

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



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**June Meeting**

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## Cyberlink Power Director 11: An Alternative to Adobe Premiere Pro?

### June 2013 Meeting Highlights

#### CyberLink & Adobe Video Editors Compared

*Several months ago Adobe Systems shocked their customers with the announcement that they would no longer be selling new versions of Creative Suite over the counter. Instead, the company would move to a subscription based service called Creative Cloud. This did not go*



A presentation by Milt Kostner

**July Meeting**

#### 3D Video for Everyone

John Dietrich will discuss making 3D video and show pictures of the equipment from an actual 3D shoot. We can view the results and learn what can be done at home.

Ron Rhodes will demo 3-D stills from a binocular DSL 3D lens, and show how to use it to make red/blue 3D movies. Also, how to make a pseudo 3D movie with any movie camera and some free software.

*down well. Many customers viewed the move as likely to cost them more and give them less control over their programs. (Creative Suite 6 will continue be sold, but it will not be upgraded in the future.) Creative Cloud does not preclude the user from downloading applications and installing them locally but it does require verifying one's subscription monthly for around \$20 - \$25.00 a time. This move has caused many faithful Adobe users to question whether or not they will continue to support Adobe in the future, and to look around to see what*

*other software companies have to offer as alternatives. Milt Kostner, a long time and enthusiastic Adobe products fan took a look at one possible candidate for video editing and reported on it at the June meeting.*

*(Editors Note: Cyberlink products are almost entirely PC applications. Your newsletter editor works on the Apple platform and has near zero experience with PC software. He hopes that this article does Milt Kostner's presentation justice.)*

Continued page 2

PowerDirector 11 cont. from page 1

**HISTORY**

PowerDirector has come a long way since it was introduced as a rather basic and limited introductory video editor that made up for it's shortcoming by being bundled with a large bunch of add-ons. The company has, however, constantly strengthened and improved its products over the years and can now claim to be at least on a par with the bigger players like Adobe, Corel, Avid and Pinnacles' consumer products. But whether PowerDirector has become competitive with those companies prosumer video editors has yet to be determined.

**POWER DIRECTOR LINE UP**

The video editor comes in four levels: DeLuxe (\$70), Ultra (\$100), Ultimate (\$130), and Director Suite which contains Ultimate, Color Director and Audio Director (\$250). This article is concerned with the PowerDirector 11 Suite. The program runs on Windows 7, 8, Vista and XP.

**OPENING THE PROGRAM**

The "Welcome" screen presents three options: Easy Editor, Full Feature Editor and Slideshow. A choice of aspect ratio: 16:9 HD or 4:3 SD can also be chosen on this screen.

**EASY EDITING**

This editor provides a simple, canned system which will direct the user through the workflow from importing raw footage to simple adjustments, adding a theme, music, previewing and finally outputting a finished video. This kind of "Wizard" or "Magic" editing is usually included in most consumer type video editing programs. With a large number of

themes downloadable from Cyberlink's users community one can easily and quickly make short, convenient movies with minimum effort or imagination. However, serious video makers who are looking for a more professional editor will likely ignore choice this and move on to the full editor.

**FULL FEATURE EDITOR**

This editor's interface is the familiar three panel type. At top left is the "Library", the source and effects panel. At top right is the "Preview" window. At the bottom is the "Timeline" panel, which is also used as a barely adequate storyboard. Each of the panels can be re-sized, and the Preview window can be undocked, resized and dragged to any part of the screen.

**The Timeline**

By default the Timeline opens with two pairs of video and audio tracks, an effects track, a voice/music track. Up to 100 video tracks and four audio tracks

are allowed. To the left of the Timeline is a control area which can lock, rename tracks, and disable/enable the view. Tracks can be dragged and dropped up and down in descending order. A zoom tool allows zooming in or out of the Timeline. The Storyboard view of the Timeline is nothing more than a thumbnail view of clips. Clips can be added, removed and repositioned in sequence but transitions or effects cannot be applied to them in the storyboard.



