

the Journal



NEWS
WHO'S AT WHAT
CONCH AWARDS 2008

amps

A Publication of the Association of Motion Picture Sound



We thank all our Sustaining Members for their continuing support

the Journal

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COVER: Re-recording mixer Chris Trussler AMPS mixing a documentary film at World Wide Sound, London - one of his last before he retires from the film industry.



08: Jez's Charity Jump



12: Who's At What



18: Conch Awards short-list



28: The BSC Show

FORTHCOMING EVENTS

IBC2008 (www.ibc.org)

- September 11-15 (Conf), 12-16 (Exhib), 2008
- Amsterdam

CINEC (www.cinec.de)

- September 20-22, 2008
- MOC, Munich

AES 125th Convention (www.aes.org)

- October 02-05, 2008
- San Francisco

SATIS Paris 2008 (www.satis-expo.com)

- October 23-25, 2008
- Porte de Versailles, Paris

SMPTE Conference & Expo (www.smpte.org)

- October 28-30, 2008
- Hollywood

SBES 08 (www.sbes2008.com)

(Sound Broadcast Equipment Show)
- November 07-08, 2008
- Birmingham NEC

InterBEE (www.inter-bee.com/en/)

- November 19-21, 2008
- Chiba City, Japan

AES 35th Conference - 'Audio for Games'

- February 11-13, 2009
- London

NABShow 2009 (www.nabshow.org)

- April 17-23, 2009
- Las Vegas

AES 126th Convention (www.aes.org)

- May 7-10, 2009
- MOC, Munich

*This is a list of forthcoming industry events that may be of interest to AMPS members, to varying degrees - check their websites for more details, and because event organisers are notorious for changing dates and cancelling shows. Let us know (journal@amps.net) if we've missed any relevant shows. **Editor***

▶▶ **AMPS CONNECT - THREE WAYS TO BELONG** : We know that some members find the occasional deluge of AMPS Connect e-mails difficult to handle and in the last issue we gave some suggestions as to how e-mail programs might be organised to help. A number have chosen to de-register from Connect completely and later ask to be reregistered because they were missing information of importance to them. It may be that we've not made it clear enough - there are three ways to belong to Connect.

- 1/ All the e-mails all the time, as they come in
- 2/ A daily digest of all the e-mails but sent in a single batch
- 3/ No e-mails sent but you're able to read them all on-line

More details on page 11

▶▶ **NEW HONORARY** : AMPS Council has awarded an Honorary Membership to Myles MacRae in recognition of his work in setting up and maintaining both the AMPS website and e-mail groups, Connect and CouncilNet. Myles, a Computer Consultant now based in NYC, has been acting as technical advisor and back-up on AMPS internet projects for several years. In particular, his expertise in the recent move to a new service provider made the process seamless (for us users) and the inevitable technical hiccups relatively painless. His wife Jeanine, also a computer consultant, is currently rewriting the AMPS website whose new look will be unveiled later in the year.



▶▶ **SPANISH COUSINS** : Last month we received an e-mail advising us of the existence of La Asociación de Mezcladores de Sonido de Cine de España (AMSCE), or for those not blessed with a knowledge of Spanish, the Association of Motion Picture Sound Mixers of Spain. Formed in April of this year, AMSCE's Secretary Jose Egea, says "AMSC has been formed to help raise the standards and improve the professionalism in Spain. It has been primarily formed by Theatrical Sound Mixers and includes almost 95% of all workforce in Spain, some of which have more than 30 years of experience...and a little overweight may I say! However we are working hard to widen our spectrum hence we are planning to include all professionals working on the audio as well as related subjects."

At Jose's request we've added a link to their website (<http://amsce.es/>) and as he put it, "which would certainly be a good start to further relationships among professionals working in and for this industry".

AMPS wishes them all the very best for the development of their organisation.

▶▶ The 'Arrivals' Correspondent has had an exceptional busy few months but is particularly pleased to announce that Stuart Wilson, AMPS, and Victoria Beattie are celebrating the birth of their daughter, Ava Lore Wilson, on the 23rd of May 2008. Perhaps Stuart and Victoria will consider putting the name of their beautiful 7lb girl 'down' for Hogwarts in the future!

the **Journal**

The AMPS Journal ('The Journal')
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It is distributed to all members and
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a forum for discussion and it should not
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MEMBERSHIP ENQUIRIES

Should be addressed to the Membership
Secretary at the AMPS office address as
above or direct to:

membership@amps.net

...from AMPS Chairman

As I write this I am away on holiday in France and it reminds me that as a freelancer I am often offered work just as I decide to take a break - does this sound familiar?

The recent AMPS *I'm Listening* meeting was well supported both in the flesh and via the streaming with many useful comments and ideas being raised. One suggestion was that we should think of each other '*as colleagues rather than competitors*'. I'm sure that we often already do this but one issue where we can co-operate more is in the area of rates and crew sizes, and do our best to maintain sensible rates. There was a call for a minimum of three people on a drama with the 'third man' being experienced (not a trainee, who should be a fourth person) and capable of operating a second boom if required as well as their other tasks.

Operating booms also raised the issue of Health & Safety and the idea of an 'AMPS' Health & Safety Passport' being required and recognised for anyone who is part of a shooting crew. The Council is looking at ways of setting up such a scheme for AMPS.

Whilst on the subject of Health I would urge you all to take a look at the AMPS' Medical Insurance scheme. It is with WPA and offers very competitive rates, I'm saving about 50% on my previous premium, with greater benefits.

That's the good news. Now, unfortunately, the less good; the Council has, after much debate, decided that we need to revise our subscriptions. The Association has been able to maintain the current rate for several years but the usual increase in costs and the desire to offer new services to our members means that we will have to increase our rates for 2009. Details will follow over the next month.

I would urge you to take a look at the 'available for work' section of our website. We hope that this will link into the fact that the Council are in discussion with the UK Film Council about how best to promote the services of AMPS members, particularly to US producers, but also to anyone filming in the UK. One of the aims of the Association is to promote 'Good Sound' for motion picture and we can help to do this by making our voice heard with the likes of the UKFC, the Producers Guild and Production Managers etc and constantly remind them of the benefits of Good Sound.

Finally, please help build the strength of the Association by recruiting new members. If everyone recruits just one new member in the next year, our membership will double and our influence in the industry will increase.

If you are taking a break from work I hope you have a good time.

Peter Hodges AMPS
Chairman

from the membership secretary



Over the past months, your Council has been striving to think up ways of 'promoting and enhancing the status and recognition of the contribution' of our members to sound in the industry.

This is becoming dramatically more important with the concept of 'Managed Migration' which will make it easier for productions to import non-UK technicians. One of the mistaken beliefs widely held by overseas producers is that the UK cannot offer the talent. We can, and in order to strengthen our case, AMPS would like to build a database of members' nominations for and awards won. This will then be linked to a member's entry in the Website Directory and forwarded to the UK Film Council and the UK Screen Association as well as BECTU, who are all keen to ensure that UK technicians are employed to fullest capacity.

Please send your list to **membership@amps.net**

It's also imperative to keep your CV up to date. Please send these to **webmaster@amps.net** as again these are available as a linked entry in AMPS' electronic Directory.

Patrick Heigham AMPS
Membership Secretary

membership@amps.net

We welcome the following recent members :

Simon BROWN	AMPS Full	Boom Operator	Feb-08
Grant BRIDGEMAN	Associate	PSC Video Recordist/Sound Assistant	Mar-08
Ronan HILL	AMPS Full	Production Mixer/Sound Recordist	Mar-08
Howard BEVAN	Supplementary	Sound Assistant/Boom Operator	Apr-08
Neil HILLMAN	AMPS Full	Re-Recording Mixer/Sound Designer	Apr-08
Sara LIMA	Associate	Sound Assistant	Apr-08
Ioannis PAVLIDES	Associate	Production Mixer/Boom Operator	Apr-08
William WHALE	Associate	Boom Operator	Apr-08
Andy SHELLEY	AMPS Full	Sound Editor/Production Mixer	May-08
Fraser BARBER	AMPS Full	Production Mixer	Jun-08
Gerard ABEILLE	AMPS Full	Production Mixer	Jul-08
Lloyd DUDLEY	Supplementary	Sound Assistant	Jul-08
Steve FINN	AMPS Full	Boom Operator	Jul-08
Ian MUNRO	AMPS Full	Production Mixer	Jul-08
Paul MUNRO	AMPS Full	Boom Operator	Jul-08
Barry O'SULLIVAN	AMPS Full	Boom Operator/Production Mixer	Jul-08
Michael TAYLOR	Student		Jul-08



GROUP PRIVATE MEDICAL INSURANCE OFFER

REMINDER

We'd like to remind members that WPA Healthcare has been appointed as provider of corporate private medical insurance (PMI) to AMPS members. We've negotiated an arrangement whereby all our members will benefit from the same preferential terms and support enjoyed by the Pinewood Group for some years.

