



Women in Film and Video of Maryland

www.wifvmd.org ~ 410-685-FILM

September/October 2007

Letter From The President



Dear Members:

I would like personally to invite you to attend the 1st annual Women in Film and Video of Maryland 'Screen Scene '07 Conference' in Timonium, Maryland, on November 3, 2007. The date of the conference was originally set for September 22, 2007 however, in respect for the Jewish holiday Yom Kippur, we have moved the conference to November 3, 2007. We hope this will allow everyone who is interested in participating to benefit from the many workshops, seminars, and networking events.

This conference promises to be our most exciting and rewarding event ever. About 200 film industry professionals join key professionals from television, radio, and the educational arena, in discussions and presentations about how to take advantage of opportunities and side step the challenges in the film, video, and television industry.

Maryland is recognized as an up and coming venue for mainstream filmmakers and independent filmmakers alike. Because of its continual openness to making new movies and spotlighting independent filmmakers at events like the Maryland Film Festival it has become an attractive place for budding filmmakers and veteran filmmakers. For almost 20 years, WIFV has been an organization that has vowed to educate, mentor, and promote individuals in radio, film/video, television, multimedia and related disciplines. WIFV has boosted the careers of many filmmakers and film industry professionals. We have recruited professionals from Maryland, DC, Philadelphia, and Virginia to advance our knowledge in the latest innovations in screenwriting, broadcast news, filmmaking, and acting.

Speakers and other industry professionals will offer remarks on a variety of important issues. Among the highlights is a panel discussion on 'Making Movies in Maryland,' led by Jack Gerbes of the Maryland Film Office, also, join us for 'An Afternoon with award winning Cinematographer Richard Chisholm and Friends.' Mr. Chisholm and his colleagues will speak from their personal experiences in filmmaking. Additionally, we have 'Creating TV Concepts That Will Sell' with Barbara Garshan, and the afternoon Network Lunch will offer keynote remarks by Sloane Brown.

Mandy Spinkel, from Central Casting, A.C.T Casting's Nancy Sureth, and Mike Lemon of Mike Lemon Casting, will lead a panel discussion on what it takes to enter the world of acting and to remain competitive. There is not space enough to divulge all the many noted speakers and workshop facilitators that will participate at our 1st annual conference.

The Screen Scene '07 Conference provides an opportunity to see old friends, meet new ones, learn about recent trends and new techniques and participate in discussions about some of the most important issues facing the film industry today. We would like very much to count you among the conference participants. I encourage you to register online now and make plans to join WIFV-MD members and friends at the Holiday Inn, 2004 Greenspring Drive, Timonium, Maryland 21093 on November 3, 2007, 8:00 a.m. to 4:30 p.m. If you are interested in registering or need more information go to www.wifvmd.org to register. If you have any questions please contact Arlette Thomas-Fletcher at president@wifvmd.org, Gayle Economos at GrkAthena@aol.com or Linda Fausnet at silverscrn@aol.com. Hope to see you at Screen Scene '07!

Sincerely,

Arlette Thomas-Fletcher
WIFV-MD, President



**7th BIENNIAL WOMEN IN FILM AND TELEVISION INTERNATIONAL
WORLD SUMMIT IN TORONTO, ONTARIO, CANADA
July 16-19, 2007**

By Gayle Economos

Gayle V. Economos, past Women In Film & Video of Maryland (WIFV/Maryland) President (2000 & 2001) and current WIFV Advisory Board member, represented Women In Film & Video of Maryland at the 7th biennial World Summit conference of Women in Film and Television International (WIFTI), in Toronto, Ontario, Canada on July 16-19, 2007. The four-day event hosted delegates from WIF, WIFV and WIFT chapters around the world, including women from the United States, Canada, United Kingdom, Europe, the Caribbean & Latin America, Africa, Oceania, and Asia. WIFTI is dedicated to advancing professional development and achievement for women working in all areas of film, video, and other screen-based media.

