

INSIDER GUIDE

FERROCITY

MAGAZINE OCTOBER 2020 ISSUE 7

50% of New Guitar Players are Female

NBC Sports Teams With
Notre Dame Studios for Live
Football Broadcast

Broadcast Studio Lighting
with **Adorama**

PLUS
ARP 2600
Reissue



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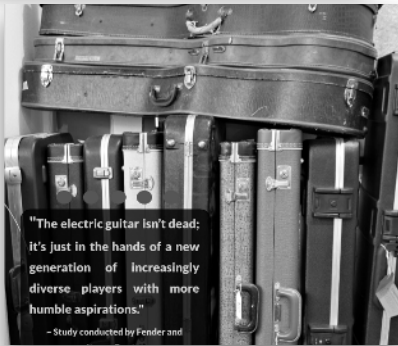


FEATURE

Some argue that there are no longer “rock gods” or virtuoso guitar heroes to help inspire new players to pick up the guitar, but Fender’s research shows that the market is strong and that the majority of this generation have less grandiose motivations for learning an instrument. [Read More on Page 6...](#)

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FROM THE CEO

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NOTRE DAME AND NBC

“Regardless of where we are, I just feel so lucky to be able to be covering football right now,” says NBC Sports Coordinating Producer Rob Hyland. “If you asked me back in June if I thought we’d be covering football this fall, I thought ...NO chance.

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MEMBER FORUM

Dawlat Chebly came to our attention via a post she placed on the Ferrocitey’s Community page. Her honesty, passion and sincerity for our craft could not be denied. Enjoy this article by Dawlat. A journey many Millennials are currently experiencing.

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KORG 2600-REISSUE

Reissued in close collaboration with members of the original ARP team, Korg’s Odyssey was met with excitement throughout the synth world. Five years later, Korg has announced a reissue of another iconic ARP synth: the 2600.

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TEIPER TIDBITS

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

In this edition, JT deals with the "horror" of a smoke cannon and the height of "Apple Box" hypocrisy.

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ADORAMA BIZ SOLUTIONS

Trinity Elementary School recently enlisted Adorama Business Solutions, the premier technology resource for corporate, educational, and government institutions, to upgrade its in-house broadcast studio used to produce school announcements and offer production courses to students.



**"The electric guitar isn't dead;
it's just in the hands of a new
generation of increasingly
diverse players with more
humble aspirations."**

**~ Study conducted by Fender and
consultancy Egg Strategy**

Excerpted from the EDITORIAL pg.4

FROM JOE

EDITORIAL

Hello FerroCity community,

Change is INEVITABLE

History is one of my favorite subjects... No, not sitting in a classroom memorizing a bunch of dates and names. I mean real practical history, like how someone (s) came up with the idea to put cloth on pole, stand it up in the middle of a boat and call it a sail. Or how we went from tapping on a piece metal (telegraph) when we needed to send a message, to walking around with a video phone in our pockets. In this issue there is an article about woman and guitars. In reading it I began thinking about the evolutionary changes that instrument has played in the evolution of music. From strolling minstrels to buried in the corner of a swing bands then onto center stage at 100 db with head banging rock bands and maybe a hundred other stops in between.

As I said historic evolution fascinates me but I'm always left with one question. Does innovation trigger creative use or does creative use trigger innovation? In my 30 something years living on both sides of that question I have yet to find the answer. I could cheat the question and say "it depends" or "it's a collaboration of both". Maybe those are true. Or maybe we just check the box, "All of the above".

In any case you need to be aware that the world around you is always evolving. Whether it's technology forcing change or creatives pushing evolution forward, our world remains in a constant state of evolution or change. To succeed professionally or expand your creative horizons you need to evolve with it.

Here is the key. Evolution or change doesn't mean abandon all that you've learned or all the skills you've acquired to date. It means readapt those skills and talents to a new method or system. Take what you have and plant it in new soil and watch it grow bigger and stronger. Let's jump back to guitar and guitar players. Imagine you are at a concert (remember those... thousands of people together jumping around collectively enjoying their favorite live band) on stage the lead guitar player is ripping some crushing leads that seem to speak directly to you. Now, imagine it's the early 1900s and your sitting on the Mississippi Delta listening to an old bluesman and his old worn out acoustic guitar tear your heart out with notes that seem to come directly from his soul. At first glance you might not think one has anything to do with

the other. WRONG. Most accomplished rock guitarists have studied and been heavily influenced by the blues. They all at some time in their evolution learned the lessons of the old bluesmen and EVOLVED those skills into something new.

I could go on writing hundreds of examples in dozens of sectors and industries. Personally, my career and successful friends of mine have careers built on these stories. Conversely, I know many people who opted out of the changing with the times and eventually stunted their career growth or worse.

