

AMPS

The Association of Motion Picture Sound

Newsletter No. 9
February 1994

Council Election Results 1994

Seventy nine voting papers were returned which was 26 less than in 1993. It's a pity that more members don't make the effort to return their papers in the supplied reply paid envelope. It's to be hoped that they steam off and use the stamp; it would be a shame if the PO got the 19p without having to work for it.

The voting was as follows:

Kevin Brazier - 20
Richard Daniel - 40
Rodney Glenn - 24
Sandy MacRae - 45
Ivan Sharrock - 53
Lionel Strutt - 59
Ken Weston - 50

Accordingly Lionel Strutt, Ivan Sharrock and Ken Weston were re-elected and Sandy MacRae elected to take the place vacated by Alan Paley.

Congratulations to those elected and thanks to the unsuccessful candidates. It's hoped that they will try again.

Thanks are also due to Alan Paley for his work on the Council over the past three years

Council Officers For 1994

At the first Council Meeting after the 1994 AGM, the Council re-elected the following to serve as officers for the current year:

Chair: Gerry Humphreys

Vice Chair: Bob Allen

Secretary: Lionel Strutt

Treasurer: Eddy Joseph

Membership Secretary:

Robin O'Donoghue

Brian Hicken will continue as assistant to the Secretary

4th Annual General Meeting & Extraordinary General Meeting

Pinewood Theatre 7 was once again the venue for AMPS' AGM, this time coupled with the first ever Extraordinary General Meeting called by the Council.

From 10AM onwards there was a steady flow of members arriving and taking tea or coffee in the Green Room adjacent to Theatre 7. The half hour before the AGM is always a very popular part of the meeting. It gives members a chance to meet up for an informal exchange of news, views and "How are you's?". We really should have more informal meetings like this; meetings without any special business to attend to, just a mingling of members in a pleasant atmosphere.

Extraordinary General Meeting

Called by the Council to ask for a change to the constitution Council Quorum Rule and to seek the opinion of the membership regarding the grade of Associate Member.

The Chairman, Gerry Humphreys, explained to the meeting that there had been two Council meetings in the past year that had been inquorate. This had seriously held up business and wasted the time of those Council members who had been able to attend.

The rule calls for a Quorum of six of the 15 Council members to be present but qualifies that it must be made up of two from each of the crafts - Production Sound, Sound & Music Editors and Post Production Sound. It is the craft qualification that has caused the problem.

The inquorate meetings have been well attended but at one meeting there was only one Production Sound member, the absence of others due to work commitments and likewise at the other meeting, only one Sound Editor.

The Council was asking to remove the craft qualification from the quorum rule and moved that the Council quorum should be six of any of the Council members but that, should there be any matter of special importance to any one of the crafts that were not represented by at least two members present, then that matter would be held over until the next meeting.

The meeting accepted the proposal without discussion and voted unanimously to change the rule.

There were two reasons why the Council wished to consult the meeting regarding Associate Membership. As there have never been a large number of Associate Members, perhaps if the qualification for Full Membership was reduced and there was only one grade for membership, more assistants would join.

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4th Annual General Meeting & Extraordinary General Meeting *continued*

The other issue concerned qualifications. There have been several applications where the applicant's limited length of time in his present job barred him from Full Membership but if he had applied in his previous lower grade job he could have been a Full Member. For example a production mixer who had not got six years in the grade qualification would only be offered Associate Membership. Had the applicant applied as a boom operator of eight years experience he would have been given Full Membership.

Lengthy discussion revealed that those members present certainly did not want any change in the Full Membership qualifications nor any change in the Associate Membership grade.

A suggestion that the subscription for Associate Members be lower than that of Full Members was raised but no recommendations were made.

Regarding the length of experience qualification anomaly, the meeting said that there should be no change in the wording of the rules but passed unanimously a resolution proposed from the floor that would give the Council leave to use its discretion in situations where the length of service question arises.

That concluded the business of the extraordinary general meeting.

The 4th Annual General Meeting

The minutes of the 3rd AGM which had been sent to members prior to the meeting were agreed and signed by the Chairman as a correct record.

In his address, the Chairman outlined the meetings, screenings and events that had taken place in the past year. He thanked Twickenham and Pinewood Studios along with De Lane Lea, Magmasters and Mayflower for the Council Meeting venues they had provided. He made special thanks to Pinewood Studios for the Theatre 7 screenings and to Graham Hartstone for arranging the shows. He also thanked Lionel Strutt, Brian Hicken, Eddy Joseph and Robin O'Donoghue for keeping the finances, membership and administration in such good order. Keith Spencer-Allen and Bob Allen were also thanked for their work in producing the Newsletter.

He congratulated Peter Musgrave and all who had worked on producing the updated terminology document now called 'Original Sound Track Identification And Transfer Procedures'. All members have been sent a copy and it will be distributed to transfer bays, training establishments and other sound organisations.

The Chairman hoped the coming year would see an improvement on the work front and that the level of the Associations activities would increase. The working party on DAT levels was well under way and in the late Spring a social event in the form of a river boat disco trip has been arranged. It was also planned to make another attempt to get a party

together to visit the Imax and Cinerama at the Bradford Museum of Photography. Cinema and TV. These activities are all besides the regular screening of top rate movies, technical meetings and equipment demos.

Eddy Joseph in his financial report revealed that this year running costs had exceeded subscription income necessitating the withdrawal from reserves of approximately £2000. This still left a reasonable amount in reserve but some form of extra fund raising should soon be considered.

Part of the extra expenditure was due to the cost of publishing the soundtrack identification booklet and the purchase of a fax machine to assist Brian Hicken.

Guest speaker Kate O'Connor, the project manager of Skillset, arrived at 11.30AM to address the meeting on National Vocational Qualifications (NVQs) and Skillset's part in the training. She outlined how NVQ's started, what they meant and gave a full report on the progress so far.

