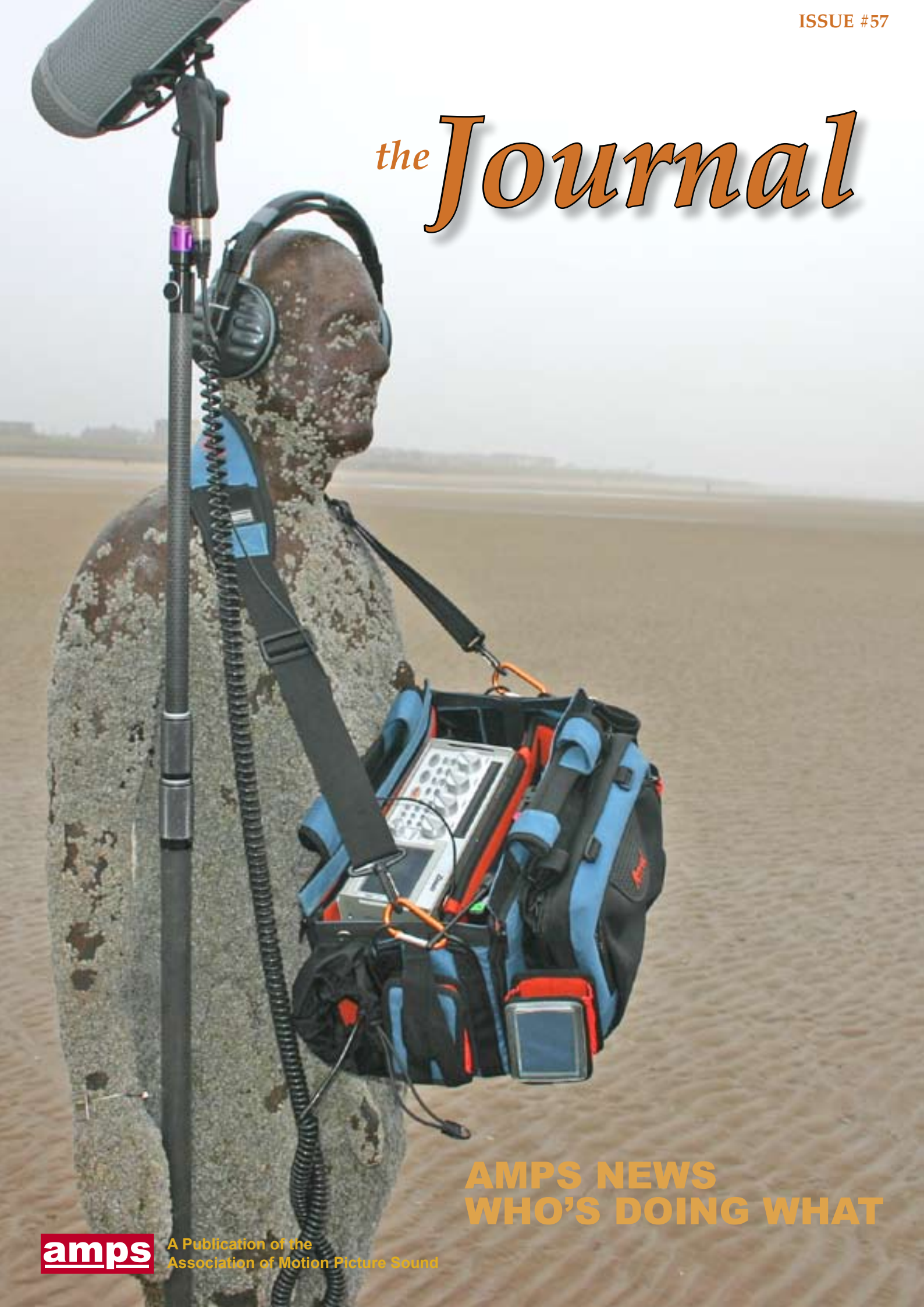


the Journal



**AMPS NEWS
WHO'S DOING WHAT**

amps

A Publication of the
Association of Motion Picture Sound

AMPS SUSTAINING MEMBERSHIP



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the Journal

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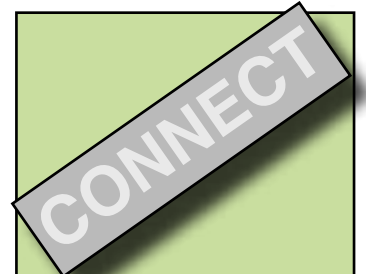
COVER: The strong silent type who unfortunately is submerged twice a day in the Irish Sea. A Deva is decorating one of the hundred cast-iron figures that comprise Antony Gormley's Another Place art installation now not moving to New York but permanently positioned along three kilometres on Crosby Beach, Sefton, Merseyside. Picture by Simon Bishop AMPS



