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The Newsletter of the Association of Motion Picture Sound

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AMPS

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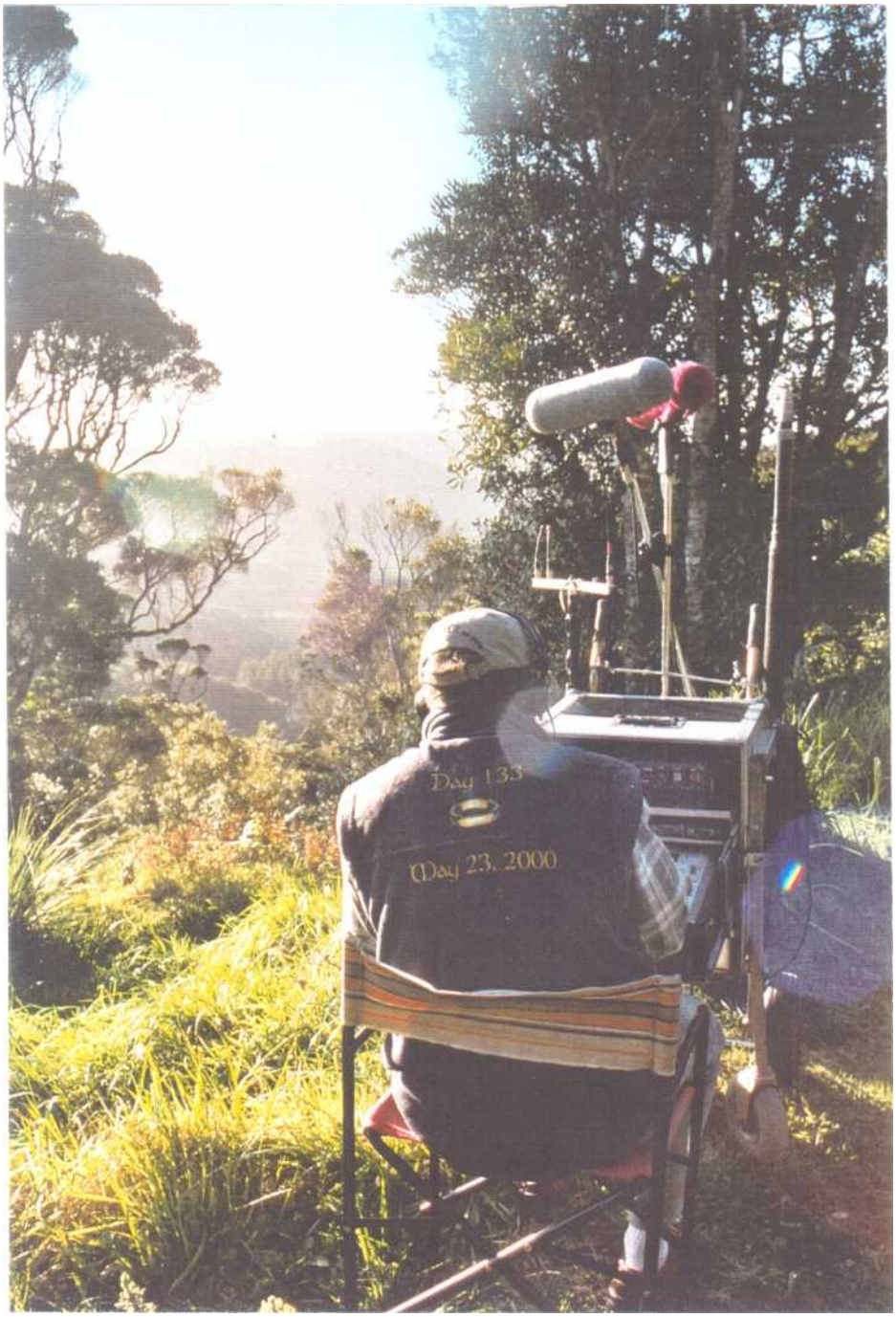

Ken Saville contemplates the far-off mists of Mordor as he records the dawn ambience of a peaceful rural valley. A Hobbit habitat.

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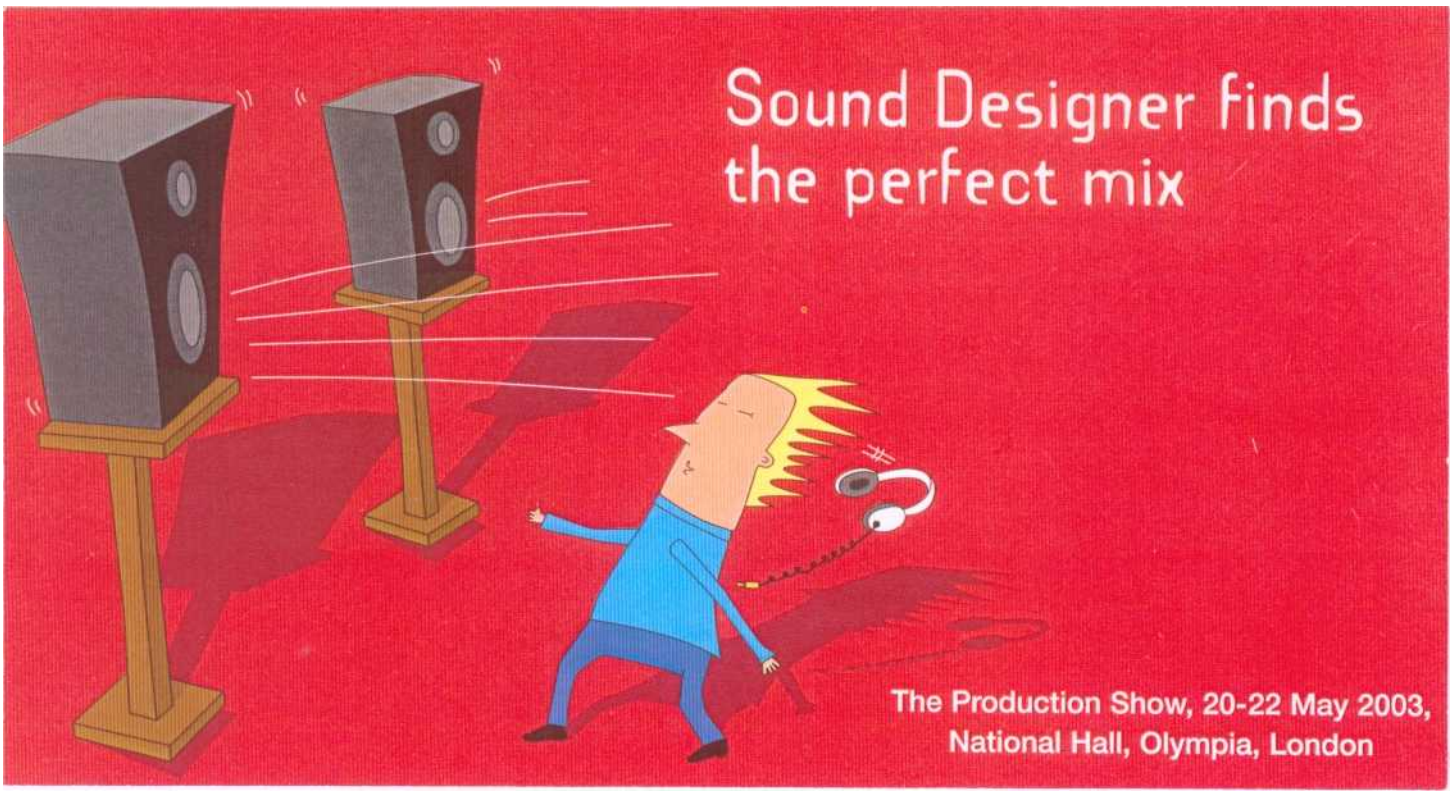


AMPS EGM AND AGM REPORT, February 2003

The EGM and AGM were again held in the pleasant surroundings of the Pinewood Gatsby Suite but we were not blessed with quite the usual sunny day that we have come to expect.

This year 58 members signed the attendance book, about the number that is usually expected. There were 15 apologies and thanks are due to those members who took the trouble to notify that they would not be present.

The Extraordinary General Meeting opened the day with Chairman Tim Blackham outlining the reason for calling it. The inattention of a number of members to paying subs or adjusting Banker's Orders caused much waste of the Membership Secretary's time, so the Council decided to seek the membership's approval of adding a clause to the Constitution introducing a time limit for paying subs.

The resolution stated that if a member's subscription isn't paid within one month of becoming due, the member will be notified by the Membership Secretary, and should the subscription still be unpaid at the end of a further month, the Council will have the right to cancel the membership.

Patrick Heigham, Membership Secretary, proposed the resolution on behalf of the Council, seconded by Tim Blackham. It was passed unanimously, concluding the business of the EGM.

The AGM was them declared open. The minutes of the 2002 AGM were passed as a true record. There were no Matters Arising.

The Chairman then delivered his report on the Council's activities and those of the sub committees during the passed year. He announced that the Council had awarded Honorary Membership to retired members David Allen, John Salter and Ken Somerville in recognition of their long service to the industry.

Mention was also made of the progress now being made by the Cine Guilds of Great Britain (CGGB) since the election of a new chairman. It is well on its way to becoming a useful organisation to represent the film guilds.

With thanks to all the companies who had provided accommodation during the past year for the Council and other meetings, the Chairman concluded his report.

The new logo - the Chairman explained the reasons why the 14 year-old logo was being replaced. The entwined letters were not easily identifiable as A.M.P.S; the upright style made it difficult to incorporate the full name of the Association close to the logo. The new logo was presented by Keith Spencer-Allen, who along with Jim Betteridge, was co-designer. It was pointed out that the `landscape' format ensures that when appearing with other logos it retains its full size (designers tend to look for an average logo height), while the choice of font enables the logo to be scaled up or down yet still be readable. The ` AMPS red' colour is to be kept. A loud round of applause indicated the meeting's acceptance of the logo, which will come into use during the coming months.

Treasurer Lionel Strutt was unable to be present due to work, so his detailed written report was read out by the Chairman. Those present were pleased to hear that taking into account the £10 increase in this year's subscription, the Association would continue to be solvent for 2003 and into 2004. The report pointed out that subs hadn't been increased for the past six years but during that time the running expenses - postage, stationary, photocopying, catering, and the upgrading of the Newsletter to colour, had all risen, thus regretfully necessitating the subscription increase.

Lionel thanked the 30 Sustaining members for their continued support and welcomed Everything Audio Ltd, Mayflower Ltd, Mind The Sound, Protape Ltd, and Fostex Corporation of Japan, who had joined during 2002.

Patrick Heigham, Membership Secretary, reported that 2002 had started with 344 members but sadly during the year six members - David John, Bob Hathaway, Dougie Hook, Rod Hull, Geoff Labram, and Geoff Latter joined the `Big Production'. Also during the year there were eight resignations due to reasons such as subs increase, change of occupation, and inability to get to meetings and screenings. So this year begins with 330 members including 46 Honorary Members, and 8 overseas members.

Election Results - 118 voting papers were returned resulting in the following nominees being elected for three years to the five positions available on the Council: Jim Betteridge, Simon Bishop, Kevin Brazier, David Crozier and Graham Hartstone. Runners-up in votes polled were David Humphries, Peter Hodges and Ian Sands, being in that order should a vacancy arise during the coming year.

