

# AMPS

The Association of Motion Picture Sound

**Newsletter No. 8**

**December 1993**

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## **Publication Delays**

We apologise for the delay in publishing this edition of the Newsletter. A combination of pressure of work and illness connived to make the production unavoidably late. We'll do better in 1994!

## **EDITORIAL**

The revised Sound Terminology document now titled 'Original Sound Track Identification & Transfer Procedures 1993' is complete and arrangements are in hand to print and distribute copies to all members. It will be a stiff cover booklet of A5 size which we hope will enable it to be kept for reference by production sound crews.

Copies of the publication will also be sent to producers, transfer bays, film schools and other interested parties with the intention that the suggested procedures become standard practice.

The Council would like to take this opportunity to thank Richard Daniel, Ivan Sharrock, Chris Munro, Bob Allen, Robin O'Donoghue, Anthony Faust, Colin Charles, Colin Broad and Ken Somerville for their good work. A special thank you to Peter Musgrave for heading up the work party and handling all the paper work.

The Honorary Membership category is now in operation. Some 40 retired motion picture sound people whose life work contributed to the excellence of British sound recording have been offered Honorary Membership. So far 19 have accepted the invitation and all express their pleasure and gratitude at having been remembered. There must still be quite a number of names missing from the invitation list and the Council again asks members to forward names and information of those they consider eligible for Honorary Membership. If you can help please contact Membership Secretary Robin O'Donoghue at Twickenham Studios. At the Council meeting of 8/9/93 it was decided to ask Nick Lowe to head up and organise a working party to investigate DAT recording and transfer levels with the object of formulating practices that could in turn become standards throughout the industry. Other names nominated were Pat Heigham, Chris Munro, with Graham Hartstone and David James to be asked to provide names for reps from Pinewood's Transfer and the BBC respectively.

**Bob Allen**

Any communications with the AMPS Newsletter should be addressed to: The Editor, AMPS Newsletter, Old Post Office Cottage, Old Post Office Road, Chevington, Suffolk IP29 5RD.

# DUBBING OR RERECORDING ?

What should the operation of mixing dialogue, music and sound effects to produce the final sound track of a motion picture be called?

In the UK it is known as 'dubbing' and the persons who perform the task, 'dubbing mixers'. In the USA the mixing process is often called 'rerecording' and the practitioners, 'rerecording mixers'.

The word in this meaning of 'dub' was originally an abbreviation of 'doubling'. When a copy was made of a disc recording by re-recording, the new disc was considered a double of the first and called a 'dub' or 'dubbing'. The term dubbing was also used when the voice of an artist who couldn't sing was replaced by that of one who could. The artist supplying the voice was known as a 'voice double' much as a 'stunt artist' who takes the place of a leading actor in a dangerous scene is known as an 'action' or 'stunt double'.

The process of replacing the original dialogue of a movie with a foreign language is also known as 'dubbing', producing a 'dubbed version'.

As the words 'dub' and 'dubbing' have a number of different meanings in motion picture sound work, it seems sensible to call the process of combining dialogue, sound effects and music tracks 'rerecording' as

that is what happens. As the new track did not exist until mixing was completed it is not a 'double' or a 'dub'.

People other than film types also use the word 'dub'. To them it can mean - to make a person a knight by touching them on the shoulder with a sword - give a specified name - or to smear leather with grease!

**Bob Allen**

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This Newsletter is published by the Association of Motion Picture Sound for distribution to all members. AMPS can be contacted through Administration Secretary Brian Hickin, 28 Knox Street, London W1H 1FS. Membership enquiries to Robin O'Donoghue AMPS Membership Secretary, Twickenham Film Studios, St Margarets, Twickenham, Middx TW1 2AW

## LETTER TO THE EDITOR

Dear Sir

I, with about half a dozen other sound technicians took the time to listen to Sony's SDDS cinema system at the Odeon Marble Arch on the movie 'In The Line Of Fire'. At the end of the performance I was left wondering what all the fuss was about, apart from the fact that my ears were ringing as if I had been standing in front of a PA system at a pop concert.

Is this the new generation of cinema sound? Never before have I endured such a high over-powering sound level in a cinema. I was left with the impression that the whole exercise was to get as much as possible onto the six tracks and just blast it at the audience from all directions often with sound coming from the wrong direction, never mind the dynamics.