09: Who's Doing What



12: Who's Doing What



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FORTHCOMING EVENTS

Broadcast LIVE & VideoForum 2008

(www.broadcastvideoforum.co.uk)

- 30 January to 01 February, 2008 - Earls Court

AES 124th Convention (www.aes.org)

- May 17-20, 2008 - Amsterdam

NAB 2008 (www.nab.org)

- April 12-17, 2008 - Las Vegas, USA

BroadcastAsia 2008 (www.broadcast-asia.com)

- June 17-20, 2008 - Singapore

IBC2008 (www.ibc.org)

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

- Amsterdam

AES 125th Convention (www.aes.org)

- October 02-05, 2008 - San Francisco, USA

UK Exhibitions Merge

As mentioned in the last Journal. two of the UK's annual exhibitions have agreed to merge their events in 2008.

Broadcast Live/ VideoForum 2008 will be held from **30th January to**

01 February at Earls Court 2. It is claimed that the combined event will be the largest UK broadcast/post show for over ten years with a broader range of visitors and more seminars. Register and more info at **www.broadcastvideoforum.co.uk**

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

►► **Ofcom & Radio Mics:** As we close this issue Ofcom have just published their long-awaited Statement on the DDR (Digital Dividend Review) and, in particular, the fate of PMSE use and radiomics. You can find full details at

www.ofcom.org.uk/consult/condocs/ddr/statement/

Sandy MacRae, AMPS member who has been following this issue in great detail and representing the Association within BEIRG and at meetings with Ofcom, gave an initial comment, "My first impressions from quickly reading though is that our representations have been heeded and Ofcom have decided to give special treatment to PMSE Users. They are reserving most of the Interleave Spectrum as currently used by Theatres, TV and ourselves exclusively for PMSE Users who will NOT have to enter the Auction - really good news. Also Channel 69 will remain licensed and regulated - what we have been asking for."

"However, there are two outstanding issues. The main one is the appointment of a new self-financing Band Manager to co-ordinate PMSE and the other is what Ofcom expects from this sector in the way of Administered Incentive Pricing (AIP) - effectively their 'rake' from revenues generated by this Band Manager through licensing and other charges. This will directly affect all users. So there is still work to be done but, basically, don't throw away your radiomics - yet!"

"Please take some time to read the Ofcom DDR Statement and let me have any comments to webmaster@amps.net."

For more detailed comment and background to this look at Sandy's DDR blog on the AMPS website.

►► **Pinewood Shepperton** had a bumper month for PR in November. In the early part of the month they had the Queen open the new entrance gate, and then a week or so later was the announcement of **Project Pinewood**. This is an ambitious plan to significantly extend the studios. It isn't easy to understand the scale of the plans so you may like to take a look at their specific web site **www.projectpinewood.com** where interviews, maps and a 'flyover' animation that takes you over the proposed sites and into the permanent sets.

We'd like to wish Pinewood well with this ambitious project which may be well summarised by a quote from writer/director Richard Curtis: "I think this is a tremendous project, particularly for people who don't want to spend most of their lives in Eastern Europe. The practical benefits for film and television makers could be enormous, creating movies in one place - not several locations - and being right next to all the best film facilities."

