

# Shutter

Your New Orleans Film Resource

## NOVAC Helps to Extend Film Fest Fare

By Gary Micheal Smith

In the midst of the 17th Annual Louisiana Film Festival, the New Orleans Video Access Center (NOVAC) collaborated to present its Louisiana Shorts Festival, showcasing short videos, films, and animation. In addition to the screenings, NOVAC held its first workshop of the new Digital Filmmakers Institute (DFI). Held October 21 and 22 at the New Orleans Center for the Creative Arts and the Zeitgeist Multi-Disciplinary Arts Center respectively, attendees were given two intensive, 3-hour overviews of digital editing software Final Cut Pro.

This workshop was organized by Tim Ryan, director of NOVAC and founder of its DFI, and co-hosted by René Broussard of Zeitgeist. Instructor Ben Balsler of Wolf Digital Media and eventDV, and past president of the Louisiana Association of Video Professionals, is an event videographer, certified Apple trainer, and contributor to eventDV magazine (www.eventdv.net). As a preliminary to a future, more detailed workshop, Mr. Balsler provided in-depth, real-time demos of what can only be described as the robust functionality of a cutting-edge DV editing software suite.

While attendees acknowledged current use of such products as Movie Maker, DVD Studio Pro, iMovie, Edius, and Avid, all eyes were focused on the projected images of Final Cut Pro's ability to edit, transition, title, control motion, adjust color, and filter. Mr. Balsler also demonstrated how to manipulate audio with the bundled Soundtrack Pro using a waveform editor, multitrack editing, and repair and restoration capabilities. Moreover, practical advice for both software settings and real filmmaking scenarios was given, as was a free CD with numerous plug-ins.



..... see "NOVAC" on p. 15

## 10 Ways to Seduce a Casting Director



By Todd Voltz

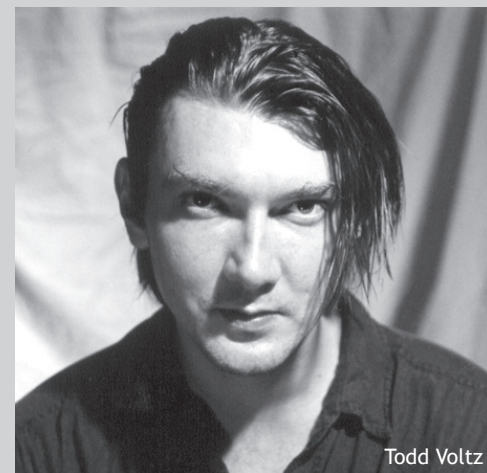
The "casting couch" is one of the enduring metaphors for a business rooted in nepotism and debauchery. What does this phrase mean and why has it remained part of the entertainment industry's lexicon? The casting couch refers to people having sex with people that they don't care about in order to get a part in a movie or television show. The term often is used to explain how an actor that seems far too untalented manages to land large roles. The idea is that sex is performed on a couch in an office. Like most stereotypes and their code words, casting couch came into common use because it represented a process with accuracy and alliteration. Is sex the only way onto the silver screen? The short answer is no. This article will present several alternatives to getting that cherry part without busting yours. As you will undoubtedly notice, sex is still the third best way to get a speaking role. Third! you say? Yes, so pull up your fishnets and get ready for the big catch.

that the title executive producer sounds so sexy especially, when it is for the movie in which you will be starring. This is the best way to get a part, but it doesn't count for the 10 ways to seduce the casting director because the casting director doesn't have the kind of money needed to be an executive producer. So this method is really technically a loophole.

What is a casting director and why would you want to seduce one? A casting director is like a ticket salesperson for the train of your dreams. This lofty simile isn't exactly right but it is prosaic, no? It sort of works because the casting director can grant you admission into a role in a movie. It might be more accurate to say that a casting director is like a ticket taker for the fantasy funland ride at an amusement park. This is more accurate because most casting directors kind of look and smell like carnies. Also, the ticket is something that you have to get before you see the casting director/ticket taker.

