

INSIDER GUIDE

JUNE 2021 ISSUE 10

FERROCITY

2020

The year that took
the world by storm

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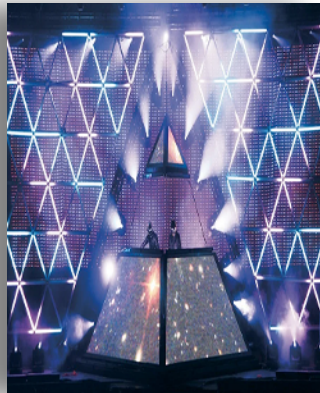
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FROM THE CEO

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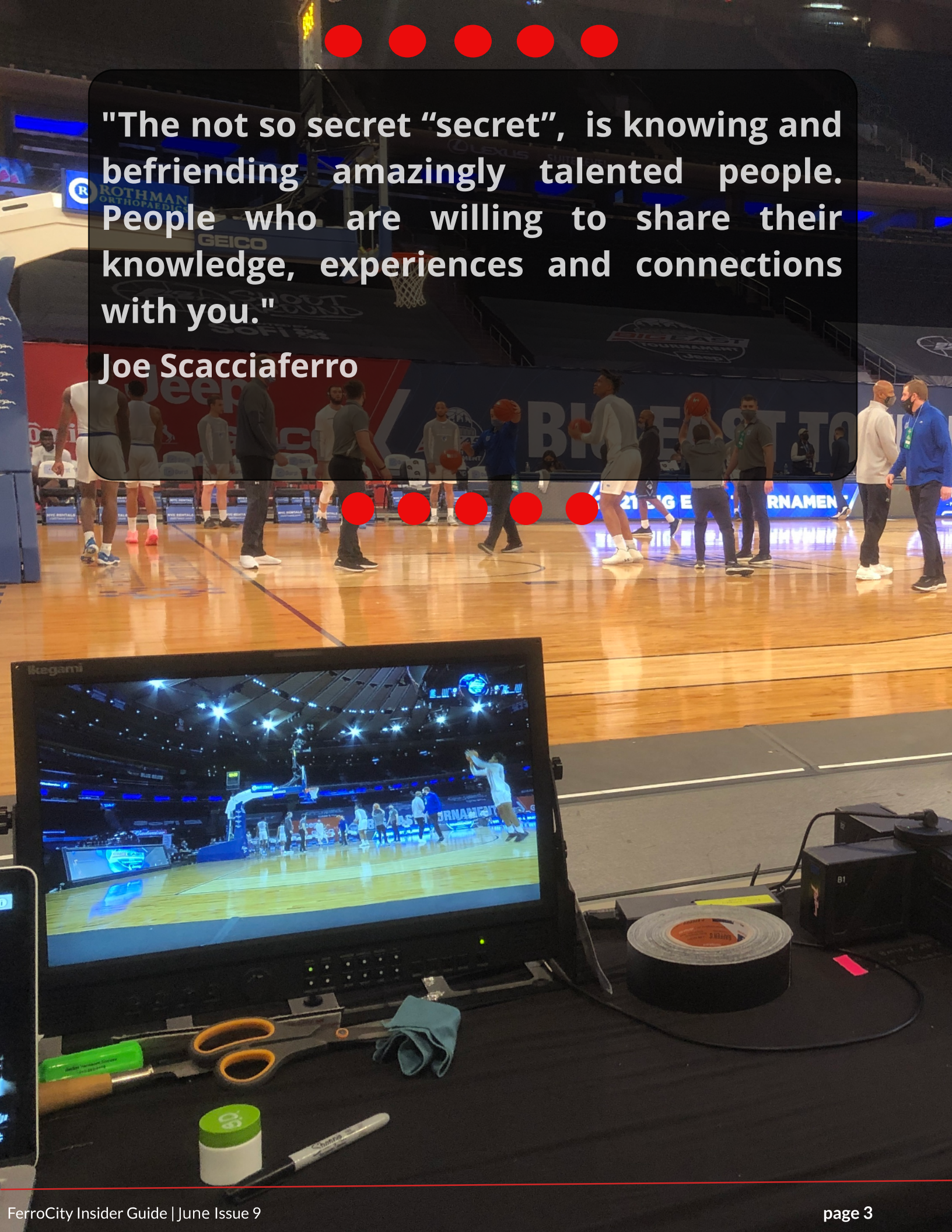


TRILLER FIGHT CLUB

Triller Fight Club took it to the next level with an end-to-end cinema-style live production featuring a whopping 18 Sony PMW-F55 CineAlta 4K cinema cameras.

"The not so secret "secret", is knowing and befriending amazingly talented people. People who are willing to share their knowledge, experiences and connections with you."

Joe Scacciaferro



FROM JOE

EDITORIAL

As the world begins to climb out of the 2020 COVID darkness so does our industry. We are not 100% back yet but we are definitely heading in that direction.

How do I know that's true? Here are my two main reasons:

- With the current rise in broadcast sporting events and the increase in West Coast TV production, many of my peers are now getting called back to work.
- The increase in calls I've been receiving from people looking to get started in the biz or industry veterans now recognizing they will need to develop new skills to adjust to the post COVID production world.

I wish FerroCity had a magic door you could walk through and land the perfect job. We don't BUT what we have may actually be better.

As you know I have been blessed with a very diverse and successful career. I have been honored with 5 Emmy's and 9 nominations. I have worked with the best in the industry in both music performance and broadcast production.

After 30 years in the pro ranks I can now sit back and analyze how all that came to be. **The not so secret "secret", is knowing and befriending amazingly talented people. People who are willing to share their knowledge, experiences and connections with you.** Without them my career would have crashed and burned early on. I can attribute all my awards and opportunities to those people. Being awarded Emmy's for the shows I produced is amazing and much appreciated.

Being honored with two super bowl rings by a NFL team's ownership for my contribution to their broadcast programming, was beyond inspiring. Co-authoring 15 books on the creative technology for the music industry was never even on my wish list. But without the contributions and collaboration of the people I worked with, none of that would have ever happened.

The question we all face or faced is...

