

INSIDER GUIDE

SEPTEMBER 2021 ISSUE 11

FERROCITY

MAGAZINE

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about what it takes to make it...

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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 Millennial's are currently experiencing.

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Life is a three act play.



"My failures were the most successful moments in my career."

~ Joe Scacciaferro

FROM JOE

EDITORIAL

“My failures were the most successful moments in my career.”

As we anticipate the launch of FerroCity's FULL vision platform, I thought I'd take a minute and explain why this opportunity is so important to you.

As you know I've spent my entire life in the entertainment production industry, as a musician, TV producer, recording engineer, entrepreneur, digital engineer, author, and the list goes on.

You have heard me mention that the most common question I'm asked is “how was I able to shift and succeed into so many different fields?” My answer usually circles around, curiosity, challenge to set new goals, passion to explore new ideas, meeting new people, all of which and more are true.

What I am rarely asked is about my failures.

What challenges did I attempt and then not succeed?

What moves forward did I make that actually moved me backwards?

This next statement will sound very strange at first; **“My failures were the most successful moments in my career.”**

Those struggles taught me how to overcome. Those failures taught me what I was good at and what I needed to become better at. Those missed opportunities forced me find other people who were willing to take a chance on me. Most importantly those frustrations showed me that being knocked down was never the end, it was just a learning moment to reassess my present position.

Although I was blessed to survive and thrive despite those blows, many talented people with tons of potential didn't make it.

Several years ago I began looking back at my career. I began wondering if those failures were as important as I thought. Could they have been avoided and if I avoided them would I still be as successful? Was all the pain necessary to succeed or was it just part of the industry

mindset, “...that's the way it's always been done?”

Combining that look back with extensive conversations with industry veterans, I realized that everyone in the biz had accepted this painful uncertain career path as NORMAL.

Why were we all accepting this painful status quo as acceptable?

Why were so many talented people being denied their opportunity to shine and enhance our world with their brilliance?

Why wasn't anyone stepping up to challenge the status quo?

Then I asked myself the critical question, “why wasn't I stepping up?!”

The answer to that question was my “Ah Ha” moment.

It's what I call the Dorothy moment. You know when Dorothy steps into Oz and everything goes from black and white into color.

FerroCity became the color version of the black and white industry.

Just because something IS doesn't mean it SHOULD be.

The phrase, “paying your dues”, to most industry veterans means, “the only way to succeed is to get the crap kicked out of you till you quit or conform.”

NONSENSE!

FerroCity's idea of “Paying your Dues” means, allowing someone the chance to listen and learn from the best.

Participate and contribute in a team that collectively will produce the best possible product.

Learn how to evaluate and seek out new exciting opportunities.

FerroCity's confident industry veterans will never stand by and watch you crash and burn. They will support and guide your development.

FROM JOE

CONTINUED

Community and Necessary Skills.

FerroCity's confident industry veterans understand the value of listening to a new approach to an old problem.

They are always willing to have real conversation about a new idea.

FerroCity is based on the two basic principles of success,

Community: Is a network of people who believe what you believe. A network of people who understand your goals, passion and are willing to help. A network of people who have succeeded at your goals and can share their story with you. A network of people who are currently standing right where you're standing and together you can change the creative world with your shared experiences and expectations.

Necessary Skills: To some degree we all naturally possess or have learned particular skills. The critical importance is do you have the skills that the industry needs and wants. Your skills and talents are considered valuable if they can make a project or product better, easier, more efficient and in turn make it more valuable. If you're not sure you possess those skills or if your skills need to be improved no worries.... The **Community** is here for you.

Although FerroCity now offers so much more than those two basic elements, Community and Necessary Skills, those elements will always remain as the foundation on which we build our members' pain free success stories.

There is now no longer any reason to get the crap kicked out of you as you "pay your dues". Just like there is now no reason to waste half your career stumbling around following an overgrown deer path when you can now jump on FerroCity's super highway and arrive effortlessly and quickly at your successful career destination.

Ciao,

Joe



Membership is a Privilege...

Why?

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



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**LEARN
WORK
EARN**

+
+



**FOUNDING
MEMBERSHIP**

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COMING SOON
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The Music City Grand Prix covers 173.6 miles in 80 laps on a street circuit — and the Korean War Veterans Memorial Bridge.

Nashville Grand Prix Arrives in Music City With a Sound All Its Own

The NTT IndyCar Series race poses singular challenges for the audio folks

By [Dan Daley, Audio Editor](#)

Friday, August 6, 2021 - 11:22 am

Nashville is the site this weekend of the Big Machine Music City Grand Prix, the season's second-largest NTT IndyCar Series race, with 28 cars competing on a 2.17-mile track layout in the city's downtown area. Produced by IMS Productions, the broadcast on Sunday (5:30 p.m. ET, NBCSN) will deploy a small army working from three IMS mobile units with plenty of audio firepower to capture that IndyCar roar.