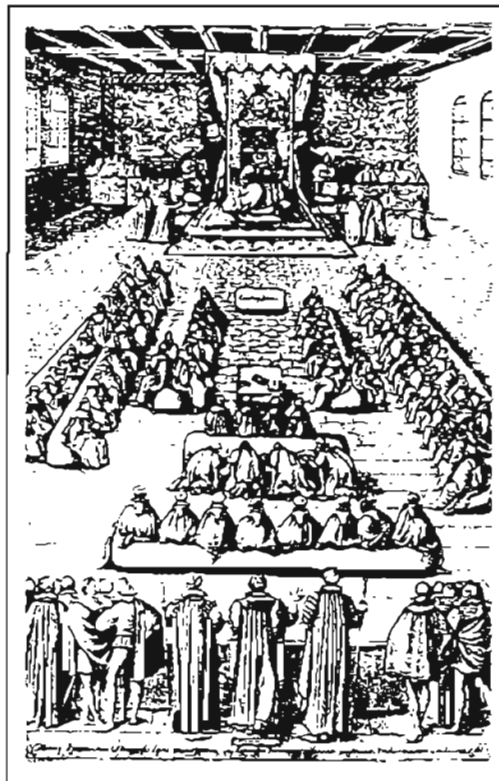
There was an excellent Question and Answer session. Kate in her replies was able to ease the minds of those who were unhappy about the assessment process. It is safe to say that all present are now better informed and more kindly disposed towards the NVQ system.

Kate gave special thanks to Bob Allen for his work and the time given to keeping feature film sound aspects to the fore during the setting of the industry standards.

The Chairman thanked Kate on behalf of the members present who showed their appreciation with a loud round of applause.

During the course of the meeting Brian Hicken was busy opening the postal vote envelopes and counting the votes for the election of the four vacant council places. The results of the election were announced at the end of the meeting and the successful candidates congratulated.

The meeting came to a close at 12.40.



INTERIM REPORT

First Meeting of Working Party 6/1/94

DAT LEVELS

Present: Patrick Heigham, Graham Hartstone, Rob James, Chris Munro, Graham Nieder, Nick Lowe

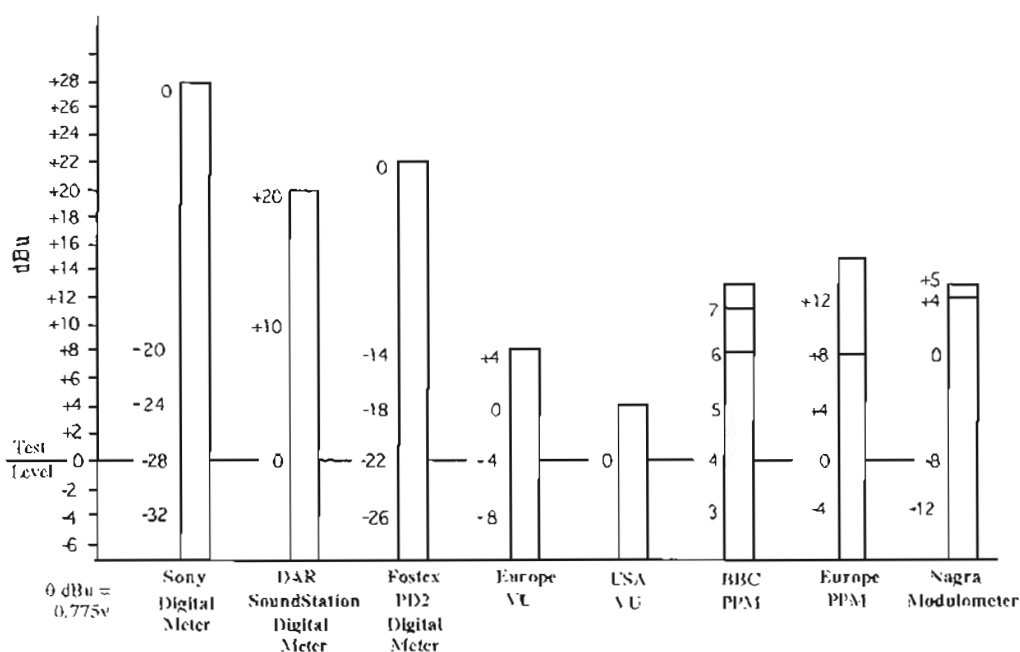
A lively meeting was held on Thursday 6th January at Twickenham Film Studios. The topic under discussion was digital-to-analogue sound transfer and its attendant problems. The consensus was that the committee should concentrate on defining a line-up standard for digital (in particular DAT) to analogue transfer. Problem areas were defined as follows:

- 1/ **Lack of understanding of analogue and digital metering in all their various guises.**
- 2/ **Difficulty of accommodating the potentially enormous dynamic range of DAT and other digital formats on magnetic film.**
- 3/ **Different line-up levels used on analogue re-recorders throughout the industry.**

The general feeling was that to keep matters simple, what was required was a line-up procedure that could be related to standard Nagra line-up, a level which has been around for many years and everyone seems to understand. A line-up standard of -18 (digital metering) has been adopted by the European Broadcasting Union and this is as good a starting point as any. It is, however, worth noting that across the Atlantic, the SMPTE has adopted a line-up standard of -20. Provided that floor mixers/sound recordists regard this -18 line-up in the same way as the Nagra -8

line-up that we all know and love, and modulate the track accordingly and providing the transfer bay then re-records this track in a similar way to a Nagra transfer, all should be well. However it is apparent from a graph produced at the meeting (see above) that the -18 digital line-up tone (on a Fostex DAT machine anyway) is 4 dB higher than the standard Nagra line-up tone. This would seem to suggest that an accurately modulated DAT track would have to be lowered by 4 dB relative to Nagra Line-up in the transfer bay to achieve a nicely modded lump of mag. A complication arises here in that flux density relative to output level differs from studio to studio - peak recording levels are therefore bound to be different. In other words a re-recording made in one studio may, in absolute terms, playback higher or lower in another studio. Worse, a track successfully transferred in one studio at a given level may end up as an under or over modulated track if transferred elsewhere.