At this point, Bob Allen announced his retirement from the Council which meant that David Humphries would now stand elected in his place. In response to this announcement, the Chairman enlightened the meeting of the work that Bob had done for the Association over the past 14 years and Eddie Joseph proposed a vote of thanks which was carried with a long and loud round of applause. Bob then declared that, following the close of the meeting, drinks at the bar were his 'shout'.

The request for Any Other Business brought Eddie to his feet again, pointing out how the number of American post production people invading our industry, was on the increase. He asked if AMPS could do something about it? Why is it so easy for them to come here while it is still so difficult for us to go there to work? What is the legal situation regarding foreigners working in the UK? Perhaps AMPS should consult the UK Film Commission and the DTI.

It was agreed that the Council would look into the question and set up a sub committee to pursue the matter.

There being no further business the meeting closed at 12.04pm and moved into the Green Room to investigate the Sustaining members exhibits, have a snack of lunch and enjoy Bob's drink.

A wide range of products were on show from the the attending companies - some being seen for the first time. Having just joined the previous week, Everything Audio were particularly welcome while RPS continued their tradition of having the most elaborate stand. We'd like to thank them all for their continued support of AMPS and the Sustaining Members Show.

I'M THE SOUND EFFECTS MAN

HOW I WEARY AND PLAN

The above title is actually the first two lines of a song I used to hear on the radio as a kid.

It was quite a sad tale of the trials and tribulations of the person responsible for inventing and making sound effects, in this particular case for radio. At the time I hadn't quite realised that not so many years before it could also have applied to the cinema, and even before that, the theatre. The following article could be considered as a part of the history of today's sound designer.

PRE CINEMA SOUND EFFECTS

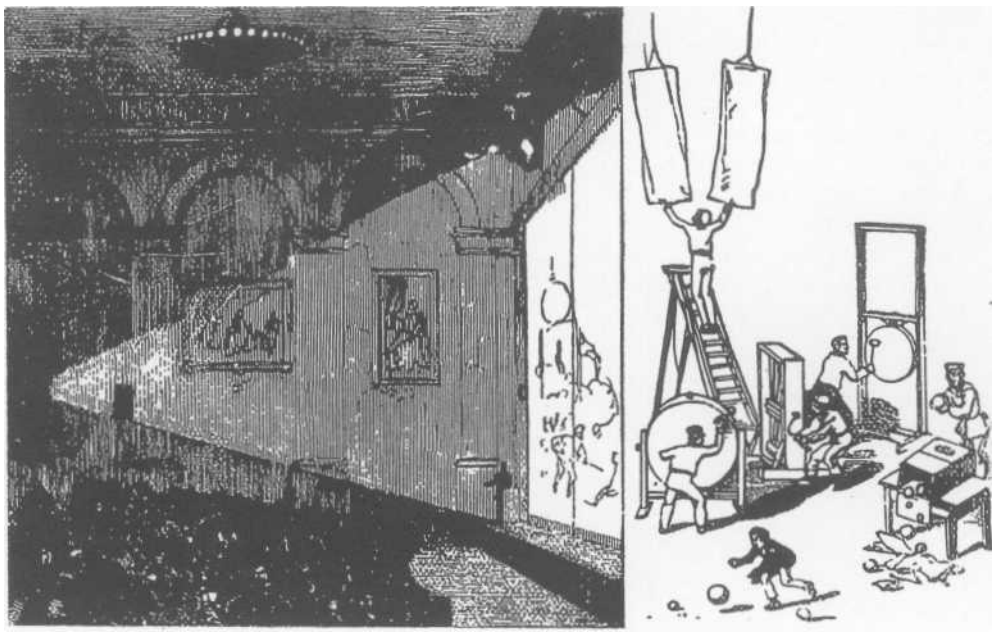
`Noises Off' had been used in theatrical production since the Middle Ages. The sounds of animals, battle noises, rain and especially thunder, were provided by a dedicated effects man.

ARRIVAL OF THE CINEMATOGRAPH

The first moving picture shows were without sound accompaniment, except, perhaps occasionally with music or a lecturer. The Lumiere films were described by a critic as a soundless spectre and found street scenes disturbing, as there was no rumbling of wheels or sound of footsteps, not a single note of the symphony that always accompanies the movement of people.

When the Corbett-Fitzsimmons fight films were shown in Sydney (Australia) in 1897, the lack of sound effects was noted by a critic who commented that the two phantom pluggers plug each other without making a sound, and suggested if the management hung up a piece of beef somewhere and smote it with a bat every time a hit was made, it might make things more

realistic always provided that the beef was smite



Magic lantern shows, panoramas and dioramas of the early 1800s were also accompanied by sound effects such as wind, eerie voices, and the ever popular thunder. A cyclorama at the London Colosseum in 1840 presented a panorama of the Lisbon earthquake, depicting the ground heaving, the sea rising and buildings toppling. According to one observer it `was accompanied by frightful rumblings, apparently from under your feet, which increased the horror and never was better value in fright given for money'.

The Siege Of Delhi at the London Royal Polytechnic was the `blockbuster' of the 1850s. Up to six dissolving slide lanterns were used, projecting coloured slides on to a giant screen. A team of sound effects men working behind the screen provided what was said to be a symphony of terrific sounds that persons of a nervous temperament said were really stunning.

at the right moment.

In 1899, an American showman, Lyman Howe, was using sound making devices to accompany his film shows. *The Showman*, a British trade paper suggested in 1901 that sound effects, such as gunfire, would do much to improve a show. By 1905, Alfred West's *Our Navy* film showings were accompanied by sound effects. A reporter wrote of his look backstage, seeing the effects man who was perspiring with the incessant labour of making the sound effects.

When the Australian production *The Story Of The Kelly Gang* (credited as the first feature length story film) was premiered in Melbourne on December 26, 1906, live sound effects were added that included blank cartridge gunshots, pebbles shaken for rain, metal sheets wobbled for thunder and wind, and coconut shells for hoof beats.

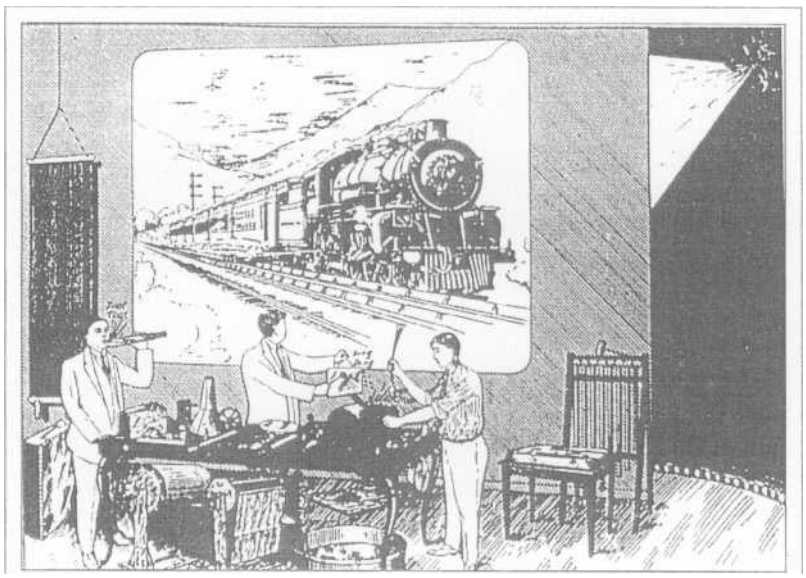
By this time, film shows throughout the world were using sound effects, as well as musical accompaniment. In October 1907, Kinematograph & Lantern Weekly , reported on the level of professionalism - 'wonderfully realistic sound effects are introduced. Two men are behind the screen doing nothing but producing noises corresponding with events happening on the screen. These sounds absolutely synchronise with the movement, so that it is difficult to believe that actual events are not occurring.'

A person skilled at making sound effects soon became an established staff member of cinemas. In Britain they were known as 'effects workers' or 'effects boys; in the US a 'trap drummer'; in Germany a'schlagwerker'; and in France a 'bruiteur'. A New York newspaper in 1910, described what a sound effects worker did - 'The trap drummer sits in the centre of an assortment of junk that would make an old curiosity shop look like an orderly proceeding. He is hemmed in by wedding bells, fire bells, sirens, whistles, tambourines, squawkers, cymbals, sandpaper, and a dozen other soundmakers.'

An America Effects set-up using individual noise making devices (from 'The Lure (1/ The .1 loving Picture Shows'. New York Herald, 17 April 1910)

FIRST CUE SHEETS

Showman Walter Jeffs made up a 'working plot' to guide his musicians and sound effects men for a 1902 film presentation of an ocean voyage. In 1908 the Kinomatograph & Lantern Weekly published a complete sound effects script for Charles Urban's film His Daughter's Voice.



Sound effects made from behind the screen in the United States, circa 1912 rising individual devices (from Paolo Cherchi Usai, Curator of [Olin, George Eastman House, Rochester, New York

NOISE MAKERS

In 1905, the Optical Lantern & Cinematograph Journal published an article on how to make devices to produce noises such as waves, thunder and marching noise, stating that such sound effects added much force to living pictures. A 1914 publication, Playing To Pictures, had a section describing how various sounds could be made using such things as sandpaper and a tin of dried peas for simulating rain or a train in motion.

Manufacturers very soon started to make sound effects devices for those not prepared to make their own. They could be bought off-the-shelf fairly reasonably priced. In the USA, a 'baby cry' could be had for 75 cents, a 'cow imitation' for two dollars, and for much the same price a combination 'duck quacks - horse whinnie and snort'. The Film Index listed 30 sound effects devices that it considered essential for a small town show. By 1912 Besson & Co in Britain were marketing a whole range of sound effects, a full set of 19 cost .£4, and Hawkes & Son sold a couple of dozen individual effects for about two shillings (20p) each.

continued overleaf

SOUND EFFECTS MACHINES

Enter the French and the down grading of the sound effects man.

A French patent filed by Jean-CharlesScipion Rousselot in April 1906, for a Meuble a Bruits de Coulisses (sound effects cabinet). Rousselot noted that using separate sound devices sometimes required up to ten operators, and the sounds were very often mediocre. He claimed that his invention would provide all required noises from one compact cabinet. including cars, bangs of Guns, anvils, saws, birds, bells, thunder, and horses hooves. Rousselot's machine, the 'Multiphone' was available in Britain in 1909. About the size of an upright piano and power driven, it offered 53 separate sound effects.

Rousselot's Multiphone was soon followed by another French machine manufactured by Pathe Freres which could imitate 50 sounds. This machine wasn't power driven and required the operator to manipulate handles and pedals, and cost £22. The British made 'Alleflex', very similar to the Rousselot cabinet in its functions, also appeared at this time.

Although the initial investment for any of the various sound effects machines that now began to come on to the market was quite high, between £ 20 and £100, they could be operated by one person with no great experience, even a lad just starting work. Thus a showman didn't have to be a genius to work out that he could do away with experienced sound effects men and employ a boy at 10 shillings (^) a week. He could pay off the machine's cost with the saved wages and so soon be making extra profit. How history repeats itself. For Alleflex at the beginning of the 20th century, substitute Avid at the end of the 20th century.

