

# INSIDER GUIDE

## FERROCITY

MAGAZINE  
SEPTEMBER 2020 ISSUE 6

## What Role Will You be Performing?

**AWARENESS**

and

**ADAPTABILITY**

*Know what you **KNOW***

***LEARN** what you don't*

*and **DO** like never before*

# Disruption Culture

**What's your NEW Role in the  
COVID/Post-Covid Media and  
Entertainment Production World?**

**PLUS**

**REAL WORLD** examples of  
people just like you taking  
action **NOW** so they don't  
miss out!



FerroCity.com





**"The list of misses goes on and on, from personal stories to industry giants. But so does the list of big successes, like the ones I mentioned, iTunes, Netflix and Amazon."**

*Excerpted from the EDITORIAL pg.4*

**~ Joe Scacciaferro**



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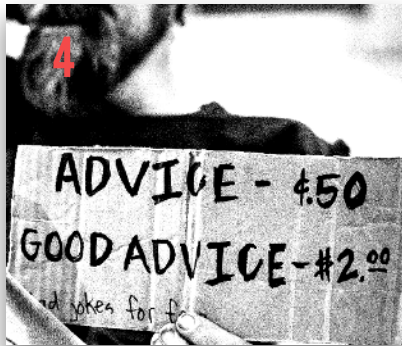
## SPECIAL FEATURE

The show must go on during the Corona virus pandemic. This issue of INSIDER GUIDE focuses on people and productions that through "awareness and adaptability" are demonstrating disruptive forces that counter the world's current and uninvited disruptions. As you enjoy this month's edition, pay attention to how change and being able to change, plays its role in life.



## LIGHTS OUT!!! WHAT NOW

Costume designer Mara Blumenfeld shares how she is coping with COVID-19 closings in this series, "When the Lights Went Out," where theatrical designers discuss what they are doing these days.



## FROM THE CEO

Thoughts, opinion and commentary abound in this issue from FerroCity's Founder and CEO, Joe, speaks to "Change" and how it comes in more flavors than Ben & Jerry's ice cream. Fully enjoy every twist and turn of this feature.



## DRONE SHOW

Drone light shows are performed by illuminated, synchronized & choreographed groups of drones that arrange themselves into various aerial formations. Almost any image can be recreated in the sky. Read and check out just how it's done.



## MEMBER FORUM

**Dawlat Chebly** 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. Enjoy this article by Dawlat. A journey many Millennials are currently experiencing.



## TEIPER TIDBITS

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

In this edition, JT caps lawn sprinklers and tames tungsten through field ingenuity.



## DROPKICK MURPHYS-LIVE

American Celtic punk band Dropkick Murphys made history on Friday, May 29 during their free live streaming concert, Streaming Outta Fenway, presented by Pega, as the first music event without an in-person audience at a major U.S. venue, that being the famous Fenway Park.



## MXL MICS FOR JAZZ BASS

Authentic Jazz Sound with MXL microphones.

# FROM JOE

## EDITORIAL

Hello FerroCity community,

### Change is INEVITABLE

Thriving in it should also be INEVITABLE ...

Change creates new opportunities. Opportunities that can move you from the back of the line to the front in the blink of an eye.

Change comes in more flavors than Ben & Jerry's ice cream. Technology creates change. Popular opinion creates change. Economy creates change. Age creates change. AND global pandemics create change. So change is INEVITABLE.

I have been around long enough to have witnessed and been affected by substantial change in every sector of the entertainment industry. From analog to digital, from tape to SD cards, from million dollar edit suites to producing TV shows on a laptop, and from million dollar music recording studios to producing a song on an iPhone.

Some change I was able to adapt to and succeed. Some change pushed me in an unexpected direction. In either case I found new opportunities. Opportunities that redefined my career path yet allowed me to adapt my accumulated skills and experiences in a new direction.

### *Here are a few basic guidelines that allowed me "seize the moment (s)"*

- Watch for change everywhere. Not just in your job or industry.
- Kick your curiosity into high gear when you see or hear something new.
- Search for people beyond your circle of friends and coworkers. Spend time with them learning their point of view on a variety of subjects. Especially if you don't agree with them.
- Keep an eye out for new trends. Even if they seem insignificant. Trends in all aspects of your life. You never know what will be adapted to our industry.
- Pay close attention to what youth are engaged in, creating with or entertained with.
- Music trends and technology "gadgets" are the biggest drivers of "new movements".
- Don't get discouraged by everyone telling you're not qualified or your future vision is wrong. Not everyone has the creative vision you have.

Even smart companies who are way ahead of their market fall asleep and get left behind.

- Ever wonder how Netflix blew passed Blockbuster, when Blockbuster dominated the video rental business? Did Blockbuster not see digital streaming coming?
- How did traditional record labels / distributors not realize what Apple's Steve Jobs saw in Napster and Limewire prior to launching iTunes.
- How did the Sears catalog not efficiently transition from an industry dominating "shop at home" service and let the internet experience pass them by.
- How did Barnes and Noble, B. Dalton and other bookstore chains let an unknown internet-based company called Amazon destroy their changes of catching up.

**The list of misses goes on and on, from personal stories to industry giants. But so does the list of big successes,** like the ones I mentioned, iTunes, Netflix and Amazon.

Here is a great visual. It's also how I researched this editorial. I made a two-column list. On one side I wrote down all the jobs, markets and companies that missed including my own. Then on the other side I listed all the ones that were able to capitalize on change. What I was surprised to see is the ones that capitalized were not leaders in those markets. Many times, they didn't even exist before the change. Meaning that change, approached correctly, is a huge opportunity. Change should be EMBRACED not feared. I am speaking from personal experiences; my career successes are based on change. Many if not all of my peers have the similar claims. Success and change go hand in hand when approached correctly.