The decision was taken to do a bit of consumer research amongst prominent sound post production facilities including Pinewood, Twickenham, Delta, De Lane Lea, Cine Lingual, Magmasters, Anvil, Video London, Interact, Mobitrack, BBC, Granada, Central, Yorkshire and Meridian. A questionnaire listing queries on peak flux level, Dolby level, type of metering used, Nagra line-up relative to that meter, DAT line-up relative to that meter, is to be devised and sent, along with a DAT tape and a 1/4 inch tape to the above facilities with the request that the DAT and the 1/4 inch be transferred to 16mm centre track and 35 mm track 1 at 25 fps with no Dolby as if the said DAT and 1/4 inch were actual rushes. The results would, of course, be kept confidential and plotted on a graph. The decision was taken to ask Gerry Humphreys to 'acquire' some sample DATs from a friendly manufacturer, and that Rob James should 'front' the letter to the various heads of sound. As yet no date has been set for a further meeting of the committee.



Nick Lowe



A LETTER FROM NEW ZEALAND

Dear Bob

As is my custom, I begin with an apology for the long silence. At least I write to someone who has an appreciation of the hectic nature of the industry in which we both work, so I'm sure you will understand.

This has been the busiest year I've had for a long time, and one in which I have invested in new equipment. I bought a hard disk editing system hence my request for the tapes of the AMPS seminar. Thanks for sending them. I find them really informative and reassuring in that problems we encounter here are the same as anywhere else.

In answer to your question as to what is going on in the industry here. At the beginning of the year, I worked on a film called 'Absent Without Leave', directed by John Laing, and based on a true story of a young soldier's adventures in NZ during the war when he goes AWOL. A nice film which is shortly to screen on UK television; also in cinemas. No sex or violence, so it didn't get great reviews here but it is an enjoyable film.

Then there was a unique feature called 'Desperate Remedies'. Unique in that it is one of the most original films yet to be made here. Low budget, all shot in a warehouse in Auckland, but it doesn't look cheap. I'm quite pleased with the sound track on it which has a high music content. It's 83 minutes I think, set vaguely in NZ in the 1860s. Worth a look for interest's sake.

Next was a TV series called 'Bread & Roses' (4x1 hour) which is the autobiography of Sonja Davies, Labour and feminist activist, now retiring as an MP. It's set in the 40-50s

I have just started on a feature called 'Taking Liberties' directed by John Reid, starring Rod Steiger and two other Americans. It's a thriller - love story, and one of the best to come out of NZ to date.

Currently shooting is 'Once Were Warriors', directed by Lee Tamahori; 'Heavenly Creatures', directed by Peter Jackson; and a 35mm TV series shooting in Auckland early this year which is four feature length epics called 'Hercules'. I think the latter is entirely overseas money. No one seems quite sure whether post production is going to be here or in the US.

DAT seems here to stay. Two feature recordists have now bought the Fostex PD2, the time code machine which is \$NZ 13,000 (£5,000) here and even some producers are specifying DAT. I can hear you starting to snort at that but the reason is simply video post production. They use time code slates which flash a 3 or 4 freeze frame code read out for the picture, which puts a tone on the DAT at the same code point. The film negative is transferred straight to tape and edited either on off-line gear or the new Avid digital editing system.

The NFU (now Television) has an Australian hard disk editing system, built by Roger Savage, which has an auto-compile facility for sync dialogue. The location rushes, if transferred to 35 mag, have the DAT time code on recorded on track 3. When the line cut is reached, the cut dialogue sync track is transferred to the hard disk with the time code also recorded. The machine then asks for the original DAT tapes to be put in and it automatically compiles all the sync with

overlaps etc onto two tracks. The dialogue editor then can cut and trim without having to physically assemble any tracks. Dump-off is to multitrack for mixing so there is no generation loss whatsoever.

This editing system is called Editracker. It's fairly new and not all the bugs have been overcome yet. I have only spent one day on it, but didn't like it. It uses a plasma touch screen which I think is more a gimmick than practical, but I guess time will tell.

I bought Pro Tools, the Digidesign update of Sound Designer which runs with a Mac. To me it is a much better and more versatile system than the above and I am currently using it for the first time on 'Taking Liberties'. The cutting and building of effects is amazing, by comparison with 35 mag, and while I don't rule out the possibility of going to mag for some things, I am converted.

The whole system cost me \$NZ 32,000 (£12,300) which included the Mac, 1.3 GBytes of memory, colour monitor etc, but I have to keep up with the times - or just fade away - a long dissolve to retirement perhaps, and I'm not quite ready for that yet.

I set up the system at home and am now able to do complete soundtracks, as ProTools has automated mixing, digital EQ and runs with time code, locked to video. I've really enjoyed sauntering downstairs to begin work instead of wasting time travelling.

I have just started the atmos tracks for 'Taking Liberties'. Recorded just over a minute of atmos into the Mac and it took just six seconds to loop it, seamless into 5 minutes. I'm definitely converted!

I am looking forward to hearing a demo of Dolby digital cinema sound. We now have the possibility of going digital all the way, with the possible exception of the analogue mixing desk. Have you heard Dolby Digital yet?

The NZ economy seems to be picking up a little although a lot of people are not yet convinced and put it down to election year. There is a growth in the cinema industry here. The current trend is for the multiplex complex and many have been built recently. You may remember the James Smith store on the corner of Cuba and Manners streets in Wellington, which was an institution for over 100 years. That store has now closed (poor management after listing on the stock exchange) and Everard Cinemas are building a five cinema multiplex there. That will make the third such facility in Wellington all in the 200-300 seat size.