There will be quite considerable savings to be made for most members changing from their individual PMI to the AMPS scheme and your immediate family living at the same address can also be included. If you would like to know more about it and get an idea of costs (absolutely no obligation), please contact our appointed WPA representative, Tina Kemp:

Tina Kemp, Principal WPA Healthcare
 Mobile Office: 07802 201011 Office: 02392 252699
 E-mail: tina.kemp@wpa.org.uk
 Web: www.wpa.org.uk/tinakemp
 Office: 6B The Square, Liphook, Hants GU30 7AH

This same information can be found in the Members' area of the AMPS website should you wish to direct a fellow member to it.

2008 AWARDS

BAFTA TV CRAFT AWARDS

These awards were presented on the 11th May 2008, missing our previous awards round-up. AMPS members are in bold with AMPS credits and winners in red.

It is a continuing shame that BAFTA or the production companies are unable to provide full credit details of some nominees, resorting to the use of 'Sound Team', even by the time of the Awards ceremony. Should any AMPS members be within such nominated programmes, please let AMPS Membership Secretary know (membership@amps.net) so that your achievement can be added to AMPS' Awards database.

SOUND FACTUAL

WAR ORATORIO (More 4/Oxford Film & Television) - **Paul Paragon, Mike Hatch, Ben Baird AMPS**

MICHAEL PALIN'S NEW EUROPE (BBC One/Prominent Television) - **George Foulgham, John Pritchard AMPS**

TRAWLermen: PICK OF THE CATCH (BBC One/BBC Birmingham) - George Foulgham, Lisa McMahon

SEVEN AGES OF ROCK (BBC Two/BBC Factual) - SOUND TEAM

SOUND FICTION/ENTERTAINMENT (sponsored by Munro Acoustics)

CRANFORD (BBC One/BBC Drama/WGBH Boston) - **Paul Hamblin AMPS, Graham Headicar, Andre Schmidt, Peter Brill**

DOCTOR WHO (BBC One/BBC Wales) - SOUND TEAM

LIFE ON MARS (BBC One/Kudos Film & Television) - **Dave Sansom AMPS, James Feltham, Darren Banks, Alex Sawyer**

SPOOKS (BBC One/Kudos Film & Television) - **Rudi Buckle AMPS, James Feltham, Darren Banks, Ben Norrington**

Congratulations to Nominees and Winners, and all involved in the productions.

Jez's Jump

On 20th May 2008, AMPS Member Jeremy (Jez) Brown stepped out of a perfectly serviceable aircraft.

Barmy?

No! He was raising funds for AMPS currently supported Charity – Chase Hospice Care for Life-limited children, by making a sponsored tandem jump. (The possibility that he might have been prematurely limiting his own life apparently didn't feature in the equation).

This exciting event took place on a perfect afternoon at Headcorn Airfield in Kent, and securely fastened to his jump instructor, Clem Quimm, they ascended to 12,000 feet, bid farewell to the kindly pilot and opted for the quick way down!

Jeremy's brave undertaking has resulted in a superb donation to Chase for £820. Because of the tax recoverable via GiftAid, this has boosted the sum raised to an overall total of more than £1,000.

This is truly magnificent and in one stint (stunt?) represents virtually half of what AMPS is hoping to raise for recording equipment for the children at Christopher's - Chase's purpose-built hospice near Guildford. Jez is to be heartily congratulated on this terrific effort on behalf of our Charity – it's now up to other members to top it!

A video record is viewable at:

<http://www.amps.net/downloads/Skydive.mov>
(QuickTime Player)

<http://www.amps.net/downloads/Skydive.wmv>
(Windows Media Player)

Photographs taken and published by permission of AirAffair, PO Box 165, Headcorn, Kent, TN27 9NE



Jeremy (right)



And more fund raising



The staff and patrons of The Bell pub held their own 'Olympics' on the 8th August with a day-long Nintendo Wii competition in aid of the Chase Hospice. The event organised by Sean and Bessie and their staff, Vicky O'Leary and Charlie Puce, raised a hefty £174 during the day long event. Many thanks to all concerned and the patrons of this historic public house where Ian is a regular (when not working).

Bessie Goldsmith and Sean Palgrave pictured with Ian Voigt AMPS outside The Bell pub in East Molesey

THE EDITOR'S ODDMENTS

AUDIO EXCESS: Am I alone in finding it necessary to watch all the Extras included on a DVD? Learning more about the film I've just watched is just part of the viewing pleasure. However, that's not always the case - sometimes the DVD compilers just invent Extras by throwing together a few lines of text - which isn't worth looking at. But is it possible to go too far the other way? Obviously it is easier to find Extras material on more recent films but I was particularly surprised to look at a DVD copy of *The Wizard Of Oz*. Remember this is a film released in 1939 but the Extras content was extraordinary. Aside from the obligatory 'Making of' feature there were excerpts from earlier versions - even as far back as 1914; screen tests of the main characters; restored out takes etc. But it was the musical score treatments that surprised me - there was something in excess of five hours of the original rehearsals, routineing, and what appears to be a complete transfer of the original scoring sessions with count-ins, comments and false starts! I don't know if all the *Oz* DVDs contain all this but it did make me question, was this a step too far? Should we have to consider every thing we do on film production may end up on DVD Extra at some stage. I doubt that the music scoring crew back in 1938 on the MGM lot would ever have guessed!

TECHNICAL PR ? : Quite why some items of equipment/software succeed commercially while others fail, irrespective of their relative worth, is far more involved than a simple degree of 'betterness'. Undoubtedly there is always all the other components of supplying a product such as agencies, supply, support and timing that are difficult to quantify.

A similar complexity can surround many of the scientific achievements we recognise. Aside from the common electrical units, most readers are probably familiar with two technical concepts named after people - Haas, and Fletcher-Munson.

Haas had the advantage of better technology to determine that a signal arriving a fraction of a second earlier at one ear than the other, even if of equal or relatively lower level, gave directional cues to the brain based on the first ear's report - the importance of the precedence effect. Mr Haas is widely recognised as refining this theory.

Contrast this with Fletcher and Munson, Bell Labs researchers in the 1930s whose names are also widely known. They set about plotting the sensitivities of the human ear expressed in a set of curves showing our hearing to be far less efficient at high and low frequencies, and increasingly so at lower sound levels. This effect had been long known about but Fletcher and Munson were the first to quantify it. Although their findings are commonly quoted there were short comings - such as their limited choice of subjects and use of pure tones (sine) whose perception varies considerably from natural sound. Others refined their work - Churcher & King; Robinson & Dadson; Pollack, to name but a few, with far better real world results. But somehow it's Fletcher & Munson - who didn't discover or fully refine the idea - that are remembered. Maybe we could learn something from their marketing?

LETTER TO AN INDUSTRY ENTRANT

Recent discussions on AMPS CONNECT, and within AMPS Council, on rates and ultra low value job offers were given a significant extra grievance by one particular ad for a Boom-Op. It transpired that this was a recently graduated student from a well respected sound course, desperate for experience and some income, who had unwisely accepted an opportunistic offer from a film production company to handle sound for next to nothing. Apparently he was trying to find a young Boom-Op in a similar situation to share his pain.

However it became clear that it was difficult, even for a good course, to prepare students, eager to gain experience, for the methods of obtaining it in the real world of film making. As part of the Council's discussions, a letter was drafted suitable for sending to new entrants in Motion Picture Sound and it is presented here in a generic form.

Dear New Entrant to the Industry

Although you have only spent a short amount of time working professionally within the industry you will probably already know that one of the greatest insults is to be called an 'amateur'. But this is what those that work for free or low rates are and they will be vilified by professionals who take their work seriously and want to maintain professional standards of work and pay. Generally when you first start out most of your work is the excess that more established mixers are unable to do. So it's not a good move to upset people, that may pass you work, by undercutting them.

