

Next Club Meeting:

** Wednesday, September 12th, 7:30 - 9:30 p.m.
Cupertino Room, Quinlan Center,
10185 N. Stelling Rd., Cupertino, CA*



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August Meeting

Audio editing needs just as much thought as video editing and you already have some tools to do it, says Bob Meacham
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President's Message

Bob says one doesn't need to wait for the latest and greatest gee whiz video gizmos to make good movies.
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Screenplay Tips

From eHow; 8 simple steps to write a practical screenplay for your next short movie.
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First Film School

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Jumble Puzzle

Frank Swanson provides a real brain teaser this month, but with Viewfinders in mind it can be solved.
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Tech Tips

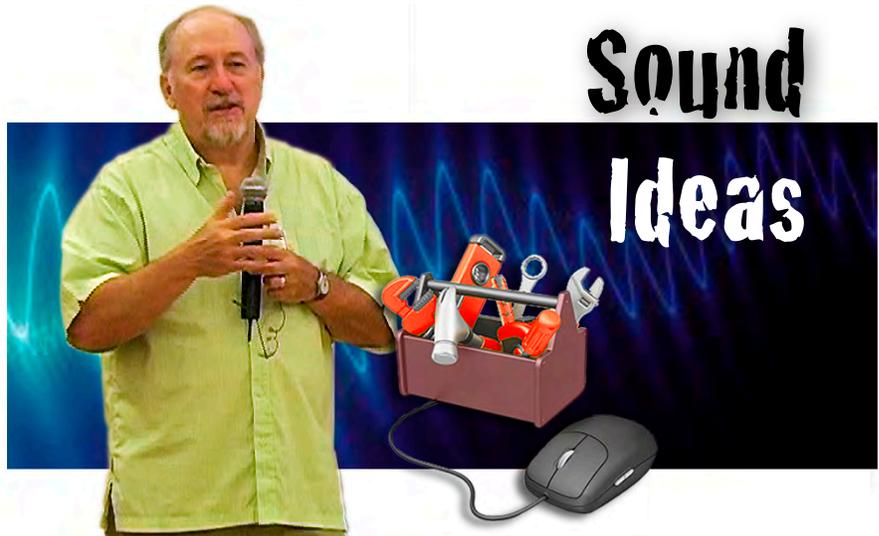
This month it's all about the value of composition - making the scene look good and professionally shot.
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August 2012 Meeting
Highlight

Post-Production
Audio Editing

A Presentation by Bob Meacham

Back in April this year the Club meeting program was a presentation called "Audio Sweetening and Fixing" conducted by guest speaker Chet Davis who demonstrated several simple audio improvement software programs. At the August meeting Bob Meacham built on



that by adding dimension to audio editing, not only by fixing recording faults but also how to enhance the sounds we incorporate into our sound tracks.

While the intent of the discussion was post-production audio editing, we have to do a good job of capturing our sounds first, so lets start with that.

SHOOTING ON LOCATION

When recording audio we need to record to edit, just as we shoot video to edit. This means that we should record a good deal more sound than we will finally use. We need plenty of choices to cover all possible uses with enough material to comfortably discard lesser quality recordings.

Use headphones. What the camera hears is not what you hear. The brain is a clever organ, it filters what it hears for what it believes to be relevant, discarding that which isn't. The camera does not. It hears everything, including noise and sounds one doesn't want. Wearing headphones attached to the camcorder lets one concentrate on all sounds captured by the camera. Headphones should preferably be the type that enclose the ears rather than those that only sit on them. And make sure that they fit comfortably, or sore ears or headaches may become a problem.

It's a good idea to make a written list of what audio recordings we want, just as we compile a shot list for

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**Wednesday
September
12th Meeting**



**Animating
Poe**

Michael Swertfager, creator of a new prize winning animated movie version of Edgar Allan's creepy tale, *The Tell Tale Heart* will be at the club to explain how he made it.

Audio Editing cont. from page 1

video recording, before we leave the house. And also to make notes of any sound problems noticed while out on location.

