

EAGLES ECHO



A PUBLICATION OF THE
FRANKFURT AMERICAN HIGH SCHOOL
ALUMNI ASSOCIATION

WWW.FRANKFURTHIGH.COM



CLASSES OF
1967-1971

SPRING 2009

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View from the Hilton Garden Inn Rooftop lounge at Olympic Centennial Park!

Frankfurt American High School Reunion

Atlanta, GA

May 27-31, 2009

Reunion Theme

Woodstock and the Year 1969

We are honored to host this year's reunion and hope that you can make it to our great city and let us show what a little southern hospitality feels like! We picked a time of year that is absolutely beautiful and full of color. Not too hot and not too cold. Many attractions are within a block of the hotel; or just sit and relax in Olympic Centennial Park amid fountains and history. We are also passing the torch from our President Bobbie Thacker to our new President Steve Dean. We look forward to seeing you, and sharing with you our friendship and our love for you, our other family.

Your reunion hosts,
Your younger sister and brother,
Becky (Bowling) '73 and Ralph Blessing '73

Thursday

Hospitality Suite Opens THE YEAR 1969!!!

Headbands, peace signs, bellbottoms, tie dye tees and lots of love!
Although like 2009 and a very tumultuous time we will concentrate on all the wonderful parts and HOW FAR YOU'VE COME!!!!

For those early arrivals who want to sign up we are renting a van to take us to the town of Helen, GA. It is our version of real German town nestled in the N. GA mountains about an 1 ½ hours from Atlanta. Shopping is on you.

The ride is on us.



[Helen, Georgia](#) nestled in the Blue Ridge Mountains on the Chattahoochee River, is a re-creation of an alpine village complete with cobblestone alleys and old-world towers. Now celebrating its thirty-fifth year as a mountain community with a touch of Bavaria, Helen boasts a wide array of attractions. The area has more than 200 specialty and import shops offer everything from candle making to cuckoo clocks. Restaurant options range from a German meal of schnitzel, sauerbraten, rouladen or wurst with an imported beer or wine to a traditional southern country meal of grits, country ham, home made biscuits and gravy. There are also plenty of American style steaks, seafood, deli sandwiches, hot dogs and hamburgers as well as homemade fudge, candies and funnel cakes. Outdoor lovers can enjoy river tubing, horseback riding, golf, canoeing, fishing, mountain biking, hiking and more.

Friday Night



You are cordially invited to a very informal POOL PARTY!! Relax, enjoy and rest from your travels. Sit and visit while enjoying each other having a drink and eating from the outdoor buffet that is included in your registration. A cash bar will be provided. There are several exciting local establishments for more frivolity within a block of the hotel or enjoy the several bars within the hotel or meet back in the hospitality suite for more camaraderie and relaxation.



Saturday Night

Special attention will be given to you in our private dinner party. Dress up or dress down, be comfortable. We will have a buffet dinner, a cash bar, and a wonderful DJ with all the music you want to hear with which you can dance the night away!! Slow mood, fast mood and in between mood, a little something for everyone! REMEMBER, THIS IS 1969 fast forward!! This is also included in your registration fee.



General Information

Hotel Info: Check-In: 3:00PM - Check-Out: 12:00PM

Parking:

Self Parking: 18.00 parking garage

Valet Parking: 24.00 parking garage

Transportation from Hartsfield International Airport

Distance from hotel: 8 mi. Drive time: 15 min.

Directions: Take I-75 /I-85 to exit 248C Andrew Young International Blvd. Veer left on Andrew Young International Blvd to Marietta Street and turn right. Turn right onto Baker Street. Hotel is on left.

Transportation to and from the Airport

Typical Minimum Charge

Subway/Rail 1.75 USD Taxi 30.00 USD

Atlanta City Pass Information

The Atlanta CityPass concept is simple: A booklet containing tickets to Atlanta's best attractions at almost **50% savings**. That's right, you pay only **\$69**, rather than **\$119**.