You say that your training did not advise on whether you should take on low paid jobs but you also mention that you are not an 18 year-old so there are a number of questions that you should be able to answer for yourself. Are you sure that a 15-month Diploma Course is all the training that you need to become a competent Production Sound Mixer on a feature film? If so, have you not asked yourself why anyone bothers to work as a Sound Assistant and then as a Boom Operator for several years when they could short cut the system, just doing a couple of films for next to nothing to get credits?

It may not sound like it, but we do want to encourage new talent within our industry - however but we also have to maintain standards. Your Film School Diploma is respected within the industry and identifies you as someone who has had the necessary training to start working professionally. Most of our members would probably advise that you start as an Assistant and second Boom Operator to learn the art of boom operating at first hand. Then once you have gained credibility in that, you would work as a Boom Operator before progressing to mixing some second unit work and becoming a Production Sound Mixer. The credits that you accumulate during this period are what will build your career. You will also learn a lot of other things from more experienced sound crews that you will never learn if you just decide to "start at the top and work your way down". For example you would learn that employing and paying the Boom Operator yourself, at below minimum wage, is not only illegal but very dangerous. Employing a Boom Operator gives you the responsibility of Employer's Liability Insurance, you must deduct Tax and National Insurance, pay Employer's Contribution, keep payroll, provide holiday pay, make provision for sickness, etc. What if he has an accident? YOU have employed him remember. Who will insure the equipment that YOU have hired?

But you would also learn how best to work with actors and how to deal with difficult political situations. These are things you cannot be taught at film school and may never learn if you do not get the chance to work with some of the most experienced practitioners. Because once you are a Sound Mixer you will never work with another and if you have never had experience as a Boom Operator it will not be possible for you to pass on those skills.

You mention ".....working on an interesting script for a reputable production company..." but if this is a reputable production company why have they budgeted so little for sound? Simple, because they can get someone for that rate with equipment who will persuade a Boom Operator to work for way below minimum wage. So the next budget will be the same or lower because budgets are based on previous experience. And if you then find that you need proper remuneration to pay the rent that you have not earned enough to pay on the last job you, will be replaced by the next naive graduate that does not know any better. There is no career in working for less than you need to survive. Producers do not just drive down the rates for sound because they do not like sound or feel that sound is unimportant. Their job is not to pay more than they need to pay, which is why you will usually find electricians and grips working for more money.

Should the Director of this 'no budget film' then go on and get a main stream, multi-million, studio-backed film, the chances are that the studio will not accept that you have the credibility to be responsible for the sound because you have only worked on these kinds of 'amateur' films and will insist on someone with more experience.

None of this is probably what you want to hear but what we are suggesting is that there are no short cuts. Do a job badly that you are not experienced enough to do and nobody will ever defend you just because you did it cheap. But that failure will follow you throughout your career.

We would like to help and would like to suggest that you become a member of AMPS, which will enable you to register on the Available for Work List. Should you decide to join AMPS, the Council will arrange the necessary sponsors to ensure your acceptance.

Our apologies if this just sounds unsupportive but we feel that you deserve the chance to make a proper start within our industry and we would like to help you to achieve that.

AMPS Council



THREE WAYS TO RECEIVE IT

AMPS CONNECT has become, as was envisaged, a real asset to communication and discussion of a wide range of topics among the AMPS membership. The accumulated knowledge, wisdom, hints and tips at every member's disposal is immense, and is to be valued as a benefit of membership. Therefore it is to be expected that when an issue is raised that matters to a large number of the membership the amount of e-mail traffic can rise dramatically for a few days.

Some members have problems dealing with this occasional increase in e-mail numbers and the AMPS Webmaster has suggested a number of strategies to help them. Recently, a number of members have disconnected from CONNECT or asked to be disconnected, which is their absolute right. However AMPS Council has expressed concern that those members will not be able to benefit from or contribute to some very important discussions, perhaps some of the most significant that AMPS has ever had. The recent thread on rates and the frankness with which real world money matters were covered must be important to every working member, while parallel threads covering the future of production in the UK have already influenced AMPS Council, and made us all far better informed.

So if you are one of the few who have opted to disconnect from CONNECT, or are tempted to do so, here is a summary of how you can still remain part of the CONNECT 'family', or at least in contact with it, to the level that you wish.

1/ **The CONNECT DEFAULT SET-UP:** You receive every e-mail sent to AMPS CONNECT within seconds of it being posted. This will allow you the ability to respond or contribute to a discussion topic and be part of it. You may occasionally receive large numbers of e-mails on a hot topic and if this should be problematic, simply set up a dedicated CONNECT mailbox within your e-mail program so that all CONNECT e-mails are directed there for perusal when you wish.

2/ **The CONNECT DIGEST OPTION:** You receive every e-mail sent to AMPS CONNECT but in the form of a single daily digest e-mail. This is popular with many members who are not at their computers during working hours. The only downside of this is that the CONNECT discussion may have moved on by the time you get to read the digest so timely contributing can be a little less easy.

3/ **The CONNECT 'JUST GOOD FRIENDS' OPTION:** You do not receive any e-mails from CONNECT but you can still access all posted e-mails on-line at the CONNECT archives. So if handling e-mail is problematic for you, there is still the option to check-out what has been posted on a particular topic if you choose to, at your convenience. If you resign from CONNECT completely, **you are unable to access the archives**. It is possible that we didn't fully explain this option before but it has always been available.

So if you are a member of Connect but want to change the way you receive AMPS CONNECT, simply go to

<http://lists.amps.net/mailman/options/connect/>

If you have disconnected yourself from CONNECT but want to rejoin opting for 'No Emails But Archive Access' (the 'Just Good Friends' option), use

<http://lists.amps.net/mailman/listinfo/connect/>

Or just simply e-mail Sandy MacRae at webmaster@amps.net, who will do his best to assist.

The URL for Archives access is

<http://lists.amps.net/mailman/private/connect/>

The first time you go there, you will need to enter your registered e-mail Address and your individual CONNECT Password. If cookies are enabled in your Browser, the next time you go, you should go straight into the Archive. Can't make it easier than that!

Who's At What

- a listing of members' activities, based entirely on information provided by yourselves.

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

If you would like to let everyone know what you're doing, send a short e-mail with the relevant details to :

whois@amps.net

and you'll be in the next issue.

We'd also be pleased to hear any additional technical information such as what key equipment, recording format etc, you were using.

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

Looking forward to hearing from you.

Dave Humphries AMPS

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

.... Production Sound Mixer **Billy Quinn** AMPS has been mixing for the last four months on a new BBC Drama *Criminal Justice*, starring Ben Whishaw, Pete Postlethwaite, Bill Patterson and Con O'Neill. He had the usual toys out while recording onto his trusty Aaton Cantar. Most of the shoot was two HD cameras, so Billy got help from many of his little helpers, Boom-Ops **Richard Jay** AMPS, **Will Whale**, Jim Hok, Mark Hinkley. With Sound Assistants Charlotte Gray, Joanna Andrews, Sam Pullen.

.... Boom Operator **Ben Greaves** says, "This is a photo of me at Arsenal's Emirates Stadium working on the Nike Evolution campaign for Independent Films & Phaze UK. I am setting up for some stereo atmos recording using the Sound Devices 744t, 442, Sanken CMS9 and CMS7. I also recorded some 'in crowd' perspective using some DPA's hidden in my cap plugged directly into a Zoom H4 stereo recorder."



Ben Greaves at the Emerites

.... Re-recording Mixer **Chris Trussler** AMPS writes, "After working in analogue for the last forty years, I will be mixing my last two docs on 16mm at World Wide Sound before all the film machines are pensioned off. I will be retiring from the film industry, but will still be involved with live theatre sound. I'm glad we can still use our 16 channels of radio mics on our next production thanks to **Sandy MacRae** and Co."



Chris Trussler at World Wide

.... Production Sound Mixer **Jamie Gambell** AMPS has finished mixing Olivier Cohen's psychological horror *Invisible Eyes* on HD - with **Howard Bevan** and **Simon Bysshe** on Boom swinging duties, and **Ben Greaves** and **Tim Surrey** as additional Mixer and Boom respectively. Recording onto a 744t through a 442 (both Sound Devices), using MKH 50s inside and 60s on the exteriors, and the usual COS-11 Sanken lavaliers and Audio Ltd 2020's.

