

Next Club Meeting:

* *Wednesday, August 8th, 7:30 - 9:30 p.m.
Cupertino Room, Quinlan Center,
10185 N. Stelling Rd., Cupertino, CA*



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July 2012 Meeting
Highlight

Independent Filmmaker
Darcy Cohn

On the face of it, documentary filmmaking, where one records real events or human experiences, appear to write themselves. The story is being written for you if the events unfold before the camera, or can be picked out from someone's memory. Successful documentaries have been made as the result of picking an older person's head full of memories, an

San Francisco Chronicle

NORTHERN CALIFORNIA'S LARGEST NEWSPAPER

WEDNESDAY, JULY 11, 2012



Pressed For Time:



The Making of a Documentary

By Darcy Cohn • Produced by Craig VonWaaden

attic full of news clippings or stored souvenirs. However, a great deal of time consuming research will be needed if the movie is to be truly meaningful. Ambitious projects like Darcy Cohn's "Pressed for Time", which examines huge changes at the San Francisco Chronicle are possible. But you'll need the passion to carry it through the long haul, as Darcy explained at the July Club meeting.

THE TEAM THAT MADE "PRESSED FOR TIME"

Darcy Cohn: Co-producer and Director. A faculty member of DeAnza

College in Cupertino and member of the Film and TV Department. She has worked in the film industry since 1980.

Karen Peterson: Co-Producer and Writer. Karen works as a Bay Area writer and journalist. She had previously been a feature writer at the San Francisco Chronicle.

Barbara Hass: Co-Producer and Researcher. She has an extensive background in the world of newspapers having been an editor at the San Francisco Chronicle, The Modesto Bee and the Columbia Missourian.

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Wednesday August 8th Meeting

Audio Editing

Bob Meacham, our Club President, will demonstrate post-production audio editing for videos. We've stressed that the importance of good audio is even more important than good video. Come to this meeting and find out how to and what you can do to improve the quality of your productions.

Pressed for Time cont. from page 1

Bill Bishop: Cinematographer. Bill's work has appeared on all three network TV companies as well as PBS, BBC, Discovery Channel and other cable channels and gained him over 90 awards.



Darcy Cohn describes what is needed to make a successful documentary like "Pressed for Time".

Attitude

Passion. You'll need to be obsessed with your story idea and love what you are doing. You're going to put a lot of time and work into the project long before you begin shooting.

Fearlessness. Once filming starts the filmmaker must get close to a human subject so it's no good being shy or afraid to cause offense.

Familiarize the subject with what the crew is doing and how the equipment works. Get them enthused with the project and keen to be part of it.



Tenacity. Stick with it. The project will sometimes seem never ending and there will be problems to overcome.

Information and Research

The Internet has become a major tool for those researching and gathering materials when planning a documentary. Much valuable information can be gathered online but be cautious

and double check the facts. There is much misinformation on the web and your documentary will only have value if it is accepted as

honest. Visit official sites when available. National archives (in the USA: www.archives.gov/dc-metro/washington) are a great source of copyright free material. University libraries are another source.



Find a Point of View

What do you want your audience to feel? Darcy says that your values are reflected in your film making. For "Pressed for Time" the film's creators concentrated on the impact of technology - past, present and future - on the newspaper industry, and how it has affected the skills of the men and



women who work in the trade. It records how their trade union grapples with a future which may not bid well for

many of its members. The film voices the concerns and fears, and sometimes the hopes, of these workers.

Scale

Small vs. Large. How long a documentary should run will depend on many factors and may include the number of locations featured, the number of characters used and how long the subject can sustain audience



interest. It is likely that longer running time may equate to longer production time that may take many years to

complete. Another factor is freshness. An event that excites us today can become stale in a documentary that takes too long to reach the exhibition stage. In any event the film's planned running time will most likely be determined by the story it has to tell and, in commercial ventures, the exhibition venue.

Darcy's Tip: Stay local.

Format and Equipment

Easy, Affordable and Appropriate. Documentary filmmaking is mostly a mobile thing. A camera man often needs to be quick footed and seize



opportunities as they arise; not all happenings can be planned. It follows then that handheld

small and light cameras should

be the norm, however being too mobile can be tiring to an audience so a

balance is best.