Advisory Board

- Gayle Economos
- Jack Gerbes
- Kurt Klaus, esq.
- Bonnie McCausey
- Betsy Royall
- Susan Branch Smith

2005-2007 WIFV MD Board Members

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The WIFTI World Summit presents WIFTI members from around the world with the chance to meet face-to-face to share ideas, network, and learn while developing new projects and co-production opportunities. This is WIFTI's 10th Anniversary year.

Gayle V. Economos of WIFV/Maryland and Talaya Grimes of WIFV/DC (both serve on the Communications committee on the WIFTI Board; Talaya is currently Communications Chair) attended the WIFTI World Summit to further the interests of women in the Maryland and DC area's film and television industries. "In attending the WIFTI World Summit, we will be able to promote the Baltimore-Washington corridor as a great place to work, as well as enhance the reputation of the existing industries here," comments Gayle V. Economos. "I have attended all of the World Summits since the first in 1997, so this is the sixth WIFTI World Summit our chapter has attended. Whether it was a group of us from WIFV-MD or just me, we always come back energized with new ideas to implement and suggestions to improve our chapter. The film and TV industries are global now; it's very important that we recognize this and develop relationships to further our opportunities here at home. WIFV/Maryland is proud to say that we are one of the founding chapters of our global umbrella network, WIFTI."

The Summit was preceded by a two-day WIFTI Board of Directors meeting, July 14-15, 2007, to set the agenda for the coming year and decide the venue for the 2009 Summit. Women in Film and Television – Toronto (WIFT-T) is a leading internationally affiliated professional organization that recognizes, trains and advances women in screen-based media. WIFT-T offers a year-round slate of skills development, networking events and industry awards, providing the tools to succeed in Canada's global entertainment industry. WIFT-T serves more than 3,000 women and men in Canadian screen-based media, connecting them to close to 10,000 leading film, television, and new media professionals worldwide. www.wift.com

Previous WIFTI World Summits:

WIFTI World Summit 2005
Los Angeles, California, USA

WIFTI World Summit 2004
Auckland, New Zealand

WIFTI World Summit 2002
Montego Bay, Jamaica

WIFTI World Summit 2000
Trafalgar Square, London, UK.

WIFTI World Summit 1998
Los Angeles, CA

WIFTI World Summit 1997
New York, NY



Women In Film & Television International (WIFTI) is dedicated to advancing professional development and achievement for women working in all areas of film, video, and other screen-based media. To accomplish this goal, WIFTI provides networking & learning opportunities, scholarships, a film finishing fund, a presence at the major worldwide film festivals, as well as offering help & encouragement to women who aspire to work in the film & TV industries from developing nations to countries with established industries. www.wifti.org

UPCOMING INDUSTRY EVENTS

October 13

WIFV of D.C. Screenwriting Conference: The Art, Craft and Business of Screenwriting

Saturday, October 13, 2007; all day

If you hold a script in your hand, or would like to, come join us for a day of professional training. The WIFV Screenwriting Conference provides you with the opportunity to develop your writing, reading and interpretive skills, along with advancing your creative-business skills and learning how to profit and protect your work.

Invited presenters - Khris Baxter, Laura Bernieri, Arla Bowers, Denene Deverman Crabbs, Pamela Gray, Gordy Hoffman, Marilyn Horowitz, Kurt Klaus, Laurie Scheer, Cid Collins Walker, and Paul Willard.

\$125 for WIFV Members; \$195 for Non-members

WIFV thanks The Documentary Center at The George Washington University for their co-hosting of this event.

November 3

Women in Film of Maryland SCREEN SCENE '07!!

Early registration available until October 10. Go to www.wifvmd.org to download the registration form.

Featuring Sloane Brown, WBAL & Style Magazine - Lunch Keynote Speaker. Other speakers include award winners Richard Chisolm & Steve Yeager; AFTRA/SAG Jane Love; C.S.A. casting director Mike Lemon; Maryland Film Office Director Jack Gerbes; and others.

Choose from the All Day Pass, which includes two workshop sessions Breakfast, and Networking Lunch or the Half Day Pass, which includes one session.