Today, 30 years later, I am still evolving and reapplying my acquired talents and skills to changing technology and evolving new creative approaches. The Ferro City community is dedicated to mastering evolution and change as it happens. We support this change by providing you with guidance and training to help guarantee your professional success.

Ciao,

Joe



Membership is a Privilege...

Why?

#1 Content

#2 Community

#3 Results

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+
+



**FOUNDING
MEMBERSHIP**

COMING SOON

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NEW STUDY CONFIRMS

50%

of New Guitar Players Are Female

by [Guitar Center](#)

The electric guitar isn't dead; it's just in the hands of a new generation of increasingly diverse players with more humble aspirations. A new study conducted by Fender and consultancy Egg Strategy, surveying emerging guitarists in the U.S. and U.K, confirms their 2015 findings that women account for 50 percent of all new guitar players. The study also shows the number of African-American and Hispanic players is growing, with African-Americans accounting for 19 percent of beginners and Latin players making up 25 percent of developing players.

Learning from their own findings, Fender used female-led bands Warpaint and Bully to help promote their Offset Series to great success among all demographics. However, Fender isn't the only guitar manufacturer taking note of this previously underserved market. In recent years, Ernie Ball released their first mass-produced guitar designed by a woman—the St. Vincent signature model, which has spawned an entire series of variant models and configurations. And earlier this year, Alice Cooper guitarist Nita Strauss became the first-ever woman to have a signature artist model, the JIVA10, with Ibanez guitars.



Pictured: Elise Trouw

Some argue that there are no longer “rock gods” or virtuoso guitar heroes to help inspire new players to pick up the guitar, but Fender’s research shows that the market is strong and that the majority of this generation have less grandiose motivations for learning an instrument. Seventy-two percent of those surveyed cited gaining a life skill or a means of self-betterment as the reason for picking up the guitar, and 61 percent simply wanted to learn songs to play by themselves or socially. “Today’s players have grown up in a different cultural context and popular music landscape,” said