AUDIO EDITING SOFTWARE

Virtually all video programs contain some kind of audio tools. Bob encourages us to become familiar with them even if they are limited to adjusting overall levels, adjusting levels in specific areas, or cutting out unwanted noise. The more sophisticated the video editing program is, the more likely it will have a greater range of useful audio tools. If your video software is limited, stand alone audio editors like "Garage Band", "Audition", or the free to download "Audacity", etc. are powerful editors. In video programs with limited sound controls such as iMovie, one can export the native audio track to many audio editor programs for improvement and then re-install back to iMovie.

THE THREE BASICS OF AUDIO EDITING

- 1). Clean up undesirable audio or enhance parts of the recording.
- 2). Modify the audio in certain areas or in certain sounds.
- 3). Create or add additional sounds to compliment your audio.

CLEAN UP

This first task means removing sections of the recording or sounds that detract from the movie. It also means adjusting sound levels in areas that have unwanted sounds. A tool such as a graphic equalizer or compressor should be used to suppress or increase frequencies as needed. One will likely need to move sections of the audio track around to compliment the video. Sound "holes" where there is no sound at all may sound unnatural and need to be filled.

MODIFY

This is the business of changing sound to fit the editor's concept and the style or theme of the video. To do this one should learn the art of shaping sounds. Bob gave an example of this from the Club movie "Two Left Feet". In a scene shot in a supermarket, where background noises from air conditioning, extractor fans, and

Audio Editing Terms

Amplify - Changes volume or loudness.

Amplitude - the relative magnitude (loudness or intensity) of a signal.

Bandpass Filter - A filter which only allows a specified range of frequencies to be passed without attenuation.

Bandwidth - A range of frequencies defined by its highest and lowest limits in hertz (Hz) reproduced by an amplifier or transducer.

Clipping - The type of distortion caused by gross overload cutting off the peaks of audio signals. The result is loud, harsh and unpleasant sound.

Compressor - A tool to reduces the dynamic range of a signal, making loud sounds quieter and the quiet sounds louder.

Delay - An effect in which a copy of a signal is played back later than the original. Delay can refer to one short repeat, a series of repeats or the complex interactions of delay used in reverb.

Echo - A delay-based effect where copies of a signal are introduced then trail off to silence. Reverberation and echo are terms that are often used interchangeably, but in audio parlance a distinction is usually made.

Feedback - Delayed repeated signal that produces multiples of the original signal. Or, a loud squeal created when a channel is receiving its own output.

Frequency - the number of times per second that a sound wave cycle repeats and expressed in hertz (Hz). Higher frequencies produce higher perceived pitch.

Foley - the reproduction of everyday sound effects which are added in post production to enhance the quality of audio

Graphic Equalizer - A signal processor in which the audio band is divided into smaller spectral bands (portions). Each can be adjusted in terms of increased/decreased volume which fall within that band.

Noise - Unwanted disturbances superimposed upon a useful signal that tends to obscure its information content.

Noise Reduction - Reduces unwanted noises within a sound, such as a background hisses, hums or interference, cannot however be used to separate or remove vocals or voices.

Pan - Adjusts the left/right positioning of a signal within a stereo mix.

Pitch - Changes the frequency of the selected part of an audio file, increasing or decreasing timbre.

Reverberation/Reverb - An effect in which the ambience of a physical space is simulated by copying a signal many times and repeating it at decreasing levels at intervals so that they are heard like one sound.

Spectrogram - Displays frequency information. The horizontal axis is time in seconds (s), the vertical axis is frequency in Hertz (Hz), and the colors represents the frequency's magnitude (dB).

Surround Sound - Multi-channel audio playback systems in four, five, or six channel formats and typically found in movie theaters and home theater systems.

Tempo - Synonym for speed or rate.

Tremolo/Vibrato - A rhythmic fluctuation in pitch.

Timbre - It's what gives a voice or instrument its sonic signature - why a trumpet and a saxophone sound different when they play the same note.

