



the Journal



AMPS News ▶▶

Meet The Council ▶▶

Who's Doing What ▶▶

Meeting Reports ▶▶

amps

A Publication of the Association of Motion Picture Sound

AMPS SUSTAINING MEMBERS

AMS Neve	www.ams-neve.com
Anvil Post Production	www.anvil-post.com
Audio Developments	www.audio.co.uk
Audio Ltd	www.audioltd.com
De Lane Lea Sound Centre	www.delanelea.com
Dolby Laboratories	www.dolby.com
DTS	www.dtsonline.com
Everything Audio	www.everythingaudio.co.uk
Feltech Electronics	www.feltech.co.uk
Fostex	www.fostex.co.jp
FX Rentals	www.fxgroup.net
Gearbox	www.gearbox.com
Lip Sync Post	www.lipsync.co.uk
Mayflower Studios	www.mayflowerstudios.com
Mind The Sound	www.mindthesound.com
MPC - The Screening Room	www.moving-picture.com
Nagra Kudelski	www.nagraaudio.com
Pinewood Studios	www.pinewoodshepperton.com
Protape	www.protape.co.uk
RG Media	www.rgml.co.uk
Richmond Film Services	
RPS Data Products	www.rpsdataproductions.co.uk
Rycote	www.rycote.com
SADiE	www.sadie.com
Sennheiser	www.sennheiser.co.uk
Shepperton Studios	www.pinewoodshepperton.com
Solid State Logic	www.solid-state-logic.com
Sony Broadcast & Professional	www.sonybiz.net/proaudio
Sony Cinema Products	www.sdds.com
Sound Station	www.editstation.com
Technicolor Film & Imaging	www.technicolor.com
Twickenham Film Studios	www.twickenhamfilmstudios.com
Universal Sound	www.universalsound.co.uk
Videosonics	www.videosonics.com
Warner Bros. Preview Theatres	
Zound	www.zound.co.uk

We thank all our Sustaining Members for their continuing support

MERRY CHRISTMAS & A PROSPEROUS NEW YEAR

the **Journal**

CONTENTS

SUSTAINING MEMBERS LIST	2
RTS CRAFT & DESIGN AWARDS 2004 <i>Previously overlooked but worthwhile and newsworthy</i>	4
AMPS NEWS ITEMS	5
MEMBERSHIP REPORT & NEW MEMBERS 2004 <i>Straight from the Mem Sec's desk</i>	6
AND WHILE WE'RE ON THE SUBJECT... <i>Sandy MacRae ponders post DAT - Is It Just Me?</i>	7
MEETING REPORT - EUPHONIX AT SHEPPERTON <i>New console in the Korda. Jim Betteridge reports</i>	8
MEETING REPORT - MSOFT AT GRAND CENTRAL <i>Google-based server technology at GC. Peter Hodges reports</i>	9
BOOK REVIEW: SYNC SOUND FOR DAT, DV, DVD <i>Sandy MacRae looks at Wolf Seeberg's latest edition</i>	10
MEETING REPORT - IBS' HARD TO CARD <i>Location recorders and file exchange - the latest by Jim Betteridge</i>	11
MEET AMPS COUNCIL <i>The 2004 Council pictured</i>	13
WHO'S AT WHAT <i>What you've been doing</i>	14
COUNCIL BUSINESS <i>What have been the major issues occupying the Council</i>	17
AMPS CHARITIES <i>Introducing our new charity</i>	18
NEWS, ITEMS & ODDMENTS	20
SUSTAINING MEMBERS NEWS	22
OBITUARIES	23
AGM / SUSTAINING MEMBERS SHOW NOTICE	24

COVER: A close up detail of the fader area of a Euphonix System 5 digital mixing console as recently installed in Shepperton's Korda Theatre. For a full report of the Euphonix/Shepperton meeting - see page 8.

WELCOME to the second edition of the AMPS Journal. We've had a splendid start to the new publication and, more importantly, there has been very positive feedback from the membership that will help us develop the Journal to best serve AMPS.

The Journal production process now provides the opportunity to be more topical (within the confines of a quarterly) with there being just ten days from deadline to distribution.

As an example of how this benefits I can tell you of a 'heated' debate has just been triggered (7/12/04) amongst the AMPS Council by an email from Skillset stating that the NVQ's for our industry are being withdrawn, and they've asked the original steering group to reconvene to discuss their replacement. I'm sure you can understand the dismay. I wonder what Bob Allen will say having pioneered AMPS' involvement with NVQs.

While new technology and printing techniques have given us many advantages, it will always be content that really matters. There are items and contributors already lined for subsequent editions but we want your input. The AMPS Journal is for AMPS members; it is important that we share and discuss matters that affect us all.

Andrew Boulton
Chairman, AMPS

The AMPS Journal ('The Journal') is published quarterly by the Association of Motion Picture Sound

It is distributed to all members and associated organisations. A version of the Journal is also available on line through the AMPS website (www.amps.net). The Journal is a forum for discussion and it should not be assumed that all opinions expressed are necessarily those of AMPS. All contents © AMPS 2004

Edited by **Keith Spencer-Allen** AMPS

TO CONTACT THE JOURNAL

journal@amps.net

**TO
CONTACT**



admin@amps.net or The Admin Secretary, 28 Knox Street, London W1H 1FS, UK
Membership: membership@amps.net or The Membership Secretary, 28 Knox Street, London W1H 1FS

RTS CRAFT & DESIGN AWARDS 2003/2004

We have to own up. Until very recently we were completely ignorant of the fact that the Royal Television Society held Craft Awards. So may we start by apologising to AMPS members who may have been nominees and winners in years past and not been mentioned - we know now.

RTS Craft & Design Awards 2003/2004 were presented on Tuesday 30 November 2004 at The Savoy Hotel and AMPS members did well in the two Sound awards categories. We have included the winning citations because they're probably the best indication of why the winners were chosen of any of the world's awards ceremonies.

SOUND- DRAMA

Richard Manton AMPS, **Paul Hamblin** AMPS, **Graham Headicar** and **Catherine Hodgson** AMPS - *The Long Firm*
BBC Drama Serials for BBC Two

"The winning team acted with real courage, attention to detail and conviction to help create a complex and magical world in their work on this period drama."

Nominees :

John Taylor AMPS, **Paul Hamblin** AMPS, **Catherine Hodgson** AMPS and **Lee Crichtlow** - *Charles II*
BBC Drama Serials for BBC One

Tim Fraser AMPS, **Michael Corder** and **Lee Taylor** - *The Mayor of Casterbridge*
Sally Head Productions for ITV1

SOUND - ENTERTAINMENT AND NON-DRAMA PRODUCTIONS

Kate Hopkins AMPS, **Martyn Harries** and the Sound Team - *Massive Nature: Programme 3 - The Crossing*
BBC Natural History Unit for BBC One

"Starting with mute footage, the winning sound team has worked with painstaking, meticulous attention to detail to create an original, indeed epic, work where no single sound is out of place."

Nominees

Stuart Bruce, **Bob Jackson**, **Tom O'Prey** and **Phil Barnes** - *Dunkirk*
BBC Documentaries & Contemporary Factual for BBC Two

Brian Aherne - *Japan's War*
TWI/Carlton for Channel 4

Aside from including citations for all winners, the RTS is also notable for the fact that this year's **Lifetime Achievement Award** went to a veteran in sound ! **Laurie Taylor** will be a name familiar to any credits watchers of BBC TV light entertainment and comedy shows over the last nearly forty years. Now retired, he was a Sound Supervisor on shows that include *Steptoe and Son* and *Dad's Army*, through *Are You Being Served*, *The Good Life*, *The Fall and Rise of Reginald Perrin*, *The Young Ones*, *Victoria Wood*, *French and Saunders*, *Ab Fab*, *The Vicar of Dibley* and *Never Mind the Buzzcocks* to *Two Pints of Lager and a Packet of Crisps* and *Little Britain*.

Congratulations to all winners, nominees and their crews

And for something completely different... Neuroscientists have identified the molecule that makes sense of sound in human hearing; it's a protein called TRPA1. According to a recent study published in the journal *Nature*, it is found at the tip of the tiny sensors cells within the inner ear and converts sound to nerve impulses that can be interpreted by the brain. It is hoped that this discovery may eventually lead to treatments for restoring hearing and balance disorders.

RF Spectrum News

There is evidence of highest-level pressure behind Ofcom's proposal to "re-farm" VHF spectrum between about 210 and 217 MHz. JFMG has a number of frequency allocations in this range including radio microphone channels used under both "UK Shared" and "Standard" (i.e. coordinated/exclusive use) licences which, despite the wider popularity of UHF, may be of interest to AMPS members.

Ofcom have advised us that they wish to understand the potential impact of this option on programme makers and have indicated that they may contact licensed users of this band to request information on the value of equipment deployed. The demanding timescale set for this project suggests that only a preliminary assessment (by means of a sample poll) of the value of equipment held by current users will be possible. In the event that they decide to re-allocate the spectrum, then expect a more rigorous approach to individual licensees. Whilst not predicting the outcome, JFMG think it would be wise for anyone with an investment in this frequency range to make sure that they appear in their licensing records!

