



Chancellor Hosts Emeriti Luncheon

Chancellor Don Walker hosted the first luncheon for all District emeriti at the Carlton Oaks Country Club on May 8. Fifteen emeriti attended (see picture) as well as four Governing Board members: Barbara Collis, Rick Alexander, Dale Burke and Rochelle Bastien. In addition to the chancellor, other staff attending included Sam Ciccati, Cuyamaca College president, Stan Flandi, Director of Personnel Services, and Shannon O'Dunn, Director of Grants and Contract Education.

The luncheon provided an opportunity for the emeriti to meet with the chancellor and board members in a congenial and informal setting where topics of mutual interest could be discussed and friendships be established or renewed. Chancellor Walker spoke of his appreciation for the professional dedication and service that the emeriti represent and then each of the emeriti introduced themselves and said a few words (well, some said more than a few words; rithe, MS?) Dr. Walker hopes to make this luncheon an annual event.



District Emeriti pictured above are, front row, left to right, Bill Burns, Tom Scanlan, Pat Higgins, Lolita Carter, Erv Metzgar, Ruth Coover, Lee Engelhorn, and Sidney Wiener. Rear row, left to right, are Don Scouller, Lee Hoffman, Don Anderson, Bill Tester, Bob Danielson, Mickey Shelley, and Bill Hansen.

Harry Schorsch Authors Book



Harry Schorsch, who retired from a supervisor position in District Operations in 1988 and had been with the

District since 1967, just finished writing a book. The title is Lucky Penny. The book is by and about merchant seamen and their experiences during World War II. Harry spent nearly four years researching and interviewing these veterans. Their stories are humorous, full of history, sometimes frightening, and sure to hold your interest.

Only one thousand copies were printed, so Harry recommends that you contact him soon if you'd like to reserve a copy. He can be reached in Santee at 562-0909.

Retiree on Nationwide TV Show

Len Pellettiri (English, Grossmont College, 1968-1986) was a guest, along with his son, on the Sally Jessy Raphael Show on June 4. The topic of the show was self-deliverance, the act of terminating one's own life, usually with the assistance of a physician or loved one, in a situation where there is extreme suffering, the illness has been diagnosed as terminal and death is imminent. Sally Raphael had contacted the San Diego chapter of the Hemlock Society, the largest in the U.S., and Len, a long-time member, offered to discuss his own experience as it related to the death of his wife, Emma, about three years ago.

Self deliverance is very controversial and a topic on which many have strong opinions shaped by religion or their own personal philosophies. It is further complicated by medical and legal aspects. Len and his son courageously related those decisions that individuals might face when a loved one is suffering and is terminally ill.

The California State Senate passed a bill this June 14 strengthening a person's ability to refuse life support in the event of terminal illness or injury. In Washington state, the issue is being addressed more directly with Proposition 119, an effort to legalize the participation of physicians in the act of self-deliverance.

Three to Retire This Year

Only three staff will be retiring from GCCCD this 1990-91 school year.

Barbara Ash retired this June. She worked as a Lab Technician for the Chemistry Department at Grossmont College since 1985. Her immediate plans are to travel but eventually she'll be moving to Las Vegas, Nevada, to be with her daughters.

Jan Gottesman will be retiring in August. She is an Administrative Secretary for Dr. Tom Foster, Director of the Learning Resources Center (Library, to you long-time retirees) at Grossmont College. She has been with the college since 1970. She plans to motor home around the USA with her husband during her first year of retirement.

Dr. Andrew Peterson will also be retiring this August. He is Vice Chancellor of Business for GCCCD and has been with the District since 1978. His immediate plans are to travel to Concord, California, to spend some time with his wife, who is president of Diablo Valley College there, and perhaps to do some fishing. Eventually he'll probably be moving there to avoid the long distance "commute" they've both been doing since his wife accepted that position.



Barbara Ash



Jan Gottesman



Dr. Andrew Peterson

Editor's Comments



Tom Scanlan

This edition includes a number of "firsts" such as the gloss paper, folded format, banner and logo, art and photos, as well as this editor's column. These may each change during the next several issues; I'm still learning.

I first tried my hand at newspaper work in 1955. I had just left the Marine Corps and was restarting college at the New Mexico Institute of Mining and Tech. The school newspaper needed an assistant editor and I volunteered (with some apprehension, since three years in the service had conditioned me otherwise). It was hard work and I grew to hate deadlines (still do) but I've stayed interested in journalism to this day.

Well, the publishing business has changed a bit since then. The printing shop in that small college town of Socorro had to hand-set the metal type and sometimes we helped and then waited around to proof the setup. Today the whole business, from writing to printing, can be done with a desktop computer. It's been quite a learning experience in my own case, because only this year since retiring have I acquired a home computer, taught myself (finally) to touch type (using a great computer program, "Mavis Beacon Teaches Typing") and I'm still learning the ins-and-outs of this word processing software (Microsoft Word for Windows) and the desktop publishing software (PFS First Publisher).

It's a constant battle between the "learning curve" and my limited patience, but there are those moments of joy when finally the damn thing comes sliding out of the Laser Printer looking the way I hoped it would.