The pocket-size booklet contains an actual admission ticket to each attraction. And with a CityPass you'll avoid ticket lines at most attractions. Atlanta CityPass is [valid for nine leisurely days](#) from day of first use. One admission to each of the following attractions is included:

[Georgia Aquarium](#): Expedited entry including Deepo's 4D Theater

[World of Coca-Cola](#): next available timed entrance for general admission

[Zoo Atlanta](#): general admission

[Inside CNN Atlanta](#): one studio tour

Option ticket: Choose to visit either [Fernbank Museum of Natural History](#): general admission & special exhibits

OR [Atlanta Botanical Garden](#): general admission & special exhibits

Option ticket: Choose to visit either [High Museum of Art](#): general admission and *Louvre Atlanta*

OR [Atlanta History Center](#): general admission

Inside each Atlanta CityPass, you'll also find attraction information, transportation directions, best times to visit, a map, and enticing suggestions for shops, restaurants and off-beat places from the experts at National Geographic Traveler magazine, a favorite source for inquisitive travelers. It's like having a guidebook to the best of Atlanta that fits in the palm of your hand!

REUNION REGISTRATION FORM

The reunion registration fee for 1967-71 members is \$160.00/person. All 1967-71 alumni must be current dues-paying members of the FAHS alumni association (**membership form enclosed**). Dues are \$20.00 per year. The registration fee for all other FAHS alumni is \$170/person. The registration fee for all non-FAHS spouses and guests is \$160.00/person. It is important that you make your payments as soon as possible in order for us to determine the level of attendance and to defray the costs of room and entertainment deposits.

Current (dues paid) FAHS 67-71 Alumni Members	\$160.00	\$ _____
Non-Members (Classes other than 1967-1971)	\$170.00	\$ _____
Spouses and Guests	\$160.00	\$ _____
Total Amount Enclosed		\$ _____

Make Check payable to: FAHSAA

Mail Reunion Registration Fee ONLY to:

**Frankfurt American High School Alumni Association
P.O. Box 2131
Colorado Springs, CO 80901-2131**

DEADLINE HAS BEEN WAIVED!

Name/Class			
Email Address			
Would you like your email address listed on the FAHS www.frankfurthigh.com website under alumni?	Yes No	If not a member already, would you like to join the FAHS 67-71 Yahoo group to receive weekly updates about the reunion and reconnect with former classmates?	Yes No
Current Address and Phone Number for Directory Database			
Spouse/Guest			
Favorite Snack/Beverage/Beer/Wine/Spirit for the Hospitality Suite	1. 3.	2. 4.	
Please name three things you would like to see, do or experience in Atlanta 2009 to make your reunion experience more enjoyable.	1. 2. 3.		

LIVING WITH PUPPETS

By Judy Roberto Fuller '67



When I first moved to Frankfurt my family lived on “the economy.” There was a wonderful toy store just down the block where I frequently marveled at the rich beauty and quality of the German toys, puppets and craft kits. My little brother, Jerry, was not even one year old. I loved buying him toys with my allowance, making things, and reading all the fairy tales. In those pre TV days,

most of my leisure hours were spent this way. Next door to the toy store was a bakery, which offered incredible, beautiful, whimsical marzipan art. Every Easter and Christmas, our family went downtown to the Kaufhof to marvel at the animated window displays, full of bunnies or elves working away in imaginary kingdoms. At Christmas Mom and I went to the Frankfurt Opera House to see the Hansel and Gretel performance. We always sewed and did art together at our home; and then at FHS I had incredible teachers – Jerry Martin & Dr. Bill Gaugler (art) and Mrs. Stern (sewing). I had developed a powerful sense of fantasy, imagination and creativity, and the skills to use for joyful creating.

No wonder, then, that in 1970 “Puppetry 1” seemed, to me, like a way to inject a little fun into a semester with Astronomy and Physical Anthropology. That class turned into a life long love of Puppetry, including designing, creating, performing, directing, and teaching children, adults and other teachers.

In those early 70’s, while working a “real job,” I performed with troupes in the Los Angeles Area doing Community Theatre and used puppetry with young children at schools, libraries and parks. In 1978 when my first son was under a year old, there was an audition call for puppeteers needed for a movie. The audition was at the Debbie Reynolds studio in North Hollywood, for filming the final scene of The Muppet Movie. Although it was only one very long day, it remains one of the most memorable of my life. I was given the puppet “Roxanne” the redheaded, blue satin dressed, pearl



wearing singer that was in the arches of the opening for The Muppet Show every week and sometimes in the dance room skit. Jim Henson, Frank Oz, and the entire Henson Associate (ha!) crew took one look at me and shouted “Roxanne!” together. Roxanne and I were positioned just behind the core group – Kermit, Miss Piggy, The Chef, within an arms reach of Henson and Oz. I was amazed at what really went into filming just a few minutes of The Lovers, The Dreamers and You, as 150 puppeteers stood together for hours in a pit with our arms in the air. But I loved it!

