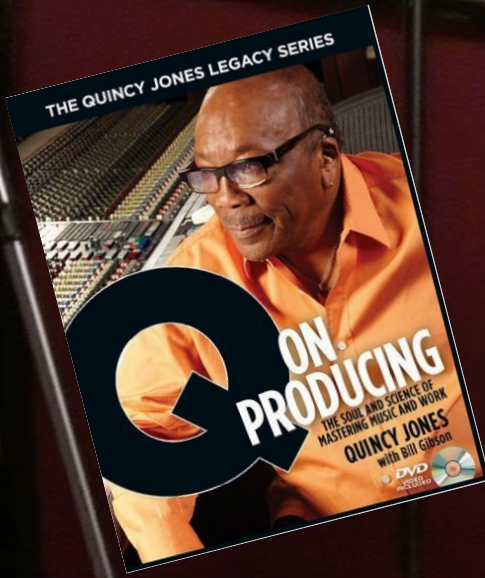


INSIDER GUIDE

FERROCITY

MAGAZINE
JUNE 2020 ISSUE #3



EXCLUSIVE

BILL GIBSON

Engineer (live and studio), producer, musician, and author.



AUDIO | MUSIC

Finding Your Recording Groove

BROADCASTING

The Unsung Hero - Sweetening

LIGHTING

Don't forget about me. The LD!!!

THE C-47

JT of Teiper's Tidbits takes it on (with a special build project included)



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**"...Networks give you
REACH. Community
gives you POWER!"**

~ Joe Scacciaferro

*Excerpted from the
EDITORIAL pg.3*

FROM JOE

EDITORIAL

I'm sure you're aware of the [FerroCity: Skills & Technology](#) podcast series. If not, you owe it to yourself to check them out. Skills and Technology started out filling a simple need. I needed to share the knowledge I acquired throughout a lifetime working in many sectors of the entertainment production industries. During that time, I learned from the best and came to understand the value of belonging to a network of quality professionals and a community that cared about me.

That idea of sharing what I learned became the foundation of Skills and Technology. S&T quickly evolved into wizards of our industry sharing their stories and knowledge directly with you.

Amazing right? YES. But the story doesn't stop there.

When you look behind the curtain you will see the real blessings. Each new guest offered an introduction to other industry leaders. Those connections increased FerroCity's influence and opportunity *exponentially*. (Word of the Day: *ex·po·nen·tially* 1. with reference to substantial or rapid increase). That fact has allowed us to amplify our original "share" by a multiplier that grows larger with each new introduction.

Okay so what, "Hurrah for FerroCity!" "But how does that help me?"

The point is, networks give you REACH but communities give you POWER.

When you develop the support of a real community, people are more inclined to listen to what you have to say and what you have to offer. You instantly become a "made man or woman."

Those of us who've been at this for awhile have all experienced and still experience that moment when you walk onto a set, stage, production meeting or location shoot and don't see any familiar faces. You think (and are probably right) "everyone is looking at me like who the F' is this person. How dare they come into our house!" Then the moment arrives when you start dropping names from your community. BAM your in. Snarky faces turn to smiles. Growls turn to wagging tails. Suddenly you've just expanded your community and gained more influence.

You think you don't have those names to drop?

You think you don't have that community of influence to substantiate your value?

YES, you do!! As a member of the FerroCity Community you have

all that. You can now walk into those settings with a swagger. (Well... don't really swagger. We all hate swagger unless it's followed by a wicked sense of humor. Plus, you better know how to deliver that wicked sense of humor or you're going to get eaten alive. It's much safer to remain humble and confident.)

That's the "simple share" I was talking about in the opening sentence. We want you to exceed. We want you to move forward with confidence. We will be your community of influence that will empower you to succeed and open new opportunities.

Here are a few quotes from a S&T podcast that speak directly to these points:

...FerroCity functions and operates exactly like all cities throughout history. It has a specific and strategic architectural design that's based on a bottom up approach. Education is that base. Making it available to the entire FerroCity population. Giving you the opportunity to access knowledge and resources. THAT'S THE "REACH" part of the equation.

... FerroCity unlike any other platform that we know, has an entire COMMUNITY ecosystem to allow you to IMPLEMENT and EXECUTE upon that which you've just learned. THAT'S THE "POWER" part of the equation.