"UK Shared" radio microphone licences for VHF channels are available online at £75 per year from www.jfmng.co.uk. This licence includes use of channels at 209.0, 216.1, 216.6 and 216.8 MHz which may be affected by these proposals. It is believed that other UK Shared channels in the range 175 - 208 MHz are not affected by these proposals.

ECC Consultation on changes to UHF Radiomicrophone Band

The 1785 - 1800 MHz band is being harmonised for use in a number of countries throughout Europe. The European Communications Committee (ECC) is proposing to partition the band to allow consumer devices to be used in 1795 - 1800 MHz without a license. The full band can still be used for professional wireless but the upper part will be shared with consumer digital equipment such as wireless home theatre. In consultation with manufacturers, JFMG has sought to retain the band wholly for professional wireless use but the continued lack of take-up has diluted the case.

Unfortunately the consultation closed on 6th December 2004 but the proposed revisions to 'Recommendation 70 - 03 Short Range Devices' are available from www.ero.dk under 'ECC Activities' > 'Consultation'.

NEWS, ITEMS & ODDMENTS

▶ **Response to the first issue of the AMPS Journal** has been very positive. We've received many email comments including such items as:

".....the new Journal is a huge success!"

".....have received the Journal and think it well worth the wait. Content and presentation ...excellent. Looking forward to the next edition."

".....wanted to add my voice to the chorus of 'well done'. The new Journal is a real leap forward in our visibility."

"..... an excellent first edition."

- and the rather odd "... I even liked the sound the paper made when turning the page!"

However, there is still a lot to do. In this issue you'll see twice the number of colour pages, expanded meeting reports and 'Who's At What' column. The next issue will follow shortly after the AGM and will have other new features.

While we have ideas about how the Journal should develop and what should be inside it, we do value your ideas, thoughts and even criticism if you think there are areas where we could improve. That is how we'll make this a better publication for AMPS. So call me, email, or catch me at the AGM

- **Keith Spencer-Allen** AMPS/The Editor

▶ Production mixer Simon Bishop, on his return from location in Thailand a few months ago, was a source of many tales. The most practical relates to time spent working in the North of the country "where the local pest is known as the Saw Beetle. They sound just like 2-stroke petrol chain saws, and are about as loud which is quite unbelievable from a bug that is only about an inch long. During the day was fine, but they got going every afternoon at about 5.30 or 6pm. Heaven knows how they'll edit it together!" You'll have to watch the upcoming series of *Auf Wiedersehn Pet* to see.

Prompted to be curious I did a quick internet search for a picture of this bug but drew a blank because the Thai name is obviously something quite different. However I did come across www.thaibugs.com which has downloadable MP3 files on several of the noisiest insect offenders - I would suggest the *Aola Bindusara* as being the closest to Simon's description, or possibly the *Marpui*.

What I didn't realise is that Thailand's bugs seem to raise considerable passions amongst certain sections of the musical community - apparently a CD with a mix of these insect sounds against a background of lift muzhik is a steady seller in Singapore. Even the US doesn't escape with the CD release in September of *Broken Hearted Dragonflies: Insect Electronica From Southeast Asia*, which is hundreds of these bugs recorded in Thailand and Burma cut together for maximum musical effect! So maybe there'll be a secondary use for those tracks, Simon.

In the meantime, the Journal would be pleased to hear of other natural obstacles to clean audio tracks from any corner of the world - journal@amps.net please.

FROM THE MEMBERSHIP DESK



With the 2004 Directory now published and distributed, it is inevitable that changes to members' details occur just when that has all happened!

We shall be issuing an update sheet, probably in the form of folded A4 sheets, which can be tucked inside the existing version.

Would every member please ensure that we have your current details accurately on record, i.e. let us know if any changes have been made since you received your copy of the Directory.

At the same time, members might like to update their CV's available for viewing on the AMPS website. If so, there are two points which I would ask you to bear in mind.

☞ If you submit your CV electronically, *please* include your surname and initial in the file title – you wouldn't believe the number of attachments that we get with just 'CV' (Whose?). I know that you will think that it's attached to an e-mail which indicates the sender, BUT, I save all attachments to a Quarantine folder which gets separately virus-scanned, therefore they are then divorced from the parent e-mail.

☞ If your CV contains your address, then displaying your CV on our website will put your address in the Public Domain.

AMPS does not release Members' addresses to anyone. There are, however, organisations who supply mailing lists and they compare telephone numbers from one database with matching numbers (and therefore addresses) published in phone directories. I recently had a very confrontational phone conversation with a cold-calling telesales outfit based in Holland. I pointed out that I was registered with the Telephone Preference Service and therefore should not have been subjected to their call. Their reply was that I was in the British phone book, and therefore was 'fair game' (my words) as they worked from a CD-ROM that someone had constructed and sold to them. I remarked that their attitude was hardly likely to persuade me to buy whatever it was that they were trying to sell, but irony was not their strong point!

Pat Heigham AMPS
Membership Secretary

NEW AMPS MEMBERS YEAR 2004 *

Simon HAYES	Production Mixer	Full	Jan-04
Peter LINDSAY	Production Mixer	Full	Feb-04
David PEARSON	Production Mixer	Full	Feb-04
John HUGHES	Production Mixer	Full	Jun-04
Simon PARMENTER	Production Mixer / Video & Film Sound Recordist	Full	Jun-04
David SANSOM	Production Mixer / Post Production Supervisor	Full	Jun-04
Keith SILVA	Production Mixer	Full	Jun-04
Dave SOHANPAL	Sound Editor	Associate	Jun-04
Tim FRASER	Production Mixer	Full	Jul-04
Glen MARULLO	Production Mixer	Full	Aug-04
Simon FRASER	Production Mixer	Full	Oct-04

And while we're on the subject

IS IT JUST ME ?

Sandy MacRae asks the kind of questions that should be concerning all Production

I'm a technologist; so new technology doesn't frighten me **too** much. Like many other Production Mixers, my mind frequently turns to my next investment in my career. One must keep one's gear up to date and provide the services Productions have come to expect. But where do we turn now? 2004 was touted as 'The Year of the Non-Linear Recorders'. We have indeed seen a deluge as manufacturers race to get their concepts into our market. With my ear firmly to the ground, I have not yet heard glowing accounts of any of the competing systems, only about the various defects and problems. Maybe that is just human nature but it doesn't bestow confidence. And our problem is simple. The Fostex PD-4 is the last portable professional DAT recorder still in production and they will eventually phase it out in favour of their new non-linear systems. After that, if you want a location DAT, it will have to be second-hand! The pressure is on.

One thing is evident to me; we are confusing multi-track recording capabilities with the need for a replacement Non-Linear Production Sound delivery system. The issue is not how many tracks the system will record but how the days work can be safely and economically delivered to the Post house, replacing the humble DAT. Hard disks are in the forefront of most current thinking but these are relatively expensive and we need to create a new system to have them returned on a regular basis. Flash Memory cards are an attractive 'no moving parts' solution but still too expensive. Downloading to DVD-RAM appears to be workable, cheap and so far proving reliable in most conditions, but the supply now depends on the whim of the computer industry. I have read several reports in the computer press that the format is to be killed off because mass

sales are not good. They could continue with the manufacture just for us but then they will probably no longer be cheap. So what about DVD + or - R, DVD + or - RW, or even DVD Blu-ray, heavily promoted as the next generation of computer storage? All depends on suitable, reliable writers on location, and readers in Post, I suppose. And then what audio file format are we to settle on? There are so many and my current computer audio editor will import 20 different audio formats, most of which I have never even heard of! Zaxcom's promised File Conversion Utility that will deliver several professional formats from their propriety filing system has yet to surface, an elegant solution when they make it work. But I feel that there are too many vested interests muddying the waters.

The issue is not how many tracks the system will record but how the day's work can be safely and economically delivered to the Post house

So what are we poor confused Production Mixers to do? Recently, AMPS has embarked on a series of discussion evenings dealing with multi-track issues and as we gain more information and knowledge, this will hopefully be expanded at future meetings to cover the issues I have raised. I'd like to see the Post houses fully involved – we don't want another Nagra D debacle about who pays for the transfer machine, effectively killing off that format. They could give us a lot of guidance. Talking of Nagra, the Nagra V is a serious option for those who don't want to go down the multi-track route, happy with just two tracks, and we all know that a Nagra works. Nagra are still improving the machine and currently it records simultaneously on two hard disks, a large internal one for 'backup' and the other removable for rushes delivery. You can FireWire this hard disk to a laptop, transferring to a DVD Writer, a combination becoming quite common and cheap. But this is yet another task to add to the end of an already too long day. Wrap should mean removing the rushes media from the machine, filling in the last few entries

We don't want another debacle about who pays for the transfer machine, effectively killing off the format

in the log, and handing them to the waiting Production Runner and retiring for that well earned drink.