I began presenting workshops at large festivals in Southern California – LA Music Center, Renaissance Faires, Orange County Imagination Celebration. As my family grew, there were many opportunities to work in classrooms and parks, spreading the joy of puppets and other arts. When we moved to the San Luis Obispo area on the Central Coast of California, I continued working as often as possible with puppetry and art. When the director of First Night SLO (New Year’s Eve) requested giant parade puppets for the celebration, we created them with the help of children from YMCA after-school programs all over the county. The puppets still march in parades. They have moved with me to San Jose.

While living in San Luis Obispo, I became part of a group of teaching artists through Cal Poly San Luis Obispo, mostly in the K-6 classrooms. Puppetry, especially shadow puppetry, was always a favorite project. At Cal Poly, teaching puppetry to liberal studies students and classroom teachers gave me an opportunity to connect more people to the wonders of puppets.

I had never seriously considered that I could be a professional puppeteer because the real, full-time jobs with benefits are impossible to find. In 2004, just days after saying those words one evening to Ken and Deedee Flauding, Deedee sent me an email with the City of San Jose job posting for a Puppet Theatre Coordinator! And I got the job. My office is a small castle building, at a wonderful place called Happy Hollow Park and Zoo (currently under renovation). It’s like a mini Disneyland, for young children and their families. This treasure has been here since 1961. The theatre is one of only a handful of performing puppet theaters left (different than roving puppet shows). We do 2 to 3 shows a day (hand puppets) for up to 300 people per show. Many families at the shows have three generations that have experienced the Happy Hollow puppet performances. When I tell anyone from San Jose what my job is, old and young alike get misty eyed and dreamy as they say “...ohhh, the puppet theatre”.

CONTINUED



The people of San Jose gave \$92,000 in response to a San Jose Mercury News article about the Puppet Theatre needing a makeover. We are currently in the process of that makeover, as the entire

park is being rebuilt and has been closed since July '08. We'll be opening sometime during the next year. It will be

very exciting to get back on stage, with new stories and puppets. We're even going to get all tangled up in strings, offering some marionette shows. Practice, Practice, Practice! Rehearse, Rehearse, Rehearse.

Oh, and little brother Jerry, now 48 with his first child (!) Charlotte born in December called the other day and said "Hey! Where's my Steif Alligator Puppet?"

FORMER FAHS PRINCIPAL, JOSEPH LARKIN, PASSES



Joseph Larkin Feb. 24, 2009
Joseph Lindberg Larkin, "Lindy", was born in 1928, the year of Lindberg's transoceanic flight. In 1930 the Larkin family left Colorado and headed to Idaho, buying an acreage near Donnelly. In 1946 Lindy enlisted and was sent to Japan. Returning stateside, he entered U of I with the intention of instilling the love of

physics and math (and building model planes) in his future students.

In 1951 he married Natalia Brown. They lived at a mercury mine at Cinnabar that year. Their first son, Ross (FAHS class of '70), was born at nearby Stibnite. Returning to U of I, Lindy received his B.S. degree and began teaching at Elk River, Idaho, while earning a master's degree and building a house. Two more "Sonny-boys" enlarged the family.

The U.S. countered Russian Sputnik with a year of advanced study for science teachers; Lindy went to U of Utah. The following summer the Dept. of Defense offered him a position in its overseas school in Zaragoza, Spain. The Larkins went for a year but stayed for thirty in the DODDS schools. (Lindy changed his name to Joe).

In Spain, the family (and three more boys) lived in Zaragoza, Madrid, and Seville. They bought property on Cascade Lake, Idaho. Then they traveled to Frankfurt and Kaiserslautern, Germany, where he was the FAHS principle in the early '70s. There he received his doctorate from USC. They moved briefly to Tachikawa, Japan, and then to Okinawa, where Joe built an ocean-worthy boat, cheerfully (sometimes) aided by his sons. After only a few

outings in the Centauri, Joe was offered the DODDS directorship of the Atlantic Region, which required a move to London, England in 1980. The Atlantic Region comprises a number of schools around the Atlantic coast from Belgium to Guantanamo. Joe gave a deep sigh and sold his boat.