With 2,000 barriers and fence panels in 12-ft. sections, the course traverses the Korean War Veterans Memorial Bridge over the Cumberland River and circumnavigates Nissan Stadium, where 1,200 linear ft. of 18-ft.-wide concrete pit boxes have been built and a pit lane repaved in the parking lot. The race is scheduled for 80 laps, during which competitors will cover 173.6 miles on a temporary street circuit with 11 turns.

INSIDE THE BIZ DEEP DIVE

The event is bookended by concerts on Friday and Saturday — featuring **Jamey Johnson, Vince Neil, Tyler Farr**, and other artists — and a post-race “Grand Ole Prix” show on Sunday with **Alan Jackson, Justin Moore, Riley Green, Danielle Bradbery**, and **Callista Clark**. It’s expected to be the largest sports event to take place in the city outside of a conventional sports venue since the 2019 NFL Draft took place there. That three-day event brought in 600,000 people.

For the Music City Grand Prix, IMS Productions, which also produces the Indianapolis 500 race, has rolled in IMS HD-5 mobile units. To capture that familiar sound, an estimated 60 microphones are being deployed, including 15 Audio-Technica AT-4027 stereo shotguns mounted on cameras, two Sennheiser 416 short shotguns on each of eight robo/POV cams, three ShureVP88s stereo condenser microphones (for the “roar” effect), four A-T AT-4029 stereo shotguns for crowd mix, and three or four daisy-chained Sennheiser MEG 66 supercardioid shotguns on seven of the 11 turns to capture the approaching downshift sound. In addition, 11 of the 28 cars in the race will be fitted with cameras and microphones, remotely controlled by BSI, which is onsite providing the wireless infrastructure for the race.

The Bridge Over the River Cumberland

It will be a unique race, but, if you ask everyone what’s most singular about it, you tend to get a very consistent answer.

“The bridge,” says **A1 Mike Pope**, who has mixed numerous Indy 500, NASCAR, and IMSA races over the past 30 years, going back to the old *Saturday Night Thunder* races on ESPN.

“That bridge,” says **Rob Sweeney**, the race’s audio submixer, who plots microphone placements around the course with a staff of sharp-eared A2s.

“The bridge,” says **IMS Director, Operations, Ken Ferguson**.

“The bridge,” adds **BSI RF EIC Miles Denton**.

“That bridge” is the 1,660-ft.-long, 102-ft.-wide clear-span Korean War Veterans Memorial Bridge, which normally accommodates an estimated 17,000 cars a day but, on Sunday, will have 28 cars hitting close to 200 mph. In both directions. Simultaneously.

Capturing that sound will be pulling a very loud rabbit out of a very slender hat. “I’ve never done IndyCar over a bridge like this on a modern circuit,” says Ferguson. “It’s hard to get a camera on there, so we’re using robotic cameras on it. The fence builder for the race worked with us, making custom cuts in the fence panels for the cameras.”

INSIDE THE BIZ DEEP DIVE



Seven Sony P1 robo cams using Talon robotic systems are being deployed, along with four Sony HDC-4300 super-slo-mo cameras, a P-4300 robotic with super-slo-mo capability, and seven Panasonic HC-X1500 POV cameras — all of which are available for both broadcast and live-event use. In addition, 12 Sony 2500 manned cameras and four handheld cameras (including one jib-mounted) are

Submixer Rob Sweeney sums up the challenge of the bridge: “It’s the fastest part of the track, and it’s where the cars are going in both directions, plus it’s real compact.”

dedicated to the NBC Sports production. And there’s a helicopter-mounted camera. Denton describes the bridge as “unique” in Grand Prix courses. His crew had to lay fiber along the length of the span for the RF in-car transmission infrastructure while the bridge was still in use by daily commuters. It was closed off on Thursday to prepare for practice runs.

Pope also marvels at the bridge but acknowledges that, in some ways, the race could be just another auto race once it comes up on his 144-input Calrec Apollo console aboard the HD-5 A unit. The faders of wireless radio channels from 11 racers are arrayed on one central section of the board, with other sources around them: announce-booth talent, RF talent packs, graphics sound effects, crowd mics, EVS playbacks. And, of course, the sound-effects channels from submixer Sweeney’s Calrec Artemis desk on a 5.1 fader are close at hand. Pope’s particular challenges, though, include learning the distinct acoustical signatures of this racecourse, which weaves among the glass-and-stone high-rise offices and hotels that have overtaken much of this part of Nashville’s downtown in recent years.

“We have some of the same sort of [acoustical considerations] with the Pagoda at Indy,” he notes, referring to the Indianapolis Motor Speedway’s architectural icon. “Especially last year, with no one in the stands.”