Workshops for screenwriters, independent filmmakers, actors, and industry film professionals of all kinds. Whether you're a seasoned professional or just getting started in the industry, don't miss WIFV- MD Screen Scene '07.

8:00 am – 4:30 pm At the Holiday Inn Select 2004 Greenspring Drive Timonium, Maryland 21093

For additional information including, early registration discounts and pricing go to www.wifvmd.org.

Vendors space still available!!! Contact Arlette Thomas-Fletcher at president@wifvmd.org

COMING SOON!

Stay tuned for information on our upcoming spring WIFV MD Acting Seminar!

Check out Traction Online magazine of the WIF/GM Alliance:
magazine.women-in-film.com.

ASK AARON MARCUS

Question: Should I expect an agent to pay for my photos?

- From Jeff, OR:

Aaron Marcus is a full-time actor, and has been booked 1085 times (to date). He is the author of How to Become a Successful Commercial Model, and offers free acting and commercial print advice at his site, www.aaronrobertmarcus.com.



Answer: Dear Jeff:

Even though agents do make their living by handling jobs for models, they will not pay for your portfolio. Actually, most of them expect you to put it together on your own. They will help guide you and give you suggestions, but generally, the agent is not in the business, nor do they have the time to put together model's portfolios. In the fashion world, sometimes large agencies will front the money, but expect to be paid back with money that is earned future bookings. Actors always pay for their head shots.

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“Prosumer” Multiple Camcorder Shooting & Post Production Considerations

By Matt Alheim
Manager of Business Development & Strategic Partnerships
Bexel Broadcast Services

So you are looking to design a multiple camera setup, utilizing “prosumer” level cameras but aren't sure which cameras can give you the most bang for your buck and keep things smooth in post production. This is an interesting issue that we deal with regularly on the rental side. It can be tricky to strike the proper balance between budget on the acquisition side and the ability to keep your post production workflow straightforward and efficient.

Let's move on to the smaller "Prosumer" DVCPro and DVCPro HD P2 cameras (HVX200). These cameras have the same time code syncing issues. The HVX200 cameras do allow for time code sync via firewire, but only on a one camera to one other camera basis.

First let's start with HDV. The most critical thing to realize about HDV in terms of multi-camera post-production work flow is that HDV does not have time code. So, to sync up your sources, you will need to have all cameras shoot either a time code slate or audio cue (simultaneously).

Not a huge pain; they have been doing this in film for the past century or so, but its not really efficient when you look at what else is out there.

*A quick note on this, the Canon XL-H1 HDV camera is currently the only HDV camcorder that will allow you to genlock and sync multiple cameras to each other with a time code generator. HOWEVER, there is no deck available that can play back the tape so you have to use the camera as your playback source for ingest into your NLE. This mandatory dual use of the camera results in more wear and tear in a shorter period of time and hence shorter life cycle of the camera.

The connection is also very flakey and can only go over about a 15 ft firewire connection cable. As soon as you disconnect, the time code drifts extremely fast. The upside is the P2 cameras in DVCPRO HD will give you the best overall picture quality vs. any of the HDV or DV formats. So if quality is the main goal, you may want to consider going with HVX200 cameras using a time code slate to sync the cameras.

The bottom line is, as you review what you are looking for, you should take into consideration whether the camera has time code in and out and genlock capabilities for time code syncing. In the "prosumer" class of camcorders there aren't many, so if multi-camera shooting is a key decision factor in your camcorder purchasing you may want to seriously consider going up a class if your budget allows. It may save you a lot of post-production time and headaches. Should your budget not allow for going to the next class, then you should look at comparing the Sony HVR-Z1U, Panasonic HVX200 and the Canon XL-H1 and see which one best fits with your needs and has the least drawbacks for your set-up. If you have the budget, and would like to stay tapeless, I would recommend going to the next class and checking out the Panasonic HVX500 P2 camera (due out this fall) and the Sony PDW-F350 HD XDCAM. Going down to SDI I would recommend checking out the Panasonic SDX900 (DVCPRO 50) and the Sony DSR450 (DVCAM).