Waveform - A graphical representation of an audio file that is a mathematical representation of a wave.

Wavelength - the length of a sound wave in air.

general business activity needed to be suppressed, the script called for an announcement to be heard over the store's sound system. Bob recorded the message in his own voice at home but then spent time in Audacity tweaking it for the tinny and hollow

effect that a genuine supermarket Tanoy message would have.

Another example: voices are different from each other. In voice-overs or interviews, separate voices may have quite different harmonics which

Continued page 3

Audio Editing cont. from page 2

could result in a poor balance. One or both voices may be deepened or clarified or otherwise modified to create a pleasing pairing of the two voices.

Audio editing tools used for modifying include band-pass, shaping, noise removal, reverberation, delay, tremolo, and the graphic equalizer. Items to modify include levels, compression, amplification, pitch, speed and tempo.

(See the side bar above for terms and definitions)

CREATE

To give dimension or depth to the final audio, the editor should make use of several sound channels, just as one does with video channels, to build up layers of sound for the final sound track.

Tracks for sounds added separately from the video recording (Foley) add dimension to compliment the video. Nature sounds include bird song, crashing waves, thunder, etc. City sounds such as traffic, emergency vehicles, restaurant chatter or a children's playground add "color".

A music track will add mood, tension or calmness. The chosen musical piece may also have to be lengthened or shortened to fit a specific length. Bob says a simple method is to fit the end of the music to where one wants it to end in the video and then fade the music in at the beginning of the movie. Frank Swanson offered another method: duplicate the music on a second channel. The first channel places the music at the beginning of the movie, the second channel ends the music at the end of the move and the two channels are synchronize on the beat of the music. Where the two channels overlap the first fades out and the second fades in as a cross transition. This will provide a seamless join.

Balance and /or panning create sound movement. Balance means having a left channel for sound coming from that direction and a right channel with sound coming

from that direction. Panning requires that sound, such as from a moving vehicle, approach from one side (channel 1) and then move away (channel 2) in the other direction as a stereo effect.

Just like video, sounds should also fade in and out and transition from one sound to another.

INCREASE YOUR SKILLSET

Keep in mind that audio attention is at least as important as the attention you give to video when editing your movies.

Bob advises us to listen carefully to professionally made movies and TV commercials. Practically all of them have the entire sound treated and enhanced while most of them have had at least some of the audio modified. All professional sound editors will have made use of multiple audio channels and used modifying tools to compile the final sound track.

Learn to use the tools that came with your video editor so that your video won't be limited by its native sound track. Then add skills by using a dedicate audio editing program, it really isn't that hard to learn.

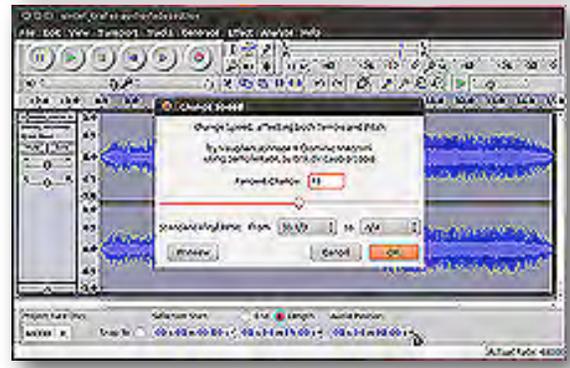
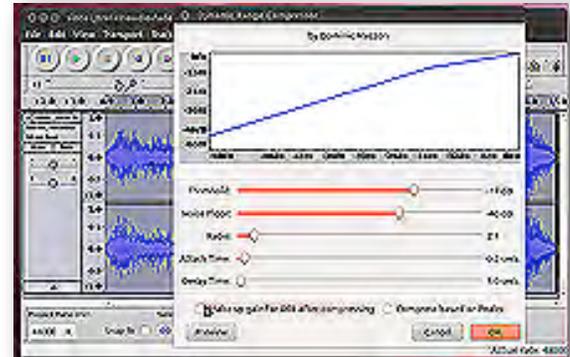
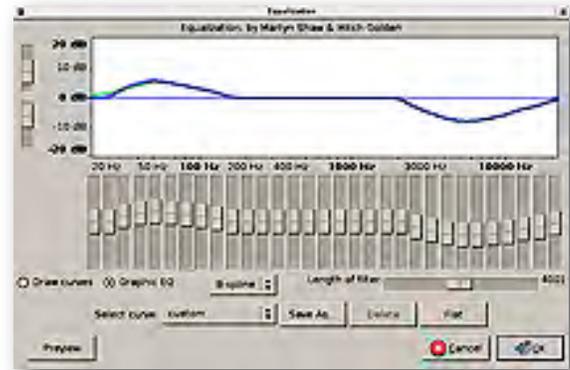
And finally, creating great sound is just as rewarding as creating great images.

