NEWSLETTER OF THE VIEWFINDERS DIGITAL VIDEO CLUB OF CUPERTINO

Next Club Meeting:
Wednesday, August 14th, 7:30 - 9:30 p.m.
Cupertino Room, Quinlan Center,
10185 N. Stelling Rd., Cupertino, CA

IN THIS ISSUE: AUGUST 2013

July 2013 Meeting

Highlights

A double event evening of 3D movie making

3D Movie Making for the Rest of Us *and* 3D Movie Making with the Pros

Presentations by Ron Rhodes and John Dietrich

*3D movies and videos have become popular in recent years and are made for both the big screen and the small screen. Even TV networks have gotten into the act and the word is that 3D TV will become the norm in the not so far future. Of course, for this to happen the technology will have to be vastly superior to that available when, in the 1950s, 3D movies were the hottest thing from Hollywood. And the technology has improved remarkably as anyone that saw "Avatar" witnessed. But can the amateur videographer get into the act? **Ron Rhodes** explained how it is possible, with some reservations.*

*What's different about shooting a professional movie in 3D? **John Dietrich** knows. Four years ago, on the invitation of ex-Viewfinder Herb Wolff, John worked on a professional production using contemporary 3D equipment and shot locally. He found out how complex it can be.*

DO-IT-YOURSELF 3D VIDEOGRAPHY

Ron Rhodes

We know that 3D movies add an extra dimension to regular movies but few people realize that what we are looking at is an optical illusion. We are, in fact, looking at two movies, each designed to be visible to only

Continued page 2

August Meeting

Filming in Nepal

Filmmaker Herb Wolff will describe his recent month long adventure shooting the feature film "Teri Mountain" in Nepal.
It takes place in Tibet about 300 years ago, about the mysterious disappearance of a body and a struggle to find a treasure.
Frank Paul Perez, the cinematographer, will also be there.
Don't miss it.

3D continued from page 1

one of our two eyes, either the left or the right. The two movies are filtered by the glasses we wear as two layers of the same image, which cause our brains to see the two movies as one with that extra third dimension. There are currently four common methods used to create 3D images, with new technologies exploring alternate means. The four are:

- Stereoscopic Vision, (also called Binocular Vision)
- Anaglyph (Red Green or Red Blue lenses)
- Polarized Light
- Ellipse Method (Using Shutter glasses)

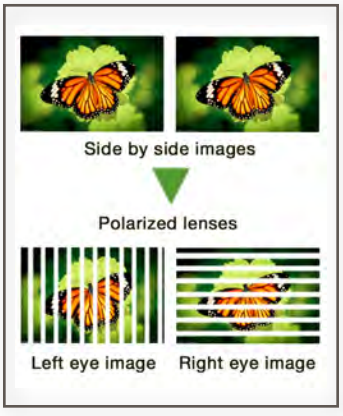
Stereoscopic Vision was the earliest discovered method and is the principal used by old fashioned stereoscopic viewers,View Master viewers, and modern

phone device viewers. It is also used by air reconnaissance experts to bring arial photo pairs to a 3D image. Its advantage is that there is no distortion of color or image. It works just like our eyes. If we look at a nearby object with only the left eye, then switch to the right eye we notice that each eye sees the object in 2 dimensions from a slightly different angle. When both eyes are open the two different views are fused together by the brain as a 3 dimensional view. Two photos of the same object but from slightly different angles may be seen in 3D by crossing one's eyes but can be difficult to do or cause eye strain. Stereoscopic gasses or viewers incorporate clear glass lenses that merge the two photos more comfortably.

Anaglyph is the term given to the familiar red-green or red-blue lens method and was the technique many of us who are old enough remember from 1950s 3D movies. The action would be shot with two cameras at slightly different angles, one with a red lens filter and the other with a blue lens filter. Two

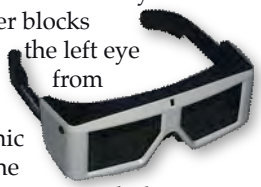
projectors then superimposed the two images on the movie screen. Audience members, wearing red and blue lensed glasses, would view a 3 dimensional image. The left eye would see only the red light image while the right eye saw only the blue light image and the brain would interpret the two slightly different images in three dimensions. This method had the disadvantage of very poor color rendition because of the use of color filters and often produced a fuzzy, out of register picture. Today, anaglyphic imaging has improved enormously. Registration can now be locked in and glasses now feature red and cyan lenses which when combined can reproduce all three primary colors resulting in more accurate color perception.