Are there any advantages in using different cameras with different formats (i.e. DV, HDV, DVPRO 25/50, etc) in a multiple camera setup? What challenges does this pose during post-production?

These are the other questions that always pop up when discussing multiple camcorder set-up. The simple answer is I would advise against it. With format differences, you run a high risk of your images looking vastly different in terms of picture quality. Even if you shoot on the same format, but use different makes and models of cameras you run the high risk of your cameras not color matching very well. Both scenarios will result in a lot of added time and headache in post trying to make everything look the same. When possible, it's always more desirable to shoot multi-camera set-ups in the same format and on the same make and model of cameras (or at least cameras in the same model family).

At the end of the day, the most ideal set up in the studio or field to insure proper camera matching is utilizing full camera chains with CCU's (Camera Control Units). However,

budget constraints and other factors don't always allow for this. So when you are using camcorder cameras in this fashion, the next best thing is utilizing cameras that have the paintbox adapters which allow you to "paint" the cameras to match in the field. Since "prosumer" level cameras do not offer this feature, you most likely will need to consider doing color correction in post on most if not all of your multi-camera shoots to get your cameras to match completely.

Happy shooting!



MEMBERS IN THE NEWS

Greg Coale

Greg Coale just wrapped *Compacted*, shot in NJ, playing the lead as a man with an unusual eating disorder due to his wife's death. He "extra'd" on *The Wire*, 8th episode, 'Clarifications' via a second SAG waiver. The first waiver was due to buy-out for a national *AT&T* commercial. He recently was interviewed thrice on an award winning online talk radio station <http://www.blogtalkradio.com/ctactor1> He is involved in a workshop for a new musical, hopefully bound for Broadway, with working title, "*Fairy Tale Town Meeting*", book and music by Joshua Rich, a professional musician. He is rehearsing the role of Polonius in *Rosencrantz And Guildenstern Are Dead*, produced by OutOftheBlackBox Theatre



Company (O2B2,) which is scheduled to run the 2nd, 3rd & 4th weekends in October in Bowie, MD. On the 2nd & 3rd weekend in December at the Chesapeake Arts Center, Studio Theater in Brooklyn Park MD, he will be reprising his role as Ebenezer Scrooge for the 3rd time in the musical, *A Christmas Carol*, words and music by published playwright and composer/lyricist, Michael Hulett for his company, Musical Artists Theatre. He has been a company member since its inception. <http://www.musicalartists theatre.com>. At Barnes in Noble in Bowie Maryland he slithered as Severus Snape in 4 hourly performances of a *Harry Potter* skit to celebrate the pre-midnight unveiling of the Rowland's newest, # 7, *Harry Potter and the Deathly Hallows*.

In DC, he recently co-starred as an Eastern shore crabber/shoreman in a dramatic reading of a new play written by published playwright Russ Barnes called *Crabs Alive*. http://www.episcopalchurch.org/81827_88992_ENG_HTML.htm. There is rumor of a tour of a full scale performance of the play itself. He also starred in a comedy spoof horror short, *Blood Money*, which premiered at the Baltimore Museum of Art an entry in the Baltimore 48 Hour Film Project, which is part of a worldwide contest. It won audience choice, best film, best writing, best story & best cinematography awards for Baltimore. http://www.youtube.com/watch?v=S1cnjF_NehE. He performed as a mental health worker in a feature for the same director, in *A Stupid Movie For Jerks*, whose trailer premiered along with the short at the 2nd Annual Old Town Theater Film Festival on Thursday, August 16th

