

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



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September 2012 Meeting
Highlight

"The Tell Tale Heart"
animated movie

**A Presentation by creator
Michael Swertfager**



A man insists he is sane but suffering from "over-acuteness of the senses". He lives with an old man who has a "vulture-like" eye which so distresses the narrator that he plots to murder him. For several nights, the narrator opens the door of the old man's room but the old man's vulture eye is always closed. On the eighth night, the narrator's lantern reveals that the eye is wide open. He

smothers the old man and then dismembers the body, concealing the pieces under the floorboards. A neighbor reports hearing screams and the police arrive to investigate. Confident that they will not find any evidence of the murder, the narrator invites them to sit in the old man's room. However, he begins to feel uncomfortable and thinks he can hear the heartbeat of the old man coming from under the floorboards. Believing that the officers suspect him, the narrator confesses to killing the old man and tells them to tear up the floorboards to reveal the body.

The 1843 classic horror tale by Edgar Allan Poe was the subject of Michael Swertfager's award winning animated movie at the September meeting produced by Ron Rhodes, where after screening the movie David ex-

plained how he came to make the film and what was involved.

PREPARING FOR THE FILM

The Story is King. Michael emphasized that however good the animation is, without a good story the movie will fail. And when one invests 5,500 hours in the project, which "Tell Tale Heart" took, one wants it to succeed. He chose this story originally as a short abridged college project but was encouraged by his teachers to make a full length version that would be suitable for children.

Michael's training came from attending two art schools. The first was San Francisco's Academy of Art where he studied figure drawing and human

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October Meeting
Annual Member Video Contest
Our annual screening and vote for the best movies made by Viewfinders members in 2012
See rules on page 7

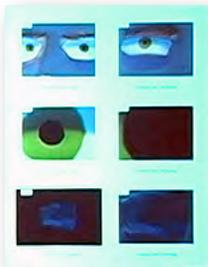
Tell Tail Heart cont. from page 1

sculpture. Then, at Cogswell College in Sunnyvale, California he pursued film skills including editing, animation and texturing and Photoshop imaging. He also attended Siggraph meetings and conferences to learn and discuss techniques with fellow animators.

SCRIPT / SCREENPLAY

The first priority is to translate the story into a workable screenplay and create the story's personalities. This worked out at about three pages per day including several passes. A major challenge is to write a screenplay that is as loyal to the original story as a screen version can be. In this story there are long periods in a completely darkened room to be dealt with filmically and an absence of dialog by the policemen.

STORYBOARD



Michael's method is to make quick pencil sketches of key moments and events which are then scanned, painted in Photoshop, printed out as contact sheets then bound in a binder.

ANIMATICS

This is the business of making a video version of the storyboard. It establishes pacing, style and camera angles. The process here is to export images from Photoshop to Premier Pro and edit them for timing the scenes. Test music, dialog and sound effects are also added and then Michael had his teachers review it for feedback with a view to whether it was on target to be suitable for children.



VISUAL STYLE

Michael wanted the movie to reflect the horror of the story which led him to develop a vintage style that utilized single point lighting, heavy shadows, and dark and saturated colors.

ENVIRONMENT

To achieve a creepy atmosphere Michael made drawings of the house and countryside from actual locations to plan camera angles and motion.



He made use of tall ceilinged rooms, jagged hallways and portraits of dead ancestors and similar treatments were also given to the countryside and house exterior.

DEFINING THE CHARACTERS

As well as creating the physical appearance of the characters, one has to give them personalities. The audience needs to know what makes them tick.

In the story we have the narrator, Edgar, who is seen to be methodical, calculating, though strangely passive and calm. The old man is pitiful and innocent of what will befall him while Dupin, the policeman, needs to be shrewd, authoritative and experienced.



FINDING VOICE ACTORS

One needs to find actors who's voices fit the characters, who on a tight budget are affordable, who can work well with other cast members and have a good vocal range. Michael found his cast through school postings and Craig's list. Some sent voice samples (files) by email, others over the phone and some in person after the initial approach. Once the cast was selected it was time to rent time in a quality sound studio. For a four hour recording Michael found a good studio that charged reasonable rates that was well worth the expense.

