John Schlag
John Gibbons
Joseph Keely Dismont
Sam Davis Boyd
James Blanchard

Mhm.
0:00
>> Spent the rest of September and early October in pre-production.
0:04
>> Mhm.
0:05
>> And then filmed over a couple of weeks in mid October.
0:08
>> Mhm.
0:09
>> Which went fairly well. You know, there's always a little sort of laying
0:14
the track out in front of the steaming train.
0:18
But otherwise, um, you know, kind of went off like clockwork. Um, you know,
0:25
you probably know the film in Vermont database, right? Brian Frell runs. Yeah.
0:30
Uh, I found a first ad there. Her name's Nora Murphy.
0:34
>> Oh, cool.
0:35
>> And, um, she's got family in Vermont and family in Boston and, uh, but is based
0:41
halfime out of Prague
0:43
>> and has been working with, uh, the film institute over there and doing film
0:48
projects there. Um, and she came back to the US to work with us. Mhm.
0:54
>> Uh and did a great job of the scheduling and the call sheets and basically being
1:00
a first ad. It was terrific.

1:02
>> Yeah. And
1:03
>> that helped a lot.
1:04
>> That's really cool. Yeah. Because I I got a little bit of the the scoop when
1:08
Katherine and I I met up with her recently and and she was pretty positive
1:12
on things overall, too. So that's that's cool. I just
1:16
>> Good. Good. Yeah.
1:17
>> So, are you in the are you just resting or you already doing post out of
1:21
curiosity? So, I'm well into editing.
1:24
>> Oh, great. Wow. Awesome.
1:25
>> Yeah. After filming something, I feel a keen I basically feel like I'm behind
1:31
until I get a rough cut.
1:33
>> Oh,
1:34
>> you know, there's a big responsibility to the cast and crew to
1:39
>> make something good out of all that work they did.
1:41
>> No, I get that. I wish. Yeah, I got to be a little better. For me, it's like I
1:45
get I get nervous. I'm like, what if it's not as good as I thought I was and
1:49
then I put it off and but
1:51
>> that's a good thing. But mainly I I I'm starting off with this. So just to to
1:55
clarify, so for tech programs that specifically look to educate students in
2:00

career areas um by uh twice a year they have a thing called um we do thing
2:08
called advisory boards where we seek out people in our fields with specific
2:11
career experience and interest who can kind of help inform
2:16
what we teach essentially and make sure that we're hitting up to the standards
2:21
and I knew you went through this really cool experience lately and you know
2:26
funding and shooting and then now you're heading into post. So I I really was
2:31
that's why really I was excited that you're open to it because it's such a
2:34
cool experience and surprisingly I I don't have pe uh I haven't had a lot of
2:39
people who are like active filmmakers right now. So most of my questions, if
2:44
it's okay with you, are probably going to be just around your experience film
2:47
making in, you know, the last few years here in Vermont.
2:50
>> Um,
2:51
>> whatever I can do to help, that's great.
2:53
>> Yeah. Awesome. And, uh, just, just so you know, uh, my seniors who you met as
2:58
juniors last year, they still remember you coming down.
3:01
>> Oh, great.
3:01
>> They thought that was great. So,
3:03
>> that was a fun morning.
3:05
>> So, you you've remained a big hit down there. So, we'll have to have you back
3:08
sometime. But so primarily um I want to start so you've uh

3:15
can you kind of so what was the inception of this project from you like
3:20
did it when it how did it kind of start in your mind and then what were the
3:25
wheels that got in motion to go from it?
3:29
>> Sure. Sure. Um, well, I've been on a a sort of four-year plan of DIY film
3:34
school
3:35
>> and started out by making shorts, you know, very shorts.
3:39
>> Some, you know, one at least, um,
3:42
>> for, you know, zero dollars, you know, in the backyard for the Mothership
3:47
monthly film festival that Dylan Tanner runs in downtown Burlington. Mhm.
3:53
>> Um and then um did u I've done a couple of dance short films um al also science
4:02
fiction short films but it was the um the film from two years ago OAC which is
4:08
a science fiction piece about biotech lab run entirely by women that um it has
4:16
a you know very dark view of the world and a uh does actually have a plan for
4:22
world peace which is very dark and um so I challenged myself after that to come
4:30
up with a better plan for world peace and that's how overview was born. It is
4:37
a much more positive outlook on things. Uh it's called overview because it's
4:41
based on the overview effect that astronauts experience when they're in
4:46
space looking down at Earth and this u really lifechanging experience. Um, and
4:53
our our 15-year-old girl Molly uh observes some strange events on Earth in
5:00

the news and uh then puts that together with a a rogue asteroid flyby and
5:07
concocts this plan for world peace and gets the adults around her, you know,
5:12
recruits people and gets them to go along with her and putting it into
5:15
action. though. Um, the story I wrote, I started it as a short a couple of years
5:22
ago and it grew to a sort of uncomfortable length for a film festival
5:27
short. It became uh what some people um euphemistically call a featurette,
5:34
meaning you know, too long to be short and too short to be a feature. Um, so I
5:39
sat down with it again and add lengthened the scenes, added characters,
5:43
added more to it, added a subplot, added a sort of romance interest for Molly.
5:51
Um, and then it was coming in added, you know, 70some and into the 80some pages.
5:57
Uh, and my screenplays tend to run short. So, u, you know, it's not quite
6:01
the one minute rule with me. Yeah. If I write something that's 20 pages, it's
6:06
easily gonna be 25 to 30 minutes or more.
6:09
>> Yeah. I've never found that fairly accurate.
6:12
>> Yeah. Yeah. Yeah. I mean, somebody writes one line that says, "And a battle
6:18
ensues." And 10 minutes and $10 million later, the orcs and elves and the humans
6:24
and everybody else are, you know, having at it.
6:28
>> Um Yeah. So, um, this spring, spring of 2026, I had a couple of projects I was
6:37
looking, you know, and one of them that I had planned for several years to be my
6:42
first feature film, a very simple story, two women in a hospital having a series