Top: Welcome screen. Middle: Easy Editing. Bottom: Full Feature Editor.

| Product: | Premiere Pro CS6 | Premiere Elements | Power Director 11 |
|----------|------------------|-------------------|-------------------|
|----------|------------------|-------------------|-------------------|

|        |       |       |       |
|--------|-------|-------|-------|
| Price: | \$799 | \$100 | \$100 |
|--------|-------|-------|-------|

| Platforms:    | Premiere Pro CS6 | Premiere Elements | Power Director 11 |
|---------------|------------------|-------------------|-------------------|
| Mac OS X      | ☺                | ☺                 | ☹                 |
| Windows 7     | ☺                | ☺                 | ☺                 |
| Windows 8     | ☺                | ☺                 | ☺                 |
| Windows Vista | ☹                | ☺                 | ☺                 |
| Windows XP    | ☹                | ☺                 | ☺                 |

|                  |    |    |   |
|------------------|----|----|---|
| Max Audio Tracks | 99 | 99 | 4 |
|------------------|----|----|---|

|                  |    |    |     |
|------------------|----|----|-----|
| Max Video Tracks | 99 | 99 | 100 |
|------------------|----|----|-----|

| Hi-Def Import Formats Supported | Premiere Pro CS6 | Premiere Elements | Power Director 11 |
|---------------------------------|------------------|-------------------|-------------------|
| 1080i                           | ☹                | ☺                 | ☺                 |
| 1080p                           | ☺                | ☺                 | ☺                 |
| 720p                            | ☺                | ☺                 | ☺                 |
| AVC-1                           | ☺                | ☹                 | ☹                 |
| AVCHD                           | ☺                | ☺                 | ☺                 |
| DNxHD                           | ☺                | ☹                 | ☹                 |
| DVCPRO HD                       | ☺                | ☹                 | ☹                 |
| HDV                             | ☺                | ☺                 | ☺                 |
| IMX                             | ☺                | ☹                 | ☹                 |
| RED CODE                        | ☺                | ☹                 | ☹                 |
| Uncompressed HD & more          | ☺ & more         | ☹ & more          | ☺ & more          |

| Export Formats Supported | Premiere Pro CS6 | Premiere Elements | Power Director 11 |
|--------------------------|------------------|-------------------|-------------------|
| Blu-ray                  | ☺                | ☺                 | ☺                 |
| DivX                     | ☺                | ☺                 | ☺                 |
| DVD                      | ☺                | ☺                 | ☺                 |
| High Definition          | ☺                | ☺                 | ☺                 |
| Java-based Phone         | ☺                | ☹                 | ☹                 |
| MPEG-4                   | ☺                | ☺                 | ☺                 |
| Podcasts                 | ☹                | ☺                 | ☹                 |
| Print to tape            | ☺                | ☺                 | ☹                 |
| QuickTime                | ☺                | ☺                 | ☺                 |
| Smart Phone              | ☺                | ☺                 | ☺                 |
| Upload to Youtube & more | ☺ & more         | ☺ & more          | ☺ & more          |

| Features              | Premiere Pro CS6 | Premiere Elements | Power Director 11 |
|-----------------------|------------------|-------------------|-------------------|
| 3D Editing            | ☹                | ☹                 | ☺                 |
| Animation Tools       | ☹                | ☹                 | ☺                 |
| Change Aspect Ratios  | ☺                | ☺                 | ☺                 |
| Color Correction      | ☺                | ☺                 | ☺                 |
| Drag and Drop         | ☺                | ☺                 | ☺                 |
| Full-screen Playback  | ☺                | ☺                 | ☺                 |
| Green Screen Editing  | ☺                | ☹                 | ☹                 |
| Hi-Def Support        | ☺                | ☺                 | ☺                 |
| Lin. Timecode Display | ☺                | ☺                 | ☺                 |
| Storyboard Mode       | ☺                | ☹                 | ☺                 |

Editors Note: Although the article is concerned with Adobe Premiere Pro and Cyberlink Power Director 11, owners of Adobe Premiere Elements may like to see how their video program compares.