Also, Pope says, the engine sounds are much higher-pitched than at Indianapolis or NASCAR tracks. They’re closer to where the human voice is, around 1K, making it harder to capture in some circumstances. “It’s very different from NASCAR, where the [dominant] frequencies are much lower and more omni.”

The audio comes into the production compound over a network of eight Calrec Hydra boxes and CCU inputs plus Dante for additional mics like downshifts and are shared between the mix and submix.

INSIDE THE BIZ DEEP DIVE

In addition, there is a radio-mix console, a Calrec Brio manned by **mixer Pat Sellers**, who Pope says will have all of 1.5 seconds to decide if a particular snippet of driver dialog might warrant inclusion in the broadcast. **HD5 EIC Steve Dixon** notes the large Evertz system beneath the truck, where the main EQX video router interfaces with an EMX audio router, which is capable of processing MADI, analog, and AES audio.

Submixer Sweeney has a lot of ground to cover and would spend most of the prerace runs looking for the sweet spots for effect capture. The turns are of particular importance because of the vast contrasts in timbre and SPL as cars downshift on the approach and upshift as they accelerate out of the turn.

“We start by looking at a map of the course, then assigning mics based on that,” he explains. “For instance, Turn 1 will likely have a big downshift, so we’ll start with three or four microphones on that, daisy-chaining ME66s 100, 200, and 300 ft.

out ahead of it. But, as the drivers get more used to the course and the turns during practice runs, they’ll downshift later and later, so we’ll adjust the mic positioning accordingly. The A2s will be out there listening to it. Their ears are the best way to determine where the mics go.” Then there’s that bridge.

“It’s the fastest part of the track, and it’s where the cars are going in both directions, plus it’s real compact.” Sweeney concisely lays out the main challenges. “We’ve never had that before. This is going to be interesting.”

This is the first Grand Prix in Music City, but it apparently won’t be the last. The event’s ownership group has signed a three-year agreement that guarantees options for two more years and the potential for additional opportunities after that.

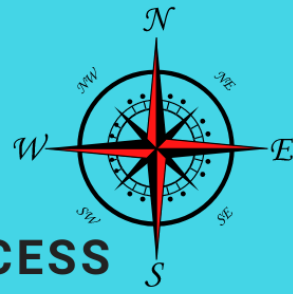
“Our goal is to have this become part of the Music City, the Nashville calendar for years to come, just like they’ve done in Long Beach [CA] and St. Petersburg [FL],” **Big Machine Music City Grand Prix President Chris Parker** told NBC affiliate WSMV Nashville, citing a projected annual economic impact between \$23 million and \$35 million. “We’re here for three years initially. We expect to be here for 15, 20, 30 years or more.”



A1 Mike Pope’s particular challenge in mixing the Big Machine Music City Grand Prix has been the distinct acoustical signatures of a course among glass-and-stone high-rises.

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Production Returns To Pre-Pandemic Levels In L.A. As TV Continues to Surge

THURSDAY, AUG. 5, 2021

Los Angeles

Future filming forecast cloudy as COVID-19 cases climb

FilmLA, partner film office for the City and County of Los Angeles and other local jurisdictions, has issued an update regarding regional filming activity.

Following nearly a year and a half of reduced production activity, high on-location production levels from April through June allowed FilmLA to announce its best quarter since late 2019. A total of 9,791 shoot days were recorded across all categories in the second quarter of 2021. A year prior, the COVID-19 shutdown sent filming levels crashing to record lows.

Last year's unusual circumstances required FilmLA analysts to look for new ways to understand present-day filming levels. For comparison purposes, before the COVID-19 pandemic in 2019, the average number of shoot days recorded in a quarter totaled 9,135. This means that Q2 2021 activity bested the 2019 average quarterly by 7.2 percent.



The second quarter of 2021 also delivered an increase in shoot days compared to the immediate three months prior; by that measure quarterly production increased approximately 40 percent (from 7,011 shoot days to 9,791) since March. All of the four major categories tracked by FilmLA--features, commercials, television and "other" (including still photography, student and documentary films, music and industrial videos, and miscellaneous categories)--experienced significantly increased activity. Leading the pack were commercials, with a 55.5 percent increase over Q1 to 1,544 shoot days, followed by the "other" category (up 49.7 percent to 2,510 shoot days), features (up 43.3 percent to 824 shoot days) and television (up 30.5 percent to 4,913 shoot days).

Another way to evaluate recent growth is to compare each category to its five-year rolling average. By this measure, shoot days for television were up by an impressive 82.1 percent, followed by commercials (up 38.5 percent). Trailing behind, however, were the "other" category (down 7 percent) and features (down 9.4 percent).