...Think about this. Most courses just end and that's about it. Then what? The HUGE difference for YOU is that FerroCity not only EDUCATES, FerroCity MATCHES employer to employee. FerroCity PROVIDES a simple method of worldwide COLLABORATION and offers a group of preferred VETTED retailers. THIS IS THE AMPLIFYING PART OF THE EQUATION THAT BRINGS TOGETHER REACH WITH POWER THROUGH NETWORKS AND COMMUNITY.

You owe it to yourself to listen to them. But more importantly you need to actively participate in your FerroCity community. No sitting in the wings and watching. Ask questions. Voice an opinion. Post a project you've done. Ask for input on that project.

Bottom line is interact with the community. We are excited to get to know you and to support your dreams. Remember this relates to all levels of our industry. Just because you've been doing it for years doesn't mean you have the support or influence of a valued community. Just because you have Facebook friends doesn't mean you can ask them to help paint your house.

Ciao,
Joe



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Bill Gibson on **Finding Your Groove in the Wonderful World of Music Recording.** Through school, hard knocks, online courses, and now a healthy dose of Google, it's possible to build a very functional technical and/or artistic skill set. But...



FROM THE CEO

A reader favorite! Thoughts, opinion and commentary from FerroCity's Founder and CEO. Joe speaks to how a Network gives you reach and a Community gives you power. Enjoy!



TEIPERS' TIDBITS

Jim Teiper or 'JT', as his friends know him, shares his thoughts regarding all things production.

In this edition, JT tackles the ever so simple yet amazingly complex - C47



SWEETENING

The next time you watch TV, go to the movies, or view any professionally produced video, close your eyes and "watch" it. If you are able to appreciate and "see" the story, you rest assured the Wizards of audio sweetening had their hand in that production.



LIGHTING DIRECTOR IMPORTANT?

When a production forgoes a Lighting Director, lives will surely not be lost. However what is lost matters, even if its absence is not always immediately felt. A pilot does more than ... "just fly a plane."



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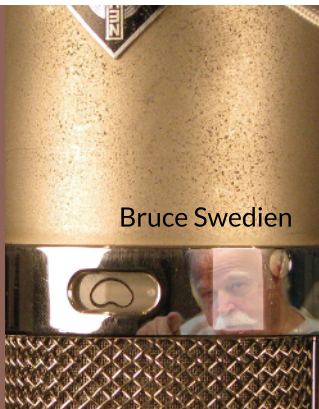


READERS FORUM

We love to listen to our FerroCity Insider Guide readers. We sincerely value your kudos, concerns, and questions. Let's get a conversation going!

MUSIC RECORDING

Finding Your Groove in the Wonderful World of Music Recording



Bruce Swedien



BY BILL GIBSON

I'm an audio engineer (live and studio), producer, musician, and author. Anyone who makes it into the world of music and audio eventually develops a skill set that includes some musical insights, some technical insights, a formidable desire to succeed, passion for great music/audio, and a huge capacity to persist where others might give up!

Through school, hard knocks, online courses, and now a healthy dose of Google, it's possible to build a very functional technical and/or artistic skill set. But, a very exciting part of the journey through a career focused on the disciplines of music and audio is the realization of where you fit into the mix—or sometimes where the mix creates a you-sized hole.

It used to be that everyone wanted to work in a big fancy recording studio because that was the ticket to being part of great music—I still love recording and producing projects in a big fancy

studio, by the way. But today your skill set can take you into so many exciting activities that you never even thought about loving to do.

Granted, music production at the highest level is available to all without the need for studio fat-cats ("the man") or record execs—see: Macklemore and Billie Eilish/Finneas O'Connell! If making music is your dream, go for it, and go for it with all your heart! Don't be denied! Persist! Adjust! Repeat! Take heart that a career in music and recording—well, pretty much

any career — is a lot like songwriting. A great song is often rewritten, even if subtly, dozens of times before the song blossoms and starts touching hearts and changing lives. And often it's that one last subtle lyric change that can bring a tear to the listener's eye. Keep an open mind and keep tweaking your career until it blossoms. Here's the really exciting part - your unique and exciting path lies right in front of you. You might find your way in audio production, audio for video games, musical composition, the broadcasting field, film sound and music, equipment design, manufacturing, sales, podcasts, video production, advertising, corporate presentations, and ...