Set all in one location and with a very small cast, the biggest problem encountered was in getting the very long single shot scenes clean of aircraft. Using the same equipment and with **Howard Bevan** on Boom and James Custance as Sound Trainee, he's recently started work on Giles Borg's 1-2-3-4, shooting super 16mm in and around London. The most important production Jamie's been working on recently, however, was the birth of his son, Felix Patrick Gambell, which wrapped on the 16th March!



Gambell junior, young Felix

.... Production Sound Mixer **Roger Slater AMPS** is currently shooting on the second series of *Lark Rise To Candleford* for BBC Television. Boom Operator is Jason Devlin and Assistant/Second Boom is Emma Cogan. Filming around the Bath and South Gloucestershire area.

.... Having finished *Plus One*, a five -part Comedy Drama for Kudos/Channel 4, on HD, Production Sound Mixer **Richard Manton AMPS** is currently shooting a further four films of *Lewis* for ITV 1. **Steve Fish AMPS** is Boom Operating with Sound Assistant Helen McGovern.

.... Sound Editor **Nick Lowe AMPS** says, "I'm in lovely Antwerp, supervising *The Hessen Affair*."

.... Supervising Sound Editor **Eddy Joseph AMPS** says, "Soundelux is finishing *Hellboy 2* after a long haul of housing Mexican, Scottish (via San Fransisco), Los Angelean, Colombian and UK editors. *Last Chance Harvey* is finalling in July (originally March) and then Oliver Tarney and team will be working on *Green Zone* for director Paul Greengrass for the rest of the year. *Quantum of Solace* is gearing up for a November release and Martin Cantwell, **James Boyle AMPS** and I are looking forward to recording a Dakota DC3, a Marchetti, jet boats, an Aston Martin DBS and various other wondrous machines. Last month, Martin, **Chris Munro AMPS** and I recorded a Hydrogen Fuel Cell car in Aachen, Germany. Amazing! Simon Chase and Colin Ritchie are concentrating on the Dialogues and Alex Joseph will join us on Foleys."

.... With permission being denied for the production to film in Shanghai, Production Sound Mixer **Brian Simmons AMPS** will be re-locating to Bangkok where the shooting of *Shanghai* will continue following two months of filming in London locations on the Golden Bat Production. 1940s Shanghai is being recreated there with sets and the inevitable addition of CGI! **Cecilia Lanzi AMPS** on Boom with **Rikki Hanson AMPS** Sound Assistant complete the crew.

.... Supervising Sound Editor **Colin Chapman AMPS** says that his company, Sonic Trax are in the early shooting stage of *Little Dorrit* for the BBC and *Robin Hood* Series 3 for Tiger Aspect. They'll be full on by the end of July. He'll be joined by Ross Adams (FX) and **Howard Halsall AMPS** (Dials) on *Little Dorrit* and Rob Ireland (FX) and **Laura Lovejoy AMPS** (Dials) on *Robin Hood*. Another confirmed project is the BBC's *Waking The Dead* Series 8.



(above) Set of *Lark Rise to Candleford*;



(left) Production Mixer Roger Slater AMPS on *Lark Rise* set with Boom Operator Jason Devlin and Assistant/Second Boom Emma Cogan.

(below) Sonic Trax' Edit 2, their 5.1 Sound Design Premix Suite.



.... **Vaughan Roberts AMPS** writes, "After success at Al Jazeera Doha in the Middle East setting up all the operational sound requirements for the station, I went on to do the same at BBC Arabic at BBC Broadcasting House. The requirements were broadly similar although the BBC used a lot more computer software-based systems such as Broadcast Bionics Phonebox system for phonos, SpotOn for playing out generic music beds and stings, some of which were triggered by GPI pulses from the vision mixer and their own in house BNCS system for switching circuits. In addition to this, there was also the electronic ENPS running order to follow on another computer screen. This meant a lot of computer screens to look at, as can be seen in the picture, as well as all the picture sources and programme output. The audio desk is made by DHD, a German manufacturer who have a lot of their desks installed in the BBC World Service at Bush House. BBC Arabic made a successful launch in mid March and continues to grow in strength with its strong brand name and programme content."



Vaughan Roberts AMPS
at BBC Arabic Service

.... Production Sound Mixer **Ioannis Pavlides** says, "I have just finished shooting a short film in the UK called *Semi-Skimmed* shot on super 16mm film. Produced by Jesse Peckham and directed by David Welch. I am currently shooting a film in Greece called *Time's Up* recorded on XDcam HD Sony. The film is directed by Ioannis Kementsetsidis."



(above) Julie Christie at The Audio Suite - left to right) Neil Hillman AMPS, Julie Christie, The Audio Suite's Facility Manager Heather Reinman and ADR assistant engineer, Damien Cullen.

.... Re-recording Mixer **Neil Hillman AMPS** at The Audio Suite, was recently delighted to welcome Oscar-winning actress Julie Christie to their Birmingham, UK studios, to carry-out the complete ADR recording for her role as Isabelle - opposite actor John Hurt - in her new feature film *New York I Love You*, an anthology story of encountering love within the five boroughs of New York City. Written and directed by Anthony Minghella, this will sadly be remembered as his last, unfinished, piece of work, following his tragically early death in March 2008.

The session was directed remotely from New York by the film's new director Shekhar Kapur (*The Four Feathers*; *Elizabeth: The Golden Age*) by utilising the studio's efficient Virtual Dubbing Theatre service; which enabled Mr Kapur and Supervising Sound Editor Allen Lau to remain in New York, whilst communicating directly and in real-time with both Ms Christie and Neil.

Also *The Gadget Show* has returned for a brand new series. The hour-long show presented by Jason Bradbury, Suzi Perry and Jon Bentley road tests the latest consumer technology in a series of exciting and entertaining challenges and features, explosive stunts and nail-biting races. The programme also takes an in-depth look at the latest gadgetry in their respected reviews and buyers guides. This is the 9th consecutive *Gadget Show* series that Neil has supervised and The Audio Suite has provided full audio-post for, since the original pilot in 2005.

.... Production Sound Mixer **Adrian Bell AMPS** is working on *The Last Van Helsing*, a 6 part drama series for ITV, featuring Philip Glenister, being shown in the Autumn. He says, "From April I have been working on *Merlin* a 13 part series for BBC1, featuring Richard Wilson, Anthony Head and Colin Morgan. It has been a really enjoyable and



Production mixer
Adrian Bell AMPS crew
on recent productions -
Boom-Op Garie Kan
and trainee James Gibb

challenging series to work on and I will write an article for the AMPS magazine in the near future. For both projects my Boom Op was Garie Kan. Occasional trainees were Hannah Landry and James Gibb. Recorded on a Deva 5, backing up to Lacie "rugged" drives.

.... Sound Editor **Mike Wyeld** says, "I am a recent new supplementary member of AMPS. I don't know if this is the kind of thing you are looking for (*It certainly is - Ed*) but I recently won a Royal Television Society Award for my work on the film *Procrastination*. (*Congratulations - Ed*)

.... Production Sound Mixer **Simon Bishop** AMPS says, "I write to you from Jerusalem, where I have been doing a doco about Shimon Peres, the President.

I have had an interesting few months, since I finished *New Tricks*, which got me through the winter for the second year running.

I took some time off after *NT*, and then a holiday with Emily, my wife, in the US and Canada, where we saw family and friends, and drove around a bit, Maine, NY State, and Toronto (where I even managed a business meeting!).

When I got back to Blighty it was short lived, as I was almost immediately off to Salzburg, Austria to cover the ten Canadian girls who were still in their TV competition to find a Maria for *The Sound of Music*. I didn't really get to spec the gear for the job, but the nub of it was that we were to shoot the ten girls coming up over the hill singing *The Hills Are Alive*. It was all prepped in a hurry, and we had to go with UK radio mic frequencies. I had a very scary moment when after lining up the shot they told the girls to walk back over the brow of the hill and I listened to all 10 radio mics drop out as they got more than about 40 feet away. We were in a great rush so I decided to chance it. They called "Action", and I counted the 10 splats as the girls came back into range – just after the 10th splat they started singing – PHEW!!