Polarized Light. To get around the problem of anaglyph's poor color rendition, the film industry came up with the polarized light system. With this method, clear polarized lenses replace the red-blue lenses but is otherwise similar in that two synchronized cameras with polarized filters over the lenses shoot the movies which are then overlapped on the movie screen. The audience sees a 3D image when looking through polarized glasses. A polarized filter, or lens, has minute parallel lines etched into it which, depending on whether the etched lines are vertical or horizontal, will block either horizontal or vertical light waves reaching the eye.



This is interpreted as a different perspective for each filter/eye so that when they are superimposed a 3D image appears.

Eclipse Method. This, more complicated technique, is usually used for watching 3D television and requires expensive electronic glasses. There are several alternate patented versions of the method but basically the idea is that a shutter blocks light alternately to the left eye then the right eye from the TV at high speed. The electronic shutter built into the glasses is synchronized with the images on the TV display so that each eye receives only the light waves targeted at that eye. In many ways the system is similar to the polarized method but requires heavy expensive glasses that must be synchronized with the display, either wired or wireless.



3D CAMERAS

All available 3D camcorders work on the stereoscopic/binocular method.They all use two lenses to record separate left and right images but differ in how the images are processed. Some capture video and convert it to an anaglyph image that has to be viewed with the familiar red and blue glasses. High-end camcorders can shoot 3D in both AVCHD and MVC (MultiView Coding) formats, making it easier to create videos that can be watched on side-by-side capable 3D TVs. Other camcorders that shoot in 2D offer optional 3D lenses. However, quality 3D camcorders and lenses tend to be expensive with few exceptions. Low cost 3D camcorders are usually fitted with lenses and sensors typical of tablets and smart phones but can be had for under $100.00 and may be fun to play with.

Continued page 3

3D continued from page 2

MAKING 3D MOVIES WITH 2D CAMERAS: THE RON RHODES METHOD

Ron says that you can take full resolution movies and turn them into 3D with any camera. Use the cha-cha 3D stills method for stereo pairs where you take a picture with your weight on your left foot, then shift your weight over the right foot and take another picture of exactly the same scene. To do the same with a movie, you just have to keep moving. Or keep your subject moving, but let's start with moving the camera. If you move or dolly your camera left to right, over the first 65mm (2.5 inches) of distance traveled you will first see what the left eye sees, then what the right eye would have seen if you had a stereo camera. So take two copies of your movie, and show the left eye the same movie, but start it a few frames earlier than the right. You only need the sound from one of the copies, and you may have some trouble with moving objects, especially people, but hey, 3D!

If you are photographing a single subject, you could have the subject rotate instead of moving the camera, or circle the camera around an object. To keep the same orientation, rotate

the subject counterclockwise instead of moving the camera right to left.

IN THE VIDEO EDITOR

Now that you have your potential 3D footage, you'll need to make a left and a right movie. Drop the movie on the timeline on track one, and drop the same movie on track two. You'll have to make all your cuts and effects on both movies. Be sure to delete one of the audio tracks. When you have the finished movie, zoom in on the beginning and cut off a couple of frames of one of the movies. Ideally, you want to make the viewpoint 65 mm (2.5 inches) different, and it

would help if you kept the same steady motion throughout your movie. Delete the first few frames and let the gap close up. Then go to the end of the movie and chop off the overhanging frames from the other track.

If your editor outputs 3D format, that's great. But the cheap way is to make two movies at this point, and merge them using another utility program. Disable the top track and render your first movie as an MP4 or H.264, call it MovieA. When it's done, disable track one and enable track two, and render MovieB.

Fire up StereoMovie Maker (Windows only. Several Mac video editors can handle 3D videos), a free and fantastically useful little program, or similar software.

With the program you can load movies, view them multiple ways, edit and tweak the 3D properties, and create all kinds of 3D movies.

If you want to upload your 3D masterpiece to YouTube, no problem. YouTube likes it's 3D movies to be side by side. When it knows you have a 3D movie, it can play it back in a number of different formats, so your fans can use whatever works best for them.

Why 3D? Why not. How about coming up with a movie idea where 3D was not just a flashy technical showoff, but integral to the plot. What would that be?