In 1988, Joe retired and the family returned to their place on Cascade Lake. Now he had space and time for more projects. Starting with a Gold Wing motorcycle, he built an enclosed three-wheeler (somewhat like a Messerschmitt car he once restored). He built model float planes. He wrote Roosevelt's Tree Army about the CCCs, and articles for the Valley County History Project.



He led a remarkable life. He was kind and generous man, a man who was good with words, who enjoyed his family, who loved to figure things out and who loved to build things. He leaves his wife, Natalia, six sons and their wives and two grandchildren. Also his brother, "Rusty" Larkin and wife Joy, two sisters-in-law, and friends world-wide. His ashes will be interred at Meadows Valley cemetery. A memorial gathering will be held at a later date.

Donations can be made to

Friends of Four Rivers Hospice,
415 N. Curtis Ave., Boise, ID 83702

PRESIDENT'S MESSAGE



A CALL FOR NOMINATIONS

My dear fellow Brats,

It seems like just yesterday I was taking over the reins from Linda Reese duKor in Nashville as your alumni President. Vice President Steve Dean and I were winding up another great reunion, and one that he had hosted magnificently.

But just as quickly, my time as head of your alumni association is coming to an end. Next month we make our annual trek to another great American city (this time Atlanta!) for our yearly gathering of Eagles. Youngsters Becky and Ralph Blessing will host this years love fest where it'll be time to drink, party, dance, laugh, reminisce, cry, let it all hang out, and just plain relax! In Atlanta I will be handing the torch over to Steve who will become President for his two-year term.

I've been involved in this association for the past 20 years as a Class Rep, Secretary, Vice President, and President. I would say the most important quality to have is the desire to reach out and find more alumni and of course, promote each years reunion! It has been such an honor serving with Steve, Erik Thamm as Treasurer, and Gayle Spear Cratty as Secretary; not to mention Linda and of course, Peggy Rowland Sanchez. We live far away from each other but have been able to communicate by email and were able to accomplish a few things during our tenure. I think we are most thrilled with the resurgence of

our website — www.frankfurthigh.com. A huge debt of gratitude is owed to Carl Fields and Bruce Garner, who both technically and creatively have really started to make the website one that is truly relevant.

But what about you? Would **you** enjoy being an officer of the association? At this writing, we are calling for nominations for Vice President, Treasurer and Secretary for our next two-year term. Steve will assume the Presidency at the conclusion of the Atlanta reunion, and I will become Past President. I look forward to continuing to be a vital part of this great association. Carl has figured out a way for all active dues-paying members of the association to vote on-line (see Carl's article in this edition of the newsletter), but in the event you forget to do it, we have a backup plan!

Nominations are open now, so if you are interested in any of the available positions or would like to nominate someone, please email me at B4Bobbie@aol.com, I'll confirm the intent to run and we'll have all the nominees on the website for voting by May 15. Winners will be announced at the business meeting of the reunion on Saturday, May 30!

I highly recommend being a part of the fun! It'll keep you young at heart!

A handwritten signature in cursive script that reads "Bobbie".

Bobbie Thacker

FAHS Alumni Association President, Class of 1969

ON-LINE VOTING!

By Carl Fields '68


Voting on-line is tied to the alumni listings at www.frankfurthigh.com. If you feel that your info may not be correct, then find your listing now by navigating to www.frankfurthigh.com and clicking on the Alumni menu option and selecting either Alumni Search or Alumni by Years. If your class year or email address is not correct (or not present!), then you should go to www.frankfurthigh.com and click on the "Add me" button (or cut and paste this address into your browser http://www.frankfurthigh.com/addme_file.php) to enter a correction. If you see the undeliverable tag by your name, then you definitely need to make the change. Also make sure that if you have a spam filter, that fahswebbie@frankfurthigh.com is an allowed sender.

Note: You will not be allowed to confirm your vote on-line until your class and email are correct.

Example Panel: Main Voting Panel

Instructions:
1) Enter a user name (any name you wish!).
2) Enter the Class Year that you have listed at Frankfurthigh.com (see link below).
Required
3) Enter the Email Address you have listed at Frankfurthigh.com (see link below). **Required**
4) Click on your choices for the offices above.
5) Click on Submit.
6) An email will be sent to the address you entered above asking you to confirm your vote!
IMPORTANT: If you do not confirm your vote, it may not be counted!