in Alexandria VA. At 5:30 pm, on Sunday, October 21 at Arlington Cinema N Draft house, the feature, Full Circle, in which he played a drug king pin, Don Pablo,. will premiere. Greg played a hard-nosed army officer in a short called *Moment of Silence* for AS Films. He also portrayed an eye-witness of a victim of police brutality in a Federal Judicial Center industrial film that trains judges how to evaluate evidence. This is Greg's fourth project as a principal for them. He also is a cast member of two film companies Roman Pictures <http://www.roman-pictures.com> & Spartan Films <http://www.spartan-films.com>. For the former company, he currently he is filming as a goofy FBI agent in Signals, a sci-fi TV pilot. He also is cast this time as a prosecuting attorney in another TV pilot, Family Law, a courtroom/crime drama and is contributing to the story line, plot and character development.. He will also be part of a silent short, *Silent Movie*, which has a dance theme through several eras. In addition, for One Of A Kind Company, he is continuing playing principal roles in the comedic series of vignettes, Lives and Deaths of the Poets. So far, he has portrayed Woody Allen & Edgar Allan Poe. Soon he will portray, Elvis and Louie Dumbrowski (character name of Bernard Gorcey) of Bowery Boys (Huntz Hall & Leo Gorcey) fame and a principal character role in the William Faulkner segment and more in the future. He also has been cast as a Jack the Ripper copycat in the feature *Dear Boss* <http://www.dearbossmovie.com> & in a solo performance of a man suffering regret in the short *Ten Years Wasted*, and an principal alien in a sci-fi feature, Collapse, all in pre-production. Websites:[http://www.myspace.com /mrgrgtaz](http://www.myspace.com/mrgrgtaz) & [http://www.imdb.com/name /nm1122102/](http://www.imdb.com/name/nm1122102/)

Craig Herron

May and early June was a busy time for **Craig Herron** of **Herron Designs**. The 30 minute documentary he produced with Steven Fischer and narrated by Mariska Hargitay, *Freedom Dance*, had its world premiere at the Maryland Film Festival in early May, followed by two showings and a display of original art at the Creative Alliance at the end of the month. Crowds were good for all showings and reviews were very positive.

Craig recently worked with WIFV member Michelle Farrell on a training movie for Rite Aid. They started at 7:30 am loading Michelle's lighting package then drove to Harrisburg for the shoot. The shoot started there around 11:00 am and lasted all night long, finally finishing up at 5:00 am the next day. They finally got unloaded at 8:00 am. It was a very high end shoot with many professional actors and the director of photography was Miroslaw Baszak, who had shot second unit on 300, and was DP on George Romero's Land of the Dead, as well as many other projects. Everyone learned a lot by watching him, and of course, adjusting the lights and flags. After it was over, Miroslaw requested a card from Michelle, thanking her for a great job. Check out Michelle and her gear at <http://web.mac.com/mfarrellaip/iWeb/PRODUCTION/Home.html>.

In other news, Craig is doing visual effects for *Almost Invisible*, which was shot last summer and edited over the winter by director David Allingham. Craig was visual FX supervisor on the shoot, Michelle Farrell provided camera and lighting packages, and local movie makers Sara Cole (lead actress), and Wendy Donnigan (script supervisor) were also involved.

At a recent WIFV meeting, Craig showed his short *A Fall From The Clouds* and also announced his latest project; a short based on E. A. Poe's *The Fall of the House of Usher*.

The short will be shot with live actors against the greenscreen at Blue Rock Studios and the backgrounds will be created and composited in afterwards a la 300, Sin City, Sky Captain, and Craig's own *A Fall From The Clouds*. At the moment, Craig is developing the script adapted from the short story, then the storyboards and backgrounds will be designed, actors will be auditioned, costumes made or acquired, minor sets and props built and the live action shot. Other principals in the project are: **Gregg** and **Steve Landry** of Blue Rock Productions, studio, photography, set construction by **Kevin Hill** of **Studio Unknown**, sound design; **Phil Rosensteel**, composer; **John Trently** 3D modeling; **Barbara Herron**, costumes; and **Michelle Farrell** of Absolute Independent Pictures, photography, and lighting. **Herron Designs** will probably be ready for auditions this fall and WIFV members will be notified.

Special thanks to Zann M. Wasiljov for technical assistance on the newsletter.