

AMPS

The Association of Motion Picture Sound

Newsletter No. 5

November 1992

NOTICES

The ANNUAL GENERAL MEETING of AMPS will be held on Sunday 31 January 1993, starting at 10.30 am in Theatre 7, Pinewood Studios.

Voting Papers (from full members only), if not already posted, may be handed to the Returning Officer up until the time the Chairman calls the meeting to order. Votes will be counted during the meeting and the names of the successful candidates announced before the meeting closes.

Coffee, tea and biscuits will be available from 10 am so come in time for a 'cuppa and chat' before the meeting starts.

Welcome to the AMPS Newsletter.

We had a very favourable response to the last Newsletter, including this comment in a letter from Production Sound Recordist Stan Phillips:

"The Newsletter gets better and better. It's certainly refreshing to see people sharing their expertise and talking about things rather than the ancient art of guarding trade secrets."

However, to continue to develop the Newsletter we do need your ideas, writings and thoughts. Several members have submitted written pieces and comments since the last issue, and I would encourage you to think about anything you may wish to share with the membership.

The For Sale column was a resounding success. There were 14 enquiries and all the items on offer were sold. This space is open to any member with equipment to sell, buy or swap. Remember - it's FREE. Send details to the Editor at the address below - or if you're passing, you can leave written details with Graham Hartstone (Pinewood), Gerry Humphreys (Twickenham) Hugh Strain De Lane Lea or Lionel Strutt (Mayflower).

The gentle reminder about outstanding subs was, however, not a success. The Council hopes that those members still in arrears won't be offended when they receive a polite letter from Membership Secretary Gerry Humphreys.

The Annual General Meeting comes up at the end of January 1993. As there won't be another Newsletter before then, the Council would like to remind all members that the AGM is their chance to say how the Association should be run, what improvements they would like and to make suggestions for future general meetings. So go to it, put minds into gear and come up with subjects for discussion.

The Council members give a considerable amount of their time to Association affairs. They can't think of everything, so it's up to all members to help run the Association by at least taking the opportunity to make known their wishes - either at the AGM, or through the pages of this Newsletter.

Make a note now of the AGM - and please make every effort to attend.

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

This Newsletter is published by the Association of Motion Picture Sound for distribution to all members. AMPS can be contacted through Secretary Lionel Strutt at Mayflower, 3 Audley Square, London W1. Membership enquiries to Gerry Humphreys, Membership Secretary, Twickenham Film Studios, St Margaret's. Twickenham, Middx TW1 2AW.

AMPS' GENERAL MEETING REPORT

TECHNOLOGICALLY SPEAKING

On the 22nd of September, a General Meeting took place at the De Lane Lea Sound Centre. The subject, 'Tapeless Recording & Hard Disk Sound Editing' was presented by Yasmin Hashmi and Stella Plumbridge, both of Sypha, an independent consultancy to both users and suppliers of tapeless recording / editing systems. The lecture was commissioned by AMPS and offered to the membership free of charge.

The event was advertised as being of particular interest to sound and music editors by way of a non-technical introduction to the 'new technology'. Apparently then our members are better informed than we gave them credit for, as so few turned up (20) on the evening. Perhaps this was also due to the deluge that preceded the floods that occurred later that night.

However, since the overhead projector intended to be used to illustrate the lecture failed to operate, the small numbers involved meant that these illustrations could be passed amongst us whilst the talk continued. A little confusing for those of us at the end of the line who found themselves gazing at something several minutes out of sync with the matter at hand.

Under the circumstances, Yasmin, aided by Stella, did a great job of presenting their subject in a concise and very interesting way. We are most grateful to them, particularly as we kept them well beyond the expected finishing time due to the depleted facilities.

Following the lecture there was a display of publications and hooks related to the subject, including 'The Tapeless Directory', a publication of the Sypha Consultancy containing information on over 70 tapeless audio recording / editing systems in an easy-to-compare format.