### WE GOT YOUR BACK ...

Since FerroCity's foundation is rooted in maximizing change for its members, we will be sharing the secrets of how many of the industry legends have fed off of change. We will provide you with courses that detail how to shift your careers, kick start new ones, evaluate opportunities and so much more. The skills you will develop are generic in nature. They will become your cornerstone for evaluating new opportunities. You will be able to use these tools throughout your career regardless of the change or your personal circumstances. You will become one an elite group that look forward to change and the successes that follow.

Ciao,

Joe



# Membership is a Privilege...

## Why?

#1 Content

#2 Community

#3 Results

**FERROCITY**

**LEARN  
WORK  
EARN**

+  
+



**FOUNDING  
MEMBERSHIP**

COMING SOON

+ + + +  
+ + + +  
+ + + +

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## Takes Radio Shows To New Heights With **Verge Aero**

by [PR/Agency User](#)

Aug 25, 2020 8:09am



### Professional Workhorse

- 20 minute flight time (15 minute shows with reserve)
- Fly show in winds up to 25 MpH (40 Km/h)
- Ultra-bright light source (900 lumens at full white)
- Strong, carbon fiber frame
- Precise positioning (10cm precision)
- Multiple sub 1 GHz, high reliability radios
- Platform supports thousands of drones

### Verge Aero Drone

**Philadelphia, USA** – iHeartMedia, the USA's largest radio station owner, called on Verge Aero's industry-leading drone show technology on August 15th to add some high-flying, high-impact visuals to local station Q102's broadcast announcement of its 102 Grand in the Sand competition.

Amid 2020's pandemic restrictions, 102 Grand in the Sand switched from a physical treasure hunt to a virtual one, with lucky listeners winning prizes worth \$102,000 dollars. To ensure maximum engagement for Q102's announcement of the competition, local drone show innovator Verge Aero delivered the attention-grabbing aerial imagery. Although the show was flown in central Philadelphia, it was not preannounced to limit social gathering

### What is a drone light show, exactly?

Drone light shows are performed by illuminated, synchronized, and choreographed groups of drones that arrange themselves into various aerial formations. Almost any image can be recreated in the sky by a computer program that turns graphics into flight commands and communicates them to the drones.



VERGE AERO

# iHeartMedia

## Verge Aero Drone

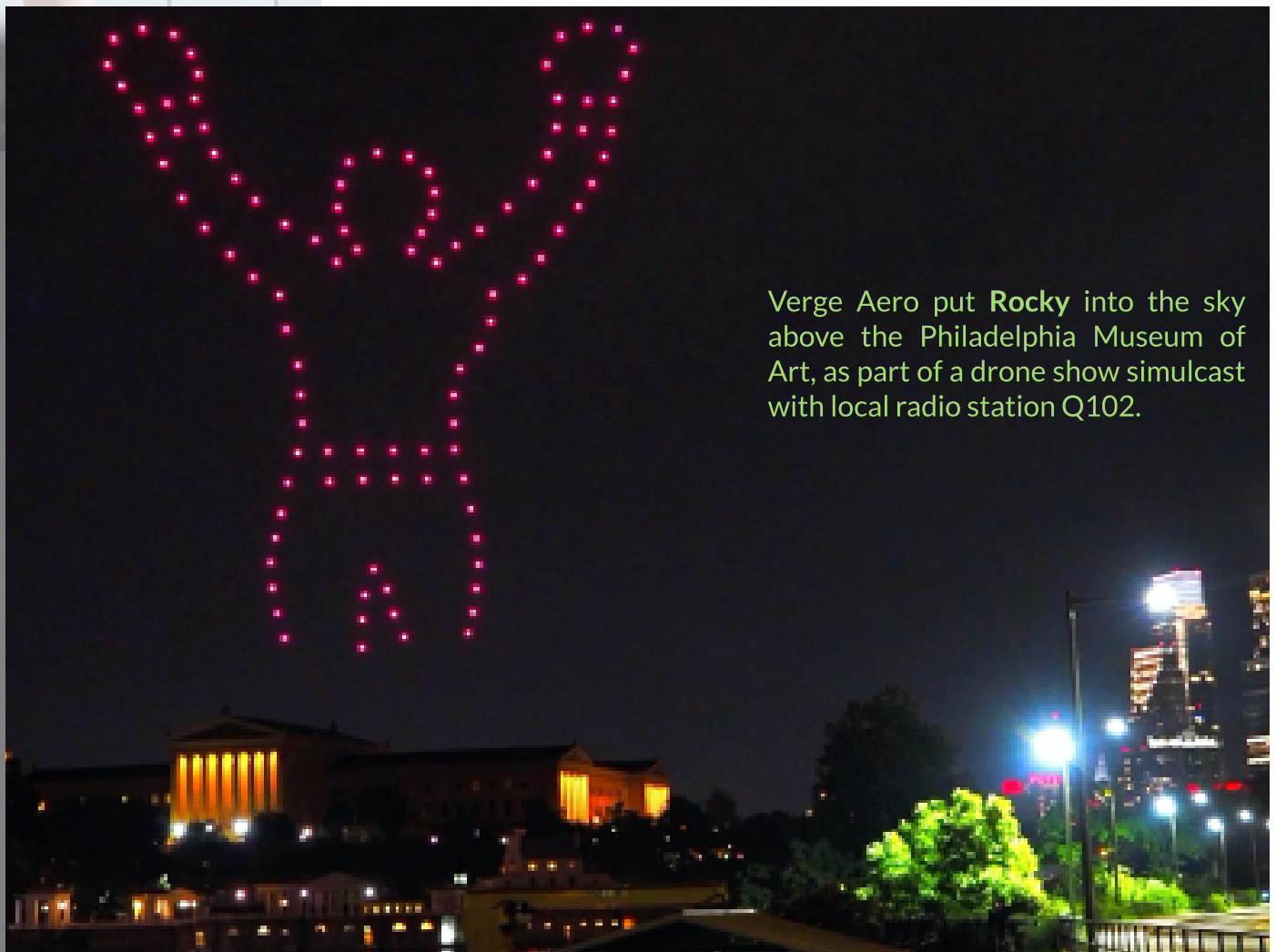
CONTINUED FROM PAGE 6



Flying high above the Philadelphia Museum of Art – the steps of which are known to movie lovers everywhere from Sylvester Stallone’s 1976 film *Rocky* – the 11-minute drone show was perfectly synchronized with the music soundtrack and live announcements broadcast on Q102.