Data courtesy of Videomaker Magazine.

Continued page 3



PowerDirector 11 cont. from page 2

A Fix/Enhance button above the time line works very well to adjust the lighting, color and stabilization of a selected clip. Most impressive is that any stabilization fixes made can be seen instantly in the preview window without the lengthy processing delay required by most pro editors. This button also provides video and audio de-noise controls, as well as brightness, contrast, hue, saturation, sharpness and white balance adjustment. Key-frames can be set to mark where the adjustments can be turned on and off.

Precise control down to individual frames can be made with the the Trim tool, and the Multi-trim tool allows several in and out points on the same clip.

**The Source Library**

If you hovers the mouse over a clip thumbnail in the Library two icon buttons appear; "Detect Scenes" and "Content Aware Editing". The Content Aware feature is truly impressive. Choosing this launches a progress bar while the clip is analyzed. In a short time the Content Aware window opens with timelines that show where possible substandard video is detected. This includes camera shake, zooming, panning, movement, poor lighting and faces. The detected areas may be deleted or corrected using the software's included tools.

**Keyframe Editing**

Keyframe editing allows precise positioning, frame by frame, for implementing effects and transitions. The program provides all the effects and transitions that any consumer level editor could offer: picture-in-picture, overlays, cropping, time codes. etc., and all can be fine tuned using keyframes. There are 165 transitions and 129 special effects included - which should be more than enough for most users. Transitions are added simply by dropping the transition on the line between clips.

**4K Editing**

For those with one of the more exotic cameras, PowerDirector leads the way in consumer 4K editing. 4K is video with twice the width of 1080 HD, and which is now supported by



Top: Multi-Trim screen. Middle: Content Aware screen Bottom: Keyframe, Chromakey and other modifications screen.

several cameras from Canon, JVC and others, and the popular GoPro Hero 3. A minor drawback is that transi-

tions in 4K can sometimes be slower to preview but this should not be a deal breaker.

**3D Editing**

The program can import, edit, display and output 3D videos (and attempt to convert 2D to 3D but not as convincingly as working from original 3D material). 3D formats handled include: video - Dual-Stream AVI and MVC/M2T and photo - JPS and MPO. It also supports standard 3D display systems including red/green anaglyph, 3D HDTVs, and polarized 3D. Simple 3D effects are also included.

**Audio**

The Timeline, by default, shows audio recordings as waveforms. Volume amount is controlled by moving a line through the center of the waveform up or down. "Audio Room" is a simple track volume mixer that normalizes and evens out the sound levels of all the clips. "Voice Over Recording Room" makes voice over recordings simple, and "Magic Music" adds canned background music selected to the project's style. The Wave Editor shows the waveforms and has tools to correct distortion, create reverb, equalize and supplies a few special sound effects. Synchronizing music and action is the job

Continued page 4

**TREASURER'S REPORT FOR JUNE 2013**

|                               |           |
|-------------------------------|-----------|
| Bank Account Beginning 6/1/13 | \$1684.47 |
| Income Subtotal:              | \$0.00    |
| Expenses Subtotal:            | \$300.00  |
| Room Rental: \$300.00         |           |
| Bank Account Ending 6/30/13   | \$1384.47 |



**YOUR CLUB MEMBERSHIP FOR 2013 STANDS AT 33**

We need at least 10 more renewal/new members to exceed last year's total membership of 42, so help the Club grow by spreading the good news about the Viewfinders Club to other local amateur videographers when you meet them along the way. Get some of the free Club business cards at the next meeting. The membership dues for NEW members are prorated, so for the remainder of 2013 they are: \$14 for individuals, \$17 for families and just \$5 for full-time students. Bring your check or cash to our next meeting on July 10th. Make your check payable to the "Cupertino Viewfinders"

Frank Swanson

PowerDirector 11 cont. from page 3

of the beat detector which allows markers to be placed strategically. Power Director Ultimate Suite also comes with "AudioDirector" a separate and much more advanced audio editor that the serious user will appreciate. It works seamlessly with PowerDirector.