How do YOU get to know and collaborate with these people?

The first question I'm asked when a raising professional meets me is, "Tell me how you got into the biz"? Matter of fact, I get this question from parents who want to help their kids break into the business more than the kids themselves!!!!

My reply is never helpful. My path, as well as most of my peers, is so convoluted and difficult to follow, it would be of no use to anyone trying to duplicate. However what I've come to realize is that my path has revealed to me fundamental tools and methods of moving ahead. Considering all talented people that comprise our industry, there are twice as many talented people who gave up trying out of frustration.

Frustrated by not meeting the right people, not aware of what skills they need to learn and not knowing what opportunities exist for them in the biz.

That loss of talent was my frustration. So I set out to define a "path" in and through the production industry. Collaborating with several of my peers we created the basic structure of FerroCity. In FerroCity members can meet the right people, learn about industry opportunities, learn the skills that count and collaborate globally all while launching and maintaining a career as a successful creative in the entertainment production industry.

As a member, you instantly become an industry insider as well as contributing to the growth of our community.

We look forward to meeting you and to begin developing a close working relationship

Ciao

Joe



Membership is a Privilege...

Why?

- #1 Knowledge
- #2 Community
- #3 Results

FERROCITY

**LEARN
WORK
EARN**

+
+



**FOUNDING
MEMBERSHIP**

COMING SOON

+ + + +
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Daft Punk Disbands: Duo Set Design Standards

by [Ellen Lampert-Greaux](#)

Feb 23, 2021 9:01am

Daft Punk has broken up as a duo, but their designs remain benchmarks, especially at Coachella 2006. In retrospect, Guy-Manuel de Homem-Christo and Thomas Bangalter were much more than elusive French robots, anonymous behind their high-tech heads. Live Design covered the performance at the time, *One More Time With Daft Punk*, with lighting by Martin Phillips and video by XL Video (project manager Phil Mercer).

In August 2010, Live Design pegged their acclaimed *Alive* tour as one of the best concert designs of all time *Daft Punk Alive (2006-07)*

Top Concert Tour Design:

"...visually, you can't fight the slick style of Martin Phillips' set and lighting design. The sci-fi feel of it all—from the video-mapped techno-pyramid on which the two musicians performed to the retro wireframe and old-school video game-style graphics, to the more photorealistic video content—this tour clearly pleased crowds.



Reviewing Daft Punk's appearance at a festival in Hyde Park using this stage setup, The Times noted, "For their imperious grand finale, Daft Punk perched atop a shimmering sci-fi pyramid of pulsing lights in their shiny robot helmets, like camp Darth Vader's piloting their very own disco Death Star." Wicked cool."

In 2016, The LA Weekly also included Daft Punk in their 20 Best Coachella Sets Of All Time, and in 2006. "Whether into electronic music or not, Coachella-goers who missed this set are still kicking themselves. Moving way beyond the standard laser-packed, confetti-blasting DJ set at the Sahara tent, Daft Punk's 2006 Coachella performance was the industry-wide wake-up call that established the current state of EDM as the most innovative and progressive musical movement in the United States today.

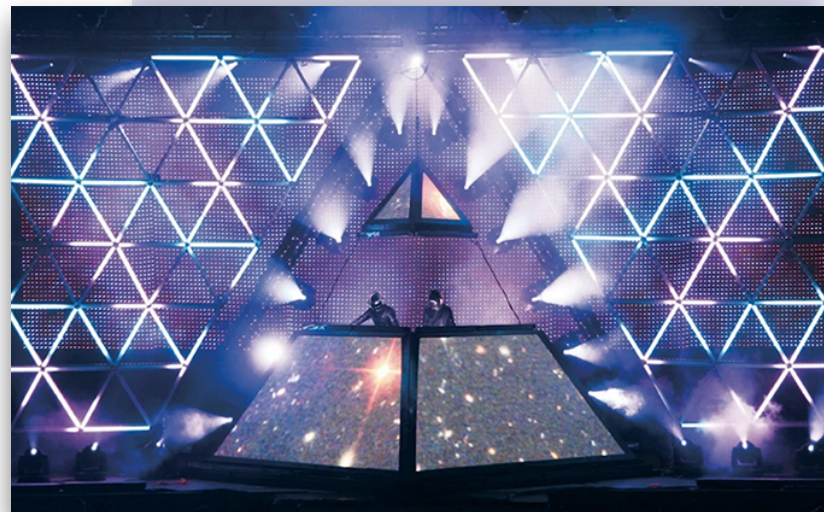
As night fell, a massive crowd — rumored to be as many as 40,000 — swarmed the overflowing Sahara tent. A thick sense of mystery filled the nighttime air, as nobody knew what to expect from the elusive French robots, Guy-Manuel de Homem-Christo and Thomas Bangalter. Then, out of nowhere, it appeared: a mammoth LED pyramid, towering over thousands of soon-to-be-converted lifelong fans.

Nobody had seen this amount of LED; nobody had experienced this level of evolved production. As soon as the call of the distorted robot voice blasted through the speaker walls, there was no looking back. Leaning exclusively on their original material, Daft Punk's set consisted of

never-before-heard, on-the-fly edits and remixes, creating new, mutated songs cut out of their classics and deeper tracks. The music alone challenged the status quo at the time of a DJ culture heavily reliant on playing other artists' works.

This was the paradigm shift that finally placed electronic music as a worthy competitor against its big brothers, rock and rap. After Daft Punk, every active artist within electronic music — and arguably even beyond it — had to rethink their approach to live performance.

Anyone holding their breath for the return of the pyramid should give up all hope. Daft Punk are not ones to repeat themselves, and this performance is one that could never be recreated."



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INSIDE THE BIZ DEEP DIVE

Fox Sports Tweaks Rail Cam and Megalodon, Transmits in 5G in Return to MSG for Big East Tourney



With more space on the sideline, Fox Sports is looking to increase the speed and improve the stability of its Rail Cam system.

Fox Sports' Brad Cheney: 'We're glad to have gotten to this point: back in the venues we love'

By [Brandon Costa, Director of Digital](#)
Thursday, March 11, 2021 - 3:03 pm

On a day when so many are reflecting on where they were when the country essentially shut down due to the COVID-19 outbreak, many are reminded of the Big East Tournament.