Verge Aero’s fleet of 130 drones created a colorful, choreographed performance, featuring the logos of iHeartMedia, Q102 and the competition sponsors, plus support for the Philadelphia Flyers ice hockey team, the Flyers’ crazy-eyed mascot Gritty, and of course, Rocky himself, gloves raised in celebration, accompanied by Eye of the Tiger on Q102.

This was the latest in a string of projects in which Verge Aero’s drone technology, custom-developed for the requirements of entertainment production, has proved a perfect tool for reinforcing branding and sponsorship around live events.



Verge Aero put **Rocky** into the sky above the Philadelphia Museum of Art, as part of a drone show simulcast with local radio station Q102.

# iHeartMedia

## Verge Aero Drone



CONTINUED FROM PAGE 7

Emily Pearce, VP of Marketing, iHeartMedia Philadelphia Region, commented, "At iHeartMedia, we are constantly looking for opportunities to engage our listeners and advertisers in innovative ways. With the current pandemic, we had to get creative with Q102's 102 Grand in the Sand. Nothing like this has ever been done in our industry, and Nils and Tony at Verge Aero were the perfect partners. Thanks to them, the drone show was a massive success and generated a huge buzz for our promotion!"

"Creating a show as part of a live simulcast was a first for us, and it was awesome to have such a great mix to work with," said Nils Thorjussen, CEO of Verge Aero. "Events are all about engaging audiences, and it was fun to interact with the audience in a new way. Thanks to DJ N9NE, Buster Satterfield, Emily Pearce, and iHeartMedia for a great event."



"Events are all about engaging audiences...in a new way."



CONTINUED FROM PAGE 8



**Show Me  
The FULL  
Show**

“Creating a show as part of a live simulcast was a first for us, and it was awesome to have such a great mix to work with,” said Nils Thorjussen, CEO of Verge Aero.

# COSTUME DESIGNER



## *When The Lights Went Out:* Costume Designer Mara Blumenfeld

by [Davi Napoleon](#)

Aug 26, 2020 5:32am

**Costume designer Mara Blumenfeld shares how she is coping with COVID-19 closings in this series, "When the Lights Went Out," where theatrical designers discuss what they are doing these days.**

She was in New York for rehearsals and fittings for Trevor, a new musical scheduled for an April Off-Broadway opening at Stage 42. "We had done the show previously at Writers Theatre in Chicago in the summer of 2017," costume designer Mara Blumenfeld says. Set in a middle school with a cast of mostly teenagers, the play's cancellation was especially hard for the cast.

Blumenfeld was also scheduled to do a remount of Lookingglass Alice at the Lookingglass Theatre Company, an adaptation of Love's Labor's Lost at Hudson Valley Shakespeare Festival, originally done at Oregon Shakespeare, and the world premiere of The Supreme Leader at Dallas Theater Center. "The show is designed, but we hadn't started rehearsals yet," she says.

Last semester, she was also a guest lecturer at the University of Texas at Austin. She was enjoying her first-time teaching experience when she found herself heading back to Chicago to finish the term online. "It was definitely a challenge teaching design classes via Zoom, but the students were amazing and so resilient," Blumenfeld says. "It was so sad for the third year MFAs to not get to have the usual send-off." The design showcase became a virtual event,

organized by students who Blumenfeld says "did an incredible job. It was actually really great because we were able to have guest responders from all over the country. Everyone was so generous with their time, and it meant a lot to the students to have that kind of feedback from so many professionals in the industry."

At home with her partner, Greg, and their two cats, Blumenfeld has been cleaning and decluttering. "I'm in the midst of a big purge of my home studio space," she says. "It's amazing how much junk you accumulate over the years. I've also been spending a lot of time in my garden. We are lucky to have a backyard to escape to, and it's been nice being home long enough to watch things grow."

"If this craziness has taught me anything, it's that people still have a strong to desire to connect and share art together. Even in these socially-distanced times, artists are finding creative ways to share their work online or with social distancing." She and Greg recently went to a dance concert in a large parking lot of an art gallery space. "The audience of about twenty cars parked in a square facing in towards the center of the open lot, and the dancers performed solo or distanced duo pieces, all wearing masks, with a PA system piping in the music. It was beautiful and so powerful," says Blumenfeld.

"I'm just looking forward to the day we can all be back in theatres telling stories.

Check out what other designers are doing "When the Lights Went Out."

# COSTUME DESIGNER

via:  
marablumenfeld.com



METAMORPHOSES



CAMELOT



KING CHARLES III



LOOKINGGLASS ALICE



SUN ITP W/GEORGE



THE JUNGLE BOOK



BEYOND CARING



THE WHITE SNAKE



AS YOU LIKE IT



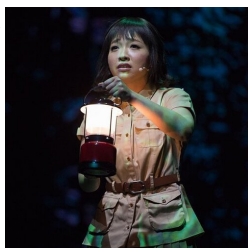
LUCIA DI  
LAMMERMOOR



RUSALKA



IMP. OF BEING EARNEST



OUT OF  
SHADOWLAND



SWEAT



“If this craziness has taught me anything, it’s that people still have a strong desire to connect and share ... finding creative ways to share their work online or with social distancing.”

