



"Professional development for television, corporate, advertising and industrial communication professionals in Connecticut"

December 1, 2005
Volume 2, Issue 4

NEXT MEETING:

December 13, 2005

@ 6:30

Bertucci's

550 Boston Post Rd
Orange, CT 06477
(203) 799-6828

TOPIC:

HOLIDAY PARTY

\$10 Member Fee/ \$15

Non-Member

Join MCA-I/CT to celebrate the Holiday season at Bertucci's Pizzeria in Orange.

RAFFLE PRIZES see page 2!!!

Directions: **From South** take 95N. Take exit 38B, turn right onto ramp toward US-1. Bear Right (NE) on US-1.

From North: 91S toward NewHaven/NYC. Merge onto 95S. Take exit 41 turn right onto ramp towards Marsh Hill Rd. Right on Marsh Hill Rd. Left onto US-1.

Non-members are always welcome at our meetings!

There is a \$15 charge at the door for non-members

Membership Initiative

Help us increase membership! Refer a new member and receive a \$10 Gift Certificate.

MCA-I/CT – HOLIDAY PARTY

Put away your stress, work and holiday worries ... come out to the **MCA-I/CT Holiday Extravaganza!**

December 13, 2005

Rub elbows with your fellow Talents, DP's, Producers, Grips and Gaffers at **BERTUCCI'S** in Orange. Doors open at 6:30 and then fun will roll in all night. With raffle **PRIZES** including, bottles of fine **wine**, **Gift Certificates** to Barnes&Noble and CompUSA, followed up with the Grand Prize a **BRAND NEW VIDEO I-POD**. But you can only win it if you buy your raffle ticket (\$1 per ticket). Cover is only \$10/member and \$15/non-member. So bring your friends and

Member Profile: Bruce Colgate

Prior to the startup of Alliance Video and Post this year, Bruce Colgate was an on-staff editor and director for EagleVision, Inc. He served as Director of Photography and Co-Producer of the successful PBS American Masters Special "Jack Paar: As I Was Saying . . ." As a lighting designer, his best known work was seen in "Christmas Is Coming", a holiday special featuring Rob Mathes, Vanessa L. Williams, Ossie Davis, Michael MacDonald and David Sanborn.

He has authored many DVD products since 1998, including the re-released series "Leonard Bernstein's Young People's

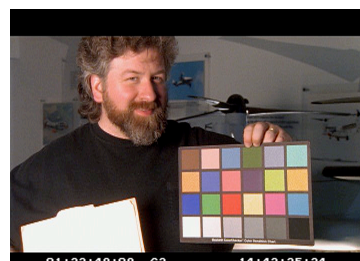
family. There will be plenty of **FOOD** and **FUN FOR ALL**.

Help us fill the grab bag by bringing a gift (\$5 or less) and you won't go home empty handed.

RSVP to
Jamie@TechnicalConcepts-ct.com.



Concerts", titles for Disney Educational featuring the films "Sounder", "A Wrinkle In Time", and "The Miracle Worker," among others. As an editor, his clients included commercial editorial for CBS and FOX television stations as well as a series of projects for musician and recording artist "Yanni". www.alliancevideo.com



Special Thanks for your contributions to the Newsletter:

Bruce Colgate
Alliance Video and Post

Tech-Tips

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DVD Authoring: Tricks of the Trade by Bruce Colgate

DVD authoring spans a great variety of products – games, motion pictures, demo reels, film dailies, wedding videos and much more. But DVDs have, essentially, 3 things – moving images, static images, and sound files. Yes, there's some computer code in there also, but the essence of the disc is in those 3 elements, and knowing how to create and manipulate those elements is essential for good DVD creation. Oh, and for the purposes of this article, the assumption is that we are describing DVD-video: the kind that you can pop in your set-top box after watching the latest Harry Potter fare, not DVD-ROM, which is just a whole different article.

there are a few obscure variants, video for DVD is MPEG-1 or MPEG-2, 720pixels across by 480 down, or for the PAL people, 576 down. And truth be told, the vast, vast majority of shiny DVDs are MPEG-2, because it does have very good picture quality at the data rates we're talking about.

If I've already lost you in technobabble (of which I've often been accused), let me suggest Jim Taylor's tome on the subject, "DVD Demystified." My good friend Peter Gould gave it to me in 1998 when DVD was in its infancy, and I still use it to this day. There is also an outstanding mailing list on the subject, Geoffrey Tully's DVDlist, which you can find here: www.tully.com/DVDList/. Now on with the babbling...

Moving images: Yes, video, but in DVDland, we must be specific. While

Don't let your software do the "automatic" thing, unless you really know what its automatically doing.

I'm all for automatic and simple, but consider this – if you're using an application suite like Final Cut Pro 5, Compressor 2 and DVD Studio Pro 4 (my personal favorite), and you let it do its automatic thing, you may be throwing away quality. On my system, Compressor sets its average bit rate to about 6.7mb/s and the peak around 7.5! This is far too low a peak rate. Why does Apple do this? To make it work automatically! Apple doesn't know if you're going to encode your audio as an AC-3 file, or as an AIFF file, but the sizes between the two are huge. You can get very nice sound in the AC3 format at 192kb/s, but AIFF files require 1500kb/s! Take back that space, and bump up your peak rate to 8 or 9mb/s. What is happening is that Compressor is averaging your file's bit rate at 6.7, but when it needs more bits to describe difficult frames (rain and lightning in a windy forest while the camera does a swish-pan), it needs to know "how many more bits can I have for this frame?" If you limit it to 7.5 instead of 9, your scenes may degrade needlessly. I can hear the question already...

I thought you weren't supposed to go over 7mb/s because of computer drives?