I can't think of any more gossip that might interest you and work calls me back
Kind Regards

Kit Rollings

Wellington, New Zealand

About AMPS member Kit Rollings

During his time as a sound mixer, both location and re-recording, with the New Zealand National Film Unit, he created many excellent sound effects for the documentary and short films he worked on. He is now New Zealand's top sound editor and considering his wide experience in all phases of motion picture sound track production could well be called a Sound Designer.

Bob Allen

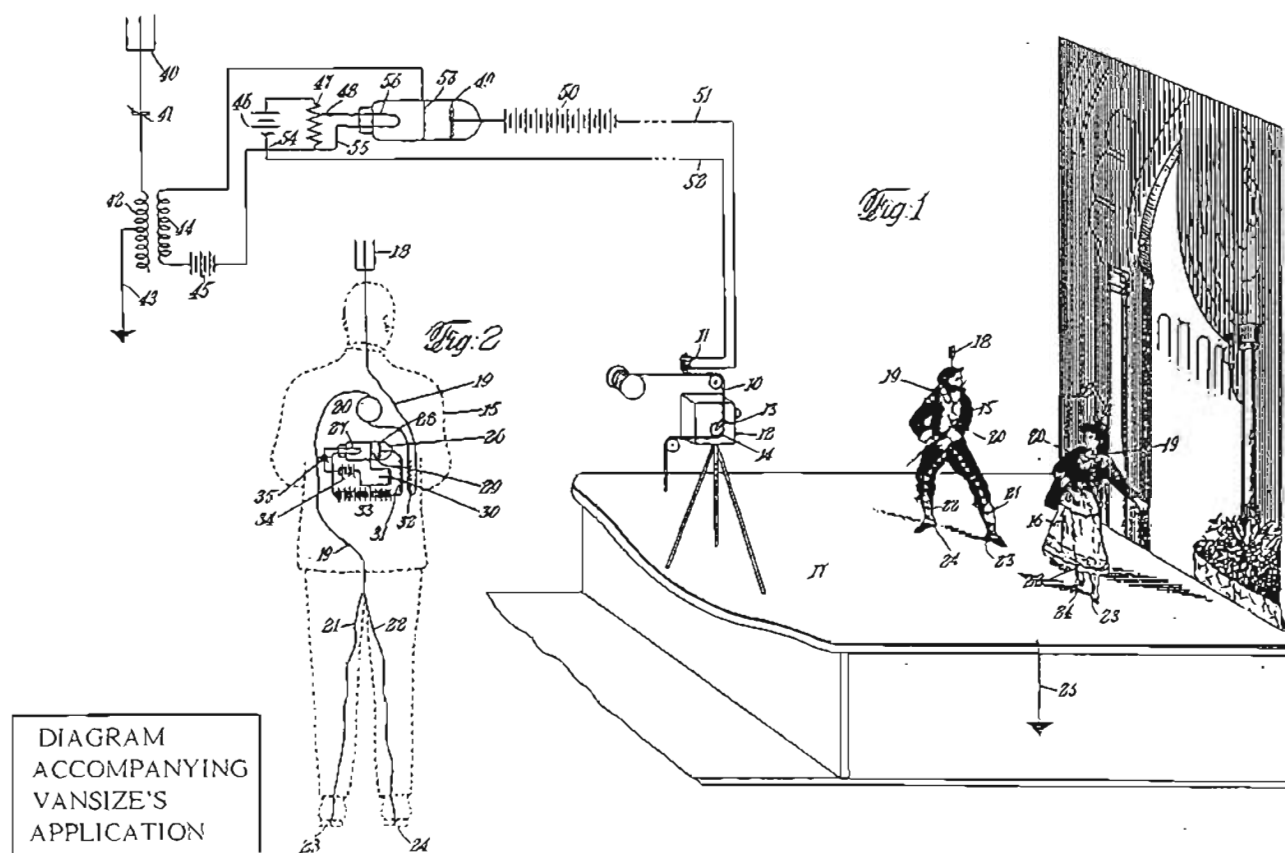


People may think that the use of radio microphones to record motion picture dialogue is a fairly recent innovation. During my research of the British Library Patent Archives for patents pertaining to the technical development of talking pictures, I came across the following fascinating application.

British patent No 107167 filed in 1917 by William Baldwin Vansize, a telegraph engineer of 233 Broadway, New York, USA, relates to the use of radio mics almost 50 years before they became a practical reality.

The text of the patent printed in this Newsletter has been edited to fit space available. If any members would like a photocopy of the full patent let me know and I'll send you one.

Bob Allen



Apparatus for Recording Co-related Light and Sound Variations

This invention relates to recording light and sound effects which are co-related in time and significance, and the object of the invention is to record, in moving-picture form, as on a film, photographically, certain moving, animate objects or individuals, and at the same time record on a sound-record medium any intelligible sounds, whether purely vocal or purely musical, or both, due to said objects. This is done by placing on each moving object independent means for transmitting sound through the natural medium, or by Hertzian waves, thus making each object absolutely independent of circuit connections or contacts. The apparatus employed includes telephonic wireless transmitting and recording devices.

To produce these electro-magnetic waves, each object photographed, and emitting sounds, is equipped with a portable telephonic wireless transmitting apparatus. By this it is meant to include a generator of high frequency oscillations, and a

means for inflecting the oscillations with variations due to sound waves, such as a telephone transmitter of the microphone species. It is preferable to employ, as a part of this apparatus, a vacuum valve adapted for transmitting high frequency oscillations. Also there is a battery having an electro-motive force of about one hundred volts, each cell is of diminutive form and light weight of the Plante or Faure type, and fifty such cells, arranged in series, should supply about one hundred volts to the valve. The telephone transmitter is included in or associated with the circuit and supported upon the chest of the object of individual. There is a battery for heating the filament in the vacuum, and when this battery is adjusted to produce a certain degree of heat and the battery and the circuit connecting or associated with the valve is so adjusted as to cause the valve to oscillate, the variation of voice waves or sound waves due to the microphone transmitter will inflect the resulting

(continued over)

oscillatory discharge and as these oscillations are radiated, there results a corresponding wave motion in the ether.