**MARA BLUMENFELD** is a Chicago-based freelance costume designer, whose work is focused primarily on theatre, opera, and dance. (Click For More on Mara)

Vol. 1

# TEIPER TIDBITS



## Teiper-Tips & Tricks v. 2

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

-By James Teiper



**JAMES TEIPER**

I'm back with some more value and fun! 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 #1: Sprinkler Disaster Avoidance: "Lawn Cones"

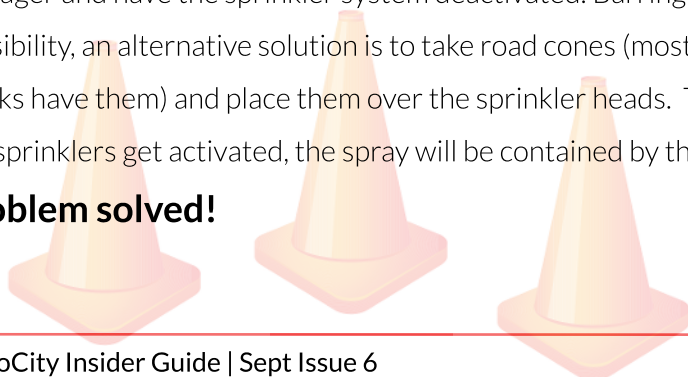
As a shoot progresses from day to evening, timed sprinklers are often forgotten about.

All it takes is one pop-up sprinkler head under the tripod to ruin a cameraperson's day.

How can an observant crew person avoid this disaster?

The best solution is, of course, to speak with a location's owner or manager and have the sprinkler system deactivated. Barring this possibility, an alternative solution is to take road cones (most grip trucks have them) and place them over the sprinkler heads. This way, if the sprinklers get activated, the spray will be contained by the cone.

**Problem solved!**



# Tungsten Intensity Fix

## TIP #2: "Dimmer/Squeezer"



One simple way to adjust the intensity and color temperature of a tungsten fixture is to adjust (or 'squeeze') the voltage by adding resistance with a rheostat or simple dimmer.

For wattage up to 600W (I push to 650W), wall mount dimmers w/ push on/off work just fine and only cost about \$10. To make, you'll need, in addition to the dimmer, 1 ft. 18/2 zip cord (skinny lamp cord), a male quick-on, a female add-a-tap and a ground lifter. You'll also need a pair of diagonal cutters (diags) and some electrical tape.

All these supplies can be bought at any electrical supply or expendables store.

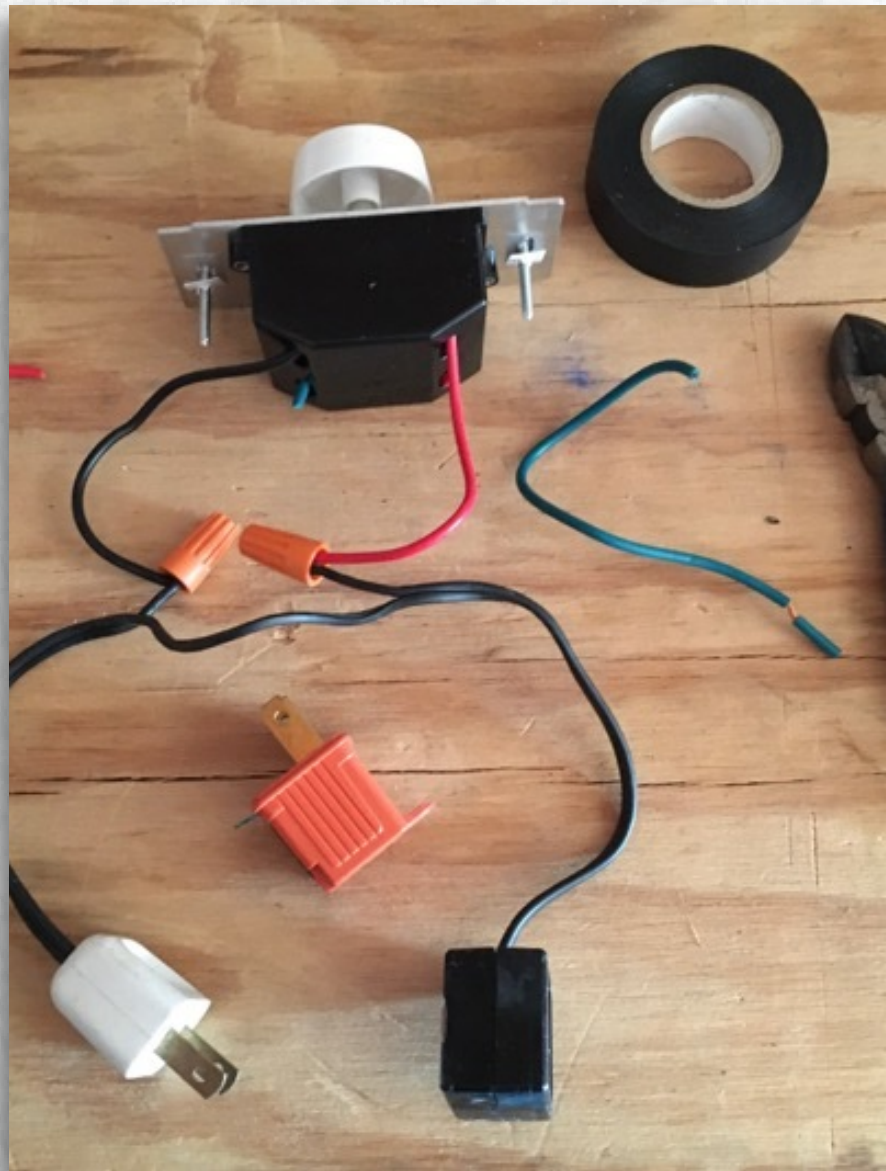
Open the package. You'll see 3-4 wires. Take the diags and cut the green one off completely. It will not be grounded. If there are 2 red wires, cut the tagged one off, too.