Note: Bob's slide presentation for the program can be found on the meetings page of the club website at: www.viewfindersclub.org

Examples of tools in "Audacity"

From top to bottom:

- Graphic Equalizer: controls frequencies in selective bands
- Amplifier: increases or decrease volume
- Compressor: reduces dynamic range
 - Noise Removal: removes or diminishes unwanted background noise
- Speed: helps synchronize music tempo or Foley sounds to video



PRESIDENT'S MESSAGE



Present Company Accepted

In videography we have a tendency to spend a lot of time talking about the new and upcoming things; the new cameras, the new editing techniques and, you know, the new toys. We also spend a lot of time talking about how it used to be; life was simpler before editing on computers, back when the cameras had more manual features, back when the process was ...just simpler. What gets ignored in all of this talk is the fact that you have what you have right now, both in cameras and in editing programs and this is probably more than adequate to produce a great video.

A friend, whom I have quoted before, likes to say, "It's not the arrow, it's the Indian". In other words, it is not the tool, it is the person operating the tool that really determines the outcome. This really applies to what we do in video. I have said for some time it is more important to develop your skills than to worry about what camera or editing software you are using. Accept the present company you have in cameras and editors. Become the skilled Indian and you can do well with any arrow.

Why do I mention this? To help remind you that it is far less important for you to have the best camera or use the most powerful editor to produce a video that others would enjoy. I am sure each of us started by producing a simple video and, as our skills improved we asked questions and learned, made improvements. I do this because I would like to see each member create something that they are happy with and display it to the other members. I do it to remove another roadblock from your submitting a video into the club contest in October. Don't let the feeling you need better equipment stand in the

way of your creating desires. Use the equipment you have, apply the skills you have and create!

As we approach the end of another year as a club we will not only be looking at our Annual Member Video Contest but also at what we need to do to keep Viewfinders a viable video club in the future. Some of this involves you in several ways. As a member I ask you to stay active in your hobby, the club and in club activities. As a member who has received, learned and enjoyed the efforts of the members who before you have given of their time, that you step up and volunteer to lead, help and support others. And, as a member who cares about the club continuing to operate into the future consider taking an active part and becoming a Board Member or volunteer to support those that are Board Members. This does not take much time but can be very rewarding. When we ask for members to be on the Board, do raise your hand. You will find yourself a better Indian for doing so.

Bob Meacham



Writing Tips for a Short Screenplay

(Compiled from several e.How web articles)

1. CHOOSE ONE PLOT OR IDEA

Write an outline. A short script is typically timed at about a minute per page of film time. Know your story so you can make effective use of the short format. Each story should have three acts: a beginning, middle and end. The first act establishes the characters and environment and ends with an incident that alters the character's lives. The second act follows the characters as they try to bring about a resolution to the problem; the second act ends with a climax. The third act resolves the problem. This is the basic structure of a screenplay, even a short one.

2. WRITE A DETAILED SYNOPSIS

A synopsis will help during the writing of the script. The synopsis is like

a skeleton or blueprint for the story. It should include each scene and briefly discuss what happens in it.