CONTINUES ON PAGE 6



MUSIC RECORDING...

CONTINUED FROM PAGE 5

the list goes on and on. You don't need to be a rock star to build a great life in music. But, there is one constant no matter where you find yourself thriving in your creative pursuits. Go for it! And, go for it with all your heart! Don't be denied! Persist! Adjust! Repeat!

books and videos than I can count—many with some of the music industry's most lauded icons, such as Quincy Jones, Bruce Swedien, Al Schmitt, Dave Pensado, Sylvia Massy, Ed Cherney, Chuck Ainlay, Elliot Scheiner, Frank Filipetti, and George Massenburg! And, get this, I love every second of everything I get to do! And, believe it or not, I really couldn't play all of these games without a tool belt that included my recording and musical skills.

I encourage you to be open to opportunities that come your way. Be courageous! I've worked a lot with the METAlliance group (www.metalliance.com). A mantra among these industry icons is "Always say yes." Each member of the group has at some point had the courage to take a gig that was new to them. We all have to do that at some point. Always be about getting better. Prepare! Success happens when preparation meets opportunity. But, once you have your tool belt filled with musical and technical skills, be bold and always be willing to apply them to the unique opportunity that opens before you. Go for it! And, go for it with all your heart! Don't be denied! Persist! Adjust! Repeat!



I've done so much in this musical world. I've recorded and produced LOTS of albums (Uhh...CDs, projects, streams); I've worked on films, written and produced music for video presentations; I've played thousands of gigs on drums, guitar, bass, and keys; I've produced and mixed an amazing blend of genres from pop to rock, alternative to symphonic, punk to rap, to vocal doo-wop groups to choirs, symphonies to country, rockabilly to urban, and grunge to bluegrass. I've produced countless instructional videos, and I have written and developed more

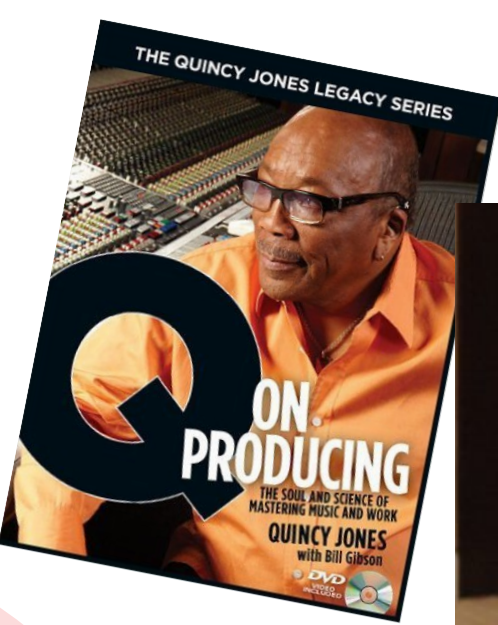


- Chuck Ainlay
- Al Schmitt
- George Massenburg
- Elliot Scheiner
- Frank Filipetti



MUSIC RECORDING

CONTINUED FROM PAGE 6



Bill Gibson & Quincy Jones



I started teaching guitar when I was 12 years old. I was a pretty good young player and my dad asked me if I would consider teaching one of his friend's kids to play guitar for \$2.50 a lesson. I couldn't have said yes faster! Teaching has been a big part of my life since that first guitar lesson. I had a full schedule of private students all through junior high, high school, and college. I was an education major right up until I was set to student teach but got hired by Green River College as a music teacher when I was supposed to student teach so I finished my degree in composition and arranging. I was always very into recording and quickly ended up as the chief engineer at a studio in the Seattle area, where I started teaching recording classes through a RIAA franchise (*Killer Demos, Hot Tips and Cool Secrets for the Home Multitrack User*) with a buddy, Bob Slous, who had video gear and expertise. That all lead to creating a series of instructional cassettes for a small publisher who never paid my royalties, which all lead to writing three books for MixBooks in 1995. Since then there have been a long list of books and videos. I taught recording at The Art Institute of Seattle for a while. I became way too busy to keep up a teaching schedule due to an intense music production and publishing schedule. I'm still always producing and/or recording a music project, doing live sound, writing books, helping develop other content creators, and teach one course at Berklee College of Music Online. I've said "yes" to a boatload of new things for a long time!