DEMISE OF LIVE SOUND EFFECTS

During the early 1920s, live sound effects Gradually disappeared. Audiences began to complain of inappropriate effects and the lack of operating skill. Cinema audiences had become more sophisticated as had the art of movie story telling. Feature films had specially written musical scores, to be performed by live orchestras. Sound effects would have been an intrusion and, without amplification, struggled to be heard over the sound of the orchestra.

However, live cinema orchestras were not all that long lived. Warner Bros 1926 production *Don Juan* with its synchronised sound-on-disc music score, put an end to them. But in that same film, the sound effects man snuck in, not live but recorded, making clashing noises for the sword fight thus proving that sound effects bring reality to an otherwise 'soundless spectre'.

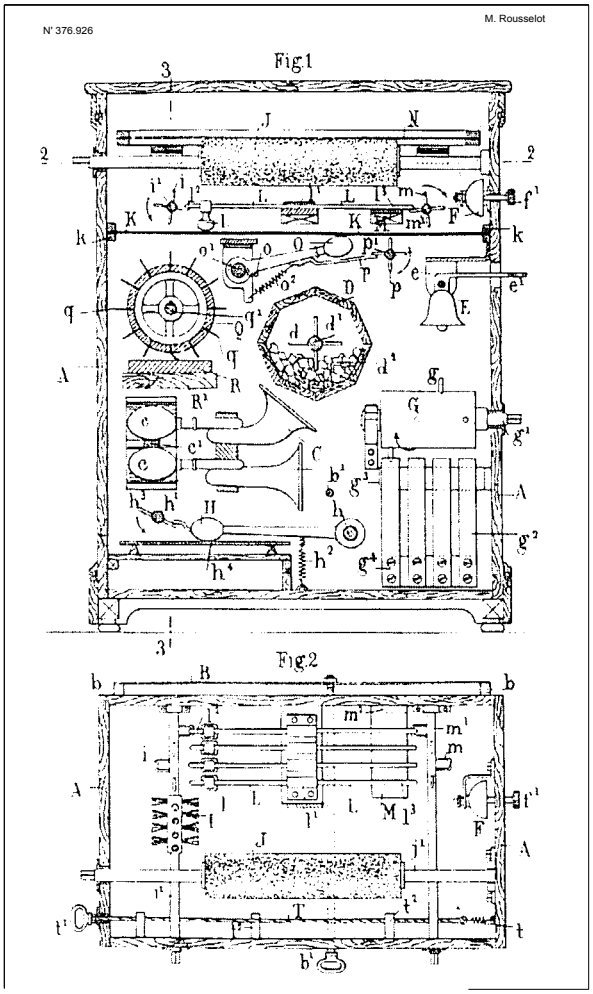


Diagram of the sound effects cabinet invented by Jean-Charles-Scipion Rousselot, from the French patent No 376,926 of 2 September 1907

Footnote: The words of the first verse of the song quoted at the start.

I'm the sound effects man
How I weary and plan
I shut like a window
And slam like a door
I toot like an engine
And creak like a floor
For I'm the sound effects man

The second verse starts with:

I'm the villain that snorts
When the overdraft's due

but I can't remember any other lines. I wonder whether anyone reading this has ever heard the song. If so I would like to hear from them. It would be great to trace the recording and hear it again

BOB ALLEN

(Based on an article by Stephen Bottomore published in the *Film History Journal Vol II No 4)*

5000 MILES OF FOOTSTEPS : THE FOLEY STORY

For many years, in the US film industry, the production of sound effects, especially footsteps during post production, has been referred to as ' Foley'. The term crossed the Atlantic and is now in fairly common use here in the UK.

Most people in post production know that the the word Foley comes from the name of Jack Foley, one of the first and most famous exponents of the craft. Following are a few facts about him.

He was born near Coney Island, New York's seaside fun resort, in 1891. He went to school with other lads who were also to become famous in films, James Cagney and Bert Laha (the ` Cowardly Lion' in *The Wizard o/'0,-,).* He later met Cary Grant who was then a stilt walker in the Coney Island fun fair.

Around 1914 he moved to California to avoid the bad Atlantic coast weather. He got jobs as a double and a stunt man, did location scouting, wrote several scripts which Universal filmed, did a bit of directing, and became an expert on insert shots. Quite a Jack-of-all-trades around Universal Studios.

With the advent of talkies in 1927/28, many of the studios were caught out, with silent pictures still waiting to be distributed. Universal's *Showboat* was one of these, so they decided to add music and effects, and it was here that Jack (of all trades) Foley got into the footsteps business. In an article he wrote in 1952, he described it thus "The Stage 10 swayed to the rhythm of a 40-piece orchestra under Joe Cherniavsky as he scored *Showboat* and the rest of us watched the screen with him, putting in the sound effect of the Showboat, ' Dat Ole Ribber' and the laughter and cheers as it just kept rolling along, and with *Showboat* on its way, other pictures on the silent stages came in for sound shots."

For *Showboat* the music and sound effects were recorded simultaneously, to picture.

As sound was added to picture after picture Foley was called upon to add the effects. Jack's technique was to record all the effects for a reel at one time. When there were too many effects to handle alone, he enlisted the help of the prop men who supplied the necessary props.

His philosophy was that "you have to act the scene. You have to *he* the actors and get into the spirit of the story, same as the actors did on the set. Study how they walk." He characterised the footsteps of the stars in this manner -

"Rock Hudson is a solid stepper; Tony Curtis has a brisk foot; Audrie Murphy is springy; James Cagney is clipped: Marion Brando soft; John Saxon nervous."

"Women are toughest to imitate. My 250 pounds may have something to do with it but the important thing is that their steps are quicker and closer together. I get winded doing leading ladies. Jean Simmons is almost, but not quite, the fastest on her screen feet in all of Hollywood. She's topped by June Allyson, I can't keep up with her". He estimated that by the time he retired he had walked 5000 miles in the studio doing footsteps.

JACK DONOVAN FOLEY

Despite all his behind the screen achievements, he never received a screen credit. He was, however, honoured by the Motion Picture Sound Editors (MPSE) with their Lifetime Achievement Award.

He died in 1967.

<u>Footnote</u> - Universal's Showboat (1928) was the first feature film to he recorded using Western Electric's light valve system.

NOT `WRAPPED' UP YET

And further to Nick Flowers query on the definition of WRAP ....

John Rodda e-mailed us

As I have always understood it, WRAP stands fir "Wind Roll And Print"

STEPPING OUT

Bob Allen suggested that it might be interesting if I were to write an article on the foley scene, past and present. I agreed for two reasons: one was that although I grew up (and aged, too!) in the cutting rooms, I then had the audacity to work as a footstepper for the last several years of my working life. I might therefore be able to present some thoughts from both sides of the fence. I hadn't realised how promptly the activity would send my mind tumbling back over the past fifty years.

You'll notice I have already referred to the work as both foley and footstepping. We are told that the term foley derives from the technician Jack Foley, who originated the process in the States, but many UK technicians do not care for that expression and cling doggedly to the local idiom. Personally, I kind of keep a foot in each camp (if you'll pardon the pun), though footstepping seems an inadequate term to describe the wonderful noises that the young experts of today create. On some movies, footsteps are a relatively small part of their work. Perhaps 'sound-effects artiste', though grander, is a more descriptive title with which to label the small band of people who create so many of the remarkable effects that we hear in movies these days: anything from a fly buzzing against a window to troops abseiling through jungle; from the gentle squeak of a romantic mattress to an elephant sitting on a car!

BERYL AT WORK

The aging process that I referred to above began at Ealing, the original Ealing under Sir Michael Balcon where I set about making my first million when I was fourteen. I was a messenger boy, then a runner on the set. After six months or so when it became clear that the first million was going to be hard to come by, I applied for a job as a cutting-room trainee. My motive was clear-cut - I liked the look of the machines they operated! And it was obviously a superior place to be because many of the technicians along that long, stone corridor wore white cotton gloves.

However, this article is not about me, but the foley scene, and my reference to Ealing is pertinent for that is where I first met the great Beryl Mortimer. I doubt if there was another technician in our fraternity who commanded more respect, or garnered more compliments, over the years of her illustrious career. I was once told that before embarking on foleys Beryl had been an understudy for actress Helen Cherry. Perhaps that came about because Beryl was able to ride a horse as Ms Cherry was to appear to do in a movie. (And, who knows, it's fun to consider that perhaps Beryl was asked if she could then create the sound of the horse' s hooves in the studio afterwards?)

In those days, footsteps (I don't think I knew the term `foley' yet) were shot only where strictly necessary for the English/US version; we spent no time gilding the lily. Anything on the original sound track that was considered useful for the relatively simple Music & Effects track too was stripped off and laid into a separate effects track from where, during the final mix, it was fed into both the final dub and the foreign version track.

Beryl Mortimer, even then (and I'm talking of the fifties) was recognised as *the* footstepper. She was glamorous (and flirtatious), and I was mightily impressed that she never drove, but always arrived by hired car! Two other footsteppers were busy in those days: Fred Bell and his colleague, 'Laddy' Ladbrook. They were BBC sound effects men who used their accrued leave days to work `outside' the BBC. Whether this arrangement was official or not, I was never sure. But `proper' footsteppers were used only on the more demanding sessions. Often we would drag a couple of girls from their offices and tell them to walk in sync with the artistes on the screen. What an impertinence!

Around 1956 35mm mag-striped film appeared. Baynham Honri, the studio's technical adviser, wanted to know why it was not possible to record on that thin stripe of mag on the opposite side from the recording area. It was explained to him that this was purely a balancing stripe, enabling the roll of mag to be wound evenly, but not long afterwards, after a bit of a lash-up, they were indeed recording on the balancing stripe. The quality was not great but it was considered adequate for background sounds - a crowd murmur, for example, atmosphere, or background traffic.

The advent of mag sound was traumatic for cutting-room personnel in one particular respect. We had always in the past fitted the post-sync (ADR hadn't happened yet) by sight-reading the modulation on the photographic track, matching the mods of the post-synch dialogue against the similar mods on the original dialogue track. The pattern of a good postsync line was often similar to the original and, therefore, easily fitted. Suddenly, with the introduction of mag stock, we were working blind! It is ironic that the facility to match mods has returned on the screens of today's digital workstations.

In the mid-sixties, I think it was MGM who first realised that every country that dubbed English-speaking films into their language was also charging for recording the movements which went missing when the original dialogue track was dropped. Soon, every distributor insisted on a complete Music & Effects track, giving us much more work. By this time it was the norm for feet and effects to be performed routinely by professional footsteppers, and ten days were almost automatically booked for the session on a feature production.