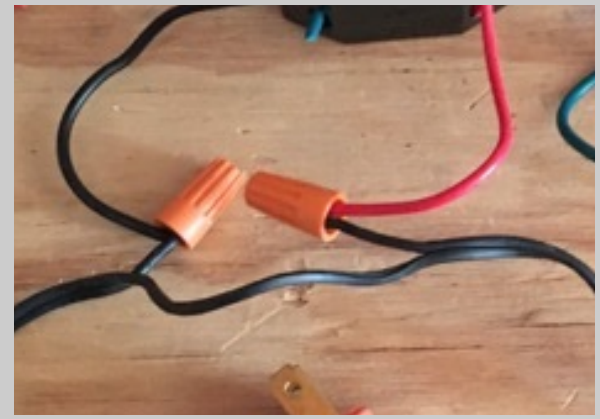
Take the 18/2 (18 gauge/2-wire) 'zip' wire and attach the male quick-on to one end and the female add-a-tap to the other end. Stick the ground lifter in the add-a-tap and electrical tape the two securely together.

Fold the wire in half. In the middle, carefully cut through one wire ONLY. Do not break the insulation on the other wire. Strip about 1 in. of each side of the cut wire. Using the wire nuts that came with the dimmer, attach one side of the cord to each of the remaining leads coming from the dimmer. Make sure no copper wire is exposed anywhere.

Now test it by plugging a small tungsten light (under 650W draw) into the ground lifter and the male quick-on in a wall receptacle. Turn lamp on and play with the dimmer. Does it push on/off? Change intensity when dialed? If so, we move to cleanup phase.

If not, double check your work.





# TEIPER TIDBITS

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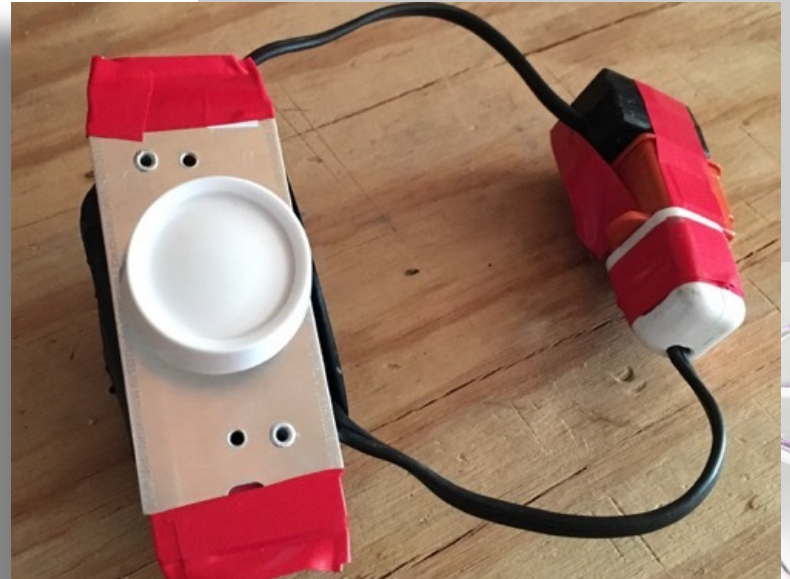
Take the wire nut connections and fold them against the dimmer body. Use electrical tape to strain-release all the connections and make it look all nice and neat. Use different color tape for each dimmer so they are easy to tell apart.

And there you have a complete, stand alone, in-line dimmer for all practical lamps and small tungsten heads.

*Until next month, Focus Forward!*

**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](mailto:JTeiper@AvailableLightAndGrip.com)**



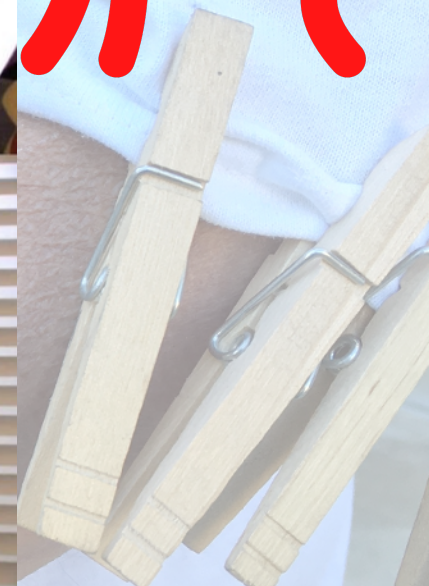
**And Remember...Focus Forward!**



**Corporate needs you to find the differences between this picture and this picture.**



**They're the same picture.**



FALL 2020

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# GPS GUIDE



THE COURSE & GUIDE TO PRODUCTION SUCCESS

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THIS FALL...**



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HOW TO PREPARE AND ANALYZE YOUR NEXT MOVE IN THE BUSINESS

# INSIDE THE BIZ DEEP DIVE

## Streaming Outta Fenway: A Legendary Dropkick Murphys Show

by

[Meghan Perkins](#)

Jul 10, 2020 2:11pm



*(Photo by Maddie Malhotra)*

American Celtic punk band Dropkick Murphys made history on Friday, May 29 during their free live streaming concert, Streaming Outta Fenway, presented by Pega, as the first music event without an in-person audience at a major U.S. venue, and the first-ever music performance directly on the baseball diamond at Boston's famous Fenway Park.

"We've had a lot of great experiences with Dropkick Murphys but this event was special because it was a first on multiple levels," notes Josh Adams, avid baseball fan and president, producer, and director for live production company, Mindpool Live, which has directed two Dropkick Murphys concert films. "The band being the only ones on the field...it was a shrine to baseball. It was a legendary event in a legendary place where critical events have





Dropkick Murphys manager Jeff Castelaz (Cast Management)

happened in sports history. To be able to put them right in the middle and present them in that space was incredible.”

Since COVID-19 halted the live entertainment industry earlier in the year, Dropkick Murphys did not perform for an in-person audience on St. Patrick’s Day for the first time in 24 years. Instead, the band launched its first holiday live stream concert, Streaming Up From Boston. Since its success, Mindpool had been in discussions with the band to realize the momentous Streaming Outta Fenway. However, with the novel coronavirus changing the situation daily, plans were not solidified until 10-14 days before the event, which meant a quick turnaround with a skeleton crew. “Jeff Castelaz, Dropkick Murphys’ manager at Cast, and their director of touring, Chris Phillips, were integral in making this happen,” merits Adams. “The Red Sox were also a really good partner in this production. They had a point-person that helped us identify areas within the park and set up a health and safety system.”