►► **Definitive research** on what variables change our hearing abilities in the short term are difficult to find, and that published is usually not expressed in terms that are meaningful to those of us that work with the finer points of audio. However we know that tiredness, alcohol, a head cold, auditory fatigue/temporary threshold shift, mild (temporary) tinnitus, stress have auditory impacts. However it was a surprise to hear a report recently that stated hunger increased hearing acuteness. I hadn't noticed it but there is a logic there than is somehow linked to our evolutionary origins - those extra fractions of a dB of hearing acuteness enhancing our ability to hunt lunch! However there have been food/hearing connections made before. A link between sugar intake and levels of 'noise' for sufferers of permanent tinnitus has been suggested, while a colleague on a three day course of a mild analgesic (Paracetamol) was clearly hearing judgement impaired, implying that food and medicine may have an effect. And that's not even considering the impact of our body clock. Rarely do we consider that our livelihood depends on something so delicate!

the **Journal**

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It is distributed to all members and
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a forum for discussion and it should not
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are necessarily those of AMPS
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MEMBERSHIP ENQUIRIES

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

membership@amps.net

...from AMPS Chairman

Welcome to the last issue of the AMPS Journal for 2007. I'm sure that this has been an interesting year for all of us; certainly the earlier part of the year was rather slow on the work front for me but since July I have been very busy. Oh, the joys of being self-employed! I do hope that, overall, this year has been OK for you. The feature industry seems to stagger on but we still don't have a decent flow of productions being made in the UK. I really think that it is a great shame because we have such a talented workforce, both in front of and behind the camera, and very good facilities here in this country.

For the AMPS Council there are always issues being monitored, discussed and action taken where appropriate. The Radio Microphone frequency issue continues to rumble on with Sandy MacRae representing AMPS and following developments very closely on our behalf. Currently we are also involved with the proposals for the issue of work permits to overseas technicians (mostly US) employed on feature production and post production in the UK. This has been an area of concern for several years but the latest proposals offer very little protection for the UK or European technicians in most of the departments. We are concerned that if UK creative technicians do not receive decent credits the reputation of our workforce will gradually fall and (particularly in the US) producers will consider that there isn't enough talent in the UK to justify the higher costs of filming and post producing here and so will take their productions elsewhere. Please watch this space for further developments.

This year has seen the introduction of AMPS CONNECT which is a private Email group for our members so that we can freely exchange information, pose problems and get answers from our colleagues. There were some minor teething problems at the start up but I'm delighted to say that that it's now working well. Please think of it as an important way of communicating with the large pool of talent and experience that exists within AMPS, both in this country and abroad.

Finally may I take this opportunity of wishing you and your families all the usual season's greetings and the very best for the New Year of 2008.

Peter Hodges AMPS
Chairman

from the membership secretary



Blofeld - NOT!

In wishing all our members the very best for 2008, and good luck with any changes in your job or lifestyle (hopefully for the better), I should like to remind anyone who is planning a house move, to include AMPS in your list of those to advise of your new address, please. Often the only clue we have is when hard-copy mailouts get returned to us, thus needing some phone calls to be made – if folks have a mobile! This has happened twice in the month of November alone!

On the subject of unpaid subscriptions – please be warned that the grace period will be operated more stringently in future. One or two members are still not paid up for 2007 and as we feel that they are probably very busy and may have mislaid the reminders, the outstanding subs will be added on to the request for 2008 dues.

After several attempts to contact another couple of non-payers, we finally discovered that they had moved to the USA and New Zealand respectively, which brings me back to the first paragraph! Sadly we have had to drop their names off the members' register.

Last issue's 'Who's @ Wot' showed me muckin' about in boats! I have to admit that the vessel is not mine, but belongs to a good friend who appreciates what help I can give in scraping, painting and wiring up various bits of electronic navigation aids. I fancy that my next job will entail shinning up the mast to find out why the radar scanner is not outputting a signal! I was at the helm when approaching Devonport dockyard on one occasion and as there was considerable Naval activity, suggested that the owner took over. "Carry on" said he, "but try not to hit any of the big grey ones; the paperwork gets horrendous!" (Just a thought in passing – what do barnacles use to stick themselves to brass propellers? If chemists could synthesise it, it would undoubtedly out perform SuperGlue!)

Have a Happy New Year!

Patrick Heigham AMPS
Membership Secretary

membership@amps.net

YOU KNOW THE NAME

NYQUIST



HARRY NYQUIST

American physicist specialising in communications. Born in Sweden in 1889 and emigrated to US in 1907. After graduating from Yale worked for AT&T Labs which became Bell Labs. His early work in Sampling Theory, later built on by Shannon, led to his name being used for the Nyquist Frequency which is half the sampling rate of a digital system. He determined that a sampling rate of two times the maximum signal frequency is just enough to determine that highest frequency. He died in 1976.