Sylvia Massy

record producer, mixer and engineer, and author

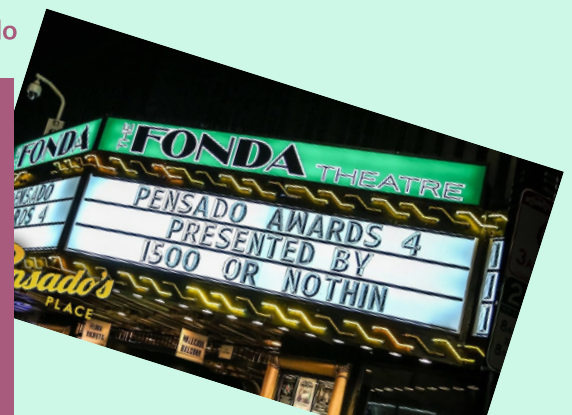
I began teaching my own series of private classes at a large studio in downtown Seattle. That led to the creation of my first instructional video.

It's a privilege to be able to share some of the things I've discovered about this wild world through the books and videos I've written, produced, and developed over the years. I hope the fact that I still DO all of these aspects of the audio/music industry helps me explain concepts in a way that is easy to grasp. I love giving back and being at least a small part of helping raise the bar for music creators. And I love inspiring folks to go for it! And, to go for it with all your heart! Don't be denied. Persist! Adjust! Repeat!



Herb Trawick

Dave Pensado



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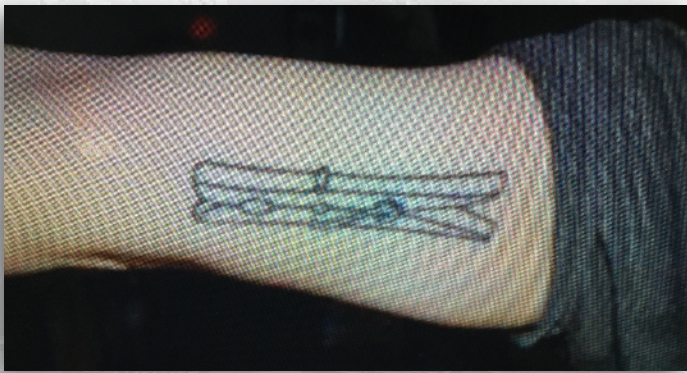
TEIPER TIDBITS



Bullets. Pegs. Ammo. C-47's. The Humble Clothespin? Or, as I like to call them (for short) Genuine Pine, Spring-Activated Media Clips (GPSAMC's)

BY JIM TEIPER

Yes, the C-47. Arguably the single most important piece of production equipment one can wear.



Invariably, each crew member will, sooner or later, be compelled to ponder the origins of such a non-descriptive name. Just where does the name 'C-47' come from? As with all good lore, there is an abundant menu of origins to choose from.

Allow me to recap the popular ones-

AFTER THE PLANE

If saying "C-47" has a deja' vu ring to it, perhaps it is because you recall a WWII troop carrier of that name. And having the same name implies a connection, right? Just like 3.14 is a dessert. I couldn't find any real connection here other than coincidence so let's just move on, shall we?

FROM A STORAGE BIN

The story goes that the bin the GPSAMC's (Genuine Pine, Spring-Activated Media Clips, remember?) were kept in was labeled 'C-47'. Yawn. OK, but let's keep going...

IT'S A REQUISITION NUMBER

Somewhere, in 'The Grande Catalogue Of All Things', these versatile little babies got tagged with the ordering number C-47.

AS AN ACCOUNTING TECHNIQUE

So let's say it is the ordering number. Production Accountants would look at it and think, "What is that? They sound important... Guess I'd better approve them." Now 5¢ clips can be billed for a buck apiece. Cha-Ching!

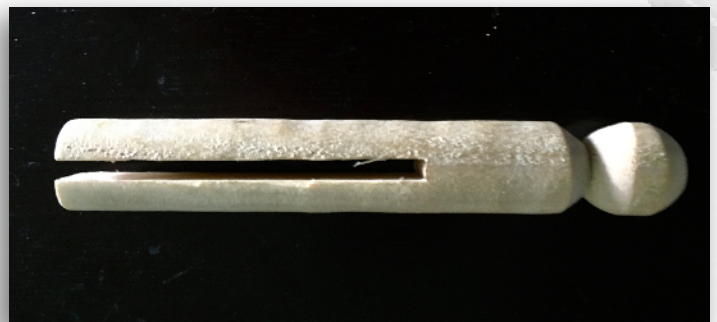
This last one is what seems most likely to me. After all, it involves money.