Even the level of the dialogue was uncomfortably high with the more intimate dialogue being far too high a level. What was even more disturbing was the sibilance on dialogue that had been dubbed. I hope Sony are aware of this. I managed to approach one of the post production sound engineers and asked him what the original location sound was recorded on. The reply was "Oh, it was recorded on an analogue Nagra". In fact I was led to understand that most of the original sound was rerecorded. So much for the recordist making every effort to get good usable sound which is the discarded in post production. So many of the sound FX in the movie were far too exaggerated to have ever been original. On almost every scene in the movie the soundtrack had been meddled with. No wonder when you stop and read the endless list of sound credits on post production. No doubt the location sound crew was at the usual minimum.

As for the SDDS system, the cost cutting statements for theatre installation were interesting as were the claims for the advantages the system has over Dolby sound. I would like to hear what Dolby has to say. From a film mixer's point of view, I was disappointed because if this is the sort of sound to expect in the next generation of cinema formats then we have even less chance of hearing our original usable tracks, which have not been reconstructed, on the screen.

The best sound is natural un-tampered sound which has been competently recorded; dialogue which is intelligible and has the right acoustics to match the location. What I heard on SDDS does not alter my opinion. Swamping six tracks certainly offers more employment to post production engineers.

**David Wynne Jones**

Thank you for your letter David. We hope that your comments will stimulate a reply from post production members. Sound Editors and Rerecording mixers, let's hear your views.

**Editor.**

**TWICKENHAM STUDIOS 20/6/93**

## **SSL SCREENSOUND WORKING WITH FLATBED EDITOR**

A small but interested audience turned out for an excellent demonstration of the SSL ScreenSound digital audio-for-picture editing suite and the possibilities of linking the system with (in this case) a KEM flatbed editor.

Mark Yonge of SSL opened the demo by playing a piece of film on a KEM while the sound track was replayed from the ScreenSound system. After adding that it works just as well with a Steenbeck, Mark commented that the rest of the presentation would use Betacam video as the picture but the system was equally at home with picture from whatever source.

With three video monitors, large screen projection video and an overhead projector Mark proceeded with a basic outline of the capabilities of ScreenSound and the operational advantages to be gained. Diagrams were projected showing the integration possibilities in the post production process and outlined the role that SSL saw for ScreenSound - from conformation of sync sound, ADR, footsteps and sound effects, music editing through to sound editing. ScreenSound has mixing capabilities although this is probably only suited to small projects.

ScreenSound differs from most digital editing systems by using a graphics tablet as its main control device. The screen layout has been designed to have a degree of familiarity to the sound editor. Digital audio and editing data are stored on hard disk.

Stuart Grant of SSL then demonstrated some operational tasks. First was the building of an effects track for a TV commercial with the laying of a car door closing - the location of the timecode point, the search for and audition of suitable effects, the slipping against timecode and level control.

Stuart then showed the operation of the SoundNet system. This is a network that

allows interconnection of up to seven ScreenSound controllers sharing access to common hard disks, optical disks and other SSCI devices. This allows users to access common material such as a sound effects library and pass audio programme material between users. The system presents interesting possibilities for large scale users. The demo showed the accessing of an effect on a remote disk and then routing it to the ScreenSound in use.

A further demonstration of the sound effects spotting on an animated cartoon, the extending of backgrounds by looping and the ability of the ScreenSound to control external transports as well as to lock to external timecode concluded the practical aspects of the presentation except for another look at the link between the KEM and the ScreenSound.

The connection between the two pieces of equipment is relatively straightforward. An interface box, a CB Electronics SS 1, was used to read the bi-phase output from the KEM and send a signal to the ScreenSound that it can read and then slave to.

It was then question time. Yes, the system can Auto-conform reading two types of CMX format lists. It is possible for the ScreenSound to control the KEM but it requires a small mod to the KEM. Time compression and expansion facilities are included. Yes, the system can undertake internal sampling rate conversion. And while each ScreenSound is limited to eight tracks and eight bins should more be needed then it is possible to link up to seven systems on SoundNet to give a total of 56 tracks. At this point Mark Yonge also mentioned the SSL Scenaria system which is compatible with SoundNet and is a system more suited for handling the mixing of large numbers of digital tracks.

AMPS would like to thank SSL, Mark Yonge and Stuart Grant in particular, for a clear, informative presentation and introduction to ScreenSound.