As usual, a recording of the meeting can be acquired by applying to AMPS, and for anyone interested in their services, Sypha is located at:

216A Gypsy Rd,
London SE27 9RB.
Tel: (081) 761 1042

JOHN IRELAND
DUBBING EDITOR

HARRY MILLER, 1904-1992

It was a sad moment when a phone call from Lionel Strutt told me that Harry had died, but beyond that moment I remember him with much pleasure and affection. Acknowledged as the father, by now probably the grandfather, of all sound editors he combined endless patience and skill with an unerring grasp of the requirements of whatever film he was working on. As second assistant on my very first film, a George Formby, I remember the excitement and satisfaction around me when we obtained the services of Harry for the sound editing. I was given to him to do his joining and labelling though not his blooming, he being rather skilful at this lost art. I was able to watch him work, intrigued by what I barely understood while he explained the importance of taking pains whatever one did. He also gave me good-humoured advice on life's other problems such as how to avoid the washing-up and so on, all of which I'm sure would have worked if I'd had the nerve.

A few years later Kathleen, my wife, worked as his assistant and recalls that nothing was ever too much trouble; that he was very quick, neat and positive in whatever he did; and further, he was very easy to work with, always pleasant and kind, friendly and helpful.

Harry was always happy to advise and share his knowledge the rest of us. One only had to ask. Many among us learned a lot from him and even those who never knew him probably owe him a great deal. For it was through Harry that sound editing became a recognised skill and respected as such.

He was always much in demand and continued to work after he should have retired. Even when he did eventually retire, he remained youthful, seemingly no older than when I first knew him at Denham. It was good to know that he went on to have a long and happy retirement.

Of course it is always sad when someone like Harry dies, but I feel we will always remember him as he was - happily and with great affection. He really was the Daddy of them all.

LESLIE HODGSON
DUBBING EDITOR

COUNCIL NOMINATIONS

A REMINDER TO ALL FULL MEMBERS

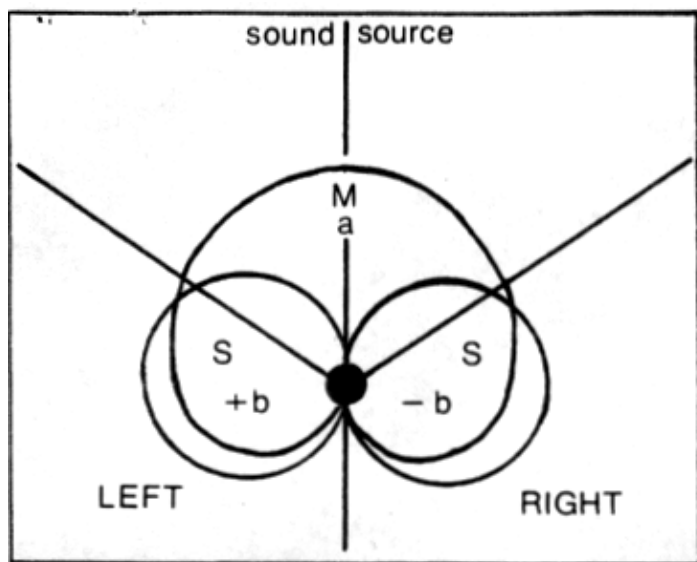
Have you sent in your nominations yet?

Nominations close on Monday November 30, so there's still time if you act now.

Use the nomination form sent to you earlier or if you've lost it, a sheet of notepaper, and send in the names of any full members you think should be elected to the Council.

Address to: Lionel Strutt, Mayflower Film Recording, 3 Audley Square, London W1.

PLEASE MAKE THE EFFORT



Polar pattern for microphone combination using cardioid and bi-directional microphones

A NOTE ON MS / M & S

Recently the terms 'MS' and 'M & S' have been on the lips of many people connected with motion picture sound. This is probably due to the advent of television stereo broadcasting and the great number of programmes for TV now being produced with stereo soundtracks.

There is however a great deal of confusion about MS and M & S. A lot of people are unaware that these terms refer to separate and different functions.