Although most pronounce his name with a 'w' interpretation of the 'qu', a 'v' based pronunciation is more correct. And Nyquist's Swedish father only changed the family name from Jonsson to Nyquist because there was another nearby family with the identical name - it wouldn't have been so memorable.

DON'T TRY THIS AT HOME

A thread on the Usenet group rec.audio.pro caught my eye recently. This is a music and live sound group - not specifically with appeal to an AMPS audience but some topics have a shared relevance so although it is from the point of view of a stage musician, I hope I never have to find out if this is true or works.

It began with a less experienced musician asking about the dangers of working on a covered stage with electrical gear while it was raining and what dangers you might expect. There were a lot of suggestions but then we heard from the 'voice of experience'

"You are standing on the stage with your electric guitar and a mic and are wondering about touching any other piece of electrical equipment and just want to KNOW that when your lips touch the mic you will not get 'bit'! Here is something you can do but consider this as a LAST RESORT if all the other options have been followed, you've left your voltmeter at home and are still a little scared."

"Let the underside side of your forearm or biceps touch your guitar strings. Skin that is tender is the key and if it is a little moist, even better as it will be more sensitive to a shock than say your calloused finger tips and the moisture will assist the current flow and so you will be more sensitive to a shock situation."

"Now lick the BACK of your hand on the SAME arm as that touching the guitar strings. Then put that licked area against the mic or other suspect equipment."

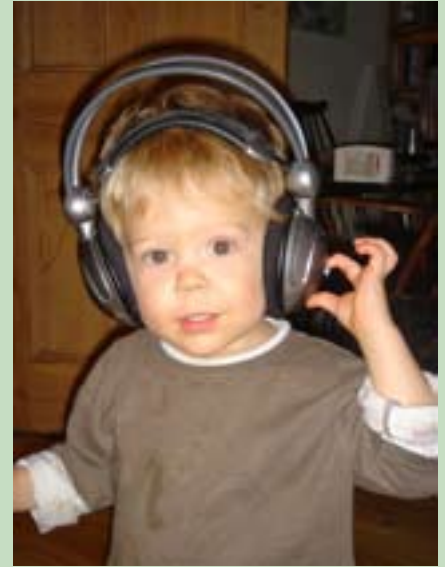
"The moist sensitive flesh sets up ideal conditions for current to flow if any such potential exists - as wet lips or sweaty hands might. The current takes a safer path through your arm and not across your heart."

"The use of the back of your hand means that if current flows and you are shocked your body's natural tendency to clench onto what is shocking you is avoided. Your hand may make a fist but you will pull it away from the shocking element rather than gripping onto it

"No shock? Then you're probably safe till someone changes something somewhere, or it rains harder."

This might just about be OK with 110v but the Journal doesn't recommend it under any circumstances.

CAREER PLANNING



You may remember this little chap from the last issue. The caption we added suggested a future career in Production Sound but a sharp-eyed member of that persuasion suggested that "with signs of lunch decorating his T-shirt, Post Production would be a more obvious route". He asked for anonymity!



SEASONAL THOUGHTS

*If you drink well you'll sleep well
If you sleep well you'll think no evil
If you think no evil you'll do no evil
If you do no evil you'll go to Heaven
Therefore, now drink well and win
your seat in Heaven!*

AMPS Fellow and part-time Journal photographer, Peter Musgrave, caught this 'modified' Italian rhyme in the window of a Venetian bar. Aside from having his own reflection in the shot, Peter suggested the sentiments were appropriate for the Season, and the Journal agrees. (Our translation attempt, right)



SCREENING DATES FOR 2008

Continuing the successful series of shared screenings organised by Michael Johns of the GBFTE (Guild of British Film & Television Editors), the dates for 2008 have been announced. These are all Mondays except that because of the Spring Bank Holiday on May 26th, the screening for that week will be on **Tuesday** 27th May.

Unless otherwise advised, shows commence at 8:00pm, in Theatre 7, Pinewood Film Studios. Owing to the uncertainty of print availability, the actual film title is often not confirmed until a few days before each showing and members will be advised by Email only, since there may not be time for conventional post. Alternatively, please ring Brian Hickin in the AMPS office for details on his usual Admin number: 020 7723 6727. In the event of the Theatre being unavailable to us, you will be advised of an alternative venue.