It was a year ago today that a Big East Tournament game between St. John's and Creighton was called off at halftime. This week, Fox Sports is back at Madison Square Garden and, in a fan-less building, is putting on an impressive series of game productions that test the limits of the industry's newer production enhancements.

"Heading into tournament season, we're all glad to have gotten to this point and gotten back into these venues that we know and love," says **Brad Cheney, VP, field operations and engineering, Fox Sports**.

Fox is onsite in New York City with Game Creek Video Encore mobile production unit and a gear complement comprising more than 25 cameras, 64 channels of replay, and a 1080p infrastructure that offers an up converted 4K viewing option for selected audiences.

With few fans in the building, Fox is taking advantage of the opportunity to make itself comfortable inside MSG, tweaking its Rail Cam system, deploying the popular Megalodon mirrorless camera, and allowing handheld-camera operators to roam more around the court. In addition, with the studio show taking place in Los Angeles, Fox is doing internal transmission over 5G bonded cellular for the first time ever at this event.

With the Rail Cam, Fox is working with vendor partner Fletcher to increase both the stabilization and the speed of the unit. Given more sideline space to work with, Cheney thinks the crew can deploy the Rail Cam in new and exciting ways.



Fox Sports' popular Megalodon camera is in the house for live coverage of the Big East Tournament at Madison Square Garden. (Photo: Brad Cheney, Fox Sports)



Game Creek Video Encore mobile production unit is onsite outside Madison Square Garden, anchoring the coverage.

"The Big East Tournament at the Garden is one of the most well-attended tournaments in the country," he says. "It's an interesting element this year to have more space on the baseline and the sideline. We're looking forward to that. To get close to the players is exciting for us because we have had a long college basketball season with many of our cameras positioned very far away. It's going to be nice to get closer."

As for the Megalodon, the mirrorless camera and stabilizing gimbal rig has become a regular on Fox Sports productions since debuting late in the NFL season. It has been deployed for Premier Boxing Champions, the Daytona 500, and Liga MX (on Fox Deportes). It makes its

college-basketball debut this week but with a new lineup of lenses. According to Cheney, the operator will swap between two lenses throughout the tournament: a 28-80mm zoom and a 200mm prime lens. When it was first used on NFL games, the Sony a7R IV was outfitted with a Sony FE 24-70mm f/2.8 GM lens.

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Rail cam Big East Tournament by Frank Scacciaferro

“It should give you the same look with a close angle while [the operator is] far away,” says Cheney, noting that the camera operator can’t get as close to the players as on NFL broadcasts.

Cheney also notes that what would traditionally be the broadcast’s midcourt handheld has been turned into a hard camera. Handheld cameras are positioned about 12 ft. further back than they typically would be for this event, but the freedom to move around offers interesting flexibility.

“That ability to get and mix in different shots is an exciting advantage for us,” says Cheney. “Our directors and producers have been very happy with what those angles have been able to give them. A handheld being able to be mobile in that zone gives some really impressive angles — and new angles — for fans to watch.”

Playing key roles in the coverage of this week’s Big East Tournament on Fox are **Manager, Field Operations, Doug Fuchs** and **Manager, Technical and Field Operations, Lindsay Waive**. Fox Sports’ season-long college-basketball operations are overseen by **Director, Field Operations, Sarita Meinking**.

FIM and NDS have produced the Blue-Gold game for NBC and many Notre Dame hockey games, but this was the first time they have partnered with the broadcaster for an in-season Notre Dame football game.

“The Notre Dame Studios team turned on a dime to deliver all of the broadcast needs from a facility, equipment, and engineering perspective,” Rob Kelly, senior associate athletic director, media and brand, and Fighting Irish Media lead, told NDWorks. “They set the stage — literally and figuratively — for the FIM team to partner with the NBC broadcast crew to get the game out to millions of viewers. We take it for granted sometimes, but the fruit of the university value of teamwork was on full display this weekend.

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2020

THE YEAR THAT TOOK THE WORLD BY STORM

CONTRIBUTING MEMBER SUBMISSION

Editor Note: *The FerroCity Family is very excited to present with great honor, a third article written by FerroCity community member, Dawlat Chebly.*

Dawlat came to our attention via a post she placed on the FerroCity's Community page. Her honesty, passion and sincerity for our craft could not be denied. Our CEO, Joe Scacciaferro, reached out to her directly. During several conversations Joe realized Dawlat's journey was a story that needed to be shared. A journey many Millennials are currently experiencing.

Dawlat is a brilliant young Muslim woman, fiercely passionate about craft and her heritage. She recently completed her Master's Degree in Media Studies and Media Management from New School. She was poised to begin her career until the pandemic altered those plans. All traditional methods of initiating a career or seeking direction from professionals have been deleted. The new rules have yet been established, leaving this generation in freefall.

We decided to give Dawlat a voice. A voice to tell her story thereby giving a voice to the generation trying to find their way in the dark. She will be a regular contributor to the Insider Guide as well as a featured guest on an upcoming FerroCity: Skills and Technology Podcast.



**DAWLAT
CHEBLY**

2020 the year that took the world by storm

As someone who constantly felt the need to plan her next move, 2020 was a huge learning experience for me. I don't think I am alone when I say I had to let go of a lot this year. Whether it being future plans, goals no longer in my reach at the moment, or even experiences I waited my whole life for. This wasn't easy at all, at first it was one of the hardest things I had to do. Having to continuously remind myself that these things were out of my control and even though I did everything I could, some things just weren't meant to be. No matter where you reside this year forced us to change. Whether that being our mentality, routines, and especially our social lives. My peers and I are not the same people we were before 2020 because of the experiences we've faced this year.