A walkthrough rehearsal was held one week before the actual recording. Each actor was provided with a script of only his character's lines and each actor made two recordings then re-recorded if needed.

POST RECORDING

At this point the voices selected from the best recordings were merged and then in an audio editing program reverb was added to match the environment of the story and house interior. This was followed by the very time consuming process of lip synchronizing animation to voices.

MUSIC

Music is used to ready the audience for upcoming scenes. It builds anticipation. But to do it efficiently it must match the mood and pace. Musical instruments should be selected that match the period. Pre-recorded music can work but having the music composed and recorded with the story in mind by a talented musician may be money well spent.

FOLEY

Sound effects bring plausibility to the environment. Canned effects can be used but one may have to make one's own. For example, Michael made his own echoing footsteps, front door latch sound, as well as the sound of the axe chopping up the old man. (The latter entailed chopping up a slab of meat on the front porch.) Post-audio manipulation added reverb to match the house interior and dramatize the sounds.

AMBIENT SOUNDS

These work like music in that they ready emotions and carry the mood when there is no music. They can be used in a more subtle way than music as, for instance, the sound of the old man under the floor boards.

Michael's presentation was well supported with examples of the points he wished to make and very well explained. If any Viewfinders member is enthused to take on the major task of a similar inspired animated movie they should borrow Gordon Peterson's video recording of the meeting from the Club library. ■

PRESIDENT'S MESSAGE



Well, it is October and time for some member's videos!

Each year we've held the Member's Video Contest we have been privileged to view some good to great videos created by the very people that fill the seats around you. It is always a fun evening, great to see the work of our fellow members (male or female), and always creates a lot of discussion on video related topics. It is a perfect opportunity to present some of your work, work in progress and even your last best efforts.

Do plan on attending, submitting a video and taking part in judging the

other videos. We present our awards at the November meeting and reprise the top entries again. And on that topic, last I heard we are still looking for someone to take on refreshments for the November meeting. If you can do that, contact Brian Lucas or me.

Now I would like to talk on a different topic. 3 years. Well, technically 33 months. A lot can happen in 3 years (or 33 months). That is how long I have filled the position as your club's President. Add to that the first year I was a member I was the Vice President and that means that I have been very involved in the club leadership for more than half the time I have been a member. I feel I have given of my time and it is now your turn. I will be walking away from the Board of Directors after the November meeting. We had a Board of Directors meeting recently and it appears there may be a couple of positions that need to be filled. They will need to be filled from our membership if the club is to continue. All it takes is the same interest in the club

and video that you have already expressed by becoming a member. On a scale with other similar clubs, most positions in Viewfinders take very little time aside from the monthly meetings. We, the Board and I are currently looking for members to fill the positions of President and Vice President. So, you should each expect a conversation with me about that subject. It is critical for the club to continue that these positions be filled, and soon enough to get the planning started for the 2013 programs. So, either you can initiate the conversation or I will, but either way I feel I have fulfilled my obligations and I do want the club to continue.

But, to end this on a brighter note, I am looking forward to as many member videos as we can fit in to the Annual Member Video Contest at the meeting this month. Get thee in front of a video editor and create!

Bob Meacham

VP'S MESSAGE



If you were at the September meeting, I don't think anyone walked away without being impressed by Michael Swertfager's presentation on the making of his animated short *"The Tell-Tale Heart"*, based on Edgar Allan Poe's story. What impressed me the most was his dedication to completing the film and the hours required to do so. All the technical hurdles and the 5000+ hours he put into it. Wow! What a very dedicated and passionate film-maker.

