

# The "Full Range"



FROM

## MILLBANK

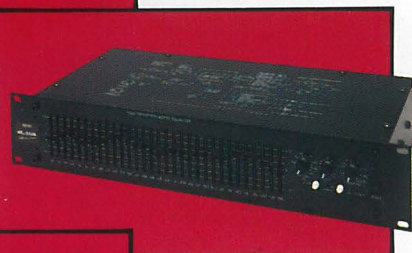
*The Communicators*



The right mix . . .

with graphic  
examples . . .

of quality  
loudspeakers . . .



driven by  
high powered  
amplifiers . . .



complete with  
a full range of  
accessories . . .



Quality assured  
Total Sound Solutions  
from Millbank Electronics

BS 5750 Registered Firm  
Certificate No. FM23072

**MILLBANK ELECTRONICS**

Bellbrook Industrial Estate, Uckfield, East Sussex TN22 1QL  
Tel: 01825 764811 Fax: 01825 761620

## Feature

Dick says: "Peter has been very helpful by putting in at least one ND filter in the follow spots which brings down their level so that Dina will read to the camera. We can still see the set and singers behind her as opposed to them disappearing into black. That makes an immense difference to the video pictures. Unfortunately, this isn't always possible because, again, it's dependent on an LD's attitude. I like the situation where I am effectively shooting the LD's lighting show but he is also helping me out for the cameras. With Dina we are as crucial as the sound and light, as I believe we should be. Some LDs are adamant that I have to work around them, and don't want to assist by providing a little more light in certain places. Peter, however, is very attuned to what I'm doing and collaborates fully to deliver this visual feast for the audience. So instead of lighting the drummer in red or deep blue, which are horrible for video, he'll use yellow or magenta, which are great. I'm sure that understanding will improve as video is used more in the live field."

### DICK'S TRICKS

Although freelance, much of Dick's work comes through PSL. He enthuses: "What's great about them is that unlike most companies, PSL have a bespoke music division that understands the industry and this allows the development of new ideas and talent, rather than just getting a camera system out on the road."

On the Dina Carroll tour, PSL's crew consisted of Panasonic F700-armed cameramen Dogan Halil and Scott Russell ("Both talented and creative chaps who make me look good!"), with Dick sharing console duties with engineer, Craig Tinneti. Other shots are courtesy of four Panasonic minicams (positioned on the sax horn and guitar headstock, for example) and two Beta players for promos and background material. The crew tours with Barco 8000 projectors which serve two 20ft x 15ft screens, and all the equipment is rigged by the four-man team. Dick's cockpit consists of two vision mixing units, one linked downstream to the other. A Panasonic MX-50 adds effects after an image has been sent from the main eight-channel vision mixer (FOR-A 300) which has full DVE (Digital Video Effects) to generate decay, mirroring, posterising, solarising and various other embellishments. To simplify an otherwise chaotic procedure, the console allows Dick to pre-programme and store 20 of his favourite wipes and up to 100 effects sequences.

Dick says: "After each show I always ask a few members of the audience what they liked about the video and they always remember the special effects and where they appeared. The important thing is to make sure that the effects are appropriate to the particular part of the music and show to tie the whole thing together."

By repeating one field of each video frame (25 per second), Dick effectively strobos all images to give them a filmic effect which, apart from looking expensive, adds more depth. "It's a very simple effect but very easy on the eye. Also, depending on the venue, we hang the screens in portrait format and compress or squeeze the picture horizontally. It's an abnormal effect because it elongates the face but again it's pleasing to the eye."

Both Dick and Peter Barnes collaborated on the approach to the live video for Dina Carroll's tour from the very outset. "Dina moves up and down the stage quite a bit, so we knew how important it was to have a dolly and track in the pit to capture her movements. To have a static camera in the pit can be such a waste and I'll always raise hell for a track.

"In looking at how best to enhance the show, Peter suggested we use some backgrounds so I obtained some footage from a video library. Cost dictated that we bought only a few seconds of each image and made loop edits. We decided on backgrounds that weren't going to detract from the live images but would add an extra dimension to what was happening on