The term 'MS' is used to describe a microphone technique developed by a German named Lauritsen which produces Left and Right signals for stereo recording. The term 'MS' originally stood for 'Mid-side Stereophony', but now it more commonly means 'Mid-Side'.

The term 'M & S' describes a method of recording two separate mono signals which can later be combined to produce a stereophonic recording.

The 'MS' microphone technique for stereo recording uses a forward-facing cardioid-type microphone in conjunction with a figure-of-eight (bi-directional) microphone positioned so that the direction of its pick-up is at right angles to the forward-facing microphone. The forward-facing microphone provides the 'M' pick-up, while the bi-directional microphone provides the side 'S' pick-up. Hence the term 'MS'.

The signals from the forward-facing and side-facing microphones are fed into a combining matrix where sum

and difference products of the signals result in Left and Right signals at the Output.

This technique can be used with two separate microphones as already mentioned, but there are also available microphones, usually of the electret type, that house the necessary capsules and matrix in one unit. Other - more expensive - units feed the outputs from the capsules into an external matrix unit with variable width control and switching for either Left and Right or Mid and Side as separate signals.

The 'M & S' recording technique is the system of using a 2-track tape recorder to record the forward-facing or middle signal 'M' on one track and the side-facing signal 'S' on the other track. Later, at the dubbing stage, these two mono signals are combined through the appropriate matrix, providing Left and Right signals to produce a spatial effect.

Left and Right signals may also be produced from the two M & S mono signals by feeding them into the mixing desk, splitting the outputs of each signal so that each leg of the 'M' signal is fed into a separate input, and the 'S' signal connected likewise - but with one leg phase-reversed. By adjusting the gain controls of the four inputs, Left and Right signals can be produced.

It is at this time in the dubbing theatre that the stereophonic effect can be assessed and decisions made as to the desirability or otherwise of using the recorded material in stereo.

This M & S system offers a 'belt-

and-braces' type of security. If for some reason the spatial atmosphere added by the 'S' signal impairs dialogue intelligibility, e.g. camera noise or other off-screen extraneous noise, then the 'S' signal may be eliminated, leaving the forward-facing 'M' signal for use in mono.

If a Left and Right (A/B-XY) channel system is used for the original recording, then the only way of producing a mono signal is to combine Left and Right channels. The unwanted extraneous sounds will still be there, and will probably interfere with dialogue even more.

Whether dialogue should be recorded in stereo or not is a matter for serious consideration before a production is started. Certainly dialogue for cinema Dolby SVA reproduction should be in mono.

If a producer of drama or documentary programmes for television insists on production recording being in stereo, then at least M & S recording will not mean complete disaster at the post production stage should there be problems with the stereophony of the original recording.

To avoid confusing the two terms - 'MS' and 'M & S' - the Association of Motion Picture Sound recommends that 'MS' be used to identify stereophonic recordings made using the Mid and Side microphone technique for the production of discrete Left and Right signals.

The term 'M & S' should be used to describe the 2-track recording system where the mono forward-facing signal is recorded on one track and the mono side-facing signal on the other track, the two tracks being suitably combined at a later time to produce Left and Right signals.

STEREO TRACK POSITIONS FOR M & S:

Track 1
=Upper Track= Left=M= Forward

Track 2
=Lower Track=Right=S ==Side

COLOUR CODE:

Nagra Red = Left
Green = Right
Sony is reverse

BOB ALLEN

BILL ROWE, 1921-92

Bill Rowe, a sound legend in his own right, tragically died on the 29th September 1992 of a stroke.

Bill was a man of great skill and talent which grew over the years, earning him a worldwide reputation for many TV and feature film productions. He won many BAFTA awards for sound such as Ridley Scott's "Alien", Roland Joffe's "The Killing Fields", Karel Reisz's "The French Lieutenant's Woman" and had many more nominations.

I'm sure that it was a marvellous moment for Bill when he won the sound Oscar for Bertolucci's film "The Last Emperor".

He was a mixer's mixer, admired as much for his generosity of spirit as for his technical and aesthetic qualities.

