Doubtful Reflections

by: Charles W. Bowers

*T*he dawn was waiting for me. The only sound I could hear was the low murmur of the generator. Excitedly I climbed the stairs to the main deck. The First Mate was waiting. The Captain's smile was haloed by the azure glow of the high-tech bridge. Within minutes other anxious souls joined the huddle. The tenor was set by the whispered instructions from the First Mate. Then the Captain switched off the ship's generator. Our connection to the modern world was severed. No one spoke, no, not a word, not a whisper. We all strained to listen and to see. The dull roar that had masked the natural world from our ears yielded to a cacophony sung by the Sound. Birds sung morning lullabies and mating cants. Fish jumped and splashed. Trees moaned and whisked ever so gentle breeze. And the light came so timidly.

Our ship was sitting on top of 1500 feet of the dead calm waters of Doubtful Sound only a few miles from the Tasman Sea at the southwest tip of New Zealand. We knew we were lucky. The Captain's log showed the previous seven days were filled with rain and overcast

Two photos from Doubtful Sound by Charlie Bowers

skies. Our dawn was good; nature had prepared a horn of plenty, tantalizing our every sense. As the light crept oh so slowly, peeping from behind the mountains, teasing me, I suddenly saw it. Doubtful Reflections were singing their Siren's song. The magnetic pull of the reflections tugged at me. I knew the crescendo would come soon and that time was fleeting. I wanted the wonder emblazed on my mind's eye and I ached to share this magic with others. So now I will.

Inside This Issue...

SSCC Officers and Chairpersons (2005-06)

Position	Name	Phone
President	Stan Klem	301-622-6640
Vice President	Mike Smith	301-565-3239
Treasurer	Bob Catlett	301-585-7163
Secretary	Bill Rau	301-588-7562
Director	Mike Lux	301-929-1350
Director	Peter Manzelli	301-622-2570
Director	Jim Rogers	301-855-3532
Cable Release	Pete Manzelli	301-622-2570
Competition	Michael Koren	410-695-0706
Programs	Clarence Carvell	301-725-0234
Membership	Garry Kreizman	301-384-4911
Field Trips	Bob Catlett	301-585-7163
Web Site Mgr.	Marc Payne	301-565-0825
Historian	Norm Bernache	301-935-5617
Property	Joel Fassler	202-829-7899
Exhibits	Vacant	
PSA Rep.	Henry Ng	301-460-3155
Hospitality:		
Speaker's Meeting	Bill Rau	
Competition Night	Julio Bultron	
Workshops:		
Education	Peter Manzelli	301-622-2570
Critique	Chuck Bress	
Digital Imaging	Charlie Bowers	410-465-2696

The *Cable Release* is published ten times each year, September through May plus July, for members of the Silver Spring Camera Club. All rights are reserved but may be reprinted without permission provided proper credit and prior notification is given. SSCC is a nonprofit organization dedicated to the advancement and enjoyment of photography. Visitors and prospective members are welcome. Membership is open to all persons interested in photography. For more information, contact Garry Kreizman at 301-384-4911.

Submissions for the *Cable Release* should be directed to Editor, *Cable Release*, at yopete@mac.com. Photos may be sent as email attachments or mailed as prints.

SSCC Web site: www.ssccphotography.org

Membership Rates

Student	$25.00
Individual	$35.00
Family	$55.00

SSCC is affiliated with the Photographic Society of America.

Why We Do What We Do

*A*t the last presentation meeting, speaker Steve Abramowitz stated, "I've been doing this for so long that I feel like breaking the rules. And if someone doesn't like it—that's fine." He also said that photography was, for him, a hobby in addition to a profession. His approach to photography is not only healthy but also absolutely imperative. The trick is knowing the rules before you break them.

Several people, whose opinion I hold very high, have advised me to drop the Spanish verbiage from the newsletter. The feeling is that it doesn't fit and that the general public does not view it appropriately. To completely appreciate the subtlety would involve knowing the editor on a personal basis, they claim.

The points they make are valid. I admit that these concerns had not occurred to me at the time the newsletter was conceptualized. Feedback is very important—both positive and negative—and not to be taken lightly. In tackling the job of newsletter editor, my approach was to make it enjoyable as well as informative, not only for the reader but for myself as well.