Pictured: Elise Trouw

50%

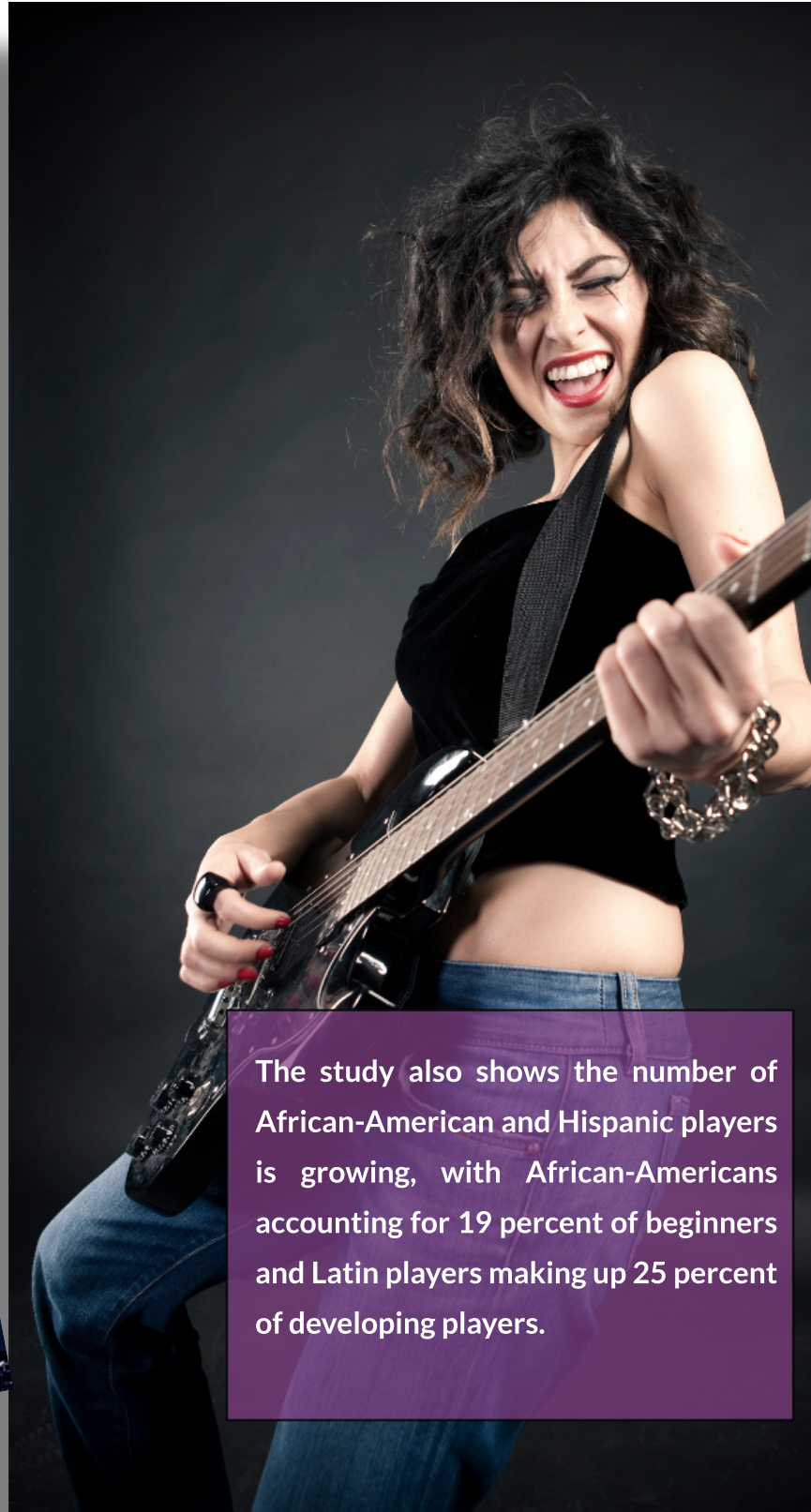
of New Guitar Players Are Female

by [Guitar Center](#)

NEW STUDY CONFIRMS

Fender CEO Andy Mooney. “Rising artists like Mura Masa, Tash Sultana, Youngr, Daniel Caesar, Grimes and Ed Sheeran are changing the way guitar is being used.”

Beyond the guitar, music as a whole is being consumed in drastically different ways than in the past. With music discovery taking place on YouTube more than anywhere else, an artist’s number of views, shares and subscribers is the new barometer of success. One-woman bands like the aforementioned Tash Sultana, as well as multi-instrumentalist Elise Trouw, who’s gear and process we recently profiled, have garnered millions of views online, and are just a couple of the many female artists parlaying viral view counts into more mainstream notoriety. While this change in how artists find and interact with their audience can start on a smaller scale, it can also help inspire the next generation of musicians in a far more immediate, personal and impactful way.



The study also shows the number of African-American and Hispanic players is growing, with African-Americans accounting for 19 percent of beginners and Latin players making up 25 percent of developing players.



Pictured: Above Tatum Schoeppler

FALL 2020

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HOW TO PREPARE AND ANALYZE YOUR NEXT MOVE IN THE BUSINESS

INSIDE THE BIZ DEEP DIVE

NBC Sports Teams With Fighting Irish Media, Notre Dame Studios for Live Football Broadcast

The university's staff & students provided major support to the production effort

By Jason Dachman and Kristian Hernandez
Thursday, September 24, 2020 - 2:11 pm



It has been an eventful two weeks for NBC Sports Group's production team for Notre Dame football, kicking off the Fighting Irish season. After producing the team's opener against Duke remotely for the first time from NBC's Broadcast Center in Stamford, CT, NBC partnered with Fighting Irish Media (FIM) and Notre Dame Studios (NDS) to produce the Week 2 home game against South Florida out of the on-campus control room in South Bend.

"Regardless of where we are, I just feel so lucky to be able to be covering football right now," says NBC Sports Coordinating Producer Rob Hyland. "If you asked me back in June if I thought we'd be covering football this fall, I thought there was no chance. The very fact that we're covering an incredible game at a storied venue, I feel really fortunate."



Sports' booth for Notre Dame games this year

Week 1: Back Home in Stamford

During Notre Dame's opener on Sept. 12, NBC backhauled roughly 20 camera feeds and audio from Notre Dame Stadium to Stamford, where Hyland and his team produced the broadcast. Hyland, director Pierre Moossa, and key members of the team were located in a mobile unit that was pulled up to the Stamford facility, while several crew members — including graphics and NBC scorebug operators and the halftime-show

"Everyone was socially distanced, and I'll admit it was hard," says Hyland, "but it worked out really well."

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On Campus in South Bend

Notre Dame students are an essential part of the NBC Sports' coverage of Fighting Irish football.

The Peacock's Notre Dame production team found itself in unfamiliar territory once again last Saturday, taking over Production Control Room 2 inside the Martin Media Center to produce the second game of the season. NBC traveled five crew members — including Hyland, Moossa, the associate director, and the replay producer — plus talent to South Bend. The remaining NBC crew — including graphics ops, the scorebug, and the SMT 1st & Ten Line — were in Stamford.

Dan Skendzel, executive director, Notre Dame Studios and Teaching and Learning Technologies, told NDWorks that the NBC production was the most technically demanding show ND Studios has produced in its three-year history. To get it done, the NBC Sports team worked closely with **NDS Director, Broadcast Technologies, Scott Rinehart** and the FIM production team led by **Assistant Athletics Director, Production and Media Partnerships, Adam Donaldson**.

"I think we used just about every bit of equipment we have to get this show done," says Rinehart. "But it wouldn't have happened without the efforts of Mike Silland Shawn DeWeerd of our engineering staff."