It has been said before; an audience may forgive poor video but never bad audio. A good strategy is to record sound simultaneously on the camera and on a separate audio recorder. Camera audio recording is generally inferior but a shotgun style microphone mounted on the camera will improve it. If practical a lavalier mic attached to a subject, a hidden mic or a mic attached to a boom above the subject is vastly superior.



For editing on the computer you'll need insurance:

be sure to have a backup hard drive and master dupes of your takes safely stored elsewhere.



Darcy's Tip: Put your dollars into Audio - Mics, audio equipment and crew

Practicalities

- The need for full access to people, places, and archival materials
- Willingness of participants
- Travel and Other Expenses
- Funding
- Story: Does it have audience appeal? Exhibition appeal?

Point of View

Through who's consciousness does the audience understand the story?

- 1st person - "I" or "We"
- 2nd person - "You"
- 3rd person - "He/She/They"
- 3rd person omniscient

Viewfinders Club members frequently make short documentar-

ies but rarely as ambitious as a film like "Pressed for Time". We thank Darcy for her explanation

of what it takes to make such as a professional movie. ■



PRESIDENT'S MESSAGE



How Many Edits?

One of the things you learn from doing video for a few years is that your work has different audiences, thereby requiring a different edit of the same video story. Almost no matter what you shoot, the different audiences want to see different things. If you shoot a family event your family may want to see all of the video with all of the family members. But if it is something you want to show your friends, they may not want to sit through the

whole event video, so you may want to do a shorter version for them.

If you are making a documentary you will find that you need to create not only the full movie but may also need or want to do a short "trailer" to help attract viewers to watch the entire production. And, if you are showing off your work to the other Viewfinders members, I feel I can speak for the others and say we want to see the highlights done in a well done edit.

So what this means is that if you widen your viewing audience, you should also look at doing more than one version of the video if you want the different audiences to watch it and enjoy it. You have to have your audience(s) in mind whenever you edit a video piece.

Why do I mention this? As a reminder that coming up in October, a mere two months away, we have our annual Members Video Contest and I would like to see each of our mem-

bers submit a video. And, if you keep in mind the aforementioned editing comments, show us your best short video with your best edit. I would like to hand out a lot of great awards in November!

On other topics, I want to remind you that the club has a video library that includes a lot of our past club meeting presentations. All of these videos are available to members to check out and view. Have you browsed through the library recently? Check it out at every meeting. Also, if you have an announcement, see an item of interest or something to share with your other members, let me know before we start the meetings. I am sure there are a lot of interesting things that I miss and we don't get the info out to our members.

Bob Meacham

Great Writers Tips for Your Next Screen Play

Joss Whedon

(Condensed from an article by Catherine Bray)

Joss Whedon is most famous for creating Buffy the Vampire Slayer and the short-lived but much-loved Firefly series. But the writer and director has also worked as a script doctor on movies ranging from Speed to Toy Story. Here, he shares his tips on the art of screenwriting.:



been made by meandering people but it's not as well done today and I don't recommend it. I'm a structure nut. I actually make charts. Where are the jokes? The thrills? The romance? Who knows what, and when? You need these things to happen at the right times, and that's what you build your structure around:

1. FINISH IT

You may laugh at this, but it's true. I have so many friends who have written two-thirds of a screenplay, and then re-written it for about three years. Even if it's not perfect, even if you know you're gonna have to go back into it, type to the end. You have to have a little closure.

2. STRUCTURE

Structure means knowing where you're going; making sure you don't meander about. Great films have

the way you want your audience to feel.

3. HAVE SOMETHING TO SAY

This really should be number one. The number of movies that are not about what they purport to be is staggering. It's rare to find a movie with an idea and not just, 'This'll lead to many fine set-pieces'.

4. EVERYBODY HAS A REASON TO LIVE

Everybody has a perspective. Everybody in your scene, including the

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Viewfinders Web Site

viewfindersclub.org

Latest Updates

Meetings Page: Watch Bernie Wood's Viewfinders Club honorable mention movie "Balloons", set in Fresno, California and originally shot on film. Download the short video loop "Under the Sea".

Productions Page: Click on past club video production titles to view excerpts.