Bill first started in sound at RCA, then Ealing Studios onto ABPC Studios Elstree, where we first met about 35 years ago. After working together for a number of years, we went our separate ways. However, we remained in contact not just for discussions on the technicalities of our industry but for the sLinging vibes and friendly banter that Bill could give and take with his very distinctive and dry sense of humour.

30-odd years ago my twin daughters were born. Four years later, Bill's wife, Marina, presented him with twin sons. He always claimed this had happened because he sat on the same seat as me in the Dubbing Theatre.

Bill also contributed a great deal to the working committee which initiated the formation of Amps. He will be greatly missed by many people in all areas of the Film Industry. I shall miss my friend and colleague - Rest in peace, Bill.

WILLIAM OLIVER ROWE, DUBBING MIXER

BORN FEBRUARY 2 1931, DIED SEPTEMBER 29 1992, LEAVING HIS WIFE MARINA, THEIR TWIN SONS AND DAUGHTER

HUGH STRAIN. CHAIRMAN, AMPS

Bill Rowe: A Eulogy

Bill Rowe was Elstree. Oh, I know John Maxwell founded the studio, Andy Mitchell ran the place, and stars like Richard Todd and Cliff Richard identified the studio in the minds of the public, but to fellow professionals and colleagues throughout the international world of Motion Pictures, Elstree was Bill Rowe: Bill Rowe was Elstree.

And now they are both no longer there. Movies came from all over the world to be mixed by Bill and Ray at Elstree Studios: much more than merely a servicing facility, as many of the recent owners perceived it to be. The Elstree Sound Department was a bastion of good taste, of aural style and technical innovation. And in a healthy industry, with a sympathetic government, it would have continued to be so under Bill's direction.

I remember the excitement recently when the new SSL 5000 desk went in, and Bill's optimism for the future. But then the buildings were destroyed, not just the stages and the admin block but also Bill's beloved theatre; and perhaps then, imperceptibly, the end began.

Bill Rowe came to Elstree, or ABPC Studios as they then were, in the winter of 1949/50; Ealing via RCA to assist Len Shilton on the console, at the same time as a young former MGM floor mixer named Hugh Strain was assisting Len Abbott. Warner Bros had invested in the studios, and films like "Mobv Dick", "Indiscreet" and "The Downers" were all dubbed at Elstree.

They were good years. A stream of local product from Hammer and Associated British itself kept the studios busy. Mixer Ray Merrin joined Bill Rowe on the desk for a Roman Polanski film eventually called "Dance of the Vampires"; it was to be the start of a great professional marriage. (Although it was then a three-man desk with Bill in the middle flanked by Ray and Len Shilton.)

But the 1960s started a wave of

The 29th September 1992 was a sombre day for the British Film Industry when a friend and colleague for almost thirty years died from a stroke; the man whom we all considered indestructable. Bill seldom missed attending the proceedings in the famous Dubbing Theatre at Elstree, enjoying most of the moments in the art of producing the final track.

The numerous accolades are too many to mention, but they included seven BAFTA nominations and three

BAFTA awards plus the Oscar for "The Last Emperor".

Bill always considered it a privilege working for so many talented people throughout his career and I am positive that those who came into contact with him will miss his presence and as a workmate who sat next to him on so many projects, I know he will never be replaced.

At this terrible time our thoughts are with his family.

**RAY MERRIN &
EVERYONE AT ELSTREE**

takeovers at ABPC and by the end of the decade the studios were renamed Thorn EMI, and eventually would become Cannon and Goldcrest before their demise.

Bill's reputation and popularity grew and in 1972 he was made chief dubbing mixer. He was the first person in the world to utilise the then brand new Dolby noise reduction system in film dubbing with Stanley Kubrick's "A Clockwork Orange", utilising Dolby on all pre-mixes and masters. (A format Bill also used Of both "Barry Lyndon" and "The Shining" for Kubrick, both monaural features.