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Camera shading was handled by Notre Dame students.

Notre Dame students filled key roles, managing microphones on the field and camera shading in the control room for the 23 camera feeds. In addition, Fighting Irish Media provided key production support and content, and NDS provided technology, engineering, and logistics. 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.





Microphone management on the field was aided by Notre Dame students.

Looking Ahead: 1080p HDR Returns Along With COVID-19 challenge

When Notre Dame's slate of ACC matchups kicks off at home against Florida State on Oct. 10, NBC's team plans to be back in the familiar confines of NEP ND6 mobile unit (its usual 1080p HDR truck, which was working NBC's U.S. Open show at Winged Foot last weekend). With ND6 returning, NBC will produce all remaining Irish home games in 1080p HDR and Dolby Atmos surround sound, as it has done since 2018 (telecasts have been up converted to 4K HDR on DirecTV and Comcast).

NBC plans to deploy roughly 20 total cameras for its game coverage this year, including a SkyCam system, three super-slo-mos (two at the low-end-zone position, one at a reverse 50-yard line), POVs in the tunnels, a jib, a sideline cart, and an aerial shot. Hyland says that NBC's camera-coverage philosophy has not been dramatically altered by increased COVID-19 health protocols, with the exception of handheld-camera operators.

"The sideline area for each team is much wider, so there is less access. Your handheld [operator] can't walk behind the bench and plug back in as the offense is moving a certain direction. He or she has to unplug, then walk through the stands, and then replug. Everything's just a little clunkier, but we've figured out how to get things done."

Audio has also been a greater challenge without parabolic microphones on the field. "Our parab mics are in the stands now, so that has changed things a bit," says Hyland. "I think our audio team has done a great job of picking up sound with what we have, but it's not quite as intimate as we're used to from a sound perspective."

As many other production leaders have lamented, the lack of face-to-face communication is perhaps the biggest



NBC Sports' Rob Hyland and team manage the football broadcast from Production Control Room 2 at Notre Dame's Martin Media Center. (Photo: NDWorks)

challenge. Instead of in-person camera meetings with 60-80 members of the production and engineering teams before each Saturday telecast, such meetings must now be done virtually – as are all production meetings with the coaches and players.

“The process of producing and communicating is certainly more of a challenge,” Hyland explains. “You can’t just walk into the tape area and talk to the replay producer and tell them to build a replay package; you have to either email that individual or jump on a [Microsoft] Teams call. Everything is a little bit more of a challenge than it was a year ago, but we’re all adjusting, and I think the entire crew feel really lucky just to be doing football right now.”

SVG Associate Editor Kristian Hernandez contributed to this story.



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SOCIAL MEDIA

ISN'T TRANSPARENT

CONTRIBUTING MEMBER SUBMISSION



**DAWLAT
CHEBLY**

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.

Social Media Isn't Transparent

By Dawlat Chebly

As millennials we are the first generation to experience a number of new social experiences with zero guidance from the older generations simply because they themselves never lived through it. A pandemic, the widening gap between low wages and



high living costs, and lastly social media. I don't know about you but my parents never told me about the time they were isolated indoors for days on end because of a deadly virus going around and zero income coming in, but it is definitely a story I'll be able to tell my kids. On the plus side we are gonna be great at coming up with entertaining things to do with our families when stuck indoors.

I want to forget about the pandemic for a second though and focus on another new experience we are facing blindly; social media. Millennials will forever be the last generation to experience life without social media growing up. Our generation as a whole is split into so many different generational norms that the older millennials to this day constantly point out just how different they grew up compared to the younger ones.



SOCIAL MEDIA ISN'T TRANSPARENT

CONTINUED FROM 16

Personally, I noticed those born in the late 90's are way more social media influenced and tech savvy compared to those born in the early and mid 90's. Some late millennials even often relate more to the gen z-ers than their own generation simply because of their love for social media and the internet.

Now, I don't want my readers thinking I'm about to go on a tangent on how the internet is bad for us, and ruining our social skills because that simply is not true; because of the internet we are exposed to worlds, interests and people we never would've interacted with in person thus making us less ignorant of a human race. The internet can be such an amazing place to share your talents, network, connect with friends and family, and my favorite tool, to learn. With the help of the internet I have taught myself how to make candles, fix small issues with my car, and even discovered my love for production. I will admit I'm one of those millennials that is somewhat dependent on this virtual world we have created, and I'm really not dependent on much. However, like everything on this earth, moderation is key. Despite all the positives that the internet and social media brought me and others, it's important we don't forget about the negatives.