6:48
of conversations and then u risking both their careers to save the hospital. um
6:54
much simpler piece of work, but um I was convinced by uh a combination of
7:01
Katherine, who did a fantastic job on everything that she did as co-producer
7:06
for this uh and my wife as co-producer, and Brandon St. Seir, our production
7:13
designer, visual effects supervisor. Yeah.
7:16
>> Yeah. With whom I've worked on a couple of projects before. Um the three of them
7:21
all thought that overview was a better project to do first.
7:25
>> It's more complex, you know, considerably more complex. Uh but you
7:30
know, we spun it up, put it together, uh rented an office and um location scouted
7:37
and did all that. So
7:40
>> awesome. So uh just to go in a little deeper. So one of the things that
7:44
currently we do as part of the program is the students uh they do make short
7:48
films at least one and I think because there is still an element of going on to
7:54
future production you know having the ability to tell a story in a condensed
7:59
amount of time is beneficial. But I am curious as someone who went that path,
8:04
what specific either skills, traits or techniques, what did you learn through
8:10
the shorts that directly informed your feature work?
8:14
>> Yeah, great question. And and that's, you know, I'd heard tales of people who
8:19
made feature films first or tried to
8:22

>> uh and for one reason or another, it did not go well. So, um, I was determined to
8:28
start at the bottom of the food chain and start out making shorts and learn
8:31
from them. You know, technically, one of the things you learn is how to recruit a
8:36
crew, uh, how to run a film set, how to do postp production, how to get
8:41
something, you know, out of the camera and onto disc drives and into whatever
8:47
editing software you're using. So, there's a whole pipeline of of, you
8:51
know, technical things to learn. Um, and one of the biggest parts of it is
8:56
collaboration. You know, I'm sure you harp on this all the time with your
8:59
students that these projects are all teamwork.
9:03
>> Almost nobody works alone. And u it's it's a great thing to do
9:08
that. So you learn about teamwork. You learn collaboration. I had had a lot of
9:12
years in the film industry before doing this, you know, but it was in the visual
9:17
effects industry. The sort of things I became semi famousamous for.
9:22
So starting over as a writer, producer, director, uh I had to learn a lot of
9:28
stuff and it was it's all been helpful. Specifically to your point about, you
9:34
know, I I became pretty good at telling, you know, 40 minutes worth of story in
9:41
18 to 20 minutes. So, um, what happens is I would end up with a series of short
9:49
scenes that hit the points I wanted to hit, uh, and then move on. I would let
9:55
the scenes breathe, but move on pretty quickly. Uh, and so things tended to be
10:01
kind of breezy. Um, and so, you know, I found that going

10:07
from taking overview from a sort of feature length script to a um, a
10:14
featurelength screenplay was lengthening the scenes to give the
10:19
actors a chance to really dig into emotional issues and backstory and, you
10:26
know, elucidate their characters to themselves and to each other. um you
10:31
know to add some conflict to the story. Um and you know by the way the actors
10:37
love longer scenes that they can really chew on and work with each other as
10:41
well. Yeah. Right.
10:43
>> So yeah a whole whole bunch of things went into it. Um plus um but you know
10:49
still I would mentally reuse locations while writing.
10:53
>> Yeah.
10:53
>> So as not to have you know you know keep it down to like eight locations rather
10:57
than 18.
11:00
>> Yeah. I for me I'm always like I try to write something and then I start to
11:04
think I was like wait a second how many places is this story going to go and I'm
11:07
like maybe maybe we should roll it back but no that's good to know because like
11:12
you know there's a lot of the the creative process that we can give them
11:18
the broad strokes of but it's hard unless you actually get the opportunity
11:22
to be on a set with that scale and working with that many collaborators and
11:26
I and I think you hit something very true there which was that I do stress
11:31

collaboration and communication. Um it's formats at a nice double whammy there.
11:36
Partially because
11:38
>> um there's never going to be a moment in any creative career where you're not
11:42
expected to work with or report to someone and be able to effectively
11:48
communicate. Even if it's your head of the honchos, you know what I mean?
11:51
You're at the top of the pile, you still got to communicate your vision to
11:54
department heads
11:55
>> and that kind of thing, right? So, it's um a soft two. Those are two soft skills
12:00
that I emphasize with the kid. My question is outside of like literal like
12:06
specific techniques like you know cinematography or camera, you know,
12:12
pulling focus, what do you think are other soft skills that are important for
12:17
someone who's directing a production to have? like things that maybe are not
12:22
like letter box unit like lines of instruction, but things that a person
12:27
should develop to make sure they can succeed in what is a highly
12:30
collaborative sometimes stressful but you know interesting dynamic.
12:36
>> Um I guess in um trying to pick one word it would be rewriting.
12:42
you know, you you go to a certain point, you get a draft, you think you have a
12:46
script, and then you read it yourself and your first draft already, you see
12:51
problems yourself, and you're rewriting, and now you're on draft two, and then
12:55
typically my wife will read it at, you know, draft one. Um, got comments from

13:01
her, and she's a children's book novelist, so she knows story really
13:05
well. she doesn't know, you know, she's learning from me how like science
13:09
fiction and fantasy and those sorts of things work.
13:13
>> And then, uh, you know, the sort of the depth of more, you know, adult emotions
13:17
and conflict and things. And then everyone who comes on to the show who
13:22
reads the script, I hit them up for comments. I ask them, well, like after
13:28
casting, um, I do one-on ones just just like this. I mean, you're soaking in it.
13:34
>> Yeah. with I you know set up a Google meet with each of the principal actors
13:39
one-on-one and ask them you know before I tell them about the story I ask them
13:44
what did you get from reading the story and um how are you finding your way into
13:50
this character and you know does she have is she deep enough does she have
13:54
enough backstory do her interactions with the other
13:58
characters make sense are they consistent or if they're inconsistent is
14:02
that part of her character Um, and I what's amazing is a lot of
14:08
I've heard this a number of times, a disturbingly large number of times, is
14:12
that an actor looks at me and says, "You're the this is the first time a
14:16
director has asked my opinion on anything because actors are, you know,
14:21
they're treated as sort of fungeible um, you know, interchangeable parts."
14:28
>> Yeah.
14:28

>> They're not. They're unique. They're wonderful creatures. they're
14:31
improvisatory and
14:33
>> funny and you know sometimes cookie.
14:36
>> So um getting comments from everyone cast and
14:41
crew and collaborators um even people who aren't part of the show. Um every
14:48
I've gotten comments from everyone that has made the script better. C sometimes
14:53
it's finding continuity mistakes and sometimes it's character flaws or you
14:58
know in inconsistencies uh a couple of things you know there's
15:03
this you know interesting thing for a character called voice right it's like
15:09
how does what are those character what are your word choices when you're
15:12
writing for that character
15:13
>> right
15:14
>> and then um I I have um you know I do not stand on ceremony of having actors
15:20
deliver each line exactly the way it was written
15:23
If they get the words out in their if they get the thoughts out in their own
15:27
words and hit the story beats, it comes off sounding a lot more natural than if
15:33
you're looking for robotic repetition. So, yeah, rewrite, rewrite, rewrite.
15:39
>> That's funny. Yeah. No, I I get that because I think a lot of the times I I
15:43
too like I have one friend I worked with for like oh god, I don't know, 15 years
15:48
now and he he kind of knows that when he sees my script. like as long as he hits