Another lesson I was forced to learn this year is that not every moment has to be a productive one. When the pandemic first began and working from home became a lot more common it was a competition to see who can do the most with all the extra free time they had. There was pressure to continuously create, and if you didn't you were deemed unproductive, and lazy. When in reality it is perfectly normal to need a day or two simply for yourself rather than your tasks. Even simple, yet still productive tasks such as applying for a job, or working out was no longer considered good enough. Not to forget with social media constantly sharing everyone's achievements it can feel like you are falling behind, when it simply just isn't your time yet. Remind yourself to celebrate those tiny achievements because although small you are still heading in the right direction.



2020

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THE YEAR THAT TOOK THE WORLD BY STORM

While it is still important to give yourself a to-do list and work on your goals there is no need to put pressure on yourself right now. All overworking yourself will do is cause you to burn out quicker. If needed, allow yourself those mental health days to recharge. Just because we are working from home does not mean it is no longer work. This year reminded me how important surviving everyday rather than living for every moment truly is.

Now that we have another year for the books, it is time to ask ourselves how we are going to take on these next 365 days. With public establishments still closed, and with very little to do you might find yourself falling back into a rut. Your creativity may be suffering; I know mine sure is. Luckily, I am constantly surrounded by art, inspiration, and friends and family who will pull me up the second they catch me slipping. With their help I was able to figure out what works best for me despite everything going on.

While I understand there isn't a one size fits all answer to rekindling your creativity, sharing our experiences and routines may inspire someone else to do the same. Personally, whenever I find myself in a creative rut I'll go out for a run, or explore a new area in the city. A friend of mine however enjoys playing around with her guitar or cooking whatever comes to mind in order to help spark creativity.

Practicing your craft regardless of whether or not it has a purpose is also a great way of making sure you're still creating. Sometimes allowing yourself to create without any pressure, or end goal can help get those ideas to flow.

I know when it comes to writing specifically a lot of storytellers don't write in the proper order, but rather write when it comes to them. Whether that being a scene for their short film, a chapter to the book they haven't even started yet, or even a verse in a song with no opener. Even these articles are often written slowly throughout the month whenever inspiration comes to me rather than all at once from beginning, middle and end.

If you're a content creator platforms such as Youtube and even Tiktok are great places to help you create without any pressure. Don't be afraid to put your work out there, it may seem scary but it's worth a shot. Use the internet to your advantage, right now more than ever before employers, artists and users are looking towards the internet for partners.

I know it's hard to be productive right now, it is hard to feel like our work and art has any meaning while everything around us is so uncertain. It's hard to feel motivated when you don't know how the future looks, or if even anyone is appreciating your content; but if you don't continue to practice regardless of the end goal you won't know what you are capable of creating. Before you know it, 2021 will come to an end yet a new world you have created is waiting to be explored.

Dawlat Chebly

"Don't Peek" Horror Film Shot on Pocket Cinema Camera 4K

Brie Clayton

April 16, 2021



Blackmagic Design today announced that the SXSW award winning short film "Don't Peek" was shot on the Pocket Cinema Camera 4K by Julian Terry during quarantine in 2020. The horror film, which was also graded using DaVinci Resolve Studio, was bought by blockbuster filmmaker Timur Bekmambetov and will be turned into a full length feature film.

"Don't Peek" follows a young woman, played by award winning actress Katie C'etta, who discovers a frightening Animal Crossing character intent on crossing into the real world. The short film premiered at SXSW 2021 and was quickly bought to be turned into a feature film.

The film's set was Terry's Los Angeles apartment and the production gear used was limited to the Pocket Cinema Camera 4K, a small slider, two small lights, and a Nintendo Switch, which was also used for lighting on a number of shots.

"There was a lot of time to do some writing, and not surprisingly also time for playing video games. I started to think about an idea for a horror film using something that people have been doing during covid as the main plot point. Then one night Katie was playing Animal Crossing and thought she saw something at the end of her bed. The film was born right there," Terry said.



Constrained by quarantine rules, Terry, along with his roommate and fellow filmmaker Alexander Anderson, who produced “Don’t Peek,” had to come up with a way to shoot a high quality and properly creepy horror film within a single room in their apartment that did not have the space for extensive lighting or rigging. The low light capabilities and the small size of the Pocket Cinema Camera 4K worked perfectly to allow Terry to be incredibly creative with the shoot and allowing him to create the feel that the set was much bigger.



“Animal Crossing is such an innocent game. You see people happily holding Nintendo Switches up to their face, so the idea of taking something so innocent but showing it as terrifying was an idea I couldn’t pass up,” Terry said. “When we were testing the Pocket Camera and discovered how well it looked at ISO 1250, that was the ‘a ha’ moment for me. I realized with that level of low light capability that we could keep Katie’s face lit with just the light coming off of the Nintendo Switch itself. I never thought I would be able to count the light coming off a game console as enough for lighting a scene, but the Pocket let that happen.”

The shot of Katie holding the Nintendo Switch and watching her face react at first in amusement and then in horror to what was happening on the screen became the key shots for the film. To get the shot, Terry positioned the Pocket Cinema Camera 4K in between the Switch and Katie’s face. The small size of the camera also let Terry capture the room behind her, giving the viewer a greater sense of being alone in a dark room instead of just a close up of her face.



"This shot gave the perfect ambiance and creepy feeling, while at the same time let us work with the gear and lighting that we had available. And because the camera is so tiny, we were able to squeeze the camera in tight spaces making the room feel much bigger and increase the viewer's sense of horror. We could look at her and around her to capture the darkness and shadows of the room behind her. Definitely not a shot we could have gotten with a larger camera," he continued.

Terry shot using Blackmagic RAW, which he credited with allowing him to get even more details from the shadows around the room and with an easy post process. To grade the footage, he used DaVinci Resolve Studio.

"I was worried about creating a monster not only as a physical effect, but as one of the 'animals' in the game. For the physical monster, it was just Alex in his underwear, wearing a mask, and used Resolve to match the colors between his chest and the mask. For the creature in the game and in the room, we used Resolve to highlight the creature. The Blackmagic RAW to Resolve workflow was very easy," Terry said.

"Don't Peek" is scheduled to be turned into a full length feature in 2022.

"The Pocket camera and Resolve definitely helped with get the film noticed and bought because of it's fantastic quality. As a filmmaker, you have to have the vision, talent and drive to create the film, and Blackmagic allowed me to take that and create that vision at Hollywood level quality," he finished.