**Keith Spencer-Allen**

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## **Forthcoming Exhibitions & Conferences**

**AES 96th Convention, Amsterdam, February 27 - March 2, 1994**

**NAB Convention, Las Vegas, Nevada, USA, March 20 - 24, 1994**

**APRS '94, Olympia 2, London, June 22 - 24, 1994**

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# AMPS General Meeting Report

## Demonstration of Alesis ADAT

On Sunday 23rd May, 12 AMPS members took advantage of Stirling Audio's invitation to a demonstration of the Alesis ADAT Recorder and the BRC (Big Remote Control) Master Control Unit.

Gary Robson of Stirling Audio, in his introduction, said that there were between twelve and thirteen thousand ADAT units now in use throughout the world. This he claimed compared favourably with the number of existing analogue multi-track machines in the music industry. He added that Stirling were selling machines to video studios using D2 and D3 who, working in stereo, found that they didn't have enough digital tracks so were hanging an ADAT on their editing system.

Gary introduced Paul White of Sound Technology, the importers of Alesis equipment, who was to handle the demo.

As is often the case in demo's, despite the careful setting up of equipment before hand and it all functioning perfectly, Sod's Law ensures that it all goes wrong when the punters arrive. This was such a day.

Paul removed the single 9-pin plug that connects recorder to BRC to demonstrate the manufacturer's proud boast that only one connection is necessary. But when it was replaced the equipment proved most unfriendly. However despite his dismay he readjusted the gear while Gary improvised with more information and answers to questions.

With the equipment up and running again Paul demonstrated re-synching, making edit points and auto-location using the BRC Master Control with two ADATS and a computer.

Although the demonstration wasn't well attended this didn't prevent a very lively discussion. Production mixers present, eager these days for the availability of more and more tracks wondered if an ADAT eight-track could be the answer. The question was asked: could ADAT be battery powered for exterior location use? Gary thought it possible and promised to look into the matter.

There followed a long discussion regarding time code and ADAT's application to time code operations now in use in motion picture production recording. The discussions revealed that there is still a limited understanding of what is actually required for time coded sound post production.

Paul and Gary pointed out that while ADAT was designed for the music recording industry they could see no reason why if demand came for motion picture production recording use, suitable modifications could be engineered. In it's present form the motion picture industry could benefit from it economically. It certainly could be used for ADR and Foley recording. Dialogue FX and music, edited on hard disk systems could be down loaded to ADAT and the cassettes taken to an ADAT equipped dubbing theatre for mixing.

An audio tape was made of the meeting and although the demonstration was mostly visual the verbal information and discussion that took place makes interesting listening. Members who were unable to attend may obtain a cassette copy through the usual channels.

## BRIEFLY ABOUT ALESIS ADAT

Recording eight tracks on a S-VHS tape, ADAT delivers 16-bit linear audio performance using built-in 64x over-sampling delta-sigma A/D converters and 48kHz sampling rate (user variable from 40.36kHz to 50.85kHz). Frequency response is 20Hz to 20kHz  $\pm 0.5$ dB. with no measurable wow and flutter.

The S-VHS transport in ADAT was chosen because of its proven performance, the tape being readily available and economical. Eight tracks on the 1/2 inch format allows much wider track width than is available on other digital tape formats. The S-VHS cassette records 40 minutes and stores

the equivalent of 1.8 Gigabytes of digital data. ADAT was designed to work as a standalone recorder but the built-in proprietary synch interface allows an unlimited number of ADATs to lock together in synch. This modular approach is key to compatibility amongst all ADAT studios from a simple 8-track to a large 128 track installation. With the BRC (Big Remote Control - as against the small standard unit that only has basic machine functions) up to 16 ADAT machines (128 tracks) can be