BTW, the best place to get cheap wooden ones is still Dollar Tree, 36 ct. for a \$1! But I digress...

So why is this little wooden snapper held in such high regard anyway?

It is my belief that it is loved and admired so endearingly because of it's boundless, yet simple, versatility.

To be clear, we are not talking about it's boring old counterpart:





TEIPER TIDBITS

CONTINUED FROM PAGE 5

Or maybe the Super-Fancy C-47A:



Some of Their Many Uses:

- Hold gels to barn doors
- Pull scrims from lights (C-47A)
- Pull back baggy clothing
- Pleat curtains
- Prop doors open
- Close up light leaks
- Attach black wrap to things
- Stiffen nipples
- Wedge the camera (C-47A)
- Pass notes in class
- Hold down tablecloths
- Goose a crewmate
- Keep trash liners in place
- Clip shiny things to the matte box
- Hold funny cigarettes (C-47A)
- Tilt reflective pictures
- Tag your coffee cup
- Gather loose cords
- Hang storyboards
- etc...

In fact, I've used C-47's so often and regularly that I feel naked working without at least 2 or 3 hanging on my left sleeve. Sometimes I even think of them as my ranking insignia.



TEIPERS' TIDBITS

CONTINUED FROM PAGE 5



Every night, it seemed, I'd come home with my sleeve clacking. Often, I'd pull shirts out of the dryer with the clips still attached.

It was not uncommon to get the darting, yet curiously frightened, look of those around me when I went somewhere for lunch or after work completely oblivious to my additional fashion statements.

Things and times change, however.

With lights now becoming evermore capable of pre-programmed gel settings, and fewer units even having barn doors, the mandatory inescapable presence of the C-47 appears to be somewhat waning.

In my humble attempt to keep this little marvel valued in the production world, allow me to offer alternative branding and use possibilities:

I've included a special tear out instructions sheet for you to make your very own COLT-47!!!

COLT-47



WARNING: wearing eye protection like safety glasses is advised

VIDEO FUN

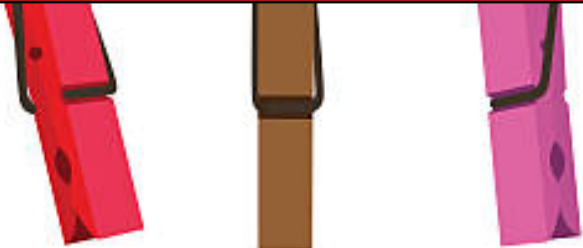
1. The C-47 as a beatnik applause accessory-



2. The C-47 as an alertness generator-
Or (my favorite)...



3. The C-47 As A Defensive Weapon-
Ladies and gentlemen, allow me to introduce
you to the fastest clip in the West- The COLT- 47!



4. Made from mostly nonmetallic materials,
this baby can easily annoy even the most
engrossed AC...

Just look at this craftsmanship!



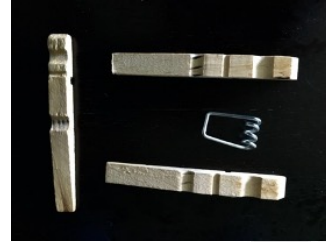
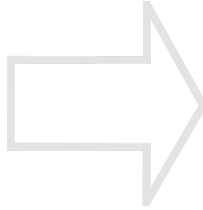
COLT-47

Now I believe in giving you, our dear reader, true value for your purchase and, since this publication is free, I hope you'll find this gift worth the price.

Here are my easy instructions to make your very own, fully-functional COLT- 47:

For starters, you'll need 2 GPSAMC's. Break them into their component pieces.

These are the parts you'll need to keep:



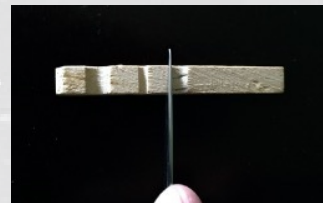
Find the divot in one wooden side. Not that one- the other one. There. Good.

Now get an Exacto or a nice, sharp knife.



Make a vertical cut as shown to a depth of about 2 cm (that's like 1/8" for us 'Mericans).