"By almost any available measure, the second quarter was good for filming in Los Angeles," observed FilmLA president Paul Audley. "With local COVID-19 cases rising it's not clear whether that will be sustainable, but the industry's commitment to community, cast and crew safety remains firmly in place.

Television, as Greater Los Angeles' main production driver, remains important, and the TV drama and TV reality subgenres are largely responsible for the second quarter increase in production activity.

Shoot days for TV dramas (totaling 1,501) were up by 120.7 percent over their five-year quarterly average, and those for TV Reality (totaling 2,447) were up by 189.3 percent. Shoot days for TV dramas in the second quarter of 2021 were comparable to first quarter levels (1,459 shoot days in Q1 vs. 1,501 shoot days in Q2), however TV reality production increased by 61.6 percent over the same period (1,514 shoot days in Q1 vs. 2,447 shoot days in Q2).



Paul Audley, president of FilmLA

A total of 19.3 percent of TV drama shoot days in the second quarter were for California Tax Credit projects.

Television series that shot locally in Q2 include CBS' Ghosts, the miniseries, The Dropout (Hulu), American Crime Story: Impeachment (FX), Animal Kingdom (TNT), the new Starz drama, Gaslit, Star Trek: Picard (CBS All Access), and two new Netflix series--Lincoln Lawyer and Monster.

Feature films that shot locally include Netflix's Day Shift, Hollywood Stargirl (Disney+), Kimi (HBO Max). The new Steven Spielberg movie, The Fabelmans, also started shooting last month. A total of 9.3 percent of feature shoot days in the second quarter were for California Tax Credit projects. FilmLA analysts declined to predict how the spread of COVID-19 in Greater Los Angeles will impact regional production activity moving forward.

"Appendix J (L.A. County Department of Health) protocols specific to filming were removed by Los Angeles County in June," Audley noted. "Nonetheless, the industry's robust safety guidelines remain firmly in place and these have so far proven effective for keeping business moving safely."



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Why it's important to experience life when you work in the creative arts

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**

From the moment we are born we are encouraged to learn about, and explore the world around us. Everyday we are given an opportunity to discover something new, and apply it to our day to day. While some slowly lose that curiosity as they get older, most of us use it as motivation to create. Rather than simply accepting things for what they are, those who are looking to produce will allow that curiosity to drive them towards something new, and possibly even better. Being a creative artist is far more than just knowing how to draw, or write a story.

George Orwell, a writer, discussed this very topic in his 1946 essay "Why I write."

"To see things as they are, to find out true facts and store them up for the use of posterity."

The more we allow ourselves to question the world around us, not only benefits us in broadening our horizons, or future generations to come, but our creativity as well. Anyone can be creative so long as they are willing to question and experience the world around them. While drawing, writing, and even singing are all part of expressing creativity, it is not what makes an artist prosper.

Creative blocks are a great example of why it is important to explore the world around us. Our ability to create can often be a result of our external circumstances; when said circumstances are stuck between four walls all day, it can be very difficult to think outside of that.



CONTINUED FROM 18

Take the pandemic as an example of this, how many of us who love to turn our ideas into products struggled to do that despite all the time we had? Emily Gosling, an editor for Elephant.art talked about this very struggle that a lot of creatives found themselves in in her 2020 article "Creative Block? Artists Open Up About Productivity Under Lockdown."

"During lockdown, the things that usually inspire and fuel creativity vanished: people, galleries, music venues and the outside world in general."

There are so many art pieces inspired by the world around us that would not have seen the light of day if it wasn't for the artist's desire to explore; Kerouac's *On the Road*, Van Gogh's *Cafe Terrace at Night*, Chopin's *Winter Wind*. Sometimes a simple solution to your creative block could just very well be that you need to go somewhere new or experience something you've never done before. This small step could open up a variety of inspiration for you and may even push you into a continuous flow where you completely lose yourself in your work.

Experiencing the world around us is also a crucial play in our personal growth. When we change, our art does as well and just like us humans, our art may just need extra time to bloom. Sometimes it's not a creative block that is stopping you, but rather a personal growth waiting to form. I've personally experienced this type of halt in my art on numerous occasions when it comes to my scripts. A piece I have worked on and put to the side repeatedly since 2019 was recently further developed because I was able to give myself that much needed time to step away from the project, and focus on my self growth. When it comes to creating there's no time limit for how long a personal project should take. Sometimes you may even think you're done and then find it years later with the understanding of how to better it because you had that time away from it.

There are several scientific studies that can confirm just how beneficial exploring this world can be to a creative mind. Adam Galinsky, a Columbia Business School Professor, looked at 270 creative director's products within the fashion industry and surveyed trade journalists and independent buyers to rate just how innovative the products of each fashion brand were. Through his research he discovered that those who spent a portion of their time abroad consistently came back with more creative and useful products.