That's average, not peak. For those who didn't ask the question, there has been concern that authors who encode their projects at high bit rates do so at the peril of having some incompatibility with computer-based DVD drives, and some ultra-low-cost players. Most of the information about this is anecdotal, but there is enough that there just may be some truth to it. The recommendation is that the average be kept to a bit rate around 7mb/s or lower, allowing marginal drives or systems to use their built-in buffering systems to better handle the flow. This also holds true for systems that might have to cope with high error rates, say, clients who make smiley faces with fingerprint patterns on the data side of the disc.

Please use AC-3 for audio (you'll be glad you did). This is particularly true for two reasons, and both are size. Yes, sure, you want as much room for the hard compression as possible (video, that is), but one gotcha is in the menus. But Osi tells me she can't fit any more words in this installment, so the answer will have to be in next month's newsletter. Sorry.

Memorable Quote:

Michael Knight: KITT?
KITT: Yes, Michael?
Michael Knight: *Shut Up!*

Knight Rider



I love Tech-Tips!

TECH TERM TRIVIA

Silent Speed

18 frames per second. A slightly archaic notion left over from the time when 16mm was used exclusively for home movies. It is not always that easy to find a projector that will project at 18 frames per second and so films shot at silent speed will often be speeded up slightly, whether the filmmaker intended this or not.

Tell us your Tech Term!
okorn@mcaict.org

Got a Tech-Tip you would like to share? E-mail it to

okorn@mcaict.org

RAFFEL PRIZES FOR THE HOLIDAY PARTY

Gift Certificate for
CompUSA &
Barnes&Noble
Bottles of Fine Wine

**Brand New
Video I-POD**

Gaffers Corner – Tales from the Gaff Side by Bruce Colgate

I've always wanted to use one of those cool ring lights that mounts around the lens – you get that very interesting ring reflection in the iris, and such a smooth, even, shadow less look that makes the most aged of faces appear youthful. Yup, could have really used that on a corporate job a few weeks ago.

Of course, I really couldn't have, since it was a prompter job, and non-pro talent really have issues with light coming in from the same axis as their lines (imagine that?). So I didn't feel too bad, but the producer had described the job as "young executive, talking head, in office, prompted for 'I'm sorry I can't be with you' speech" Easy-peasy lemon squeezy, right?

On shoot day I find a 15x12 office with all white walls, no furniture other than a glass desk, chair and a white shelf, daylight windows for one wall, and no props except a little 9" flag. Great. My kit that day was 4 Arri Fresnels (300, 650, 650, 1K), 3 C-stands, solids, nets, Foam-Cor and all things Rosco & Lee. She is light blonde, fair of complexion, and to be served properly, should be lit by something like a ring light.

We establish early on that the prompter will need to be quite close, ("Does the font get any bigger?"), this is the only location available ("We really planned for you to be in here; is that a problem?"), and it would be great if we could be done early ("We'd really like to have a time coded Windows Media file by the end of the day for overseas").

OK, so an armed-out 300 rear top hair on a C-stand, a 1K through a rolled-out roll of 216 from the left, a 650 off the white wall for fill from the right, block all the window except for a little crack of blue to spill on the wall behind her, and the remaining 650 to pattern the background a bit with a homemade cucoloris on a stand. Problem is, with all the white, there is zero contrast, and everything is filled in, except the middle of the face where I **do** want it filled in. Great. No more stands, and I'm almost out of time.

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In the hallway, there's an white pad easel which now becomes a bounce card, to be placed just right of the camera, and the 650 spins into that; not quite an obie light, but it does the job, and washes away much of the lines of concern and concentration. Out come the solids, and some careful placements of wastebaskets and production cases cut much of the spill that's been washing out the background. Not elegant, but now, at least, there is a bit of 'pop' to the image. In walks our fabulous executive, and in 15, we're putting it all away.

Who needs \$1500 ring lights when you have free easels just waiting to be used?



Want to Request a Chapter Meeting Topic?

Let us know! Send any board member an e-mail or attend a board meeting and tell us what you would like!

Raise Your Voice!

Be heard! Submit an article for the Newsletter or Website. Have an opinion? Tell us about it! Email all articles and letters to

okorn@mcaict.org

Do you want your info listed on MCA-I/CT's Website?

Let us know!

E-mail me at
okorn@mcaict.org

Got some spare time?

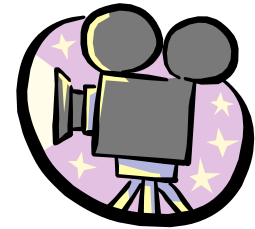
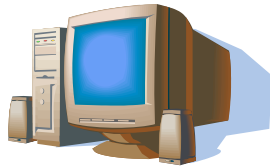
The board has many projects it can't get to. If you have any spare time at all to volunteer, let us know and we'll make sure you are kept busy!



Your 2005-2006 Board Members!

President	Jamie Boss	Jamie@technicalconcepts-ct.com	203-877-9096
Vice President, Programming	John O'Neill	John@KinMedia.com	860-659-5898
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Treasurer/ Webmaster Liaison	Gulnar Jeffereis	gulnar@gipro.net	203-790-1044
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Member-At-Large for Communications	Steven Washer	swasher2@comcast.net	860-688-5296
Member-At-Large Freelancer Member Contact	Francie Anne Riley	farspeaks@hotmail.com	914-649-0437

The next Board Meeting will be held on Wed. Oct. 26th at **7:00pm** at Technical Concepts in Milford. All members are welcome.



Member meetings are held on the **2nd Tuesday of each month** at various locations throughout CT. Go to our website for next meeting topics and location. Visit our Website: www.mcaict.org



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