3. ASK YOURSELF QUESTIONS

Who are my characters and what are their purpose? Who your characters are drive who they want to be, and determine their actions.

4. LIMIT WHAT YOU WRITE

Write only what you will be able to see and hear on the screen. Describe the action scenes using as few adverbs as possible. Don't write camera angles and other directorial elements. This will come later as a shooting script.

5. DIALOG

Once you have your idea, plot, characters, and potential places of events

(scenes) it's time to develop your dialog and create action amongst your characters.

6. NOW START WRITING!

Hit the computer. Take these ideas, scenes, characters, and potential actions or encounters and start putting them together using software made for writing scripts or screen plays.

7. KEEP THE STORY CONCISE

Focus only on one story line. Anything written outside one story line detracts from the limited space you have to write a beginning, middle and end in your short script. Follow these simple steps and you can write a short screenplay that tells a single, effective story.

8. PROOF THE SCRIPT

Read it out loud; how does it sound when spoken? Does it read naturally? Edit the script for errors. ■

My First Film School

By Brian Lucas

The noise in the auditorium was ear splitting. 1500 children between the ages of five and fifteen occupied, or at least claimed, seats in the magnificent Art Deco styled Odeon Cinema in North London. Whooping, yelling, punching each other and throwing missiles, or running up and down the aisles to greet friends or scoff at enemies, the place was a bedlam. Older children who were trusted to occupy the balcony, chucked down grubby objects gathered in the street for the occasion, or to the fury of the children below them, took aim and spat down on their victims. White faced younger children stayed close to their older siblings, or if brave enough attempted a belligerent attitude to those of about their own age. If one wasn't scared it was fun.

Then all at once, a movement on the stage caused the din to climb several notches on the bloody awful din meter as the children bellowed and cheered as loudly as lungs and larynxes could stand. Quietly walking on to the stage from the wings came a small, neatly suited man. Arriving at center stage he turned to face the children and the appalling racket. After a few moments of patiently gazing around the auditorium, an island of calm in a sea of commotion, he slowly stretched out his arms from his sides as though in welcome. All eyes were glued on him while vocal cords continued the hubbub. Suddenly he dropped his arms as if to make himself into a human peace sign. On cue the great uproar immediately stopped as if a switch was thrown. The shocking silence in the vast room was emphasized by the low rolling echo of the now extinguished din. 1500 motionless children held their collective breath until the small neat man brought his hands together and slowly applauded. Then they exploded.

No other cinema manager in the country could pull off the silence trick so completely as Mr. Pool. In Saturday morning cinema club management circles he was a legend. He began each program by bringing onto

the stage those children who's birthdays were that week, presenting each of them with a small, much coveted birthday gift before leading us all with several instructional songs accompanied by a bouncing ball projected onto the giant screen.

But Mr. Pool knew children well enough not to let things drag on. He was well aware that we were there for the films, and impatient for them to begin.

There were usually four films in the program. The first was always a cartoon, followed by a documentary or comedy short, a serial and then the feature film. Each one was a lesson in film making.

In my earliest years the cartoons were mainly old black and white shorts featuring a pre-war Mickey Mouse, Felix the Cat, Popeye or Betty Boop. Some of these features dated back to the 1920s and were often scratchy and crudely drawn. Later, the superior color productions from Warner Brothers, MGM, and Walter Lantz Studios, featuring their own popular animated characters, arrived.

Disney's Mickey Mouse was now accompanied by Minnie Mouse, Donald and Daisy Duck with the nephews, and Pluto the dog. MGM launched the famous partnership of Tom and Jerry while Walter Lantz gave us Woody Woodpecker. Warner Brothers Looney Tunes and Merry Melodies brought to the screen Porky Pig and Elmer Fudd, but for me, the greatest creation of that era was without doubt the ultra cool Bugs Bunny. Bugs's humor was ahead of his time. Whoever wrote his dialog could have been a member of the later "Beat" generation. His memorable phrase, "Eh.. what's up Doc?" could have come out of the mouth of a Jack Kerouac character. Certainly it could not have been used by Micky, Donald or Popeye. Bug's dialog could have been written for young Jack Nicholson or Clint Eastwoods. His control over any situation was total, and nothing could phase him.

