

*Next Club Meeting: Wednesday, March 10th,  
7:30 - 9:30 p.m. Cupertino Room,  
Quinlan Center, 10185 N. Stelling Rd.,  
Cupertino, CA*



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February 2010 Meeting

# Highlights

## A night of award movies

Frank Swanson chose well when he selected a program of award winning movies for the February club meeting. Most were made by fellow Northern California video clubs and demonstrated a high degree of story interest and technical quality. Particularly interesting was the San Jose club's entry made over 20 years



*Characters in San Jose's "Eternal Rest"*

**March Meeting**

### Working with Celtx

Vice President Milt Kostner has been investigating this popular (and free) scripting and screenplay application.

He'll demonstrate it and explain why we should make use of it when planning our videos.

ago. Good to see familiar faces to Viewfinder's members at work so long ago. Included in the program were two European movies, one Belgian and one British. Both demonstrated that enthusiasm for quality amateur video making thrives on that side of the pond. The movies shown were as follows:

1. "Night on the River" 2002  
NCCAMC Interclub Contest winner  
Producer: Sacramento Area Movie Makers Club (SAMM)  
Note: NCCAMC - Northern California Council of Amateur Movie Clubs

In this social commentary on homelessness, a diabetic suffers an attack when the outboard motor on his small boat quits. He loses consciousness when the boat drifts to the bank

and is rescued by three homeless people who take him to their camp. Around the camp fire he revives enough to explain his need for something sweet, like a candy bar, which they give him. On questioning, the vagrants relate how they became homeless. The woman, who had a



drug problem and found the health services officious, lost her home and

*Continued page 2*

Continued from page 1

her daughter when she found herself on the street. One of the homeless men and the diabetic discovered that they had both served in the same company in Vietnam. The vagrant found the Veteran's Administration overbearing, preferring the freedom of the hobo life. The diabetic begins to understand the plight of these people, admitting that he also was affected by the war, his unpredictability causing his wife to divorce him. At dawn he leaves the camp with vague promises to help the woman. In the final scene he sees a tramp sleeping in a doorway. This time he is less harsh to judge the homeless than he had been before the fishing trip.

**2. "Fifty-Fifty"** 2001 NCCAMC Interclub Contest winner  
 Producer: Peninsula Video Makers Club of Redwood City

An elderly couple arrive at a favorite hamburger restaurant where the husband orders food. Oddly, he orders a single order of hamburger, fries and a



drink but requests two plates. Other patrons, including several families, look on curiously when, after the meal arrives, the husband carefully divides the meal between himself and his wife, even counting out the fries one by one. The other customers take pity on the elderly couple, assuming their financial straits, enough for one customer to order a second meal and offer it to the elderly couple. The elderly man is touched by the generosity but assures the good samaritan that they really don't need it. He explains that he and his wife have shared everything their entire marriage and are comfortable with that. And besides, explains the wife, she cannot eat a lot until she receives her new set of false teeth.

**If you missed these movies, Frank Swanson has them available on DVDs in the club library. Check them out; they're worth watching.**

**3. "Eternal Rest"** 1988 for NCCAMC Interclub Contest  
 Producer: San Jose Movie/Video Makers  
 (See photo page 1)

In the quiet old "Eternal Rest" cemetery, Mr. D (Bernie Wood) relates the lives of several of the folk buried there. They include Martha, an interfering woman, The Judge who was a stickler for the law, Charity, a woman who lead a hard life, and Homer who found happiness entertaining children. Their ghosts tell their stories. Self-righteous Martha had a habit of interfering in other people's affairs, often with disastrous results. It never occurred to her to accept blame for the results of her do-good meddling. In fact, she finds the community's condemnation quite unreasonable seeing that she acted from only the best motives and purely in the best interests of her neighbors.

The Judge was a great believer in the the law and it's ability to dispense justice and fairness. He had no hesitation in punishing law breakers and resolutely sentenced criminals, including murderers, to the full extent of the law. Unfortunately a hanging judge can make a lot of enemies as The Judge found out one day when a knock at his front door revealed an angry man and a pistol.

Charity was a woman constantly swimming upstream. She lived a life of endless grind; it seemed that fortune was always against her. Married to a useless man who took to drink, Charity worked hard to hold her family together 'though several of her babies died. Worn out by toil she became an easy victim to typhoid. Only in death did she find rest.