15:52
the idea, you know,
15:55
>> and it comes out much better that way.
15:58
>> Well, that's great. Yeah. So, I I it's funny you say that emphasis on rewriting
16:04
because um um uh so sorry. Uh I lost my train of thought. Oh, we're going to be
16:10
doing like full on some screenwriting and narrative analysis. And I do
16:15
emphasize with every project that they go back in another time. So most times
16:19
we do like a a first draft full class screening where we communicate with each
16:24
other and
16:25
>> okay
16:26
>> a big thing about I don't know if this is every teacher but certainly with me
16:30
is I'm like constantly worried. I'm like is this valuable or like is this and I I
16:35
think that's why these are so cool for me is to hear folks talks you know so
16:40
detailed about what they know but also and I'm like okay cool that part is
16:43
good. So if I can um flip on the opposite end
16:48
just for these uh three questions I have here. So other part of career technical
16:54
education is the tech and a big part of it is that we have a budget every year
16:58
to ideally keep our classrooms up with current industry trends and standards.
17:04
So I am curious from you know pre to post production do you think there is
17:09
any elements of tech in terms of again camera all the way to computers to
17:13

software to management things that you found uniquely helpful in the process
17:18
that's something that might be value to teach these students before they
17:21
graduate and will have to go out on their own to some degree.
17:26
Um, yeah. Well, there there's so much to it. I mean, I used to work at YouTube,
17:30
right? And, you know, I spend a lot of my adult life trafficking in video and
17:35
audio and in various forms for various purposes. Um, you know, understanding
17:40
what's coming out of the camera and what you're going to do with it afterwards
17:44
and, you know, basic concepts like generation loss and, you know, what is a
17:48
Kodak and what does it do and, you know, what do the results look like? um trying
17:55
to uh just sort of keep the parts of the pipeline, the film making and
18:01
post-production pipeline in your head to make sure that you're handling your
18:06
media consciously, right? You know, if you are you're making things on a super
18:12
low budget and filming on an iPhone and you know, posting uh you know, with
18:17
iMovie or something, then then great. you know, it's a good story is a good
18:22
story and it doesn't suffer terribly much, you know, if the video is a little
18:26
rough.
18:27
>> Um, but if you're trying to make something you want to send to a film
18:30
festival, then um, you know, the the parts that you film have to look
18:36
consistent and, you know, come together well. And and, you know, don't neglect
18:41
sound. Sound sound is half the movie. And um

18:46
you know a lot of times people put all their energy into the picture and
18:50
neglect the sound and and you couldn't hear. That's a problem.
18:55
>> Yeah. I mean that's so we're doing sound with them right now and I like to play
18:58
this clip from uh there's a filmmaker YouTube was a YouTube guy turned
19:02
filmmaker named David F. Sandberg and he says that same point and he uses an
19:07
example where he shows like the movie playing in like 480 fuzzy pee but the
19:11
sound's good. Yeah. and then a really crisp 4K image, but it sounds like it's
19:16
in a blender. And I was like, "Which one would you guys watch?" And it's always
19:20
>> eight for better sound. You know what I mean? So,
19:23
>> yeah. So, we're hitting that. And I I'm glad. Yeah. Because also the worst thing
19:28
is like for me it's the example I always think of is when and I I tell them
19:33
anecdotes and stuff but we had a simple like shot reverse shot conversation to
19:37
shoot when I was out at I was filming at a Civil War fort and I thought the whole
19:43
thing went pretty well. And then when I got back to editing I had my two audio
19:47
tracks. The one where the one guy was miked and the one where the other one
19:50
was. And apparently behind one of the guys on the outside of this little, you
19:55
know, wooden shed, uh, like five guys were talking the whole time. And
20:02
>> so you'd cut from this clean one guy's audio to the next guy and that next guy
20:07
you'd hear like them discussing rifles or something and I'm like, "Oh my god."
20:12

So you probably can still hear it to this day, but yeah.
20:15
>> Yeah. and having a sound person who's listening through the headphones if if
20:19
you aren't while you're directing.
20:22
>> Um,
20:23
>> yeah, and the, you know, a good sound person will call it out and say, "Hey,
20:26
we need to that was bad take. We need to redo that."
20:29
>> And I think good sound people, those are like one of those in demand roles that I
20:34
feel like just if there were more of them, everybody would be happy. So,
20:39
>> absolutely true. I was just talking, do you know Max Johnson? He does the um he
20:44
does sound recording. Um I got to know him.
20:48
>> Max Johnson. Yeah.
20:49
>> Yeah. He did my last film. Yeah.
20:52
>> Oh, great. Yeah. He was um
20:54
>> nice.
20:55
>> Yeah. The uh projectionist for VTIF
20:57
>> and sort of, you know, Chief Crooked Bottle Washer of the video department
21:00
for Made Heater Film Festival. Also, um yeah, we brought on Max for overview
21:06
for, you know, days one, two, three, and 12. And Mark Shaw from Straford did four
21:15
through 11 because that's what he could do,
21:17
>> right?