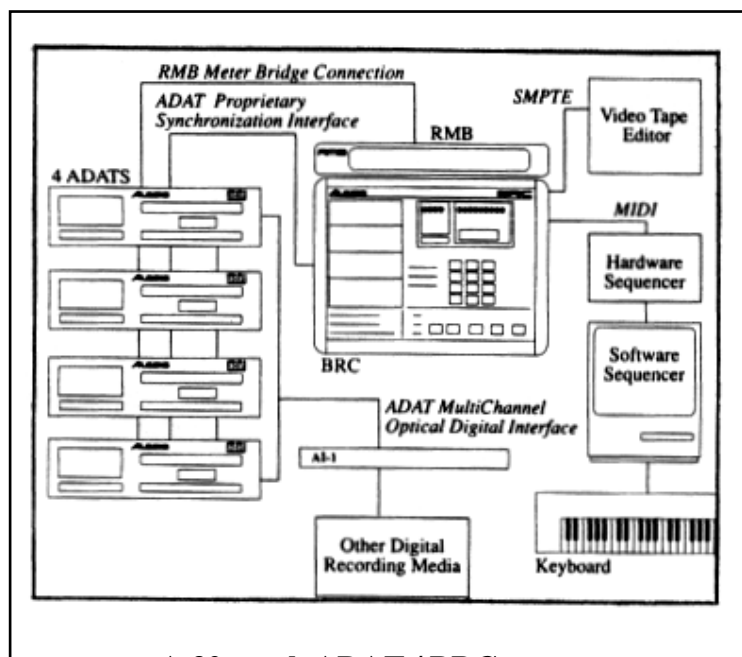
controlled for editing, track bouncing, overdubbing, cue marking, auto localisation and synch adjusting; all operations executed in the digital domain without loss of quality.

While internal synchronisation between ADATs is provided by the ADAT synchronisation interface, the BRC both reads and generates SMPTE time code, generates MIDI time code and MIDI clocks, reads 48kHz word clock and composite video sync.

**Bob Allen**

Costs in the UK - Alesis ADAT 8-track - £3999 inc VAT; BRC unit - £1599 inc VAT; S-VHS tape (40 minutes record time) - £4.00

All details extracted from the manufacturer's brochure.



**A 32-track ADAT / BRC system**



## SONY SDDS DEMONSTRATION

The first UK demonstration of Sony's digital audio film format took place at the Odeon Marble Arch on Sunday July 11th. Despite the early start there was a good turnout from AMPS members following the open invitation to AMPS from Sony.

Sony Dynamic Digital Sound was demonstrated with the showing of the then unreleased Clint Eastwood film 'In The Line Of Fire' from Columbia Pictures, directed by Wolfgang Petersen. Screening preceded by a brief introduction to SDDS by Dan Taylor, VP Exhibitor Relations & Sales from SDDS Inc where he outlined the exhibition format and the take-up of the system in feature films for the rest of the year.

'In The Line Of Fire' was then shown in full eight channel format. No details were specifically given about their use in this feature unless you were able to corner an SDDS representative with specific questions in the buffet and drinks that followed.

As with any digital audio system, making any judgment on it's effectiveness is limited by the material on offer. On the basis of this demonstration SDDS certainly works. Most comments made in the informal discussions following related far more to the mix, dynamic range and sibilance levels on dialogue, none of which are necessarily directly connected to SDDS as an audio format.

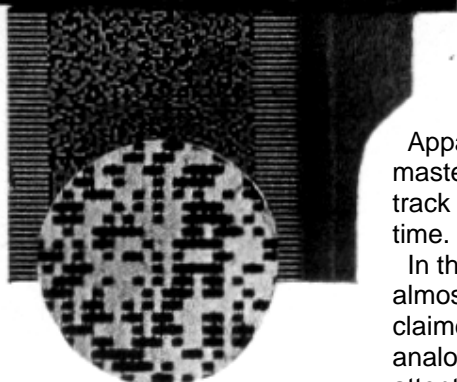
The SDDS demonstration was a valuable opportunity to hear the latest entrant into the digital audio film format stakes. Our thanks go to SDDS Inc for their invitation to AMPS.

## Sony Dynamic Digital Sound™



**OPTICAL SDDS™ DIGITAL SOUND TRACK**  
*The light and dark pixels that produce eight channels of discrete digital stereo sound.*

**OPTICAL ANALOG SOUND TRACK**  
*A visual wave pattern that produces an analog mono or Stereo Variable Area track.*



## SONY DYNAMIC DIGITAL SOUND

The Sony Dynamic Digital Sound Format is a system for recording up to eight discrete channels of digital audio on a standard 35mm motion picture print. The digital audio track is stored in an optical form and positioned outside the sprocket area on both sides of the print. The standard optical audio remains available to use allowing a single inventory approach to prints.