Homer was said to be not very bright and not expected to achieve much in life. But Homer discovered his talent. He joined a circus and became a clown and for thirty years travelled across the country doing what he loved, entertaining children. Homer's end came on a stormy night when a tent pole fell, striking Homer but not the child he cradled in his arms.

**4. "A Time to Run"** 2004 NCCAMC Interclub Contest winner  
 Producer: Sacramento Area Movie Makers Club [SAMM]

Friends Alice and Claudia are lunching in a restaurant when Alice is captivated by Ted, a handsome young



man who introduces himself. But Claudia senses something wrong about him. Alice and Ted arrange to meet again and a relationship develops. After several dates, Alice tells Claudia that she thinks Ted is the one for her and she plans to move in with him. Worried Claudia suggests that Alice takes Ted to meet her parents to gain their impression. Alice's parents are dismayed by Ted's dominating attitude to Alice but the relationship continues. Ted's possessiveness towards Alice grows until he forbids her to meet with Claudia and her parents. Alice becomes so concerned that she arranges with Claudia, via a secret phone code, to leave Ted. On a night when Ted becomes drunk and abusive, Alice calls Claudia to pick her up and slips out of the house pursued by a threatening Ted. She flees through the darkness to waiting Claudia and the two drive away to escape Alice's intolerable relationship.

**5. "Life After the War"** 2009 entry into The American International Film and Video Festival sponsored by the American Motion Picture Society [AMPS].  
 Festival results: 1). 2nd place in the General Category, 2). Best Documentary  
 Producer: Rene Van Vaerenbergh, Belgium.

This movie takes a look at Vietnam today, several decades after the war. Since the Vietnamese government

Continued page 3



loosened the bonds of communism in the late 1970s to allow a degree of capitalism, Vietnam has achieved prosperity but it is not for everyone. Motorcycles have replaced bicycles, American style bars, restaurants and hotels have sprung up and small street and large commercial business is encouraged. But for those that opposed communism, frequently the country's intelligentsia, imprisonment, re-education, forbidden employment and the confiscation of property have left them impoverished.

Evidence of the war has been preserved in museums, historical sites and memorials. Abandoned American tanks and weaponry are on display, along with Viet Cong tunnels and deadly traps. Ugly bomb craters have become picturesque fish and lilly ponds. Destroyed villages have become memorials to those villagers who were given no choice but to fight



the Americans or be shot by the Viet Cong. Today Vietnam has joined the ranks of the Asian Tigers and business has boomed. The country encourages visitors and tourists frolic on the nations beautiful beaches. But as this movie shows, the shadow of the war has not been completely obliterated.

**6. "Fallen Leaves"** 2009 entry into The American International Film and Video Festival sponsored by the American Motion Picture Society [AMPS].

Festival results: 1) 3rd place in the General Category. 2) Best Adventure/ Drama

Producer: "The Partners" from Bridport, England  
See side bar.

This superbly made movie centers on a young boy deprived of the companionship of the father he loves. By a



## Making "Fallen Leaves"

**The story writer, Terry Tkachuk.**

"Writing a screenplay is all about re-writing, and there were six months of that as characters grew or disappeared, scenes came and went, dialogue altered, deleted then re-worked." Producer, Karen Cherrington, said, "Good film making isn't easy. It's challenging and tough. But it's also hugely rewarding. The key was devising a comprehensive production schedule detailing what we needed to do on a monthly basis, including regular production meetings so that everyone on the team knows exactly what's going on and what needs to be done next."

**The Director, Alan Robinson,**

"At its best, a realistic drama consists of a progression of moods and feelings that play upon the audience, transforming the writer's meaning into an emotional experience." "It was the inspiration of actual events in Afghanistan that made us feel capable of expressing certain things. I thought at length about how we could visualize this. For me, strong filmmaking happens when images stay with you and go deep into your unconscious. We worked to refine the essential story idea then worked out the best way of telling the story to cinema audiences. In addition, we used music and sound to further explore cinematic language."

skillful manipulation of time and place shifting, the despondency of his mother and the mental stress of the father in enemy hands are made vivid. The story begins with the capture by the enemy of the father, a special operations soldier on a mission in Afghanistan. He undergoes both physical and mental torture while the Taliban negotiate an agreement with the UK government to release him, a deal that the soldier knows the British will not accept. Meanwhile his wife strives to console the son who is consumed by the need to have his father home. She is helpless to explain why he should be deprived of his father in terms the boy can understand. It is difficult enough for her to accept her husband's work and the risk to their young family in the name of duty. She tries to act as a surrogate for the father but is hurt when she is rejected by the boy. Eventually the soldier's body is returned to England, the mother and boy attending the sad funeral realizing that their hopes have been destroyed. The final scene brings mother and son together realizing that they now have only each other to love. ■



## Bob Meacham at KMVT Public Access TV

Ex Viewfinder president Bob Meacham will be interviewed on the *Better Part* show on Thursday 29th of April. He will be there to discuss the Viewfinders Club and the Viewfinders Video Production group.