Speaking of dedicated and passionate film-makers, this reminds me of another well-crafted documentary (have I mention I love documentaries?). *"American Movie"* follows film-maker

Mark Borchardt as he struggles to complete his horror film *"Coven"*. A man of modest means yet has grand visions, Mark pushes forward to get his film in-the-can, hoping it will inject funding for his next film. But until then, he leans heavily on his friends and family for support (some more supportive than others). The colorful characters and their relationships help carry this solid documentary. *"American Movie"* won the grand jury prize at the Sundance Film Festival in 1999.

I saw *"American Movie"* for the 3rd time a few weeks ago and it's still very enjoyable, especially for film-makers who can appreciate some of the logistics and mechanics of building a film. If anyone would like to borrow the DVD, just let me know. Trailer / preview available here: <http://www.videodetective.com/movies/american-movie/657981>

P.S. Thanks to our board-member Ron Rhodes for making the arrangements for Michael's presentation!

Craig VonWaaden

Viewfinders Web Site

viewfindersclub.org

Latest Updates

Meetings Page: This month we're featuring a special 1-minute video *"Bitten by Love"* produced by Kyle Newman in 1998 and shown on national television's ABC News.

Download the short video loop just in time for a Halloween movie title or credit, *Halloween Ghosts* (1.6MB), 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**



Writing Tips for a Short Screenplay: The 7 Story Plots

According to the writer Christopher Booker all the stories in the world rely on only seven plots, or a combination of these plots to tell the tale. Surprising isn't it, but useful to know when struggling to come up with a new screenplay.

The seven plots devices he named are as follows:

1) **Overcoming the Monster** - It is found in countless stories from *The Epic of Gilgamesh*, *Beowulf* and *Little Red Riding Hood* to James Bond films such as *Dr. No* and *Jaws*.

2) **Rags to Riches** - This category includes *Cinderella*, *The Ugly Duckling*, *David Copperfield*, and other stories that tell of modest, downtrodden characters whose special talents or beauty are at last revealed to the world for a happy ending.

3) **Quest** - A hero, normally joined by sidekicks, travels the world fighting to overcome evil. Examples of this story model are *The Lord of the Rings*, *Apocalypse Now*, and *Raiders of the Lost Ark*.

4) **Voyage and Return** - Exemplified by *Robinson Crusoe*, *Alice in Wonderland*, and *The Time Machine*. The protagonist leaves normal experience to enter an alien world, returning after what often amounts to a thrilling escape.

5) **Comedy** - In the classic definition of comedy the characters are thrown into a state of confusion, darkness and bewilderment where resolution can only come when these constricting factors have been played out to their extremes. Comedy examples are *All's Well That Ends Well*, *When Harry Met Sally*, and *Some Like It Hot*.

6) **Tragedy** - In Aristotelian tragedy the central character is an individual

(usually of great status) who goes through a series of actions and decisions that unwittingly brings about their own downfall. Examples of Tragedy are *Hamlet*, *Carlito's Way*, *Macbeth*, and *Oedipus the King*.

7) **Rebirth** - Here the protagonist is often cast under some dark spell often derived from something from within his own psyche whereby liberation can only be achieved through the actions of other good forces. The redemptive power of love can be a liberating force. Examples are *A Christmas Carol* and *Beauty and the Beast*.

So there it is. All we have to do now is come up with some characters, determine a location, and choose one of the aforementioned plots. Easy isn't it? ■

PICTURE PUZZLE by Frank Swanson

At one of the fine restaurants in Cancun the waiter is preparing the sauce for the upcoming main dish. There are differences between these two pictures. Can you spot all of them? The answers are on page 8



My First Film School Part 2: Comedy Shorts and Documentaries

By Brian Lucas

The Saturday morning children's picture club of my childhood, also to be known as My First Film School, usually offered four films. The first would always be a cartoon, as I've described in part one. The second film would be, if we were lucky, a comedy short or, if unlucky a documentary.