The full eight discrete channels are designated in position as Left, Left Centre, Centre, Right Centre, Right, Sub Woofer, Left Surround and Right Surround. SDDS also supports smaller numbers of channels including 6 channel, 5.1 channels and 4 channel with any of these formats able to be replayed on any SDDS Theatre Reproduction System. All the digital channels are specified as having a frequency response from 5Hz to 20k Hz with a dynamic range of of 105dB- even the designated sub woofer channel. Although not quoted in any of the officially supplied literature, SDDS uses a digital compression technique called ATRAC which is the same as used for the Sony MiniDisc recording optical disc.

Apparently there are no special requirements for processing or handling the master negative. A facility equipped with an SDDS camera can expose the SDDS track and an analogue optical track on the same master negative running in real time.

In the cinema, the SDDS system is largely self-contained and is compatible with almost all models of optical sound processors from all manufacturers. It is claimed that it interlaces with any theatrical sound system capable of playing analogue optical stereo or better. Operation is automated and requires no special attention from the operator.

At the demonstration a programme of releases was outlined totalling about half a dozen features over the rest of 1993. with 'Last Action Hero' and 'In The Line Of Fire' being first.

## FOR MEMBERS INTERESTED IN RESEARCH

### THE NATIONAL SOUND ARCHIVE

Sound recording has been with us for over 100 years but it is only since 1955 that a national collection of recordings was started in the UK by the British Institute of Recorded Sound. In 1983 it became the British Library National Sound Archive (NSA).

It is now one of the largest sound archives in the world. It holds published recordings from the 1890s to the present day and thousands of hours of unpublished recordings. To give an idea of the collection size there are - 900,000 discs, 125,000 tapes plus cylinders, videos and other formats; all types of recorded sound, music, spoken word, natural history and industro-mechanical sound effects from all parts of the world.

Also housed within the NSA is an extensive collection of recording and reproducing equipment. Besides a good collection of sound recording reference books, the library holds large collections or catalogues, periodicals and discographies.

Should you wish to take advantage of any of the services provided by the National Sound Archive there is no charge and no need for a membership or reads card. Expert curators are there to help, answer queries and give advice. Requests to use the archives or listen to recordings can be made by phone, mail or fax.

A transcription service also operates if copies of recordings (subject to copyright clearance) are required. There is however a charge for this. The library and display of early equipment is presently at the Exhibition Road address but will eventually move to the British Library complex at St Pancras.

To keep you informed of their work, a newsletter "Playback" is published three times a year and is free by putting your name on their mailing list.

**Bob Allen**

**The British Library National Sound Archive**  
**29 Exhibition Road, London SW7 2AS**  
**Tel: (071) 589 6603, Fax: (071) 823 8970**

Open 10.00 AM - 5.00 PM, Monday to Friday with late opening till 9.00 PM Thursday

### THE BRITISH FILM INSTITUTE

The BFI's publication "Monthly Film Bulletin", recently combined with "Sight And Sound, contains a complete list of credits as they appear on the screen for all features reviewed in Britain. Member Peter Musgrave has a complete set going back to 1966 and he says that if any member would like to consult them for research or just checking up on something, they are welcome to visit him. Call 0895 635010.

If you want to visit the enormous film and TV book library at the BFI itself and are not a member of it but are one of BECTU, then you may borrow one of BECTU's five special cards for one or two days (as long as you are paid up). Ask for Linda Loakes at head office, 111 Wardour Street, London W1.

And if you become enthusiastic about owning a particular book alter such a visit, then cross over Tottenham Court Road into Great Russell Street where at number 13 is the Cinema Book Shop. Tel: (071) 637 0206.

**Peter Musgrave**

# AMPS

The following people have been accepted as members of AMPS.

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## MEMBERS

Christopher Ashworth  
Cohn Broad  
Chris Clarkson  
Paul Collard  
Nick Flowers  
Brian Green  
Simon Pavey  
Brian Saunders  
Roger Stamp  
Robert Steeple Newton

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## HONORARY MEMBERS

John Aldred  
Frank Binney  
Cyril Brown  
Bert Coot  
'Danny' Daniel  
Gordon Hay  
Mickey Hickey  
John Hood  
Doug Hook  
Fred Hughesdon  
John Hurd  
Bob Jones  
John Mitchell  
Arthur Smith  
John Streeter  
Reg Sutton  
Larry Thompson  
Fred Tomlin  
Pat Wheeler

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**Association of  
Motion Picture  
Sound**

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# DAT - Where Do We Go From Here?