One of the missions of Silver Spring Camera Club is to educate the members on the subject of art. Good art: explores new territory, causes controversy, and makes people think differently about the world around them. Good art is never created solely on the basis of the standards held by the viewer or collector. In that regard, the *Cable Release* perhaps can be said to mimic, echo, or remind the reader of virtues we should strive to possess.

"Why do you call yourself Pedro," another member asks? Well, I have many reasons but my response is the same as a well-known songwriter. "It's a free country, and you can call yourself whatever you want"—Bob Dylan. I would like to add, that freedom of speech does not come with a footnote stating that it must be written or spoken in English. My hope is that you can put up with my idiosyncrasies.

Always remember, photography is ultimately freedom of expression. Hmmm, I recall hearing someone say at one of our CRASH Night meetings as we discussed the definition of photographer, "I do it for FUN!" What more can I say— Salsa anyone?

—editor

Slide Film Photography Support Group

by Joe Miller

If you've become troubled by the dwindling number of slide entries at your camera club, upset by the demise of unmanipulated images in your photographic life or saddened by the disappearing discipline necessary to create and capture images in-camera, then worry no more! Your concerns and complaints have been heard, and help is on the way!

Find relief, encouragement, and shared interests in a newly formed all-slide (no prints) support group. The initial (organizational) meeting will be held from 8:00–9:30 p.m., Feb. 6, 2006, and subsequent meetings thereafter to follow on the First Monday of every month at the Joseph Miller Center for the Photographic Arts. For further information/questions, please contact Joe Miller at: furnfoto@ aol.com or phone (703) 754-7598.

Pointed Remark Sends Shutter Through Newsletter Aficionados

In reaction to an article in last month's *Cable Release* written by Mike Lux entitled, "Quiet That Trigger Finger," it has been suggested that the name of our newsletter be changed. Established members may recall a similar issue when Mike was President concerning the name of the club. These issues have nothing in common except for the apparent mysterious aura that seems to travel with the Luxer. A name change could be valid in defining a new era of photography that is rapidly developing.

Many photographers throughout the world are singing the popular refrain, "I've gone digital and I'm not going back." We have indeed heard this song sung within our own club. On the other hand, some photographers choose not to accept machine-made images as being equal to traditional photography. Undoubtedly, the moment in which we live offers us a choice, at least for the time being.

It is important however, that any change of title that may occur have some continuity or relationship to the old newsletter. It is also noted that any change be made as a result of a vote. Bearing in mind that you may choose to keep the current title "Cable Release," the choices are— "Mellow Finger," "Hyper Finger," or simply the "Finger." Submit your preference to the editor. Comments and suggestions welcome.

President's Corner

Stan Klem

I want to take this opportunity to thank Clarence Carvell, our program chairperson, for getting our guest speakers this year. All have entertained and enlightened us with their own unique views, expressions, and connection with photography. So far, it's been a great season. But don't go away, the fun just keeps coming. Up next is Steve Gottlieb, whose work is both iconic and compelling. If you haven't seen his work before, don't miss his presentation on February 2nd. In March our speaker will be Theresa Airey—a jewel of a teacher with a warm personality. She brings her creative printmaking talents and tips on presenting and publishing your own work. In April, we'll have Jennifer Bodine–daughter of the famous Baltimore Sun photographer and pictorialist, A. Aubrey Bodine. Jennifer will share with us her father's most remembered images from the Chesapeake Bay, and hopefully her own intimate recollections of his life and work.

I also want to announce that we are in the process of setting up a second studio shoot for those of you keenly interested in glamour and portrait photography. At the moment, it looks like Saturday, Feb. 11—from Noon until 4 pm. The location is United Photo in Beltsville, MD. I'm also trying for 2 or 3 models this time. However, there will be a fee to cover studio rental and the models. Because of space we may also have to limit the number of photographers in the studio at one time. I estimate that $20 per person should cover it. All those interested in getting in on the action, please contact me ASAP (via e-mail or by phone). P.S.: This time we will try to resolve any flash sync issues before the actual shoot.

Coming Next Month...

Absolutely nothing unless members continue to send in ideas, pictures, articles, reviews, links, questions, suggestions, industry news, comics, jokes, comments, and advertisements. I'll even accept your grandmother's recipe if it has something to do with photography!