The comedy short would usually feature a popular American comic or comedy team. Favorites would include Abbot and Costello, The Three Stooges, Laurel and Hardy, Charlie Chaplin, Charley Chase, and Harold Lloyd. We, the snotty nosed but unforgiving critics approved so highly of these films' antics that we rolled around uncontrollably, hooting with laughter and punching each other in imitation of what we observed on the screen. At every pie delivered on target, at noses painfully clamped in pliers, at Mrs. Hardy's dexterity with a frying pan as a weapon, and Chaplin's well aimed kick in the seat of some stuffed-shirts trousers. Sophisticated comedy was not our forte; pain and humiliation was. While we loved all these comics, each junior critic had favorites. For me, ever suffering Southern Gentleman Ollie was always funnier than Stan. The Three Stooges sadistic shenanigans bored me but Lou Costello was always a winner defending himself against Bud Abbot's bullying. We didn't know then that in real life and off the screen their relationship was just the opposite.

But of all the comedy shorts my favorite and still best remembered was one destined to disappear without trace. Does the "Pete Smith Specialties" mean anything to you? Probably not.

Beginning in the 1940s film producer Pete Smith began making short comic fillers for MGM. Some of these starred an actor by the name of Dave O'Brien (best remembered as a frantic dope addict in the low-budget exploitation film *Reefer Madness*) and were narrated in an ironic manner by Smith himself. I don't remember the fictional character's name (possibly Mr. Smith?) but the premise was sim-

ple: in each episode Dave O'Brien would undertake a simple domestic task. It may have been washing the family car say, or vacuuming the house, or painting a room. Yet to the bafflement of our hero these simple tasks would escalate step by step into more and more baffling situations where the tools of the task in hand would become malign, causing our hero to suffer much physical injury. The cleverness of these short films taught me that the best comedy was the relentless buildup of comic drama step by step. In these films each step would have our hero faced with a new (and usually physically painful) problem causing him to suffer emotions from initial confidence for the task, to puzzlement, irritation, triumph, frustration, wrath, and finally complete capitulation. These were at heart slapstick films but had a level of clever construction not so evident in the other short comedies of the time.

But... if the short feature wasn't a comedy we would get, to unanimous groans... a dreaded documentary!

Some well meaning adult seriously thought that an educational movie on a Saturday morning would add value to our collective intellect. After a week stuck in a classroom we thought that anyone that thought that was an utter spoilsport.

Post war British documentaries during that period of weary austerity were mostly about boosting "What We Are Good At" which in the aftermath of war wasn't a lot. The country was too broke to finance much new industry so we were treated to mostly government documentary films usually involving government services. Movies of British Rail, our coal and steel industries, National Health Services, fishing fleets and textiles dimly flicker in corners of my memory. Vaguely remembered because the opening of a documentary was a signal to ignore it for the pleasure of getting down to seriously sampling and discussing the merits of the cheap off-ration sweets that we had

purchased at the sweet shop earlier that morning.

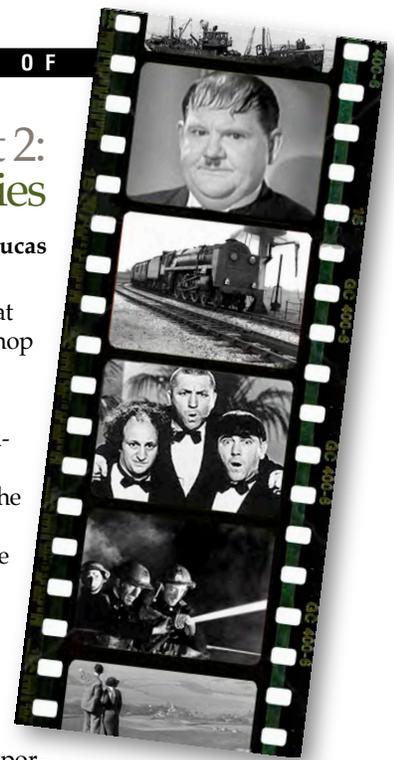
Of the documentaries I did watch the ones that horrified me the most were about Britain's fishing fleets. The life of a fisherman, portrayed in those grainy black and white films, working the stormy and treacherous waters of the North Atlantic and North Sea was hard, dangerous and ill paid. They taught me, but I've since forgotten, the difference between cod fishing and herring fishing, and the methods of trawlers, drifters, and trollers.