While I understand not all of us have the luxury of being able to travel whenever we desire. Exploring the world around us doesn't have to be as expensive and complicated. I'm lucky enough to live in a city where art, diversity and something new is always around the corner. However, if you're in a small town with nothing much going on, maybe just a weekend camping trip, or a couple adventures with some friends can get you out of your slump. Even the internet is a great tool to help broaden the mind if used correctly. Learning about different cultures, interacting with people you wouldn't have been able to in person, and even discovering different art forms you didn't know existed all on your screen.

Allowing yourself to experience diverse things like traveling to different countries, and experiencing different cultures benefits not only your mentality, but your creativity as well. Diving into unfamiliar environments allows you to make connections, solve problems, and embrace new ideas which will then be thrown back into your work. Approaching this world with an open mind and questioning everything has helped so many creative minds to prosper, so don't be scared to give yourself that benefit.

Top Tips to Help You Land – and Keep – More Gigs



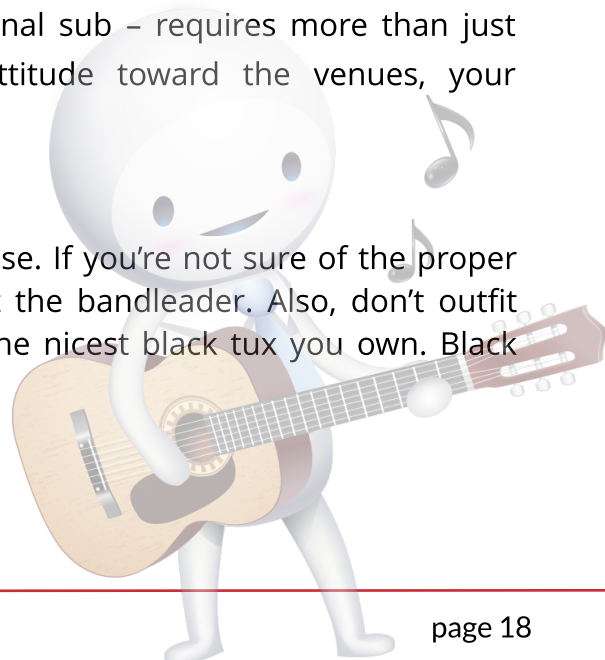
10 often overlooked things you can do to make every show better.

By Vinnie DeMasi
guitarplayer.com

To get and maintain gigs, you have to spend countless hours woodshedding and honing your chops in the practice room. But effective people skills and a team-player attitude are equally as vital. Although there is no substitute for mastery of the material, being part of a successful working band – whether as a regular member or an occasional sub – requires more than just hitting the right notes. It takes a positive and caring attitude toward the venues, your performances and your bandmates.

1. Dress to Impress

Dressing the part elicits a much more favorable crowd response. If you're not sure of the proper attire for a gig, don't guess and underdress. Instead, consult the bandleader. Also, don't outfit yourself half-heartedly. If the gig calls for a black tux, wear the nicest black tux you own. Black jeans, a black jacket and black sneakers don't cut it.



2. Avoid the “Terrible Too”s

Don't play too fast, too loudly or too much. In a live performance, it's all too easy for our adrenaline to get the best of us and cause tempos to accelerate. Pay extra attention and follow the tempo that's given. If you're starting a song, give yourself a second to relax, take a deep breath and sing the chorus hook in your head. Then come in at the correct tempo.

When it comes to decibel-related matters, guitarists have a reputation for turning things up to 11. There's no denying that vintage and vintage-style Fender and Marshall amps sound sweet when they're cranked, but excessive stage volume makes things difficult for the sound technician and the other musicians around you. In an ensemble, what you're playing usually represents only 10 to 25 percent of what's going on musically at any time, so a small combo amp at medium volume is more than adequate if you're being miked through a P.A.

Also, don't overlay and step on the other instruments and performers, especially the singer. Like it or not, most people focus on the vocals. If you're playing a gratuitous fill while the vocalist is singing, you're essentially interrupting and speaking over him or her with your guitar.

3. Sweat the Small Stuff

Details matter and taking care of little things before a performance helps avoid major train wrecks later on.

Pack extra strings, picks, batteries and cables, as well as a working tuner. Bring a spare electric guitar/acoustic guitar and amp as backups if possible, in case something goes catawampus. Also make sure your strap and instrument cable are secure, and the amp and stompbox settings are dialed in.

Additionally, a numbered/annotated set list, makes it less likely you'll inadvertently skip a song, miss a patch change, or forget to capo or retune when it's needed.

If possible, pack some duct tape, power strips, adaptors, extra mics and their associated cables, and even ibuprofen! Someone else will invariably forget or need something, and not only will you be the hero but you'll be helping your band's cause.