February is a very short month and March comes right up on it's heels. The past three months have given us 3 week breaks between the last meeting of one month and the first meeting of the next. We will not have that luxury again unless it snows making the rest of this year feel like it is flying. In addition, I feel a Board meeting coming on.

So, pick up the pace and keep on matting!

¿Que Pasa en el Club?

Presentation Meeting— February 2

Over a twenty-year career, Steve Gottlieb has produced photographs for major corporations, ad agencies, graphic design firms, architects, editorial publications, and stock agencies, winning extensive recognition for his work. Steve has been designated by Eastman Kodak as one of a half-dozen "Kodak Professional Icons" in the United States.

Steve's travels across all 50 States have resulted in three books. His first book, *Washington: Portrait of a City,* formed the core of a permanent exhibition at the National Building Museum. His second book, *American Icons,* is the photographer's homage to every major symbol of our nation. His third book, *Abandoned America,* is a poignant look at abandoned objects—from farms to factories, silver mines to sewing machines; this book was selected by *People* magazine and *USA Today* as a "2002 gift book of the year."

In 2004, Steve moved to Chesapeake City, MD to establish Horizon Photography Workshops. Steve, joined by eight outstanding photographer/instructors, teaches a wide variety of courses on weekends. In just one year, Horizon has become an established institution, drawing students from across the United States.

Steve is a graduate of Columbia College and Law School. He practiced law in major law firms and government agencies for ten years before becoming a photographer.

Samples of Steve's work can be seen at:
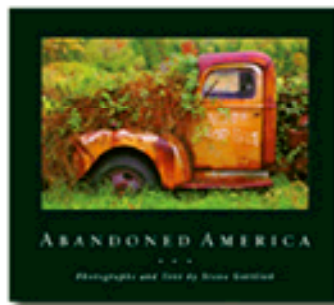www.gottliebphoto.com and www.horizonworkshops.com

President Stan Klem preps a model for a photo shoot at last month's SSCC Field Trip. Procured from the Bob Catlett collection.

CRASH Night— February 9

Review is what we'll do this session with a few new tricks added. Come out on a cold night and get HOT answers to YOUR questions. Those who have been taking notes and have had an opportunity to try some of the techniques that were discussed can share their successes and failures. Others who have recently joined us will have a chance to catch up.

As always, you are welcome to bring in any image you need help with or just want some feedback. You can bring in a print or a digital file either on CF or CD. Once we are ready to move on, Dr. P will show how easy it is to calibrate a printer and create a custom curve for different papers. Areas to be covered before the season is over include: conversion to black and white, and controlling flash.

AMERICAN ICONS
PHOTOGRAPHS BY STEVE GOTTLIEB

ABANDONED AMERICA
Photographs and Text by Steve Gottlieb

WASHINGTON
PORTRAIT OF A CITY
PHOTOGRAPHS & TEXT BY STEVE GOTTLIEB

BOOKS BY STEVE GOTTLIEB

Field Trip— February 11

Our field trip will be United Photo in Beltsville, Md. See details under President's Corner on page 3.

Competition Judge— February 16

For over 30 years, versatile photographer and writer Ed Funk has created many award winning photographs and written several travel articles. He has also written and co-authored several publications for the Northern Virginia Alliance of Camera Clubs and given lectures on all aspects of photography at area colleges and universities. Ed also presented his creativity workshop at the University of Massachusetts for the New England Council of Camera Clubs, at the Kutztown University for the Berks Camera Club, and at Georgetown University. Currently, Ed serves the local community by judging photographic shows and competitions, conducts workshops on creative photography and digital imaging, and designs and builds Web sites.

Ed's images have been published in leading magazines and newspapers and on Annual Report covers. His work has been widely exhibited, including a solo exhibition at George Mason University. One of his prints was on exhibit at the Smithsonian Institution in October 2003; and his print "Middleburg Farm in Winter" was honored in the American Landscape show. Ed's work was also featured on public television's "Photographers of Northern Virginia." His work resides in public and private collections.

Ed is a past president of the Northern Virginia Photographic Society, has served on the board for 15 years, and is a six time NVPS "Photographer of the Year." He is also a member of the Art League in Alexandria, Virginia. Recently, Ed taught photography in Italy, Turkey, England, and Germany. He has been influenced by the writings and teachings of Freeman Patterson, Joseph Miller, Ernst Haas, John Shaw, Bill Allard, and others.