The antenna at the transmitting station or object, if used, is, preferably in the form of a wire of practically invisible dimensions and color, and projects a foot or two above the object. The lower end of this antenna terminates in contacts and these contacts are adapted to engage a sheet metal floor or capacity. These contacts are preferably placed in the soles of the shoes of the individual,

In the arrangement of apparatus for recording the sounds due to the several different objects or actors, in order to make effective use of the Hertzian oscillations, a receiving and repeating stations preferably located one-quarter to one-half wave length from the transmitter, that is to say, outside the enclosure or hall and from 1200 to 2000 feet distant from the transmitters; the transmitted sound variations are there received, at the station, by a valve detector such has been described. A wire circuit, preferably a complete metallic circuit, is extended back to the point where the sound record, in close proximity to the picture record, is to be made. The valve detector is preferably connected as a form or species of repeater or relay between the last-named circuit and the radio receiving circuit. This separate station is to provide for changes in position and movement by the moving object, the extent of movement, ordinarily, of the object being but a small part of the entire distance separating the object from the receiving station. If this provision were not made, retuning or re-adjustment of the apparatus carried by the object or individual, as said object moves about, might be necessary at intervals.

The accompanying drawings illustrate the invention. Figure 1 shows apparatus employed in recording the movement and vocalization of two animate objects or individuals on a stage. Fig 2 shows in dotted, outline and detail, the transmitting apparatus carried by each individual. In Fig 1 two objects or individuals, 15 and 16, are shown on stage; this stage has a metal or conducting surface or floor, 17, connected to earth, as shown at 25. each object, 15, 16, may be provided with a wire or antenna, 18, projecting slightly above the head. This is formed of small-gauge wire and given a color which will not photograph effectively, the object being to avoid its representation in the picture; the antenna, 18, is connected in the circuit, 19, containing an inductance, 32, utilized as the secondary of an oscillation transformer in series with a microphone or current-varying telephone transmitter, 20, carried on the chest of the individual, so that chest

vibrations are effective to control the telephonic transmission by transmitter, 20. The wire 19, is bifurcated and continued in two divisions, 21 and 22, to contacts, 23 and 24, placed in the bottom of the shoe of the individual, so as to make contact with the metal floor, 17. In addition to the circuits described here, there is carried by the individual a vacuum valve, 26, having a hot element, 27, and a cold element, 28, with an intermediate grid, 29; the hot element 27 is heated by a small dry battery, 35. A battery, 33, of say, fifty secondary elements of small size and weight (100V) - preferably one or two ounces per cell, is connected in circuit between the cold element, 28, and the hot element, 27. In this circuit is an inductance, 31, employed as a primary of an oscillation transformer, and inductively associated with the secondary coil, 32. The third or grid element, 29, is in a branch circuit with six cells of battery, 34, connected to the hot element, and including an inductance, 30, inductively associated with the coil, 31. The inductance, 30 is adjustable and, when properly adjusted, the local circuits described, including the valve, constitute a generator of high frequency oscillations.

On the stage I have shown a tripod supporting a camera, 12, with a crank handle, 13, when rotated clockwise advances the transparent film of sensitized surface upon which the photographic record is made, as is well known. The sound-record medium is a tape of steel or a steel wire, like a piano string shown at 10. A supply of this wire is carried on a spool and passes around a series of pulleys including a grooved pulley, 14, on a shaft with the crank, 13, so that when the film is advanced by turning the crank, the sound-record medium, 10, is advanced with it or in predetermined relation as may be determined by varying the size of the pulleys.

At a point from one-quarter to one-half wave length distant from the stage, 17, there is erected any well-known form of wireless antenna, 40. Included in its circuit is an adjustable condenser, 41, an inductance, 42, of adjustable character, and a ground connection.

It is to be noted that the sounds emitted by the objects 15 and 16 are telephonically transmitted, by means of microphone transmitters like 20, and the high-frequency oscillations generator, carried upon the person, as shown in Fig 2, to the antenna, 40, and are transmitted to the valve, thence through the metallic circuit 51, 52, to the sound recording magnet, 11, where the sounds are recorded on the wire 10, while a visible record is photographically made upon the film of the camera, 12, in co-related order.

American Technical Books : The High Cost in the UK

During my browse around London book shops before Christmas in the likelihood that I may see something to treat myself to, I became aware of the very high cost of American technical publications.

In Foyles they were asking pounds for what were dollars in the US. For example, "The Handbook For Sound Engineers; The New Audio Cyclopedias is \$99.95, Foyles price is £92.50. By my calculation, with the pound at present being worth around \$ 1.48 US, I make the conversion from the US price to be £67.53, a £32.42 mark-up. All other American audio books were similarly priced in pounds for dollars. Even allowing for shipping costs (no customs duty on educational books) I think the mark-up is excessive especially as the American published price allows for retail profit.

As I browsed on, I remembered a leaflet that I picked up at the last APRS exhibition. It outlined a system for buying books in the US at US published prices using credit cards for payment. Postage is of course extra but by surface mail, the charge per item seems moderate and certainly leaves quite a lot of change out of the £32 saved on the purchase price of the 'Audio Cyclopedias' previously mentioned.

The organisation offering this service is Mix Bookshelf of 6400 Hollis Street, No 12, Emeryville, CA 94608, USA. Their phone number is (510) 653 3307, fax (510) 653 5142. If any members would like fuller details of this service, I would be pleased to supply the information I have.

Culpins Booksearch International of 3827 West 32nd Avenue, Denver, CO 80211, USA, phone (303) 455 0317, is another organisation offering much the same service.