21:18
>> Uh and you know what we've bid for. So um yeah, you get very different uh
21:23
results. you know, I'm still a little worried that everything's not going to,
21:26
you know, come together and sound perfect intermixed,
21:30
>> but um
21:31
>> you know, we have I've been working for uh had to go sort of just across the
21:36
border into New Hampshire to Ben Rogers of Loud Sun Studio.
21:41
>> Okay.
21:41
>> Who had done three films with me now or two and a half at least
21:47
>> to get really good just top flight sound editing in post. Oh, that's really cool.
21:54
Feel like I heard that name. Maybe I've run into him once upon a time, but
21:58
>> yeah, working with Ben's been through. Yeah, but other than Ben and Max, and I
22:02
think Max named one other guy, there apparently are only three postp
22:07
production sound people in the area.
22:10
>> Yeah.
22:11
>> No, he was talking Sorry, he was talking about sound recording. It's himself,
22:15
Mark Shaw from Stratford.
22:17
>> Uh, and we worked with him last year on Under the Pear Tree as well. Mhm.
22:22
>> Um who and and one other person whom I don't know as a sound recordist and
22:28
apparently that's it for the state of Vermont. So
22:31

>> yeah, it's an area where you know if you can graduate students who are really
22:35
good with sound that's a niche.
22:37
>> I got one so far.
22:40
>> Great.
22:40
>> It's all he likes to do. So I I tell him, you know.
22:44
>> Yeah. There's one.
22:45
>> Hey, I should warn you that my my phone is getting low.
22:48
>> Oh, I'm sorry. Okay. Okay, let me ask you the last last but
22:52
>> yeah, I'll ask you one more then if that's okay with you. Um
22:55
>> yeah, yeah, we can go until my phone wigs out.
22:58
>> Sure. Until Yes. Whatever comes first. Well, um this is a a question I think
23:04
of. So again, when you think of schools, we're preparing students for the future,
23:08
but none of us know what the future is is going to hold. Absolutely. So I I
23:13
like to ask folks when you think of the future of your field, in this case your
23:17
future of a as a filmmaker, what do you find the most exciting and what worries
23:21
you the most? So what's you're excited about? What are you really not excited
23:25
about?
23:26
>> Well, the worry of course on everybody's mind is is AI and chat GPT and Gemini
23:31
and all that. Um that's that's you know there's been so much uh written and said
23:37
about that already I don't need to say anymore. Um, you know what excites me

23:43
about this about storytelling and film making is so I don't ever feel like I'm
23:49
going to master it and get bored with it. There's just always something new to
23:53
learn whether it's new technology of film making.
23:56
>> You know, I'm not crazy about having the newest camera or or anything. Um, what
24:02
what amazes me is again that you can tell a good story
24:07
with pretty rough technology really, but if you handle it well, you can get a
24:12
good result that makes people laugh or cry or both
24:15
>> uh and go makes people happy, it can be really fun.
24:19
>> Yeah. As long as you can reach an audience basically, you know what I
24:23
mean? Like I don't Yeah.
24:26
>> Yep. the the film festival part of you know I uh started a blog I wrote a blog
24:31
post last year for the Vermont production collective starting on you
24:35
know the subject of the care and feeding of film festivals and what is it you
24:39
think you're going to get out of going to one and right
24:42
>> and I'm intending to write another one this spring uh a followup based on the
24:48
film festival showrunners point of view like what are they getting
24:53
>> from all these submissions and how do they make their decisions and you know
24:57
giving people a a view into the back end of film festivals. Um yeah, distribution
25:03
is a you know people used to say it's a dumpster fire. Now it's really like it
25:08

was a dumpster fire which was actually keeping some people warm. Now there's
25:13
just you know it rained and there's just steaming wet ash in the bottom of the
25:16
dumpster. So
25:18
>> who would have thought we'd long for the days of the dumpster fire.
25:21
>> Yeah. Right. Yeah. Well put. Right.
25:27
>> So it's Yeah, distribution is a difficult thing and Katherine and I are
25:32
just now starting to face up to it for real. You know, the short films went to
25:36
the film festivals and my uh co-producer sometimes co-writer wife and I have just
25:43
added up to here with the film festivals.
25:45
>> Yeah.
25:46
>> But getting a a feature film out there is a different kettle of fish. you do
25:50
want a distribution deal
25:52
>> and try and make back at least what you paid to make this thing,
25:56
>> if not hopefully enough to make another film next year.
26:01
>> Yeah. Film festivals. It's a tough gig. You put out spend $1,000 for like 12 of
26:07
them and you come up dry and it's like, oh my god, it's demoral.
26:12
It's a a weird uh sort of cottage industry and
26:17
>> people seem to love running film festivals and some people love attending
26:21
them but
26:22
>> you know I've heard heard and participated in film festivals that were

26:27
basically terrible others are kind of okay and a few are really great but you
26:33
know you'd have to get your film into them.
26:34
>> Yeah.
26:35
>> And at this level of expertise and budget that's really hard to do
26:40
>> right. Well, I'll say from experience. I mean, I I don't think I ever want to run
26:46
another one again. I was so happy we played your movie and other good movies.
26:49
Like, you guys are great, but I was like, I don't know if I want to do this
26:52
again.
26:53
>> It's a lot of work filmmakers on foot to get their files, making sure the files
26:59
work with the projectors.
27:01
>> Oh my gosh. Well, anyways, I want to be conscious of your time with the both the
27:06
530 and your phone battery. So, I just want to thank you, John, for taking the
27:10
time, but let's I I'd love to hear about your
27:12
>> I mean, I'm sure we're we're in the same soup, so we'll probably hear about each
27:16
other, but maybe be open talking to the kids sometimes. I know
27:20
>> you're a great uh communicator, obviously, and it's just wonderful to
27:23
hear your perspective. So, thank you very much for doing this tonight.
27:26
>> Thanks. You're welcome. And, you know, I just tell the students, you know, the
27:29
the things that you are good at, you know, work some more on them to go from
27:33

good to great.
27:34
>> Yeah. the things that you're not good at, put the real effort in there. You
27:38
know, communication did not come naturally to me. I was, you know, pretty
27:42
shy and retiring and inept when I was young. Um, and, you know, found ways to
27:48
work on it.
27:49
>> Yep. Some blames what you got to do. So,
27:52
>> all right. Well, thank you very much, John. We'll talk to you next time.

1:33
Thank you very much John for participating in
1:39
my third year of CTE advisory board meetings.
1:44
>> A what a pleasure. I hope it's been helpful so far.
1:47
>> Uh yeah. No legitimately no joking. your your interviews have always been
1:51
awesome. Um, and they're really informative and I think the best part of
1:56
doing this is that even if it's like a lot of people to talk to, it's just I
2:01
don't I don't it's not that I forget, but it's always a nice reminder about
2:05
just how much you guys know about what you do and your passion and expertise.
2:10
So, um, with that said, um, has anything changed about your career
2:18
or your position since the last time we talked about a year ago?
2:24
>> A year ago? Oh my. Uh,
2:28

