Ancillary Activity

Lights

Figure 2.132 *Large entertainment shows often require many lights, and possibly the installation of lighting grids. This require the use of riggers, a term originally coined for people who worked with sailing ships' rigging, but that now includes people who work at heights.*

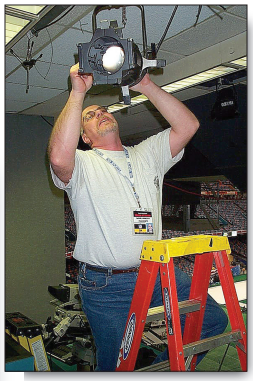

Figure 2.133 *For sports shoots, lighting often is just a matter of lighting the announce booth. The production truck vendor will often handle that themselves. (Source: Marty Eibeck)*

Figure 2.134 *Entertainment shows often have a lighting director in the production truck in communication with the director. The lighting director also communicates with the people who control the dimmers and any computer-controlled movable lights in use.*

Figure 2.135 *Steadicam operator. This harness and arm-to-camera pole allows for smooth and interesting camera moves. The pole the camera is on can be oriented for the camera to give a low perspective, as is the case here, or the setup can be inverted to get an over-the-shoulder look. Many operators own their own gear, so you are hiring them and their gear. There is a school conducted by the manufacturer for operators to hone their skills.*

Figure 2.136 *One of the cameras used in Eyevision, a unique system that uses multiple cameras to record the action in unison, so that upon playback the viewer's perspective can be changed as the play is reviewed. A crew of three or four, and up to a week, can be required for installation and setup. (Source: Core Digital Technologies/SWTV)*

Figure 2.137 *This is a skycam under inspection by a technician. The four cables connected to the center shaft work in concert to allow the camera to "fly" around and above the action. A crew of four supports this system and, again, can arrive up to a week before the event to install the system.*

Figure 2.138 *If the show is a music show, a separate audio recording company will often be brought in to record the audio as a mix and also as separate tracks for processing (sweetening) later or to produce tracks that will be released. The mix of the band is often done in a separate truck, or as the case here, in an adjoining office trailer. Then it is handed off to the television production truck's audio mixer for inclusion in the televised show. The audio recording vendor usually has two or possibly more technicians on site, depending on the complexities of the shoot. They usually set up at the same time as the production truck.*

Figure 2.139 *In the left case are six, eight-channel digital audio tape (DAT) recorders, which allow up to 48 channels of audio to be recorded for backup. The main recording device is the blue box in the right case. It is a specialized computer server that has software that makes it an audio workstation. Audio recorded directly by this workstation can be mixed and processed within the box. On the monitor to the right is the GUI for controlling the workstation.*

Cameras (and sound)

While the truck and its equipment are set up there are often other components of the overall production that are being set up in parallel. Often these parallel activities are fairly large in scope. A shoot often requires a large amount of lighting, expanded audio operation or specialized camera gear. There is a cadre of vendors who specialize in handling the requirements that are outside the scope of what the remote production truck normally does. Sometimes the truck vendor will hire these specialized vendors as part of an overall package for the client, sort of like a general contractor hiring subcontractors with specialized skills. Or the client itself will hire the truck company and the other vendors needed to complete the production. Many of these specialty vendors bring trucks and crews of their own, while some involve only a single person.

Figure 2.140 *Many shows will require a PA system for the live audience. A separate vendor is usually called in for that effort, and usually sets their audio board where they can see the action.*

Figure 2.141 *Case where the venue's mics are terminated. The red buttons are for interrupting each source, so that if there is a problem (a common one being "buzz" or "hum") the source can be quickly identified. Notice the intercom station at the top of the case. This vendor will have to be interfaced into the production truck's intercom system.*

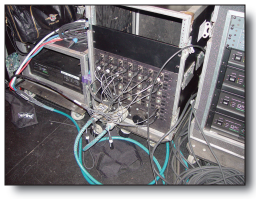

Figure 2.142 *A PA feed in the house means that a lot of audio sources will need to be shared. Therefore the PA vendor usually brings an audio splitter system, shown in the center case. The two blue cables are output mults, one to the PA board and one to the television truck's board.*

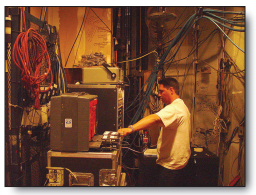

Figure 2.143 *A large show might require a lot of microphones, which are sometimes installed and provided by a company other than the television truck vendor. Often the company handling the PA will also supply the mics.*

Figure 2.144 *This vendor's truck houses very advanced equipment that places virtual objects, like signage, or other graphics into the action so that it appears that the graphics are an integral part of the event. This truck has a four- or five-person crew. This particular truck started life with ABC doing soap opera productions. PVI had it retrofitted for its present service. (See Figure 2.145.)*

Figure 2.145 *Inside the virtual graphics truck. The football field on the center monitor and the sign on the extreme left portion of the screen on the right monitor are computer-generated.*

Besides our main production facility, we now have interconnection with other specialty vendors providing additional lighting, projection displays, audio recording facilities, enhanced graphics and other source providers. Now it's time to get this show on the road. ■

Figure 2.146 *Another trailer often found at racing venue. This trailer is owned by Broadcast Sports, who facilitates a lot of the RF or wireless technology used for racing. This truck contains the RF receive and the two-way telemetry equipment for the in-car cameras that show viewers the track from the driver's vantage point. The signals from up to eight cars are radiated up to a helicopter, which retransmits them to this truck.*

Figure 2.147 *Another truck interior, and another vendor of sophisticated graphics. This Sportvision truck with crew of six collects telemetry from race cars and various camera's pan/tilt/zoom positions, mixes in the cars' GPS positions, and produces keyed tags that are automatically placed on the screen near a car as it is viewed by any of the telemetry equipped cameras. These tags contain various information about the cars, and allow viewers to easily identify their favorite car if it is being televised.*