Bob Allen

SPRING BOAT TRIP

SATURDAY 21st MAY

Come and enjoy an evening on Old Father Thames. The boat will be leaving Windsor at 8.00pm for a three hour trip. There will be a paying bar serving a wide range of beverages and a 'Fish & Chip' supper served at the half way point. A vegetarian alternative will also be available. The upper deck has a Disco for dancing while those who prefer a quieter time can choose the saloon bar below where you can sit, chat and enjoy the scenery.

The cost of this delightful evening will be £15 per person.

If you are interested please send your cheque, made payable to AMPS, to Robin O'Donoghue, Twickenham Film Studios, The Barons, St Margarets, Twickenham, Middx TW1 2AW. Write 'Boat Trip' on the back of your cheque and your place will be reserved.

All AMPS members and their guests are welcome.

More information will be given nearer the event

PEOPLE

- **Rob James**, apologies due to you Rob for calling you David in the last Newsletter. Glad that it was you that attended the first DAT Recording Levels working party and not **David James** the brilliant stills photographer.
- Congratulations to actors **Sir Derek Jacobi** and **Donald Plesance CBE**, and to comedian **Jimmy Tarbuck CBE** who were honoured in the Queen's 1994 New Year Awards.
- **Lord Gowrie** has been named as the new Chairman of the Arts Council. Eight years ago he resigned from the post of Arts Minister because he couldn't live in London on his salary of £33,000 a year. Millions of us do, on a great deal less, your Lordship.
- **Oliver Reed** was cleared of blame for the 1986 accident in which his stand-in **Reg Prince** fell 12 feet from a balcony during off-set hours while on location in the Seychelles for the movie 'Castaway'.
- **Ian Richardson**, now well known for his line "You may think that but I could not possibly comment" from 'The House of Cards' and 'To Play the King' has received The Oldie magazine's 'Back To Basics' Award - a dagger-shaped paper knife.
- **Anthony Pitches**, a British inventor has filed a patent for a dummy head that can be fitted to the back of a car seat giving the illusion that the car is occupied. The real aim of the dummy is to provide reassurance to anyone feeling vulnerable if they have to drive alone at night. He also sees other uses too. If for instance the dummy looked like a particular politician, the driver could release the stress of traffic hold-ups by abusing it physically and verbally.

LEON THEREMIN 1896 - 1993

Leon Theremin, inventor of the Theremin musical instrument died in Moscow during November of last year. He was 97.

Born in Russia and educated in music and physics, he developed the synthetic music instrument that became known by his name during the 1920's.

The Theremin used hand movements in the vicinity of an antenna, which causing capacity changes enabled control of the pitch of an oscillator, with a second antenna for volume control.

He spent some time in the USA during the 1920's and early 30's. He was abducted by the KGB in 1938 and returned to Russia. Accused and convicted of spreading anti-Soviet propaganda, he was sent to Siberia.

In 1991 he returned to the USA to receive Stanford University's Centennial Medal in recognition of his contribution to electronic music.

The Theremin is probably best known for its use to produce the eerie recurring musical effect in Alfred Hitchcock's 1945 movie 'Spellbound'. Many rock music groups also used it to good effect. Robert Moog built a Theremin while he was still at school and we know what that led to.

Bob Allen

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

memo:

☆ 'SCHINDLERS LIST'

Members screening at Pinewood Studios, Theatre 7 on Thursday 3rd March at 7.30 PM. Note early start due to 190 mins running time. Call Gordon Strong on 0753 656296 . Two seats per fully paid-up member.

📞 AMPS MEETING

A Presentation by Syco Systems & Anvil Films of the **WaveFrame DCS** by Timeline
Sunday 13th March, 10AM at **Anvil Films, Denham**
The WaveFrame is a cost effective, comprehensive digital editing hard disk system designed for film editors. Introducing the new 'Look & Feel' software. Coffee and biscuits provided.

📞 FORTHCOMING EVENTS

MARCH 13 - **BAFTA CRAFT AWARDS**
MARCH 21 - **ACADEMY AWARDS**
APRIL 24 - **BAFTA PRODUCTION & PERFORMANCE AWARDS**

EDUCATIONAL INFLUENCES: THE RESPONSIBILITY OF TV

Twenty three year old Russian student M.A. Abuslarmov studying at Nottingham University, called to a local hospital to translate for a non-English speaking Russian with breathing problems, told the doctors "He has run out of breath climbing the apples and pears" and "He doesn't know where they have put his whistle and flute"

Seems that he watched TV shows to improve his conversational English and from programmes such as 'Only Fools And Horses' and 'Minder' thought that Cockney rhyming slang was present day idiomatic English!

Dear Sir

David Wynne Jones' letter about his experience at the Sony SDDS demonstration of 'In The Line Of Fire' was interesting on two accounts.

Firstly David seems to be blaming the Sony system for the film being loud, sound coming from the wrong direction, dialogue too loud and sibilance on the dubbed dialogue. All this was true but please don't blame any of these new formats for the above faults.

The Dolby, Universal and Sony systems give us Sound Engineers a chance to make very good tracks. We don't have to use the full frequency range all the time. Dialogue is always better controlled in this respect whereas music can benefit enormously from the wider range. Similarly with FX. The discrete stereo front speakers and stereo surround is of immense benefit for atmospheres and the larger FX sequences, but over-panned effects can be distracting as well as irritating. Equally, the huge dynamic range, from complete silence to the level David experienced at the 'In the Line Of Fire' screening, is available, though again should be treated with care and not over used.

The digital formats give us the tools to do the job. If they are misused it's not the fault of the system but of the operators.

Secondly David suggests that "The best sound is natural untampered sound" and that in 'In The Line Of Fire', "Every scene in the movie, the soundtrack had been meddled with".