WORKING WITH THE PROS

John Dietrich

Invited by ex-Viewfinder Herb Wolff to work with a professional film crew on a 3D film, John found out how laborious a business it can be. Also assisting was fellow viewfinder Bob Meacham. The movie, titled "Down Under" turned out to be a short horror flick, directed by professional and local film director Ray Arthur Wang. (Raw Power Productions.) The film, which is currently on the festivals circuit is gruesome, even possibly

Continued page 4

TREASURER'S REPORT FOR JULY 2013

Bank Account Beginning 7/1/13 $1384.47
Income Subtotal: $30.00
Dues (1): $30.00
Expenses Subtotal: $30.00
Refreshments: $20.00
3-D Glasses: $10.00
Bank Account Ending 7/31/13 $1384.47

YOUR CLUB MEMBERSHIP FOR 2013 STANDS AT 35

Our membership for 2013 is up to 35, just 7 short of equaling last years total. Help the Club grow by spreading the word about the Viewfinders Club to other local amateur videographers when you meet them along the way. Get some of the free Club business cards from the Club Treasurer 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 August 14th. Make your check payable to the "Cupertino Viewfinders." Remember that you must be a Club member to enter a video in the Annual Club Member Video Contest this October.

Frank Swanson

3D continued from page 3

offensive, so John did not screen his copy of the finished movie. However, he learned a great deal about filming in 3D and is grateful to have had the experience.

Much of the film was shot with a two camera setup as a single binocular 3D camera is more limited for close-up work. Working with two cameras is doubly difficult as any change in position, lighting, subject focus, etc., requires adjustment of both cameras while, at the same time keeping them in sync with each other. This means a great deal of time is spent meticulously measuring everything when setting up new takes or scenes. Often the configuration of the cameras bring technical difficulties that may force the director to rethink how he wants the scene shot.

The Diagrams

1). The first illustration below shows the camera geometry diagram. Two single lensed cameras are shown on the left and a 3D binocular camera on the right. The two single lensed camera are set up at right angles to each other and at slightly different distances from the half silvered mirror. This causes the two cameras to record the subject slightly displaced from each other, which is the basis of 3D imaging separation.

2). Synching the two cameras together is essential as they must shoot at the same frame rate. The HD signals from the digital cameras must be down converted to standard analog signals.

3). This diagram shows the camera analog signals amplified while one of the signals, who's image was reversed by the half silvered mirror, is corrected. After mixing, the image/s are checked on the monitor.

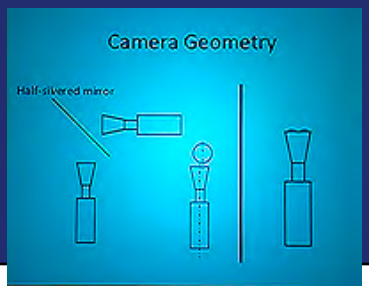
The Photos

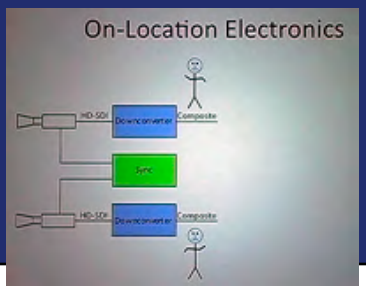
4). Monitoring. If the image on the monitor does not display an optimum double image the cameras must be physically moved until a suitable image is secured.

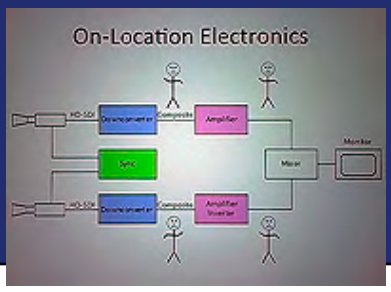
5). Shows the complicated electronic rig used on the shoot.

6). Video cameras with binocular stereo dual lenses fitted are much more convenient to work with but only good for middle to long shots. It is not possible to get the two lenses close enough together for close up work.

8) Above. The film crew and a scene from the movie. It was shot in the kitchen of one of the old Spaghetti Factory restaurant that has closed. For the film makers this was an advantage as they were able to "dirty up" the set and even cut holes in walls and ceilings to fit auxiliary lighting equipment. ■







PRESIDENT'S MESSAGE

They shoot movies don't they?

If you had $250 million to spend, you could make a pretty good movie. I bet you'd be able to make sure each and every scene came out just right. You'd be able to pre-vis each movement, set the timing of events and track the exposition of facts and watch character development. You could shoot and re-shoot, build fantastic sets and have perfect costumes. You could train your talent and stunt crew, your cinematography would be impeccable, and the sound would contain more subtle nuances than a person could imagine.