# INSIDE THE BIZ DEEP DIVE

## INSIDE THE BIZ DEEP DIVE

### INSIDE THE BIZ DEEP DIVE

#### INSIDE THE BIZ DEEP DIVE



Dropkick Murphys band and crew with the Mindpool Live team post-show. In the center left to right: Josh Adams (Executive Producer, Director), Ken Casey (Singer DKM), and Darren Cole (Co-Producer / Editor).

Social distancing was imperative, and an elaborate system of navigating the stadium during load-in and production was necessary. The collaborators established three set of groups: the Dropkick Murphys crew, the Fenway Park crew, and the Mindpool crew. Temperatures were taken upon arrival. Every person answered a daily questionnaire that covered everything from whether or not that person was experiencing any symptoms to whether or not they had been recently exposed to anyone with the virus. Everyone had an identification color on their pass to display who they were and what team they were on. Teams had exclusive access to certain facilities. Every team had its own designated bathroom within the stadium. “The precautionary steps must have worked since as far as I know, everyone was still happy and healthy post-show,” says Adams.

While load-in took longer due to the intricate health and safety procedures, Mindpool loaded less equipment thanks to the Fenway crew. There were twelve cameras total: six robotic cameras, two live drones, and four cameras

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Megan Brandenburger of Mindpool Live at the controls of the robotic cameras.

supplied and operated by Fenway staff. “Jamieson Filip, our PM and tech manager, worked with me to check all the angles and place the cameras to capture the band while keeping everyone socially distanced,” explains Adams. “We were able to maximize the band’s stage as well as show off the stadium without focusing too much on the empty seats. I think we did a good job of that. Fenway’s in-house production team was very helpful.” The concert streamed concurrently across Dropkick Murphys’ Facebook, YouTube, Twitter, and Twitch accounts as well as SiriusXM’s E Street Radio channel, RedSox.com, MLB.com, NESN.com, USO, Vulture, and more. For such a dynamic and diverse distribution of the streamed concert, Mindpool partnered with Brightcove to deliver the content across multiple platforms. “Brightcove ensures that no matter what device you’re using, the stream is optimized for that device. The distribution was solid, and their coordination spot on,” compliments Adams.

# DROPKICK MURPHYYS



**Dropkick Murphys singers Ken Casey and Al Barr perform during *Streaming Outta Fenway*.**

Boston had an advisory curfew of 9 p.m. at the time, so the teams decided to start the concert at 6:00 p.m. in order to wrap up around 8:30 p.m. This meant that the cameras and lighting had to be balanced against the changing shadows as the sun set over the course of the show. Fenway Park's stadium lights illuminated the venue throughout the concert. Working remotely, Jamieson created a time-of-day sequence in Vectorworks to ensure that the stadium lights remained balanced as the sun set. "He used a general idea of where the shadows were going to be by checking it virtually and having employees share pictures from certain times of day," says Adams.

"As the sun went down and all the stadium lights were on, it felt like we were seeing what everybody's been missing lately...a real, live show. The stadium lights looked pretty cool. They were doing a lot more work in the beginning than perhaps it looked like they were. They filled in all the shadows and helped balance out the contrast in the background. The stadium lights were so helpful to light for an at-home audience."

Mindpool supplied LED video panels to line the edges of the drum riser. "It wasn't a huge installation, but it was definitely impactful as it was the only LED source on the field," says Adams. Chet Miller handled all the broadcast content playback with QLab. Band production manager, Greg "Grizz" Middleton, handled the LED video playback.



Dropkick Murphys perform live on the field with Bruce Springsteen.

“As a producer and director, I strive to maintain an artist’s authenticity. I am lucky enough to work with artists who are as authentic as it can get,” Adams comments. “The Dropkick Murphy’s – they are what they are. And if you present that in a way that is authentic to them, you’re going to have some happy viewers.”

Streaming Outta Fenway has been viewed over 9 million times worldwide. Bruce Springsteen joined remotely for a “Double Play” featuring Dropkick Murphys’ “Rose Tattoo” and Springsteen’s “American Land.” The concert raised over \$700,000 for Boston Resiliency Fund, Feeding America®, and Habitat for Humanity, Greater Boston.

“It was exciting to do this show. It was a challenge, and I am incredibly proud of our team,” concludes Adams. “I am grateful for everyone who was a part of it, from the band to the venue to our sponsors.”

**WATCH  
THE FULL  
LIVE SHOW**



## Credits

### Director

·Josh Adams

### Executive Producers

·Ken Casey  
·Jeff Castelaz  
·Josh Adams

### Producers

·Chris Phillips  
·Sean Dore  
·Amy Decker

### Ballpark Announcer

·Joe Castiglione  
Organist  
·Josh Kantor

### Steaming Outta Fenway Poster and LED Wall Graphics

·Jason Lowery

### Dropkick Murphys Crew

·Evan Tolonen: Tour Manager  
·Greg "Grizz" Middleton: Production Manager  
·Pete Robertson: FOH Engineer  
·Jon Marcantonio: Stage Manager/Monitor Engineer  
·Jay Cannava: Guitar Tech  
·Dave Stauble: Guitar Tech  
·Connor Riley: UltraSound Tech  
·Greg Allen: Pro Tools Operator  
·Scott Tkachuk: UltraSound  
·Luke Buckbee: Stagehand  
·Shawn Flores: Stagehand  
·Mike Kadomiya: Stagehand  
·Ethan Chase: Stagehand

### Bruce Springsteen Feed

·Rob Lebret: Audio Engineer  
·Thom Zimny: Director

### Mindpool Crew

·Sandi Anderson Adams: Associate Producer  
·Darren Cole: Co-Producer  
·Ryan Lemire-Gonzalez: Producer  
·Jamieson Filip: Technical Producer  
·Dan Albert: Engineer In Charge