Poor Elmer Fudd never stood a chance. Bugs was as hip as they come. Although a rabbit, he was one cool cat.

So what did the cartoons teach me? That on film extreme exaggeration can work, that an audience is willing to believe anything. Characters can be run over by steamrollers, swallow sticks of dynamite, fall out of the sky, or hit a cliff at 100 mph and still be ready for the next scene. But these are cartoon characters you say. Yes, but later so could Arnold Schwarzeneger and other superstar actors in the new blockbuster sci-fi movies.

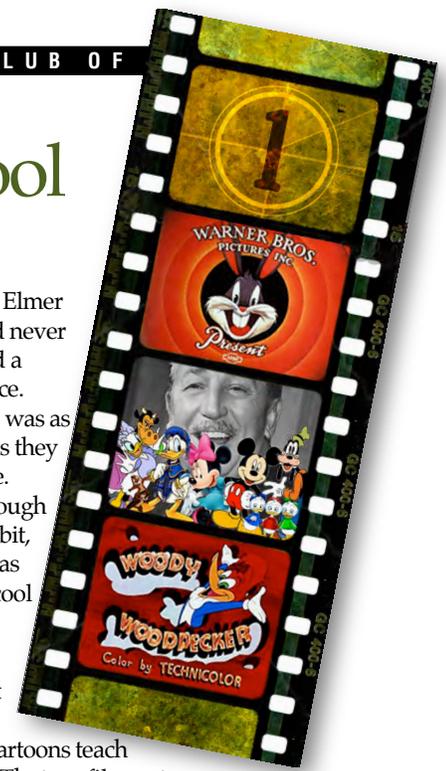
That there are two dimensions in film: the foreground and the background. I came to admire the scenic artwork as much as the activities of the animated characters. I now understand that backgrounds are important not just to place the action but as creative visual elements to support the action and mood.

That odd camera angles and low / high camera placement adds a terrific dynamic to the action.

That a lengthy story of many scenes, and locations can, with judicial editing, be compressed into a small film without any sense of time foreshortening.

We tend to dismiss those older generation cartoon films as simple and artless entertainment but I believe they still have a lot to offer the student of film making technique.

To be continued. ■



Member's Video Screened in August



The making of *Terminator 2: Judgment Day* by Wayne Fogle.

This particularly well made interview style movie is told, with scenes from the film, from the perspective of Swat Team Officer Joe Kirby who consulted and acted in the film.

In Wayne's own words:

"I had met this guy through a friend and when I had a chance to talk to him about the experience I realized that he had some pretty interesting stories about what goes on behind the scenes. I took it upon myself to come up with some questions for him to respond to. It was just something I wanted to do. After it was done I realized that people who enjoy movies would probably find it interesting".

Viewfinders Web Site

viewfindersclub.org

Latest Updates

Meetings Page: Watch Sal Tufo's Viewfinders Club honorable mention movie "*Mystery in the Sky*", a spooky video featuring a dark and dramatic night sky. Download the short video loop "*Blue Sweeps*", and download Bob Meacham's "*Post-Production Audio*" slides from the August meeting. See Wayne Fogle's "*Making of Terminator 2*" movie.

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**

TREASURER'S REPORT FOR AUGUST 2012

Bank Account Beginning 8/1/12	\$1336.60
Income Subtotal:	\$15.00
DVD Sales (3)	\$15.00
Expenses Subtotal:	\$0.00
Bank Account Ending 8/31/12	\$1351.60



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		

JUMBLE PUZZLE

by Frank Swanson

Unscramble these five Jumbles, one letter to each square to form five ordinary words.

GIMETEN

PRISCT

FADRT

DRUAON

INGRIO



Club member Gordon Peterson is shown here

Now arrange the circled letters to form the rest of the sentence above as suggested by the photo.