This is a very unfair assessment of the work of Post Production Sound Editors and Mixers. I must remember the next time I have an original track covered in camera noise, lamp hums and floor creaks, not to tamper with it. Not to mention the Sound Editors who often have to create complex sequences for areas of the film shot mute.

I think we should remember that making a good sound track involves three stages. Good original tracks, imaginative sound editing and sympathetic re-recording

Robin O'Donoghue
Re-Recording Mixer

Letter
To The
Editor

Buffeting At BAFTA

A enquiry by the trustees into a £20,000 shortfall in the accounts of the British Academy of Film & Television Arts has resulted in the suspension of Tony Byrne, it's director. Mr Byrne's solicitors say 'The terms of his departure are confidential'.

BAFTA has a debt of £2.3 million. Besides membership fees it relies on sponsorship and income from letting of the conference facilities at the Piccadilly headquarters. These sources of income have been hit by the current recession.

There was concern that this year's award ceremonies would have to be called off. However Lloyds Bank have come to the rescue with a three year £1.5 million deal.

Lloyds are to offer a prize for the most popular film of the year to be decided by public poll organised through their 2000 branches. Other changes in the awards presentations proposed by Lloyds are not being viewed favourably by the BAFTA membership.

(The above item is based on a report published in The Observer 30/1/94)

Bob Allen —

NEW HONORARY MEMBERS

The following are welcomed to AMPS
as Honorary Members

John Bramall Gordon Daniel
Winston Ryder George Stephenson

AT THE AGM

A pleasant surprise I had at the recent AGM was meeting up with AMPS Honorary members John Hood, Bob Jones, John Mitchell and Larry Thompson. It was great to see them; I wish I'd had more time to talk.

Thanks fellows for turning out. I'm sure all members hope that you had an enjoyable morning and that you and other Honorary members will favour us with your presence at future meetings

Bob Allen



British TV Programme Exports Exceed £150 Million a Year

Foreign Secretary Douglas Hurd said recently that British culture was ready to take on the world with television leading the way as one of the country's biggest exports.

He told the Diplomatic and Commonwealth Writers Association in London that the Government would do all it could to remove unnecessary restrictions so that cultural exports could flourish.

Promises! Promises!

Bob Allen

(The above item is based upon a recent report in The Times)

Dear Sir

A number of items caught my eye in December's interesting and informative Newsletter, among them David Wynne Jones' letter on the SDDS demo. He complains that all too often the tracks he shoots on location are under-utilised, if at all, in the final release soundtrack. I sympathise with this but can assure him that 'post production engineers' (presumably Sound Editors and Dubbing Mixers) do strive to make best use of location tracks, be they sync or wild. After all, if the good stuff is to be found on the rushes why look for it elsewhere? The fact that they may be dropped in the final mix is very often down to the whim of the director.

With regard to the ADAT article, I wonder whether you have come across the A12 synchroniser that goes with the Alesis ADAT? This is a very powerful time-code synchroniser which also accepts 9-pin serial control and costs about £700. The alternative is the Fostex RD8 (again an ADAT transport) which has an on-board timecode synchroniser / serial control facility and costs around £4000.

Lastly I would like to propose Norman King for Honorary membership. Norman is a former ITN Head of Sound and erstwhile MGM floormixer. He is something of an authority on optical sound and is active within the BKSTS.

Nick Lowe
Upham, Hampshire

FOR SALE

☐ Nagra 4.2, pilot & 3 inputs, BM3 mixer:ATN/DT-48 & leather case - £1300; Nagra 4L, pilot, BM3 mixer:ATN/DT-48 & leather case - £850; Nagra T1 twin capstan instrumentation recorder with 8 speeds, 2x TIDR, 1x DIFM/TISA TICM - £1500; Power supply for above - £500; FM Pilot kit for 4S T/C - £250; QSL5 FM Synchroniser - £250; Beyer DT48 headphones - £100; 2x 11&11 Pro 100W speakers - £200; FOA 30W RMS Amplifier, mains/int battery/ext 12VDC - £100.
New Equipment - Sanyo 9 inch video monitor B/W VM5509, 900 TVL - £140; CSS Time Code Resolver Synchroniser - £600; Sennheiser HD25 headphones, 70 ohm - £109; 20M Pro Quad / mic cables - £30. All prices exclude VAT
Mike Harris, Shepperton, Tel: (0932) 241948

☐ Signal Processors - Klark-Teknik DN716 digital delay, one in,3 out, delays from 0 to 1.3 secs in 20 micro sec steps - £400; Studiomaster DDP1 programmable dynamics processor, int memories for Midi recall - £350; Vestal-ne stereo comp limiter - £100; Vestal-ne stereo graphic EQ with memories - £120; XLR connectors, 360 male/female, unused - £220; High quality Gotham audio cable, 600m on two drums, 3 core double shield, ideal for installation use - £160. If interested please call Keith on (0732) 453537

WANTED

☐ 16MM Recorder for sound transfers. Must be capable of being crystal locked. Also needs to be adaptable to run stereo plus timecode track. Please ring 071 229 8155.

BUSY LINE

British Telecom's new service for delivering video films down phone lines will be tested during this Spring. It is claimed that when in full operation subscribers could have a choice of 1700 videos on offer at any one time.