·Megan Brandenburger: Robo Op / Engineer  
·Jovan Tanasijevic: Fenway Drone Operator  
·Juan Navarro: Fenway Drone Operator  
·Jacob Ballin: Fenway Drone Operator  
·Schuyler Ortega: City Drone Operator  
·Jeff "Slim" Richard: Technical Logistics Manager  
·Darren Cole: Video Editor  
·Alexandria Fernandes: Video Editor  
·Chet Miller: Graphics Operator

### Fenway Crew

·John Carter: Fenway House Producer  
·Steve Roman: Technical Director  
·Jason Notermann: Engineer  
·Tami Nguyen: Shader  
·Mike Testa: House Audio / E2 Operator  
·Luke Fraser: LED / Encoding Tech Engineer  
·Stacey Lamboni: Crossfire Operator  
·Pete Zamachaj: Camera Operator  
·CJ Dudek: Camera Operator  
·Joie Jones: Camera Operator  
·Chris Shannis: Camera Operator  
·Kellan Reck: Graphics Operator

### Brightcove

·Jon Witte  
·Laura Kozikowski  
·Phil Green  
·Carl Rutman  
·Steve Green



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# THE BLUEPRINT TO LIFE

## SPECIAL SECTION CONTRIBUTING MEMBER SUBMISSION

**Editor Note:** *The FerroCity Family is very excited to present with great honor, a second 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.*

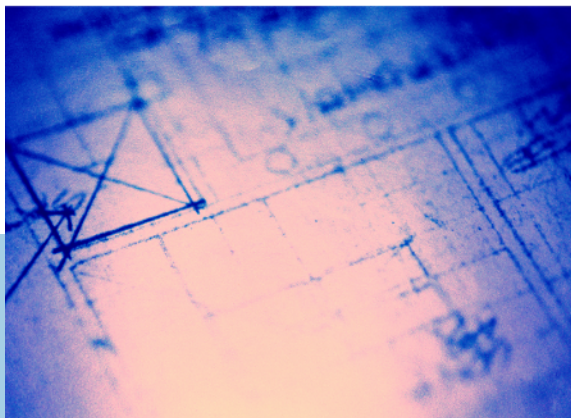


**DAWLAT  
CHEBLY**

## The Blueprint to Life

By Dawlat Chebly

We all grew up with a blueprint to life, right? Go to school, get good grades, stay out of trouble, go to college and eventually a job will follow. This was what I and a lot of my peers were taught as “the way of living.” That if I just followed



these rules things will all fall into place. So why is it now I am two degrees into my field, no criminal record (minus the parking and speeding tickets of course), a goody too shoes, and yet still no job? What did I do wrong? Was the blueprint not accurate? Was it because I chose an “unreliable” career path? If I didn't I would've spent my years doing a job I didn't love so either way it seems like a lose lose, so I guess i just picked the path worth struggling.

As I get older I'm starting to realize this blueprint to life wasn't relevant to my ways of living. After all at what point did the blueprint to life prepare its reader for a global pandemic, a recession, and what feels like to be the end of the world? It didn't and that's mainly because no one can really predict the future. No one knows the right answer on how to live life, just the most traditional one. My generation grew up doing everything right in the hopes of creating a





# THE BLUEPRINT TO LIFE

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brighter future for ourselves and future generations, only to be left jobless and struggling while older generations wonder why we are so angry all the time. We were raised to believe that if we have the qualifications, experience, education, and did what we were told we would be successful, but how is it we get taught all that yet there are countless leaders around the world running countries with zero political experience, leadership qualifications, and thousands of criminal accusations?

We as a generation are starting to realize that this so-called “blueprint to success” was all just a big guessing game. Which is why we are going through this generational change. It’s giving us the opportunity to do whatever we deem fit in the hopes of making a name for ourselves and no one can tell us it is the wrong way of living because as of right now there’s not a “right” way either. Personally, this is the first time since high school where I’m not planning every year of my life. I did everything I and my parents planned for me, so now what? There is no plan! I’m living every single day however I want without the overwhelming fear that it may effect my future. Granted I’m still meeting my daily responsibilities but this time I am not allowing said responsibilities to stop me from enjoying the moment. I am not thinking about what is going to happen a year from now if I still don’t have a job, or whether or not I’m underqualified for a specific job app, or what potential hirees will think of me if they see me speaking my mind. For the first time in my 24 years of being alive I’m living my life and creating a future for myself on my own terms; no one else’s.

As millennials we have an advantage in this weird, confusing, and honestly scary time in history. We have the power to rewrite the traditional ways of living.

Whatever we used to consider “the norm” is out the window. We have to forget everything we were taught about the real world no matter how far out of our comfort zone it is and create our own norms despite what the older generation deems fit. They had their time to change the world, now it is our turn.

Lets focus on the production industry for example. With social distancing being a major priority right now the traditional ways of shooting a project is nearly impossible. A project that used to require hundreds of people in a room is now being forced to get done with 10 the most. So how do we move forward despite this bump in the road? Animation.

Countless professionals within the industry agree that animation is going to be the new money maker within





# THE BLUEPRINT TO LIFE

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Hollywood. Even television shows such as “The Blacklist” which was originally shot in a live action format have switched over to animation in order to finish their seventh season despite the pandemic still in effect. This is a very innovative and productive way to stay on track and not lose their audience. This was never a traditional way of producing content, especially if said content already established a live action world, but because everything is changing television channels are adapting and moving forward rather than falling behind. So if NBC can change things up despite what their audience is used to why can't we?