Initially, members may reserve two seats, for themselves and a guest. Student members may be limited to one seat. Please respond to the AMPS office with your name, each time you wish to attend.

If you wish to be added to the AMPS Screenings mail list send a blank Email to: screenings@amps.net putting 'subscribe' in the subject field.

AMPS will continue to offer our own film shows from time to time and you will be notified through the same channels.

We'd like to thank Michael Johns for organising the screenings, and Pinewood Studios for kindly allowing the use of the prestigious Theatre 7.

*Image: Michael Johns introducing a film at a Theatre 7 screening
Pic: Peter Musgrave*

SCREENING DATES

JANUARY	21/01/08
FEBRUARY	04/02/08 18/02/08
MARCH	03/03/08 17/03/08 1/03/08
APRIL	14/04/08 28/04/08
MAY	12/05/08 27/05/08 (Tuesday)
JUNE	09/06/08
- SUMMER BREAK -	
SEPTEMBER	01/09/08 15/09/08 29/09/08
OCTOBER	13/10/08 27/10/08
NOVEMBER	10/11/08 24/11/08
DECEMBER	08/12/08

Who's At What

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

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

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

whois@amps.net

and you'll be in the next issue.

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

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

Looking forward to hearing from you.

Dave Humphries AMPS

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

.... Production Mixer **Roger Slater** AMPS has just finished shooting a drama in Bristol, for Touchpaper Television called *Being Human*. Boom Operator was the "excellent" Jason Devlin. Shooting was on Hi-Definition video with separate sound on Deva.

He says, "A guide mono mix was sent to camera via radio link. I am trying to avoid connecting to the camera with umbilical cables and the system works well. It was very helpful that I got booked for the camera test day and was able to prove the system, sort out Clockit boxes and make test recordings on camera and Deva to check sync and so on. I would consider this should be standard practice, together with a 'workflow' discussion with the editor and Sound Post." The rest of the gear included Sennheiser MKH and Neumann KMR82i microphones, Audio 2020s with Sanken personals, and mixed on a Sonosax SX-S8.

.... Boom Op, **Richie Finney** AMPS has just completed *Moon Princess*, a 35mm feature, directed by Gabor Csupo, working with production mixer **Rupert Ivey** AMPS using a Sound Devices 744 recorder. The film stars Dakota Blue Richards (*Golden Compass*), Ioan Gruffudd (*Fantastic Four*), and Tim Curry (*Rocky Horror*) with the shoot taking three months in Budapest.

Richie adds, "We had a local Hungarian sound assistant, Andras Szalai, who was a great help, and I would certainly recommend him (mobile 0036205392988) if you need an assistant when you next work in Budapest."

.... Most of November has seen **Ian Sands** AMPS and **John Crossland** AMPS employed on a fully British-funded small film titled *LUNA*. Starring Michael Maloney and Dervla Kerwan, shooting took place in north Devon and Kent and should conclude (after the festive season break) with a final week in late January. Writer and Director Dave McKean (*Mirrormask*, 2005) has made this his first serious foray into digital cinema production by shooting with two Arri D20 cameras and recording the uncompressed data stream to Sony HD tape decks. Sound was recorded to Zaxcom Deva V at 24-bit.

Whilst in north Devon, on his days off, Ian also managed to squeeze in some work for another client, Heston Blumenthal, who owns *The Fat Duck* restaurant in Bray, Berkshire. Heston recently featured on his television programme his latest seafood dish, which is accompanied at the diner's table by a gentle soundtrack of the seashore, recorded and mixed by Ian.



Boom Op John Crossland AMPS during rehearsal on LUNA, with production mixer Ian Sands AMPS



The live news and sport set at Al Jazeera International TV in Doha Qatar (above) and the sound control room with Vaughan Roberts AMPS (below)

.... **Vaughan Roberts AMPS** had responsibility for setting up and commissioning all the sound requirements for Al Jazeera International in Doha Qatar earlier this year.

He says, "I was there for six months which involved three months before launch, setting it up, and three months after launch making sure it all bedded down alright. They had two studios - one for the live news and sport which is shown in the photographs (set and sound control room). The other studio was for pre-recorded programmes. We also had regular contributions from reporter from as far afield as South America, Russia, Africa and Iraq on a regular basis into Doha."