So what about recording straight on to the laptop? Put a decent A to D converter on the output of your mixer, ►

This page is an opportunity

to make your opinions on any AMPS-related topic public, or at the very least, to the AMPS community. Contact the Editor - details on page 3

multi-track recorder with hard disk backup and DVD writer for about £1500. You can even do your invoices on the same machine! Of course, such a combination would not be truly portable and likely to be a pain to use in adverse conditions. It will probably wear out in a couple of years but what is the life of Deva, Cantar, PD-6, PortaDrive and the like before the NEXT incarnation is released? And that is another problem; they cannot be regarded as a long term investment, unlike the old Nagra recorders were.

All the new machines are attempting to appeal to both Documentary and Drama Mixersbut I see compromises

And there is another problem. All the new machines are attempting to appeal to both Documentary and Drama Mixers. Not a bad thing but I see compromises. And maybe they should not try to re-invent the wheel but use established computer technology for the digital part. Take a leaf out of Tablet PC technology; big hard disk, lots of RAM, DVD writer, long battery life, a large bright touch sensitive screen and a sensible price. My current Desktop sports a high speed multi-format DVD Writer including DVD-RAM so this combination definitely exists. Hedge our bets?

I may soon have to 'promote' a non-linear recording system in a Production Office. But I really don't know which way to turn – is it just me?

Sandy MacRae AMPS

Websites for more info:

www.aatoncantar.com

www.audiotechniques.com

www.fostexdvd.com

www.hhb.com

www.nagraaudio.com

www.zaxcom.com

AMPS MEETING REPORT

Euphonix Series 5 Console at Shepperton

When Shepperton Studios built the Korda Theatre seven years ago they installed Akai dubbers and a Harrison desk offering a more than adequate 72 channels. Since that time the demand for tracks and inputs has rocketed and so it was that re-recording mixer Robin O'Donoghue and his team decided it was time to upgrade. Their choice of a Euphonix Series 5 might have seemed brave at the time but it's one that they're clearly very happy with. At 24ft long the new desk is designed for two-operators with a total of 72 faders controlling 600 inputs, 48 buses and 380 full channels of DSP at any one time (at 24-bit, 48kHz). Thanks to its modular construction the desk was installed and working in a couple of weeks and work on *Troy* started soon after - a project that proved the Series 5 to be very reliable and the right choice in the minds of the mixers.



Not uncommon for large digital consoles, the desk is purely a control surface with all the audio ins and outs being in a rack in the machine room and everything tied together by the Euphonix version of a gigabyte ethernet called EuCon. Andrew Wild from Euphonix explained how they were working with Steinberg to allow every single parameter in the Nuendo DAW to be controllable by the Series 5. This connectivity is to be bi-directional so that an editor working with a mouse and a keyboard or some other simpler controller can feel free to add EQ or level contouring etc knowing



that it'll all be there to be used or adjusted at the final mix without difficulty. In such a set up all the processing would be down to the host DAW rather than the Euphonix DSP and so with the modest pricing

of the Nuendo system it would be possible to add on chunks of 56 tracks connected by MADI for just a few thousand pounds.

With the editor in mind Euphonix have developed the MC controller: a desk-top device consisting of a QWERTY keyboard surrounded by faders, knobs and trackballs and using the EuCon protocol. Pyramix too are working on EuCon compatibility and indeed the EuCon code is available to any other company who'd like to get in on the act. This includes video NLEs giving potentially unprecedented levels of control over audio-to-picture editors. No price had been set at the time but somewhere between \$12,000 and \$20,000 was probable, so it's still very much a professional tool and won't be an automatic add-on for someone buying Final Cut Pro!

Our thanks to Mark Hosking and the Euphonix team for an informative evening, and to Robin O'Donoghue and the Korda staff for hosting the event and for their enthusiasm in showing us the details of the workings of their impressive new console.

Jim Betteridge AMPS

(For more details on System 5, EuCon and MC controller - www.euphonix.com)

MEETING REPORT

mSoft Server Systems At Grand Central Studios

On the evening of 24th August a number of APPS and AMPS members attended a presentation of the mSoft digital asset management system. The mSoft server systems first came into being several years ago to meet the needs of facilities using a number of different sound fx libraries but more recently the systems are being used for Music Libraries and video clip management.

I was keen to renew my knowledge of the system and take a look at the new Grand Central Studios in Great Marlborough Street – I'll tell you a little more about the Studios in a moment. The presentation by Amnon Sarig (mSoft) and Ivor Taylor (Grand Central Studios) was very impressive and I was interested to learn that the search engine software was based on the 'Google' internet search engine software. mSoft leases its systems to its users and subject to the users owning copies of the sound effect library CDs they are supplied with drives pre-loaded with the appropriate media.

The speed of access is extremely fast and it is only a matter of a few seconds before selected tracks can be auditioned and subsequently imported into your current project or session. The media is always copied into the session so that once it is finished, and backed-up, none of the used media is missing.

Grand Central was the first facility in London to use the original mSoft system and now hosts one of mSoft's main servers. The effectiveness of the international server system was demonstrated by Amnon Sarig when he logged into a server in New York and proceeded to search, audition and download a couple of cues from the USA.

The reason that mSoft has introduced the music library facility is that in the US the libraries work in a different way to the UK. The software enables the libraries to protect their music tracks, and once they have been used on a production it will produce music cue sheets with the tracks used and the timings, so that it is easy to prepare the licences (and invoices) for the use of the music. I have no doubt that many of the mSoft users in the UK will adopt the music library facility because of the speed of searching and access and the fact that they will not have to find (valuable) space to store the hundreds of CDs that are now issued by the libraries.

Now a few words about Grand Central - these new studios opened earlier in 2004 to augment their original facilities in Fouberts Place. All the studios in Marlborough Street are very well appointed and are equipped with AMS Neve DFC consoles although most of their work is for commercials. The main studio, where the meeting was held, wouldn't disgrace a TV drama or small feature mixing facility and had large bright picture from a Christie Projector.

The decor of the studio, along with the rest of the facility is extremely well designed and fitted out. After the meeting a group of us were taken up to the top of the building to have a look at their 'Penthouse' hospitality suite; the view across the roof tops of London was spectacular made even more impressive by the dramatic lighting and clouds in the sky. On the roof we were also shown the optical link that connects the two Grand Central buildings and carries all their telephone and computer network information.

This was an interesting and informative evening with very comfortable hospitality provided by Grand Central.

Peter Hodges AMPS



SERVER SOUND

Solution for facilities with mixed workstation environment needing to manage sound effects and video clips. Users share over 500GB of sound effects over their local networks including sounds not available on CD.

MUSIC CUE

Cross-platform hard drive Production Music delivery system for music library users. The server provides a way to access all your music tracks from any computer via a local file server. Users can save any number of music projects and add remarks about how the music was used. mSoft has over 10 terabytes of music library audio and metadata available to load to a MusicCue server.

For further information:

www.msoftinc.com

www.grand-central-studios.com

BOOK REVIEW

Wolf Seeberg is a Los Angeles-based Sound Mixer with some considerable experience. Over the years, in earlier editions, he has attempted to put on paper professional working practices in the field of sound production for film and television and, as a result, he is recognised as somewhat of an expert, albeit in mainly American systems. This book is his latest, much updated, effort.

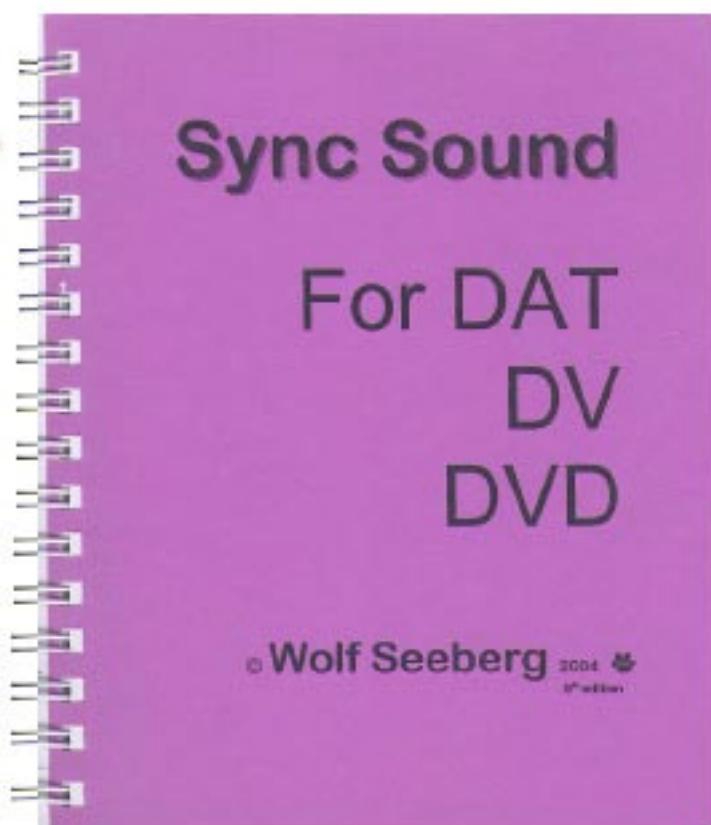
The writing style is short and to the point, packed with 'hints and tips', using plenty of anecdotal field experiences from other sound practitioners, even from some of our own people, such as John Rodda and Simon Bishop, and punctuated by pithy Hollywood quips like "*Just in case: be ready to pass the buck and always cover your butt!*" which keeps it light(ish) reading. He has a healthy cynicism for the US production system and offers frequent 'Sound' advice to producers. He is also scathing about US cinema operators, pointing out that the popcorn machine will always get fixed before the sound or projection system because popcorn makes more profit – ho hum.