As someone who has experienced the constant need to overshare on the internet I can empathize with the feeling, but we need to understand that is not a natural sensation to have. Not understanding that most people post the highs but never the lows on social media can be so detrimental to your mental health. Wondering why everyone appears so happy while you are experiencing lows is without a doubt a feeling that stemmed from the over use of social media. The invention of the internet has made us all constantly feel like we are in a race against each other. Unable to enjoy our small successes

because we are too busy looking at everyone else's. Social media is the highlight reel of reality; the same way a wedding video doesn't show the bride experiencing cold feet right before walking down the aisle is why you never see your successful, happy go lucky friend struggling to find a job. A successful life on social media isn't as transparent as we are led to believe it is. We force ourselves to constantly share in the hopes of appearing as happy and successful as others when in reality we are all struggling, just not constantly in the public's eye. Sure, you're 24 with an okay job living back at your parents house while someone like Kylie Jenner who is younger than you makes millions and owns multiple mansions but at the end of the day who is the one that decided the way Kylie lives is the ideal way?





SOCIAL MEDIA ISN'T TRANSPARENT

CONTINUED FROM 17

Don't get me wrong I think if I had a couple million dollars a lot of my problems will be fixed, but who's to say Ms. Jenner doesn't have some problems of her own to worry about? For all we know Kylie is sitting in those mansions all alone while you yourself are surrounded with an amazingly supportive group of people. We as a generation were the first to have access to unlimited knowledge, reinforcement from strangers, and unlimited opportunities because of the internet only to turn us and generations after us into a generation that looks for validation and support from strangers rather than within ourselves and those we love. We compare our success by numbers of likes, followers and whether or not we go viral completely forgetting that the whole reason we fell in love with the internet from the first place is because it helped us escape the stresses of everyday life

With the invention of social media turning most of us into transparent human beings who constantly feel the need to overshare came a sense of entitlement. We as viewers get upset when something big happens to someone we know by name and we aren't given the "full scoop." As if simply knowing of someone's existence gives us permission to know everything that goes on in their lives simply because they work in the public eye. Why do you think "news outlets" that strictly cover celebrity drama succeed so much? We are so intertwined in the lives of strangers we forget about our own issues and struggles, which again can be nice for a while but always within moderation.

What seems to be a blessing in disguise however is how my personal opinion of social media has changed since the pandemic. As stated before I was, and honestly still am one of those millennials that won't realize she's oversharing on social media until it's too late.

In my earlier twenties I would even catch myself getting upset simply because I saw friends of mine experiencing

life while I just watched through a screen. Luckily, I was quick to realize watching people's stories only brought me negative feelings and I immediately stopped.. Yet I never thought about how constantly posting was also affecting my mental health as well as pushing my own boundaries all in the hopes of gaining a following. I'm slightly embarrassed to admit it, and I probably will still fall back into old habits but I let social media affect my life way more than it should have. I mean, to be fair look at the field I chose to work in; nowadays we are led to believe if you are not standing out on social media you simply never will in the real world. Not to mention the internet has made its way into being more than just an escape from reality. It's become our schools, and jobs; the internet has become a part of our reality. It just starts to become dangerous when it is the only reality we see. Now that social media feels more like my job rather than a place for me to vent and express myself I have definitely gotten better at deciding what to and what not to share.

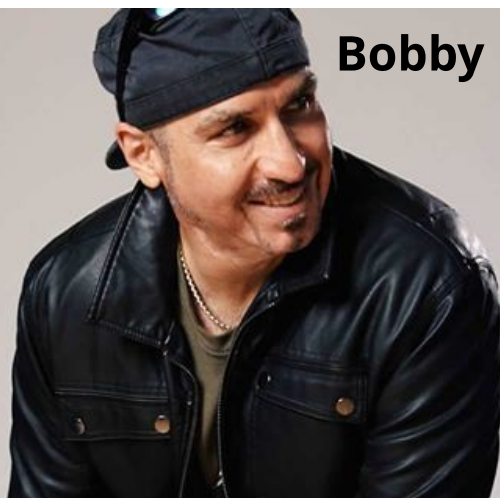




SOCIAL MEDIA ISN'T TRANSPARENT

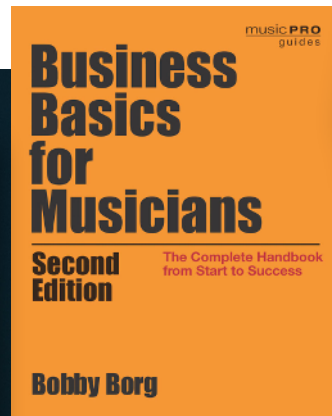
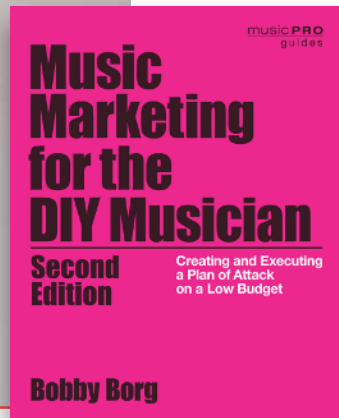
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As the first generation exposed to the internet it is our job to remind those younger than us how unimportant it is, especially when it is affecting your mental health. So do yourself a favor and when YOU feel the need to, unplug. You don't have to leave your house, or exercise, but just unplug. Give yourself something to do away from the public eye and just do it without wondering how your followers will know about it. Personally, I've picked up a couple new hobbies for my own enjoyment that I may wanna share one day, but just not today. Just because it is not on social media doesn't mean it is not valid, and personally that was a point I had to keep reminding myself and maybe you do too.