Print answer here:

TECH TIPS

SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 24 by Frank Swanson

Shot Composition

Behind every great shot is a great composition. Without it, shots look kind of amateurish, unplanned, weird, puzzling, out-of-place, awkward, or confusing. Even if you don't consider yourself to be the next Steven Spielberg, it's still a good idea to know concepts like leading lines, rack focusing, lead room, natural framing, and balance. By understanding and using these five framing techniques you can make your shots stand out from other amateur videographers. Let's now explore each of these shot composition concepts.

1. Leading Lines: One of the best ways to direct the viewer's eye is to use "leading lines." These are naturally occurring lines in a shot that point toward or contain the subject. These lines can be horizontal, vertical, diagonal or curves.



The sunset shot shows the expanse of the horizon from one side to the other, a sense of serenity and inactivity. The vertical lines of the lighthouse show the strength and dignity and bring your eyes up to the top. The diagonal lines of the hallway bring your attention to the subject standing in the middle of the picture, a feeling of imbalance and insecurity. And, the curved lines encircle and focus your attention to the group of people in the hot tub.

2. Rack Focusing: Another very effective way of directing the attention of the viewer is by using rack focus. This technique is where one object in a scene starts in focus and gradually goes out of focus while another object in the same shot comes into focus instead. Your camcorder must have a manual focus ring and an aperture control to do this. An important purpose of rack focus is to show the relationship of one object to another in the scene, providing a visual connection between the two (or sometimes three). Here we see a lunch plate with a bunch of potato chips on it, but the background is blurry. Then the focus shifts from the plate of food to the lady in the background. This rack



focus helps connect the two objects in this restaurant scene.

3. Lead Room: Giving the subject lead room keeps your audience pleased with your shots. It refers to the cushion of space in the frame that is ahead of objects that are in motion to the left or right. However, if you're already using the "rule-of-thirds" in your framing, having proper lead room won't be an issue because you're already using the rule to place your subject in the right (or left) third of the frame when they move toward the left (or right). You'll have at least two-thirds of your frame left for lead room. This gives you plenty of visual real estate for errors in panning as



well as helping the subject not look like they're about to run off the edge of the frame.

Even in stationary interviews where there is no motion, providing lead room will help your viewer feel at ease.



4. Natural Framing: One of the cleverest ways to attract a viewer's eyes is to use natural framing in your videos. Objects such as trees can help frame your subject and draw interest to specific areas on the screen. Door-



ways and windows can also be used to naturally frame your subjects. In this photo from our Club production, *Maybe Today*, Fred Pfoist is framed nicely in the mirror while he's putting on his tie.

5. Balance: Lastly, balance can be used to help your audience feel at ease about a shot. Balance refers to the difference between the number of objects on one side of the frame with those on the other side. Like in this flower shot, if you have a lot of objects on one side (pink and blue flowers) without anything to balance them on the other side, tension in the eyes of the viewer can be the result. On the other hand like this shot on the Oregon coast with rocky cliffs on each side of the screen, you can give



your video not only a formal appearance but put your audience at ease.

Shot composition isn't merely a technical term; it's a concept that needs to be closely entwined with every clip that you shoot. Understanding how to artistically place elements in a frame using leading lines, rack focusing, lead room, natural framing and balance can help you to effectively direct your audience to an area that you want them to see. When you watch your next TV movie or show, see if you can find all five of these shot composition techniques to reinforce their importance in quality movie making. ■

CREDITS

Editor and Publisher: Brian Lucas
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 Viewfinder Newsletter is published during the fourth week of each month, except December, 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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WEBSITE

www.viewfindersclub.org

Jumble Puzzle Solution from Page 4

Jumbles:

MEETING SCRIPT DRAFT AROUND ORIGIN

Answer:

Club member Gordon Peterson is shown here

RECORDING A PROGRAM.

CLUB MEETING EVENTS 2012

<p>January 11th, Wednesday</p> <p><i>Award Winning Amateur Movies:</i> screenings from recent AMPS 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: "Shot Composition"</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>