In 1974 Bill Rowe mixed "Callan", the first film ever with a Dolby A encoded track, and in July 1974 the first ever Dolby stereo optical recorder was commissioned by Elstree and was demonstrated with "Stardust" under Billy Rowe's watchful supervision.

In 1975, Bill mixed "Tommy" for Ken Russell, a complex sound movie, which was shown in its premiere run in the 'Quintophonic' sound system with a surround track which could be encoded - effectively the first feature in Dolby stereo. A Bill Rowe and Elstree 'first'. In September of that year, "Lisztomania" was released, the first feature to premiere with a Dolby Stereo optical soundtrack. Movie history was being made.

Bill Rowe began to be invited to follow his films around the world. He went to New York for "Valentino", to Chicago for "The Little Prince", among others. In 1979, Bill was made 1-lead of Post Production at Elstree and a golden era in sound began.

Elstree became a home for George Lucas and Steven Spielberg, and Bill mixed "Alien", the first 70mm film dubbed from the old mono desk. There was a run of David Puttnam features: "Midnight Express", "Chariots of Fire", "The Killing Fields" and the two 70mm epics - "The Mission" and "Memphis Belle". The world's renowned screen talents were queuing up to mix with Bill Rowe; he dubbed three films for Stanley Kubrick - "Yentl" with Barbra Streisand, Sam Peckinpah's "Cross of Iron" and the mammoth box office smash, Warner Bros "Batman".

Bill accrued seven British Film Academy nominations, and on one memorable evening actually found himself in competition with himself! He won the coveted BAFTA award for Best Sound on three occasions: for Ridley Scott's "Alien", for Karel Reisz's "The French Lieutenant's Woman" and for Roland Joffe's "The Killing Fields".

CONTINUED ON NEXT PAGE

In 1985, Bill Rowe was awarded the distinguished Award for a Career in the Industry by the British Film Institute, and was honoured with a retrospective montage on the awards evening.

[There was of course only honour which could top that and in 1988 Bill Rowe won the Oscar, the American Academy of Motion Picture Arts and Sciences' award for Best Sound for Bernardo Bertolucci's "The Last Emperor".

It is important to remember that unlike all other film industry awards the Oscar is a peer vote and to be awarded one shows a mark of professional respect within the industry, second to none.

Billy Rowe's fame and affection were truly international.

It was a touching indication of how fast sad news travels when I learned of Bill's passing as I was en route to Kazan, in Tartarstan, from Ray Gillan who was on his way to Moscow; whilst Eric Tomlinson informed Terry Rawlings when both were in Prague.

Bill was one of a literal handful of world class mixers: as 'Mac' was Pinewood, so Bill was Elstree. In an Elstree where today, the stills department is in the former kitchen and the carpenters' shop has become the vaults, there were no concrete plans to rebuild Bill's theatre. And now, who knows?

Bill's last two credits were on "Bitter Moon" and "City of Joy" and it seems fitting that both films opened in London's West End in the week of Bill's death, leaving an on-going legacy.

But wherever films are shown, wherever film students gather, Bill Rowe's legacy lives on. He was a true teacher and was proud of instructing film sound in Tel Aviv.

Every month, and almost every week, a Bill Rowe soundtrack plays and will play at London's National Film Theatre, or on television. It is a career achievement for his family to take to their hearts.

For while Bill Rowe remains truly irreplaceable, his work, his influence, and above all else, the sheer pleasure of working with Bill Rowe will live on, and for all time.

TONY SLOMAN
OCTOBER 5 1992

Although having known Bill Rowe for many years my knowledge of what made him tick was generally confined to the dubbing theatre, while socially it had been lunches and brief get-togethers at meetings and social events. Most sound editors had passed through his magical mixing hands at some stage in their careers, and being one of those sound editors myself, I had only admiration for his great talent and knowledge in the art of sound production and reproduction.

I was always amazed at how controlled, calm and patient he was with some of the situations that arose in the theatre (not forgetting some of the people that he had to deal with during the course of a dub). Bill was a good friend to the cutting rooms, always ready to give assistance and advice. I can see him now, cigarette in hand, making his 'tour' of the cutting rooms at Elstree, head round door - "How's low's it going, chaps?"