>> well,
2:28
>> I feel like I I feel like I mentioned I'm in more environmental design stuff
2:32
last I said. So, um, it's a lot of little bit of, uh, yeah, a little bit of
2:38
CAD design and everything. So, it's been
2:41
>> evolving. But now that we're in our busy season, I I go from,
2:46
>> uh, drafting and planning stuff to now taking other plans that a bunch of other
2:51
people made and trying to figure out and execute in the real world. Uh, so that's
2:56
been more hands-on the past couple months. And just from a workforce
3:01
perspective, what makes this time of year a busy season for your business?
3:06
>> Uh, I guess it's just the nature of corporate events like people typically
3:10
have like summer's like off for the most part and then once the fall hits, I
3:15
guess it's that's when companies want to have all their events and stuff.
3:20
>> It's like it's like the fall leading up to Christmas, nothing on Christmas, and
3:24
then like all until the spring.
3:28
>> Yeah. And so it's funny I'm I feel like I'm going really fast on the question
3:33
because I feel bad for taking up on your time but I I am curious. So aside so
3:41
you're you're more into the role of environmental design. Do you think
3:44
there's been a any major like changes to the way your field has operated or the
3:51
business that you have done other than obviously just the big one which is
3:56
either you're afraid of AI or you're pushing it which seems to be the two two

4:00
things that can happen in this world but like what's really been the biggest
4:04
change in how you dayto-day continue your position?
4:08
Yeah, I think that like every every year it feels like people just want things
4:13
faster and that could just be the way of the world. Like people used to Amazon
4:18
twoday shipping like just and like oh I can get this tomorrow and it's like no
4:21
there's like a whole team and process and things that still needs to trickle
4:26
down through to get something physically made and stuff that's custom and all
4:31
that stuff. So, um, yeah, it's always just a constant battle of always people
4:36
always wanting things faster and us trying to find ways to do things faster.
4:41
Um, and then our workflows are also certainly changing because of AI,
4:45
whether it's in good ways or if it's in very frustrating ways trying to fix
4:51
things people send us and we're like, this wasn't made in reality. So, yeah,
4:56
it's been it's been certainly changing, but some things new, some things ever
5:02
evergreen problems.
5:04
>> And how long have you been in the with this business now? Is it seven, six,
5:10
seven?
5:11
>> Eight years.
5:11
>> Eight years. 2019.
5:13
>> 18.
5:14

>> Yeah. 2018. Yeah. Fall of 2018.
5:17
>> Okay.
5:17
>> Eight years.
5:18
>> Oh, wow. All right.
5:20
>> I'm almost to a free Target gift card.
5:23
>> That's what you get? They give you a $10 gift card?
5:25
>> I think so. Yeah. There's random files,
5:28
>> but you have to buy equipment with it. Yeah. So, um, as always, so I I am
5:36
curious. Can you tell me a little bit about more? So, like I know we've talked
5:40
about like your skills and tips, but I I I really want for like
5:46
Well, let me put it this way. When you say corporate events, how would you
5:49
describe the services you do them? Is it would you consider it like live
5:54
streaming multi- camera like how would you how would you break down the
5:58
services you offer in a corporate setting because
6:02
>> yeah our company
6:05
>> our company's main focus has been branching out a bit but our our core has
6:10
been a what's called a staging company. So a some place will reach out to us and
6:18
say we're basically throwing this big event party or a big like product launch
6:23
or something like that. Like we need a big a big AV component and we want to
6:29
make sure our presentation goes smoothly without a hitch. That's like our bread

6:33
and butter. That's what we do uh all the time. Um, so we'll we'll we basically
6:40
take a big he headache off their planning plate to be able to reach out
6:43
to their venue, the venue they want to host at, whatever hotel or venue that
6:47
is, and we're like, "All right, here's all the fire marshall documents. Here's
6:51
all what we're trying to do. Here's all the other negotiating with other vendors
6:56
and things like that." Um, and we kind of just try to do a white glove
7:01
treatment. It's like, we'll we'll handle it. We're basically part part your part
7:06
of your event planner. We're focused on the technical side of things. So you
7:09
don't have to worry about it and you can focus on your side of things which may
7:12
be content. It may be uh other other stuff that they the company their their
7:19
company does.
7:20
>> Um but from that it branches out into se several things now where we we do do we
7:27
do webcasting sometimes. We want to record these events. you want to record
7:31
B-roll for marketing and all this stuff because it's a big thing. So, they try
7:35
to get the most most out of that company gets the most out of their money long
7:39
term after the event. Um, so we offer those services as well and partner with
7:44
other companies for those services.
7:46
>> And then now we have like a very another like subbrand of healthcare related
7:53
stuff now. So we have a subset of people in our company that focus solely on like
8:00

like any medical commercial you see like there's like all these federal
8:05
regulatory things and stuff and like so we have graphic designers and pe people
8:09
copyrightiting and making sure all these uh all these nuances are official and
8:15
ready for product new medicine launches and things like that um which is
8:22
involved but
8:24
>> seems rewarding for them. Well, I I asked because I I think
8:29
something I want to try to do is I have um like a live multicam style setup for
8:37
like an event or like a live a live presentation or something because I I
8:43
think I don't know. You can take credit for it if you like. Um, but you know, it
8:47
seems like a genuine important thing to do and I I I've been trying to think of
8:52
how to execute it cuz I've tried to do it on my own twice um as a test run and
8:58
I I must admit it didn't work. Um because the first time I was going to
9:04
record a play and I had like so many cables and cameras and pieces and I had
9:10
like everything ready and like I even had a switcher so I had all the cameras
9:14
and the audio sources running into it and then I ran it into my laptop you
9:19
know just about before shooting you know play was going to start and then had OBS
9:24
and it was like where's your capture card and I was like what do you mean
9:27
where's my capture card? What is a capture card? And needless to say, I
9:31
[__] the whole thing up. Oh [__]
9:35
>> Leave that.