In 1967 1 was the sound editor (I've always disliked the term dubbing editor and I'm not even sure I care for today's term, sound designer) on *Dance of the Vampires,* directed by Roman Polanski. Roman featured in the film, too, and his on-screen assistant was played by Alfie Bass. At the end of the session Roman needed to see a particular sequence and suggested he might hear the feet and effects with it. The story took place almost entirely in a snow-covered castle. Roman

liked the effect of the feet crunching in our snow (probably a mixture of salt and cornflour), and he noticed, at the end of a particular scene, that Alfie's boot squeaked as he was clambering through a door. Roman leaped to his feet - he was nothing if not enthusiastic - " Wonderful!", he cried, "His boot squeaks"! `Only there', I pointed out, `where he's having difficulty scrambling through the door'. "No, no, no", exclaimed Roman, "All the way his boot must squeak", (His grammar tended to go to pot when he became excited.) I explained that the session was completed; we had no time left and the foley artistes had gone. That of course was not a problem for Roman Polanski - after all it was only money! I was instructed to arrange another session, the footsteppers were recalled and the Alfie Bass character was shot all over again with a squeaky boot - the left one only, Roman had decreed. Of course it created mild havoc; in those days we doubled-up characters on one track as a matter of course. So this meant that we also had to re-shoot the doubled-up character, too.

Later we would record on 35mm fullcoated mag which gave us three tracks to use. It seemed incredible that we hadn't always done it that way. This developed further at the better-equipped studios into two tripletrack machines plus a mono to mix down upon, so complex tracks could be built up. These days it doesn't seem unusual to give each principal character his `own track'.

In the early sixties I went to Beaconsfield where Independent Artistes was based, headed by Julian Wintle and Leslie Parkin. One of the resident editors there was Ralph Sheldon, whose assistant Pam Tomling became a full-time footstepper in later years.

Beaconsfield did not have its own dubbing set-up, but we were fortunate in having Anvil Films under their own roof within the lot, run by that lovely duo Ken Cameron and Ken Scrivener. All of our mixing was done (very successfully) with them. Their theatre also doubled as a foley studio: the carpet was rolled back and wooden covers removed to reveal six or so custom-built surfaces: stone, Marley tiles, gravel, earth and so on. Ken and Ken had shown foresight in making the surfaces much larger than many that were to be found in those days (larger, even, than some that exist now!) and they worked very well. Many years later when they created their purpose-built footsteps & effects theatre at Denham I'm sure we were delighted to find that the surfaces were, once again, almost over-generous - and the sound, excellent.

It had been the norm that only the film editor had access to the colour cutting-copy, and as each reel was finalised two black & white dupes would be made for the sound editors, often of such high contrast that action in the shadows was hidden. By the 70s a reversal colour stock was available which helped us enormously.

Until the late 70s, stereo dubbing was a rarity reserved for 70mm roadshows and the biggest CinemaScope movies because each copy had to be magnetically striped, but the great Dr Dolby changed all that, and the need to prepare tracks for panning during the mix slowly became universal. No longer could we record on one track, say, an actor on screen left pouring tea whilst another screen right stirred his spoon: it all had to be planned and done separately. You can imagine how the work multiplied and how twisted our knickers sometimes became!

It is interesting to look back over the years at the dramatic changes that have taken place on the foley scene from the time when we used to simply fill in the feet where necessary and the work was supervised by the one sound editor himself; the foley editor who specialised in feet and effects had yet to come. And, thankfully, the days have gone when production managers would ask if two people really were necessary for the session. Schedules sometimes dictate that only five days be booked for feature foleys, unless the film is spectacularly busy and enjoys a large budget (the Bond films are a good example). But the technological strides that have been made are astonishing. A few years ago I was employed on a major and very busy feature to fit ail the feet and spot effects that were being shot by another footsteps editor. I entered the cutting room on my first day to be confronted by a rack against one wall filled with 2000 ft cans of 35mm. I ran my eyes over dozens of them. `Might as well start at the beginning', I muttered, ` which is reel one?' The foley editor waved an arm across the wall. "All of them", he replied. The physical work involved in breaking it all down and fitting it was enormous and time-consuming. Much more recently, I remember being mildly astonished at the end of a week when, having shot a mass of stuff on a very busy feature, I was handed a copy of the entire work on Exabyte which slipped comfortably into my pocket!

Gone are the days when, tramping around the very expansive surfaces at Pinewood, much-missed Peter Lacey would actually follow the footsteppers about with the microphone on the end of a boom. And some other venues have shaken off their dowdy image and no longer offer a single paving stone in a tiny room (containing a small monitor) on which we are expected to recreate the authentic' sound of dozens of people bustling along a pavement! The few major studios, understandably, have the most space for their foley and effects work, with large and well-spaced surfaces, mountains of props and all the rest of the bits and bobs that are necessary to support the foley artistes they employ. But whilst the post-production houses (most of them, anyway, have made enormous strides towards creating well built and equipped foley rooms, there is still a problem getting, say, a rowboat into a London basement!

Occasionally the footsteps artistes, names are included in the end credits. And why not? They are relied on more than ever before to make a significant contribution to the final sound. But very often they remain anonymous. One reason for this is probably that the foley artistes are not known at the time that screen credits are put in hand. Or could it be that their contribution is not considered sufficiently important to justify that recognition?

Sessions these days are so often a frantic affair. There's little or no time for rehearsal or discussion - 'See it and do it' is the norm. The greatest *(concludes page 19)*

One Ring Rules Them All.

The post production sound for *Lord Of The Rings is* not vastly different from most film productions except that it is three times as long, will span more than three years and is the biggest and most complex project ever attempted in the history of cinema.

It began for sound editing supervisor Mike Hopkins about six months prior to shooting. Planning for the enormous projects post production sound had to encompass countries on opposite sides of the world. The trilogy was shot in New Zealand, where editing and track-laying would take place, but, 12 hours behind us, much voice rerecording would be done in England. It would require 16 Pro Tools systems, 16 computers, terrabytes of hard drives to keep every editor satisfied and enough ancillary equipment to facilitate the entire sound design. Sound libraries from all over the world have been added to the already impressive library Mike has built up. Effects libraries sit waiting their turn on the server, where editors can search, audition, then download using the Panorama software programme. And then there was the production sound - over 600 hours of DAT recordings.

Mike has worked on many major New Zealand feature films, is a very skilled sound editor himself and is a thoroughly competent organiser. Like so many of us Mike began editing in the days of magnetic sprocketed film sound and when computer editing, first Sound Designer, then Pro Tools came along he embraced the technology with enthusiasm and foresight, seeing the potential this computer based system presented.

At the planning stage it was believed that although the goal may be 20% usable location dialogue, probably about 95% plus would be replaced. In the event a little under 85% was replaced for *The Fellowship Of The Ring* and *The Two Towers.* This reduction in ADR was largely due to the skill of dialogue mixer Michael Semanick. With the aid of three parametric equalisers (one to remove the main unwanted frequency, the other two coping with artifacts or harmonics) Cedar and Dolby noise reduction, Michael was able to tune out much camera and other noise.

All recordists used the high output Sennheiser MKH 50 for voice recording into Fostex PD 4 DAT recorders with Sennheiser MKH 40 & 60 as well. All ADR was recorded with an MKH 50 which Hopkins says gave him the best results he's ever had for dialogue replacement. After trying many pre-amps, they concluded that the little Mackie VLZ Pro mixer provided the cleanest sound and so all ADR was recorded with this equipment feeding straight into Pro Tools, with no compression or EQ in the chain.

When Mike set up the first work stations in October 1999, he was faced with the problem of networking. At that time there seemed to be only one answer and the cost networking all the future work stations seemed likely to swallow up a huge amount of the treasured post production budget - possibly up to $150,000. So Mike decided to wait for Apple to introduce their G4 computer which would have a fast networking chip. His decision was sound, for in June the following year, the G4 appeared with a gigabit ethernet chip. So a fast, comprehensive network became a reality. They have had no problems and have found that it is even possible to run video straight off the server.

There are many different treatments for sound, using both hardware and software, like the Waves bundles and Sample Cell. One plug-in Mike is quite impressed with is Metasynth, used for treating voices and which can act more or less like a vocoder. Mike says it was particularly useful for the voice of *Treebeard.* Their prerequisite of course is a treatment which does not produce any digital artifacts or deterioration.

As we know, all effects editors have their own particular favourites, and three of them have developed a dialogue conforming system, now marketed as Virtual Katie. It resolves those last-second re-cuts, fired down the data line from the film editors in the format of QuickTime. It conforms the Pro Tools session, mix and/or tracks, into the new cut. At one of the pre release screenings of *The Two Towers,* reel 8 was being projected as the sound team received reel 10 to conform. There was no break in the show. Talk about a fine cut! VocAlign is also used in conforming ADR.

The dialogue cut is a massive job, both in determining the usable sound-and then in looping and dubbing. At the peak of sound editing 26 people were working on the tracks with 22 Pro Tools systems in operation. The total number of loops wasn't calculated for *The Fellowship Of The Ring* but it was more than the 4645 cues for *The Two Towers.* Of these, 3,082 were actually recorded and probably close to 3,000 made it into the final mix.

Most were recorded in London, with file transfer protocol being used to transfer the sound loops via a dedicated 10 mega-second fast link pipe from Weta Digital. Sound comes the other way as well, of course. They have down loaded 36 gigabytes of music without problem, for instance, from London. The term global village seems no longer a piece of science fiction.

In our capital city there developed such a level of cooperation with the filming activities of *Lord Of The Rings,* that Wellington became known as ` Middle Earth'. The local authorities were behind the production and the citizens in general were enthusiastic. A familiar aspect of our landscape were mysterious castles, towers, wherein, it was rumoured, dwelt strange troglodytes (Probably sound recordists with headphones and aerials). At one point Mike was considering how they might record 10,000 people chanting for one of the scenes of battle, where the massed chant of a 10,000 strong army was required. In Wellington's new Westpac stadium, which seats over 30,000, a one day test match was to be played between the NZ and English cricket teams. The cricket council here agreed to the request for access to the crowd and during the lunch break, Peter Jackson directed an exuberant and vocal crowd for the mass scene. With seven recording rigs around and on the roof of the stadium, they managed to get enough usable sound for the scene.

Location Sound

Hammond Peek was main unit production mixer for the trilogy and he certainly had his work cut out in his endeavours to hear and record actors above the various generators, wind, rain, thunder and water machines, to say nothing of the traffic and aircraft, since many of the sets were close to airport and highway. However, Ken Saville, 2nd unit recordist, made the most of the vast open spaces and quiet mountains of our South Islands Central Otago and recorded many hours of great atmospheres, wind and water along with horse, crowd and special effects. Both Hammond and Ken have recorded many features and I have been the very grateful recipient of some marvellous wild tracks ambiences and effects from both of them as I came to track-lay a film they had recorded.

The three feature films were shot concurrently, with a crew of over 1500, a budget of over NZ$675m, and sometimes more than four shooting crews working in different parts of NZ at the same time. While on location, Peter Jackson would watch a satellite transmitted video link with the other shoots, from an array of monitors.

New Zealand is a country where it is still possible to find areas where few, if any people have been before. One may still sit all day in a remote area and not hear an aircraft. And, more to the point, no camera crew cacophony, no garrulous gaffers guffawing, no grizzling grips griping, no feisty firsts' fuming.

The Mix

Installed in the main mixing theatre at The Film Unit for the mix, by special request from the mixing team' s `wish list' - was a Euphonix digital console with a TC Electronic 6000 and Lexicon 480 reverb.

