



LOS ANGELES

CINEMA CLUB



NEWS BULLETIN

LOS ANGELES CINEMA CLUB

VIDEO WORKSHOP

"OUR 79th YEAR"

JUNE, 2010

PRESIDENT'S MESSAGE

WALT GILMORE



Thanks to John Hart and the Los Angeles 3D Club, for our program last month. Did anyone get hit by flying screen-objects? The Los Angeles stereo club does some very ambitious video projects, which demonstrate a lot of technical skill and attention to detail. I hope somebody in our club can come up with an idea for a club project that will allow as many of us as possible to work together and will give us an equivalent video which we can show and of which we can be proud.

My appeal for a volunteer to replace Alan Ogil as secretary resulted in two "volunteers," Frank Pattinara, and Pete Kennedee so we are well covered in that area; thank you both gentlemen but as Frank is already the Contact Chair Pete is now our Secretary.

I hope everyone is coming along better than I in readying their Summer concert videos. Picking a subject and proposing the idea into some sort of script or shooting outline is always the hardest part of making a video. Once that is done the "easy" part is shooting and editing, but the basic truth is - unless you sit down and come up with the idea you will never get anything done. Maybe we should take five minutes at the next meeting and talk about developing ideas and starting the process? Anyone else interested?

On a sad note I must mention that former member Aurelio (Bali) Balasar died the day before the last meeting and he was buried on June 2nd. Our sympathy goes out to his wife Rose and the family. It is sad that we missed Bali's company the last two years because of his health and the loss of their daughter. We will miss him.

Don't forget the next Contact is July 28th

See you at the meeting May 28th

Call Walt at (310) 643-3830 or e-mail at gilg3urborn@aol.com

Have YOU got an idea for a Club Video?

BRENTON IS THE SOUL OF LINGERIE

The Los Angeles Cinema Club Workshop's regular meeting is held at 7:30 P.M. on the fourth Wednesday of each month in the social hall of the Little White Chapel at 1711 N. Avon St., Burbank. The entry is on Jefferson just East of Hollywood Way. There is a parking lot on the corner across the alley from the hall.

INTERNET RESOURCES video

Website: <http://www.lacineclub.com/>

YouTube Channel: <http://www.youtube.com/lacineclub>

General Email Address: lacine@calnet.com

PROGRAM CALENDAR

PAUL HANSEN

JUNE 23rd Paul Hansen

Take a little time
To look at little things
Not so far away
Time not away

Perhaps a tiny flower
A pebble or a leaf
Then you just might view
Something new

So how about some videos on little things? Maybe a box of film chosen that has all these little things, trees and rocks, pieces of wire and string that might be used one day...or all the only one that has one of those? There are so many little things around our homes that we have never examined...now is your chance...then share it with us! "Little things mean a lot"

Don't forget, July is our mid-year contest!

Remember! Life is like a roll of toilet paper: the closer you get to the end, the faster it spins!

MEET YOU FORGET. There is always a need of volunteers to provide fodder for the refreshment bar at the club meetings. **Volunteers** get in touch with Joyce Smith (J) (818-545-7255).

LACC ENTERS THE 21st CENTURY

Our May 20th meeting was a winner, (not your hearts but you guys who weren't able to make it.) John Hart gave us a tantalizing peek into amazing world of 3-D movies.

John presented a program of his own films plus a number made by members of the Stereo Club of Southern California. The following titles made for an exciting evening of cinema.

"GHOST CAR" by John was a thriller with a comic surprise at the end

"BLIND CLASS" A fantasy with some remarkable green screen work. In this one John demonstrated noteworthy ability as an actor.

"BALLOON FESTIVAL" A documentary showcasing the color and magnitude of the hot air balloon Festival in Albuquerque, New Mexico.

"THE MAKING OF AN UNDERGROUND ROCK ALBUM" A documentary about the making of (what else) an underground Rock Album. Lots of action and music. Your editor did find it disconcerting when that guy kept yanking the neck of his guitar out over the audience.

A great program!! Our thanks to John and THE STEREO CLUB OF SOUTHERN CALIFORNIA.

A SAD NOTE

It is my sad duty to report the passing of Austin (Sal) Salazar on May 21st after a lengthy illness. Sal and Rose were very active in the club, after joining in 1982. Sal was Equipment manager and projectionist for many years. There was also a period when he served as club treasurer. Service to the club was a family thing, with Rose serving as club president in 1988.

Your editor also presented a number of film programs to the club over the years found Sal always friendly, generous and very helpful.