Images on this page submitted by Stan Klem. They were taken on last month's field trip.
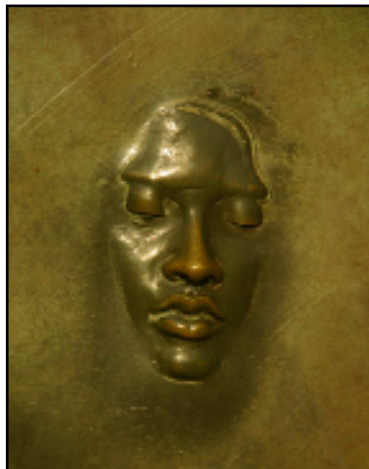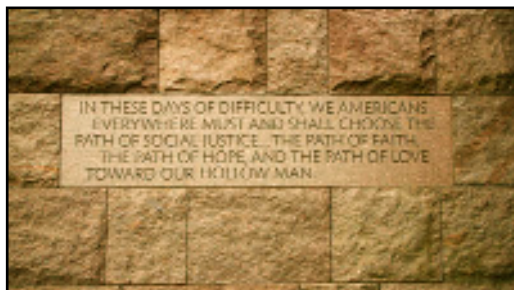
Member Spotlight for February

Don Becker will be SSCC's member spotlight at the first meeting on February 2nd. He is SSCC's longest continuous member (45 years and still going strong) and is know for his beautiful portrait and dance images. Don has been manager and instructor for the Washington School of Photography for many years.

January Competition Results

This month's competition was judged by Dick Sprott

Subject: Open

Advanced Slides: 16 entries; 6 entrants
  1st — Chuck Bress "Sundown"
  2nd — Mike Lux "Na Pali Evening"
  3rd — Chuck Bress "Flower Variation #2"
  HM — Bob Ralph "Daliesgue Dupliaty"
  HM — Garry Kreizman "Kimbel Centeil 1"

Novice Slides: 8 entries; 3 entrants
  1st — Michael Koren "Spider on Web"
  2nd — Martha Cain-Grady "Window"

Advanced Color Prints: 20 entries; 7 entrants
  1st — Nancy Yun "Yellow"
  2nd — Nancy Yun "Inari Temple in Japan"
  3rd — Carl Brandt "Farmyard in the Snow"
  HM — Bob Ralph "With All His Strength"
  HM — Carl Brandt "Returning to Port"

Novice Color Prints: 26 entries; 8 entrants
  1st — Mark Ratner "Backlit Leaves"
  2nd — Mark Ratner "Banded Orange Butterfly"
  3rd — Michael Koren "Stairs Nowhere"
  HM — Michael Koren "Wool of Avoca"
  HM — MyPhuong Nguyen "Look at Back"
  HM — MyPhuong Nguyen "Refreshing After the Game"
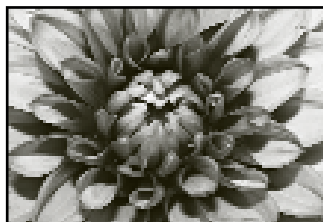
Advanced Mono Prints: 14 entries; 5 entrants
  1st — Bob Ralph "Gum-dipped"
  2nd — Carl Brandt "Morning Fog"
  3rd — Bob Ralph "After the Rain"
  HM — Robert Catlett "The Wall"

Novice Mono Prints: 17 entries; 6 entrants
  1st — Nancy Yun "Tomb of the Unknown Soldier"
  2nd — Michael Koren "Mail Order Bride"
  3rd — Michael Koren "I.C.U."
  HM — Nancy Yun "Dahlia"
  HM — Michael Tran "Girl Power"