On the panel were, Michael Semanick, dialogue, Christopher Boyes, effects Gethin Creagh, music. Peter Jackson wanted the whole mix to have the aural impact of a symphony, with the dynamics, light and shade of the track to move through the film with, now dialogue, now music, now effects, rising and falling. They might start with the voice dominating, swell the music to take over, then fade to the effects and finally back to the voice. Gethin for instance, might tilt the choir back into the surrounds to let the orchestra swell up front. Often these moves are subtle, but I believe they worked and both mixes bear out Peter's wisdom in bringing the mixing team to NZ months before, to mix the Cannes show reel.

The mixers elaborated, "When the Fellowship leaves the Lothlorien woods as Galadriel bids Frodo farewell, the music uses an ascending choral progression while the background descends. That combination helped play the emotion: a mix of fear, sorrow and anticipation. Overall, our method was to use as few elements as we could get away with, thereby creating a focused and articulate track. At times we took this to extremes. When the Fellowship stands nervously waiting to see if Pippin has awakened the goblins, all we hear is breathing and the flicker of their torch. At other times we needed to sound like a thousand-strong army at battle, yet still hear the detailed sound of a string being pulled back in a bow."

The first screenings of *The Fellowship Of The Ring* in Wellington were considered by many theatre-goers to be too high in level. For them it was `Loud Of The Rings'. Subsequently, daytime screenings were played at a lower level to suit those who wished for a slightly less shattering aural experience. How many members feel the same about the level of sound in the big theatre at Pinewood? Can a feature mixer hear a pin drop?

Now, as the Oscars loom, we have several nominations for *The Two Towers.* But here are two dear to our hearts. Michael Hopkins and Ethan Van der Ryn for sound editing on *The Two Towers.*

KIT ROLLINGS AMPS

- *See also pages 19 and 24*

THE PICTURES

AMPS AGM - 2003

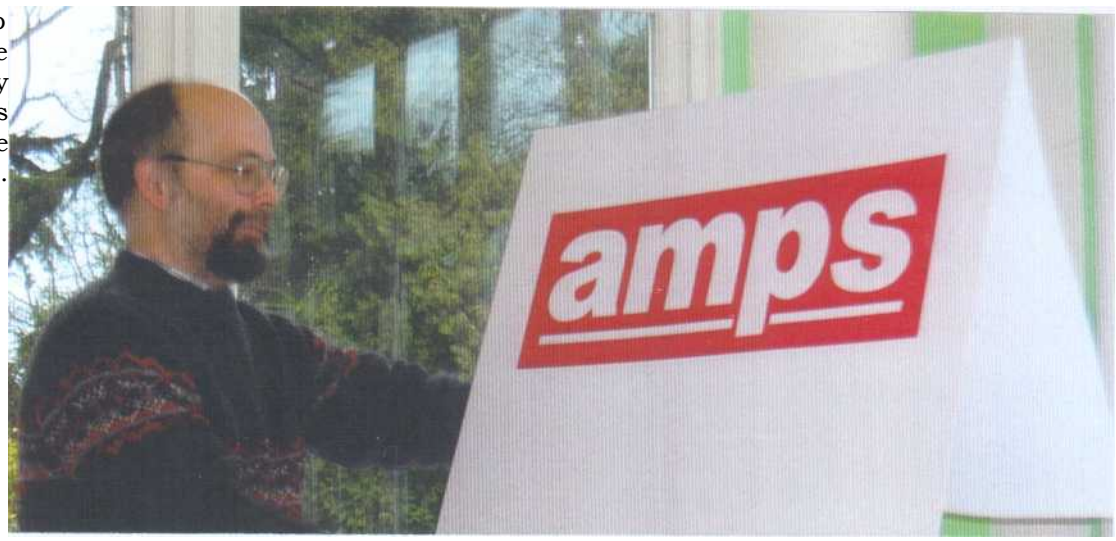
Chairman

Members attentive

Members applaud Bob Allen's farewell

Bob Allen retires from Council - and the drinks are on him!

AMPS' new logo unveiled. This will be introduced gradually in the coming months - more details in the next issue.



All pictures by Simon Bishop

THE PICTURES

RPS Data Products

Audio Developments

Audio Ltd

Nagra (Richmond Film in background)

RG Media

Sennheiser

THE MUSIC EDITOR

The role of the Music Editor is the least understood o f all the audio post production crafts. It's far more than just chopping up larger pieces of music to fit the picture but to find out how much more, Jim Betteridge questioned Andy Glen, one of AMPS' Music Editor members.

Q. What does being a music editor entail?

People generally understand the job of a Music Editor to be literally chopping-up bits of music, but actually that's only a small part of a much larger task. Put simply the job is to help the composer produce a finished score that fully satisfies the wishes of the director. There are basically two parts to this, the first being the writing and recording, the second being the editing of the recorded material. If, in an ideal world, the writing and recording part goes perfectly to plan, the recordings are simply mixed by the music engineer and presented in an appropriate format for the re-recording session (where all the elements of music, effects and dialogue are combined into a final mix), and no editing is required. Very often these days the film is still being cut as the music is being recorded and so inevitably you do end up having to make adjustments.

Q. What is your first involvement with a project?

Often my first involvement with the film comes before a composer is on board and it is in helping to design a temp score. This involves taking music from other films and adapting it to serve as a template for the composer. It's also used for previews, where you have to present something pretty polished. Rather than being too prescriptive I tend to put together a compilation of music that I think might be right for the film and leave that with the picture editor and the director who can then make the final decisions. In making the compilation I need to bear in mind the scale of the film and also the available budget - it's no good using a 90-piece orchestral recording if that isn't available to the composer.

Once a rough cut is achieved and the temp music is laid up against the picture we will have the spotting session, where the director, editor and composer discuss where there will be music and what it's intended to achieve. This can take anywhere from four hours to two days. It's obviously a fundamentally important process and it's part of my job to ensure that we're all completely clear about everything. These days I use my own forms which I fill out for each cue. When we've done a few cues I hand the forms to a colleague in a room close by who types the info neatly into a computer so that at the end of the day we only have to wait perhaps five or 10 minutes before each person is handed a set

Sometimes the spotting is done on a more casual basis where the director will visit the composer's home studio and the spotting list will be presented to me as *a fait accompli ;* or sometimes the editor will take sole responsibility for that kind of thing. There are no hard and fast rules. For instance, some composers prefer not to listen to the temp score although there is considerable risk in that because the director, editor and studio exec's might have been living with it for months and be quite attached. Most composers will find the essence of what the temp music is doing and take it further.

Andy 71e

Q. Then your work with the composer starts.

Yes, so the composer starts work and, although many are now using MIDI systems to show their ideas, many will still make sketches on a piano which I feel can often be more emotionally effective than a poor synth arrangement. In this case I will make a cue list using a program called *Cue* which gives a breakdown of all the cues and the important event points against picture timecode and also as a timing from the start of the cue. This will include cuts, hit points, the start and end of dissolves and dialogue etc, so he knows what he has to work around. From a different angle, the composer might say he has an idea for a piece over a given scene at a certain tempo. I can then draw a map of where the beats will fall and adjust the tempo at various places to create a tempo map around which he can write his music to work with the picture. This can be an interactive process with me and my computer in a room next to the composer, going back and forth to tweak things until they work. In some cases, where a lot of music has to be written quickly, the composer has tapped his leg to give me the tempos for the

various cues, I then tweak them so they generally sit well across the cuts and events in the scenes and create a tape with a click on it plus, every eight bars, a spoken ident so he knows where he is in the scene and doesn't have to play from the top each time - and he'll write to that. Generally he'll be looking at the video too, but there have been cases where, apart from an initial look through, the composer has worked entirely from my notes! If he's on tour, for instance, access to a VTR isn't always easy. So it's important to make the notes very accurate.

Q. What is your involvement if the composer is using a MIDI system?

Well I won't be involved much in the writing process except that I will still be `his man in the cutting room'; so if a scene is changed that he's already written something for I can help him adjust it to fit the new cut - you'll need another four bars; how about repeating bars five and six, etc. Sometimes, if cuts are made at the last minute, the need for these changes is only realised at the actual recording session, possibly with a full orchestra where every minute costs thousands of dollars. So a quick and effective solution is important.

Once the cues are finalised they go off to the arranger and then the copies and a full score is made, a copy of which comes to me. We now have to think about how the music is going to be recorded: more robust cues will lend themselves to clicks while others are better suited to what's known as the 'Newman system', after Alfred Newman. Here, instead of an audible click you're giving the conductor set of on-screen visual `clicks' and cues to indicate where in the score he should be at a given point in the film. These will be stroboscopic flashes, which he will register even if he's not looking at the screen, and streamers. The streamers are like those used for ADR but slower - two to four-and-a-half seconds long, depending on the conductor's taste. In the early days these had to be cut into the film by hand. A hole was punched out the centre of every other frame for a strobe and a line scribed across a series of frames, removing the emulsion, for a streamer. If mistakes were made the holes had to be patched or the lines filled-in with a marker to correct them.

Q. What modern tools have replaced these old methods?

Now we always work to video and use computers to generate the visual and audio cues which can be superimposed on the picture. I use a program *called Auricle* which has been around since the early eighties and has become an international standard for film time processing. *Auricle* works in conjunction with a box called *ProCue 1* that superimposes *Auricle's* graphics on to the picture in real time. So now I'll have a series of small visual clicks for each beat on the count-in, a larger flash for each down beat thereafter and a streamer every so often to indicate specific points so that the conductor can have confidence that he's where he should be. Typically, I'll have a yellow streamer to the start of the count-in, a green streamer to the start of the cue and a red one for the end; and in between there'll be others hitting key cuts. I'll tend to turn them off at the start of a *ral* and let the orchestra slow naturally; then give them a click in for the start of the new tempo and a new scene or cut.

Some conductors also like me to write, at key points, the relative time from the start of the cue; they will then have an analogue clock next to them to keep an eye on where they are and where they should be and adjust the tempo accordingly. In fact some composers will conduct an entire piece with reference only to this analogue clock and timings.

Q. You mentioned changes sometimes having to be made during the session. How might that happen?

If the orchestra is generally falling behind the hit points I will nudge the tempo up a little - this is very much a matter of experience and my relationship with the composer and conductor. Or the director might say it feels like it's dragging over the first 20 bars, can we speed it up? The composer or I might suggest repeating a certain bar and so I then need to recalculate the necessary tempo to make that work, and reprogram the Auricle accordingly, making sure I don't disturb any of the hit points later in the cue. and also that the conductor is aware of any resultant sudden changes in tempo, etc. *Auricle*, though excellent in many ways, is notoriously difficult to use and making complex changes on-the-fly during a session can be extremely pressured.

Q. Does the click go just to the conductor or to all the players?

It rarely works giving the click solely to the conductor because, especially in the case of a large symphony orchestra, they can be several frames behind the baton. It's looks very strange to the uninitiated and seems to be something orchestral players have to learn; but it doesn't work when you have to bring them in on a frame.

Clicks can be a bit brutal when you're asking musicians to produce a sensitive performance but modem orchestras are amazingly adept working to them. And if a piece has widely ranging tempos it' s very hard for a conductor to keep things on track without one. Some try and you find them frantically trying to pull the orchestra up in speed to hit a cut. It can be a bit inelegant.

Auricle gives me a constant in-picture display of where in the music we should be, so I am continually working out if the degree to which the performance is slow or fast is going to be a problem. Then at the end of a take, the conductor

(continued over)

will ask if it was okay for me, and I'll have to say yes or no.