I used a Deva 5.8, with a Deva 5 as a sub mixer. I sent the sub mix from the 5, via AES, into one of the digital ins on the 5.8, so was able to do a mix of all 10 radio mics, plus a rough mix to the cameras – all portable, on the top of a mountain!!

Since then I have done a series of eight chat/music shows with Suggs from Madness. We shot the shows at the legendary Colony Room on Dean Street. It's a tiny drinking hole, frequented by artists and musicians. We squeezed in Suggs, three chat guests, a band (sometimes two), 3x cameras and camera ops, 2x minicams, a PA system, and about 40 audience. I mixed the sound from the toilet, which was often still in use!! Recorded on a Deva 5.8/Mix 12 combination. And finally I did a great concert at the Cadogan Hall in Chelsea. Its a great hall, done up a few years ago, and the brilliant thing is that there are tie lines all over it. We didn't have a single mic cable run over 20m! I rigged an MS pair, some outriggers near the back, and a Soundfield, from the roof, and some spot mics on the stage. We recorded in 96kHz, and it sounded great, mostly from the MS pair! I recorded on my Sadie LRX, and we managed to do the get out (Tom Barrow was brilliantly assisting me) in an hour and 10 mins!!

Now I am writing from Jerusalem, where it is jolly hot. I reduced my kit to 2 pieces of luggage, plus a boom pole, which is in my personal bag. I am recording on a Zaxcom Fusion, which I am using as an ENG mixer, as well as a multitrack recorder. It is working brilliantly, is solid state, lasts nearly a day on an NP1 battery, and records to CF cards."



Sound Editor Mike Wyeld (right) with colleague Johnny Kelly after winning an RTS Award



One giant leap for production sound. Irresistible. TW on location on 'the Moon' for Moonshot - see page 17



It's only Rock'n'Roll - Simon Bishop in his mixing lavatory

.... Production Sound Mixer **John Hughes AMPS** writes, "I've recently completed *Mister Eleven*, a 2 x 1 hour Tiger Aspect drama for ITV. This was shot on a Panavision Genesis camera with recording to a Fostex PD-606.

I'm currently in the middle of my second series of *Secret Diary of a Call Girl*, another 8 episodes, again for Tiger Aspect and ITV. The crew for both these productions was Boom Op Joanna Andrews and new member **Tim Surrey** as assistant."

.... Sound Designers **Andre Jacquemin AMPS** and **Jean-Raphael Dedieu AMPS** from Redwood Studios recently completed the sound design of *Chemical Wedding* from Director Julian Doyle. They are now working on the sound design of *The Imaginarium of Doctor Parnassus* by Director Terry Gilliam and *Surviving Evil* by Director Terence Daw.

.... Sound Editor **Mike Wabro AMPS** says, "At Reelsound we are completing mixing on *House Of Saddam*, a BBC/HBO co-production on the life of Saddam Hussein. Tom Reeve's *Perfect Life* has just been completed. Work for Ragdoll's *In The Night Garden* continues- as well as conceptual work for their next series called *Tronji*, and we will shortly begin editorial work on a feature called *Act Of God*."

.... Re-recording Mixer **Howard Bargroff AMPS** writes, "Does being made redundant count? If so, I've got lots of entries for you!"

He is, of course, referring to the sad demise of Videasonics. I'm sure we all wish their staff speedy re-employment within the industry! Having been through it myself, I know how difficult and worrying this period can be. Good luck to them all!



And as requested, Sue Lennie sent this picture of Baby Jessica

.... Sound Editor **Sue Lenny AMPS** says, "Thought you'd like to know that I gave birth on 2nd May to a little girl, Jessica, weighing 7lb 12oz. Mum and baby are both doing very well, and I'm going to start back at work on 1st September on the next series of *Lewis* for ITV."

.... Re-recording Mixer **Alan Sallabank AMPS** has been working on *Crimson Wing* – a natural history feature film for Disney; *The Virgin Media Shorts Festival* for Virgin; *House of Saddam* 4 x 1hr drama for the BBC / HBO in 5.1 surround, alongside David Old, Aad Wirtz, Justine Angus, **Max Hoskins AMPS** and Reelsound; mixing *The White Swan* for Poseidon Films – 5 x 1hr period drama in 5.1 surround, sound editor James Harrison, Foley by Universal Sound; and is shortly to commence mixing *Tess of the D'Urbervilles* – 4 x 1hr period drama for the BBC in 5.1 surround, sound editors **Chris Roberts AMPS** and Wayne Brooks.



Production Mixer Tim White AMPS on location for *The Greatest Journey* - see over page



All images Production Mixer Tim White AMPS in Morocco for IMAX film, *The Greatest Journey*

.... Production Sound Mixer **Tim White AMPS** has been working on two projects, recently. The first project was an Imax film called *The Greatest Journey* filmed in Morocco in April and May of this year:

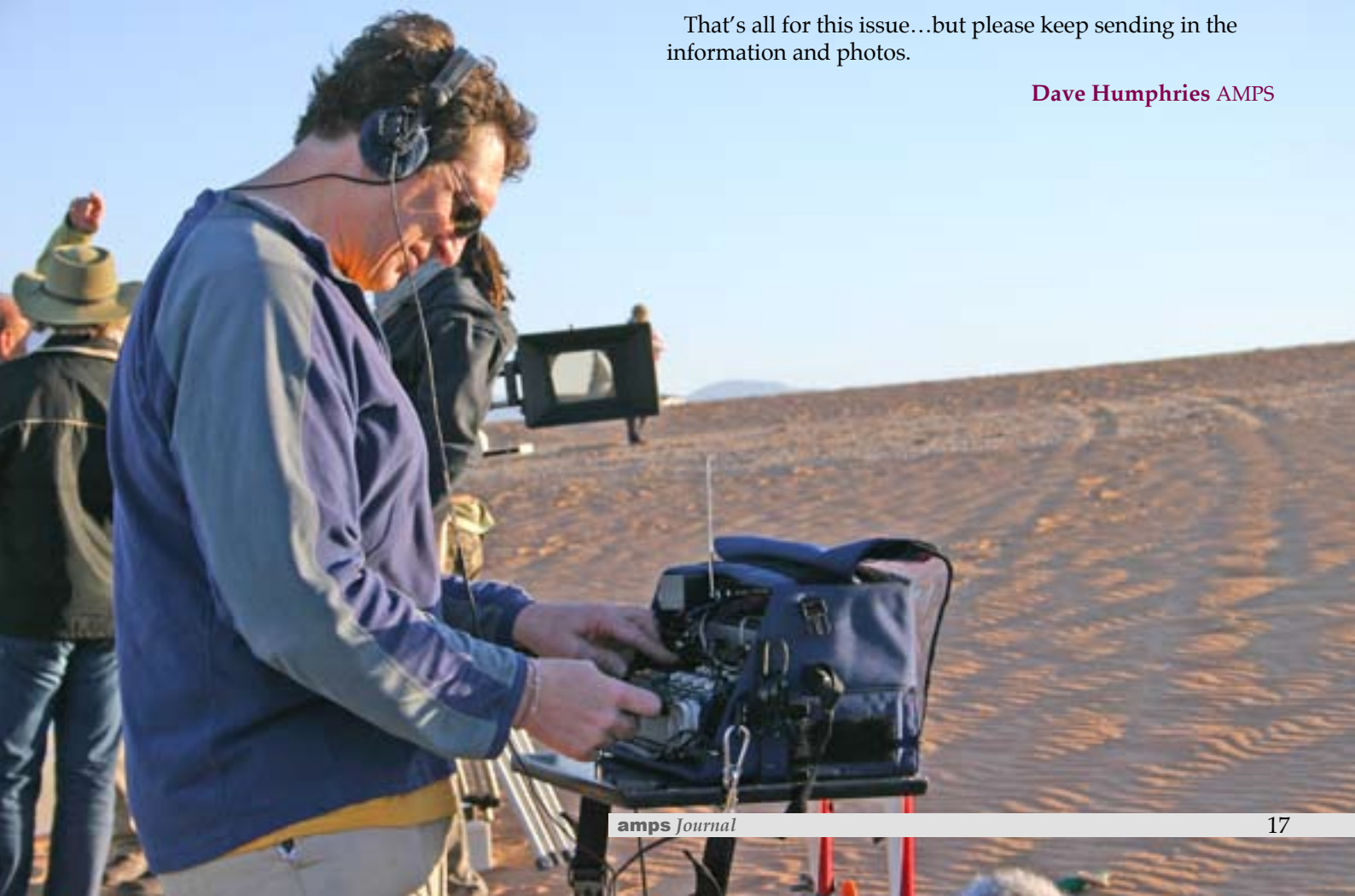
It's about Ibn Battuta, who is one of the greatest travellers in history, journeying three times further than Marco Polo. The film tells the story of his perilous and awe-inspiring two-year journey from Tangiers to Mecca in the 1320s, and includes extraordinary footage of the Hajj as it was experienced in the 14th century, and as it is experienced today by millions of people - images never seen before on the Giant Screen.