**AudioDirector and ColorDirector** Included with PowerDirector 11 Ultimate Suite are two new advanced editors that can work from inside PowerDirector. (These may be purchased separately as stand-alone applications.) ColorDirector has features that rival those in Adobe After Effects and AudioDirector has features similar to Adobe Audition or SoundForge. Both programs compare favorably with pro applications from the big name video editing software companies and have ranges of features too extensive to describe fully in this article. ColorDirector deals with color correction, white balance, tone control, brightness, exposure and contrast, clarity, vibrancy and saturation. Hue, saturation and lightness adjustments have eight different color range to work with. AudioDirector can handle up to 99 layers of audio and can work with just about any audio format, from MP4 through 7.1 multichannel sound in LPCM format, that one can think of.



Top: AudioDirector screen  
Bottom: ColorDirector screen

**Output and Sharing**

The program offers many output options. (See chart on page 2.) Formats for various devices are supported, including Apple devices, Blackberry, Google and Microsoft. Gaming devices include Sony PSP and Xbox. For the traditionalists, movies can also be written to DV and HDV tape. Direct upload in suitable versions can be made to Facebook, Vimeo, YouTube and others, while disk output

can be to 3D Blu-ray, 3D AVCHD, or 3D DVD or DVD.

**Performance**

By developing a whole bunch of speed enhancers, including graphics hardware accelerators, 64-bit operation, OpenCL support, "Intelligent SVRT", PowerDirector has shown itself to be a serious developer. It is certainly faster than Adobe's Premiere Elements 11 and Pinnacle Studio.

**Conclusion**

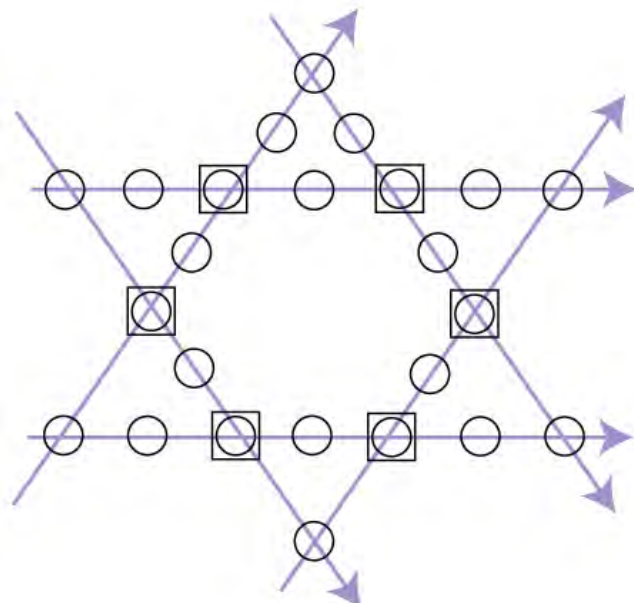
While the consensus of online video editing sites do not place PowerDirector 11 in the same category as Adobe Premiere, Apple Final Cut X or Avid Media Composer as a professional editor, they do see it as a worthy, if not a superior video editor in the class of consumer grade editors. But there is no denying that the program's developers had done a great job of packing it with lots features and advancing it into new industry standards ahead of its competition. At the current pace of development it is conceivable that before long PowerDirector will enter the field of pro editors, taking on the best from Apple, Adobe and Avid. As Milt Kostner said at the end of his presentation, "If I could no longer use Adobe Premiere Pro this would be the video editor I'd choose". ■

**CROSSWORD PUZZLE by Frank Swanson**

Fill-in the six correct words from the list of word choices that satisfy this six-pointed crossword star. The arrows indicate word direction. Then unscramble the six letters inside the boxes to form a word related to one of our Club's regular agenda items.

