

VIDEO

the stage. So we went for some moving time-lapse clouds which are ideal for the gospel song, *Heaven Sent*. Peter does a blue wash on the stage to which we chroma-key the clouds.

"The opening number, *Special Kind Of Love*, is a very upbeat, happy song and I suggested that we use firework footage. We screen part of Dina's black and white promo for *Don't Be A Stranger* as an intro for that song, where the stage goes to black and a blue-lit mirror ball bathes the arena. Then the live shots of Dina on stage are projected in black and white so that the whole section fits thematically."

TV FEEDS

Having an in-situ camera crew set up for live vision mixing can provide economic and PR benefits aside from the main task. Take That's two major 1994 tours both coincided with their reign at No. 1 with *Everything Changes* and *Sure*. With European TV companies screaming for live performance videos, Dick was asked to record soundchecks and gigs, and provide a quality promo on both occasions in the minimum of time. "The same thing happened for D:Ream's *Things Can Only Get Better* went to No. 1," says Dick. "It has happened that I play a tape to a TV producer and when he realises just how good it is, he will automatically want a feed. That's OK with me as long as he shows me a signed disclaimer from the artist's management, because it's all good publicity and the company usually gets a credit."

LIVE BUZZ

There are few people I have met in this big bad music biz whose enthusiasm for their job matches Dick's and it's clear that, for him, nothing could replace the instant creative 'buzz' of live vision mixing. "I won't reproduce the same shots night after night," he insists. "I always try to make the video different or better for the next show. It keeps the whole thing fresh and exciting for both the camera crew and myself. As I covered more bands, I realised that it was all about taking something that I love which is live music and interpreting the music visually in terms of the way you shoot it, where you put your cameras, how quickly you cut and mix, any special effects you put in to enhance the music, and do all of this live. You can be looking at anything from six to 24 things on the monitors at once and you end up incredibly hyper. The key to it all is to feel the music, relax into it, go with the flow and literally become part of the music."

THE WAY FORWARD

Meanwhile, convincing non-sympathisers that video is the way forward will remain Dick's primary headache and objective. "I remember discussing with a well-known tour manager the benefits that live video would have offered a particular major solo artist's tour, and although it was on the cards at one time, they didn't fully appreciate the concept. If these people really knew how good video can be, how it can enhance a show from an audience's perspective and what I can provide for them creatively, everybody would want it. It's going to be an uphill battle but my personal opinion is that you should never plan an arena tour without video."

Credits

FOH Sound & Production: Andy May

Lighting Designer: Pete Barnes

Monitor Engineer: John Callis

Sound Technicians:

Andy Russell / Ian Hopkinson

Lighting Technicians: Rob Lancaster / Tony

Maxwell / Tony Leighton

Vision Screens Director:

Dick Carruthers

Vision Screens Cameramen:

Dogan Halil / Scott Russell

Vision Screens Technician: Craig Tinneti

Tour Manager: Ian Quinn

Makeup & Wardrobe: Nassim Khalifa



- 36 x 10 Amps - fan cooled 100% duty cycle dimmers
- Digital (DMX, PMX & MIDI) or Analogue (0-10V) input option
- Mains Patch - IEC to 12 x Socapex series or parallel outputs
- Suitable for resistive & mixed resistive/inductive load
- Camlok or 3 phase 125Amp CEE17 mains inlet option
- Mains distribution with RCCB & MCB circuit protection
- Signal Patch - 30/36 channel Socapex & BICC in - 36 channel DIN out option
- Road quality flight case enclosure
- Fuse blown, output indication & test facility on every channel

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