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by David Jones, Production Sound Mixer

EDITOR'S NOTE: David Jones' thoughts on new production sound technology first appeared in 'Stage Screen & Radio'. As it expresses what is in the mind of many production mixers we thought it worthwhile printing it for those may have missed it in the BECTU Journal.

Without doubt many sound recordists are, as I know I am, undecided about which way to go with DAT recording equipment and have to make their own decisions on what equipment to invest in. We hail the arrival of the Nagra D digital recorder. So why have we not rushed to place our order? There is no question that this recorder is a superb piece of engineering and must be the finest digital audio tape recorder on the market. So why is there such reluctance to buy? I am sure my views will be shared by other recordists. With such a new innovation I feel that I must wait for the recorder to be well and truly tested in the field and become an accepted digital audio recorder. While most of its competitors produce recorders which you would expect to find in your local hifi shop, Kudelski have produced a truly professional digital recorder.

Whether right or wrong, a reel-to-reel digital recorder immediately puts me at ease with the recorder. I may be old fashioned but I feel much happier when I see the tape turning rather than a small cassette which disappears into the recorder.

Having handled the Nagra D and taken note of the various articles, I have decided not to take the cheque book out yet.

The conclusions I have come to so far are open to debate but I am sure will be shared. Even with the Nagra D, I have to challenge the universal problem with digital audio recorders which we all know to be battery life. The Nagra D is no exception and many of us have expressed our concern over the internal battery pack. OK, I agree that as the Nagra D is not an off-the-shoulder recorder we can drive the recorder with external power. However my experience is such that even on feature films, the mixer finds himself in situations where off-the-shoulder operation is common; the interior of cars is just one example. So I immediately see problems unless I carry a smaller DAT recorder for certain situations.

My second criticism shared by others is the menu operation. I for one do not want to consult a manual to set up the recorder, let alone run the risk of losing the menu if the supply is cut off. I would dread to be a mixer who found himself in this situation when the director is waiting to turn over. The recorder requires more safety back-up so that once it is set up, one can forget it.

Technically the recorder is superb and will no doubt command the field for some time to come. If you missed the technical report by Sam Wise (in Studio Sound) I would strongly advise you to get a copy. It is the most comprehensive test I've yet read.

I have pondered where I would need to use four sound tracks on a film production. God forbid, with the sound crew often

down to two, it's problem enough to get reasonable two track M&S on location. HDTV requires four track sound with separate ambience surround on tracks 3 & 4. I wonder if the powers that be ever consider the problems of recording sound on location. Sound crews are the last who can hold up a shot. The run-up time for time code is too long for many directors. I am sure every recordist is aware that we have to put up with more set noise than when we had brutes on the set. The more sophisticated lighting becomes, the more problems seem to be created for sound mixers. There is no point in recording ambience of noisy lighting equipment, let alone camera noise. If we mention these problems to the producer how often do we get a blank look? The mixer has to live with it and do what he can to save the track.

Getting back to the Nagra D, the inevitable question is of the cost compared with a time code stereo Nagra. No matter what advantage digital offers, the Nagra 4S is a superb and well proven recorder. To invest in the D we are looking at a minimum of double the outlay. With accessories I would put the cost nearer seventeen thousand pounds. A feature mixer will certainly require at least two recorders. I feel any freelance recordist in their right mind will be very reluctant to make this sort of investment while the industry is in its present state.

I recently put the question to a producer as to whether he would be prepared to pay the realistic hire charge for a Nagra D kit. His reply was "Can't we use one of those small DAT recorders which Sony make?" So that is what we are against when it comes to return on such an investment.

While some recordists are prepared to chance their luck using semi-professional equipment we all will be expected to do the same. Producers will not be prepared to pay the realistic hire charge for recorders such as the Nagra D. So in reality we will be expected to charge little more than we do for a 4S time code recorder. I for one would be reluctant to sub hire having in the past suffered the horrors of hiring pooled sound gear that was not up to spec. Further, one needs to be pretty familiar with the Nagra D and the best way to achieve this is to have your own.

I think I can honestly say that the end of the mono Nagra 4 is in sight. I have specialised in buying and selling gear for many years. I have not had a single customer wishing to buy a Nagra 4 for over a year.