But persevere; the book is a wealth of useful technical information and detail. For my own part, it filled in some gaps in my knowledge. There is a section stating that the Nagra 4S-TC did not have the facility to run directly from an external timecode source. This must be wrong, I thought, having run on this machine for many years before DAT, and consulted David Lane, who knows a thing or two about Nagras, and he confirmed from the manual that this is indeed correct. It jams its internal generator continuously to the external source, effectively regenerating and correcting the timecode. Well, well... Also, hands up all those who know that, when doing music playbacks on 24 FPS film for NTSC post, the Playback DAT should be 0.1% faster so that when re-synced after NTSC Telecine, the music speed (and pitch) will be correct? Not many, I bet. Nuggets of gold.

There are several chapters devoted to rather obscure older US syncing systems, like running the camera at 24.02 FPS or using 60.05 Hz sync pulses to correct for the mathematical nightmare that is NTSC colour film pull-down rate. This is similar to 48048 Hz sample rate on Production DAT and digital recorders which effectively forces a slow down of sound on the transfer machine to match.

One criticism is that a couple of times, the narrative asks a sensible question but fails to give an immediate answer. For example, if Deva only records a start timecode stamp in the header of the hard disk file then calculates the running timecode from the number of audio samples, what happens when you run from external timecode and the timecode changes (maybe an edit) mid shot? Answers on a postcard, please.

The organisation and layout of the book leaves a lot to be desired and you never feel it is totally authoritative due to the fragmented style of his writing. Wolf does touch on some European issues, but is not always correct. For instance, he perpetuates



the myth, widely believed in the US, that we shoot everything at 25 FPS, even for cinema, and it all falls neatly into 50 field PAL. He also keeps referring to High Definition shoots as 24P when he actually means 23.98P. So what is 0.02 of a frame between friends? An awful lot if you are in UK post trying to sync up picture and sound! But since most of our major production money comes from the US, we all need to know how their sound systems work.

He is quite strong on post production techniques, discussing different workstation and editing systems. If you dig deep enough, there are descriptions of the various audio file formats used on hard disk and DVD recorders with suggestions for file conversion sources. Chris Munro's DVD Magless Rushes system is also described using Chris's own flow chart.

Very usefully, he includes a quite comprehensive guide to currently available professional recording equipment and gadgets, some described in detail, and offers price guides and sources. He also throws in an 'Address Book' of equipment manufacturers. The whole text is liberally dotted with web links for further information on each subject so keep the book near your online computer.

The book is not for beginners, assuming a lot of previous knowledge of the subject, and is obviously biased to the US market, but is an excellent source of working techniques for modern digital production and a recommended read.

Sandy MacRae AMPS

Sync Sound for DAT DV DVD 8th Edition

By Wolf Seeberg 280 pages Published Feb 2004 Price \$36.00
Currently, there doesn't appear to be any UK distribution although it can be ordered via the US from : Trew Sound:
www.trewaudio.com/catalog/items/item648.htm or
John Coffey Sound: www.coffeysound.com/store/SyncSound

CARD TO HARD

The Future Of Portable Recording

The IBS' Hard to Card meeting at the NFTS was an excellent opportunity for an update on developments in portable recording and file formats. Jim Betteridge found one new subject of particular interest.

Every January the IBS (Institute of Broadcast Sound) has a residential weekend of themed seminars at the BBC training centre in Wood Norton. Last year the theme was File Based Recording. It involved a live experiment where one of the lectures was videoed whilst simultaneously being recorded on a range of location sound recording devices. The pictures were quickly edited on a leading NLE and an EDL supplied to each of the manufacturers of the location recorders to allow the sound to be conformed. To say the results were an unqualified disaster would be a bit unfair, but only a bit. Here were the experts' experts, the men who write the code, and they struggled to get this rudimentary process to work. The experiment was hugely successful in demonstrating how far from a tapeless Utopia we really were and how much more discussion was required on the thorny subject of metadata.

About six months later, in July this year, the IBS hosted a meeting of these various vendors to create a steering committee to develop a consensus on the details of interoperability. With all this in mind the IBS thought it was about time to hold a members' meeting (also open to AMPS members) so we could all catch up on the group's progress and have a chance to talk to the various manufacturers. It took place on November 17, hosted by Andrew Boulton and the NFTS and was very well attended. Representatives from Deva, Fostex, Gallery, HHB, Nagra and Sound Devices brought along recorders for inspection and gave updates on their current feature sets and wish lists. In addition to promoting his recently launched location recording system, *Metacorder*, Mark Gilbert from Gallery also introduced us to what has been the main result of the steering committee's discussions: iXML. Here I quote from the iXML website:

The iXML specification is designed to provide an unambiguous communication of file and project based metadata between various stages of workflow in production, telecine, picture editorial and audio post production. iXML is primarily designed to be used as a RIFF (embedded tagged data) chunk inside a Broadcast Wave file (although it can be optionally included in other file types), to supercede the metadata currently written in the standard Broadcast Wave 'bext' chunk description field in a non-standardised way by several manufacturers. iXML is intended to offer a standardised specification to communicate all information currently in use, and to provide an extensible framework for manufacturers to add new private, or public data, and for the specification to expand in a completely forward and backwards compatible manner.

It seems the problem has been that whilst most manufacturers have recognised the importance of including metadata in their data stream, they've all done it in different ways. These incompatibilities have become the basis for any number of nightmare stories that I'm sure we've all heard, about major projects going badly wrong with lost files, failed conforms, etc. So, following lengthy consultation, the committee took an existing language, XML (eXtensible Markup Language), and adapted it to the needs of metadata in our industry, adding the 'i' to signify the involvement of the IBS acting as a catalyst in the first place. iXML not only ensures that everyone's speaking the same, unambiguous language but that the information is indelibly embedded in the data stream and is readable as a text file should you not have access to iXML compatible equipment. It's also free to use and, especially in comparison to AAF, very simple and inexpensive to implement.

Gallery's recently released *Metacorder* is a location recording system based around an Apple Mac running OS X and is the first device to include iXML. Most of the other major players are already working on implementing it and others are likely to follow suite in the near future.

Jim Betteridge AMPS

Images from the Hard to Card meeting ►

For further information
on iXML visit:

www.ixml.info



IMAGES FROM THE IBS 'HARD TO CARD' MEETING AT THE NFTS

(Above) Mark Gilbert of Gallery Software

(below) Henry Edwards of HHB with Steve Penn from Sadie.



(top) Alan March from Sound Devices

*(above) Roger Patel of Everything Audio
(Deva)*

(below) Ken Fooks of Nagra



MEET AMPS COUNCIL 2004



AMPS Council pictured in the main boardroom at Pinewood Studios prior to a monthly Council meeting

The members (left to right): back row - Brian Hickin (Admin Secretary), Tim Blackham, Ian Sands, David Crozier, Alan Sallabank, Jim Betteridge, Colin Broad (Treasurer), Peter Hodges (Association Secretary), Norman Brown; seated - John Wolstenholme, Sandy MacRae, Andrew Boulton (Chairman), Graham Hartstone (Vice-Chairman), Pat Heigham (Membership Secretary) and Brian Simmons. Missing from this picture are Kevin Brazier, Anthony Faust, Dave Humphries, Kevin Phelan and Simon Bishop (who was there but taking this photograph). The face in the portrait smiling benevolently on the proceedings, to the left of Brian Hickin, is Lord Rank.

Following the Council elections, due to take place before the AGM, several of these gentlemen will no longer be in place and there will, hopefully, be some new faces in the 2005 photograph. So taking a theme from the reality TV game shows, consider who you might like to vote in or out, and when the voting forms arrive with nominated candidates, use them. No text or email voting as yet!

The Journal wants to increase the amount of useful, practical information it contains. The best source for this, bar none, is the AMPS membership who have all been there and done it!

So we're looking for hints and tips on equipment, techniques, useful products and gadgets, including those not aimed at us, worthwhile services offered, local information – in fact almost anything that might be beneficial for another AMPS member to know.

To help kick-start this we'd specifically like to know of any experiences with equipment used in difficult environments – high temperature, high humidity, extreme cold, at altitude, and anywhere else that isn't obviously technology friendly.