Don't Peek

Vol. 5

TEIPER TIDBITS



JAMES TEIPER

Teiper-Tips & Tricks v. 5

A Monthly Selection of Clever Concepts, Fixing Fun and Secret Solutions

-By James 'JT' Teiper

TIP #5.1: The Snow Shoe

Have you ever been in a place with a drop ceiling and had to try and hang a backlight from it?

It can be a little tricky. There's even a special clip- that looks kinda like an X-Wing Fighter that's designed just to do this. It's called a scissor clip.



Photo: Scissor Clip

A snow shoe is a 1"x4"x30" plank of wood with a baby plate attached to the center of one side.

Simple enough, right? But look at the versatility you get! Just like snow shoes keep you from sinking in, the size of the board spreads the weight of the light over a much larger surface. This way, much more weight can be supported. Where I could once only hang an inky (a small fresnel), I can now hang a LitePanel with battery.

A scissor clip is placed on the ceiling tile frame track. The 5'8" (baby) spud is then screwed down to tighten the clamp to the frame rail. It only works for very light loads hanging straight down. If torque is put on the frame, it will twist. Lights can also only be hung where there are frame rails. Scissor clips also don't work when the frame is next to an air exchange or light fixture. Basically, it's a deeply unsatisfying solution.

So- I came up with this thing I call the snow shoe.

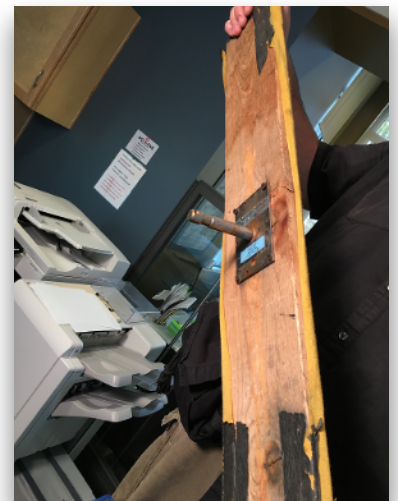


Photo: Snow Shoe



Photo: Ceiling Insertion

And your position is not limited to the frames. You can usually place the unit precisely where you want- Including at the center of a tile.



Photo: Grip Clip Supports

If any torque is being placed on the snow shoe, it may twist. To stop this, use 2- #2 (medium) grip clips to attach the snow shoe where it crosses the frames. These can be tricky to place but, after some practice, you'll get the hang of it.

I keep 2 snowshoes in my package and, as the pictures show, have sure gotten a lot of use out of them.

TIP #5.2: Fun With Christmas Lights



Christmas lights. I've heard some folks call them fairy, string or mini-lights.

Little colored orbs of twinkles linked together by a braided, deep-evergreen cord.

Ahh.

I hate the little bastards. They are alive and twisted. Nearly killed me once.

Not really. I just always wanted to write that. Anyway, I swear that, when left alone, the light fairy's nesting instincts kick in. Somehow, they creep like vacuous vines, twisting into a big bad ball of bulbous bedhead. And when you can finally finish wrestling the rascals, they are a total terror to troubleshoot!

On the other hand, one cannot deny the sense of inner wonder the seemingly distant twinkles inspire. They can be truly beautiful. They can be home.

TEIPER TIDBITS



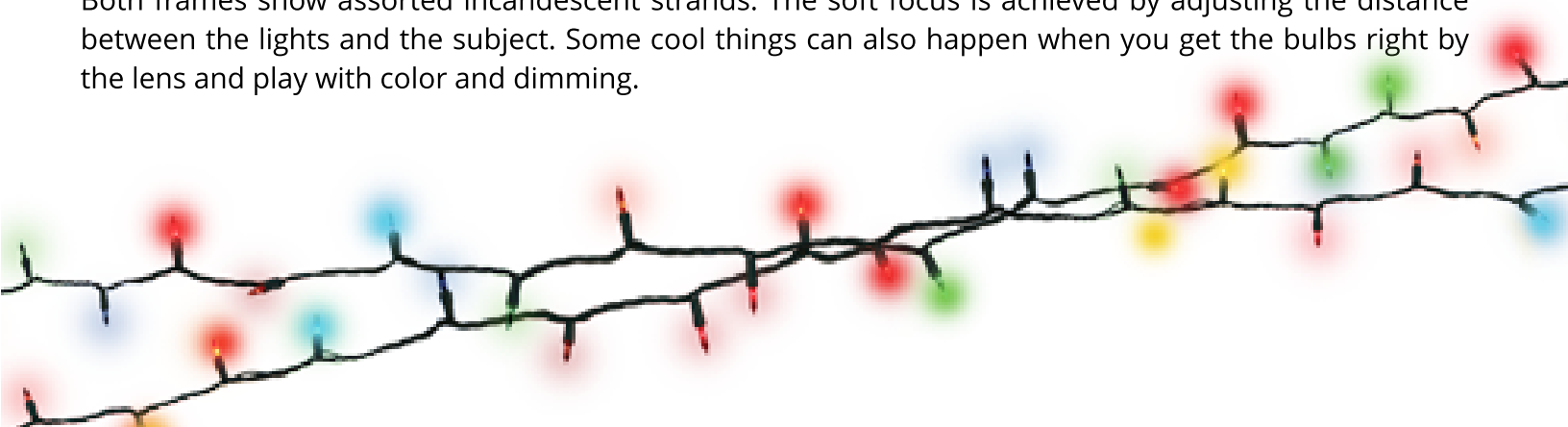
Our mission here, however, is to see how the globes of glowing goodness can help in making magical movie moments.

Let's start with the lights themselves. There are more styles and designs floating around in this crazy-kitten world of ours than I'll ever see, but they all have some combination of these features:

Dimming, Flickering/Sequencing and **Color-Changing**. Some can set each bulb **Independently**. They can be powered by solar, battery or AC plug-in. Picture a use and there's likely a product. I still use the old-style ones with filaments for most things, myself. Personal preference.