Q. At the end of the recording session, what do you need to walk away with?

I'll leave with a temp mix of some kind. I'll take a full 5.1 mix which is what I'll use unless there are problems. In case of difficulties down the line, I might ask for a set of separate component mixes to keep up my sleeve: the vocal, the percussion, the brass or any solo instrument that's playing up the centre and may clash with dialogue - really anything that may cause problems later. All these will be supplied as Pro Tools sessions.

Q. Are you involved in the final mixing of the music stems?

I can be present and might make comments about where there are going to be a lot of sound effects or where I think a lead instrument is likely to clash with dialogue etc. And of course I always urge them to listen back to the music mixed in with the dialogue. The balance is finally up to the composer.

Q. Apart from editing the mixes to adjust for any shortcomings or to track any changes in picture etc, there's the preparation of playback tapes and working with actors on set. Tell us about that.

Another possible duty of the music editor is to take care of the appearances of on-screen musical performances. The preparation of the playback material can greatly help or hinder the performers in being able to get a feel of the music and achieve accurate lipsync. Although it's often not the case, ideally the music editor is on the job early enough to be involved with the preparation of the playback material. One such project was *Captain Correlli's Mandolin*. I was able to prepare all the material for playback and discuss with the production mixer just how the material would be presented on set. Also, for material that was going to be recorded live, we could discuss how best to record in order to give the desired separation for use in the dub. I prepared rehearsal tapes for the artistes, building-in click tracks to help them with any awkward gaps. These would be used in identical form for on-set playback so giving them absolute confidence when it came to performing in front of the cameras. It worked very well.

Q. So how do you go about making a playback tape?

If it's a non-rhythmical performance I basically think of what I'd need to be able to stay in time and insert clicks accordingly. I always lay the click off on a separate track so the production mixer has control over it's level. I work on Pro Tools and generally supply the result on a Tascam 8-track digital tape or Akai DD8 MO.

Apart from a CD for the actors, a stereo mix goes to the sound editors and the choreographer might ask for a slowed-down version for their rehearsals. A stereo mix on CD will also generally be sent to the producers to keep them informed.

Q. Are there any issues with clicks bleeding into synch sound on set?

For the vocal performance I'm obviously not concerned with spillage because I'll be using the master recording anyway. In terms of dialogue and synch sound in general, a reasonably quiet click will often be covered in the mix by the master recording but if not, it isn't unusual to Foley and ADR the dialogue for a musical scene.

Q. And the final re-recording session?

For the final dub I have to integrate any live, on-set performances that I've been editing into the same project as everything else. If there are complicated passages I might ask the re-recording mixer if we can spend a couple of evenings premixing to smooth things out, although all the major elements are still kept separated so the director can make the final decisions. And where possible I provide a dubbing chart and make sure it's in a logical format for mixing.

For the dub, the music is copied on to some other format, such as an Akai. Then I can have my Pro Tools set up in an adjacent room ready for me to make any necessary last minute edits while the mix continues, and then print it to the Akai when I'm done. The most important thing with such last minute edits is that you keep in mind the original intentions of the composer, so that the integrity of the score as a whole is maintained.

As I said, if you've got in early enough, done all the preparation and worked closely with the composer and director, the music just sails in and there's no editing to do... sometimes that happens.

ANDY GLEN

Andy Glen began his career in 1981 as a runner in Soho. After a few years working as assistant Film Editor he moved over to sound post-production and gradually focussed-in on the job of Music Editor. Today he has a long list of film and broadcast credits in that role including License To Kill, Charlotte Grey, Captain Corelli's Mandolin, Iris and Little Voice. He now runs his own business, Andy Glen Music, supplying Music Editors to the industry. www.glenmusic.com

A version of this article appeared in *Resolution*

NOTES FROM A SOUND DESIGNER TO FILM MAKERS

Kit Rollings, one of New Zealand's top sound designers and AMPS member, sent in this copy of an article he wrote for a special Sound Issue of the New Zealand Film Industry Journal On Film. *We hope producers and directors took note.*

In the beginning there was no sound. In the beginning there was only picture. The stars in that black and white cosmos spread their seductive glow over an amazed and enthralled public. Images, emotions, and moods on the silver screen had the aural accompaniment of a single piano or a small pit orchestra, plus the spontaneous gasps, laughter, urgent warnings and other vocal contributions of the audience.

Then, in 1927, to the indignation, disapproval and condemnation of many actors and producers, along came the `talkies'. Screen idols such as the squeaky-voiced John Gilbert quickly became history, and studio bosses at MGM declared that sound was nothing more than a gimmick which wouldn't last. But the impudent `gimmick' refused to pipe down, and so to keep it in its place, sound was thereafter, firmly relegated second to picture. That is, until the final mix. "That car doesn't sound like the one we used" said the Director. "There were no location wild tracks and Props returned the vehicle before I could record it and there was no budget to get it back." said the Sound Designer. "This is the nearest I have in the library."

In my experience, my best sound tracks have been on films where both recordist and designer were brought in at the location survey time, and if the sound designer is kept in touch with the production, there are most likely many occasions where vital props can be used for effects recording while they are not required on set. This is basic common sense and saves much time and money later. During a shoot the sound designer can be thinking about and planning the composition of the track and I venture to say that most would be recorded well before the final picture edit is delivered.

We, as sound people, certainly appreciate that the capture of the image is of supreme importance. But with the added impact of today's multi track digital sound which is integral to the success of the production, more consideration should be given to the acquiring of the best possible recordings of atmospheres and location effects. I believe that it can be worthwhile on some productions to keep the location recordist on for some time - a week perhaps - after the main shoot, to gather the sound they know will be vital to the design of the track.

The standard of sound quality and technical ability in New Zealand is of the highest. We spend many thousands of dollars on top equipment and all have entered the digital domain with a clear understanding of the potential to deliver superb sound tracks. The impact of a well designed multi channel digital sound track can be bigger than the picture.

Let us regard the sound crew as one. Not just the location, not just the editing, not just the mixing. The involvement of the three areas from the production planning stage will serve only to enhance the final track. It gives all a sense of participation together with an understanding of the various problems in each area and can circumvent catastrophe. Perhaps the foley artist could spend a day on set observing the characters whose actions later must be mimicked.

And where's the script? On more than one occasion, I had no script at all. Most scripts, in spite of requests, appeared only at the time of sound post production start; well after the shoot had ended. Too late to spend a day or two recording the sound that might have made a significant difference to the final quality of the track.

There can be no fixed rules, however, since every film is so different. Common sense and communication are the simple prerequisites. And please, don't swallow up any of the precious post production budget in overtime or the wrap party.

HIT ROLLINGS, Sound Designer

AN EDITOR'S FAREWELL

For two reasons this will be my last issue of the Newsletter as Editor.

One - at last after 14 years, I have retired from AMPS Council, and *Two* - *I* have decided, after a spell of 50 years in the UK, to return to the land of my birth, New Zealand.

I have really enjoyed my editorship of AMPS Newsletter and do hope that readers have too. I tried to keep the contents informative, interesting and amusing, and I hope that I didn't overindulge my own interest in film sound history too much.

A large part of the Newsletter's success is due to the work and time put into each edition by Keith Spencer-Allen. I would like to express my grateful thanks to Keith for his help and patience during the 40 issues we have worked on together.

I am proud that I helped found AMPS, the Association that is now a well respected organisation within the British Film Industry. And I'm proud too of the privilege of serving on the Council for 14 years.

Thanks AMPS for allowing me to pursue my interests and thanks to the British Film Industry for providing me with an interesting occupation that gave me great job satisfaction and reasonable remuneration.

Sincere best wishes for the future to the Association of Motion Picture Sound, and its members.

BOB ALLEN, Fellow AMPS

- I'd also like to thank my good friends at Bury St Edmunds' *Kall Kwik* for their advice and valuable assistance over the years.)

A BIGGER DUSTBIN? - the "2-4-6-8" Meeting

The Korda Theatre at Shepperton Studios was the venue for the AMPS' September meeting to discuss multitrack production sound acquisition and its ramifications. Some thirty four members were in attendance, including representatives from Nagra UK and HHB. The panel, chaired by Brian Simmons, was made up from a representative of each of the three principal sound categories - Simon Bishop - production mixer, Nick Lowe - sound editor and Alan Sallabank - re-recording mixer. After a brief welcome and introduction from the Chairman, Simon kicked the topic into play. His concise historical review of the days when mono recorders meant that "what you mixed was what you got" led on to the current and imminent file based audio location recorders from Zaxcom, Nagra, Fostex, Aaton and HHB.

Nick Lowe then put the sound editor's perspective stressing, among other points, the critical importance of how material gets to the Picture department, it being essential that the production mixer provides as good a mix as possible on a single track. The opportunity, and temptation, for picture editors to mix multi-tracks should be discouraged, as elements may be shifted leading to problems for the Sound Editor when he has to 'unpick' the mix later.

Alan Sallabank raised a chuckle recalling that when he first heard of the HHB Portadrive he remarked "Oh! My God - another four tracks to get offmic!" He raised the near impossibility of fully monitoring the discrete tracks, and the need for the Director to have full confidence in his floor mixer and sound editor to be sure that the best possible tracks have been used.

The opening remarks achieved their objective, to launch us all into the discussion. Interesting questions, informed comments and a lively exchange followed, lasting almost two hours.

To give a flavour, but by no means covering all the points raised - Eddie Joseph and Nick Lowe raised the advisability of having the Picture department do the synching up, as opposed to it being handled by TC/Transfer and Synching facilities where the work is often delegated to an inexperienced person. David Crozier was concerned that problems introduced at the early stages from a lack of knowledge at the Transfer stage could reflect negatively on the floor mixer.

There was a clear consensus on the importance of giving the picture editor the floor mixer's mixed', track, preferably Track 1, That he can put into his Avid. Simon Clarke underlined the value of good and early rapport between floor mixer and sound editor.

Once again it was strongly felt that there should be a sound editor, or similarly qualified person, on the Production from the beginning to liaise with production mixer and all post facilities, to minimise potential problems. The common practice of not starting sound post-production until late in the shooting schedule, and even more frequently not until after completion of principal photography, means that ADR decisions are being made on the basis of the picture editor's `floor mix' track. Were a sound editor on-board, in the early stages, costly ADR could be avoided by reference to the discrete tracks contained in the multitrack media.

Emphasis was placed on the need for floor mixers to provide really informative and accurate documentation, especially as to location and labelling of individual tracks. The potential for information to be carried in the metadata brings with it a greater workload for the mixer, who may find he doesn't have the time to input accurately on complex or fast moving shoots.

The meeting clearly had a lot of mileage left, but as usual, time and a Tube strike meant that a halt had to be called.

Our thanks to Robin O'Donoghue and Shepperton for the use of the Korda, and to Sandy MacRae and his co-opted boom swingers for recording the proceedings, and to Simon, Nick and Alan for providing the introductions.

In short, file based audio is with us, and multitrack acquisition will be the norm. Will we use it?

Of course, but only when the circumstances demand it. It is a tool, or, if you prefer, another weapon in our armoury as we strive to maintain the high standards to which we aspire.