Bill had a large following of Directors who became regulars in his theatre over the years - there was only one person to mix their movies, and that was Bill Rowe. They just kept coming back.

Although Bill had a very disruptive period at Elstree, with various takeovers and finally a shutdown, he continued to mix for his followers at other venues such as De Lane Lea in London in London, and in Paris. Bill had won many awards in his time but his 'big one' came in 1988 with the American Oscar award for Best Sound for Bernardo Bertolucci's "The Last Emperor". I have to say that I feel very honoured to have been a part of the post production team on that award winning track. Sound will never be the same without Bill Rowe - "You are a hard act to follow, Bill."

MICHAEL HOPKINS, DUBBING EDITOR

Bill Rowe's funeral

More than 200 attended the service at Ruislip Crematorium. It was a fitting tribute that some had travelled from as far as the USA to pay their respects to Bill.

In addition to family and friends, those present included strong representation from all sections of the Sound Department, along with Sound and Picture Editors, Production Executives, Directors, Musicians and many others from all parts of the industry. So many, in fact, that not everyone was able to get a place in the Chapel, even though standing was permitted in the gangways and behind the pews. The service was conducted in such a way that it could be followed even by those outside the Chapel.

A fitting tribute was read to the congregation by Tony Sloman, outlining Bill's background, career and some of the technologies he pioneered within the film recording industry (this tribute is published in this Newsletter).

An abundance of floral tributes to Bill were displayed outside the Chapel, including a wreath from the membership of AMPS. The Association has also made a donation to the Chest, Heart and Stroke Association in his memory.

Afterwards a gathering was held at the Sheraton Skyline Hotel, and Bill's wife Martha very kindly invited everyone along. Marina and the family took the time to chat to each person as they arrived, discussing their associations and friendships with Bill, and each individual's involvement with his work.

This was a very sad day for all of us but it is a great tribute to Bill that so many came along, making this the largest gathering within our industry for many years. Our condolences go to Martha and the family in their sorrow. They can, however, feel justly proud of the fact that on the evidence of this attendance, Bill was truly recognised within the film world as a legendary figure.

LIONEL STRUTT, SECRETARY, AMPS

In his own words

I actually got into this job by accident, and things just snow balled. Sometimes when the 'Bad News' phone rings [people don't phone good news - just bad] I wonder 'If I could read and write proper would I still do this job?'

I think so. It's exciting and a challenge. You run a reel for the first

time and the only thing you think is, it'll never work. Then slowly it starts to clear, and like a chef you try a drop of this and a pinch of that, stir well and all of a sudden you have a reel.

There is, however, one part at the dubbing that I'm not so keen on - when the rushes are back from the laboratory, and you run the film just sitting back, as it unfolds you see little things that irritate and make you wonder why on earth did I do that, or

why didn't I do this instead.

Sometimes a mistake worries you so much that you have to mention it and if everyone agrees then you can change it - you know you are really only concerned in case another dubbing mixer spots it!

BILL ROWE
'Re-Recording For Film',
published July 1976, Studio
Sound

Synch Marks and Spirit Marker Pens

Peter Musgrave, while working on "Licence To Kill", was trying to find a way to stop his synch marks being wiped off the cel side of magnetic film by the friction of the flywheel rollers in dubbing theatres, sometimes after only two or three runs. He tried many different types of marker pen and his findings are as follows:

• FORDIGRAPH (OFREX) BEST	
• STAEDTLER	
LUMOCOLOR	GOOD
• STABILO OHP	POOR
• SHARPIE	POOR
• EDDING 22000	BAD
• PENTEL	WORST

He says that the densest original colour (i.e. Pentel) doesn't necessarily resist friction the best, and it's what's left after a long dub that's most important. Most machines' greatest wiping action tends to be down the centre of the film, so it is safer to write nearer the edges.