One way I use mini-lights on set is to add flavor to the background (BG). Here are two frame grabs from a short thriller I gaffed. In the party frame, the string lights reflect a festive moment, while in the car frame, the lights help add depth and distance to the darkness.

Both frames show assorted incandescent strands. The soft focus is achieved by adjusting the distance between the lights and the subject. Some cool things can also happen when you get the bulbs right by the lens and play with color and dimming.



TEIPER TIDBITS

CONTINUED FROM PAGE 20



Christmas Lights can also be a quick & easy way to add interest to a dark BG such as a bookshelf or behind a computer. If it's a quick shot, I'll take a little 50-light battery strand I got at a dollar store, and bunch them up behind a dull shelf tchotchke and, Wallah!- Suddenly there is life! L'chaim!

Christmas lights are finicky fellers. If you stare at 'em wrong, they turn off. And just 2 burn-outs (BO's) cuts the whole strand's life by like 34%. Also, the wires all look the same and are all twisted and branched, so diagnosing the little buggers can be a real attitude adjuster.

Enter the two gadgets shown. One claims to diagnose filament-bulbed strands; the other, LED strands. I only have filament-bulbed strands so my comments pertain to that tool only.

The tool works like sort of like a gun. By squeezing the trigger (up to 30 times), a pulse is sent to 'shunt' the fault and make it magically better. I didn't understand this either. But I carefully followed the instructions on 4 half-working strands to no affect. It does have a passable voltage detector in it at least.

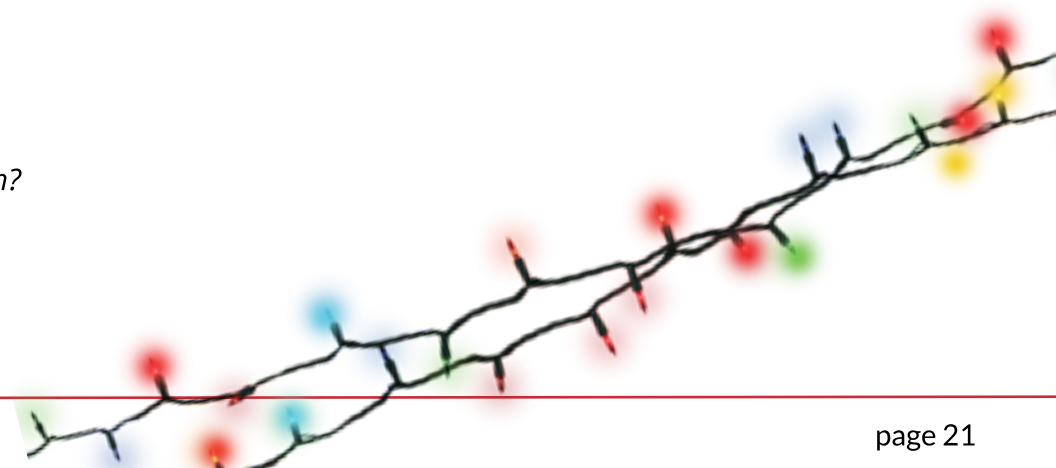
If you've used either tool with success or have Christmas light tips of your own, I'd love to hear about them. Please send your thoughts to the email below.

Coming up in the next Tips & Tricks-

'The Right Tape for the Right Job'

Questions? Comments? Tips of your own?

JTeiper@AvailableLightAndGrip.com





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Triller Fight Club PPV Brings Cinema-Style Tools Into the Sports-Production Ring

Triller worked with Echo Entertainment to create a cinematic-style live broadcast.

The goal was to blur the line between live sports and entertainment

By Jason Dachman, Chief Editor

Monday, April 19, 2021 - 3:49 pm

Live sports broadcasts have seen an influx of cinematic cameras in recent months — from CBS Sports' use of the Sony Venice for its NFL and Masters coverage to Fox Sports' extensive deployment of its Megalodon system to Turner Sports' use of the Canon EOS C500 Mark II camera at the NBA All-Star Game. But, on Saturday night, Triller Fight Club took it to the next level with an end-to-end cinema-style live production featuring a whopping 18 Sony PMW-F55 CineAlta 4K cinema cameras.

The four-hour boxing/entertainment PPV event at Mercedes-Benz Stadium in Atlanta was headlined by a fight featuring YouTube-star-turned-boxer Jake Paul vs. Ben Askren and offered a star-studded list of musical performances by Justin Bieber, The Black Keys, and others. The PPV, which reportedly generated 1.5 million PPV buys on Saturday night, aimed to blur the line between live sports and entertainment with a heavy infusion of cinema-style production.

"Triller is trying to create a totally different environment for sports and entertainment content. It's not just about boxing or just about the music acts; it's about creating something totally new," said **Triller Coordinating Producer, Special Events, Paul Cambria** prior to Saturday's fight. "With that in mind, we're trying to create a true cinema feel for this event with different cameras, different lenses, and huge sets. We're looking to take your cookie-cutter boxing event and flip it upside down to make it different and more appealing for the younger viewing audience that Triller [appeals to]."

Triller, the music-based social-media network behind the Fight Club series, enlisted Emmy Award-winning filmmaker **Bert Marcus** to bring a cinematic style not seen before in sports television. In addition, Echo Entertainment was brought in as the official production partner for the event, and TVG (The Visionary Group) was tapped to design and build the sprawling sets inside Mercedes-Benz Stadium.



Going Cinematic: Cine-Style Cameras, Lenses for Live Sports

"You are certainly seeing [cinematic cameras] a lot more these days on live sports on things like the Super Bowl and the Masters," said Cambria, "but it's really just one or two cameras. Our goal, driven by [Marcus], is to have every camera look that way. We're trying to create the look and feel of a film throughout the whole show as much as we can, which is really different than any other live sports show right now."

Immediately after beginning work on the project, Echo Entertainment hired **Rick Siegel** as director of photography and **Tom Kenny** as lighting director. They worked with Echo to evaluate the tools it would need its arsenal to pull off a live, cinematic production like the one Triller was envisioning.