Answer on page 8

- |         |         |
|---------|---------|
| ASTER   | ZENITHS |
| PIECE   | DEPENDS |
| MEANED  | ZONECAR |
| PERUSER | AMBER   |
| DOCKER  | ENDED   |
| ZEBRA   | DEEPEND |
| MERCURY | PERUSED |
| PENNED  | DOCKED  |





## PRESIDENT'S MESSAGE



### Perspectacles

The old woman danced into the room before I could even ask her name. I had found her on Craigslist, under pest control, and had been intrigued by the claims she made about finding and ridding houses of nasty vermin and other unseen "critters". In her email, she seemed very excited and eagerly offered to come over and for a nominal fee would solve my problems once and for all. I had been hearing noises in walls and I found coins and keys stashed in piles in the corners of my dining room some mornings. This detail seemed to excite her, and I had given her my address, hoping that her methods might be safer and cleaner than the traps and poisons of the other local exterminators.

"I am Yvonne, and you must be Joustin-Tim3" she said as she swept back into the room after her unauthorized self guided tour of my house. "Yes, my name is Tim Hastude." I extended my hand to shake and she put a silk scarf in it. "We must be careful handling the crystals." I watched her in a kind of trance. I could tell that she was used to being watched, and her performance was fascinating. She may have been old, but at one time she must have been very beautiful, and her energy was quite apparent.

"You found the coins over here in this corner, did you not?" She pointed to the corner of the dining room where indeed I had cleaned up the little messes. How could she have known that? "And you found mostly pennies and wires". Again, she was correct. She had been carrying a small satchel, and now she had placed it on the dining room table and was pulling out something wrapped in silk.

"You are lucky that you called me as soon as you did. You're not having any problem with the lights are you?" "Well no, but that plug there has stopped working."

She was holding a rather large crystal in her hand, using a silk scarf as a glove. As I watched, she slowly brought the crystal up to her eye. A smile spread across her face and she slowly surveyed the room, spinning on one foot, looking high and looking low. She hummed a little tune as she waltzed from corner to corner, seeing things that I had never seen, following trails and paths that were normally invisible. She reminded me of a gypsy Sherlock Holmes finding clues where everyone else had already looked and had seen nothing.

"Yes, yes, there it is, and over here. This is where it goes down to the basement. Oh my, you'll have to have that fixed. Big plans, this one has." She lowered the crystal from her face and smiled at me. "Would you like to see what has been waking you up at night?"

She held out the crystal and I carefully used the scarf she had given me to avoid touching it directly. I took a breath to help slow down the beating of my heart. I raised the crystal up to my left eye. The perfume that inhabited the scarf wafted through my senses as I saw for the first time a world that had existed right under my nose yet had been hiding until I had the chance to look through this mysterious lens.



This is the magical promise of 3D movies, at least to those with romantic inclinations. When I put on 3D glasses, I have two magical lenses to peer through, hopefully that will let me see a new world where the old one used to be. Take a fuzzy picture, put on a special set of glasses, and a literally whole new dimension to the world will pop up from nowhere. Through the magic of liquid crystals and polarization, we have the tools to teleport into a story, where we aren't

just watchers, but we are at the scene, we are in the scene, and we have a position and place within the events that are happening. It might be distracting. It might be disorientating. But it's pretty darn cool.

At the next Viewfinders meeting, I'll be explaining how and why 3D systems work, and John Dietrich will show you how the pros go about making a 3D presentation. I'll also have some examples of home-brewed 3D and how you can make 3D pictures and movies yourself.