This year Peter has the impression that the Staedtler is not as good as it was, but the Fordigraph is available under the name of OFREX from Pinewood Studios Stores. Only the black colour really holds, and it must be the Permanent (not Washable) variety. He recommends the 'M' (Medium) point as a good size to use.

OVERHEARD...

Swedish actress Harriet Andersson is reported to have told director Ingmar Bergman:

"I don't like video - because I can't hear the camera."

FOR SALE

- 4 Rifle Mics AKG D900E - £50 Each; Crown Pressure Zone Mic CM100 Omni-Dir - £10; Selection of Synchrisers and Squawk Boxes - offers; 1" Audio Tapes 2400tt x 40 - £10 each; old 35mm stock (for spacing) - offers; Brother HR20 Daisywheel Printer (compatible with most WPs) - Centronics / Parallel - £100.

Contact Lionel Strutt on (071) 493 0016.

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

Recordings of Meetings

Cassette tapes of the General Meetings that have been recorded are available on request to paid-up Members who were unable to attend the meetings. Tapes available so far include:

- **Stereo Sound for Cinema & TV: General Forum**
- **Dolby Systems: John Iles I Tim Partridge**
- **Time Code Practices: Panel of Speakers**
- **Keycode: Tony Harcourt, FBKSTS, Kodak**
- **Introduction to Tapeless Recording & Hard Disk Editing: Y. Hashmi, Sypha**

SWEATSHIRTS

You've joined the Association, read the Newsletter, now wear the Sweatshirt!

High quality AMPS sweatshirts are back again, available in Red, Black, Dark Blue, Light Blue, Light Grey or White

- and all feature a discreet AMPS logo on the front.

Sizes are Large and Extra Large, and at just £15.80 each they represent excellent value.

Call (0284) 850332 to order yours!

NEWS

- **Nagra Kudelski** has established a UK base for customer support. Experienced Nagra engineers John Rudling and Claude Burton are part of the team, based at Nagra Kudelski GB Ltd. Unit 13, Long Spring, Porters Wood, St Albans, Herts AL3 6EN. Tel (0727) 810002. Fax (0727) 837677.

- **The Association of Professional Recording Services** has announced the dates for the APRS '93 exhibition at London's Olympia 2 as 23-25 June 1993.