1
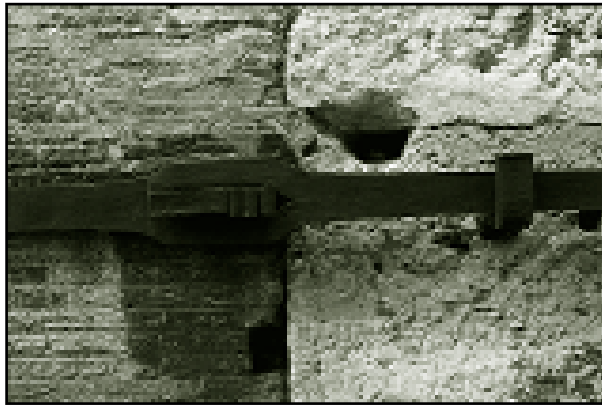

2

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6

1, 2, 3, 4—Yun
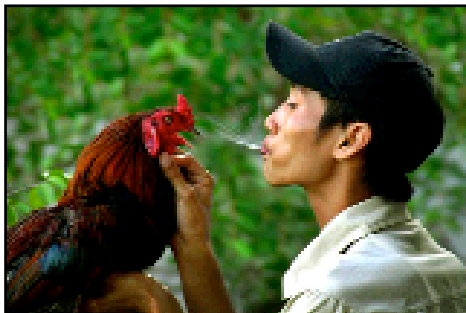5—Kreizman
6—Koren

7

12

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16

7—Brandt
8—Tran
9—Koren
10—Catlett
11—Nguyen

12, 13—Brandt
14, 15—Koren
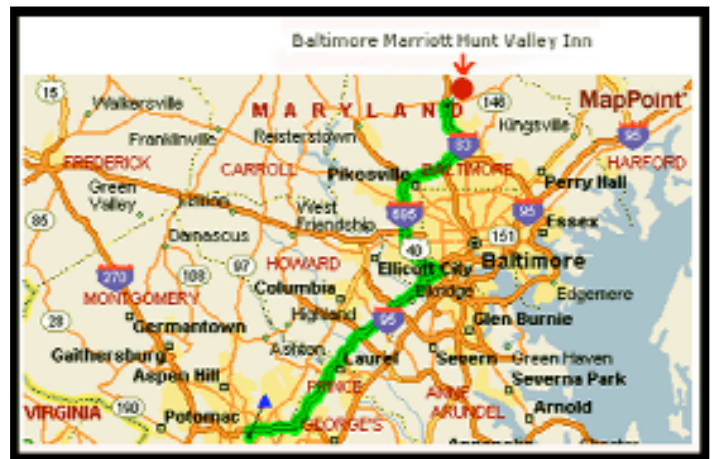16—Nguyen

Baltimore Site of 2006 PSA Annual Conference

by Henry Ng, SSCC PSA Rep

Each Year, the Photographic Society of America (PSA) holds its weeklong International Conference of Photography in a particular city in North America. In an effort to schedule their International Conference at a time for good photography, yet considering the budget of their members and others, each annual PSA conference is set at Labor Day or later when the hotel rates drop below those of the high season of summer. This combination—great shooting times coupled with reasonable rates—allows PSA members and others the best opportunity for joining together in selected locations around North America.

The conference normally leads off with three days of photographic tours and special photographic instructions classes. The conference programs, shows and workshops will start on Wednesday and continue through the next 4 days. Every PSA Division—Pictorial Prints, Color Slide, Electronic Imaging, Nature, Photojournalism, Photo Travel and Stereo—will present many outstanding programs & workshops conducted by experts or leading world photographers. In addition, a full-day model shooting session will be held. Each evening, a special showcase of images by famous leading world photographers will be conducted. Also, the award-winning and accepted images of various sections of the PSA annual International Exhibition competition will be shown during the conference. The details of the pre-PSA Conference photographic tours, instruction sessions, and conference programs and workshops will be published in April. I'll post the information in the *Cable Release* when they become available.

The 2006 PSA Conference will be a wonderful, exhausting week full of excitement, education, photography, entertainment, super food, amazing experience, and friendships. From pre-conference tours to the Honor Banquet on Saturday night and everything in between, there will be something for everyone, no matter what your photographic interests or skill level. In addition to first-rate programs, you will have a chance to meet many top photographers from different parts of the world.

The PSA Conference is open to anyone and is very affordable. You do not have to be a PSA member to attend. Take advantage of this golden opportunity of it being held in our backyard and plan now to attend the 68th PSA Annual Conference in Baltimore. Mark your calendar today for September 3-9, 2006. It maybe another 20 years or more before the PSA Annual Conference will return to this area again.

The 2006 68th PSA International Conference of Photography will be held at Marriott Hunt Valley Inn, 245 Shawan Road, Hunt Valley, MD 21031 September 3 – 9, 2006. Located just off exit 20A on I83 North.

Latest Ruling on Digital Color Slides

by Henry Ng, SSCC PSA Rep.