END CREDITS 1993

Donald Alexander, Producer
 Don Ameche, Actor
 Leon Ames, Actor
 Joseph Antony, Director
 Emile Ardolino, Director
 Miron Bagdadi, Director
 Jimmy Baldwin, Camera Operator
 Hal Bartlett, Producer
 Sidney (Lord) Bernstein, TV Magnate
 Percy Bidwell, Props
 Jim Bergess, Props
 Bernard Bresslaw, Actor
 David Brian, Actor
 James Bridges, Director
 Roy Budd, Composer
 Anthony Burgess, Writer
 Raymond Burr, Actor
 Joyce Carey, Actress
 Sammy Cahn, Song Writer
 Leslie Charteris, Creator of 'The Saint'
 Cyril Collard, Director
 Kenneth Connor, Actor
 Reg Connor, Production
 Johnnie Cope, Set Craft
 Eddie Constantine, Actor
 Bob Crosby, Band Leader
 Cyril Cusack, Actor
 Joe De Rita, Last of 3 Stooges
 Arthur Dreifuss, Director
 Ken England, Script Writer
 Federico Fellini, Director
 Sash Fisher, Production Sound Mixer
 George Fowler, Director
 Duncan Gibbins, Director
 Penelope Gilliatt, Script Writer

Michael Gordon, Director
 Lillian Gish, Actress
 Stewart Granger, Actor
 Janet Green, Writer
 Fred Gwynne, Actor
 Ted Haworth, Art Director
 Helen Hayes, Actress
 Audrey Hepburn, Actress
 Kieran Hickey, Director
 Ken Hodges, Director of Photography
 Bill Hockley, Film Lab Technician
 Norman Jackson, Camera
 Richard Jordan, Actor
 Aben Kandel, Script Writer
 Ruby Keeler, Actress
 Jack Knight, Footsteps Artist
 Charles Lamont, Director
 Ely A Landau, Producer
 Brandon Lee, Actor
 Ted Lloyd, Production
 Myrna Loy, Actress
 Roger MacDougall, Script Writer
 Alexander (Sandy) Mackendrick, Director
 Victor Maddern, Actor
 Joseph Mankiewicz, Director
 Janet Margolin, Actress
 Phillip Martell, Musical Director
 Doris Martin, Community
 Alexandra Mouchkine, Producer
 Jeff Morrow, Actor
 Richard Murphy, Script Writer/Director
 Stanley Myers, Composer

Jean Negulesco, Director
 Walter Newman, Script Writer
 Leslie Norman, Director
 Christian Nyby, Director/Editor
 Dieter Plage, Wildlife Camera/Director
 Bill Perry, Production
 Jimmy Perry, Boom Operator
 Mary Philbin, Actress
 Jack Priestley, Director of Photography
 Vincent Price, Actor
 River Phoenix, Actor
 Claude Renoir, Director of Photography
 Cesar Romero, Actor
 Dorothy Revier, Actress
 Chislin Ryu, Actor
 Richard Sale, Writer/Director
 Leo Salkin, Animator
 Elliot Scott, Production Designer
 Irene Sharass, Costume Designer
 Ray Sharkey, Actor
 Alexis Smith, Actress
 Anna Sten, Actress
 Leon Theremin, Electronic Music Inventor
 Gerald Thomas, Director
 Ann Todd, Actress
 Alexandre Trauner, Art Director
 Evelyn Venable, Model for ColumbiaTM Actress
 Herve Villechaize, Actor
 Sam Wanamaker, Actor/Director
 Arleen Whelan, Actress
 William Wigley, Stagehand
 Richard Wordsworth, Actor
 Jimmy Wright OBE, Cameraman/Producer
 Frank Zappa, Composer/Director
 Paul D Zimmerman, Script Editor

Sash Fisher

The following tribute is from a recent edition of 'Stage Screen & Radio'. Our thanks to Editor Janice Turner for permission to print it for members who may have missed it in the BECTU Journal

Sash Fisher died in September last year at the age of 90. A prominent member of the ACTT in its early years, Sash Fisher was a highly regarded sound technician with MGM at Elstree and Cinecitta in Rome. Although I was not privileged to meet him until 1976, my work at Cinecitta during the eighties introduced me to many of his friends and associates who left me in no doubt as to the great respect they had for him.

Sash Fisher led a very colourful life. He was a naval cadet aboard the Battleship Potemkin at the outbreak of the Russian Revolution and made a dramatic escape from the country. In the early thirties he worked for Columbia Records, carrying out a major commission into folk music that took him to Java, the Far East and Middle East.

In the Second World War he joined the RNVR and specialised in Asdic Submarine Detection. His wide knowledge of Slav languages also led him to spend time as a Liaison Officer to Marshal Tito, shuttling between Taranto and Yugoslavia. He was awarded seven medals in all, including The White Eagle by Peter of Yugoslavia.

After demobilisation Sash Fisher joined MGM and worked on such films as *Ben Hur*, *The Snows of Kilimanjaro*, *Beat the Brummet*, *Romeo And Juliet*, *Doctor Zhivago* and the *Pink Panther* series. Many will remember Sash as a great character and a splendid raconteur. He will be sadly missed by his family and his friends alike.

Tony Foller

1993 TOP BOX OFFICE EARNERS

Top 10 : UK

Film	Receipts 1993	Release 1993
1/ Jurassic Park	\$68,914,838	July
2/ The Bodyguard	\$21,704,302	Dec '92
3/ The Fugitive	\$20,723,029	Sept
4/ Indecent Proposal	\$17,590,912	May
5/ Bram Stoker's Dracula	\$17,091,674	Jan
6/ Sleepless In Seattle	\$13,938,059	Sept
7/ Cliffhanger	\$13,644,719	June
8/ A Few Good Men	\$12,456,605	Jan
9/ Aladdin	\$12,087,404	Nov
10/ The Jungle Book	\$10,975,663	March

Top 10 : North America

Film	Receipts 1993	Release 1993
1/ Jurassic Park	\$337,832,005	June
2/ The Fugitive	\$179,257,409	Aug
3/ The Firm	\$158,340,292	June
4/ Sleepless In Seattle	\$126,490,134	June
5/ Aladdin	\$118,205,445	Nov '92
6/ Indecent Proposal	\$106,614,059	April
7/ In The Line Of Fire	\$102,243,874	July
8/ Mrs Doubtfire	\$89,199,899	Nov
9/ Cliffhanger	\$84,049,211	May
10/ A Few Good Men	\$78,211,341	Dec '92