Our thoughts and prayers go out to Rose and the family in this time of sorrow.

YOUR BODY IS A TRIPOD

Photography in the

1960s is simple in the 21st Century! How many of you have looked at your method of hand holding your camera in an analytical way? Nope...I should just point the thing and pushed the button when I was unable get the shot with a tripod. Some call writer Michael Kael took three pages in *Time* magazine Magazine to really make a complicated procedure of a simple job. He broke the operation down into six sections: (1) Be the triangle, (2) Create Stability, (3) Floating Above, (4) Solid Placement, (5) Sit on it, (6) Use your feet....I will attempt to condense it into eight sections four hundred if chosen words for your education or hobby.

Be the Triangle: There are two main types of camera. Those with straps and those without. A strap allows you to relax your hand when not shooting. This enables you to touch controls gently and not drop the camera if you use it properly. Hold both hands on the camera. That is two points of the triangle. Always try to brace yourself with three or more points. Do this by leaning your body against it with or feet, by positioning the camera on your head while using cross-legged. Footing contact is the key.....Using the viewfinder instead of the LCD will provide another point of contact.

Create Stability: This works well for low angle shots. With your left hand under the camera, at your right hand either holding the handle or slipped downward into the strap you create a more solid, stable footing hand grip. It is not suitable for standing situations because you are shooting at eye level. But it works well for seated subjects.

Floating Above: The author discusses floating shots as related to creating if you are taking for a floating camera shot, creating it the best position to use while still maintaining visual contact with your flip out viewfinder. The only difference is that you push the camera away from your body to shoot the shots.

Solid Placement: This article what about placing the camera on some solid object or place. This is for a static shot only look for any solid object, the leggs and heavier the better. Getting the right height is the key. Don't put the camera on the ground if you need to shoot a person's face. Use bags of sand or wooden wedges work well. If you don't want carry those around, a small plastic bag can be filled with sand, dirt, or grass or locusts and "You have created something". Just be sure it is wide as the camera, tightly sealed and not too unstable or your shot will change before you're through.

Get into it: Don't with what? remember seeing a good one to not waste it

Sit on it: If you are tired but need camera placement in your shot (a panning or sitting) by kneeling or sitting. Grounding forces you to stabilize on the balls of your feet and is less wobbly. Use your knees on the ground and confidently hold the camera at your waist sitting cross-legged can work well. Place your [journal pg 6]

LOOKING AHEAD IN ZERO TEN

JUN 23rd.....Monthly meeting

JUL 28th.....Monthly meeting.....Mid-year contest.

AUG 2nd.....Board of Governor's meeting

AUG 28th.....Monthly meeting

SEP 22nd.....Monthly meeting

ADDRESS CHANGES

If you have a change of address, phone, or e-mail, please notify your editor so we can keep everyone current.

MIDYEAR CONTEST

I'm sure it has been mentioned elsewhere in the Bulletin that July is the month of our mid-year contest..... but a little extra nagging never hurts. To quote Contest Chairman Frank Patsmato " I am expecting a record turnout of entries.....In the event any of you are planning to goof off (and not have a submission I can only say ... I know where you live". Think about it!

QUOTE UNQUOTE

A woman's dress should be like a barbed wire fence,
serving its purpose without obstructing the view.

—Doris Lores—

"Outdoors" is what you pass through to get into your car.

— Jennie Leibowitz—

THE LAST PAGE

[continued from pg. 4] - elbows on your knees and cradle the camera, or use the viewfinder for extra support.

Use your ear: Regardless of how you use your camera it very advanced thing to learn is how to breathe your shot is breathing. While most people feel that holding their breath makes for a steady shot, they don't realize that it makes their body tense. Relaxing is the key. Smooth, slow breaths slow your heart rate and calm your muscles. Concentrate on finding a pace that is comfortable, even, and steady. When you have the Zen, you will be able to say, "My body is my tripod."

[ask: what some guy got paid real money for this information]

FESTIVAL REMINDER

Just to jog your memories: The deadline for entries in the **NORTH AMERICAN MOVIE MAKERS AWARDS** is September 1st.

The deadline for the **AMERICAN INTERNATIONAL FILM AND VIDEO FESTIVAL** is October 1st.

note: Entries in the North American Festival will be automatically entered in the International.



JUST WONDERING

Does anyone other than your editor, when viewing the so-called "really" shows with which TV is awash, feel like is watching a really bad home movie...but with good lighting.

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