The traditional 9-5 job, and working in an office is a thing of the past regardless of whether or not corona is long term. Life will most likely never go back to how it was pre-pandemic, but that doesn't have to be a bad thing. If you're like me and living with anxiety, routine, planning, and knowing what comes next probably gives you comfort. However, unfortunately there is no such thing as routine these days, and as scary as that is we can either adapt and move forward, or fall behind because we think the “traditional” way of living will eventually come back. Eleanor Roosevelt once said:

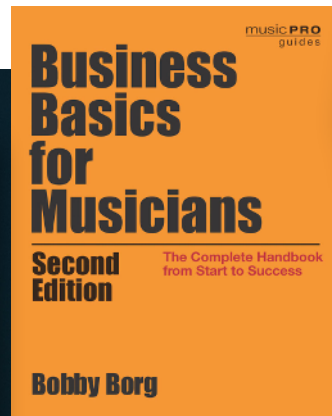
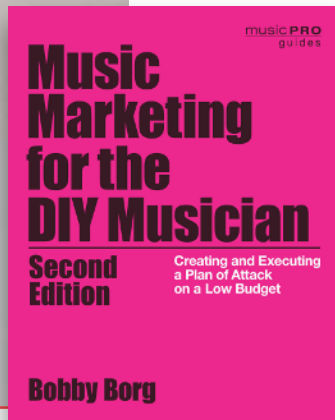
“You gain strength, courage and confidence by every experience in which you really stop to look fear in the face. You are able to say to yourself, ‘I have lived through this horror. I can take the next thing that comes along.’ You must do the thing you think you cannot do.”

In other words, if you are able to succeed now despite all your fears and worries while the rest of the world is failing, there is nothing you can't do.



**Bobby Borg**

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# BASSIST CAPTURES AUTHENTIC JAZZ SOUND WITH MXL MICROPHONES

by D. Pagan Communications

Aug 5, 2020 10:59 am

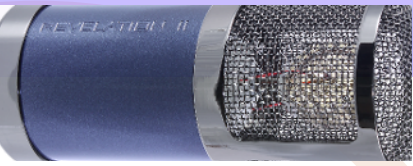
**NEW YORK, AUGUST 5, 2020** – Having been raised by a musical family, Carlos Henriquez was destined to find his passion for the performing arts. As a Juilliard Music Advancement Program (MAP) graduate with an impressive resume, Henriquez joined the Jazz at Lincoln Center orchestra in 1998. Over the past 22 years, Henriquez has been touring the world with the orchestra, having been featured on more than 25 albums. When the COVID-19 pandemic struck the U.S. in March, Henriquez found himself attempting to record music from home for the first time. In need of a high-quality microphone to capture pristine recordings in his makeshift home studio, Henriquez turned to MXL Microphone's REVELATION II tube microphone.

Led by internationally acclaimed trumpeter Wynton Marsalis, the Jazz at Lincoln Center orchestra relies solely on acoustics, not using any amplification or monitors while on stage. With this style of recording, microphones are more important than ever. "For our performances, we solely rely on microphones, which are directed by our Acoustic Sound Engineer David Robinson and Audio Engineer Todd Whitelock," says Henriquez. "When we first began working from home, I had nothing to offer in terms of sound other than my iPhone and laptop. I ended up capturing a couple of recordings on my iPhone, which Todd was able to work with. However, listening back, it was not the high-quality audio that we are accustomed to at Jazz at Lincoln Center. I knew I needed to do something about it."

In his search for a quality microphone to integrate into his project studio, Henriquez turned to Whitelock for advice. "Knowing the importance of microphones for acoustic recordings, I asked Todd for a recommendation for my home setup, and he connected me with Trevor from MXL. After chatting with Trevor about my specific needs, he sent me the REVELATION II mic to test out. As soon as the microphone arrived at my house, I was immediately impressed. From the presentation of the package, to the case the REVELATION II comes in, I could tell this was going to be a solid mic."



**MXL REVELATION II Variable Pattern Tube  
Condenser Microphone**



In addition to a high-quality microphone solution, Whitelock suggested Henriquez look into a few other pieces of essential gear such as speakers and a DAW (Digital Audio Workstation). “With my new REVELATION II microphone incorporated into my project studio, the audio files I was capturing went up twofold in terms of clarity and quality—even Todd was amazed with how clear everything sounded. What really blew us away with the REVELATION II is the ability to change the polar patterns of the mic. We are seamlessly able to swap back and forth between figure eight, omnidirectional, and cardioid polar patterns. This has been extremely helpful, especially while working from home.”

**Carlos Henriquez recording with his MXL REVELATION II Microphone**



A standout feature of the REVELATION II for Henriquez is its ability to capture an authentic Jazz sound. “Sonically, the genre of jazz carries a lot of history and we often find that as technology advances, the historical sound ends up being altered. For Jazz at Lincoln Center, we have been blown away by the true and organic sound that the REVELATION II captures. With MXL, what you hear is what you get, and the mics do a beautiful job of capturing the true jazz sound that we idolize.”

Henriquez also finds the budget-friendly price tag and plug-and-play capabilities of the REVELATION II microphone to be beneficial for project studio recordings. “You could spend thousands of dollars on antique microphone solutions, but then you also have to spend thousands of dollars on the equipment needed to run them. MXL microphones are designed for users to be able to simply plug in and you’re ready to go! This makes it extremely convenient for a musician to record at home and obtain the same sound quality of expensive antique microphones in a professional studio.”

In addition to MXL’s product offerings, Henriquez is also a huge fan of the brand. “I’m in love with MXL as a company. I would tell my friends and colleagues, if you go online and search the reviews for MXL’s microphones, you’re going to see the overwhelming, and well-deserved, positive feedback from the industry. It’s also been really amazing to see how MXL has been able to unite musicians throughout

the COVID-19 pandemic by providing high-quality and affordable solutions that we can use at home, thus keeping us together musically. With the REVELATION II, I’ve been able to record tracks for other artists and it’s been a really helpful solution and has also been a lot of fun. This is a crucial time in history as we start to find out how companies’ products have a value in bringing people together, and MXL clearly goes above and beyond for its customers. I look forward to continuing to rely on MXL microphones in the years to come.”



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