Any ideas, thoughts or contributions ? – please contact the Editor

Welcome to the second column of *Who's At What*

- a listing of some of our member's activities, based entirely on information provided by yourselves.

The productions listed are in no particular order. **AMPS members** are in bold type.

If you would like to let everyone know what you're doing, send a short email with the relevant details and you'll be in the next issue.

Many thanks to those who sent pictures - more are encouraged.

Looking forward to your info.

Dave Humphries AMPS

NB: For anyone without ready access to email, send details by post or fax to the usual AMPS office address.

LATE NOTE : It's been suggested that some additional technical information might be of interest so if you want to mention what key equipment, recording medium, file format etc you were using, that would also be welcome but certainly not essential.

Who's At What

.... **Stuart Wilson** was Production Sound Mixer on *The Constant Gardener*, shooting in Berlin, then London and Kenya. The Director was Fernando Mereilles and Producer Simon Channing-Williams. Stuart is currently on location in Norfolk shooting *Tristram Shandy*, directed by Michael Winterbottom

.... Production Sound Mixer **Ivan Sharrock**, Boom Operator Barry O'Sullivan and 2nd Boom Operator Adriano Di Lorenzo have been in Venice since July working on Lassa Halstrom's 'Untitled Casanova Project' starring Heath Ledger, Sienna Miller, Jeremy Irons and Oliver Platt. The film should wrap around the end of November

.... **Richard Jay**, Boom Operator is working on *Archangel* for BBC TV Film in Russia and Latvia with Sound Recordist Billy Quinn. Richard included a couple of pictures (see right). "The first was a dawn shoot in Red Square, and the second is the local police and me comparing my wind gag with their hats!"

.... At Soundelux London this autumn, work has included Ridley Scott's *Kingdom of Heaven* with Per Hallberg as Supervising Sound Editor. Foley Editor is Alex Joseph. Sound Fx Editors are Martin Cantwell, Oliver Tarney, James Harrison and **Sue Lenny**. Dialogue/ADR Editors are Colin Ritchie, Paul Conway and **Howard Halsall**. Assistant Editors are Richard Fordham, Alistair Hawkins, Simon Chase and Dave Mackie. Editing is underway for premixing and final mixing at the start of January 2005. **Eddy Joseph** is starting on *Charlie and the Chocolate Factory* in December and will be joined by Martin Cantwell, Colin Ritchie and Alex Joseph in the new year

.... **Ian Voigt**, Production Sound Mixer, is on *Greyfriars Bobby* for director John Henderson. Boom is Simon Firsht and cable Stephen McBride, shooting until Christmas in Stirling and Edinburgh

.... **Simon Bishop**, Production Sound Mixer, is currently working on the second series of *Life Begins*, starring Caroline Quentin. Simon asked me to add that he's using a 10-track Deva 5 recorder and a Cameo digital mixer. With Andy Griffin on boom, they both shot the first series last year. Previously, they recorded the last two episodes of *Auf Wiedersehen Pet*, and before that *Tom Brown's Schooldays*

.... **Jim Greenhorn**, Production Sound Mixer, and **Colin Codner**, Boom Operator are currently in Budapest shooting *The Best Man*, a British comedy feature film, due to wrap early December

.... **Dave Humphries** has been working on *Monarch of the Glen*, *Down to Earth*, *Born and Bred*, *Sea of Souls* and *Daziel and Pascoe* for BBC TV, *Tunnel of Love* for ITV and *Greenwing* for Channel 4

.... Production Sound Mixer **Brian Milliken** is currently shooting *Taggart*

.... **Simon Hayes**, Production Sound Mixer is currently working on *Revolver* directed by Guy Ritchie and starring Jason Statham and Ray Liotta. The sound team is Arthur Fenn and Robin Johnson - Boom Operators, Graham Day - Cable man

.... Fitzrovia Post have recently been mixing *Iceman Murder* and *Bad Behaviour* with Bjorn Swinton-Berry at the desk, **Scott Wilkinson** has been mixing *2DTV* and *Lenny Henry Live*, Simon Couzens has mixed 26 episodes of *Willo' The Wisp*, and Rob Butler-Biggs has been mixing *Charlie & Lola*, *Deadsville*, *Edinburgh & Beyond*, *Meet The Magoons*, *Swiss Toni* and *Greenwing* with nearly all the foley and prep work being undertaken by James O'Brien

Who's At What

.... **Chris Round** is currently recording Series 2 of *Absolute Power* for BBC Comedy, October until December, about a fictional PR company starring Stephen Fry and John Bird. The Boom Operator is Luke Neumann, Director Tristram Shapiro and Producer Paul Schlesinger.

.... Production Sound Mixer, **Brian Simmons** has been working on *Empire*, a six hour Roman 'Togas and Swords' drama for US company Touchstone TV, in Rome. He has also been doing UK shooting for *Star Wars Episode III - Revenge of the Sith* at Shepperton.

.... Sound Designer **Colin Chapman** has moved his company Sonic Trax Ltd to Pinewood on a permanent basis with nine sound editing suites up and running. He's just completed *Roman Road*, an ITV one-off with Alan Davies, whilst *Waking The Dead* 5 will keep him busy in the New Year.

.... Production Sound Mixer **John Hayes** is recording *Click* with Paul Schwartz as Boom Operator, for Click Productions.

.... **John Rodda**, Production Sound Mixer, is currently working on a three part series for BBC TV titled *Twenty Thousand Streets Under The Sky*.

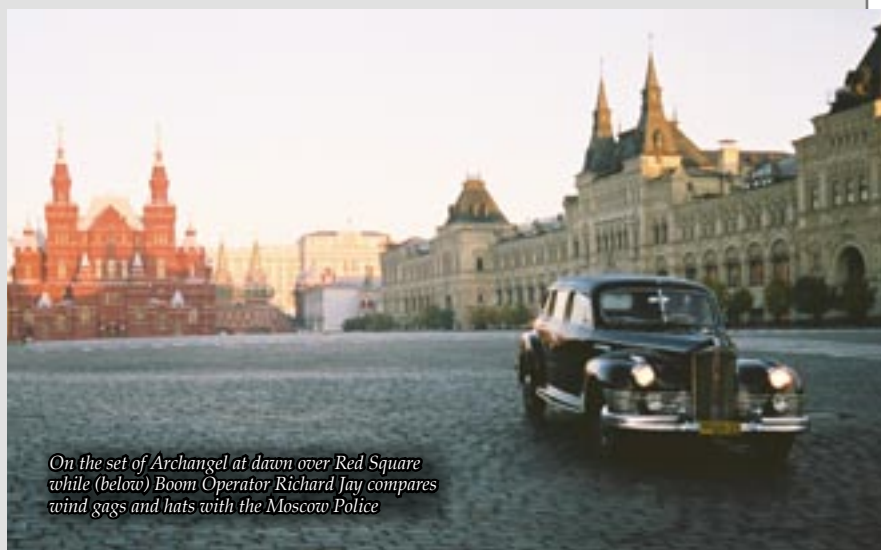
.... Sound Editor **Nick Lowe** is off to Luc Besson's Digital Factory in Normandy for the mix of *Wah Wah*.

.... **Alan Sallabank** has been working on post production mixing of *Boxing Academy* for Five, *MoneySpinners*, *Living in the Sun*, *Family Contract*, *Hard Spell* and *Spooks* for BBC TV; feature films *Seven Seconds* and *The Painter* for Columbia Tristar; as well as trailers of *Bridget Jones II*, *House of Flying Daggers*, *Team America* and *Valiant*. Phew!

.... **Peter Hodges** supervised the English audio post production of an Anglo-Canadian Television feature *A Bear Named Winnie* for Power Productions and Original Pictures. AMPS members **Jean-Raphael Dedieu** looked after the Dialogue and **Alan Sallabank**, the FX. ADR was recorded at Mayflower by **Anthony Faust** and the film mixed by Mark Wright at CBC in Toronto. The Canadian transmission is scheduled for the 12th December. Peter Hodges also handled the audio post of a Mosaic/ITV documentary series called **The Tube**, about London Underground. The series has just won an RTS London Award for Mosaic as the *Best Independent Producer*.



Simon Bishop and crew on *Auf Wiedersehen Pet* in Bangkok - Simon (centre), boomswinger Andy Griffin (right), and Joe (left), "our Thai third - brilliant - I wish I had him in the UK"



On the set of *Archangel* at dawn over Red Square while (below) Boom Operator Richard Jay compares wind gags and hats with the Moscow Police



EXTRAS & ODDMENTS

WHAT'S NEW ?

1880



It is interesting to note that if you wait long enough someone comes along trying to patent something that was already invented decades earlier.