Bobby Borg

Advertisement



KEYBOARDS – MIDI – SYNTH

ARP 2600 Synthesizer Reissue Unveiled by Korg

by [Guitar Center](#)



In 2015, Korg announced that they would be re-issuing one of ARP Instruments' most famous synthesizers, the Odyssey. Reissued in close collaboration with members of the original ARP team, Korg's Odyssey was met with excitement throughout the synth world. Five years later, Korg has announced a reissue of another iconic ARP synth: the 2600.

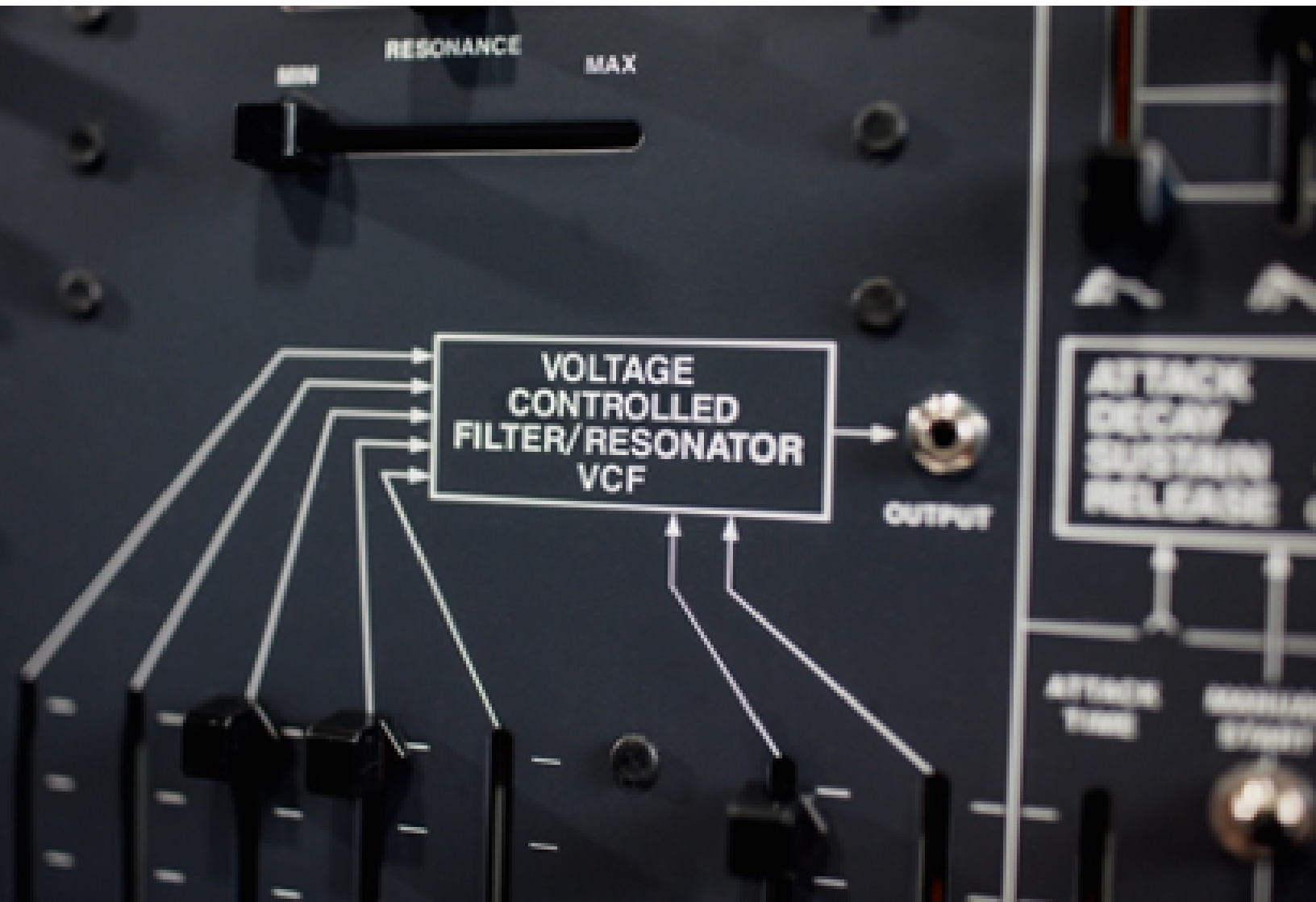
"With analog enjoying such a massive resurgence, it is truly an amazing time to be a musician. Korg is honored to be a continual part of that, and even more so to be re-releasing such an iconic, and historically important synthesizer," said James Sajeve, Director of Music Technology Brands at Korg USA.