AMPS has a role in the formulation of a pan-industry method of working, the do's and don'ts, with clear guidelines, not only for us sound practitioners, but for producers and other interested parties, in this, the next stage of the developments in our Craft .

BRIAN SIMMONS

(STEPPING OUT - continued from page 9)
improvement is the use of hard-disk recording with unlimited takes and `tracks' to build up separate layers of FX, combined with instant replay, especially now the picture is also on disc. Later, on the workstation, fine fitting, `reprints', stretching, pitch-changing and all the current miracles are available, but are we given the time to explore them fully? Only the expert survives - or should.

Not many years ago there were about eight or nine of us working permanently as footsteppers (though `permanently' is a misleading term; like our colleagues in other areas of film-production we have always experienced feast or famine). Now there are, I suppose, about fifteen or sixteen foley artistes permanently available - enough, most of the time, to furnish the needs of the industry. But where do the newcomers come from? And having found them, how do they learn? Not on someone else's time-restricted session and at the producer's expense, that's for sure. When Jenny Lee-Wright and Pauline Griffiths ran their `footsteps agency' some of their newcomers were dancers, or ex-dancers like themselves; young people who were fit and enthusiastic, with good timing and not nervous of microphones. (Though several of us have seen one or two people going through their paces until the microphone appeared and the red light went on - then they froze.) But both those very capable ladies were capable of `covering' for their less experienced assistants until they became proficient. Most of them did and are with us today, giving excellent service. This article wasn't meant to explore aspects of this kind, but the problem of training affects all departments.

Having virtually retired, I intended to write a simple resume of the changes that have taken place in the foley scene over the years, so I apologise for references to my own activities but they seemed mildly relevant at the time of writing. I have been reminded of so many experiences in this industry of ours that have inflicted pain on me from time to time, but also afforded enormous pleasure. My contemporaries and I have seen countless, undreamt-of changes over the fifty or so years that we have been members of the fraternity. Looking back, I can't help feeling that we all nurture one thought in particular - we'd love to do it all over again!

Finally, I am indebted to Peter Musgrave who kindly agreed to read this article to verify dates, clarify areas where my memory was at fault, and to make any further comments that he felt may be useful. In the event he did much more and his valuable contributions, all of which are contained herein, have done much to improve this article.

LIONEL SELWYN AMPS

ON THE ROAD TO A CENTURY
BOB HOPE 100

On May 29th this year, Bob Hope, master of the wisecrack, will celebrate his 100th birthday.

Leslie Townes Hope was born in Eltham, south London. At age five, his parents emigrated to the USA. As he grew up he boxed a little, sold shoes and got into vaudeville as a dancer. After years in vaudeville and musical comedy, Bob made his Hollywood debut in 1937 in *The Big Broadcast Of 1938*. He went on to make another 55 movies of which `The Road To ....' titles, with Bing Crosby and Dorothy Lamour, are probably the best known. He was given special Academy awards in 1940 - 1944 and 1950, mainly in consideration of his entertaining US forces during World War II and Korea, and other charitable ventures.

LETTERS

Dear Bob

On reading the very colourful AMPS Christmas Newsletter, I notice that you have had your say about Mr Thomas Alva Edison.

In defence of Mr Edison, he set up an elaborate laboratory at Menlo Park, New Jersey, in 1867, and designed an improved printing telegraph. I believe he was responsible for both duplex and quadraplex telephony. Edison was also involved in a method of preparing carbon filaments for light bulbs in 1883 but I do not know if he was ever granted a patent for this. He was worried about the blackening of the bulb caused by electron transmission, which was called `The Edison Effect'. I can remember that in my Grandfather's house there was a carbon filament lamp that must have been purchased around the beginning of the 20th century, and it was still going strong in the 1960s - all 32 candlepower.

Incidentally, you gave the impression in your article that Edison cylinders did not sell very well. But by 1906 he had orders for 2.5 million wax cylinders and resorted to direct selling by horse drawn vans around New York. Normal cylinders cost 35 cents, and classical items cost one dollar.

Best wishes

JOHN ALDRED FBKS, Hon AMPS

NEWS FROM OUR ADOPTED CHARITY

The Charity has changed its logo and colour scheme - the dogs now have a smart burgundy colour coat which they wear when in training or working. The original yellow was becoming too popular amongst other organisations and it was necessary to mark out the Hearing Dogs from the crowd,

HDDP has benefited from the involvement of other folk involved in our film and television industry: presenter Philippa Forrester recently appeared on *Remotely Funny,* successfully fulfilled her tasks and donated her prize money, a huge sum of £4460 to Hearing Dogs. Jo Inglis from BBC1's *Vets In Practice* also donated his prize money from *Celebrity Ready Steady Cook.*

Esther Rantzen with Desmond *Wilcox' Volunteer of the Year* Award winner Sylvia Hall and Cuddles

Currently, Esther Rantzen is spearheading a new appeal, aiming to fund the selection and training of unwanted puppies and dogs, which are sadly abandoned over Christmas and other holiday periods. Esther's late husband, the broadcaster and documentary maker Desmond Wilcox, was himself partially deaf and drew on his experience to present Hearing Dogs' first television appeal in 1991. This helped raise in excess of f,100,000.

In comparison our target of £3,000 seems somewhat paltry, but I would urge you to think in terms of what it would mean to you should you lose your hearing. We all rely on our ears in order to continue working in our particular field, and with this in mind, please continue to fill up the little cardboard kennels with any small change that you can spare.

PATRICK HEIGHAM

If any member would like to go and see for themselves the work of this charity. explanatory tours of the Training Centre are run every Thursday afternoon at 2pm. The tour lasts about 90 minutes and is usually conducted by a person who is profoundly deaf. The centre has a small restaurant serving a very reasonably priced lunch. To book for tour (and lunch) , telephone 01844 348100. The Training Centre is at The Grange, Wycombe Road, Saunderton, Princes Risborough, Bucks (on the A4010, 6 miles NW of M40 Junction 4)

BERTIE MAKES A DIFFERENCE

From Ceredigion in Wales, Gillian Stevenson, 39, was becoming ever more depressed before Bertie, her Yorkie, came on the scene. "I was terribly lonely. I couldn't hold down a job because of my worsening deafness, and my husband Martin was out all day. If I had a visitor or a phone call, I couldn't hear them ringing. Eventually, I gave up getting out of bed altogether."

Gill was at an all-time low when she arrived at Hearing Dogs "and this bundle of fur ran into the room and licked me all over. At home, Bertie settled in immediately, and I had to change my ways - get up and get dressed, and feed and walk him. I started making friends with people again; I'm even starting a new job soon.

"Bertie has made a huge difference. He's my baby, and I love him dearly."

The AMPS Kennel Fund

SOUND AWARDS 2003

ACADEMY OF MOTION PICTURE ARTS & SCIENCES - THE OSCARS

For SOUND Editing

ROAD TO PERDITION - Scott A. Hecker
MINORITY REPORT - Richard Hymns and Gary Rydstrom
* **THE LORD OF THE RINGS: THE TWO TOWERS - Ethan Van der Ryn and Michael Hopkins**

For SOUND

• CHICAGO - **Michael Minkler, Dominick Tavella and David Lee**
GANGS OF NEW YORK - Tom Fleischman, Eugene Gearty and Ivan Sharrock AMPS
THE LORD OF THE RINGS: THE TWO TOWERS - Christopher Boyes, Michael Semanick, Michael Hedges and Hammond Peek
ROAD TO PERDITION - Scott Millan, Bob Beemer and John Patrick Pritchett
SPIDER-MAN - Kevin O'Connell, Greg P. Russell and Ed Novick

AMPAS SCIENTIFIC & ENGINEERING AWARDS

• To **Glenn Sanders** and **Howard Stark** of Zaxcom for the concept, design and engineering of the portable Deva Digital Audio Disk Recorder.
This innovative design employs advanced hard disk recording technology and digital audio techniques for use in both production and post-production recording applications.

CINEMA AUDIO SOCIETY (CAS)

OUTSTANDING SOUND MIXING FOR TV MOVIES AND MINI-SERIES -
*** -** to John Rodda AMPS and David Humphries AMPS for **SHACKLETON**

BRITISH ACADEMY OF FILM & TELEVISION ARTS - BAFTAs - FILM

For SOUND

• **CHICAGO - Michael Minkler, Dominick Tavella, David Lee, Maurice Schell** GANGS OF NEW YORK - Tom Fleischman, Ivan Sharrock AMPS, Eugene Gearty, Philip Stockton HARRY POTTER AND THE CHAMBER OF SECRETS - David Randall Thom, Dennis Leonard, John Midgley, Ray Merrin AMPS, Graham Daniel, Rick Kline
THE LORD OF THE RINGS: THE TWO TOWERS - Ethan Van der Ryn, David Farmer, Michael Hopkins, Hammond Peek, Christopher Boyes, Michael Semanick, Michael Hedges
THE PIANIST - Jean-Marie Blondel, Dean Humphreys, Gerard Hardy

BRITISH ACADEMY OF FILM & TELEVISION ARTS - BAFTAs - TELEVISION CRAFTS

(to be held on 11th May)

SOUND FACTUAL sponsored by Canford Audio

THE QUEEN'S GOLDEN JUBILEE - Sound Team (BBC Events / BBC1)
THE QUEEN MOTHER'S FUNERAL - Sound Team (BBC Events / BBC1)
SAHARA WITH MICHAEL PALIN - John Pritchard AMPS, George Foulgham (Prominent Television I BBC1)
WILD WEATHER - Jovan Ajder, Simon Pinkerton, Dan Gable (BBC / BBC1)

SOUND FICTION/ENTERTAINMENT

BLOODY SUNDAY - Albert Bailey AMPS, Richard King, Danny Longhurst, Pat Boxshall (Granada / T1)
DANIEL DERONDA - Sound Team (BBC / WGBH Boston / BBC1)
HOUND OF THE BASKERVILLES - Clive Copland AMPS, Paul Hamblin AMPS, Lee Critchlow, Becki Ponting (Tiger Aspect/ BBC 1)
LATER WITH JOOLS HOLLAND - Mike Felton BBC Music & Entertainment / BBC2

Our congratulations to winners, nominees and their crews. And a special commiseration to Kevin O'Connell who according to AMPAS info, this year received his *sixteenth* Academy Award nomination for Best Sound (for Spider-Man) and still hasn't won!!

BOB HATHAWAY - 1935 - 2003 - MUSIC EDITOR

Born in Bexleyheath, Kent, he was Bob to the outside world but Robert to his family; his mother had warned him as a child, "Don't let them call you Bob - every Tom, Dick and Harry is called Bob!".

Bob played piano from an early age and graduated to clarinet and saxophone and was the youngest, at the age of 15, to be playing on the dance hall, workingman's club and pub circuit.

At 17 he earned a place at the Guildhall School of Music where he took a Performer's Diploma in clarinet and was awarded am Associateship.

As a professional musician he performed in over 100 operas and ballets, chamber music ensembles and concertos, He also taught and played big band alto sax and jazz clarinet.

His first `proper' job - as his family referred to it - was with Stanley Schofield Productions, a one man band the specialised in filming the Monte Carlo rallies. Bob was sound recordist, picture and sound editor. He was in his element and more importantly got his ACT union ticket.