Bill Mannion, a fellow Viewfinder and a long time member of the *Better Part* and who is arranging the interview says that there will be room in the studio for four audience members. So here's a chance to see how the program is made. If you would like to attend, call Bill at (408) 252-2667.

This year the *Better Part* show is coming up to its 1000th program. Pretty good for amateur TV producers! Bill says the group welcomes Viewfinders members interested in joining them and learning the TV program business. ■

## PRESIDENT'S MESSAGE



### Creative Editing

It is often said, a movie is actually three, not just one: one is written by the screen writer, one made by the director and one cut by the editor. The editor of a film must try to take advantage of all the material that is given to him and reveal it in a way that feels like a natural, but exciting unfolding of the ideas of the film. On an average there is about 25 times as much film shot than is included in the final movie. And films are almost always shot out of sequence, which is done to make the schedule more efficient. That means that the editor must

find the best material out of that great surplus and put it in the correct order. It is a question of organizing the images and sounds in a way that is interesting and digestible by the audience.

Editing is a continual learning process, one that is constantly reviewing and reevaluating the decisions made. How does one learn? One of the best ways is to work on an actual movie. That's why I am proposing that each member try their skill in making a short movie out of several video clips that will be given to each person at our May meeting.

Everyone participating would receive the same video clips, but each person would be able to use only those clips that he or she wished and to organize them, together with their own titles, music, sounds and voice overs that they would like to use. Here is a chance to see how each of us can create images and sounds that will make it interesting and digestible to the audience.

At our March meeting, I will hand out a sheet that will contain the rules

for editing the video clips and making your movie. I would like you to look at the rules and decide whether you would like to participate in our "Creative Editing" exercise and plan to get the clips and make your movie. You will have three months to put the movie together and we will screen them at our August meeting.

A movie is limited to only two of the five sense, hearing and sight, and it lasts only as long as it takes to project it. If the movie gives a certain amount of information, but requires the audience to complete the ideas, then it engages each audience member as a creative participant in the story. Even though they are the same images and sounds, they will provoke slightly different reactions from each person who sees it.

I look forward to seeing how you can create a movie out of random clips and by arranging them in a unique fashion with titles, music, sounds and voice overs, you can engage the audience. It is called creative editing.

**Jack Gorham.**

## V.P.'S MESSAGE



### My Two Cents

This month I thought you might be interested in my current project experiences as Editor of the Viewfinder's Video Production Group. While the Group originally perceived the current project as a short companion to the earlier "The Interrogation" video, the fourth edition rough edit has grown into almost six minutes without credits. Challenges include indoor and outdoor locations, sunny and overcast weather, and most crew positions manned by discipline new-

bie's (including me). The crew has so far provided me with 163 clips to mold into the product video, with more to come when weather permits. The current edit has 11,835 frames.

My editing system is a quad-CPU HP PC with three gigabytes of RAM, supported by 2.35 TB of total HD capability. My editing software is Adobe's Premiere Pro CS3 and titles may evolve using After Effects CS4. The current edit consisted of five sequences (representing four scenes) with supplemental added clips and inter-scene cutaways. With all generated files retained for use and archive, the project file consumes 69.5 GB of HD space, mainly for the .avi or .m2t video clips.

Whereas the four CPUs churn through the PrPro editing actions and rendering utilizing up to 90% of their combined capability, there have been a handful of crashes caused by limited RAM memory. The 32 bit Vista operating system limits my RAM to 3

GB, whereas the limit under 64 bit Vista or Win7 is 6 GB. If you intend to edit on a PC the 64 bit upgrade is most desirable.

We are shooting the current project in DV format which has its pluses and minuses. The minus is that I can't upscale a clip by more than 5-10% without blocky pixilation. HDV would have provided me with 4X the pixel data. The plus is that DV renders much faster than HDV for the same reason. Since few have Blu-ray players and I don't have such a burner, either format goes to DVDs.