Founded in 1969 by Alan R. Pearlman and David Friend, ARP Instruments quickly emerged as a major player in the synth industry. Although only in business through 1981, ARP put out a number of now legendary instruments, including, among others, the Odyssey and the 2600. Highly-regarded for their sound and tuning stability ARP's synths were quite commercially successful.

Originally manufactured from 1971 through 1980, the flagship ARP 2600 was a semi-modular subtractive

KEYBOARDS – MIDI – SYNTH

ARP 2600 Synthesizer



synthesizer. Used by some of the top musicians and composers of the day, it had an instantly recognizable look and sound. Its application even went outside of the music world, as it was famously used to create the voice and personality of one of the most recognizable characters in sci-fi history.

While the modular synths of the day required extensive patching to make a sound, the semi-modular design of the 2600 meant that the basic signal path was already patched internally. Right out of the box, the 2600 delivered a massive sound, thanks to its 3 VCO design. Combined with a clearly laid out panel and extensive patching options, it appealed to players of all levels.

Working closely with David Friend and other members of the original ARP team, Korg committed the same level of care and respect to this project as with the Odyssey. Given the many revisions to the 2600 throughout its original manufacturing, Korg's engineers (the same group responsible for their modern analog synths) went to the original schematics and as many different vintage units as they could. Based on their findings and the feedback of the ARP team, Korg has created what they believe to be as close to an original 2600 as possible.

KEYBOARDS – MIDI – SYNTH

ARP 2600 Reissue



Recognizing the needs of modern musicians, Korg has added a number of useful updates. These include MIDI and MIDI-USB connectivity, balanced XLR outputs, an Arpeggiator/Sequencer, Aftertouch Output and more. Additionally, Korg has provided two different ARP filters to choose from for further sonic versatility.

The ARP 2600 re-issue from Korg is available in extremely limited numbers. Order your ARP 2600 before they're gone.

Watch as James Watson demonstrates the sound and power of the ARP 2600.

The ARP 2600 reissue from Korg is an authentic reproduction of the legendary semi-modular analog synth manufactured between 1971 and 1980. It retains the same sonic characteristics and aesthetic details of the original, with a few modern touches including midi in/out/thru, USB midi, and XLR outputs. A complete sound design studio that has identifiably made its way into songs and scores for decades, the three voltage controlled oscillators and ample selection of filter and envelopes, spring reverb, ring modulation, and more allow for limitless musical possibilities.



Vol. 3

TEIPER TIDBITS



Teiper-Tips & Tricks v. 3

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

-By James Teiper



JAMES TEIPER

I'm back with "**LIFTS**" & a **Smoke Cannon** HORROR 'Hack"! I'm JT, owner of Available Light in Oceanside, CA. I have worked exclusively in production lighting in Southern California since 1990. Because of my work, I have gotten to go to places and see things very few humans have. And I've learned some nifty little tricks along the way. In fact, I think I might start telling you my secrets, like a couple at a time. And maybe you could share your best tips as well. It could be fun, right? So let's get started-

TIP #3.1: Improvised Apple Box

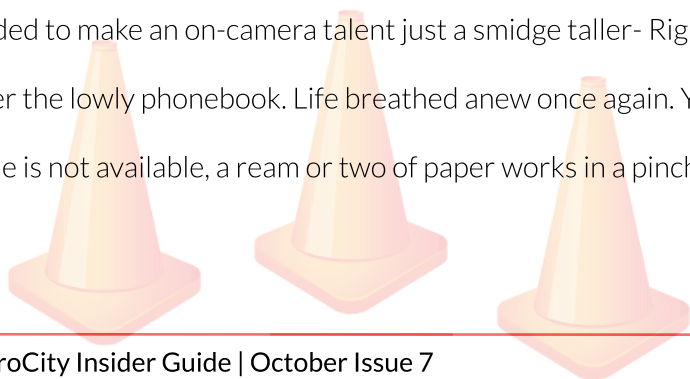
Have you recently received a big bundle of papers filled with phone numbers? I did. And I've been struggling with what to do with it. Should it be added unceremoniously to the 'Lady of the Landfill' or is there a better use? Well here's one I found-

(Pic A: Phonebook Quarter Apple Box))

Introducing the improvised apple box! I can't tell you how many times I've been up in a corporate office far from the vehicle supply chain and needed to make an on-camera talent just a smidge taller- Right Now!