Looking back though, there had to be something to learn about film making from those documentaries.

When I look at them now on YouTube I see that the film makers were adept at enclosing the documentary in an absorbing human story, where machines and industry played a secondary role. The plots were similar; we witnessed a day in the life of a worker, male or female, from rising in the grey morning light to joining their workmates at the workplace where their skills were demonstrated providing a service for the public good. This barebones story would be dressed with humor, tension, pathos and modest heroics. The protagonist was always a "good sort", capable, cheerful and modest, 'though all this was probably lost on us Saturday Morning critics.

Still, thankfully the documentary is over. The screen darkens then lights up again. Cheering breaks out as the next feature, a winner, lights up the screen...

To be continued. ■



TECH TIPS

SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 25 by Frank Swanson

Deepen the Field of View

You've probably seen camerawork in movies that deepened the field of view whereby the subject is in focus but the background and/or foreground is fuzzy (out of focus). Most of the time it's something that you don't even think about because you're so into the story, but properly used this depth-of-field technique is a powerful concept to incorporate into your videos to make them more visually pleasing.

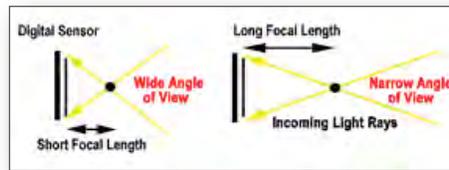


A camera's lens can focus precisely at only one distance at a time and sharpness drops off gradually both in front of and behind that distance. Depth-of-field is the definable range where that distance, and your subject, is in focus. Basically, a greater space between the camera and the subject causes a greater depth-of-field. (A short depth-of-field is often called a shallow focus.)

Your camera records the simple two-dimensional visual image that you see in the viewfinder – an image that has only height and width - rather like you looking through just one eye. But what if there was some way to give your recordings a three-dimensional effect, that is give your visual images some degree of depth? Well, you can. By using three basic features of your camera to add depth-of-field to your shots. Achieving this is a simple process but you

must remember that each one of these features affects the other. Do all three every time and you will have your viewing audience praising your videography work.

1. Zoookooooom: To achieve a shallow depth-of-field, shoot as zoomed-in as possible. The longer your lens, the higher the millimeter, the tighter the shot, and the softer the background will be. You need to use a tripod to steady your camera as slight movements are significantly exaggerated



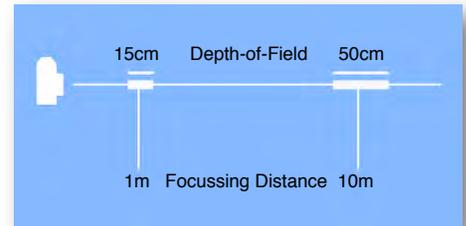
and will distract the viewer. Note: use your camera's optical zoom, not the digital zoom feature – turn it off! It is best to position your subject as far away from any objects behind them as possible. Then, with your camera zoomed-in to the maximum, if your framing seems too tight, back away from the subject (don't zoom back). If your framing seems too wide, move closer to the subject. There may need to be a compromise with this step considering your location relative to the subject. If you are inside a room, sooner or later you will run into a wall. If that is the case, consider shooting diagonally across the room.



If you are doing an interview and your guest seems too far away from your interviewer, try moving the interviewer closer to the guest but still outside the field of view. The camera may seem a bit out of place being so far away, but if a small depth-of-field is what you want (where the background is fuzzy), back is better. If you are outside doing the shot, then shooting long on the lens probably won't be an issue. However, if your

talent moves toward or away from you during the shot, holding focus will become a real challenge – but worth the effort.

