

The first promo, **Where You Are**, shows rock band 'tween2y4 se7en' rehearsing in a garage. The scene fades to a fantasy Roman set complete with columns, fountains and women in togas. Art Director Angela Michie designed the set. "Mike wanted a light scene — almost all white — apart from the actors," she explained. "So colour choices were critical to get the look he wanted while giving the DP enough separation between the components. The results on the Kodak stock were pleasing. They did the set full justice."

In the second promo, **Good Show**, rock band 'Dive Dive' perform in a car breaker's yard. "The song tells a turbulent story of deceit, conflict, and a failing relationship," explained Mike Unwin. "I wanted a spectacular performance set that would support the more emotional extremes of the dramatic segment."

"We shot the drama scenes in a domestic house, and intercut them with the scrapyards performance. It shows the final breakdown between the couple, played by 'Dive Dive' lead singer Jamie Stuart and actress Sarah Reeves. Again, through use of colour I wanted an almost surreal atmosphere to suggest the emotions people feel when communication finally breaks down."

"From the start I knew both promos should be widescreen. I wanted to introduce extra optical enrichment by using anamorphic lenses, well known for their beautiful and interesting flares. Crighton Bone, our DP, ran some tests for me and came up with the perfect choice of lenses that gave delightful

results. Pulling good keys from the reduced Super 16 negative on VISION2 500T film 7218 was pleasingly easy and, once again, gave me exactly what I was looking for."

Crighton Bone used Panavision anamorphic primes on both productions. His choice of lenses was unusual for Super 16. "On the 'Dive Dive' promo, Gaffer Rueben Garrett rigged 72 Kw of light, punching into the lenses from three Dinos

JOLLY GOOD SHOW

Producer Alan Frost and Director Mike Unwin recently completed two music promos for record label Diablo.

behind the band," explained Crighton, "so we tested both the E and C series lenses — and some others — for flare. We settled on the E series for the beautiful flares they gave and their compact design for Steadicam use."

Producer Alan Frost added "The main problem was sourcing anamorphic viewfinders for the ARRI SR3 cameras. Panavision only have one, but we swapped the second camera between the crane and Steadicam and always fed through a 'desqueeze box' to the monitor, so it wasn't a problem."

Bone remarked "The 1:2.40 ratio image I saw in the anamorphic viewfinder was minuscule.

Judging focus was tricky, but even shooting at 2.8



throughout, the lenses held up beautifully and (thanks to Focus Puller Gabi Norland) focus was sharp.

"I sometimes operated 'native' (squeezed), which let me see a much larger image in the viewfinder, even though it's a weird experience composing the image squeezed horizontally 2:1.

Interestingly, filming with these lenses using the full Super 16 frame you could get a real ratio of around 1:3.12. Super super wide-screen!

We wasted about 23% of the already small negative to get the 1:2.40 ratio. Enough to alarm any music promo director who's looking for luscious images! But even with a smaller than usual negative the new Kodak stocks all looked solid and grain free." ■

