



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

March 1, 2006, Volume 2, Issue 7

NEXT MEETING:

March 14th, 2006

@ 6:30

TOPIC:

Ultimate Ultimate

Technical Concepts Studio, Milford

From North : I-95 to exit 40, Woodmont Road. Left at end on exit ramp. At 2nd light, turn left onto Research Drive. Continue on Research Drive to stop sign and turn right onto Quarry Road. Take first driveway on left into Quarry Road Business Park. (Two large tan buildings with rounded skylights) Bear to right and go around building on right. We are the 2nd to last unit, 284B. Look for our sign and unit number
From South – same as above expect Take Left at end of exit ramp. And a right onto Woodmont Road.

Non-members are always welcome at our meetings! There is a \$10 charge at the door for non-members

Membership Initiative

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

Election News: MCA-I/CT 2006 – 2007

Well, folks ... its that time of year again. Time to refresh and elect our board. The MCA-I/CT board is responsible for all the events, financials, and going's on of the Connecticut Chapter of MCA-I. It is imperative that every member of MCA-I/CT let their voice be heard and nominate the best individuals to cover each position. Here's how to do it!

Step 1: NOMINATIONS - Between now and April 30th send in your nominations. Nominate yourself ... your friend ... a co-worker ... anyone you feel will do the best job in the position. Send nominations to John J Ferrante jjfsr@juno.com

Step 2: BALLOTS – Each paying member of MCA-I/CT will be receiving a ballot in early may, that has each position and nominee's list. For each position circle your vote.

Step 3: VOTE – mail your ballots to the address listed in the ballot letter. Before the end of May.

Step 4: TALLEY - The votes will be tallied and the winners will be announced in the Wrap Party.

The Positions:

- President
- Vice President of Programming
- Secretary
- Treasurer
- Communications
- Membership

- Members-At-Large
- ... of Programming
- ... of Membership
- ... of Communication
- ... of Freelancers/Membership
- Contact

Email your Nominations to John Ferrante at jjfsr@juno.com

Member Profile: William Sarris

William Sarris is a voice over talent who has started within the last year. He also comes from a law background. He finished law school in 2003, graduating with a J.D. One of his real loves has been acting and voice overs. He comes to this with a head start. His father is George Sarris, an actor/narrator/spokesman in New York City, with an impressive resume, including commercials and industrial films for major companies. After training with his dad, Will took the plunge and started on his own. Among other things, he has recorded a TV commercial for the Connecticut International Auto Show and a radio demo for Pepperidge Farms. He also was able to record promotional and industrial videos for several organizations, including one spotlighting Katrina relief efforts. One of his great

privileges efforts. One of his great privileges was being asked to record the voice over for a promotional video for his law school, the Oak Brook College of Law. Will can be reached by calling 203-449-8225 or by emailing him at william.sarris@gmail.com. His website is www.geocities.com/william_sarris



Special Thanks for your contributions to the Newsletter:

Jamie Boss
Jamie@technicalconcepts-ct.com

William Sarris
william_sarris@gmail.com

Memorable Quote:

"Welcome to the Academy Awards, a glittering two hours of entertainment, spread out over four hours. For those of you taping this on Betamax, you're under arrest."

-- Johnny Carson (at the 1979 Oscars®)

I love Tech-Tips!

TECH TERM

'Second Sticks!' – If the clapper on the slate was not visible when the shot was being marked the camera person might call out "second sticks!" to tell the person with the slate to mark it a second time.

Tell us your Tech Term!
okorn@mcaict.org

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

okorn@mcaict.org

Elections for Next Years Board members are Coming Up
If you are interested in being on the Board
Email me –
okorn@mcaict.com

Tech-Tips

Using the Ultimatte to its Ultimate

Compositing and graphics programs are not always the best way to succeed on a green screen shoot. Devices like the Ultimatte allow for Real Time Compositing.

would be difficult to do in composite or graphics program.

The Ultimatte isn't necessary for shoots that have

Here are some situations where the Ultimate System works the best.

1. When you are interacting with the background. For instance, setting a coffee cup down on a desk that really isn't there.
2. When you move out from behind an object when it's really in the background plate, or you go under and object that is shown in the background plate.
3. There are certain situations where camera A is the background plate and is recording in real time and Camera B is the foreground in real time.
4. When you positively need to see subtle shadows or smoke.
5. When shooting through a subject's hair. For example, a woman actress has a big hairdo with a lot of frizzy ends, you can actually see the background through the openings in her hair. Which

- ...
1. No interaction between the foreground or background at all.
 2. No need to see shadows.
 3. Minimum of fine details such as an actress' frizzy hair.
 4. When you want to have the ability to replace the background at will after its shot ... although most people don't realize you can shoot with a background plate and by flicking a switch you can have the same scene recorded with just a blue/green screen.

Come to Tuesday's meeting for more on Ultimatte and Green Screen discussions!



Old School v. New School: Film mentality in a digital world

There are at least two different thought processes when producing a documentary, film, or commercial, the "Old School" or film mentality, and "New School" or digital mentality. So, What's the difference and which is better?

Old School producers and DP are film cutters. They learned in the days when every decision was cut throat, editing involved actual scissors and mistakes took weeks, if not months, to fix.