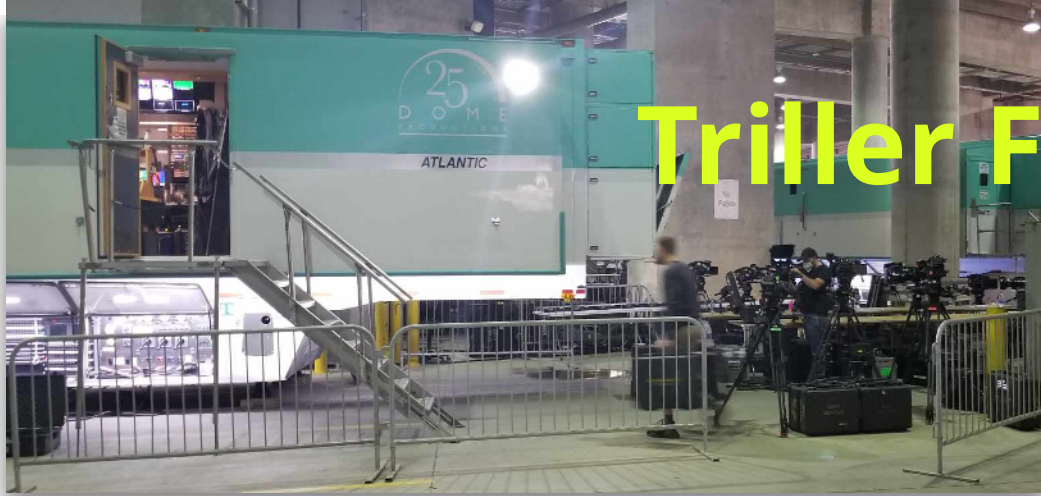
Triller Fight Club featured live musical performances throughout the night, including this one by Doja Cat.



A total of 18 Sony F-55 cameras were deployed for the cine-style Triller Fight Club production.

"We knew we wanted the cinematic look, so we would need a full-frame sensor to achieve that," say **Echo Entertainment Technical Manager Pierce Williams**. "We looked at a few options, including the Sony Venice, the ARRI Alexa, and the Sony 55. We ended up going with the Sony F-55 because we felt it was the most proven in a live environment. We have 18 of them here, and we've been really happy with them."

As for glass, Echo selected a wide range of Fujinon Cabrio cine-zoom lenses, including the ZK25-300mm T3.5-3.85, XK20-120mm T3.5, ZK85-300mm T2.9-4.0, and ZK19-90mm T2.9.



Triller Fight Club

Dome Productions' Atlantic mobile unit served as home to all music-performance productions.

"It all came down to finding that film-like look, and we felt like the [Fujinon] lenses capture that," says Pierce, noting that lighting played an even more integral role than usual, given the unique demands created by a cinema-style live sports show.

"Lighting is a huge part for this show because we're not shading cameras as much in the traditional sense; we're not going to open and close iris constantly," he says. "Instead, our LD is going to adjust the look through lighting so we can have that raw, gritty look, for both the boxing and the music."

Echo and Triller partnered with Dome Productions on the production compound in Atlanta. Dome's Atlantic mobile unit served as production home for the music/entertainment segments, while Thunder handled fight coverage. In addition, a pair of Dome's flex units, Unite and B200, were on hand to house a variety of workstations necessary to socially distance the 173-person broadcast crew under the onsite safety protocols (which also included rigorous testing and specific zones for different departments).

Production Complement: Inside the Compound, in the Ring, On-Stage

Of the 28 cameras deployed for the Triller Fight Club production, 18 were PMW-F55 4K Super 35mm single-sensor cameras. Each camera was outfitted with a CA-4000 4K fiber-transmission camera-system adaptor back, and the signal ran through a BPU-4000 baseband processor before arriving in the camera-control unit (CCU) in the trucks onsite.

"Making a show of this size work with that many [F-55's] is definitely a challenge," says Williams. "We have a stack of all those BPUs outside the truck because the racks inside are already full. All the cameras are going through the BPUs outside the truck before they can hit the CCUs. One great thing is that all the cameras are going into all our switchers inside the trucks. We can utilize cameras in multiple places: the ring, the music stages, anywhere."



Three BSI POV cams were deployed, including one on the ref seen here.



Jake Paul won the main event at Triller Fight Club to close the night.