2. Open Your Iris: The wider open you set your iris, the blurrier the background/foreground will get. Start this step by setting your aperture/iris/F-stop to the smallest F-stop number (widest aperture) available. This allows more light to fall on your sensor chip making it easier to focus on closer objects. But a wider iris may bring in too much light and your subject may be over-exposed. In this case your choice is to 1): increase the shutter speed, 2): use a ND (Neutral Density) filter to reduce the amount of light, or 3): consider shooting with F4 or F5.6 aperture setting. Well, that's all great if you have a manual iris on your camera. But what if your camera only has an auto iris? If that's the case, then try reducing the light falling on your subject or engaging a ND filter on your camera. This will automatically



open the iris. If your camera doesn't have an ND feature, consider buying an ND kit that has a ND3, ND6 and ND9 filter. Remember, the larger the iris setting the better.

Subject Positioning: As mentioned earlier, move your subject away from the background as far as possible to provide lots of space for the focus to fall off. By far, this third step is the hardest to perform and will need great concentrate because the area of focus moves. That's right. It grows and shrinks depending on the other two factors above. As you zoom in the area of focus decreases or crushes, just as if you were squeezing an accordion, but opening your iris has the same effect of decreasing the area of focus. By doing both the iris and zoom at the same time, you exaggerate it even more, making the area of what is in focus very small and risk-

Continued page 7

Tech Tips continued from page 6

ing your subject moving out of it. Sometimes the depth-of-field can be as little as a few inches, so place yourself carefully.



Some parting comments: using the depth-of-field technique can be overdone, so use it sparingly and when appropriate. It's really an audience manipulation tool that says, "This is what you need to look at because that's what's important right now." You can add motional interest by moving the depth-of-field during a shot - a technique called "rack focus" - shifting the focus from something in the background to something in the foreground, or vice-versa. When shooting peoples faces, make sure that their eyes and face are in focus; it's OK if the hair goes out of focus a bit. Finally, depth-of-field is just another framing edge; just like the left, right, top, and bottom of the frame can be used to isolate the scene, depth-of-field can be used to control how deep a scene is. This technique gives the cinematographer the option to limit space. The next time you go shooting, ask yourself the following questions:

- What am I shooting?
- Where am I directing the eyes of my audience?
- Is this depth confusing?
- How intimate is this scene?
- Why am I using this depth? ■

Viewfinders 2012 Members Video Contest

RULES

Length limit: 10 minutes. Please include a title and closing credits or ending notice.

Be sure to indicate on your entry DVD (if it is not on a DVD please give us early notice), the aspect ratio (3X4 or 9X16), and length of your video to the nearest minute. Also the title and the maker.

Entries may contain up to 20% non-original footage.

Judging will be based on members ranking of the top 5 videos shown.

Those who place 1st, 2nd and 3rd will receive prizes.

The judging form will ask for ratings on various aspects of the videos, but only the overall ranking will be used to select the finalists.

I would like to be notified of entries before the October meeting. Please contact me by phone, 408-996-0750 or email R9Meach@aol.com. I will accommodate all those that notify me before the October meeting. The time remaining will be given on a first come, first entered bases. I expect that there will be time to show all entries.

Bob Meacham

TREASURER'S REPORT FOR AUGUST 2012

Bank Account Beginning 9/1/12	\$1351.60
Income Subtotal:	\$19.00
Dues (1) \$14.00	
DVD Sales (1) \$ 5.00	
Expenses Subtotal:	\$50.00
Name tags \$50.00	
Bank Account Ending 9/30/12	\$1320.60



JOIN/RENEW YOUR CLUB MEMBERSHIP FOR 2012

The pro-rated 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 Pfof	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		

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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PICTURE PUZZLE ANSWERS from Page 4

- D2: Waiter's apron changed color
- C5: Cabinet drawer grew two more knobs
- C3: Waiter's name badge disappeared
- E5: Scoop of butter in the dish is larger
- A7: Picture on the wall has dropped down
- E7: Plate's decoration has disappeared
- C3: A 3rd pen appears waiter's shirt pocket
- E1: Serving tray's legs are gone
- D5: Someone moved the salt shaker
- B2: Waiter's sideburn grew longer

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</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>