Keep the depth consistent



Now make a horizontal cut like shown.



If you're good at this kind of thing, the 2 cuts will meet, popping out a little widdle-wedge.

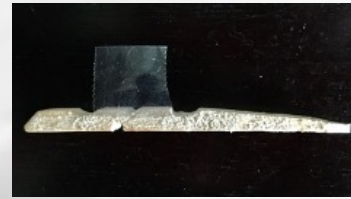
(Say THAT 10X fast...)



Now, some models (like these cheap ones from Dollar Tree) have an extra little divot.

If yours looks like mine, you'll need to use tape to smooth out that divot.

Electric/Vinyl tape is best, but, since I used up mine on my kid's pandemic projects, here's Scotch instead.



Now, get the spring started down the 'barrel' like shown.

This is important. Do it precisely as shown.



Slide it all the way down and place the 'trigger' as shown.

This is the 'cocked' position.



Now take the another long piece and complete the barrel by taping it to the top.

Start taping at the tip of where the 2 sides meet.



Insert a 'bullet' in the barrel and there you have it!

Locked, Loaded and ready to get yourself kicked-off set!



Happy Hunting! To reload, just use the bullet piece to push the trigger back to cocked position.

Some people, though, tend to take things to extremes.

If you'd like to see the next generation of this formidable device, I offer you the Toothpick Gun!

<https://www.youtube.com/watch?v=gsLC9UY652E>

For even more medieval mayhem, switch the toothpicks for lit, wooden matches!

But be careful, for Pete's sake- Kids, don't try this at home!

And that, my friends, is the entirety of wisdom I have to share regarding our snappy little friends.

If you have tips or tricks that you'd like to share, I can be reached here.

Who knows? I may give you a shout-out in future articles...

JTeiper@AvailableLightAndGrip.com

Until next time... Focus Forward!

BROADCASTING

SWEETENING;

UNSUNG BUT NOT UNHEARD AUDIO SWEETENING

BY JOE SCACCIAFERRO

AUDIO



The next time you watch TV, go to the movies, or view any professionally produced video, close your eyes and “watch” it. If you are able to appreciate and “see” the story you rest assured the Wizards of audio sweetening had their hand in that production.

As a producer and a former audio engineer / producer, one of the most fascinating phases of visual production is the Sweetening phase. The term Sweetening to a baker means the ingredients added to give their goods that “yummm yummm” flavor that brings their creation to life. It’s the ingredients that make you close your eyes and smile after taking your first bite. In video production it’s the same process, except this time it’s a team of audio engineers and producers adding their secret ingredients to the audio portion of the video project. These are the artists / engineers responsible for adding the “sweetening” to the final video and bringing the project to life.

Without revealing the treasured secrets for these audio Wizards, let me walk you through the production process from my vantage point. For the sake of discussion let’s say we have been contracted to produce a segment for the Science Channel’s, “Through the Worm Hole” series. After the storyboards are drafted and the basic script is accepted we begin the capture process. Several small crews are dispatched globally to capture key on-camera interviews (usually: a basic camera operator; a camera operator / DP (Director of Photography) who doubles as LD (lighting director); audio engineer; and producer). In a local recording studio our narrator records the “voice over” or narration, which will be used to guide the viewer through our story. Simultaneously, an animation team gets to work on creating a visual reproduction of the universe scenes needed throughout our story. Once all these elements are completed they are loaded into the final editing system and then cut together in accordance with the script. **VOILA ! We are done!**

In sound design, sweetening (“to sweeten”) refers to “juicing up” the audio portion of a film, play, computer game software or any other multimedia project. Its origin may have been old-time radio, which produced visual detail with sound effects such as people walking, horses galloping, doors opening and closing, gunshots, “body slams,” etc.

AT THIS MOMENT THE AUDIO WIZARDS WOULD HAVE ADDED A “SCREECHING TIRE” SOUND. That would alert you to SUDDENLY STOP whatever is being said and regroup.

BROADCASTING

AUDIO SWEETENING

CONTINUED FROM PAGE 15



MUSIC | AUDIO



The reason they would have added that sound and halted my writing is because at this point the project is far from done. In fact at this point the segment would be unwatchable by an entertainment networks' standards (yes, I said the Science Channel is an entertainment network. More on that at another time.) Let's review what our segment looks like at this point:

1. A bunch of interviews recorded at dozens of acoustically varied environments all with a wide range of sound properties.
2. A narration that was recorded in a pristine sound booth, which usually creates very a sterile and flat recording.
3. Then we add a track of music the producer selected during the edit that was just dropped in for reference.
4. Finally, we have dozens of animations and visual transitions that go past us in silence or with loops of music placed as reference.