9:37
>> Maybe maybe I'll do I'll move around really fast when I'm scrubbing back
9:41
through like a 20-minute video. If I just see where I'm doing this in the
9:43
bottom corner, I'll be like, "Oh, that's where I said [__] I got to cut that
9:46
out." So, um,
9:47
>> you did it again.
9:48
>> Well, now I I know I was doing the thing. I was doing the thing. I'm gonna
9:52
see myself do that. Um anyway, and then I tried it again at this kind of crazy
9:59
this workforce in motion event and um that case I I still I got a capture
10:06
card, but it wasn't working. Um but I discovered that it was like the kids
10:11
didn't it was way too much. Like the kids were just like, "Hey, look, there's
10:14
a camera on which I can see myself." I'm like, "Yeah, it's great. Small world,
10:19
huh?" So they were fine with what I got. But I um I I am mostly just asking that
10:25
question because it's it's hard for like what uh they want me to do, which is
10:31
kind of like a smorgus board of things at the moment, which is just,
10:36
you know, like I think in ideal world I'm hitting
10:41
photography and photo editing and cinematography and video editing and
10:45
writing and business proposals and graphic design and digital art and what
10:52
portfolio management and I'm like not sure like what to focus on sometimes but
10:58
I just because I I've gotten this idea of doing um kind of what you do that's
11:05

why I was curious about it. So what I in a in a way of this this is going to
11:11
you're going to be like that was all the setup for one question to which I say it
11:15
was the setup for one question which is If you had to teach someone to do your
11:23
job, what would be the most important things
11:26
you feel like you'd have to pass on?
11:31
>> Well, I think
11:37
that's a tough take your time. Take your time because I am also a man of many
11:40
trades. So, it depends what it is. But um I'd say
11:47
I'd say technical knowledge can always be acquired, but there's certain like
11:53
etiquets and things expected on professional sites that
12:00
people should know before trying to like when they try to make it to a bigger job
12:05
than anything. Um, so I kind of, you know, like it it can
12:11
be it can be repet repetitive and some some tasks can be like very stamina
12:17
inducing like just being a camera op
12:20
>> and like you don't you don't think of it like oh they just stand there and hold
12:23
the camera like well yeah they hold the camera for hours sometimes. So, like you
12:27
got to control you have it's a you like might want to do like push-ups or
12:31
something if that's going to be like your your week for the uh for a job
12:35
because it's like you need a lot of like surgeon control hands for certain
12:39
movements you might be doing in Zoom and you need to be able to get enough sleep

12:43
to stay awake for whatever may be interesting. It may be very boring
12:47
conversations you're recording but like you have to be the professional in the
12:51
chair because the moment you mess up that's when people see it. Um because
12:56
it's a it's a lot of similar to like editing. It's like a lot of effort goes
13:00
into it to make it any errors or anything seem very invisible. It's a
13:05
very it can be a thankless job quotequote but like it's a very involved
13:10
and very important work. Um and it makes people happy when it all
13:16
goes right. So, um I'd say yeah, just certainly
13:21
training training yourself, training some like etiquette of how to how to
13:25
interact on site, be part of the solution, not complain or be the part of
13:29
the problem or anything, you know,
13:31
>> some b some basic workplace stuff, honestly. Um and then I guess uh as far
13:38
as the technical side goes, it's just like knowing getting familiar with the
13:42
gear you're going to use is always very handy. Like even if you are a seasoned
13:47
person, you know, like how to projection map and all this stuff, it's like it's
13:51
like, "Yeah, but what actual thing am I going to use there? Is it in some weird
13:55
like gooey that I've never used before?" And I'm like, it just saves you time.
13:59
Any preparation you can do ahead of time just saves you so much time and effort
14:03
when you're actually on site and you're able to focus on the right things
14:09

instead of the wrong things. And how
14:16
how would you say when you talk about how have you learned how to interact
14:22
with clients in a way that's both professional but also allows you to get
14:28
your job done in a timely manner because it's hard to teach how to interact with
14:32
people even if I stress it and that it will happen but like how do you navigate
14:37
like potentially complicated interactions with your clients or your
14:41
people who are engaging your services.
14:44
>> Yeah, I mean for most of the time it's it's really just a customer service
14:48
attitude. Um just being helpful, just being smiles, you know, and just being
14:55
being that being that person that they build a repertoire and trust with you
15:01
and then you're able to be more present yourself in a way that they look forward
15:05
to working with you again and everything. Um, as far as some like
15:09
certain complicated things, most of most of the time we get asked questions and
15:13
it's okay if you don't have an answer because you're not going to have an
15:16
answer for every single question. But if but you can't just say I don't know. You
15:21
should say you should you got to spin it in a way that says I'll look into that.
15:25
Like be be proactive in those kind of scenarios. Um, yeah.
15:32
>> Great. Well, I uh I also have a uh a new question I've been I've been checking in
15:37
on with people trying to re refresh things up a little bit here. So, for you
15:43
know, the other thing about this whole business is it's difficult is the idea

15:49
of like you're you're essentially preparing students for
15:55
a future that you can't predict in some ways. So in your experience in your
16:01
field, what are you most excited for and what are you most worried about in the
16:08
future of what you do? So like what excites you the most? What worries you
16:12
the most?
16:14
>> Sorry.
16:15
>> I'm excited in how for better or worse we're branching out into different
16:20
things. We've been a pretty niche company for a long while and now we're
16:25
kind of getting challenged with clients that are going like they they
16:30
know we're a staging company but they're asking us to do things like oh can you
16:33
do like expo like boos and like these other like similar things but it's not
16:39
really what we what we do and we're like quoting out new things trying to do
16:45
trying to accommodate how are we going to staff these things that are not
16:48
nearly making as much money as a you know, one week event at a hotel.
16:52
It's a little booth booth somewhere, but we want to make that client happy and
16:56
stuff like that. So, it's
16:58
>> it's certainly interesting where we're where we're prioritizing and where we're
17:02
branching out to and seeing what works. Um,
17:06
and the second part of what was the second part of the question? What?
17:08

>> Well, something that's you're worried about.
17:11
>> Yes.
17:12
>> What however you take that word. I'd be remissed if I didn't mention AI
17:18
because every every tech company seems to be turning on humanity right now and
17:25
it's not being very helpful.
17:28
>> Yeah. Um, I'd say I'd cautiously I'll be cautious about certain things
17:35
where yes, we can you we can utilize it in certain areas,
17:41
but we're running into more headaches where agencies are pitching these things
17:46
that they like make in AI and then that's that's their job. They're they're
17:50
there to just sell something like an idea and then that's it. And then they
17:55
reach out to places like us that are more based in production say you figure
18:00
it out and then we look at their picture and and we like we're talking to
18:04
ourselves we're talking to other vend fabricators and vendors like how on
18:08
earth is this possible kind of deal and we can't really change it too much
18:13
because that's what they sold it on but we have to base it in reality. So that's
18:18
kind of one of the big challenges I fear. Yeah, I just fear AI is going to
18:23
make things very difficult for a while and it's also ruining a lot of entry
18:30
level opportunities that I'm afraid like a lot of students and people trying to
18:36
get into the business are either either going to have to learn a way to utilize
18:40
it quick and show it off or they're or but like the old ways are just like