[Alumni Website](#) [Alumni by Years](#) [Alumni Search](#)
Contact the Webbie at fahswebbie@frankfurthigh.com with questions.



**FAHS Alumni Association
Elections 2009**

User Name

Class Year *

Email *

For Vice-President	For Treasurer
VP Candidate 1 <input type="radio"/>	TR Candidate 1 <input type="radio"/>
VP Candidate 2 <input type="radio"/>	TR Candidate 2 <input type="radio"/>
VP Candidate 3 <input type="radio"/>	TR Candidate 3 <input type="radio"/>
For Secretary	
SC Candidate 1 <input type="radio"/>	
SC Candidate 2 <input type="radio"/>	
SC Candidate 3 <input type="radio"/>	

Instructions:

- 1) Enter a user name (First name, last name, any name you wish!)
- 2) Enter the Class Year that you have listed at www.frankfurthigh.com.
- 3) Enter the Email Address you have listed at www.frankfurthigh.com.
- 4) Click on your choices for the offices.

Note: at this point you may wish to print the page for your records, by clicking on the File menu and selecting Print. This will be the only time you have to record your vote!

- 5) Click on Submit.

- 6) An email will be sent to the address you entered above asking you to confirm your vote!

- 7) Click on the link in the email and your vote will be confirmed.

Note: There will be a confirmation number listed on this page, you can make a note of it or print the page by going to the file menu and selecting Print. You will not be shown this number again!

Example Panel: Confirmation Panel

Your vote has been confirmed!

User Name: Name Here!

Class Year: 19XX

Confirmation ID: C-185518-501

Confirmation Date: 2009-04-05

Please print this page for your records!

The Webbie: fahswebbie@frankfurthigh.com

Example Panel: Test Year/Email

Voting is not yet open!

Instructions:


- 1) Enter a user name (any name you wish!).
- 2) Enter the Class Year you have listed at Frankfurthigh.com (see link below). **Required**
- 3) Enter the Email Address you have listed at Frankfurthigh.com (see link below). **Required**
- 4) Click on your choices for the offices below.
- 5) Click on Submit.
- 6) An email will be sent to the address you entered below asking you to confirm your vote!

IMPORTANT: If you do not confirm your vote, it may not be counted!

[Alumni Website](#) [Alumni by Years](#) [Alumni Search](#)

Contact the Webbie at fahswebbie@frankfurthigh.com with questions.

Fill in required fields marked with * ← **Messages Here!**

	FAHS Alumni Association Elections 2009
User Name	<input type="text"/>
Class Year *	<input type="text"/>
Email *	<input type="text"/>
<input type="button" value="Submit"/>	

Example Email: Confirmation Email

Subject: Vote requires confirmation!

E-mail Validation:

Your e-mail address has been validated! Click on the link below to confirm your vote for officers in the Frankfurt High School Alumni Association. **IMPORTANT** - your vote may not be counted if you do not confirm!

If you feel you have received this e-mail in error, please contact the Webbie (fahswebbie@frankfurthigh.com)!

<http://frankfurthigh.com/vote/voteconfirm.php?link=xxxx>

The page for voting is www.frankfurthigh.com/vote. Until voting opens, the instructions will be displayed, but the candidates will not be shown. You will be allowed to confirm your year and email address using the same process as in real voting, but no voting will be allowed. There will be a link to a page that displays a short bio of the candidates and their note to the alumni. That same info will be available elsewhere. A paper ballot will also be available for printing on this page.

www.frankfurthigh.com/vote

Please note that any messages issued by the program will be displayed as indicated above!

At the reunion, all on-line votes will be validated and tallied. Any paper ballots will be validated and tallied at the same time. Results will be announced by President at the Annual Business Meeting. Remember that only dues paid members will have their votes validated. If you have any questions about the balloting, I refer you to the Bylaws located at: <http://www.frankfurthigh.com/bylaws.php> Article III Sections 1 and 3 and Article X Sections 1, 2 and 3. You may also ask your class representative or any of the Board Members. If you have questions about the on-line process, questions can be addressed to the Webbie at fahswebbie@frankfurthigh.com.



Joining the FAHS 67-71 Alumni Association allows us to continue our endeavor to keep you up to date. Newsletters, web site, mailings, and our yearly reunion rely heavily on your generosity. We hope that you will continue your support and take this time to mail in your membership dues or donation.