Enter the lowly phonebook. Life breathed anew once again. Yay.

If one is not available, a ream or two of paper works in a pinch as well.



SMOKE CANNON

TIP #3.2: "Smoke Cannon"

Since we are in the season of the macabre, let's do a fun one for the kiddos-

Let's make a smoke ring cannon!

Here's the trash can-sized one of mine. I made it from a light-duty trash can, a scrap of hi-lite gel, a luggage strap and around half a roll of some nasty-old duct tape. Oh- And a paper plate. Can't forget the paper plate. An old shower curtain piece or anything sheet-like with minimal elasticity will work for the top, as well. You essentially want to make a 'drum skin'.

Here's the technical breakdown:



A big bonk on the drum top shoots air out a bottom blowhole. If you are in the blowhole's beam when it's bonked, you'll get poofed pretty powerfully. The size of the blowhole affects the range and power of the poofs. (Power to the Poofs!)

But what if we could see these poofs?

To turn the poofed air into smoke or fog, go spring for a cheap Halloween fogger and some fog juice. Should run you around \$50-\$100. Don't worry- You'll find lots of uses for it.

Grab a high table or bar stool. Anything about that height that can get dirty will work.

TEIPER TIDBITS

CONTINUED FROM PAGE 24

If you're using this at night, say, on unsuspecting children with mask-clouded vision, you will also want a sand bag, stand and a backlight.

And, of course, you'll need stingers to power the fogger and backlight.

Place the fogger on the table/stool so it's at cannon-loading height. This way, you can fill it with smoke, turn around & fire!

The paper plate is used to cover the blowhole when you want to keep your cannon 'loaded'!

The backlight goes behind the cannon and fairly high up to limit blinding your victims. It doesn't have to be very powerful. It's only purpose is to backlight the smoke rings so they are visible.

I use a Source 4 750 ellipsoidal so I can shutter the light precisely and limit pissing off the neighbors. Adding gel color is also easy with this unit.

When it's all working, it's a thing of beauty, I tell you. On a calm night, I can bean a baby Batman from a good 20 yards out. Then giggle as their bat-baby bobble-head reveals all that wide-eyed wonder. Poof!



Coming up in the next Tips & Tricks-
'Building a Right and Proper Stinger'

If you have questions about anything here or if you have tips of your own you'd like to share here, please let me know at

JTeiper@AvailableLightAndGrip.com

And Remember...Focus Forward!

TRINITY ELEMENTARY SCHOOL UPDATES BROADCAST STUDIO LIGHTING WITH...



Adorama
BUSINESS SOLUTIONS

by PR/Agency User
Aug 24, 2020 11:49am

NEW YORK, New York – Trinity Elementary School recently enlisted Adorama Business Solutions, the premier technology resource for corporate, educational, and government institutions, to upgrade its in-house broadcast studio used to produce school announcements and offer production courses to students. Eager to move away from pre-recorded programming toward more sophisticated live production capabilities, Trinity Elementary first revitalized its studio set-up with new, improved lighting equipment.

The new lighting upgrades have enabled live interviews during morning announcements, live panel discussions, and green screen capabilities. It has also helped facilitate projects such as a Blackmagic workflow for live broadcasts of school auditorium productions and live streaming of programming on outlets such as YouTube. In addition, the updates have allowed a new curriculum to be implemented about the different elements of live television production, including classes such as editing, recording, and audio.



After an on-site consultation, Adorama Business Solutions worked with Trinity Elementary School to identify the best lighting gear suited to their needs. Selected equipment included: 12 Astra Bi-Color LED Light Panels, an Astra Bluetooth Communications Module, and a Snapbag Softbox. They additionally provided technical drawings detailing where the new lighting should be placed, as well as recommended power outlet placements to facilitate future upgrade plans for the studio.

Trinity Elementary School utilized Adorama Access, an annual technical support subscription, to provide post-sale email and telephone support. This added level of support ensured that the lighting was set up to enable the type of productions the school wished to produce.

“The Adorama Access team listened carefully to our TV studio aspirations and worked with us to develop a simple yet practical implementation plan based upon our short- and long-term goals,” said Moises Freja, Instructional Technology Facilitator at Trinity Elementary. “As an educator, I needed the assurance that I was receiving expert advice in the industry and adequate support to make the right decision for our next generation TV studio, which students participate as part of our STEAM program. Adorama Business Solutions and Adorama Access made it easy for us not only to decide which AV products to purchase, but more importantly assisted us throughout the decision-making process. We felt assured that we had a team that provided professional support and assistance along the entire implementation process.”

For more information on how Adorama Business Solutions can help upgrade or incorporate live streaming and other broadcast equipment at your educational institution, at any budget, please visit www.adorama.com/abs.





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