*The **Topophone**, patented in 1880 was designed for use by ships captains to determine with precision the direction of another ship's fog horn*

1960



During the 1960 Inventor's Fair in Brussels, a French inventor demonstrates his new invention for determining the direction of fog signals at sea

Not really connected with the two above other than it shows a man with body-mounted apparatus who probably feels a little silly. However this was a good if impractical idea developed by German company MB Electronics. Intended for monitoring on location (music mainly) and as an alternative to using headphones. It consisted of a pair of speakers on a frame at optimum stereo angle, and with a shoulder transducer that pumped lower frequencies into the body. In one fell swoop they overcame poor room acoustics and the listener was always in the optimum sweet spot. Still felt silly though.

1988



COUNCIL BUSINESS

AMPS Council meets every month to discuss a variety of issues that range from regular business, such as membership, future meetings, publications and general housekeeping, to reports from sub-committees and members with an on-going brief, and general matters raised by Council members. I know AMPS members would be impressed by the professionalism with which the meetings are run and minuted but there has been an awareness for some time that the Council hasn't been so good at communicating how it spends its meetings except when it comes to AGM time. Members have always be welcome to attend meetings as observers or to present a particular topic but in all the Association's 15 plus years, which is about 184 Council meetings, it's only happened a handful of times.

So one of the new features that we want to introduce in the Journal is a summary of the principal topics that the Council's had under discussion over the last three months. If you want to raise a point for discussion on any of these topics or introduce a new subject for the Council it can be done through any of the normal AMPS channels or you might use **council@amps.net**, which goes directly to the Council members.

There are also issues that the Council actively want your views on and these are highlighted under the 'What We'd Like To Know From You' area – just email a line, a paragraph or a letter to **council@amps.net** including the topic title in the subject line.

In the report we begin with the June Council meeting. It had been noted that changes to the Honorary Membership category had disenfranchised certain members. Honorary membership was initially reserved for those who had already retired from full time employment in the film industry before the formation of AMPS and who would have joined had they still been working. This gave them full membership rights except voting and the ability to stand for Council. In recent years Honorary membership has been awarded to existing full members in recognition of their contribution to the Association but the Constitution rules strips them of their previous privileges. It was agreed that any change to the Constitution would require the calling of an EGM, which is best done together with the AGM.

There was discussion on how the AMPS logo could be used (or not) on non-AMPS applications. The attention of the Council was drawn to several uses of the logo rather than the letters AMPS on member's stationery and it was inappropriate as use of the logo implied an "official" document. It was agreed that if members wish to use the logo on sound sheets, business cards and comp slips etc. they should seek advice from the Council who can, if the use is considered appropriate, supply a TIF in a correctly sized font for their use.

Difficulties in finding sponsorship by new members and the responsibility of the sponsors themselves was an associated topic that had been raised by several members and this was set to be investigated further.

Discussion of the issuing of an AMPS membership certificate continued with arguments both for and against. It was concluded that a prototype certificate should be developed before a decision is made.

Marketing or the promotion of AMPS through 'give-aways' or purchased products was a recurring topic as several alternatives were aired. It was agreed that any marketing items should firstly be of good quality and of benefit to our members and secondly carry discreet advertising for AMPS.

The selection of a new charity following the successful completion of the target for the HDDP was often on the agenda, alternatives proposed and discussed with the selection of Ovingdean Hall School as the most appropriate for us.

UK Post, the newly forming 'official' umbrella organisation for the UK post production industry was raised several times as it was debated about our relationship as a sound guild with such an organisation, whether the costs implied to join were worth it, and if it was a correct step to take. Currently we watch its development without any commitment.

WHAT WE'D LIKE TO KNOW FROM YOU

Marketing: Your thoughts on AMPS products. Would you purchase an AMPS T-shirt/sweatshirt, mug, jacket etc? Would you wear/use it? Any thoughts on a slogan, or not?

Meetings: A perennial point of discussion for the Council. What technical meetings would you attend? Specific ideas particularly are particularly welcome. What location would suit you best? How about AMPS social meetings – they haven't proved very successful in recent years so what might make them work because we all enjoy talking at the AGM?

Your Recommended Films – for Sound: Skillset approached AMPS with a request for ten films that we'd recommend for their sound, the idea being that they'd include it in literature for new entrants to training courses and the industry. We provided an instant list because deadlines were short but we want to compile a more considered list. So we'd like to hear what films you consider to have exceptional sound, and why.

Any comments on these topics should be sent to **council@amps.net**, or direct to Brian Hickin on the normal AMPS office phone or address.

AMPS' CHARITIES

A NEW CHALLENGE

Having reached our financial target for AMPS first adopted charity, it was felt time for a change. Following some months of research, a new charity has been chosen, still connected with hearing, and one that presents us with a fresh challenge. Pat Heigham summarises our achievements to date while Brian Simmons introduces our future direction.

It was three years ago that members, at the AGM, voted to adopt Hearing Dogs for Deaf People as our chosen charity. The stated aim was to raise the sum of £3000 which would enable us to sponsor a kennel at their training headquarters.

Members and Sustaining Members were exceedingly generous, not only making individual donations (some being quite substantial!), but also by supporting raffles held at the AMPS film screenings. Particular thanks are due to the wives of certain Council officers who practically refused admittance unless raffle tickets were purchased! Laura & Sophie, the daughters of Jeff Bloom, enterprisingly sold cold drinks to their neighbours one hot day. The small cardboard kennels really caught the members' imagination, yielding a not inconsiderable sum towards the target.

We are delighted to report that, in June this year, Pat Heigham was able to send in the last bundle of cheques to HDDP, completing our £3000 target. The charity has made and mounted a plaque on 'our' kennel as a permanent reminder of AMPS' achievement (*see above*).

Members wishing to visit the Training Centre near Princes Risborough are welcome on Thursday afternoons (NB: by appointment 01844 348106). A delightful little restaurant serves home-cooked light lunches.

Pat Heigham AMPS



Our plaque mounted on an HDDP's kennel with Kennel Welfare Officer Tom Hill and hearing dog Pod.

AMPS new charity is

OVINGDEAN HALL SCHOOL

As part of our research for a new charity, Pat Heigham and I drove down to Brighton to visit Ovingdean Hall School for severely and profoundly deaf children.

The school is a registered charity and caters for seventy deaf children, who may also suffer other disabilities such as Autism, Dyslexia and Aspergers, and some come from troubled homes in Inner city areas.

The children are all weekly boarders, with the relevant Local Education Authorities paying the teachers' salaries and school running-costs. However, the fabric and development of the buildings as well as equipment etc are funded from private contributions. The school premises are based in a large 'country house', which had once been a Prep school and comprised of a mix of old and new buildings situated in 23 acres of grounds providing a pleasant 'green' environment about half-a-mile from St.Dunstan's.

We received a warm welcome from the Headmistress Pauline Hughes and Amanda Jordan who gave us the 'guided tour'. The general facilities were very good and comprehensive, and the youngsters very lively and obviously happy. We visited a couple of classes, which were notable for their small sizes - four or five students each - and in one case with two teachers and one helper to four pupils. There is also a large proportion of 'one-on-one' tuition providing an individual and focused teaching environment.

The teachers use radio-microphones with the pupils wearing individual receivers, which have dedicated earpieces. Some twenty percent of them have cochlea implants. The conference system is also used in some classes, thus enabling the pupils to 'hear' one another as well as the teacher.

The modern 'Audiology' block struck a chord with us. Because of the variety of equipment, interconnection issues seemed very familiar! As well as a comprehensive set-up to conduct audio tests the lab also provides a workshop facility to repair and adjust equipment on an individual basis, reducing the time that pupils are without their aids, thus minimising the interruption to their studies.

As part of the 'tour' we were shown the Hall, their next project for renovation. Once completed it will be used by the School Orchestra and for Assemblies and Drama presentations, as well as providing additional class space. This calls for some fairly sophisticated acoustic treatment for which they have engaged an Acoustic Engineer. The redevelopment of the Hall will also require various hardware installations; this could be an area for which we might consider 'targeting' specific equipment.

Our brief visit to the School gave us some indication of the great benefits it offers to these young people, and we would recommend viewing the school's excellent website www.ovingdeanhall.org.uk for more detailed information.

Brian Simmons AMPS

Footnotes:

1/ The Headmistress informed us that, in its previous incarnation as a prep school, one of the pupils was Alan Blumlein!

2/ The school's steel drum band was the only group from a special school at this year's National Festival of Music for Youth at Queen Elizabeth Hall, Royal Festival Hall, London. They performed three pieces in front of 20 other groups from mainstream schools and a team of adjudicators.

Update

Following selection of Ovingdean Hall School as the new charity by the Council, they were approached to suggest a specific target that we could aim to achieve. Having consulted with RNID Technology Department and Stagertext, a charity which promotes access to theatres for those with sensory impairments, they have decided that captioning equipment would best suit their requirements. This works by matching a pre-programmed script to speech and scrolls up the text on a large screen. This would be ideal for school assemblies and drama performances by our pupils but also by external groups who come into the school to talk to the children. It would really would ensure the children fully understand performances and talks. The equipment is portable so we could take it out to local theatres or venues and give the children wider access to events in Brighton and Sussex. Although more details will be presented at the AGM it is estimated that this equipment together with the laptop needed to run the system will require around £5000 to purchase, and the Council has considered that this is an achievable target over a period of years.