With your paid membership you will receive newsletters, voting privileges, alumni directory and reunion discounts. Items offered for sale may also be sold at a "members only" price.

We encourage those of you who graduated with a different class or attended FAHS to make a donation. Our web site offers you the opportunity to locate, without fee, your friends and classmates. You do not have to join our association however, a small donation to maintain this service is greatly appreciated.

\$	Yearly dues (\$20.00): 2008 - <input type="checkbox"/> 2009 - <input type="checkbox"/> 2010 - <input type="checkbox"/> Other - <input style="width: 100px;" type="text"/>
\$	Donation:
\$	Please enter total amount here:

First Name	MI	Last Name / and (Maiden Name)
Address		
Home Number	Mobile Number	Office Number
Graduation Year	E-mail Address	Personal Web Page
Any comments, news or personal update for the Directory/Newsletter?		

Please be sure your **maiden name** and **class year** are on this form and on your check!
*Make checks payable to: Frankfurt American High School Alumni Association (FAHSAA)

Send to:
Erik Thamm
9405 Nelson Lane
Manassas, VA 20110

Thank You for supporting FHS Alumni Association!

See www.frankfurthigh.com for online form.

NOTE FROM EDITOR



Well, spring is finally here; so welcome to the spring 2009 edition of our alumni association newsletter. First, let me start off by wishing the class of '69 a very happy 40th anniversary! As usual, this edition is packed with news about our association, information about upcoming events (the 2009 reunion in Hot-lanta in particular), and articles written by some of our alumni.

Of course, the main order of business right now is the 2009 reunion in Atlanta, sponsored by that very handsome and energetic couple (they should be energetic ... they are younger than most of us) Ralph and Becky Blessing. Be sure to check out the great job they did of promoting the reunion in this edition. They have many wonderful things planned for us; so make sure you are there to help the Class of '69 celebrate their 40th!

Next, this is an election year and Bobbie is calling for nominations in her President's Message. So, if you are interested in running for one of the open positions or know someone who may be, please let Bobbie know. This year, the voting will take place on the FAHSAA web-site. Nominees will also be listed on the web-site, along with their bios.

Speaking of the web-site, if you don't go there very often, you really need to. Both Carl Fields '68 and Bruce Garner '70 have done a wonderful job of transforming the site into a thoroughly modern center for communicating and exchanging information. In this issue is an explanation by Carl of the voting process; and Bruce's history pages need to be visited on an almost weekly basis to keep up with the plethora of historical information there.

As you go through your newsletter, I hope you enjoy the articles by John, Peggy, and Judy as much as I did. And don't forget, I am always looking for articles from our alumni (shameless plug). We want to know what's been up in your life ... so don't be shy. Drop me a line, mail me a card, write me an article ... well, you get the idea. If I don't hear from you, you will be hearing from me!

☺

Thanks and enjoy!



Rick Bullen '70

Editor

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FROM THE (DIGITAL) DARKROOM

By John Neumyer '69



Photo by Cindy Neumyer

Last time we talked about how to manipulate the shutter speed on your digital camera by setting the camera to TV (time value) or to M (manual). Shutter speed is one part of the equilateral triangle that results in a balanced exposure. Today we're going to talk about the other two parts of the triangle; ISO and Aperture.

ISO (International Standards Organization) and ASA (American Standards Association) as applied to photography are the rating attached to a roll or piece of film or, in this case the sensor of the camera, that indicates sensitivity to light. The higher the number, the more sensitive to light the sensor will be. Most digital cameras start at ISO 100. Some Digital Single Lens Reflex (DSLR) cameras allow you to expand the ISO rating to as low as 50. Many pocket digitals top out at 400 (but this is changing) while most DSLR's top out at 3200 or higher. So, what does this mean to you, the photographer? It means that you can control the sensitivity of the sensor depending upon the lighting conditions you encounter. A friend of mine who teaches digital imaging at the local high school, and whose class I visit from time to time as a guest lecturer, says "start 'em out on automatic, but get them away from automatic as soon as possible." So get away from the automatic setting and learn what the camera can do for you. For bright light (this includes cloudy days at the beach* or the snow*) set the ISO to a low number (100 or even 50 if you can). On a cloudy day set the ISO to 200. On a really gray day or to stop action (sports for example) set the ISO to 400. Indoors without a flash, set the ISO to the highest number available and hope for the best. I set the ISO on my camera to 3200 when I shoot stage plays, classroom activities, and volleyball where flash photography is not permitted. I get a blurry ball but, the athletes are sharp. I also set the ISO to 3200 for Friday night football. Indoors with a flash set the ISO to a moderate number like 200. You could set it to 100 but, the flash won't reach out as far and you'll use up the batteries faster. In the old days film manufacturers would actually print a chart on the inside of the film box or insert an instruction sheet giving exposure and processing instructions. The shutter speed and aperture would be given for various lighting conditions for that film speed (ISO). This started before cameras had built-in light meters, and judging the lighting conditions was educated guess work, but including the chart continues to this day. If you still have a roll of 35mm film in its box, open the box and look on the inside. Or look at the instruction sheet that came with the film. That chart will be a little different for different film ratings (different ISO's). My dad had those charts down cold. My first camera had a built-in light meter and I metered every exposure.