Tim says, "I recorded directly to a Cantar (rented from First Sense). Sync dialogue recorded using 3 x Audio 2040 / RK3 portable rack as with Imax there is too much headroom and far too much camera noise to use a boom. Dialogue was then re-recorded on location onto the Cantar using a Schoeps CCM5 or CCM41. Wild surrounds and FX were recorded using either a double M-S Schoeps system or a back to back near coincident crossed pairs of Pearl TL6 mics, each set-up mounted in large diameter Rycotes."

His other project was a feature length space drama, *Moonshot* completed principal filming on set in Lithuania. Made by Dangerous Films and directed by Richard Dale, the programme celebrates the 40th Anniversary of the first moon landing. Neil Armstrong is played by Daniel Lapaine, Buzz Aldrine by James Masters and Michael Collins by Andrew Lincoln. Tim says, "A high-def shoot, this was the first project for Cantar #600. Other than the new Cantar, I recorded using my regular kit, a Sonosax SX-ST, Schoeps mics and Audio 2040s. All held together with time of day timecode using Ambient Lockit boxes and slates throughout. The drama will be cut with original film re-telecined, restored and looking like it has never been seen before."

That's all for this issue...but please keep sending in the information and photos.

Dave Humphries AMPS





AMPS joined the UK Screen Association last year and immediately became supportive of their awards. This year, that has been stepped up with the sponsorship of the **Best Film Soundtrack - Under £10 million**.

The UKSA announced the final Conch short-list in early September which is carried below. Following intensive investigative work by the Membership Secretary, we believe that 32 AMPS members are recognised on this short-list - either as named individuals or as part of listed productions (both marked in bold) - several with multiple nominations. Please let membership@amps.net know if you've been overlooked as information such as this is vital in helping us promote AMPS. Congratulations to all.

UK Screen Association Announces The Conch Short-list

UK Screen has announced the short-list for its sound awards, The Conch. Now in its third year The Conch awards are organised and promoted by the industry trade body UK Screen and reflect the contribution made by UK facilities, sound editors and dubbing mixers to the art of audio post-production in film, TV and commercials.

The following short-list is a result of the audio industry nominating and then voting on projects in a range of categories and those chosen will now be asked to submit material for judging, with the winners being announced at the awards ceremony on September 25th 2008.

The short-list for each category are as follows:

COMMERCIAL OF THE YEAR:

(Sponsored by Film London)

Cadbury 'Gorilla' – Wave Studios
Guinness 'Tipping Point' – **Videosonics** & Wave Studios
Bob Monkhouse 'Prostate Cancer' – Grand Central Studios
VW Golf 'Enjoy the Everyday' – Marmalade

AUDIO MEDIA UNSUNG HERO AWARD:

(Sponsored by Skillset)

Nick Laing, Goldcrest
Adam Powell, Molinare
Smudger AMPS, formerly Videosonics

FILM SOUNDTRACK OF THE YEAR- UNDER £10 MILLION:

(Sponsored by AMPS)

The Cottage
Happy Go Lucky
In Bruges

FILM SOUNDTRACK OF THE YEAR – OVER £10 MILLION:

(Sponsored by UK Film Council)

Atonement
Sweeney Todd
Stardust

AUDIO ON TV DRAMA:

(Sponsored by Whitemark)

Ashes to Ashes – Hackenbacker
Curse of Comedy: Most Sincerely/Hughie Green – Breathe
Secret Diary of a Call Girl – 142 Ascent Media
No 1 Ladies' Detective Agency – Soundelux
The Man Who Lost His Head – 142 Ascent Media

AUDIO ON TV/FILM DOCUMENTARY

Passions of Vaughn Williams – Directors Cut/Noise London
Michael Palin's New Europe – Molinare
Coast – BBC Post Production

AUDIO ON TV ENTERTAINMENT:

(Sponsored by Prism Sound)

Britain's Got Talent Series 2 – London Studios
Masterchef 2008 – Molinare
The Restaurant - Envy
Top Gear: Polar Special - Evolutions

MUSIC PRODUCTION ON FILM/TV PROJECT:

Sweeney Todd
Passions of Vaughn Williams
The Assassination of Jesse James by the Coward Robert Ford

BEST TV DUBBING MIXER:

(Sponsored by Media Lease)

Rowan Jennings – United Audio Project
Pip Norton – Breathe
Alan Sallabank AMPS – 142 Ascent Media
Matt Skilton – Envy

BEST FILM RE-RECORDING MIXER:

(Sponsored by Euphonix)

Chris Burdon
Mark Taylor
Mathew Knights
Mike Prestwood-Smith

TV SOUND EDITOR OF THE YEAR:

(Editor, Designer, Dialogue, Supervising)

Chris Roberts AMPS – 142 Ascent Media
Paul McFadden
Simon Chase – Soundelux

**FILM SOUND EDITOR OF THE YEAR:**

(Editor, Designer, Dialogue, Supervising)

James Boyle AMPS

Nigel Stone

Robert Ireland

Jeremy Price

PRODUCTION SOUND MIXER OF THE YEAR:

Sean Taylor

Paul Paragon

Simon Hayes AMPS**FILM FACILITY OF THE YEAR**

(Sponsored by Fineline Media Finance)

De Lane Lea

Hackenbacker

Molinare

TV FACILITY OF THE YEAR

(Sponsored by Scrub)

Breathe

Hackenbacker

Molinare

COMMERCIAL FACILITY OF THE YEAR

Angell Sound

Grand Central Studios

Wave

NEWCOMER OF THE YEAR

(Sponsored by The Pinewood Studios Group)

David Williams, Envy

Glen Gathard, Shepperton Sound (Pinewood Group)

Theo Green

UK SCREEN FELLOWSHIP AWARD

(Sponsored by Dolby)

To be announced at Awards

For more details or info on Awards tickets see

www.ukscreenassociation.co.uk/conch

THE EDITOR'S ODDMENTS

MONGOL MUTINY: The Kazakhstani film *Mongol* was belatedly released in the UK in July, having been Oscar-nominated as Best Foreign Language film. It tells the story on an epic scale of Ghengis Khan's early years as he set about building an empire, that stretched from the Caspian Sea to what is now China, in the 12th Century.

Russian Director/Producer, Sergei Bodrov, has a history of choosing authentic locations, in this case so remote that the production had to build roads to access them. Battle scenes employed in excess of 1500 riders and horses that were transported from Kazakhstan to Mongolia for several months of preproduction and shooting.

Striving for authenticity has brought Director Bodrov some difficult situations. A previous film, also under equally difficult circumstances saw him held hostage by his disaffected body guards till they received a pay rise as compensation for the conditions.

On *Mongol* it was a little different. Despite employing 40 translators to handle the multitude of languages for a large crew there was still a lot of misunderstanding on the set and 'psychological' problems. It appears that two weeks into the shoot, the Russian crew virtually mutinied having rapidly tired of eating local Mongol/Chinese cuisine and wanted 'proper food' and more significantly, hated having to use chopsticks.

But Bodrov seems to be a man who recognises which battles are worth fighting and admitted "So there was a 12 hour ride to the airport and 7 hour flights just for knives, forks and spoons. There is nothing you can do about that - it was tough!"

No Oscar but it won a Russian Gold Eagle award for Sound Design.

EXTRAORDINARY ANIMALS: No one associated with the Journal saw it but it was brought to our attention by Peter Musgrave, who also didn't see it but noted an item in the *Radio Times*.