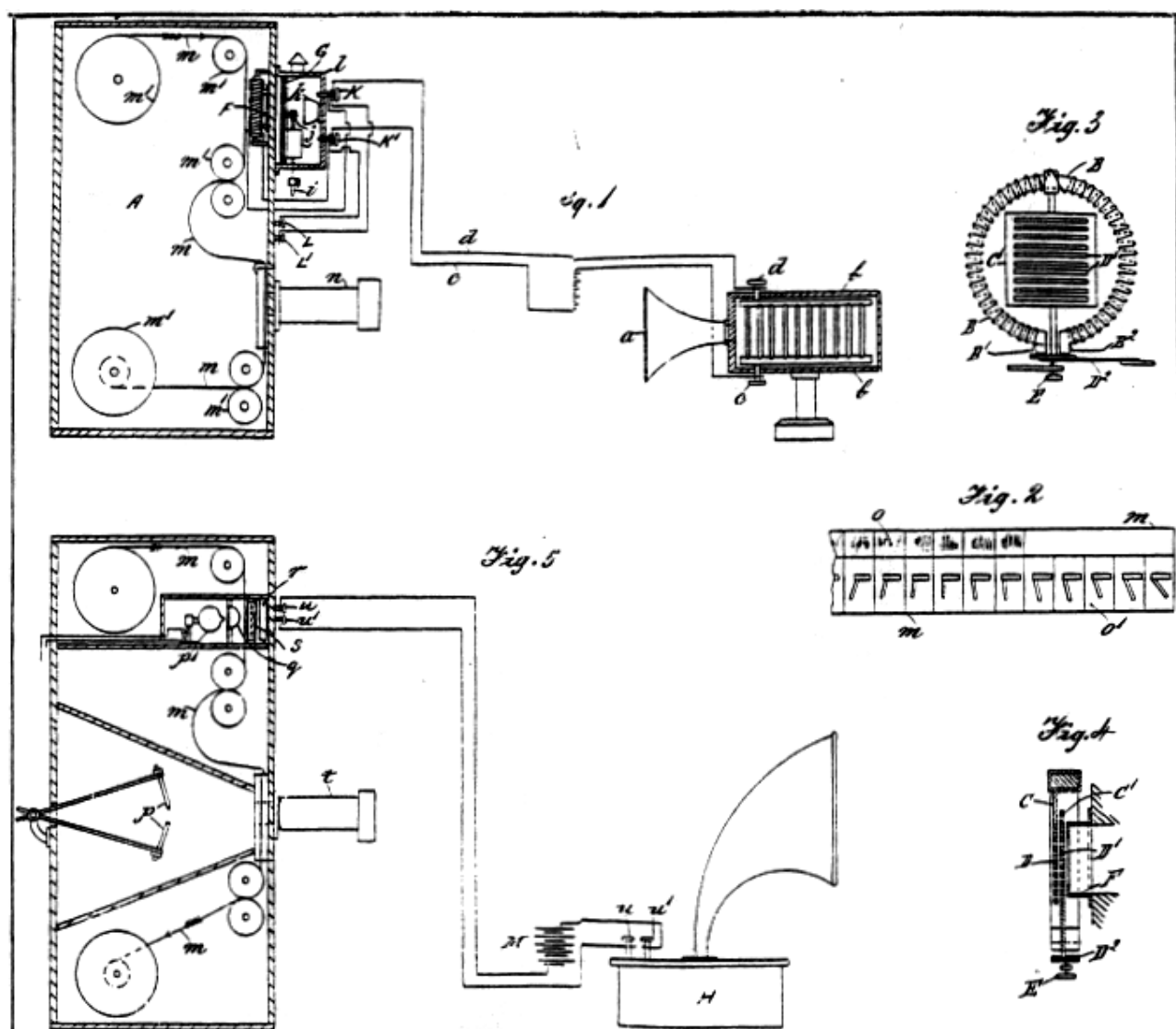
- **Oliver Stone** will be using Lightworks random access non-linear editing systems for his new film "Heaven And Earth", on location in Thailand. Each system is equipped with 60 hours of disk storage space. Although primarily for picture editing, the Lightworks can handle eight tracks of audio while any four channels can be independently editing or output at full production quality.

ANYTHING TO SAY?

This your chance to put your views, tips or comments to the AMPS membership.

Write to **The Editor, AMPS Newsletter, Old Post Office Cottage, Old Post Office Rd, Chevington, Suffolk IP29 5RD.**

Newsletter Competition



The above drawings relate to an important development in Motion Picture Sound Recording. Can you name it?

Answers on a postcard please to:

**AMPS COMPETITION, Old Post Office Cottage, Old Post Office Road,
Chevington, Suffolk IP29 5RD - to arrive by .5 January 1993.**

AMPS Sweatshirt prizes for the first correct answer received and for the most original suggestion of what the diagram is. Go on - have a go!

MORE NEWS

- **Digital Audio Research** has been awarded a Design Council Award in the Consumer Products / Contract Goods category for their SoundStation II and SoundStation Sigma hard disk recording / editing systems. The product was evaluated on a wide range of design requirements.

- **Following on** the US release

of "Batman Returns" and Disney's "Honey I Blew Up The Kid" with Dolby Stereo SR.D digital sound tracks, three more titles are just on US release-Disney's "Mighty Ducks", Warner Bros' "Under Siege" and the Disney animated feature "Aladdin". Further titles will be announced for Christmas release. By the end of September, 35 US cinemas were SR.D-equipped, with

Dolby estimates of 100 screens worldwide by the end of the year. Prints being used so far have been made on a Westrex 1231 stereo camera in Los Angeles, the only modification being the addition of a Dolby digital upgrade kit which will be made available for sale to existing Dolby Stereo camera owners from January 1993.