"Hollywood Film Directing" - links to seminars on the topics of film directing and screen writing

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

Webmaster: **Frank Swanson**

VPG Update



Viewfinders Video Production Group's purpose is to generate short videos (2 to 20 minutes) for Viewfinder's internal benefits and to propagate the clubs identity throughout the amateur video clubs of the world. It does this by entering worldwide contests where the entrance fee is within the club's budgeted finances.

At the same time, it provides training and practice for the VPG crew, whether participating in screenwriting, preproduction, production or post production. The VPG allows novices to join these activities at a beginning level and more advanced videographers to hone their skills. Many of the current experienced members began their achievements with little knowledge at the beginning.

VPG's 2012 program has begun to produce multiple short two to four minute videos in order to enter contests of that order. Each video is developed by a volunteer producer who gathers a crew from among the entire VPG group as needed to achieve the final video product distribution. Viewfinder members are invited to Join the Viewfinders Video Production Group to assist current participants and learn through hands-on training the art of movie making.

For more information contact VPG producers Brian Lucas, Bob Meacham or Skip Stevens. See the Club roster for email addresses and phone numbers, or talk to them at the viewfinders monthly meetings.

Milt Kostner

TREASURER'S REPORT FOR JULY 2012

Bank Account Beginning 7/1/12	\$1462.60
Income Subtotal:	\$0.00
Expenses Subtotal:	\$126.00
Darcy Cohn	\$50.00
DVD Production (9)	\$36.00
SCCA Dues	\$30.00
AMPS Dues	\$10.00
Bank Account Ending 7/31/12	\$1336.60



JOIN/RENEW YOUR CLUB MEMBERSHIP FOR 2012

The membership dues for 2012 are like last year: \$30 for individuals, \$35 for families and \$5 for full-time students. Bring your check or cash to our next meeting. Make checks payable to "Frank Swanson" with "Viewfinders Club Dues" on the memo line.

Frank Swanson

REFRESHMENTS VOLUNTEERS

The club thanks those who will or have provided refreshments. Please let Brian Lucas know which months you will be available to volunteer.

Jan 11th	Craig VonWaaden	July	Glenn Mooty & Milt Kostner
Feb 8th	JoAnn & Fred Pfost	August	Irv Webster & Bob Meacham
Mar 14th	Nancy Wood & Trixie Visser	September	Virginia Misoff & Gordon Peterson
Apr 11th	Linda Grodt & Brian Lucas	October	Wayne Fogle
May 9th	Bill Loden & Craig VonWaaden	November	Open
June 13th	Jack Gorham & Betty Pickett		

The Viewfinders Club SEQUENCE August Puzzle by Frank Swanson

In each of the following sets of letters, find the letter that does NOT belong in the sequence. Then reform these eight letters to reveal the secret word of an upcoming Club event.

For example, using numbers, in the sequence "1 2 3 4 8 5 6" the number that does not belong is the "8" since all of the other numbers are sequentially increasing starting with "1".

1. B O T D P L X _____

2. E L I S F H T _____

3. S S S A R A Y Y Y _____

4. B H Q C O D G _____

5. V W T S R Q P _____

6. A I K E O U _____

7. M A M B M P M D _____

8. W N D C O X L _____

Answers on Page 8

Great Writers Tips, cont. from page 3

thug flanking your bad guy has a reason. They have their own voice, their own identity, their own history. If anyone speaks in such a way that they're just setting up the next person's lines, then you don't get dialogue: you get soundbites. If you don't know who everybody is and why they're there, why they're feeling what they're feeling and why they're doing what they're doing, then you're in trouble.

5. CUT WHAT YOU LOVE

Here's one trick that I learned early on. If you have a story that you've built and it's blocked and you can't figure it out, take your favorite scene, or your very best idea or set-piece, and cut it. It's brutal, but sometimes inevitable. That thing may find its way back in, but cutting it is usually an enormously freeing exercise.

6. LISTEN

When I've been hired as a script doctor, it's usually because someone else can't get it through to the next level. Often someone's just got locked, they've ossified, they're so stuck in their heads that they can't see the

people around them. It's very important to know when to stick to your guns, but it's also very important to listen to absolutely everybody. The stupidest person in the room might have the best idea.