I will stay with my time code Nagras as long as producers will accept analogue recording. Although a few recordists are using the Fostex PD2 I have spoken to several recordists who would prefer to stay with the Nagra. As far as I am concerned the Sony and Aiwa DAT recorders are not for me, other than for recording DAT effects. And the arrival of the StellaDAT looks uncertain. As far as I am aware there are no other contenders available. The Fostex PD2 is the only real challenge to the D and you can buy two Fostex recorders for the price of the Nagra D. Strap two together and you have four tracks. So where do we go?

I hope this article will trigger a response from other recordists. Let's have your comments. I certainly am undecided what to buy. Are you happy to use a small cassette tape you cannot see on a production costing thousands per hour, without the worry of failure?

## FOR SALE

**Six Magnasync** 35mm mechanisms (playback head only) with 1/10 HP sync interlock 3 phase motors - £150 each; Nagra NAB reel adaptor - £300; Nagra SLO synchroniser - £380; Two 16mm rec/repro/erase 24 fps 240 volt single track recorders - £150 each; Nagra BM mixers - £100 each; Jensen synchroniser for Nagra 3, various sync and torque motors - all open to offers. For details call (081)452 2666

**Audio Developments** ADO61 8:2 mixer with communications module, excellent condition £3000; various Nagra BMT mixers - £130 each; various clips and gags for Sony ECM50 mics - £10 the lot; Urstacart mixer's trolley, extra large to take AD061 mixer, pneumatic tyres, transit case, extra boom clamps, in top condition - £525; Nagra time code owners - should your time code generator fail on location, carry a spare crystal sync conversion kit, FM board and 50 cycle crystal interchanges in minutes - £450 - could get you out of a fix. All prices ex VAT. Phone David Wynne Jones on (0582) 767348

**Nagra 4.2** in excellent condition. One owner. Features use only. David Lane maintained and modified from new. Three mic inputs plus ident mic. Rechargeable cells. ATN and PAR. Cactus leather case - £1850. Call (0753) 644869

**This space is available FREE to AMPS members who have equipment that they wish to sell or buy. Send details to the Editor**

You may have seen one of ITV's latest sponsorship deals - 'Movie Premiere' - first showings on TV of US movies sponsored by Diet Coke. The lengthy sponsorship trailer is intended to represent the location crew at work on the set. How ironic it is then that at the end of the movie the production credits are always edited out!

## PEOPLE

**Harry Fairbairn:** AMPS members south of Watford who knew Harry well before he went North will be pleased to know that he is fit and well, spending a great deal of time over the last two years helping sort out NVQ sound standards.

**Michael Winner** is to have a triple heart bypass operation after being told by doctors that his lavish lifestyle of rich food, and cigars has taken its toll. It's hoped that the operation will be as successful as the charm bypass most think that he had at birth. Joking aside, AMPS wish him a complete and rapid recovery.

**David Old** has relocated and is now with Magmasters in central London.

**Kevin Brazier & Richard Daniel** have also relocated and are now occupying the premises that once housed Malcolm Bristow's studio in the Bateman Buildings off Soho Square. The object of their venture is to provide a full AudioFile dubbing theatre with Kevin in charge of sound editing, Richard engineering and a yet to be named rerecording mixer. With Kevin's already extensive AudioFile experience and Richard's clear understanding of digital techniques they should do well. November 15th was the opening date and bookings have been coming for weeks before that.

**Anthony Quinn:** 78 year old Tony, with the help of his 29 year old secretary has just become a father for the eleventh time. His score according to the New York Post is four by his first wife (Cecil B De Mille's daughter) three by his second wife, three by other partners and now a baby born on July 22nd. He calls his autobiography 'Original Sin'. Time to change the title Tony; you're now not being original!

**Martin Trevis / Peter Glossop:** Martin tells me that he and Peter had an enjoyable shoot on Chris Menges' movie "Second Best". Director Menges was very accommodating for sound, being patient and tolerant of any technical problems. The big event of the production however was the increase in pay given the crew when more American finance came to hand with the casting of John Hurt in the lead. That's a change these days. Well done Working Title Productions.

**J.W.N. 'Danny' Daniel:** retired production mixer/rugby fanatic living in Wales would love to hear from or have visits from film industry friends who happen to be in his neck of the woods. His address is 'The Redlands', 3 Hospital Road, Ponty Pridd, Mid Glamorgan, Cymru Tel: (0443) 402288. "Carry on Danny"!

**Bob Allen**