It is interesting to note that a motion on allowing digital images into Color Slide section competitions was passed with an overwhelming majority, and then also passed the Exhibitions Standards committee of the Photographic Society of America (PSA) during the PSA Annual Conference in Salt Lake City in September 2005.

What this means is, as long as an image can be projected by either a standard slide projector or a digital projector, it is eligible for any PSA Color Slide Division competition and the Color Slide section of the International Exhibition of Photography (also known as "Salon") competition. The only requirement that it has at this point is that you cannot mix standard slides and digital images in any entry. In other words, if you normally enter 4 slides in one of the competitions, they all have to be either digital or standard—4 traditional or 4 digital.

Both the traditional slide and digital image entries will be judged together as one section with dual projection in any Color Slide Division competition. However, it is unknown how this adaptation of allowing digital images into the Color Slide Division will affect the others, especially the Electronic Imaging Division, which has separate digital image competitions and Salons, and particularly the Star Rating system that each Division has developed over the years. A PSA presidential commission was formed to study and provide resolutions to the issues that this innocuous decision might bring a few years down the road.

Profiling Your Color Monitor

by Bob Peters

I was printing wedding photos of a friend and getting frustrated. I had "calibrated" my monitor with the Adobe Gamma so the prints had the right color balance, but had far less saturation than my monitor. I found I had to boost the saturation in CS until the colors on the monitor looked like circus characters to get prints. And so, I broke down and bought a monitor profile system. To say I am pleased with the results is an understatement.

There are three parts to profiling your color workflow to obtain proper prints. The first part is profiling your input (either camera or scanner). Second is profiling your monitor. Third is profiling your printer. However I found that only the monitor profile is critical.

So let's start off with monitor profiling. Adobe Gamma Loader is a software only monitor profiler. It works by setting the gamma (brightness) of red, green, and blue colors of the monitor. However it does this only in the midrange of brightness. This gives fairly good color balance, but in my case, did a poor job of matching saturation. So I visited some Web sites to get opinions and ended up purchasing Monaco's OPTIX-XR. A review of some of the available profiling hardware is at:

http://www.drycreekphoto.com/Learn/monitor_calibration_tools.htm

From reading user comments at www.dpreview.com, it seemed that more people had problems with the main competitor, the "Spyder." The best price I found was at 17th ST. Photo ($199+ $10 S&H). The main negative aspect from the reviews I read of the OPTIX is that after putting in a serial number you must still register to get an activation code within 14 days or the software will stop working. You *will* register or else. OPTIX-XR requires Windows 98SE/Me/2000/XP or Mac OS X v10.2 or later. At the time I bought it, there was a free upgrade to Monaco OPTIX-XR Pro.

Here is my experience with OPTIX-XR on a PC. There is no hard copy manual, but the software installs easily from the CD (but do not remove the CD when you restart). A wizard guides you through the installation process and then the profile process. The profile process uses a sensor that hangs over the monitor and attaches to a USB port. The software flashes different colors on the screen whose intensity is measured by the sensor. From the response, the software builds a profile curve and installs it. The only cautionary note is that in stetting the brightness, you are instructed to let the reading stabilize. I found that the display seemed link it had stabilized after 30 seconds, but sometimes would subsequently change another 30 seconds later. So wait about a minute before deciding that the pointer has stabilized.

When it finished, I compared prints I had made previously with the monitor. As far as I could tell, the results were dead on, with the differences about the same as the differences less than looking at the print in daylight and under an incandescent light.

Printer color management can be done by Photoshop or by the printer driver, but should not be carried out by both. To turn off printer management in CS select File-> Print with Preview ->Print Space: Profile reads "Printer Color Management." Then, after clicking Print, select from the options the Epson drivers offer. Just don't select anything here that says "No Color Adjustment." The important thing is to be sure that both the program and printer driver are not simultaneously trying to carry out the color management or that you have accidentally turned both off.

I was concerned that I would need to calibrate the printer and was relieved to find this not necessary. However I use Epson paper with Epson ink, so the profiles that come with the Epson drivers should work.

I've read that a CRT monitor should be profiled several times a year as the phosphors age at different rates. Stay tuned.

What Would Dr. Pedro Say?