Premiere Pro CS3 is a strong editing application with capabilities far beyond my limited abilities to remember them. Those I use have been robust. The VPG challenge pushes me learn more with every editing session. That is the motivation stressed by the group which is open to all members; newbie's or pro's.

**Milt Kostner**

*Continued page 5*



## Rain and fog threaten, but Viewfinders drive to Berkeley for movie event

By **Bernie Wood**

Sunday, February 21 was not a pleasant day. Rain was falling steadily through a low fog that reduced visibility on the freeway all the way from San Jose to Berkeley. But that didn't deter two minivans carrying 11 Viewfinder members to a screening of amateur movies at the Pacific Film Archive theater on the Cal-Berkeley campus.

The program was the seventh festival of amateur film, aptly titled "For the Love of It" in recognition of the driving force that motivates moviemaking amateurs. The event was originated in 1997 by **Melinda Stone**, then a graduate student at Cal-San Diego and now associate professor of media studies at the University of San Francisco. Two years had passed since the last such event was held in Berkeley. The current program was a blend of local amateur movie club productions with newly commissioned works by four Bay Area film artists. As might be expected, the audience was composed of these artists, club members, and friends.

The last two years has seen the dissolution of many amateur movie clubs, including Westwood San Francisco, Peninsula in Redwood City, San Jose in the South Bay, and Sacramento. Only Viewfinders survives in Cupertino, and now stands out as a vigorous and growing club, with many members actively engaged in video movie production. The club's first joint effort, "Maybe Today," won awards in several contests and was a featured movie in today's program. Other club movies made in past years, were "Motor Car Mania" from the San Jose Movie/Video Makers,

and "Dead Issue" by the Los Angeles Cinema Club.

A film made in 1972 by members of the Westwood San Francisco Movie Makers, "Moods of a City" was screened from the original 16mm Kodachrome film. Many of the club members who worked on this film have passed away in the intervening years, but one, **Walter Levy**, was present with his wife, **Marcia**, for the screening. The film was an elegant and thoughtful sampling of times and places that make San Francisco a

movie artists assembled under the big screen at the front of the theater, told about their movies, and answered questions from the audience. **Bob Meacham**, **Fred Pfost**, **Mary Johnson**, and **Frank Swanson** represented the talent and crew of "Maybe Today;" **Bernie Wood** explained the origin of "Motor Car Mania;" and **Walter Levy** revealed the lost secrets of the production of "Moods of a City." The crowd then moved to the lobby of the theater to snack on cookies and cider while making new



unique city.

The newly commissioned films that were screened were produced on single rolls of Super 8mm Kodachrome stock that had been stored in **Bernie Wood's** home freezer for some 30-plus years. **Melinda Stone** presented one roll each to **Kerry Laitala**, **Jim Granato**, **Keith Evans**, and **Paul Clipson**, all members of a twenty-something generation far removed by age from the senior citizens who represented the amateur movie/video clubs. The products of their efforts were mixed: two were abstract movements of color and/or shapes that might be candidates for exhibition at the Museum of Modern Art. A third was unscripted views of an infant in a nondescript environment. Only the last, by Jim Granato, told a story involving men bargaining over acquisition of film- and video-cameras in a suspicious-looking apartment. Following the screening, both the younger and the older generation of

*Viewfinder attendees from left to right: Fred Pfost, Frank Swanson, Beverly Swanson, Brian Lucas, Mary Johnson, JoAnn Pfost, Joanne Meacham, Bob Meacham, Virginia Misoff, Nancy Wood and Bernie Wood*

friends and exchanging information. In spite of the fog and rain, it turned out to be an interesting, informative, and enjoyable Sunday afternoon activity.

**Frank & Bev Swanson** drove to Berkeley and back in their minivan, accompanied by **Bob & Joanne Meacham** and **Fred & JoAnn Pfost**. **Bernie & Nancy Wood** were accompanied in their minivan by **Virginia Misoff**, **Mary Johnson**, and **Brian Lucas**. After the event, all these folks filled a long table at Spengler's Fish Restaurant to have dinner before returning home. ■