Would that guarantee a blockbusting successful movie? Yeah, no.

I mean, you should be able to come up with a story and dialog that excites, and surprises and satisfies a majority of the viewing public. You should have plenty of resources to check and double check for plot holes and continuity. People should not go away wondering "But wait! That doesn't make logical / emotional sense!" With plenty of money you better spend it on the right things.

I've always liked the Lone Ranger. A man who should be out for revenge but who forgoes personal satisfaction for standing up for law and he fights for what's right. Nowhere in the pages of history can one find a greater champion of justice! He gives up his identity, his family, his future for a cause, for something that is bigger than himself. He has no home and no friends. Well, he has one friend, someone who can understand him, but not get too close.

So, Disney made a movie about the Lone Ranger. It's a fun movie and there are some great actions scenes (mostly the ones you've seen in the previews and trailers). As an origin story, it must take the characters from normal to extreme, from stable to shaken to determined. It must introduce, explain, explore, convince, and contrive to entertain. Movies like this seem to have as their main goal a need to set up a franchise for other movies, rather than to complete a single fulfilling event. I think that if you're interested, you should go see the movie. I had a good time. There are some thrilling times, some funny scenes and beautiful Texas (Utah) landscape.

If you had $250 million to spend would you make a movie like this? I'm not sure where all that money went. I was happy watching the half hour TV show. It was a long time ago, and they had to wrap up the story lines awfully quickly, but you were pretty happy to see the heroes win, and the bad guys get shot or caught.

The Lone Ranger does a good job of explaining the origin of the Lone Ranger, and also of Tonto, so be prepared for that. For all of Johnny Depp's mugging and moping there is an explanation for the painted face and bird on his head. Tonto is a pretty interesting character.

But the villain, well he's well played, but maybe too well played. There are certain character traits that you would not believe are in a Disney movie. And they aren't just hinted at, but are key to numerous character motivations. It works, but at what cost? This movie is too funny to have this kind of bad guy. He looks evil enough as it is, I didn't even recognize the actor, but I don't want to think too much more about the actions of this crazy evil monster.

Let me compare this movie to another TV show, The Wild, Wild, West. There were some weird, far out things in this show, but it was not played for laughs, and the actors were serious so you were serious and paid attention. There was kind of steampunk vibe that populated that world. It worked. In The Lone Ranger, there are some weird things going on, but you don't believe it because the characters don't believe it. Again, for $250 million I think you would have these things figured out. I think that for only $100 million you could have spent more on developing the best parts of the story, save up for a few spectacular action sequences (CGI or Practical stunts), make the bad guys a little more ambiguous and relatable, and have gotten better reviews, and have had a more stable foundation for building more stories and movies. Leave some things to the imagination, and you give us a reason for wanting more.

I offer this movie review so that you will realize that even if you have all the money you will ever need, it won't necessarily mean you'll have a perfect movie on your hands. You can use whatever resources you've you got and if you pay attention to getting the simple things right, you can make a satisfying movie that people will like and tell their friends about. Of course a thrilling theme song will always help out.

Ron Rhodes

Viewfinders Sudoku Puzzle

The goal of is to fill in every box with one of nine letters: C, D, G, I, N, O, P, R and U. Each letter can appear only once in each horizontal row, as well as only once in every vertical column and only once in each of the nine 3X3 squares. They form a word that refers to the making of videos which appears somewhere in the puzzle. The answer appears on page 8. Have fun!

		C		G		P		R
	P						I	D
I		R	N					U
G			R		I			
			D		C			G
R					D	O		I
N	C						U	
O		I		C		R		

TECH TIPS

TECHNICAL TIPS FOR THE AMATEUR VIDEOGRAPHER: Part 34

By Frank Swanson

Editing Titles and Graphics Part 2

Following last month's article on how to edit your titles, this month's Tech Tips is going to cover editing your graphics in concert with your titles. Graphics can mean quite a few things, from simple single-color backgrounds to complicated 3D images. For most of us, we just need something in the background that looks good with our overlaid titles. Of course you could spend hours and hours making a sophisticated wild attention getter graphic for your movie's introductory title. But, your time is better spent keeping things simple and spending most of your editing time on the content of your movie. Whatever you do for your graphics and titles, think about the meaning you want to convey with them before you start. Here are some technical tips to help you get great results with very little effort.