NEWS, ITEMS & ODDMENTS

SCHOOL OF SOUND

We have been sent details of next year's School of Sound a four-day series of masterclasses dedicated to exploring the creative use of sound with the moving image from the perspective of sound. It will take place at the Purcell Room, South Bank Centre, London SE1, March 30th – April 2nd 2005. The event attracts between 250-300 delegates from over 20 countries who come to hear international speakers share their experiences and inspiration.

Proposed speakers at the 2005 event include: Dede Allan – Hollywood editor on *Bonnie & Clyde*, *Serpico*, *Reds*, *Dog Day Afternoon*; Sean Callery (composer and sound designer on television series *24* and *Star Trek*, and *James Bond: Everything or Nothing* video game); Michel Chion (French film-maker, writer and theorist); Mychael Danna (composer best known for his work with Ang Lee and Atom Egoyan); Heiner Goebbels (German theatre director and composer); Tomlinson Holman, creator of the THX sound system; Ren Klyce (Hollywood sound designer on *Se7en*, *Fight Club*, *Being John Malkovich*); Judith Walcutt and David Ossman, Grammy award-winning independent radio producers; Chris Petit (director of *An Unsuitable Job for a Woman*, *The Falconer* and crime fiction writer); Sally Potter (director of *Orlando*, *The Tango Lesson*, *Yes*); and Thelma Schoonmaker (editor who works extensively with Martin Scorsese).

The fee for professionals is £470 including VAT, for students £188 including VAT. This fee is for all four days and includes two receptions and coffee/tea breaks. Subject to funding, bursaries may be available from the Regional Screen Agencies. See www.schoolofsound.co.uk/fees

For further details contact: The School of Sound, 96 St. Mary's Mansions, St. Mary's Terrace, London W2 1SY. Tel +44 (0)20 7724 6616; Fax +44 (0)20 7723 1826, or www.schoolofsound.co.uk

Another option may be the book, *Soundscape – The School of Sound Lectures 1998 – 2001*, edited by Larry Sider, Diane Freeman and Jerry Sider; Published by Wallflower Press ISBN 1-903364-59-0 at £15.99 and available by mail order from www.wallflowerpress.co.uk

▶▶ The US Motion Picture Sound Editors guild (MPSE) has redesigned its website. It can be visited at www.mpse.org with e-mail address mail@mpse.org

▶▶ A little away from our core focus, but then again maybe not so far, Peter Musgrave brought Freecycle to our attention, and having checked it out, we'd like to spread the word. PM: "The Freecycle Network is an expanding international non-profit organisation on the internet of individuals who would rather give still-usable items to each other than increase the world's landfill problems. It is completely free to join and no money changes hands, except sometimes for postage. Items range from computers to doorknobs, sofas to cookers. I myself have given winemaking equipment to one person and received goldfish from another!"

All you do is access <http://freecycle.org>, select 'International', and then 'UK' and select your area, join and then post a brief notice when you have something to offer, and another when you've had a taker. The number of members in each area varies – London has around 1500 but Norfolk has just one (Bob - Auckland has 85), and its growing rapidly. There are instructions about starting local Freecycle groups although each one requires a local volunteer moderator.

It all started in May 2003 to promote waste reduction in Tucson's downtown and help save desert landscape from being taken over by landfills. Today there are nearly 800,000 members worldwide with 1900 local groups all "Changing the world one gift at a time".

TRIVIAL MOVIE TRIVIA

On a recent wet day I whiled away an odd hour thumbing through a couple of tome-like movie guides and was intrigued by how many film titles begin with 'Man'. I counted a total of 187 and I wouldn't be surprised if the guides, one British, one American, had missed some.

The 'Man On...' (8); 'Man With...' (14); 'Man Of...' (21); 'Man From...' (22); 'Man In...' (26); 'Man Who...' (44); and 'A Man Called...' (5) account for 136 of those 187.

Most movie goers should be able to remember titles such as *The Man On The Flying Trapeze*, *The Man With The Golden Arm*, *The Man Of A Thousand Faces*, *The Man From Laramie*, *The Man In The Iron Mask*, *The Man Who Shot Liberty Valence*, along with *A Man Called Horse*.

Without looking up your own movie guides, how many of the remaining 129 can you remember seeing or have heard of? No prize for the longest list, only the happy reward of remembering your favourite ones and the memories of the occasions on which you saw them.

Also as a matter of interest I found 71 titles beginning with 'Woman'; 59 with 'Murder'; but a mere 20 with 'Sex'. Numbers for titles are also popular – 'Three' scored 85; 'Two' scored 55; and of course 'Return' which clocks up some 65 titles with 'Return To...', 'Return From...', and 'Return Of...' - List supplied on request.

Bob Allen AMPS

FORTHCOMING EVENTS

Broadcast Technology 2005

- 25-27 January 2005 - Earls Court - www.vcm.co.uk

Video Forum 2005

- 25-27 January 2005 - Earls Court - www.videoforum.co.uk

NAB 2005

- 16-21 April 2005 - Las Vegas - www.nab.org

Broadcast Production Show

- 01-03 June 2005 - Earls Court - www.productionshow.com

BroadcastAsia2005

- 14-17 June 2005 - Singapore - www.broadcast-asia.com

SMPTE (Australia)

- 19-22 July 2005 - Sydney - www.smpte.com.au

IBC2005

- Conference: 8-12 Sept 2005

- Exhibition: 9-13 Sept 2005 - Amsterdam - www.ibc.org

RUSSIAN STUDIOS EQUIP WITH STUDER

Following the installation of a Studer Vista 7 digital rerecording console at NevaFilm in St Petersburg, Moscow's Gorky Film Studios have followed suit together with other equipment including a Sontor Nova Beamer, Radar multitrack recorder, Soundmaster machine control, and Dolby System. It will be installed in a newly built theatre which will enable Gorky Film, for the first time, to deliver a full range of film production services.

One of the oldest Russian film studios, Gorky Film Studio was founded in 1915 and has produced more than 1,000 feature films, many of which have won awards at international film festivals. General Director Stanislav Erchov explains that the Studio is taking a big step forward with the new post-production facilities, that have been in planning for more than two years. "We have seen that NevaFilm has been very successful with their installation of a Studer Vista 7; indeed we have already explored the possibility of cooperation with them on larger projects. Presently, in Moscow, the film mixing facilities are using another brand of console, but we feel that we can offer a new direction, a fresh alternative, with the Studer digital desk. We are looking forward to being one of the pioneers of such a product in Russia."

Currently, the film studio is capable of an annual output of up to 20 full-length features, production of TV serials, TV programmes, commercials, musical clips, dubbing, music recording, distribution and promotion of film and video production in Russian and foreign markets. Its post-production department, where the Studer Vista 7 will be installed, is responsible for in-house fulfilment of all cutting, scoring, recording, dubbing, music recording, copy printing, and subtitle manufacturing needs.

RPS LAUNCHES FIELD&FRAME 35mm DIVISION

Film recording specialist RPS Film Imaging has launched a 'video to 35mm' service and branded it 'RPS Field&Frame'. Formed by Simon Burley and Allan Curtis, RPS set itself up as Europe's only large format (65mm) film recording service. Recent projects included commercials for Smirnoff, Hewlett Packard and several minutes for Steen Iversens *Mars*.

As a long standing film recording specialist, Simon continues to push the boundaries of what is possible in video to film with his pioneering system. Having proven this software for 65mm it was only natural to offer these facilities to the 35mm market. Latest 35mm projects include the short film *Chronos* and multiple high resolution trailers for British film *Wimbledon*.

The team was recently strengthened by the addition of producer Chris Thornton to supervise new projects. Chris goes on to say, "I am delighted to be working with cutting edge technology and look forward to sharing this with clients". Field&Frame handles all standard and high definition formats covering feature films, shorts, trailers and commercials.

Contact: Simon Burley, Chris Thornton, or Allan Curtis. Telephone: +44 (0) 208 652 5220 Fax: +44 (0) 208 770 7152 Email: info@fieldframe.co.uk
URL: www.fieldframe.co.uk

FIRST UK ICON

Digidesign have announced the first UK installation of an ICON, their Integrated Console Environment, at post production company Resolution's D'Ablay Street facility. It consists on a 16-fader D-control tactile worksurface to upgrade an existing audio suite and integrate with a Pro Tools HD Accel system, one of four at Resolution. The facility handles a wide range of TV audio including location sound for *Big Brother* and *Fame Academy* plus *Strictly Come Dancing* and *Top Gear*.
www.digidesign.com

SONY RELEASE SOUND EFFECTS COLLECTION

Sony Pictures Entertainment has opened its audio archives to release a comprehensive collection of sound effects, including many created by some of the world's most respected sound designers. Sony Pictures Sound Effects Series is a five-CD series with essential sound effects including 'muscle cars', fighter jets, home and office ambiance, wild animals, geological and elemental phenomena, heavy machinery, armament, explosions, and a wide selection of vintage comedy effects.