There are some individuals who helped me reach this point and I'd like to thank them. Vic Burton (Psych. Dept., Grossmont College) provided a great introduction to using IBM-type computers with Microsoft Windows. Further, he helped me select my first home computer (386SX) and shoed me some fundamentals of layout and editing when we worked together last summer to produce a professional quality newsletter for the United Faculty. I'd also like to thank Pat Coyle (Biol. Dept. Grossmont College) for showing me Microsoft Word, and Hoke Simpson (Phil, Dept. Grossmont College) whose instruction in the much dreaded DOS gave me the courage to tinker with the bowels of the beast and to make useful, even crucial changes in the way my computer does things. I'd like to re-thank Lana Lima and Sirkka Huovila in Steno Services at

Grossmont College who helped produce previous issues of the Grapevine, and Stan Flandi, Director of Personnel, who approved the purchase of software and production expenses. And I'd like to thank photo and travel writers Lee Hoffman and Don Scouller for their regular and helpful articles.



"Gee! That's a Great Picture!"



by Leon C. Hoffman

How often do you hear "Gee, or Wow, what a great shot"? Not often enough you say? Considering the ever increasing costs of taking pictures and the amount of film the average camera owner wastes, it sure would be nice to make the best of our investment in equipment, film and processing. Here are a few hints on getting those special pictures of scenic subjects.

Frame your picture with a branch or door archway, cupping the top of your picture rectangle.

Fill your frame with the subject you want to emphasize. That means move in closer to your subject. Don't waste film by only getting a very small image.

Be aware of your surroundings. Avoid trash cans, or telephone poles, advertising, trash on the ground, etc., in the picture's subject areas and background.

Keep your horizon-line straight. That means on seascapes, don't tilt the ocean, and on mountainous landscapes, line up (make parallel the vertical side of your camera viewfinder with the side of a building, a pole or if no man-made objects are present, a tree.

On running water (such as a stream, a waterfall, river or ocean surf) try using a very slow shutter speed (perhaps 1/4 sec) while using a tripod. This will give you foamy or soft appearing water, which is a very appealing effect. The slow speed will cause you to use a very small lens opening which will also greatly increase your depth of field.

On close-ups of flowers or bugs reverse #5 above. That is, you now want to open your lens and speed up your shutter. This will soften your subject and totally take your background out of focus (which is desirable). You also might want to spray some fine mist water on the flower to give it a very pleasing effect. The spray mist also works very well on spider webs. Remember, you need a "macro-lens" or some other close-up device for your camera to get these types of effects.

Use people in scenic pictures very sparingly. Often they add to your picture composition when you want the "viewer" of picture to look at a particular part of the scene. The person in the picture should be looking in the direction of what you want the "viewer" to see. Occasional use of a person in your picture can also give a massive scene some human "scale" (size comparison).

Invest in a special filter called a polarizer. It works well with both color and black and white film. What it does is darken the sky which makes clouds stand out nice and quite fluffy. It is also good for significantly reducing glare and reflections off of nonmetallic surfaces.

Another piece of equipment to own is a good quality hand-held meter. This is used to occasionally check out the meter in the camera to see if it is giving you a true reading for the special situation you are trying to capture. Prime examples of false readings from your camera meter system are ultra-bright subjects, such as snow or sand or the famous "Painted Desert." These scenes will almost always look washed out in your photos due to excessive overexposure.

Another useful rule-of-thumb is to not allow yourself to be hurried. Take whatever time it takes to thoughtfully plan each shot. Many times this is a true luxury, but when you can slow down and look over the scene and try to visualize what it will look like before you press the shutter button, you will find you won't be taking 3 to 5 shots of everything, hoping for one good one.

Next issue I'll give you some helpful hints on people pictures. Here's to "good shooting."



Transferring to Video



by Don Scouller

I've just been editing old home movies that date back to 1958. These flickering 8mm films have been transferred to VHS video cassette and have a whole new utility for me. It had become so awkward to set up a projector, darken a room, and thread the reels of a spaghetti-sized film that I hadn't seen some of this footage since the year I shot it. But now I can pop a cassette into my VCR and within 15 seconds view my film. I am also appalled at the quality of the images that once seemed so good. When I compare the picture quality of my best prosumer (a high level consumer product that matches most professional standards) 8mm movies with the best 8mm video I sometime use, I realize how far we have progressed in thirty years. Now I can fast-forward to find specific scenes, freeze-frame to study details without risking a meltdown of the film, reposition or delete scenes, and add commentary, music and sound effects at will.

If you have slides or movies that you haven't shown for some time, you might consider transferring them to video tape. I believe you'll enjoy them again. But please don't buy one of those gadgets that claim to make great transfers using your projector, either 8mm, 16mm, or 35mm, and a camcorder. They sell for \$50 to \$90 and are nearly useless. I know, I have one, and I have tried several. Instead, have the transfer done by some of the professional film labs in the county. They will have the proper equipment that costs thousands, not tens of dollars. Film and video operate under totally different parameters and there is no cheap and quick way to merge them without serious degradation of the image.

I'm not soliciting business, but I've been operating a film/video consulting and production service since 1977. If you would like to discuss any aspect of film/video, from buying equipment to editing your tapes, I'll be happy to get together with you. Of course, there'll be no charge to Gold Card retirees. Write or call me.