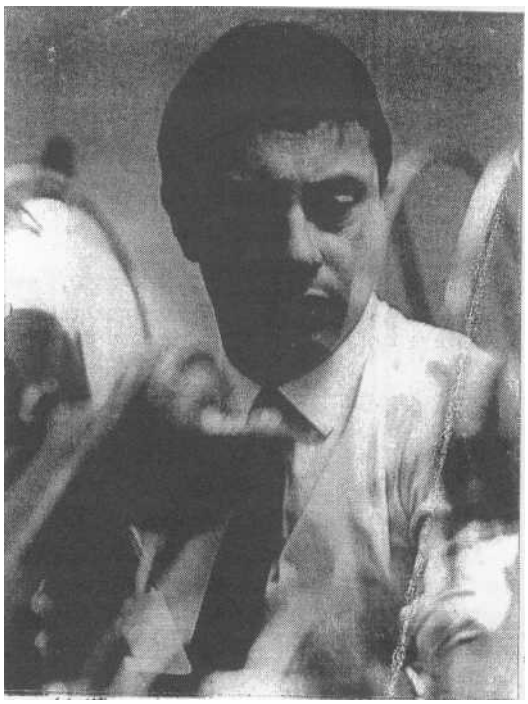
He went on to Rediffusion Television as editor of drama inserts and news items. Hundreds of feet of rushes for the very short short news items would come in often just minutes before the story was due on air - so a cool head, fast hands and absolutely secure joins were the order of the day.

Rediffusion was revamped and Bob moved to the Central Office of Information, editing films for distribution around the Commonwealth. After a couple of years he found the Civil Service-style of working too humdrum and decided to go it alone and set up cutting rooms in Garrick Yard, off St Martins Lane, London.

In the summer of 1967, Bob and Michael Clifford, another editor with academic musical knowledge, got jobs as assistants to Ken Runyon, top Hollywood music editor, working on *Oliver!* at Shepperton Studios.

Bob was at the start of a steep learning curve in the demanding and sophisticated discipline of American music editing. It was to be an all-absorbing job of playbacks, studio recordings, music cues and cueboards, punch holes, click tracks and bar breakdowns. He revelled in working in the same team as the awesomely talented people from the American musical film industry. He loved the glamour, the camaraderie and, not least, the technical challenges. It was the big time - Oliver! received more Oscars than any other production to that time.

The experience and prestige he gained from such an amazing opportunity influenced the rest of his career and introduced new standards of professionalism to music editing in the UK



Bob worked on dozens of prestigious films with some of the very best in the music world.

Composers John Williams, Ken Thom, Henry Mancini, Bernard Herman, Jerry Goldsmith, Stephen Sondheim, Jonathan Tunick, and conductors - Andre Previn, George Martin, James Homer, George Delarue, Lao Schifrin, Carl Davis and Elmer Bernstein. His work took him to recording studios in Munich, Paris, Rome, Budapest, Moscow, New York and Los Angeles.

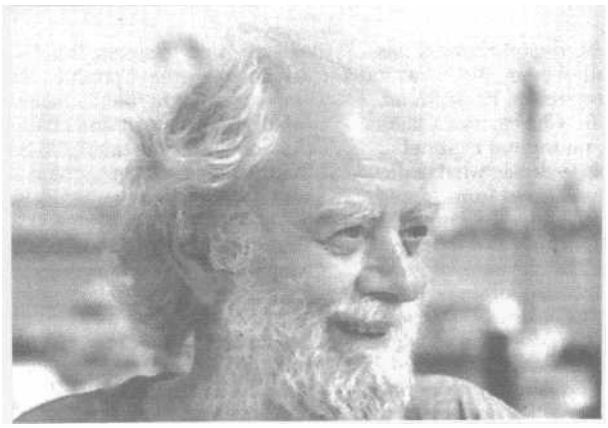
He was highly regarded by all the composers. He worked with musical understanding, meticulous attention to detail, dedication and an ability to solve difficult problems. He was particularly proud of Jonathan Tunick's acknowledgment during his Oscar acceptance speech saying that he wouldn't be standing there without the expertise and dedication of Bob Hathaway.

Bob was a member of AMPS and of the Motion Picture Sound Editors and was awarded four MPSE Gold Reel awards `for outstanding achievement in the Film and TV industry' for *Inner Circle* (1991), *Scarlett* (1994), *Golden Eye* (1995) and *Hilary & Jacky* (1998).

In music editing, Bob was fortunate to have found a career in which his very special combination of talents could find complete fulfilment. It was his great joy to work amongst the top film technicians and production teams in this country and America, and musicians and composers around the world.

He is survived by his wife Chris, and son, Oscar.

E GEOFF BLUNDELL 1923 - 2003



I first met Geoff in 1968 when, on the recommendation of an American colleague, I went to Audio Ltd's workshop at 46 Pentonville Road. This visit resulted in the purchase of four radio mic channels to take on location to Denmark for the filming of Peter Brook's *King Lear*. They performed well - I still have two of the four and both worked when tested recently.

After leaving school at 17, Geoff was employed in the design department at EMI and during World War II worked on the development of the cavity Magnetron, the key component of the airborne Radar system. In the 1950s, with the emergence of hi-fi, he started his own company, Jason, for the design and manufacturer of amplifiers and tuners.

Audio Ltd was formed in 1963 to make radio microphones designed by Geoff. Transistors were fairly new and he saw the possibility of making a pocket-sized transmitter. Radio microphones had been available from Sennheiser but they had been prone to interference. Geoff's design used VHF for transmission, which largely overcame the interference problems and, with sensible operation, gave excellent results.

Younger AMPS members probably never ever met Geoff. After Audio Ltd's move to premises in Chiswick, he was usually in his workshop, busy on projects such as audio teaching aids for deaf children, and research on biofeedback - the electronic monitoring of physiological response to mental processes. He produced several machines including the `Mind Mirror', a portable device that could monitor rhythms for each brain hemisphere simultaneously.

Research and development in the radio microphone field also continued up until his death in January this year, aged 79.

Thank you Geoff, and Audio Ltd, for developing and manufacturing an essential part of every production mixer's kit. Producers and directors should also pay tribute in respect of the ADR costs Audio Ltd radio mics have saved over the years.

BOB ALLEN

2002

END CREDITS

cast
JOHN AGAR AALIY All
PETER BAYLISS MILTON
BERLE SERGI BODROV
EDDIE BRACKEN
MICHAEL BRYANT HORST
BUCHHOLZ PHYLLIS
CALVERT GERALD
CAMPION ROSEMARY
CLOONEY JAMES COBURN
PAT COOMBS RICHARD
CRENNA MAURICE
DENHAM BRAD DEXTER
MICHAEL ELPHICK MARIA
FELIX ERIC FLYNN BARRY
FOSTER DOLORES GRAY
JAMES GREGORY DILYS
HAMLETT RICHARD
HARRIS SIGNE HASSO
JAMES HAZELDINE EILEEN
HECKHART MORAG HOOD
KIM HUNTER ADELE
JERGENS STRATFORD
JOINS MARGARET
JOHNSTON KATY JURADO
JOHN JUSTIN
ILILDERGARD KNEF
ASHOK KUMAR PEGGY
LEE BUDDY LESTER LINDA
LOVELACE ALAN
MACNAUGHTAN SCOTT
MARLOW LEO MCKERN
JASON MILLER SPIKE
MILLIGAN JAMES
MITCHELL DUDLEY
MOORE PEGGY MORAN
GEORGE NADER VIRGINIA
O'BRIEN CARROLL O'
CONNOR NANCY PARSONS
BRYAN PRINGLE `DINKY'
DEAN RIESNER HAROLD
RUSSELL CHARLES SIMON
KEVIN SMITH ALBERTO
SORDI ANN SOTHERN ROD
STEIGER JOHN THAW
LAWRENCE TIERNEY
STANLEY UNWIN ROBERT
URICH RAF VALLONE
ELIZABETH BROOKE VIDMER
DERMOT W ALSH IRENE
WORTH

production
JOHN ARNOLD TED
ASHLEY GEORGE
BARRIE COLIN BELL
JACK BRODSKY KEN
LITTLE BILL MASON
PHILIP MEASURE
MARVIN MIRISCH
NORMAN PANAMA
JULIA PHILLIPS
SYDNEY PINK
MICHAEL TODD Jr
ELISABETH VARLEY
LEW WASSERMAN

direction
ALAN DAVIS ANDRE
DELVAUX TED
DEMME JONATHAN
DENNIS ANDRE DE
TOTI I
JOHN FRANKEHEIMER
CHARLES GUGGENHEIM
GEORGE ROY HILL PETER
HUNT JACK LEE
JOAN LITTLEWOOD IAN
MACNAUGHTON VICTOR
MENZIES DAVID PITT
KAREL REISZ FRANCIS
SEARLE GEORGE SIDNEY
HIROSHI TESHIGAHARA J
LEE THOMPSON BILLY
WILDER WILLIAM
WITNEY

writers
ADOLPH GREEN ROY
HIGGINS JAMES HILL
LEO MARKS IVAN
MOFFAT DANIEL 'I'
ARADASH

music
STANLEY BLACK OBE
RAY CONNIFF
WALTER SCHARF

camera
JOIN ALONZO ROY
FIELD PHILL FINCH
CONRAD HALL
HERMAN `BEN' KNOLL
ALAN LAWSON
GERRY MASSY-COLLIER
TERRY O'BRIEN
JOHAN VAN DER KENKEN
SACHA VIERNY

sound
SYD BUTTERWORTH
ROY COLWELL
DOUGLAS HOOK ROD
HULL DAVID JOHN
GEOFF LABRAM
GEOFF LATTER
MARTIN MCLEAN
KAY ROSE RAY
WITHERS

script supervisor
ELIZABETH FURSE

editing
MARGARET BOOTH
CHARLES HASSE BILL
LENNY

art department
ROY CANNON

wardrobe
DANILO DONATI
SHIRLEY RUSSELL

stills
ROY GOUGH
BOB PENN

animation
PETE ARTY
JOSEPH BAU
CHUCK JONES
WARD KIMBALL

casting
NOEL DAVIS
CARY ELLISON

electrics
MAURICE GILLET
ARTHUR IBBETSEN

processing
TOM NURSE

CONGRATULATIONS WINNERS

Ethan Van der Ryn (left) and Michael Hopkins (right) receiving their sound editing Oscars for *The Lord Of The Rings : The Two Towers*

NEW USE FOR QUARTER INCH TAPE

The `Tape Enthusiast'- a rgular visitor to my desk, our resident Robin, casts a critical eye over Newsletter copy

Doing a bit of old fashioned 1/4" tape editing at my work bench in the `AMPS Editorial Office' (our old garden shed), I heard a whirr of wings and looking down at my feet, where the unwanted trims had fallen was our fearless resident Robin helping them self to the discarded snippets of tape.

She had been really busy for the previous few days, collecting dry leaves and other bits of garden rubbish to build a nest on the side of the shed roof. Evidently the shiny tape trims caught her eye and she decided that they were just the thing to complete the building.

The rest of her day was spent picking up the discarded pieces (and a few more that I especially cut off for her) and flying them up to the nest site.

Unfortunately, the nest is out of sight behind the roof lining so I will have to wait until autumn to discover how she used the tape.