Tom McCarthy, Jr., executive vice president, theatrical and television sound editorial for Sony Pictures Entertainment said "This effects collection includes some of the best sound design and field-recorded materials created by our outstanding team."



Production Mixer Simon Hayes AMPS with sound crew on location in the Austrian Alps when working on *Bridget Jones: The Edge of Reason*. The production used a pair of Nagra V 2-channel removable hard disk recorders with Nagra's NV-COM Windows-based software package enabling simultaneous transport control, digital metering, cue management and naming functions. The two Nagra Vs with 40GB hard drives, run as master/back-up or for four channel recording, and are both connected to a laptop computer. "The combined Nagra V/NV-COM system has operated faultlessly in some of the most testing locations over the last few months; -18°C conditions in the Austrian Alps, extreme humidity in Thailand and serious vibration on the back of a low-loader travelling at speed but they didn't skip a beat. The NV-COM has also helped make this the most efficient sound production I have worked on to date."

As a committed Nagra user over many years, Hayes trusts the BWF (Broadcast Wave File)/ hard-drive format and describes NV-COM as "another huge step forward. "It means that I can name - and more importantly retrospectively rename - BWF files in the cue directory so that useful notes and take numbers end up on the AVID EDL display."

"On *The Edge of Reason* I was rotating 6 x 40 GB drives with the cutting room and the clarity of information meant that there was very little sorting out

needed for the rushes and post. "

NV-COM has been developed out of NAD-COM, the Nagra D-orientated PC control package and provides all-parameter Nagra V machine control and display, including transport functions, data entry, machine set-up and visual monitoring on a PC package. It can be connected to one or more Nagra Vs via 9-pin RS-232 connectors with optional conversion from RS-232 to RS-422 or RS-232 to USB converter as required. Resizable control and display panes allow simultaneous machine transport control, visual monitoring of twin digital modulometers (with peak hold and reset), take numbers, elapsed time, timecode and an instantly accessible and editable BWF cue directory. Also incorporated is easy access to the Nagra V timecode synchroniser and programmable offset, the digital clock and sample frequency selection, clock reference source selection, battery status, input/output matrix switching functions and adjustment of pre-record buffer settings. On-screen faders provide remote real-time line input and output level control either in independent or ganged modes, including a ganged offset mode that retains offset integrity over the entire range. The independent Aux line input fader function made available only by NV-COM enhances the functionality of the Nagra V by allowing flexible balancing of radio mic or other auxiliary line sources.

ARCHIE LUDSKI, SOUND EDITOR

Archie Ludski died on October 10, aged 75. A Sound Editor of outstanding skill and professionalism, he was also my friend and working partner, with me on many productions, over many years. He was highly thought of throughout the film industry both as a technician and a kind and sincere person.

His work as a Sound and Dialogue Editor gained him awards and nominations for such productions as *Aliens*, *Gorillas In The Mist*, *Rollerball*, *Dogs Of War*, *Two For The Road* and *Passage To India*; he was also Film Editor on several others, including *Carry On's*.

He will be sorely missed, and leaves behind his wife Nadine, daughters Roberta, Nicola and Manuela, and son Simon.

Don Sharpe

It is with great regret that we say Don Sharpe died shortly after writing this obituary on his friend and work colleague.

DON SHARPE, SOUND EDITOR

Don Sharpe was recognised as one of the finest Sound Editors of his generation and an inspiration to many aspiring editors and assistants, myself included.

His filmography lists nearly 60 titles between 1954 and 1997 including, *The 39 Steps*, *The Three Musketeers*, *Aliens*, *Gorillas in the Mist*, *Batman* and *Sheltering Sky*.

He worked with Directors as diverse as Karel Reisz, Richard Lester, Peter Yates, James Cameron and Bernardo Bertolucci. Many Editors including John Victor Smith and the late Ray Lovejoy would automatically ask him to head the sound team.

In 1986 Don was awarded the Best Sound Editing 'Oscar' for *Aliens* and received many other BAFTA, GBFE, and MPSE awards and nominations.

Don always appeared calm, in control, neatly attired (he always wore a tie) and was a true gentleman in every sense of the word.

I was lucky to work with him on *Batman* and found him to be a patient, generous and inspiring Supervisor. His track-laying always seemed effortless but I knew that he considered carefully before committing to a particular sound effect. He was a creature of habit, 'dog roll' at 10.30, pre-lunch at 12.30 and so on, never excessive but always savoured. I enjoyed my lunches with him as much for his company as for his vast knowledge of so many topics.

My father, Teddy Joseph, a film producer, once said to me, "If you want to be a Sound Editor, listen to the beautifully atmospheric tracks in *The French Lieutenant's Woman* and then you will know what you have to do." - Don's work, naturally, for which he received a BAFTA.

Don died on the 13th of November 2004 aged 75. He leaves a widow, Doreen, and a son David.

In his own immortal words, his film career was far more than a "quick canter down the course".

Eddy Joseph AMPS

MICHAEL CARTER, RE-RECORDING MIXER

Mike Carter, re-recording mixer died on 21st September of a heart attack. He worked at Pinewood for 32 years before moving to Lip Sync Post more recently. His credits include *Passage To India*, *Aliens*, *Thelma & Louise*, and several Bond titles including *Goldeneye* and *The World Is Not Enough*.

BERNARD GRIBBLE, EDITOR

It was with great sadness that we learnt of Bernard Gribble's death on 15th September 2004 at the age of seventy seven. Bernard began editing at the tender age of twenty one at Ealing Studios in the mid-fifties.

After a very active career in the UK he moved to Hollywood permanently where he quickly achieved a foothold, and worked non-stop - and in fifteen other countries - until shortly before he died.

The imdb (database) lists ninety three credits to his name, but there were actually just over one hundred.

On his occasional visits to the UK, editing or final mixing, he made contact with his old friends and colleagues - many of them AMPS members - who will recall countless pleasurable sessions.

Bernard was a true professional and many film companies here, and in USA, were always at pains to secure his services. His passing is a real loss to an industry which he served to the very best of his ability for the whole of his working life.

Our condolences go to his wife, Amy and all of their family.

Lionel Selwyn AMPS

ROY WILLIAMS

It is with great regret that I have to inform you that Roy Williams died in early October after a short illness. Roy joined Pinewood Sound Department in 1962 as a Projectionist, he progressed to Sound Camera Operator and settled in Theatre One Recording Room until his retirement in 1998.

Always willing and cheerful, Roy will be remembered for his loyal service to Pinewood for over 35 years.

Graham Hartstone AMPS

TED MORLEY, PRODUCER

Producer Ted Morley died on 26th September. Closely associated with Pinewood Studios, his career in films included *The Prisoner of Zenda*, *The Wicker Man* and Stephen Spielberg's *Empire of the Sun*, as he progressed from First Assistant Director to Production Manager to Producer.

* * * *



**If you go down
to the woods today ...**

Photo credit: Rosie Watson

IT WOULD take too long a time to guess what's happening here so we'll come straight out with the official caption which states that this is Wildlife Sound Recordist Chris Watson, using his Nagra ARES-P II solid state recorder to record ants using a unique 'nearfield sound transducer' in the Kielder Forest. The same equipment has accompanied him to capture the individual footfalls of army ants in the Costa Rican rainforest and the sounds of burrowing bees in the Mojave Desert, Arizona, for a forthcoming TV series.,

Watson is used to recording in some of the planet's harshest environments and, reporting back on the performance of the Nagra ARES-P II, opines that he has found his ideal device: "The first time I used the ARES-P II was straight out of the box at the La Selva Tropical Studies centre - at 100% humidity. I just switched it on, hit record and got some wild tracks down straight away. I realised how easy it was and decided to use it as my main recorder. Also, because it's solid state, I didn't have to pack it with silica gel to absorb moisture. Afterwards I plugged the card straight into my Mac

Powerbook, backed up to my hard drive and made an instant CDR for the rushes."

After several months organising the technology for his one-off ant recordings, Watson wasn't about to gamble on the results; "I had fixed up a loan of some unique transducers from a university in the US - which took some persuading. The general idea is that they pick up the movement of individual air molecules, as near field sound, and I think the resulting recordings are the first of their kind to be made for broadcast purposes."

The next assignment was at 0% humidity at or above 35° C in the Mojave Desert - conditions so extreme that "the sand melted the soles of your boots." Nevertheless, Watson reports that his ARES-P II continued to work well, silently recording the tiny communications of bees nesting under the sands. "It's completely liberating to have such a high quality, lightweight, one-hand operated recorder. I haven't taken such a big step forward in portability since getting my mono, analogue NAGRA SN 15 years ago; the big difference is that this time it's stereo, linear PCM."

remember ...

amps

AGM & SUSTAINING MEMBERS SHOW

SUNDAY 6th FEBRUARY 2005 10.30am for 11.00am

PINEWOOD STUDIOS' GREEN ROOM & GATSBY SUITE