1. Abstract Graphics: The key to creating good, complimentary graphics for your titling is to make the background abstract so that the viewer is not distracted. Remember last month's example of the opening title of the hit TV show Lost? The background was an empty completely black graphic with a 3D text that said, "Lost", moving from far away and out of focus as it gently twists in space toward the viewer. Why do you think the editors chose the extremely simple black abstract background? What meaning do you think they wanted to convey to the viewer? Was it that these people on the island were "lost" in space and time? Perhaps there was another meaning that you can think of that is better. This title/graphic accompanied by their eerie music seemed right-on to me. It was simple yet effective in setting-up the tone of the movie yet to come.

Selecting the right background graphic for your titles is all about context. Let's say you're making a 30-second spot for a local catering restaurant that fancies itself as a provider of good food on the holidays? You can use a stock photo of some Christmas lights, blur them a bit to soften the points of light so the viewer doesn't really know what the light source is, and you're ready to add the overlay title using the restaurant's font to complete the intro for their short ad.

2. A Little Background: A title's background, contrary to common thought, should not be the focus of your title. That is why backgrounds are often blurred or have their color set off-balance. When making your titles, don't draw too much attention to the background. Think of your background in terms of music. When a band is playing, the singer leads and the volume is higher on the singer than the rest of the instruments. Those instruments are important, but must not detract attention from the singer. Think of the title as the singer and the background as the singer's supporting musicians. Remember in last month's article the example of a 30-second spot for the classy Mediterranean restaurant called Dominics? What kind of background would convey sophistication and elegance of that part of the world? What can fall behind the title that will reinforce the meaning? Would a blurry photograph of some Roman columns work? Perhaps a slightly blurred shot of the inside of the restaurant would work? Consider half a dozen empty

(i.e. with no title text) background choices, then narrow them down to a couple for testing with your title to see which one looks and feels best to convey your message to the audience about what's to come with the movie they're about to see.

With your editor application you can add the text overlay to the empty background with the fade-in function to get your video introduction completed, and then move on to the primary content of your movie. Try playing with different levels of background blur and different font styles, sizes, colors and effects for the text to achieve what you want the viewer to know right from the start. A great first impression with your introductory title is very important, and the graphic background is a big part of that.

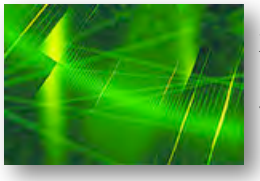
3. Readability: How often have you seen a title that is hard to read for one reason or another? Perhaps there was not enough contrast between the background and the text letters. Perhaps the title sequence was not on the screen long enough to read – that's especially true for titles of more than one word. Or, on the other hand, the beginning title runs too long and the viewer is already turned-off to your video before the content begins. Here are some tips to consider that can work for you:

a. Use a background graphic that significantly contrasts with the title text. Darker colored backgrounds should be used with lighter colored text. Don't use a white or very light background with light title lettering – the viewer will struggle to read the text and that's not a good way to start things off. Putting a shadow or black outline on the lettering just doesn't do enough to get good contrast. You really can't go wrong using complementary colors of sufficient contrast for your background and titling.

b. Use a static background graphic instead of fast moving, swirling, jumpy video that just distracts the viewer from the title text. If you want some motion in the background graphic, make the movement go slowly. Many

Continued page 7

Tech Tips cont. from page 6



of the commercial jumpbacks, as they are called by Digital Juice, move too fast. So adjust their speed down to 20-50% of normal and you still get some pizzazz but it won't be a distraction.

c. Size of your title text can be a problem if it's too small or you've used a font that's fairly unreadable. If your audience can't read the title, why display it at all? Many amateur editors use titles (and ending credits) that become unreadable to the average viewer. A small detailed font may look good on your computer monitor (where you're sitting a foot or so away), but on a TV your fonts will look a whole lot different. Use a large thick font whenever possible (e.g. Comic Sans, Wide Latin, Arial Black Bold, Blackoak, Braggadocio, Gill Sans Ultra Bold, Marker Felt, Stencil, and others that offer a bold version). That will increase the percentage of text coverage in the area of the text. Avoid those thin scroll character fonts such as Bickham Script Pro, Lucida Calligraphy, Monotype Corsiva, Edwardian Script, Giddyup Std, Handwriting Dakota and Zapfino. If a bold version of the font is available, use it instead of the standard version. Take a look at all your editor's fonts the next time you're making a title and you may be surprised at how many are either good or bad for video.

d. How long should your titles be on the screen over the background graphic? The basic rule of thumb is that a viewer should be able to say your title out loud three times at a normal speaking pace. Get the title onto the screen, leave it on to meet the rule, and then get it off (either fading or cutting to the next shot).

e. Before applying any text, be aware of your safe title area. The safe area is the section that is visible to the viewer. The picture frame may exceed the display frame of your TV, cutting off some of edge of the picture. There are actually two safe areas: Action Safe has a bit more leeway because even if the action drifts off screen slightly, most of it is probably still in view. Action safe reaches about 7 to 10 percent in from each side. Title Safe reaches roughly 15 to 20 percent from each side. There is less tolerance with text because viewers must see each letter in its entirety so they wont be distracted by a title that falls off-screen.