7. TRACK THE AUDIENCE MOOD

You have one goal: to connect with your audience. One of the biggest problems I face when watching other people's movies is I'll say, 'This part confuses me', and they'll say, 'What I'm intending to say is this', and they'll go on about their intentions. None of this has anything to do with my experience as an audience member. Think in terms of what audiences think. They go to the theatre, and they either notice that their butts are numb, or they don't. If you're doing your job right, they don't.

8. WRITE LIKE A MOVIE

Write the movie as much as you can. If something is lush and extensive, you can describe it glowingly; if something isn't that important, just get past it tersely. Let the read feel like the movie.

9. DON'T LISTEN

Having given the advice about listening, I have to give the opposite ad-

vice, because ultimately the best work comes when somebody's f.....d the system; done the unexpected and let their own personal voice into the machine that is moviemaking. Choose your battles. You wouldn't get Paul Thomas Anderson, or Wes Anderson, or any of these guys if all moviemaking was completely cookie-cutter. There was a point while we were making *Firefly* when I asked the network not to pick it up: they'd started talking about a different show.

10. DON'T SELL OUT

The first penny I ever earned, I saved. Then I made sure that I never had to take a job just because I needed to. I still needed jobs of course, but I was able to take ones that I loved. When I say that includes *Waterworld*, people scratch their heads, but it's a wonderful idea for a movie. Anything can be good. There's an idea somewhere in almost any movie: if you can find something that you love, then you can do it. If you can't, it doesn't matter how skillful you are: that's called whoring. ■

Shoot 'em High or Shoot 'em Low, Just Don't Always Shoot from the Shoulder



Camera Moves and Shooting Workshop

Instructor: John Dietrich

The workshop will discuss ways to add variety to your shots to make your video more interesting. Ideas will be presented on techniques to change up your camera angles from shot-to-shot. You may have already thought

about some of these and some might be new to you. Also ways to get shots otherwise impossible will be discussed. How do you let your camera do the acting? How can a camera act at all? This will be a fun get together. The final part of the workshop will be to go into the field and bring back some footage on your cameras to share with the class. The workshop will go from 1:00 until 5:30 pm on the day selected.

Date: Sunday, August 12th, 2012

Time: 1:00pm to 3:00pm

Location: Santa Clara Depot, Santa Clara

Class size limit: no limit

Send E-mail to John Dietrich at jad626@pacbell.net if you're interested in finding out more about the workshop and attending, or talk to John at the August meeting. ■

September Meeting



Michael Swertfager shows incredible skills as an animator with his version of the Edgar Allan Poe classic.

The 16 minute short has received praise at film festivals across the country including Best Animation at the Rhode Island International Horror Film Festival and Festival Director Edgar Award at the H.P. Lovecraft Film Festival.

Come and see how he does it!

TECH TIPS

SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 23 by Frank Swanson

Making Family History Videos

You might remember my presentation last August to the Club members entitled "Making Family History Videos" when I essentially tried to motivate each person in the audience to get going and begin documenting the history of their family. I'm not going to repeat any of that material here, but if you haven't read the September 2011 newsletter, I suggest you do that in conjunction with this article. This article is going to focus on the craft, the techniques and tips for making these kinds of videos.

We treasure the memories we have of our families, the things we did together, and the events that bind us as a single unit. But making this kind of video can seem such an overwhelming

task that we shrink from making a start. If we did, we would probably dive into our family archives, uncap our camcorder lens at the next family gathering and begin creating a video that will stand the test of time. Well, here are techniques and tips to help you better organize and improve your chances of coming out with a winning family history video. In general there are two basic secrets to making successful family history video: *listening* and *planning*.

1. Outline Foundation: Whether you're going to make a personal history, another family member's history, or a year-end video chronicling what your family did together this past year, it requires that you put on a documentary producer's hat. You may groan at the thought of looking through hundreds of hours of new



and old historical digital photos and videotape cartridges, but remember every great documentary producer is a great listener. The key to sorting through that haystack of material lies in asking the right questions of the right people.



First, know whom to ask, and that means *know your audience*. Is it for your relatives, a client, or your own personal trip down memory lane? Find the benchmark moments that your viewers will want to see. Ask: where did that happen? Who was present? Who may have pictures? Make a list of what you learn, and decide if you'll structure by timeline (chronology) or by subject (person). Now you have the foundation to begin outlining your movie.