So, you might ask, why don't I just set the camera to its highest ISO and be done with it. Good question and there are several reasons not to. First, a high ISO on a bright day might be more than your camera can handle and you'll end up overexposing your shots. Second, as the ISO goes up, the quality goes down, but generally not until you hit the higher ISO's (ISO 1600 and higher). Third, a high ISO might not fit in the exposure scheme you're trying to set up for a particular shot (slow shutter speed and wide open aperture for example).

Here's a little simple theory about ISO (ASA and DIN for you old school guys). 200 is twice as sensitive as 100. 400 is twice as sensitive 200 and four times as sensitive as 100. Pretty simple, huh? You'll need to remember this little theory later on. The Germans did things a little differently with DIN (Deutsche Industrie Norm). The film speed doubled with every three digit increase. So, DIN 27 is twice as sensitive (fast) as DIN 24 and four times as fast as DIN 21.

Now, let's talk about Aperture. The functions on your digital camera that allow you to control the aperture are (AV) and (M). The aperture is a little device in the lens that opens and closes much like the iris of your eye to control the amount of light striking the sensor. For bright light the opening will be very small. For dim light it will be wide open—just like your eye. The numbers assigned to these openings will be confusing at first because they don't seem to make any sense. The numbers themselves are not simple doubling or halving of round numbers as with ISO and Shutter Speed. The larger the aperture number the smaller the opening is, allowing less light in. On many lenses f/2.8 is wide open, allowing in the most light in, and f/16 is closed down to the smallest opening possible. There is a method to this madness and I'll talk about that in a minute. The two purposes for the aperture are to control the amount of light striking the sensor and to control the depth of field. It is the third part of the triangle.

While important to getting a balanced exposure the aperture's real value is to control the area of a scene or subject, from front to back, that is in focus. And what is in focus is called depth of field. With a large aperture opening (f/2.8) the depth of field will be small. With a small aperture opening (f/16) the depth of field will be large. So, in very simple terms, if you want everything to be in focus choose a small opening (f/16), but if you want to isolate a part of the scene or subject, focus on that part of the scene or subject, select a large aperture opening (f/2.8), and get close to your subject. The depth of field will vary according to three things; focal length of the lens, distance to the subject and of course the aperture setting. A wide angle lens (35mm or shorter—on SLR's and DSLR's) will have a larger depth of field, while a telephoto lens (70mm and higher) will have a shorter depth of field. With a short lens almost everything will be in focus no matter what. As your

distance to the subject increases, so does the depth of field. On small pocket digitals the focal length may be as short as 5 to 8 mm, but because the sensor is so small the theory still holds.

The aperture number is really a ratio between the aperture opening and the focal length of the lens and is expressed by the following formula and explains why the numbers appear to be really weird.

$$f \text{ number} = \frac{\text{focal length of lens (mm)}}{\text{diameter of aperture opening (mm)}}$$

Lens manufacturers have engineered pre-set stops in the aperture where the difference between one stop and its neighbor is equivalent to halving or doubling the amount of light allowed to pass. So, if a lens has the following f-stops; 1.4, 2.8, 4, 5.6, 8, 11, 16, the difference between f/1.4 and f/2.8 is called one full stop and f/1.4 allows twice as much light to pass as f/2.8, which in turn allows twice as much light to pass as f/4. Now the halving and doubling of f-stops fits right in with the halving and doubling of ISO's and Shutter speeds.