Extraordinary Animals is a typical Channel 5 doc series but the edition of June 24 featured 'Spitfire', a homing pigeon employed by an adventure sports company in Colorado. When tourists go white-water rafting on a river in the Rockies a photographer on the bank takes their picture on a particularly rough stretch of river, but getting the camera's memory card back down from the mountain in time to print the shot for the end of their adventure had been a problem. But they devised a tiny backpack for pigeon Spitfire, so he flies back with the memory card in good time!

This then raises the possibility of using pigeons to get audio files on compact digital formats back from more remote locations for post production, or as Peter phrased it, a sort of 'Wi-Fly'!

Homing pigeons can apparently fly up to 600 miles in a day which means that the whole of the UK would be covered. While it works in Colorado, we'd have to have some reassurance that it was reliable. But the real downside would be the post house having to maintain a pigeon loft, and the production mixer remembering to feed his charges.

Every year since 2001, the Research and Statistics Unit of the UK Film Council has compiled what is probably the most comprehensive account of film release and distribution in the UK which is then published as the *UKFC Statistical Yearbook*. The view that it gives of what is popular with a British audience is fascinating and may differ from what many of us may assume. We should however be aware that the UKFC defines a 'British Film' as one that meets the requirements of either 'the Cultural test or one of the UK's official 6 bilateral co-production treaties; or the European Convention on Cinematographic Co-production'.

Here, we've included extracts from the publication and the accompanying press release but further details can be found on the UKFC website (www.ukfilmcouncil.org.uk/yearbook)

UK Film Council press release (*extracts only*)

\$3 BILLION BOX OFFICE BONANZA FOR BRITISH FILM IN 2007

London - 21 July 2008: British films were a \$3 billion hit last year, according to the latest statistics published by the UK Film Council.

They accounted for more than 1 in 4 cinema tickets sold in the UK - or 29% of the total UK box office, up from 19% in 2006. Internationally, Brit films pulled in the crowds taking \$3.3 billion worldwide, equal to 700 million admissions across the globe and an increase of 50% on 2006's figure of \$2.2 billion.

Seven of the top 20 films at the UK box office in 2007 were British. *Harry Potter and the Order of the Phoenix* was the biggest film of the year earning over £49 million and the other top British films were *The Golden Compass* (£26 million), *The Bourne Ultimatum* (£23 million), *Mr Bean's Holiday* (£22 million), *Hot Fuzz* (£20 million), *Stardust* (£15 million), *St Trinian's* (£12 million) and *Atonement* (£12 million). Together, the top 20 UK films grossed £244 million at the UK box office, an increase of 62% on 2006 (£151 million).

The report also highlights the success of Lottery funded films over the past decade. The top three independent UK films of the last ten years – *Gosford Park* (£12.3million), *St Trinian's* (£12.2million) and *Bend it like Beckham* (£11.6million) – were all co-funded by the UK Film Council.

Of the top 200 films at the worldwide box office from 2001-2007, 30 were based on stories and characters created by UK writers. Those films have earned in excess of \$14 billion demonstrating the impact of UK talent on the global film industry.

This success has also been demonstrated through the number of awards for UK films and talent. A total of 173 awards were won at the major award and film festivals between 2001-2007. In 2007 alone, the UK scooped 32 awards, 15% of the total.

Cinema-going is still one of the most popular forms of entertainment in the UK. The last decade has seen a 50% increase in UK box office takings while July 2007 was the biggest single month of cinema-going in Britain for almost 40 years. Film fans had a greater choice of films – 516 films were released, a 58% increase over the decade.

2007 saw an increase in both box office and admissions. Admissions were 162 million, up 4% on 2006 and reversing a two year decline, while box office receipts totalled £821 million a rise of 8% on 2006's £762 million. This was in contrast to most other European countries which recorded a fall in ticket sales, German and Spain were down 8% on admissions while France slipped 6%.

Comedy was the most popular genre with UK audiences taking £207 million or 22% of the box office share.

The total size of the film audience in the UK last year was estimated to be 4.3 billion. There were 3.1 billion viewings of feature films on television.

British films are particularly popular with the over 55 age group including *Miss Potter*, *Notes on a Scandal* and *Becoming Jane*.

The top films with women were *Hairspray*, *Miss Potter* and *Enchanted* while the men opted for *300*, *Transformers*, *Die Hard 4.0*.

Harry Potter and the Order of the Phoenix, *Run Fat Boy Run*, *Mr Bean's Holiday* and *Ocean's 13* were equally popular with men and women.

Film tastes vary across the regions. *I Am Legend* was particularly popular in the Midlands, *Hairspray* was a hit in the North West, Yorkshire film fans enjoyed *Pirates of the Caribbean: At World's End* while Scottish audiences were keen on *The Last King of Scotland* and *Ratatouille*.

170 foreign language films comprising 33 languages were released in 2007 earning £32 million at the box office.

The top four foreign language films were *Apocalypto* (Mayan), *The Lives of Others* (German), *La Vie en Rose* (French) and *Om Shanti Om* (Hindi).

The UK had 3,514 cinema screens (74 more than 2006) in 727 cinemas (4% up from 697 in 2006) and the highest number of digital screens in Europe at 296, 34% of the European total. 240 of these are part of the UK Film Council's Digital Screen Network.

John Woodward, Chief Executive Officer of the UK Film Council said:

"These statistics show that in the UK we make films in every genre from comedy to fantasy to thrillers and British films took more than \$3.3 billion across the globe last year.

"The real success story of UK film is that we not only make big budget films like *Harry Potter* but we also make hugely successful smaller indie films such as *Control* and *This is England*.

"Last year we had a great crop of British films and a good year at the box office. That's no surprise as we now know that the British public buy more tickets when there are more home-grown films. We've got more to look forward to this year with a *Bond* and a *Potter*, as well as *Brideshead Revisited*, *How to Lose Friends and Alienate People* and Keira Knightley as the *The Duchess* all due in cinemas soon.

"What's more if we look ahead, despite the tough economic outlook everyone is optimistic about what the box office will look like at the end of this year. Film really does seem to win through in tougher times and there is a great crop of releases due out.

"Of course the future is not without challenges; winning film investment is going to be tough with the fall out from the US writers' strike and the looming actors' strike while the threat of film piracy looms larger as broadband download speeds become faster."

Top 10 UK films worldwide, 2007

TITLE	COUNTRY OF ORIGIN	WORLDWIDE GROSS (\$ MILLION)
1 Harry Potter and the Order of the Phoenix	UK/USA	937
2 The Bourne Ultimatum	UK/USA	442
3 The Golden Compass	UK/USA	254
4 Mr Bean's Holiday	UK	226
5 Stardust	UK/USA	134
6 1408	UK/USA	122
7 Casino Royale	UK/USA/Cze	99
8 Fred Claus	UK/USA	96
9 Hot Fuzz	UK	81
10 Hannibal Rising	UK/Fra/Ita	81

Source: Variety

Note: Variety lists the gross made in 2007 and includes films released in the previous year. Some films were still being exhibited in 2008

98 million DVDs were rented and 250 million DVDs were sold. *The Departed* was the top over-the-counter rental title and *Casino Royale* was the highest seller.

The value of the UK film VOD (Video On Demand) market in 2007 was estimated at £146 million.

60% of us went to the cinema at least once last year with almost 1 in 5 of us going once a month or more.

The under 25s make up half of cinema audiences but the older audience (over 45) has grown substantially over the last decade, accounting for 19% of cinema visits or 31 million admissions.

The number of production companies with a turnover above £5 million grew from 45 in 1996 to 180 in 2007.

In 2006, the UK film industry had a total turnover of nearly £7 billion (grown from £2 billion in 1995) and its contribution to UK GDP was £3.2 billion.

UK film production was strong in 2007 with £747 million spent in the UK on making films – the fourth highest year on record.

The loss to the industry through film theft in 2007 was estimated to be £404 million - £88 million of this was lost box office.

14% of cinema-goers downloaded a film free off the internet.

The **UK Film Council** is the lead agency for film in the UK ensuring that the economic, cultural and educational aspects of film are effectively represented at home and abroad. They invest Government grant-in-aid and Lottery money in film development and production; training; international development and export promotion; distribution and exhibition; and education. Their aim is to deliver lasting benefits to the industry and the public alike through:

Creativity - encouraging the development of new talent, skills, and creative and technological innovation in UK film and assisting new and established film-makers to produce successful and distinctive British films;

Enterprise – supporting the creation and growth of sustainable businesses in the film sector, providing access to finance and helping the UK film industry compete successfully in the domestic and global marketplace;

Imagination - promoting education and an appreciation and enjoyment of cinema by giving UK audiences access to the widest range of UK and international cinema, and by supporting film culture and heritage.