2. Screen Time Yardstick: If you've identified your subject groupings and now asking "Where do I begin?" change your question to "How long is the show going to be?" And since you have already decided on your audience, the screen time is partly determined.

A personal history video can entertain families for up to an hour at the most, but something 10 to 20 minutes



is usually preferable. Several short videos are usually better than one very long one. Warm, zany or obscure images that capture just the right feeling will never bore them. Non-family friends who are watching an anniversary video or a farewell memorial may not be as understanding. A good tip to know is that audiences

other than your relatives may lose interest at about 10 minutes. Remember Jack Gorham's "My Life in the Army" video? It was just under 7 minutes. Use this yardstick to help you sort groupings by screen time.

A tip from broadcasters might help: TV programs are divided into 13- to 15-minute segments. Making mini-intermission breaks within your movie allows the audience time to refresh their drinks, the restroom, or talk amongst themselves about what they've seen so far. You can use short lead-ins to the next segment to identify the break – provide a few seconds of what's to come. Simple graphics and great music will unify and provide huge amounts of entertainment.

3. Fearless Editing: Most family history videos are a compilation of photographs and video footage which can take much time to research, so early chatting with family members



can bring new insights into the family story

you want to tell. Old photos, digital camera files, VHS tapes and video camera recordings may begin to appear at your doorstep. Enthusiasm from others will fuel your incentive during the long hours compiling and sorting through the resources.

Develop a master photo/video editor's eye. Though it's difficult to cull through sentimental resources objectively, take only the best images and video footage. You will find your project will strengthen in creative power – most often less is best.

4. Bring It Home with Sound: Everyone knows the influence of a voice, a laugh, or a cheer. It can trigger the memory of a special time almost as much as a beautiful image. Those are the kinds of things to listen for. Listen closely to the natural sound in those

Continued page 7

Tech Tips, cont. from page 6

old videos you've dug up. It's a fact that folks will sit through poor im-



ages if the audio is good. The gurgles of a baby or the singing of Happy Birthday at a child's birthday

party can swell hearts to brimming. Effects as simple as birds chirping in the trees as the family shares a picnic in the park can bring the scene alive.

If you shoot new material, monitor your incoming audio track with headphones. Use a lapel lavalier mic when interviewing people, even if you just want the voice recording. Never forget the importance of getting good sound recordings and then choose the best for your video. The motto, "picture without sound is merely surveillance", has great truth in it. Natural sounds accompanied with appropriate background music can make or break a family history movie.

5. Amazing Themes Will Appear:

During the compilation phase of your project, you'll need to digitize prints and put them into your computer, along with video footage that you'll want to use. After that you'll begin the sorting phase of the project. Place your selected photos and video footage into folders and an amazing phenomenon starts to happen. You'll begin to see natural groupings of topics that will make for nice family videos. Also, as your topics fill out, invariably you'll come across unusual photos that just don't fit anywhere. These can be turned into title backgrounds or used in mini-breaks between sections. Take your time and exercise patience in this phase of your project. This is where you develop the direction, depth and discipline for your movie.

6. Adding Voice-overs: Narration can be tricky and should be included only when information is vital for understanding what's not evident on the

screen. A well-placed title can explain a great deal and is usually less invasive. Always avoid recording your own voice while filming live action.

Interviews should be well lit, kept to the point and supported by cutaways of things important to the interview so you can edit rambling sentences. Shoot grandma's hands, her wedding ring on her finger, a photo sitting on the table nearby or the turning of a photo album page. You may consider putting your camera to use in a special way: to grab the comments of camera-shy folks by being the proverbial "fly on the wall." Nestle the camera under your arm as a relative explains their beloved passion, and stay wide. Remember it's best to move only when your subject does, in order to avoid distracting the viewer with zooms.

Your gathered materials (e.g. playing a VHS tape on your TV) can also inspire an interview. Turn off the TV sound and mount the camera close to them so you get their voices clearly. Better yet, use a lavalier mic connected to your camera and pin it about 6 inches below the chin – after a few minutes they won't even notice it's there. Let them know you're roll-



ing tape, but explain it's just for video notes, and keep your voice out of the soundtrack. Recording grandpa's funny tales, told in his own words, is well worth the effort if you want your project to be in a league of its own.