Obviously, this would be unacceptable by anyone's standards. So this cacophony (cool word huh!) of multi tracked audio sources is then blended, mixed, colored and nudged into a beautifully sweetened 2 track final master mix. The result should be something the viewer will never notice YET always FEEL. It should create and support the producer's vision of the story's flowing emotions. It should be the secret ingredients that create a masterful dessert and never let the viewer identify a single taste.

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LIGHTING



The importance of a Lighting Director

By Lance Darcy

<https://www.newscaststudio.com/2017/10/20/broadcast-lighting-director/>

<https://www.ldg.com/news/>

It concerns me to see the Lighting Director position cut from control rooms. Consoles with fancy touchscreens and graphically laid out magic sheets all seem to proclaim the end of the LD. Soon you'll never need this position again, or so the thinking goes. Producers (or our bosses) see us sitting around before or after a show and think, "What am I paying this person for?"

It's a fair question. Us Designers don't advertise our benefits and, out of habit, downplay our skills. A boastful megalomaniac approach may pay dividends in front of the camera, behind it that same attitude is a major liability.

Television is democratizing. As more content players come online, what exactly is lost when no Lighting Director sits on the show?



Consider that shows evolve.

To evolve means to gradually develop over a period of time, which describes the arc of successful shows. No show's first episode looked exactly like the last. Shows change, their production needs grow, their Look evolves, and with it, expectations do as well. However, without a Lighting Director, this critical element of the production remains stuck in time.

In nature either an organism evolves or dies. Saving money by not hiring a Lighting Director puts the entire organism — the show — at risk of extinction.

What does this evolution look like in the studio? I hear often a "lighting person" is not needed because "The lights will never change." In my experience, television lighting does nothing but change. I make continual adjustments to keep the

show's Look consistent day-to-day. A host comes back from a beach vacation several shades darker? I adjust. A guest host takes over for a day? I adjust. A very dark skinned guest sits down? I adjust. Camera's iris control fails? I adjust. The show wants to light a new position due to breaking news? I adjust and adjust and adjust. Though I can't prove this, I suspect minor voltage differences from the city vary the lights, up or down, a few foot-candles depending on the time of year. The rig, for lack of a better word, breathes.

The myriad of adjustments and checks I perform in the course of a week are too numerous to denote. Some adjustments keep the show consistent, they limit unwelcome change, while other adjustments help evolve the show into an ever slightly better version. Since variation is impossible to entirely remove, for the right kind of evolution to prevail, a "lighting person" must be present to guide it.

I find it difficult to teach non-lighting people everything they need in order to operate a serious studio. I see infrastructure and signal flow in a way time has shaped over 15 years in the field. I have stared at a production monitor for thousands and thousands of hours; I see things other people do not. Thus, I fix issues before they are consciously noticed. I stay one step ahead. I know what something will look like before the Director yells, "Take." These skills, acquired over expanses of time, cannot be transcribed into a manual. No shortcut exists, thus, non-lighting folks can never really catch up. Expensive consoles give them a tool but not the knowledge.

Our systems grow more complicated, particularly with heavy reliance on LEDs.