# TECH TIPS

## SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 3 by Frank Swanson

This article is the third in a series of eleven that I will be writing on the topic of "Shooting Tips for the Amateur Videographer". The information you'll be reading has been accumulated over the past several years from various videography magazines and my personal experience as a videographer for the past twenty years. Last month's topic was about the minimum set of equipment that the amateur videographer should have in your arsenal to help you shoot good footage for your movies. This month's article is about **Pre-Shooting Preparation Tips & Check-off Lists**. Just because you've acquired the equipment for your next shoot doesn't mean that you'll be ready to start recording when you get to your destination. What if one or more pieces of equipment don't work when you need them to work? There's no time to do anything about it and you've blown it. Here are some tips to help you avoid that kind of show-stopper:

**1. Equipment:** Preparation at home a day or so advance of your departure can help you avoid equipment prob-

lems. The first task is to "**Prepare a Gear Grid**" which is a list of your videography needs for every shoot. This list should contain all of the essential items that you should take on every shoot as well as special items that may be needed on custom/unique shoots (e.g. wedding, birthday party, baseball game, school play). The essentials consist of equipment that never changes (e.g. camcorder, tapes, batteries, and tripod). The special items consist of equipment that is used for unique situations (e.g. lavalier wireless mic, camera-mounted light, headphones, etc.).

The second task is to "**Prepare your Gear**" which means you should **test that it all works**. Charge all your batteries at least the night before and check them again before walking out



the door. Always carry extra batteries and the charger. How many times have you discov-

ered at the beginning of a shoot that you've got a "run-down" battery? Power-up your camcorder(s) and check all the major functions: zoom, white balance, iris, focus, backlighting, manual focus, etc. Be sure to check the Audio In functions as well. Pre-label your tapes the night before as it will save you time as you reload your camcorder on the shoot, not to mention avoiding confusion while you fumble through your bag looking for an unused tape. Load and record 30 seconds of live video on each tape, including some flesh tone and movement to ensure that recorded colors look good and that no hidden switches have been thrown or menu items set incorrectly (e.g. digital zoom should not be enabled). Since what you see and hear is what you get, so it's better to know now at home than later on the shoot. Check that your camera mount quick release adapter is on your tripod and its mate is on your camcorder. Without

both, your tripod is useless. Then finally power-down your camcorder, remove the battery and put them both into your camera bag.

As for your audio gear, test each wireless mic (lavalier and/or hand-held). Be sure that you have fresh batteries in the transmitter and receiver devices (don't use those "slightly" used ones from last month). The very small cost to **start with a battery** is **fresh** always worth it



compared with the loss of sound on your shoot. Listen through a good set of headphones plugged into your camcorder's mini-jack audio output. Because, what you hear is what you'll get. This process will also ensure both the wireless transmitter and receiver are on the same channel setting when there are multiple choices.

Now, about supplementary lighting for your shoot, make a list of each piece of lighting equipment that you own, even if you have a lighting case. It's easy to forget just one necessary item as you run out of the house. **Test each light** to ensure power gets to the lamp and that it's not burned-out.

Carry extra lamps in case you do experience a burnout on the shoot. If you're using AC powered lights, bring an AC extension cord and a multi-plug power strip. And, also carry a 2-prong-to-3-prong adapter for those rooms that were built when a ground wire was not required. If you're going to use an on-camera light, use the largest battery you can afford since these devices soak-up power like you've never seen before.



Continued on page 7



**2. Other Considerations:** Besides your essential equipment items, consider **what may make your upcoming shoot unique?** Will the shoot be indoors or outdoors or both? Does the weather forecast look like sun or rain? Do you have a short way to travel by car or will you be traveling by plane? Is the shoot fast moving



where you'll be changing your position frequently or stationary when you can use a tripod? Visualize your entire production from start to finish. If you can, scout the location the day before the shoot at the same time that it will occur so you can anticipate special needs of equipment or arrangements. Special items are reflectors, rain covers, extra wireless mics, long cables, backdrops, battery lights, carts and extra lights.

Though not technically equipment, every shoot has a **contact person**, even if it's the janitor who opens-up the room for you or your spouse who has planned the event. You should know who is in charge of the event and his/her phone number in case something unexpected comes up when you arrive. A backup contact is also a good idea as well, especially for big events like wedding. Directions to your shoot and travel time-of-day are also very important to know before you depart your home, so double-check what you have been given with Map Quest or use a GPS device. And, finally, before you jump into your car, check that everything on your "Gear Grid" is in your car and not on your coffee table or sitting next to your computer.