6. Between Then and Now: After you've completed the above, breathe a sigh of relief; a lot of the work is behind you! Everything you've done so far will dictate your next step, should you choose to take it: *shooting new footage.*

The impact of adding new footage can't be underestimated. Your movie

will have more longevity, you will have more editorial choices and there will be visual "connections" between the past and the present. Years from now, the "new stuff" will be as precious as the old. Start by capturing locations that are subject to change, such as house exteriors, streets, the neighborhood, downtown, pets, even



the family car. Cut between the family's contemporary lifestyle and the old times. Grab a shot of the calendar at this year's holiday gathering and make it part of the video time capsule for future generations to discover. These things not only provide connectivity but also are great cutaways.

7. Appreciation Comes Full Circle:

Family history "compilation type" movies, whether arranged in chronological order or by single subject, rely on pre-production research, with a heavy emphasis on good editing skills. More importantly, they require a strong desire to share your appreciation and respect for your subjects, and you need to establish a great deal of trust to get the story.

Family history productions are the most rewarding of all the movies you will ever make. So, find those images that are guaranteed to grow more endearing with age, music that won't overpower the message, and great audio that transports viewers in time. Don't shy away from preserving the proud moments. Layer heaps of humor in there too if you've got the material on hand – that is, use some "outtakes" to spice things up. Your return will be the priceless appreciation of your viewers. When they pull out that video once again years from now, they'll remember and appreciate all the hard work you went through to make it. ■

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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Sequence Puzzle Solution from Page 4

1. "O" - all other letters are even numbered
2. "S" - only letter with curves
3. "R" - middle letter should be same as the letter to left/right ("R" should be "A")
4. "H" - the only letter with all straight lines
5. "W" - other letters are in descending order ("W" should be "U")
6. "K" - only consonant in list of vowels
7. "P" - 2nd letter of each pair are in ascending order starting with "A" ("P" should be "C")
8. "O" - this is the only vowel in the sequence

Secret Word is: WORKSHOP

CLUB MEETING EVENTS 2012

<p>January 11th, Wednesday</p> <p><i>Award Winning Amateur Movies:</i> screenings from recent AMPSS and SCCA events</p>	<p>February 8th, Wednesday</p> <p><i>Microphones.</i> Fred Pfof describes types and performances <i>Let's Make a Movie.</i> A slide show and discussion by Ron Rhodes Tech-Tips: "Cutting Classes - Blending Modes"</p>
<p>March 14th, Wednesday</p> <p><i>The importance of audio narration to capture and hold viewers' attention</i> By Dana Marks - Voice-Over Professional</p>	<p>April 11th, Wednesday</p> <p><i>Audio Sweetening/Fixing:</i> Video Producer Chet Davis takes a look at audio software for improving audio quality Tech-Tips: "Capturing Sound in the Field"</p>
<p>May 9th, Wednesday</p> <p><i>Nimitz Grade School Movies:</i> screened and presented by teacher Susan Woods Tech-Tips: "Music to set an Intended Mood"</p>	<p>June 13th, Wednesday</p> <p><i>Zebras, and How to Use Them</i> by John Dietrich <i>Internet Video Sharing Sites</i> by Craig VonWaaden</p>
<p>July 11th, Wednesday</p> <p>Director / Co-producer Darcy Cohn discusses "<i>Pressed for Time</i>" her documentary about the imminent demise of the newspaper printing industry</p>	<p>August 8th, Wednesday</p> <p>Viewfinder's President Bob Meacham will demonstrate post-production <i>Audio Editing</i> for videos. Tech-Tips if time allows</p>
<p>September 12th, Wednesday</p> <p>The animated movie "<i>The Tell Tale Heart</i>" creator Michael Swertfager will be at the Club to show us how it's done Tech-Tips if time allows</p>	<p>October 10th, Wednesday</p> <p><i>Annual Member Video Contest:</i> Screening of best movies produced by Club members this year Tech-Tips if time allows</p>
<p>November 14th, Wednesday</p> <p><i>Golden DVD Awards Night:</i> screening of the top three movies for the year; also election of Club officers for 2013</p>	<p>DECEMBER</p> <p>No meeting this month</p>