The CR was curious how Dr. Pedro would respond to Bob's technique. So we called him at 3 a.m. in the morning to find out and still make our press deadline. Here is his response:

The OPTIX is an economical means of monitor calibration and does the job very well. Bob is correct in his logic about the monitor being the most important. Also, using the printer drivers for output to a photo inkjet printer can produce acceptable results depending on personal need. These are excellent standards as a base on which to build.

Sending the data to the printer to convert can slow down the print process depending on the file size. Epson provides profiles for their papers because they realize the PC can do a better job than their drivers. These profiles, while good can be improved with custom profiles, not to be confused with printer calibration. Come to CRASH Night 5!

Installing Photoshop CS RAW Converter.

by Bob Peters

*D*o you get this screen in Photoshop CS when you open a RAW file (see image below)? If not, you are not using the Adobe raw converter. Photoshop CS has a raw converter capability but if you load Photoshop CS, you don't get that capability without a little effort. Here is how to get the Adobe raw converter for CS.

Go to Photoshop CS Help>Updates and then download Adobe raw 2.3 update. Then the directions from Adobe are:

To install:

1. Exit Photoshop CS.
2. Move the existing plug-in, Camera Raw.8bi, from the Program Files\Adobe\Photoshop CS\Plug-Ins\File Formats folder to a folder outside the plug-ins folder.
3. Copy or move the new Camera Raw plug-in from your download folder to the Program Files\Adobe\Photoshop CS\Plug-Ins\File Formats folder."

Over 60 raw formats are supported by the "Adobe raw 2.3 update" not just the Nikon NEF format shown in the Figure.

http://www.robgalbraith.com/ubbthreads/showflat.php?Cat=&Number=265823&page=&view=&sb=5&o=&fpart=1&vc=1

You can also get to it by searching the Nikon forum at Rob Galbraith's Web site, [www.robgalbraith.com] for "NEF explorer thumbnails".

A Microsoft engineer explains: "For Windows XP SP2, Microsoft made a change in the way thumbnails are retrieved for image files. Before Windows XP SP2, a Microsoft-supplied default thumbnail extractor was used for any file which identified in the registry as having the perceived type "image". In Windows XP SP2, this was restricted to images with known file extensions, such as JPG, TIF, TIFF, BMP, etc. Because NEF files are valid TIFF/EP files, this thumbnail extractor is capable of extracting the thumbnail image, but because Nikon raw files have the extension NEF, the extractor no longer has the opportunity to do so."

Directions are given to manually edit the registry. I tried but my registry was different than explained and you can wreak havoc if you make a mistake. But there is an easy way to make the change. Download a file from: [http://www.ivory.org/nef.zip] and run it. This file changes the registry for you. I tried it and it worked very smoothly. However the information is "As is" and comes with all the legal disclaimers.

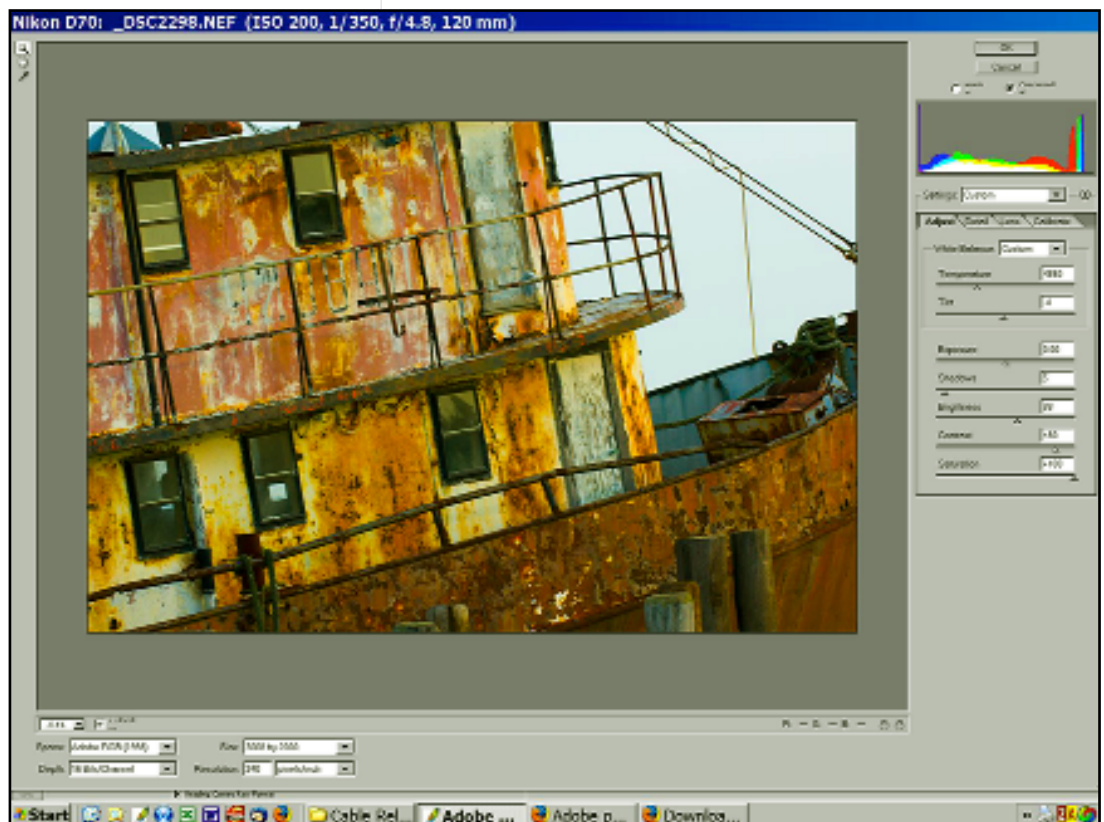Windows XP Does Not Display Nikon NEF Files After SP2 Installed.