*Shooting at the beach and/or in the snow are the worst possible conditions to shoot under. Letting the built-in light meter determine your exposure for you will result in an underexposed shot (it will be too dark and the snow will look gray, not white) because everything appears so bright and near white—the sun, the sky, the water, the snow. Here is where you need to wrestle control away from the camera and overexpose by at least one stop (that's one shutter speed slower than suggested or one f/-stop larger [smaller number] than suggested).



Beach Shot Metered

Beach Shot Corrected

OK, to see if you understand this stuff take this test.

An exposure setting has been established. You want to experiment with the depth of field, but you want to maintain a balanced exposure. Use the scale in the previous paragraphs to fill in the blanks. F-stops are always expressed as f/XX

	ISO	Shutter Speed (TV)	Aperture (AV)
metered	100	1/500	f/2.8
1.	100	1/250	_____
2.	100	1/125	_____
3.	100	1/60	_____
4.	200	1/500	_____
5.	200	1/250	_____
6.	200	1/125	_____
7.	200	1/60	_____
8.	400	1/500	_____
9.	400	1/250	_____
10.	400	1/125	_____
metered	400	1/60	f/16

Answers: 1. f/4, 2. f/5.6, 3. f/8, 4. f/4, 5. f/5.6, 6. f/8, 7. f/11, 8. f/5.6, 9. f/8, 10. f/11

TALES FROM THE RED CARPET – OSCARS 2009



by **Peggy Rowland-Sanchez 71'**



The old Hollywood glamour was definitely back at the 81st Academy Awards, held February 22nd at the Kodak Theater in Los Angeles. Those of you that watched the show, surely enjoyed some of the timeless stars that appeared and the different twist on how major awards were presented.

As normal, I was all suited up and at the red carpet arrival section by 1:00 pm, awaiting my first guest. My first arrival was Miley Cyrus with her Swarovski crystal dress that looked much better in person than what the critics made of her gown. If I had to wear 12 pounds of a dress, I do not think I would have the sweet demeanor that she certainly had. One could clearly see the excitement in her face as she waved to the crowd and thanked me for helping her out of her limousine and straightening her gown. I actually felt myself straightening many gowns that night.



This was the first year that I can remember that there were no demonstrations in the fan section, no unruly signs or any signs for that matter. Everybody was well behaved behind the fence and the annoying see through tarp that the police had installed was slowly being ripped down by the crowd to ensure a clear view of their favorite stars.

I have never seen so many beautiful glamorous gowns as I have this year. Normally there are always a few where you just scratch your head and wonder what were they thinking when they got dressed? Not this year. Everybody looked elegant and classic and jewels were plentiful.



My highlight this year was the arrival of one of the world's most beautiful women, Sophia Loren.

Not only did she overwhelm me with her ageless beauty but she is as nice as she can be. It was a true honor to meet her and be able to exchange a few welcoming words with her.

Truly the most awaited arrival was super couple Angelina Jolie and Brad Pitt. The minute they stepped out of their limo the crowds went wild. They did not let their fans down. They were the only ones that made a point of walking away from the red carpet and towards the fence where screaming fans stood, thrilled to get such a close look. With grace and charm they greeted their fans. It was pretty hard for me to just smile and turn them back to the carpet without wanting to jump up and down and throw my arms around Brad! The big emerald earrings and huge emerald ring Angelina wore really were stunning. In a weird kind of way the bright green accented all her tattoos over her back and arms.



The evening went flawless and being upstairs at the Governor's Ball gave me plenty of opportunity to see all and chat with many. As you go through this event you are surrounded by so many stars, when people ask me who I saw, I honestly have a blur, as it pretty much is everybody. Another one of my favorites was meeting and having quite a nice conversation with Anthony Hopkins. I couldn't quite get "Silence of the Lambs" out of my mind as I was talking to him. Just as meeting Joel Gray, I suddenly wanted to sing Cabaret! Funny things go through my head as I meet certain stars but thank goodness they remain in my head and I maintain my professional demeanor.

Although we also have just as much excitement getting the stars reunited with their limo at the end of the evening, the fanfare is smaller. As for me, having put the last star in their limo at 2:00 a.m., who now get whisked off to another party in the LA area, I yearn to get off my feet and put my head on my pillow. I now wait for my ride, but there is no glamour there, as I watch the clean-up crew come in droves to pick up all the trash and roll up the carpet to take it back to just another street in Hollywood.

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