Ron Rhodes

## Viewfinders Web Site

[viewfindersclub.org](http://viewfindersclub.org)  
Latest Updates

**Meetings Page:** Video of the Month features the President's Award for Travel Golden DVD Award for 2012, *Wishful Thinkin'* produced by Milt Kostner  
Download the short video clip *Fireworks Logo Revealer (8MB)*. (Revealers are short video clips used for bringing text on and off the screen).

Link to Chet Davis's "Preserving Your Digital Memories" webinar.

**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**

## REFRESHMENT VOLUNTEERS

Please let Brian Lucas know which month you will be available to volunteer. The Club will recompense expenses up to \$20.00 per meeting.

|                 |                                   |
|-----------------|-----------------------------------|
| <b>January</b>  | Brian Lucas                       |
| <b>February</b> | Bob Meacham                       |
| <b>March</b>    | Greg VonWaaaden                   |
| <b>April</b>    | Irv Webster                       |
| <b>May</b>      | Nancy Wood & JoAnn Pfof           |
| <b>June</b>     | Sal Trufo                         |
| <b>July</b>     | Gordon Peterson & Virginia Misoff |

# TECH TIPS

## SHOOTING TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 33 by Frank Swanson

### Editing Titles and Graphics

There isn't a movie or video produced that doesn't have some kind of titling or graphics in it. From the simple home movie to sophisticated Hollywood productions there are titles or graphics presented to convey information. It may be just a simple one-word title that appears at the beginning of a movie, or a full set of credits that appear at the end that lists the actors, production crew, locations, etc. Creating these titles is no easy feat. You can spend hours perfectly matching the aesthetics of your video production. Here are some tips for you, the amateur videographer, to use when editing your titles. We'll cover graphics in next month's article.

**1. Less Is More:** Most video editing applications come with built-in text and graphic generators, while more professional solutions allow you to



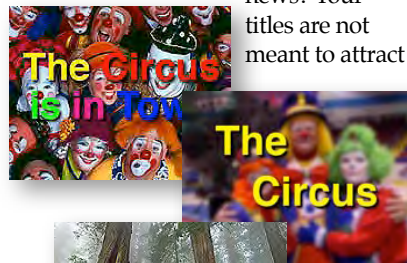
do 3D objects, lighting and particle emitters. With all of these whiz-bang features, however, what really matters most is keeping it simple.

A great example of the "less is more" philosophy is the opening title of the hit TV show "Lost". Picture a black, empty background with white, 3D text, "Lost", out of focus in the distance but moving closer from far away as it gen-



tly twists in space toward the viewer. It briefly sharpens into focus as it swirls forward, ghostly noises playing in the background. It's visually simple but it says a lot about the kind of show you're about to see. It's haunting, it's disorienting, and it's everything that is the main character of the show: a mysterious island with a mind of its own.

**2. Keep It Simple:** Many editors (usually the ones with the most tools) complicate their titles by implementing as many variables as they can whether it's appropriate or not for their movie. Title characters that flip, spin and fly in from all directions may seem cool and snazzy, but why make your titles look like the stuff on the 10 o'clock TV



news? Your titles are not meant to attract the attention of the viewer. You already have it. Unless you're making a video about the circus in town, using multi-colored characters and busy backgrounds just complicate the meaning of your title. Busy backgrounds can also make it hard for the viewer to know what to look at. Simple or out of focus backgrounds may be the best option for readability even for a circus video. Furthermore choosing a contrasting color for your titles against the background goes a long ways as well for readability.