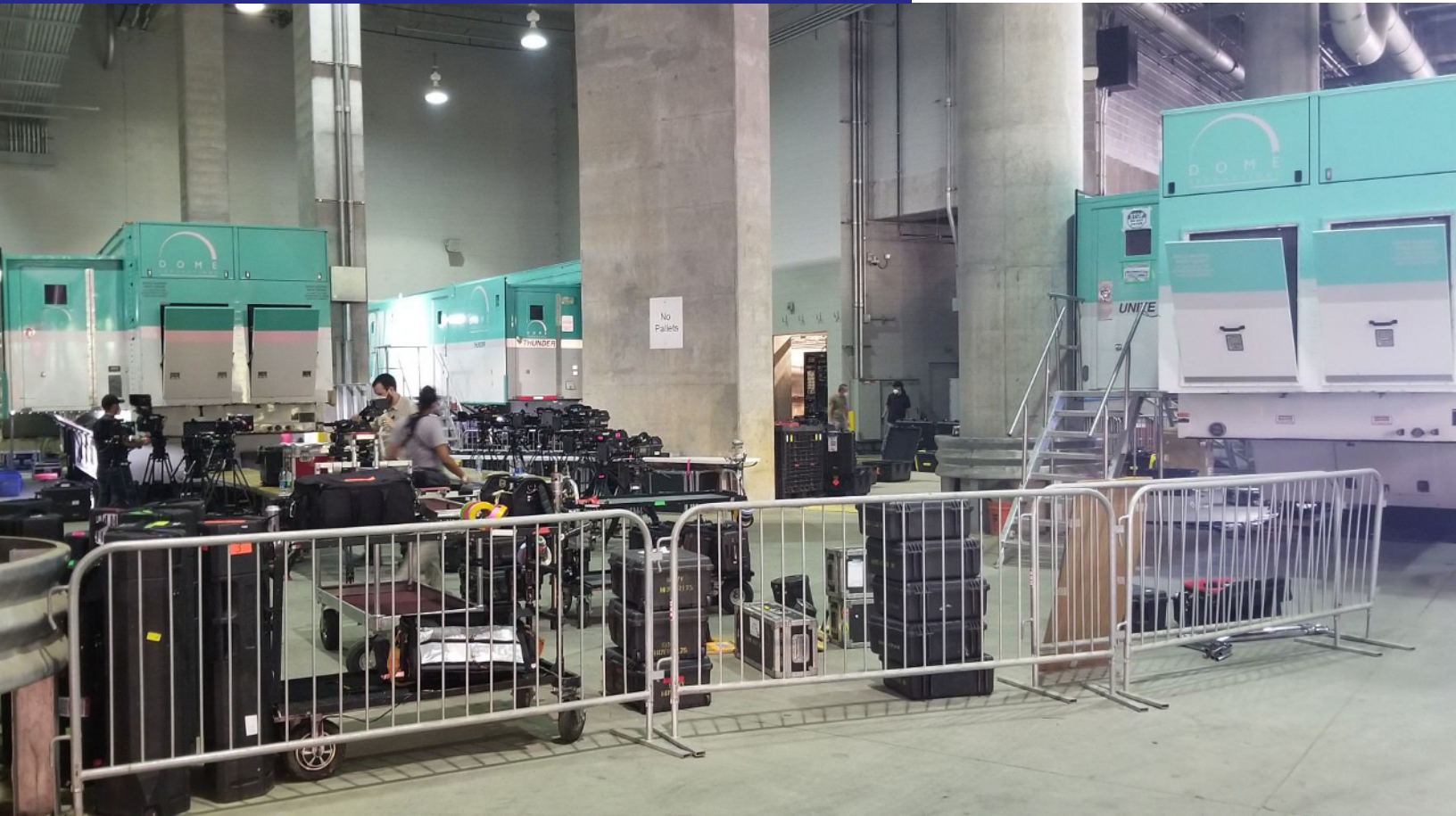
Two of the F-55's were in super-slo-mo mode, and three were wireless RF systems supported by BSI: one standard RF, one Steadicam, and one with an ARRI Trinity stabilizer.

In addition to the three cameras, BSI also supported all the production team's RF needs (including microphones and IFBs) and deployed three wearable POV cameras inside the ring: one on the ref, one on a member of each fighter's team in their respective corners.

Triller worked with TSG to erect multiple industrial-style sets inside Mercedes-Benz Stadium, including the ring itself and stages for the performers — all with LED displays and lighting integrated directly into the intricate scaffolding. In hopes of capturing compelling behind-the-scenes moments between the stars, TSG and Echo also created a lounge where the artists could interact when not on stage.



Triller Fight Club



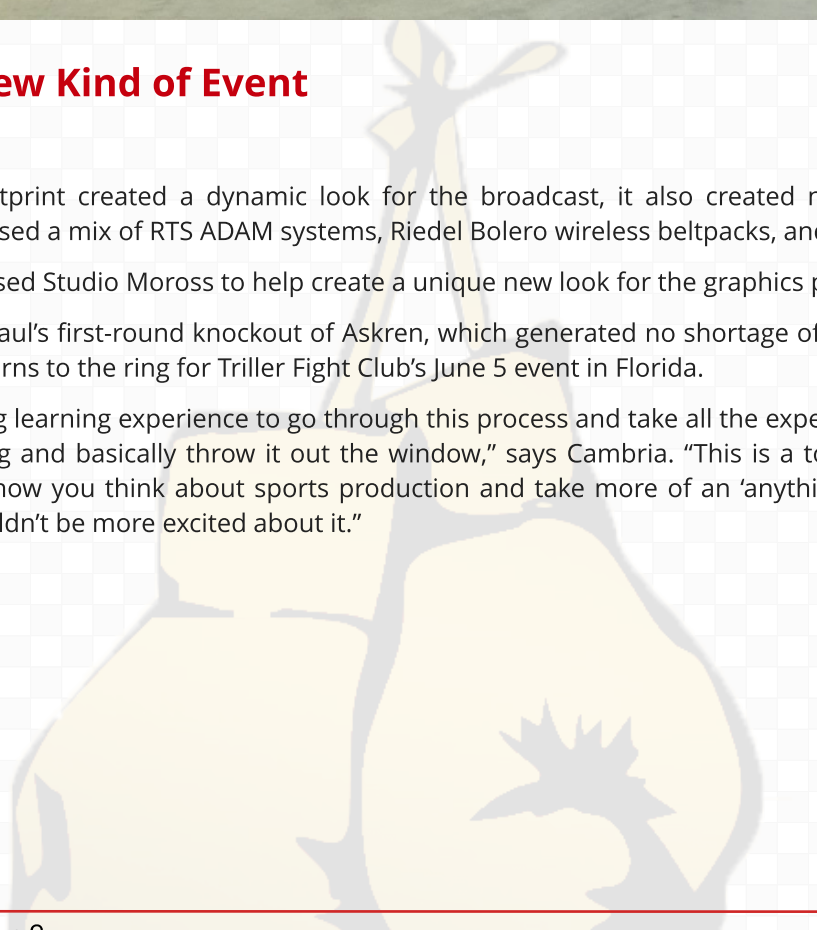
New Look for a New Kind of Event

Although the sprawling footprint created a dynamic look for the broadcast, it also created new hurdles for the comms infrastructure, which comprised a mix of RTS ADAM systems, Riedel Bolero wireless belt packs, and Unity Intercom software.

Triller also brought in UK-based Studio Moross to help create a unique new look for the graphics package and overall show.

The night culminated with Paul's first-round knockout of Askren, which generated no shortage of social-media buzz. Next up, boxer Evander Holyfield returns to the ring for Triller Fight Club's June 5 event in Florida.

"It has all been an interesting learning experience to go through this process and take all the expectations of my 20-plus years of doing sports broadcasting and basically throw it out the window," says Cambria. "This is a totally different mindset. You have to break the mold of how you think about sports production and take more of an 'anything-can-happen' mindset. It's pretty spectacular, and I couldn't be more excited about it."



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