New School producers and DPs are of the digital mind that most everything is fixable in the edit. These folks learned to point and shoot a camcorder, do a few pans and zooms in 'News Package' form, and find a way to make it stick together using trial after trial and error in a day or two of edit.

So, of these two extremes, who is right? Well ... it all comes down to one mitigating factor - The budget!

When scheduling and budgeting your time and money, both old and new schoolers have to understand the cost of each segment of the production. Does it behoove the project to take your time in pre-production and really getting to know your story before a scrap of film is shot or can you throw together a script and rush to the production processes. In shooting, does the project need special care in shot blocking or can it be more on the fly. How much time can you devote to editing? The less time and money you have to spend in editing the more your planning has to be perfect. The less time you have to shoot the more editing time you need.

The KEY: flexibility and a happy median between the two worlds. Production is at a stage where editing has been made simpler but that should not prevent anyone from proper planning and preparing.

10 Tips for Taping Documentary Interviews by Eric

1) *Talk to the interview prospects off-camera long enough to determine if they are likely to make a good interview. You want to guess right at least four out of five times. If you consistently guess wrong and shoot interview's that are not worth using, give up documentary producing and stick to cinematography.*

2) *Think hard about where each prospect fits in your plans. Make the tough decisions and narrow down the list of names. It is almost always better -- both financially and creatively -- to spend your tape on a smaller number of long successful interviews than it is to shoot a larger number of shorter interviews.*

3) *Do not ask the prospects off-camera the questions you plan to ask on-camera. A couple of test questions are usually ok; just to help you make the casting decision. You want the prospects to have talked with you enough before shooting that they feel comfortable but, you do not want them rehearsed.*

4) *Allow ample time for setting up the equipment. You do not want to be rushing around and battling with the crew. Any tension that does arise from the difficulty inherent in making films and television programs should never be communicated to the waiting interview prospect.*

5) *Shoot more than one roll. The interruption at the end of the first roll usually brings a sense of relief on the part of the interviewee. The break to reload is a terrific opportunity for you. This is the time to say, "This is going great, exactly what we need. Thanks again for taking time for this." "It's going to be a great help to our show." You say this even if you have just sat through the worst interview beginning ever. The next roll could be quite different.*

6) *Do not ask the person being interviewed to answer in such a way that the answers will make sense to an audience after the questions are cut out. Many amateur filmmakers try this. It is counter-productive and almost never works. Most people are nervous enough without having to think about repeating your questions at the beginning of their answers. Besides, editing is your job. It is*

supremely lazy to ask the interviewee to edit for you. When you make a request such as this, you violate one of the most important principles of good interviewing: Do nothing to remind the interviewee that this is a television performance, not a real conversation.

7) *Remain alert and interested and use notes as little as possible. If you do need to refer to your written list of questions during the interview, appear to be writing notes on what the interviewee is telling you.*

8) *Instruct the other members of the crew to be as interested as you are in what the subject is saying. A sound records, for example, even if he or she is not in the subject's direct line of vision (and he or she should not be), can sabotage your carefully cultivated atmosphere of curiosity and encouragement by sleeping, reading, or nail-clipping during the interview.*

9) *Don't interrupt the interviewee. Let the person finish. If the interviewee interrupts your questions, that is, starts answering before you finish asking, stop talking immediately. Keep yourself off the soundtrack, unless you are an on-camera or a voice-over character in the film.*

10) *Whether you are happy or sad at the end of the interview, never burn your bridges. You never know when you may need more of this person's time. And you never know whether another hard working documentary maker will be calling this person tomorrow. Do not make the next person have to explain that he or she is different and not like you and some other rude members of The Media.*



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!

Memorable Quote

Jim Halpert: Because right now, this is a job. If I advance any higher, this would be my career. And if this were my career, I'd have to throw myself in front of a train.

The Office (2005)



Tech Term:

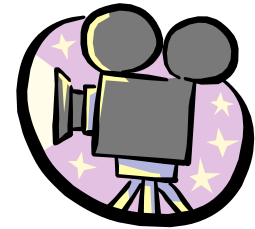
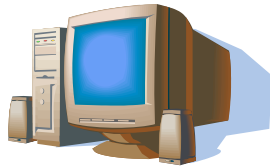
Hot Splicer – A Cement splicer with an electric heater inside. The heat improves the bonding of the cement splice. Hot splicers are really not dangerously hot, just warm.

Don't know what to do with all that spare time? Contact a member of the MCA-I/CT board. We have lots of ongoing projects that need talented folks with time to volunteer!

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
Co-Chair of Programming	Cathie Reese	Cathie@geomatrixproductions.com	203-389-0001
Secretary	John Ferrante	jjfsr@juno.com	203-268-5019
Treasurer/ Webmaster Liaison	Gulnar Jeffereis	gulnar@gipro.net	203-790-1044
Communications/Newsletter	Osi Korn	okorn@mcaict.org	917-273-7524
Membership	Craig Mikhitarian	TheBros@aol.com	203-431-9575
Member-At-Large for Programming	Ryan Broadbin	ryanbroadbin@snet.net	203-260-3152
Member-At-Large for Membership	Joan Franzino	JoanFranzino@aol.com	203-434-2575
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. March 29th at **7:00pm** at Technical Concepts in Milford. All members are



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



MCA-I Connecticut Chapter
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