".

Frank Swanson, Treasurer

TECH TIPS

By Frank Swanson

Remember those days years ago when our parents had guests over for dinner, and then our father dragged out the slide projector, put-up the screen at the front of the living room and then proceeded to show his entire summer vacation slide collection? And I mean *all of his slides!* I don't think my father ditched any of them, probably because by golly, each one was different in some way and cost money. Well, that was then and now when we shoot cheaper videotape, for some reason we still have a strong tendency to *use every bit of tape in our videos we make.* If we've shot it, you're going to see it. Maybe our movies would be better if we left some stuff out! Here are five tips to help you decide what to "put on the cutting room floor" so that your movies are not just shorter in length, but better further the story that you're trying to tell:

1. More Is Not Better: The concept of omitting scenes, leaving out shots or sequences to make a better production is foreign to most amateur videographers. It's like the assumption that "more is better." So more shots, more effects, more sequences, more angles must make us

look more professional. We throw in everything we've recorded, do some editing to smooth out the edges, and then expect our audience to be thrilled to watch it. Hollywood movies commonly have a 20 to 1 ratio of unseen footage to seen minutes of footage. That means that for every minute you see on the screen, 19 minutes or more shot by the director ended up on the cutting-room floor. When you accept that using everything you've shot is not in the best interest of your movie, then you've made the first step in making better movies.

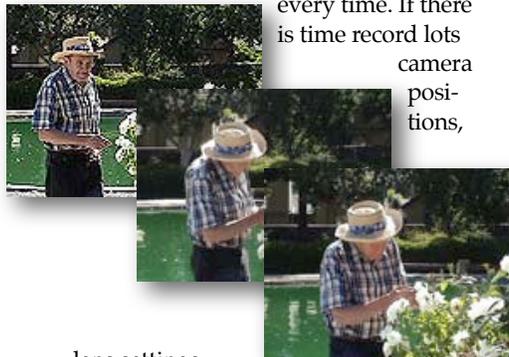


2. Develop the Discipline to Cut: Amateur videographers prefer to use every bit of recorded footage when we do our initial edits. Some say "it's easier to cut than to add", so why not just use everything and if the results seem fine, just start burning DVD's? Well, that's taking the easy way out but it's not very effective nor enjoyable to watch. In your editing process, take the time to use the "cutting phase". Make cutting a required task like adding



titles, fixing-up the sound levels and so forth. Cutting out redundant, poorly shot or irrelevant footage that does not further your story is well worth your time.

3. Shoot Lots of Footage: No-one on this planet can shoot optimum shots every time. If there is time record lots camera positions,



lens settings, focus adjustments, and so forth. You never know when shooting which combination will work best at editing time. How often have you said to yourself, "Boy, I wish I had provided more headroom for that close-up shot", or "A rack focus would have looked great between the flower and the bird?" By shooting lots of choices for editing, you'll be more inclined to develop the habit of cutting out footage as a routine task.

4. Making Cutting Deliberate: The television world does three things that are sadly lacking in the amateur production world: *screening, critique and revision.* They comprise a separate phase beyond the basic editing that

you're used to doing. These tasks, some call "post-production, pre-release screening," are done when basic editing is complete and before we think it's finished. Watch your production all the way through, critiquing your work for what is superfluous or redundant. Invite others to participate, asking them for honest criticism and feedback. Make hard decisions about what should stay in and what should go. Then, go back and re-edit, maybe several times, before the movie goes out the door.

5. Through Eyes of Your Audience: Critically assessing one's own work is hard. The secret is to watch your movie as though you're seeing it through the eyes of your audience for the very first time. Sleep on it a night or two before doing this critical assessment. It is useful to watch friends watching your movie and note how they react to what they see on the screen. It's so useful to find out what works but you'll need a thick skin to invite this kind of criticism. But it's so much better to get that kind of feedback before you show your movie to a wider audience. It will allow you to make revisions and fine tune your production.

If you implement these five steps your future productions will be far better and that's what we all need to aim for, to serve our viewers the most satisfying experience possible. So, consider your cutting room floor. Be true to the message: "include what you need and exclude what you don't". More isn't always better. Expanding your field of view sometimes means saying "no" to the good so you can say "yes" to the best. Screening, critique and revision are three key steps in that process.



This Tech Tip is available at :

I'll select another tech tip for screening at our next meeting. ■



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. Guest admission is free.

MEMBERSHIP DUES

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

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Sudoku solution

I	L	O	F	G	M	R	E	S
R	M	G	I	E	S	L	F	O
S	E	F	L	R	O	G	M	I
L	F	S	M	I	R	O	G	E
M	O	R	G	F	E	S	I	L
G	I	E	O	S	L	M	R	F
O	R	M	E	L	F	I	S	G
F	S	I	R	O	G	E	L	M
E	G	L	S	M	I	F	O	R

CALENDAR OF EVENTS

2009

JAN 14th, Wednesday

Meeting: AMPS 2008 Contest winning videos Screened

FEB 11th, Wednesday

Meeting: Presentation on the theory of light and video lighting: Fred Pfof and John Dietrich

Tech-Tips: "Cutting Room Floor"

MARCH 11th, Wednesday

Meeting: What you need to know about White Balance and High Definition Video by Fred Pfof, Franz Helbig and Milt Kostner

Tech-Tips: Frank Swanson

APRIL 8th, Wednesday

Meeting: "Theme Challenge" Screening Night

Tech-Tips: Frank Swanson

MAY 13th, Wednesday

Meeting: Club Members Movie Night
Physics of Sound and Sound Editing by Fred Pfof and Bob Meacham

Tech-Tips: Frank Swanson

JUNE 10th, Wednesday

Meeting: Panel Discussion "DVD Authoring"

Tech-Tips: Frank Swanson

JULY Date TBD

Meeting: Nimitz Grade School Videos
Tech-Tips: Frank Swanson

AUGUST Date TBD

Meeting: "Theme Challenge" Screening Night
Tech-Tips: Frank Swanson

SEPTEMBER Date TBD

Meeting: Guest speaker TBD
Tech-Tips: Frank Swanson

OCTOBER Date TBD

Meeting: Club Annual Video Contest Screening
Tech-Tips: Frank Swanson

NOVEMBER Date TBD

Meeting: Annual Gold DVD Awards and Social
Tech-Tips: Frank Swanson

DECEMBER

No meeting this month