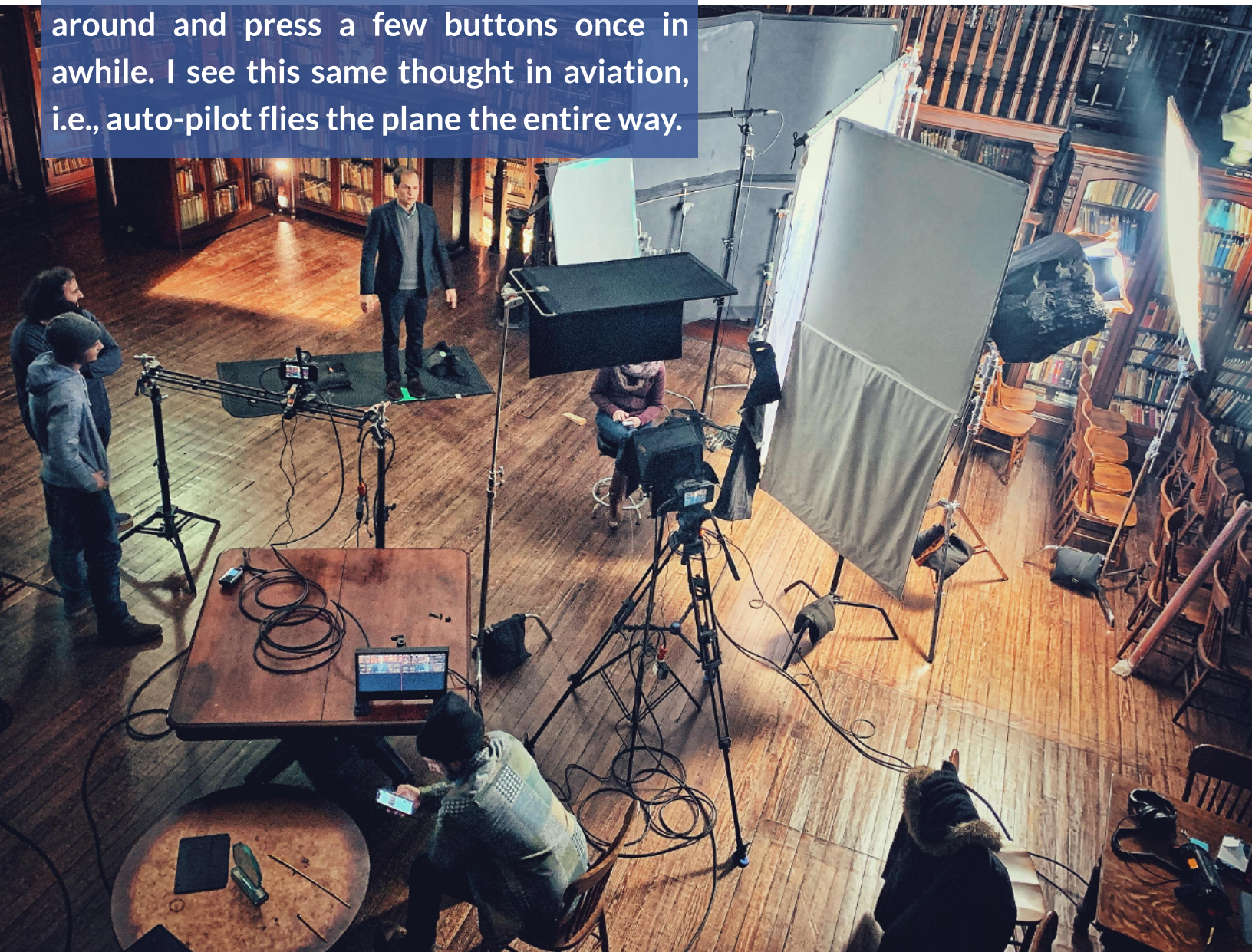
Driving LEDs requires profiles and consoles. Consoles require backups, which then involves networking. Networking involves a solid knowledge of addressing, switches, DMX splitters, gateways ... the list goes on. To complicate matters, a wrong login — for example — going in as a Master instead of a Client, can wreck havoc which may never be unraveled without ... you guessed it ... a lighting person.

I get the impression clients think we sit around and press a few buttons once in awhile. I see this same thought in aviation, i.e., auto-pilot flies the plane the entire way. The next logical step — ergo a pilot is not necessary — feels like a sensical conclusion. And while technically true, auto-pilot is active throughout a large portion of the flight, to suggest a pilot is no longer necessary shows a willful misunderstanding of how airplanes fundamental work. To lose the pilot is to lose the overseer, the systems manager, the person looking one step ahead, the person who responds in a catastrophe.

When a production forgoes a Lighting Director, lives will surely not be lost. However what is lost matters, even if its absence is not always immediately felt. A pilot does more than just “... fly a plane.” Similarly, a Lighting Director does more than “... press a few buttons.”

This article is part of our [Focus On Lighting Design for TV](#), presented by Fluotec. [View more from the series here.](#)

I get the impression clients think we sit around and press a few buttons once in awhile. I see this same thought in aviation, i.e., auto-pilot flies the plane the entire way.





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EARN**

+
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