4. Don't Disrespect the Music

Sure, super-Locrian modes, tritone substitutions and Bill Evans–approved quartal voicings are hip – but only if you're playing improvisational jazz. Disabuse yourself of the notion that radical reharmonization and technical gymnastics somehow make pop songs better. It actually shows disregard for the music and the audience.

To put this in perspective, keep in mind that before he produced Michael Jackson's masterpiece *Thriller*, Quincy Jones was already a highly regarded jazz musician and arranger. If he thought "Billie Jean" needed metric modulation, dominant 7b9 chords, or a drum cadenza at the end, he would have put them in there.

5. Be Versatile

The more instruments and styles you play, the more you'll work. And you don't necessarily need to be a virtuoso. Usually, tasteful proficiency is all that's required. A lot of the time simple, solid, song-serving support is sufficient. The ability to perform simple vocal harmonies can also stand you in good stead.

6. See Things from the Venue's Perspective

Even the most storied concert venues like the Whisky a Go Go, the Stone Pony and Madison Square Garden are businesses. Show respect to the venues in which you play by not littering, causing damage or rearranging the stage without asking.

If someone associated with the establishment asks you to load in through a back door, move equipment out of a hall, refrain from drinking and smoking in the green room, or simply turn down, don't give them attitude.

These requests are often driven by insurance liability concerns and/or the dozens of health department and city regulations that the venue must obey to avoid fines. It's also important to start and end your set on time. The venue's employees are at work and, like most folks, just want to go home when their shift is over.

7. Keep It in Line When You're Online

Social media sites are great vehicles for promoting your music but should never be used for negative missives about other bands, clubs, gear manufacturers or musical styles.

Online, it's easy to get lulled into the false sense that we're talking only to our friends, but even offhand comments made in jest exist in cyberspace indefinitely. You may find yourself in the awkward position of working with musicians, companies or club owners you once mindlessly dissed, or even without such an opportunity due to your unruly online behavior. So stay professional, and if you do have a bad experience with a person or club, try to work things out directly instead of firing off an angry electronic dispatch in the heat of the moment

8. Never Punish an Audience or Client

Sometimes things go wrong. Monitor mixes may be inadequate, house amps might be on their last legs, and the lighting may make the stage seem like the darkest depths of Mordor. Perhaps the promoter didn't do his or her job and the house is only a quarter full. Maybe a bandmate has been difficult and argumentative for seemingly no reason.

While all these situations are frustrating, they aren't the fault of the people you're playing for. Don't punish those who hired you and/or came to see you by being surly, disrespectful, apathetic or otherwise affected onstage. The audience deserves your best effort, no matter what challenging circumstances you may be dealing with.

9. See Things from the Bandleader's Perspective

Heavy is the head that wears the crown, and if you've never been in charge, you can't possibly imagine how much responsibility a bandleader carries, how much of their own money they expend and how many moving parts they MacGyver into making gigs happen. Before you've played a single note, they've likely spent countless hours booking, promoting, staffing, insuring and equipping a gig.

As the person directly responsible for the success of a performance, they carry tremendous weight on their shoulders, especially for high-stakes events such as weddings. (Can you imagine how irate you'd be if the band tanked your first dance?)

Make their life easier by offering to help set up, break down, print set lists, send out emails, find reliable subs or scout information about venue load-in and parking. Don't complain about insignificant matters like delayed start times, noncomplimentary food and beverage, or cramped dressing rooms. These are often beyond a bandleader's control.

10. Be Agreeable

When things don't turn out as expected, rather than reacting with a bruised ego and taking it personally, be agreeable. In the end, it's about the audience, keeping the venue happy, and getting paid for what you love – playing music.

MEMBERSHIPS BENEFITS

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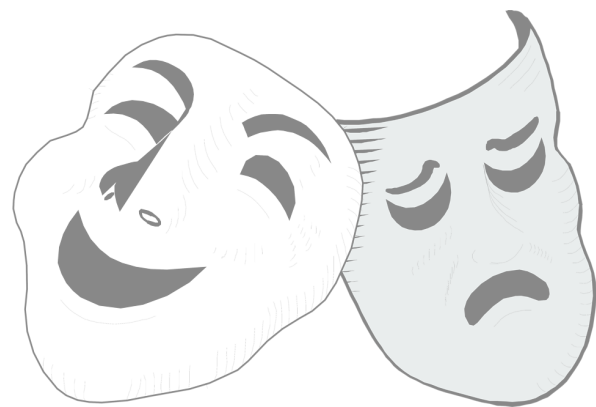
Life is a three act play

The other day I was in a discussion with the crew, (my idea of a discussion is, I talk and they listen... not really but I must admit it does seem like that at times). Suddenly I was rudely interrupted by a resounding, "yea yea we know! Telling a good story means telling it in a three-act structure. If it was good enough for Shakespeare, Francis Ford Coppola, South Park and every successful storyteller from cave carvings to Broadway it should be good enough for us." Their complaining at least confirmed that our "discussions" actually had been of some enlightening value!