4. Freeze-frame: One of the common sources of backgrounds for your introductory or ending credits titles is a single frame from your movie. In your editing app capture a single image from the video itself. Import that frame and use it as the background, perhaps applying an effect to it (e.g. blur). Overlay that with your title text, either totally opaque or slightly transparent so the freeze-frame shows through. In the latter case for slightly transparent titles, adding borders or shadows around the text can aid legibility.

Creating a background can be one of the most fun steps in building a title, and can make your ordinary title look more professional very quickly. This is the one section of your video that can have multiple effects piled on top of each other and still look good. Experiment with your video editing software – and perhaps your still photography editing software such as Adobe Photoshop (which I used to make all the examples in this article). See what they have to offer your background graphics in terms of color and filter effects. It shouldn't take long for you to develop some favorites and soon they can become your own personal identifiers. When folks see the introductory title and background of one of your movies, they will immediately know who the producer is. Remember one simple rule though: "The background graphic should not be the focus of your title, but simply something that conveys a subtle meaning with your title about the movie yet to come." ■

REFRESHMENT VOLUNTEERS

January	*Brian Lucas*
February	*Bob Meacham*
March	*Greg VonWaaden*
April	*Irv Webster*
May	*Nancy Wood & JoAnn Pfost*
June	
July	*Gordon Peterson & Virginia Misoff*
August	***Sal Tufo***
September	*Glenn Mooty*
October	*Janet Holl*
November	*Jack Gorham*

Viewfinders Web Site

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**

CREDITS

Editor and Publisher: Brian Lucas

newsletter-editor@viewfindersclub.org

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

OFFICERS

officers@viewfindersclub.org

President: Ron Rhodes

president@viewfindersclub.org

Vice President: Craig VonWaaden

vice-president@viewfindersclub.org

Treasurer: Frank Swanson

treasurer@viewfindersclub.org

Secretary: Irv Webster

secretary@viewfindersclub.org

WEBSITE

www.viewfindersclub.org

SUDOKU PUZZLE ANSWER from Page 5

D	N	C	I	G	U	P	O	R
U	P	G	C	R	O	N	I	D
I	O	R	N	D	P	C	G	U
G	D	N	R	O	I	U	P	C
C	I	U	G	P	N	D	R	O
P	R	O	D	U	C	I	N	G
R	G	P	U	N	D	O	C	I
N	C	D	O	I	R	G	U	P
O	U	I	P	C	G	R	D	N

CLUB MEETING EVENTS 2013

January 16th, Wednesday

Award Winning Amateur Movies: screenings from recent AMPS and SCCA events

February 20th, Wednesday

The 12 Essential Story Questions. A discussion by Ron Rhodes

Editing Methodology using Final Cut Pro X by Wayne Fogle

March 13th, Wednesday

Comparison of Sony's SLT-A37K DSLT camera and Canon's HV-30 camcorder by Milt Kostner

April 10th, Wednesday

WeVideo Cloud-Based Video Editor. An online platform for collaborative video production in the Cloud

May 8th, Wednesday

Nimitz Grade School Video Screenings by Susan Woods' 3rd Grade Students.

June 10th, Wednesday

Comparing CyberLink & Adobe Premiere Editing Software. A presentation by Milt Kostner.

July 10th, Wednesday

3D Video for Everyone. John Dietrich will discuss the Pro method and Ron Rhodes will examine the DIY angle.

August 14th, Wednesday

Feature Filmmaking in Nepal. Our own Herb Wolff will describe his recent month-long shoot in Nepal.

September 11th, Wednesday

Program to be announced

October 9th, Wednesday

Annual Member Video Contest: Screening of the year's best Club members movies.

November 13th, Wednesday

Golden DVD Awards Night: Award presentations to the Annual Member Video Contest winners.
Election of officers for 2014

DECEMBER

No meeting this month