18:46
yeah it's like it's hard to find those opportunities for advancement. if you
18:51
can't even get started. So, it's like
18:54
>> I don't think in my lifetime I've ever seen such a widespread
18:59
acceptance of a unfunctioning technology.
19:03
It's it's like if everybody was like, I'm going to buy
19:06
>> like the weatherman.
19:07
>> Yeah.
19:08
>> It's like everybody
19:10
>> like Well, I was just going to say a toaster oven that toasts 60% of the
19:14
time. Like at a certain point, I'm I'm gonna stop putting bread in there.
19:20
Yeah.
19:21
>> Yeah. I'm still designating it as like my personal assistant intern at certain
19:26
times, but like it's most of the time it's not I'm fixing things and it's like
19:31
is it worth the effort of me fixing and I can just do it myself.
19:34
>> It's just the human stupidity. I just But then again, I I think
19:38
>> I I would say for the future because it is going to get better if we don't pop
19:43
this bubble. But, uh, I' I'd say the more the more things your students can
19:48
do like tactile, the more the better off they're going to be in a skill set
19:53
that's evergreen for them. If your like if your sole job is on a computer, like
20:00

20 years from now, it might be irrelevant because
20:04
have the computer do the computer work.
20:06
>> Yeah.
20:06
>> Where whereas mine is like a nice mix of Yeah. using computer AED design and
20:11
stuff, but I'm also taking plans and like making making random stuff, working
20:17
with my hands, wood, metal, whatever. Soldering LED lights. Freeman asked me
20:22
to ask if I knew anything about it. I snapped a picture like I'm soldering
20:26
right now. What do you want to know? Um, so yeah, just having those like real
20:31
life tactile skills mixed in with computer knowledge is going to be a very
20:38
nice sweet spot if your kids can find those areas.
20:43
>> That's great. That's great. Yeah, because I think that's the idea of it.
20:47
Hopefully,
20:47
>> we're at least 50 years away from robots being able to do what my hands can do.
20:52
So,
20:53
>> yeah.
20:54
>> Got time. Got time for this generation.
20:56
>> Yeah. Well, Here's hoping, I guess. Although I, you know, I I was talking to
21:04
them and I was like, but then again, you know, I like is this the most like
21:09
wildly unrestricted use of dangerous technology ever? And then I was thinking
21:14
about I told them out loud. I was like, "Well, of course there wasn't like

21:17
1945."
Speaker 1
Listening for speech.

Speaker 2
Okay, I think we're good. I've decided after two years of shockingly, not actually, um, doing a very good job at recording these, just a little backseize it up. Actually, the other one was,

Speaker 1
um, do you remember John's flag who came in last year?

Speaker 3
Uh, yeah,

Speaker 1
special effects, guy yeah, yeah, he's he was. I did this with him on Wednesday.
Oh, so you, you, and John Schleich, so you're? You're in. Good company.
Um, Sorry, I'm just realized, and I was like, I'm gonna turn this on and then get real official. And then immediately, I was like, do you know John schlag?
So, um Joe, you're very unique in that you are the first, uh, person to serve in this Advisory Board, who has been a graduate of the program. So, thank you very much for being here.
My pleasure.

Speaker 3
My

Speaker 1
first, uh, question for you in relation to The Advisory Board is, can you describe a little bit What you have been up to, and this is going to be redundant. I understand what has, um, your career path been like since you graduated?
Has there been secondary education. Are you working in the workforce?
Kind of like, what's your, What is your path been? For the last six months for the

Speaker 3
last six months, it has primarily been school at CCV, and right now I'm just doing required classes to get most of my credits out of the way, but financially has not been a burden near that, all thanks to the student grants financial aid. All the help that rtcc has offered, and also, I have been working at the theater in town, which I guess would be considered the workforce.
It is a non-profit, though, though. So, at times, it does feel more like volunteer work.
Yeah,

Speaker 1
well, it's still you're actively engaged. Like, I technically, I work for a non-profit.

Speaker 3
I

Speaker 1
just have a school district that's great.
So, um, You've had a little bit of time away, obviously, at this point, because what has it been six months? I think it might

Speaker 3
might have been a little bit over six weeks. Yeah,

Speaker 1
yeah.
So what, uh, specifically, from either your last year or your whole year of rtcc, either in terms of skills or things that you just, you know, when I don't mean, specifically, I can do this.
But like activities, skills, things, what have you found Stuck with you the most in terms of knowledge or skills from your time?
Here.

Speaker 3
I would have to say video editing and Honestly, just the perception of film as a whole. Like everything I look at now, just seems like completely different in like a whole new light I review.
I like, look at shows and movies I watched before, and I notice like the editing, the sound quality, everything I've basically been taught here.
That's great, and I think once you get that, It never really leaves.
And I think it's like an important key.
Like, I think it's an important key to really progressing in filmmaking.

Speaker 1
I agree, absolutely.
Gotta, you know, be able to unpack things a little bit so you can actually.
Well, that's really good. So, um, Wonderful, yeah, that's fine.
I'm gonna try not to take this as flattery, but um, Uh. So, my other question is, uh, last time I talked you actually, you were talking about some new technologies that you had found. Since graduating you thought might be advantageous for students to know about who brought in a graphic design program.
If you recall, yes, I

Speaker 3
was

Speaker 1

wondering if you know, I am always want to do more Tech that, you know, kids could use, or Ideally, you know, ways for them to continue their practice after they leave. So, could you kind of tell us a little bit about the software and the tech that you've found and kind of what you were telling me. It's okay if you repeat it, but uh, it's just beneficial for us. So, yeah, it's

Speaker 3
a Photoshop like program. It's called Affinity.
It's, uh, completely free program that you know.
I feel like the main problem students have, or like, Even families could have with promoting, like, this kind of creative.
These kind of like creative Endeavors is the fact that Adobe kinda has a capital on the programs used in all of these creative Endeavors, and I feel like using Programs that are free or just even cost less and promoting these to these students, Uh, either after they leave or before they leave Could really help them.
Like, keep up that creative momentum that they've gained throughout the year, because as somebody who does procrastinate, I do feel like the, Uh, the biggest threat to creativity is being stagnant and just not being able to get any

Speaker 1
form

Speaker 3
of your creative influence out. So Affinity, uh, in DaVinci Resolve, which is a premiere like, are both

Speaker 1
very

Speaker 3
good options.