Later that day one of Ferro's senior storytellers & DP, Frank S, confronted me with a fantastic observation regarding my never-ending pounding of the value of the three-act structure. He commented, " Did you ever consider that a perfect illustration of a 3-act story lays out in our normal production day?"

For those needing a quick and simple refresher of the 3 components necessary to tell a good story, here you go. (Remember, I said quick and simple. NOTE: theater purist standing at the ready to lynch me for the bastardization of your art, I apologize. All I am trying to do is illustrate the basics of great storytelling.)

To establish the main character(s), their relationships to each other and the world around them; to introduce the challenge or conflict that the main character (the protagonist) will inevitably have to face.



SHOW TIME

This “call to action” and attempt to solve the problem sets up Act 2. This moment is often identified as the initial “turning point”.

Act 2

Here the conflict is explored and developed the protagonist attempts to resolve the problem usually with limited or no success. In part, because they have not yet developed the skills needed to overcome said obstacles. This conflict usually comes by way of the antagonist. The antagonist can be presented in the form of a person, life circumstances or a physical obstacle. It is here you find the protagonist begins to come of age and seek the tools / skills necessary to triumph over the conflict. This coming of age and self-recognition is the second turning point, setting up Act 3.

Act 3

Three can be summed in a single word. “Resolution”. It is where the protagonist begins their conquest and believing they will succeed. It is usually where the conflict climaxes, where everyone’s true character is revealed, lessons are learned and resolution has taken hold.

Now back to our story.... “Frank’s observation”. It was not taken from within the workings of a project or concept being developed. It was taken from our daily lives and a perfect illustration of the Shakespearian line, “Life is like a play – we merely go through the stages of our life acting it out.” He observed that in each and every production day, Ferro’s crew lives and thereby creates a new 3 act play simply by the default act of “being”.

Act 1

The morning production meeting; each team member is called upon to interact with the executive producer, thereby being “introduced” as a character. Interaction between crew-members ensues during the meeting and “character development is exposed”. The days assignments and mission is announced and discussed, “the turning point is established”

Act 2

As we all know, each day and each assignment comes with an array of problems and unexpected challenges, the “conflict / antagonist” arrives. There are usually several attempts to overcome these conflicts. With no option other than to succeed the Ferro team writes the final act, “resolution and lessons learned.” The resolution of this story is: we all know how to write and construct a successful story. It is the essence of our daily lives. Each of us is constructing a new and exciting story everyday. All you need to do is write them into the simple, flawless, can’t miss structure of THE THREE ACT PLAY.



3 Point Lighting Effect

7 Lighting Tips for Video Shooting You Must Know

www.flexclip.com

May 12, 2021

Lighting Basic: Three-Point Lighting

Three-point lighting is the commonly used technique for providing great light in videos. It is the most basic lighting set up and one that you will use over and over again.

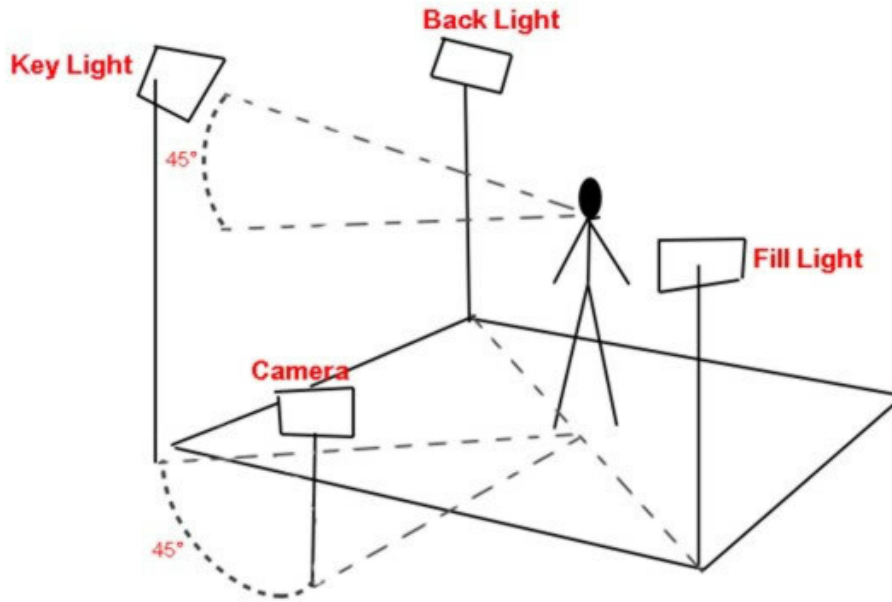
It uses some lighting kits offering **three lights from different directions** to shape the subject and set them apart from their background.