DAVID HILDYARD *AMPS Hon*

1916 – 2008

He would have been 92 in May 2008, but sadly David Hildyard, Production Sound Mixer, went quietly to sleep after lunch on 19th February 2008. He was the brother of Cinematographer Jack Hildyard and they often worked on the same productions.

David enjoyed a magnificent career with an enviable list of credits, from Boom Operator on *A Matter of Life and Death* (1946) through to Production Mixer on *A Man for All Seasons* (TV 1988). In between, there were numerous large-scale cinema productions in Spain and Italy when he worked for the biggest European-based producers and directors – Otto Preminger (*Bonjour Tristesse*), King Vidor (*Solomon & Sheba*), Samuel Bronston (*55 Days at Peking & The Fall of the Roman Empire*), Fred Zinnemann (*The Sundowners*) and Stanley Kramer (*The Secret of Santa Vittoria*).

The actors for which he was instrumental in recording for the screen, read like a *Who's Who* of a movie encyclopaedia – such notable 'voices' as Richard Burton, Charlton Heston, Anthony Hopkins, Gregory Peck, David Niven, Michael Caine, Ben Kingsley, Omar Sharif, Peter Ustinov, and Rex Harrison, as well as working with the most beautiful ladies in the shapes of Gina Lollobrigida, Sophia Loren, Elizabeth Taylor, Liza Minnelli, and Barbra Streisand on *Yentl*.

His skill in striving for the best possible original sound brought him the reward of two Oscars, for *Fiddler on the Roof* and *Cabaret*. The latter also gained him a BAFTA for Best Sound. Another BAFTA graced his mantelpiece for a TV mini-series on film – *Traffik* (1989) and for *Fiddler* – a BAFTA nomination for Best Film Sound. For many years, David's first Oscar statuette could be seen on display in the showcase in the foyer of Pinewood's main building, since the interiors and sound post production were carried out in this studio.

I first encountered David when he was working out of Location Sound Facilities, then based in Chiswick, and was given a job on a couple of commercials. I remedied a wiring fault in the sync output of the blimped Arri, and as a result David invited me to work on *Puppet on a Chain* in Amsterdam for 12 weeks, with his brother Jack. Halfway through that schedule, he was offered *Fiddler* which resulted in virtually a year's work. It was wonderful to have been involved on an Oscar winner for Sound, but regretfully, David was busy in Europe when the awards ceremony took place and we were unable to go and enjoy the pizzazz in LA!

As befits a man who worked on big films, David was large in both reputation and frame but sadly, on his retirement to the Czech Republic with his third wife



Maria, he gradually lost the mobility in his legs and for the last three years was confined to a wheelchair, and eventually to a care home where the wrap was called.

However, he had enjoyed a strong constitution; David Stephenson recalls 'that he was working on a film in North Carolina when David was shooting on the next stage. News flashed from one stage to the other that he had suffered a heart attack and rushed into hospital. He needed a triple bypass – no small operation at the time. To our amazement he was back to work in a matter of days. That was his strength of character.'

Not only work-related either! Claude and Beulah Hitchcock remember 'David's ability to paint the town red until the late hours and turn up on-set at whatever ungodly hour ready to Go!! He was a real Fun Guy and always sussed out THE restaurants, Bars and Nightclubs and we have such happy memories having a great deal of fun and laughter in his company.'

His credit list may be viewed on IMDb:

www.imdb.com/name/nm0383934/

David Hildyard joined AMPS in July 1990 and was made an Honorary Member in 2001.

Pat Heigham AMPS Fellow

We also announce the passing of:

John Appleton, retired Australian Honorary member

Laurie Clarkson, retired Production Mixer and former AMPS member

If anyone is able to assist the Journal in compiling obituaries of either of these gentlemen, or adding to any other obituaries already published, please contact the Journal editor (journal@amps.net) or through the AMPS office. Thank you.

DUDLEY PLUMMER *AMPS Hon*

1927 - 2008

After being demobbed from the Navy, Dudley started work in the film labs of Sidney Wakes in Soho. Leaving them, he started at World Wide Pictures in Clapham as a soundman for many years. He then went to work with Sydney Samuelson as his first soundman in 1958.

I first met him back in 1964 and worked for him and his partner Joe Charman at their record shop in Cockfosters at the tender age of 14. The shops claim to fame was having a personal appearance by the Tremeloes.

Dudley became like a second father to me, and having got an interest in the sound equipment stored in the shop, I started in the film industry with them when they sold the shop. He taught me how to boom operate although never having been one himself he knew what he expected to hear down the cable. If I got it wrong then there was all hell to pay (in a likeable but serious way) he gave me a great grounding in sound for the eight years I was with him as a young lad waving an 805 or D25 around on the end of a pole and getting it right first time.

Dudley's career spanned most aspects of sound recording from Documentaries, News, Commercials and some feature film including a good deal of Children's Film Foundation Saturday morning cinema features. A couple of his features include *Robbery* and *Eyewitness*, He never lost his sense of humour even standing in the middle of a muddy field in the rain miles from anywhere at 4am in December with a Nagra round his shoulders.

In later years I was very happy to return some of his teaching he gave when the advent of video (ENG) came to the news networks, which I had been doing and he hadn't.

There are thousands of anecdotes regarding Dudley and his exploits all of which will stay with me and all those who knew him forever. A truly kind and wonderful person, and superb technician. He is a great loss to the film industry.

Chris Gurney AMPS

**CHRIS LANCASTER** *Sound Editor*

Chris Lancaster who has recently died was what I would call a distant friend.

We used to meet every Christmas at the Pinewood 'get-togethers', But it was in December 1960 that I was working as his assistant on the film *Double Bunk* that my eldest son was born so in a way we always had a connection.

About 35 years ago while we were both working at Shepperton Studios on different films I came across a piano on one of the stages so I asked Chris to bring in his drums (He was a good jazz drummer) and we had a great session in the lunch hours. One of these we recorded.

This tape had been lost for decades but a couple of years ago I found it, made a CD of it and sent one to Chris who was so thrilled.

On Friday August 8th Chris was cremated and his wife told me that they played some of our session as people went into the chapel and as they left. I'm only sorry that I couldn't be there but I suppose in a way I was.

Terry Rawlings GBFTE

**PETER SUTTON** *Production Mixer*

Production Mixer, Peter Sutton, died of leukaemia in early August. He was, at one stage, a member of AMPS



BSC NEW EQUIPMENT SHOW

Every year, the BSC holds a New Equipment Show, with the 2008 event having taken place 14-15th March at Elstree Studios. So this year's event is long gone but it's worth mentioning because this is becoming a serious show, as the pictures (courtesy Brian Simmons) prove. Although there is little or no sound equipment there, he comments that's worth a visit for Production Sound people to "know what we may have to contend with on the floor".

Exhibiting at the 2008 show were - Abakus, AC Lighting, ARRI GB, ARRI Media, ARRI Lighting, ASPEC, BSC, British Cinematographer Magazine, Camerimage, Cammotion, Chapman Leonard, Cine Power, CGGB, Cmotion, Cirro Lite, Cooke Optics, Daylight Grip & Textiles, DeSisti Lighting, Elstree Studios, Fujifilm UK, Hat Factory Post, GBCT, High Level TV, Ianiro, ICE Film, iLab, Kays, Kodak, Kontrol Freax, Lee Filters, Mark Roberts Motion Control, MK-V, Movie-intercom, Movietech, Moy EF, Panalux, Panavision, Panther GmbH, P & S Technik, Photobubble Co, Pirate, Polecam, Production Gear, Prokit, Ronford-Baker, Rosco, Soho Images, Solid Grip Systems, Sonic Films, South London Filters, Take 2 Films, Tiffen Europe, Top Teks, True Lens Services, The Visual Effects Company.

For more info : www.bscine.com/



With hard disk and flash cards having displaced DAT, you may wonder what has happened to all those unwanted cassettes....

Pic: Nigel Woodford / Richmond Film Services.