So what is this metaphorical "ticket"? The ticket is your talent and preparation for the audition that culminate in your performance in front of the casting director. There are a lot of ways to prepare for an audition. There are also a lot of people who will be very happy to take your hard-earned cash in return for showing you how to audition. My suggestion to you: Give 'em all you got. Take as many lessons and workshops as you can afford. If someone has the time to teach a class or workshop, they aren't getting parts for themselves so

see "Seduce" on p. 15



Todd Voltz

### INSIDE

#### Child Actors

Labor laws and more

#### Interview: George Ingmire

Multitalented filmmaker

#### Tips for the New Spot-Op

Advice from a Pro

#### Robinson Film Center

New valuable venue and resource

**PLUS**

Movie, DVD, and Restaurant Reviews

# NOVAC

- continued from cover

The 2-day workshop ended with information on authoring DVDs using Apple's DVD Studio Pro. In addition, compression techniques used to reduce file size for DVD production rounded attendees' education. Mr. Balsler also announced his plans to restart a local Final Cut Pro users group.

Each workshop was followed by panel discussions on topics of careers in the film industry and filmmaking as well as the world of the independent filmmaker—a field that has seen exponential growth among our visual and media artists. Saturday's panel included a cabal of filmmakers, producers, camera operators, animators, and music video directors. Sunday's guests comprised six local independent filmmakers whose visual artistry have enlightened and entertained our city.

The finale of each day included an imaginative assortment of works produced by diverse filmmakers. Sixteen films by young artists were screened on Saturday, and Sunday closed the weekend with 11 films on topics ranging from an unlikely couple surviving for days post-K on a rooftop staring at a floating corpse (Watermark: Floating) to an award-winning tourist's view of Baton Rouge (Scenic Highway).

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# Seduce

- continued from cover

they will need your money. Besides, once you start practicing the steps and seducing casting directors, you will be working all the time and have lots of extra cash to spread around. So let's get down to it:

- 1. All casting directors love pie. Always bring pie to an audition.**
- 2. If you are short on time and shortening, bring cookies; most casting directors like cookies.**
- 3. Offer to have sex with the casting director. Some casting directors like sex.**
- 4. Offer to take the casting director to dinner. After dinner, have sex with the casting director.**
- 5. Bring a friend with you to the audition and both of you offer to have sex with the casting director. Casting directors like variety.**
- 6. Learn your lines before the audition and then offer the casting director some lines.**
- 7. Wear clothes that are easy to remove. Casting directors are busy and don't have a lot of time for fuss.**
- 8. Always make sure that you have fresh breathe at an audition.**
- 9. It is a good idea to stretch before an audition; you don't want to get a cramp or a charley horse.**
- 10. Ask the casting director if they have been working out.**

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# Shutter Submission Guidelines

Shutter is a film and media arts periodical published bimonthly in New Orleans, Louisiana and features articles, reviews, news and events. Submissions must follow the guidelines below to be considered for publication; those not conforming to any of these guidelines will be disqualified.

## Requirements

Submissions must be new and original, and not previously published in another maga-zine or currently being considered for publication.

Submissions must be typed single-spaced with no extra space between paragraphs and in MS Word readable on PC. A standard serif font such as Times New Roman with a ragged right margin should be used but no special characters—such as em or en dashes, super- or subscript, etc.

The submission must be titled, followed by the writer's name. Include a brief one- or two-sentence biography for inclusion at the end of the article. Submissions should be emailed to [info@shutternola.com](mailto:info@shutternola.com). Receipt of submissions will be acknowledged as time permits.

## Categories

Submissions should not exceed the maximum word counts below.

Features – 1,000 words  
Interviews – 500 words  
Announcements – 100 words  
Production Updates – 100 words  
Music for Your Film – URL and Contact  
Ask Veleka – 50 words  
Acting Tips – 250 words  
Filmmaker Tips – 250 words  
Movie Reviews – 250 words

## Deadlines

Submissions must be received by email 4 weeks prior to the first of the month of the next available issue to be considered for that issue.

## Acceptance

A writer whose work is selected for publication will be notified by email once a decision is made. At this time, photos and any supplemental materials may be requested.

Writers will not be compensated for articles or supplemental materials. Also, because of postage costs, writers will be responsible for obtaining their own copies of each issue at select drop locations.

## Rights

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