**3. Choosing a Font:** Being aware of the context and meaning of the production determines what kind of font to use. A well-chosen font (i.e. typeface) can say a lot about your production. For example, if you're making a 30-second spot for a classy restaurant, you'll want a font that is elegant, sophisticated and yet easy to read. Perhaps the font of the restaurant's sign is the one to use. In this case, you would never use the Comic Sans typeface, because it's too plebeian. Overused Papyrus is a stale choice these days. Cycle through the standard fonts of your editing applica-

tion to find just the right one that the manager would be proud to see used for the restaurant. If you



can't find just the right one, shop around, perhaps visiting [www.fontshop.com](http://www.fontshop.com) for that perfect font. There are hundred of good fonts available online, so be choosy



Video can be unforgiving when it comes to fonts that have too many small details. Typically, serifs are bad. Serifs are the ornate points along the tails or heads of individual letters. They're not all bad, just the ones that are so small that they make the letters flicker when a small serif gets caught between two video pixels. This is especially true when you scroll text up or down (as you might for ending credits). It's an unfortunate distraction to the viewer so choose a font that has thicker serifs and strokes.



**4. Stylish Fonts:** Judging by what's on YouTube, most video editing programs default to a sans-serif font such as Helvetica or Arial, and it's tough to get much duller than that. Titles that look like this are often a dead giveaway of a newbie at work. There's an infinite potential font choice available so use your imagination. Ultimately, three main rules apply: 1) Make sure the font is readable on the screen, 2) Make sure the font is thematically appropriate for the subject matter, and 3) Make sure the title is on the screen long enough to be read aloud three times. Experiment with your editing application to add a shadow with varying attributes (e.g. lighting angle, size, distance, and opacity), a glow (e.g. inner and outer), a bevel (e.g. size and direction) and finally stroke (e.g. size and opacity).

Continued page 7



Tech Tips cont. from page 6

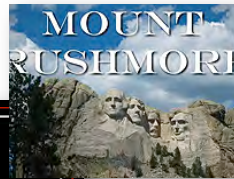
**5. Text on the Move:** Choosing a font that speaks to the aesthetics of your video will get you off to a great start. For the TV show *Lost*, the font's movement carried it the



rest of the way, giving the viewer a disorienting feeling. Remember my earlier classy restaurant example? How can we use movement to convey sophistication? Maybe we can have the restaurant name move across the screen ever so slightly bottom-left to upper-right in a gracefully gliding motion. With the right font this would be a very elegant movement, yet simple too. Add a gentle fade in while the name is on the left side of the screen and a fade out when

the name reaches the right side of the screen and you're done with your video title.

**6. Rules of the Game:** A movie's title is typically large and centered on the screen. The lower third of the screen is useful for naming persons or locations. Reversing those conventions can lead to definite audience confusion about what – and who – they're watching. Also, don't forget to check all text against the safe area of the screen. this may be less crucial for Internet video, where you often have control over how viewers will see the video.



Modern TV's owners might configure the video to expand it beyond its capability, causing your

title's left and right sides to be cut off. Play it safe and keep your titles inside the optional safe title area reference lines.

Stylish opening titles – even if it's only ten seconds long – can do much to set the mood of your video, and when properly executed add an immediate air of professionalism. The reverse is true as well. Create an amateurish-looking title sequence and your project immediately is off on the wrong foot with your viewers. As with matching the title fonts to the subject matter, the audiences watching your videos have a lifetime of conditioning from watching movies and TV, and they bring with them informal rules about titles and compositions. Keep in mind one simple rule: when in doubt, keep your titles simple (but hopefully stylish!) so that your audience knows exactly what's going on. Have fun and experiment with your next movie's titles. ■

## 10 Top signs that you belong in the Viewfinders Club

By Ron Rhodes

You have little bits of tape on your floor left over from hitting your mark.

You hear the word Dolly and you don't think of Parton.

PVC, DIY and DOF makes you think of rigs and tracks and pulling focus.

You hold your hands up and put your thumbs together when everybody else is waving goodbye.

You miss the wastebasket and think "We'll fix it in post".

You hear "I like the cut of your jib" and you think "crane shot".

You can't watch a movie without wondering if the continuity person is taking notes.

You never wear a shirt that's too close to chroma green; you're afraid of bleeding.