Key Light - A key light shines directly upon the subject and serves as its primary light. It usually from the front right or front left of the subject, and it establishes the overall look and feel of the shot.

Fill Light - Fill light shines on the subject from the opposite side of the key light and is often placed at a lower position than the key. It aims to offset and diminish any shadows on your subject's face caused by the key light.

Backlight - Backlight shines on the subject from behind; it is used to separate your subject from the background, creating depth and dimension.

Three-Point Lighting



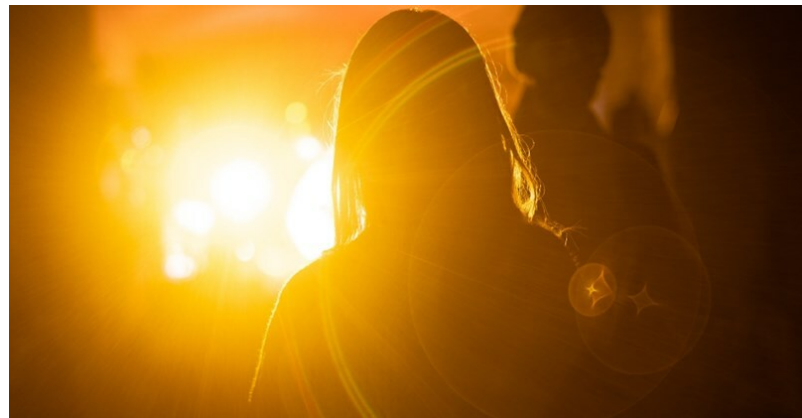
3 point lighting effect

Video Lighting Tips for Outdoor Shoot

When you want to film videos outside, you're shooting in natural light. Natural light refers to natural sunlight here. The sunlight will come with pretty great advantages (and some disadvantages). Here are some tips for you to using natural light wisely:

#1 Lighting Tip for Video: Make the Most of the Golden Hours

Where the sun is located in the sky can have a significant effect on how your video looks. That's to say, if you want to shoot with the best lighting for good video looks, you need to find the golden hours to record videos. The hours just before sunset and just after sunrise is favored by professional photographers as having the best light of the day. Shooting in this time can get the softest light with the least amount of shadows and warmest color hues



#2 Lighting Tip for Video: Avoid Direct Sunlight

Direct sunlight can produce harsh shadows which may not be flattering to the subject in your video. Filming in the shade is a great way to use sunlight without overexposing your subject. For example, standing behind a building or underneath a tree can effectively diffuse harsh light and produce more pleasing results to your shooting.

Lighting Tips



#3 Lighting Tip for Video: Make Your Reflector to Create Fill Light

Reflectors are an easy way to harness natural light and cast it on to your subject. You can use reflectors to bounce sunlight as a fill light to fill the shadowed area on your subject. You needn't buy one from a professional photography shop, although you can. Often a piece of white paper or a piece of large white poster board can create the effect you're looking for.

Video Lighting Tips for Indoor Shoot



For the indoor shoot, it's much more flexible to work with three-point light. One of the best ways to use indoor light is through practical lighting. Besides, making good use of windows can lead to unexpected effects.

#4 Lighting Tip for Video: Taking Advantage of Practical Lighting

There are many practical lighting you can use to set up three-point lighting. A practical light is an actual working light within the scene itself. It can be a household lamp, a TV, candles and so on.

#5 Lighting Tip for Video: Make Good Lighting Using Window Light

Windows can be your frienemy for an indoor shoot. Sometimes windows get in the way of your lighting; other times, the window provides you with the best lighting source. You can take light window light as your key light by facing the window.

#6 Lighting Tip for Video: Soft Light vs. Hard Light

How hard or soft the lighting is will have a significant influence on how a scene feels emotionally. And the hardness or softness of light concerns how the light affects shadows on your subject.



Other Video Lighting Tips You need to Know



Hard light will heighten the shadows on your subject, which always should be avoided. But it is more dramatic and also tends to have more contrast, so you can use a soft light to create dramatic effects.

Soft light is more universally flattering and easier to work with. With soft light, your subject will be filled in with fewer shadows.

Then what's the right light for video, hard light or soft light? No one can answer for absolute certainly because different subject tends to favor one type over the other and need different effects.

#7 Lighting Tip: Low Key Lighting vs. High Key Lighting

Want a dramatic feel for your video? Low key lighting can help you much.

Low key lighting is a lighting effect that uses a hard light source to enhance shadows in your scene. It involves lots of contrast and creates an entirely different mood than high key lighting, and it is much more dramatic.

How about high key lighting? High key lighting often involves a soft key light directly above the camera - and not too close to the subject. It gives you fewer shadows and makes your subject look flawless and elegant.



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