Speaker 1
Yeah, I think, um, That is state level. There's really.
And then, I mean, like, I get wide.
So, I desire to keep With Adobe, but I might, regardless of whether or not we're required to my.
My Hope would be that eventually I can kind of Get something going so people can just keep working on it, because even even right now.
I got folks in the room who, when they go home, they can't keep up with anything that they'd like to like to have one student.
Um, It's just all about digital art and 3D animation and blender.
And I know for a fact that when he goes home, he can't keep working on it.
So, I'm trying to figure out Other, You know, other Programs or just things that we can use that, I think, would be a good help.

So, yeah, I appreciate you bringing that up because I've been kind of keeping that in the back of my mind that I wanted to pick your brain about that when I saw you next time.
So, um, the other thing I would ask you is, like, so, in terms of your, you know, Cool thing about you, is you've been through this before, so you kind of you've probably been through it twice before. Yeah, two years, right?
Yeah,

Speaker 3
you're not your

Speaker 1
the Reigning champ here.
So, Um, The more you think about it.
Is there anything that you wish we had covered, that maybe we didn't or you wish that we did more with while you were here. No hurt feelings, you know. I'm always trying to just cover more, and it's getting better each year.
But it's a lot to shotgun blast you guys with over the years.
So, if there is something that you're like, you know, we could have done more of that.
Or, I could have done, you know, or just was, like, oh, I now, I know about this thing that we didn't hit on.
Yeah, any opinions on that?

Speaker 3
Uh, I do kind of wish we did more practice itself with cinematography, since that is one of the biggest important elements of filmmaking.

Speaker 1
Okay, and I mean,

Speaker 3
like, more Hands-On stuff almost, or like, um, Just exposing, like more, exposing students to more forms of, uh, of cinematography or different, like framing shots, compositions, and everything. Like, we did cover the basics like, uh, three by three, you know, uh, golden ratio, right frame within frame.
But there,

Speaker 1
it's just

Speaker 3
such a long, comprehensive field, but I get why we weren't able to

Speaker 1
go to work perfectly about. I did I.

Did I Drag it out longer this year honestly?
So, like, because I, I felt the same. So, yeah, no, it's.
It's absolutely true, because Yeah, I almost felt like I was going too slow this year, but I think it worked out in the end, but I think that's a good idea because there is multiple Just multiple forms of it, obviously. But the way you shoot different events is going to be very different from each other.
You know from like events or short film, or we're gonna I'm gonna try to make, like

Speaker 4
Multi-Cam setup, and again at the back at some point, but that's

Speaker 1
that's really good.
Okay, so, Um, anything else?
What are you thinking of it or about to pick your brain? I'm just.
It's a good note Because I think

Speaker 3
yes, Main, like films that come out from Big Studios like Star Wars movies like the original trilogy, and it was like, Shrek, like all important to, uh, Cinematography and film history as a whole, you know. Shrek basically invented the animated, uh, the anime best animated feature category, right?
The original Star Wars Trilogy is a masterwork of practical, practical effects, But I feel like in, like, showing more Indie films, could also help because it shows a more comfortable goal to get to.

Speaker 2
Okay, I feel like it's important

Speaker 3
to like nurture that idea in the head Or in the mind of, uh, students that, oh, this is something attainable. This is something that I could

Speaker 1
make if I

Speaker 3
practice.
You know, okay, excellent. Thank

Speaker 1
you.
Uh, I I just by the way.

If you're wondering why I'm not like looking at you, I got a wicked headache, so don't don't feel that's anything I have to do with what you're saying. But okay, that's great. So, um, The other. So, because so part of the use is like, we need to know, Well, this is what they use to be like, what tech programs get like, do we get new tools to get new softwares and like it's supposed to be like what we adjust a curriculum, so it's kind of you hit those two on the head, and then Also, um, Well, I don't, uh, let me think how I want to adjust this one.
Um, Honestly, Joe I, I would be curious just because you're the first student on. Here you were kind of before we were talking online. Here you were kind of laying out your goals for where you want to take what you've started in terms of film.
And then were you going on to New York and I was wondering Or should just?
Could you just lay that out again for us here, because, like, you know, we've never had a student advisory and just hearing where someone wants to take their life after they go and be very advantageous to the the board program.

Speaker 3
So, uh, For me. I think CCV into a transfer to another college is most likely the best option for students attending here. It's the most affordable. It gives you just a good chance to sense out what college is going to be like. You get required credits out of the way.
Fast and quick, you know, especially if you take the summer program, right?
And

Speaker 2
He, I

Speaker 3
think it is very important to realize there.
You need to choose, like a really good film school, and I don't really think you are gonna find, like, not a good film schooling for Mom, but you are not gonna find the best option for a film school in Vermont, because what people should realize about film is that is all about connections

Speaker 2
Is important to

Speaker 3
have Very large Connections in the film industry.
Connections with people that are coming up through working on smaller projects.
And I believe that a school like NYU is most likely. It is a very big school, and probably one of the best places to go for film. I mean, Martin Scorsese taught there.
Yeah, correct.

Speaker 1
They get Wicked. Yes, speakers.
Yeah,

Speaker 3
And then Another option I would suggest is LSU, but that is very far out of the way in Louisiana. Yeah, But My personal advice just review as many options as possible. See, like what other filmmakers where other filmmakers have gone where they've spoken at, and just highly recommended places where film can succeed.

Speaker 2
And just

Speaker 1
to clarify, so you're you also are going to try to do CCB to NYU. Yes, okay, you're speaking broadly, and I was like he's doing that. So there we go, that's that's the path there. So

Speaker 3
excellent, Joe.

Speaker 1
That's that's really advice.
So, um, the way I usually kind of wrap these things up.
If there was one piece of advice, students who want to work in digital media arts Before they grip. But before they graduate, what would be the best piece of? Well, you know what you may have if you think you already said this? That's fine. But like, what is one piece of advice? Do you think is important for students to know

Speaker 3
honestly expose yourself to as much influence from other creative people as possible through social media.
Instagram is honestly, like, a great place to find a lot of creative influence from filmmakers, artists, writers, Because it's kind of

Speaker 2
the art

Speaker 3
Central Hub, first of social media, you know?
Yeah,

Speaker 1
that's wonderful, and I totally agree with that. All right, well, Joe, I want to thank you very much for coming in through that interview.
Today, I'm going to hit the off button and officially go off the record where I'm going to say All sorts of unprofessional things.

Speaker 2
So I've never used this.
Sorry here. I mean, Nope, that was easy. Actually, and where is? They took my. They took my MacBook, Joe.