Windows Explorer in Windows XP displays NEF files under the "thumbnails" option, up until Service Pack 2 is installed. The change with SP2 is reversible with a little effort. The same may also be true for Canon RAW files. The following is from Rob Galbraith's Web site. The full path to this discussion is at:

Drowning Girl *by Pop art artist Roy Lichenstein. Pop art (popular art) is an artistic movement that rejected abstract expressionism, returning to figurative inspira - tions while incorporating themes and techniques drawn from mass culture. Pop art, like pop music, aimed to incorporate popular as opposed to elitist culture into art and targeted a broad audience.*
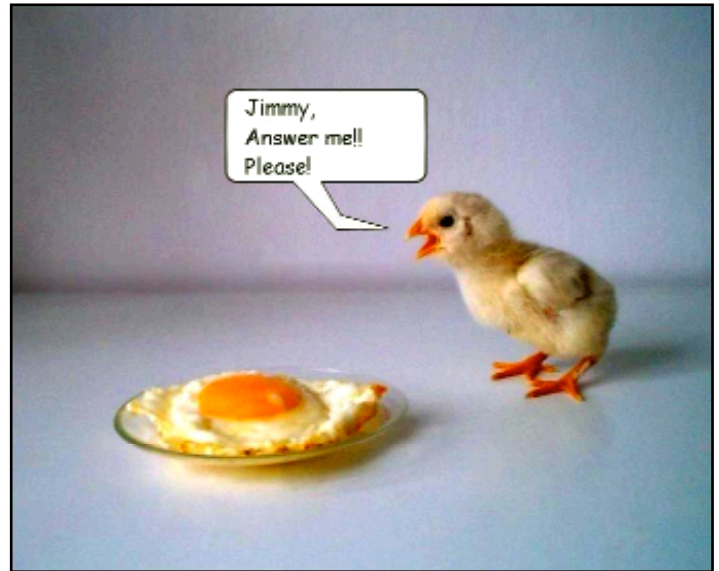
Wanna Make Some Money?

Hey, when it comes to chicken feed—It's all good! Shoot some food and send it to Stan Klem. See last month's *Cable Release* for details.

Epson Print Academy™ Expands Curriculum for 2006 Program to Meet Needs of Professional Photographers and Graphic Designers as Well as Photo Enthusiasts.

Track One Teaches Digital SLR Owners How to Create Prints Just Like the Pros While Track Two Teaches Professionals Advanced Techniques to Take Businesses to the Next Level.

Hyatt Regency Crystal City
Mar 18, 2006
9:30 am - 5:00 pm
http://www.epsonprintacademy.com

http://horizoncreativeworkshops.com

HIGHLIGHTS

• Lectures by Horizon faculty & other leading photographers
• Keynote speaker
• Portfolio reviews
• Photo competition & exhibit
• Reception with live music
• Field trips with Horizon faculty
• Personal shooting time in historic Chesapeake City