**3. Check-off Lists:** Here is a list of events that I've shot in the past to help you see that every shoot is not just the same old thing with slight variations. Each one of these events required the advance equipment preparation that I've mentioned

above and a detailed shot list so that I didn't miss recording essential footage to use in the editing process later at home.

- Family Gatherings
- Birthday Parties
- Weddings
- Sports Events
- School Plays/Musicals
- Travelogues
- Church Baptisms
- Memorial Services
- Documentaries
- Family Histories
- Interviews
- Instructional & Demo Videos
- Commercials & Advertising



Take the time to think through the next event you're going to shoot. What and when are you going to shoot while you're there (make a list)? What equipment will be needed for each shot (compare with your Gear Grid)? Who needs to know that you're going to shoot a particular shot (or who should **not know** so they don't "act" for the camera)? Are there any "releases" you'll need to

get from people whose face will be recorded?

Well, now you have some thinking, planning and preparation tasks to accomplish before your next shoot, and the next shoot, and the next shoot, and so forth in the months to come. The more you do at home the less chance of encountering problems at the shoot. This should help provide you with the best possible recorded footage to use when you do your editing. Next month I'll begin the "On The Shoot Tips" for getting that great recorded footage for your next movie. ■

## SVMUG

Viewfinders who work on Macs might be interested in expanding their skills by checking out the Silicon Valley Macintosh Users Group ([www.svmug.org](http://www.svmug.org))

The group meets each third Monday of the month at Strawberry Square in San Jose. A typical meeting will include a vendor presentation, Apple related news and events announcements, and a questions and answers session.

Seems like a good place to learn how to get more out of one's computer. ■

### TREASURER'S REPORT FOR FEBRUARY 2010

Bank Account Beginning 1/31/10	\$1553.01
Income Subtotal:	\$125.00
Membership Dues (5) \$125	
Expenses Subtotal:	\$41.90
VPG Refreshments \$20.00	
AMMA/NCCAMC Mailing (2) \$9.90	
AMMA/NCCAMC DVDs (6) \$12.00	
Bank Account Ending 2/28/10	\$1636.11



### JOIN THE VIEWFINDERS CLUB FOR 2010 NOW!

Bring your check or cash to our March 10th meeting to renew your Club membership early for 2010. The annual dues are \$30 for individuals, \$35 for families, and \$5 for full-time students. Make your checks payable to the "Viewfinders Club".

**CREDITS**

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Please send announcements and articles for submission to the publisher during the two weeks previous to the following monthly issue. Send address and email corrections to the publisher.

**MONTHLY CLUB MEETINGS**

Held in the Cupertino Room, Quinlan Center. 10185 N. Stelling Road, Cupertino, California. Watch the calendar for programs updates. Guest admission is free.

**MEMBERSHIP DUES**

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

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# CLUB MEETING EVENTS 2010

<p><b>January 13th, Wednesday</b></p> <p>Fred Heiman movie maker: Presentation and Opera San Jose, &amp; wildlife documentary videos screened</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>Feb 10th, Wednesday</b></p> <p>2009 Contest winners movies screened by Frank Swanson</p>
<p><b>March 10th, Wednesday</b></p> <p>Celx pre-production software demonstrated by Milt Kostner</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>April 14th, Wednesday</b></p> <p>De Anza student's movies screened and discussion</p> <p>"Theme Challenge" announced for June screening</p>
<p><b>May 12th, Wednesday</b></p> <p>Nimitz Grade School movies screened and presented by teacher Susan Woods</p> <p>August "Creative Editing" contest announced by Fred Pfof</p>	<p><b>June 9th, Wednesday</b></p> <p>"Theme Challenge" movies screened</p> <p>Tech-Tips: Frank Swanson</p>
<p><b>July 14th, Wednesday</b></p> <p>Adobe Representative Presentation: Photoshop and Premier elements</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>August 11th, Wednesday</b></p> <p>Members "Creative Editing" clips screened</p> <p>Tech-Tips: Frank Swanson</p>
<p><b>September 8th, Wednesday</b></p> <p>Movie maker Amy Do screens her movie "Rabbit Fever"</p> <p>Tech-Tips: Frank Swanson</p>	<p><b>October 13th, Wednesday</b></p> <p>Annual Member Video Contest videos screened and judged</p> <p>Tech-Tips: Frank Swanson</p>
<p><b>November 10th, Wednesday</b></p> <p>Meeting: Awards presented to member video contest winners, board election and social</p>	<p><b>DECEMBER</b></p> <p>No meeting this month</p>