You drive past your exit on the highway and start looking for the rewind button.

Your brother slips on a banana and you ask him to do it once more with feeling.

## Capture a view from your window event

Internationally acclaimed artist and filmmaker, Gillian Wearing is calling on the public to be part of a global collective film making experience.

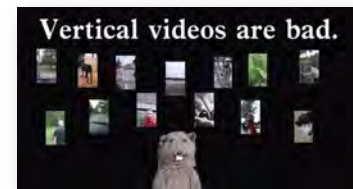


The idea is simple; entrants film a very short clip of either curtains or blinds opening to reveal the view from a window. Entrants can send more than one view and Gillian is looking for a wide variety of views. Footage may be filmed on phones, video cameras or more professional formats. Extracts will be shown in art museums, TV and online.

To find out more and submit a film go to the website [www.yourviewsfilm.com/](http://www.yourviewsfilm.com/)

## Worth a Look Online

### Vertical Video Syndrome



According to Craig VonWaaden its real. Its happening. He's even been afflicted himself. Let's help stamp it out. [www.youtube.be/Bt9zSfinwFA](http://www.youtube.be/Bt9zSfinwFA)

### American Society of Cinematographers



Milt Kostner says ViewFinders members should be looking to improve their skills. Here's a good source. [www.theasc.com/](http://www.theasc.com/)

CREDITS

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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

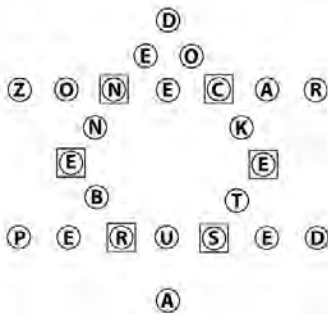
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www.viewfindersclub.org

CROSSWORD PUZZLE ANSWER from Page 4



Club Agenda Item: SCREEN

CLUB MEETING EVENTS

2013

|   |  |
|---|--|
| <p><b>January 16th, Wednesday</b></p> <p><i>Award Winning Amateur Movies:</i> screenings from recent AMPS and SCCA events</p>   | <p><b>February 20th, Wednesday</b></p> <p><i>The 12 Essential Story Questions.</i> A discussion by Ron Rhodes</p> <p><i>Editing Methodology using Final Cut Pro X</i> by Wayne Fogle</p> |
| <p><b>March 13th, Wednesday</b></p> <p><i>Comparison of Sony's SLT-A37K DSLT camera and Canon's HV-30 camcorder</i> by Milt Kostner</p>   | <p><b>April 10th, Wednesday</b></p> <p><i>WeVideo Cloud-Based Video Editor.</i> An online platform for collaborative video production in the Cloud</p>                                   |
| <p><b>May 8th, Wednesday</b></p> <p><i>Nimitz Grade School Video Screenings</i> by Susan Woods' 3rd Grade Students.</p>   | <p><b>June 10th, Wednesday</b></p> <p><i>Comparing CyberLink &amp; Adobe Premiere Editing Software.</i> A presentation by Milt Kostner.</p>  |
| <p><b>July 10th, Wednesday</b></p> <p><i>3D Video for Everyone.</i> John Dietrich will discuss the Pro method and Ron Rhodes will examine the DIY angle.</p>                              | <p><b>August 14th, Wednesday</b></p> <p>Program to be announced</p>  |
| <p><b>September 11th, Wednesday</b></p> <p>Program to be announced</p>  | <p><b>October 9th, Wednesday</b></p> <p><i>Annual Member Video Contest:</i> Screening of the year's best Club members movies.</p>  |
| <p><b>November 13th, Wednesday</b></p> <p><i>Golden DVD Awards Night:</i> Award presentations to the Annual Member Video Contest winners.</p> <p><i>Election of officers for 2014</i></p> | <p><b>DECEMBER</b></p> <p>No meeting this month</p>  |