"It also involved sending and receiving embedded audio and communications via optical fibre to and from the other Al Jazeera sites at Kuala Lumpur, London and Washington DC and making sure our main output audio got to the transmission area and to the uplink for the satellite feeds. As announced in the national and international press the launch and subsequent programming went ahead without a hitch."

.... Production Mixer **Johan Maertens AMPS** will be recording sound for a second series of documentaries titled *Amazing Journeys* beginning in January. This year, there will be seven episodes in total, and destinations will include India, Brazil, Guyana, the Arctic, Mali and Bolivia.

"As last year's setup worked like a breeze for me I will continue to use a Sound Devices 744 HDR paired with a 442 location mixer in a shoulder bag and a set of three Lectrosonics 400 series Digital Hybrid wireless. Timecode will be locked with the camera via Ambient trilevel sync Locket



box. The variety of destinations this year will be extremely challenging on a physical level, with two weeks non-stop shoot for every episode and a week of rest and prep in between, but we do like a challenge ... "

.... Production Mixer **Stuart Wilson AMPS** is currently in charge of the production sound for *Harry Potter and the Half-Blood Prince*.

"I've Orin Beaton on Boom and have had **Mitch Low AMPS**; Stephen Gilmour and William Whale as Sound Assistants (but only one at a time). We've got **John Casali AMPS** Mixing on 2nd Unit with **Gary Dodkin AMPS** on Boom and Chris Murphy assisting."

No need to wait for our request - send info and pics for this column to whois@amps.net whenever you wish

.... Production Mixer **Jamie Gambell AMPS** managed to fit in a long-over due honeymoon (*Belated congrats, Ed*).

"I've also been working on Aspiration Films' *Telstar*, the story of Joe Meek, record producer. Directed by Nick Moran and starring Con O'Neil as the titular character, as well as JJ Field, Kevin Spacey and Pam Ferris. We shot for five weeks, four of which were at Twickenham Studios, the last out on location, as well as one day of pick-ups. With me were **Ben Greaves**, Boom Op for the main shoot, **Simon Bysshe** for the re-shoots, Joe Paines as Sound Utility and Jessie Gambell-Dixon as Sound Trainee.

"I was using a Sound Devices 744t with 442 field mixer, MKH 50s for interiors, 60s for exteriors, and Audio RMS2020s with Sanken COS 11 radio mics. It was great fun, but a lot to do in a short shooting schedule, including playback, several 8-way dialogue scenes in small sets shot on Steadicam and a fun couple of days on the Hollywood Road!"

"Also, I've been doing re-shoots on *Act of God*, using the same equipment, with **Chris Atkinson AMPS** on the Boom, and re-shoots on Blue Grass' *Beyond the Rave*, with **Simon Bysshe** on Boom."

.... Production Mixer **Brian Milliken AMPS** has recently completed three projects the first being *The Things I Haven't Told You*, a 1-hour pilot for Tiger Aspect. Directed by Macal Fores and produced by Will Gould, the DoP was Sean Bobbit (Super 16)

Next was *Phoo Action*, another pilot which was based on comic characters created by Jamie Hewlitt, Directed by Euros Lyn and produced by Matthew Reid, the DoP was David Marsh (HD)

And lastly two episodes of *Doctor Who*, directed by Douglas MacKinnon, produced by Susie Liggat with DoP Rory Taylor (Digi)

"All used the same basic set up, Deva V, Cameo 2 or Mix 12, Audio 2040's, etc, DVD RAMS to dailies, Pocket Drive at end of shoot with all Audio and another copy of sound sheets to Post."

.... **Alistair Crocker AMPS**, Production Mixer has returned from shooting *The Nutcracker* in Hungary and bought his sound assistant Alex Balla with him! They are joined by Boom Op **James Harbour** on feature film *3 & Out* shooting in London, Liverpool and the Lake District. Whilst Alistair was away James has been sound mixing on a one-off comedy drama for Channel 4 *Free Agents* with Rob Saunders boom operating for him.

.... Production Sound Mixer **Richard Manton AMPS** and Boom Op **Stephen Fish AMPS** with Assistant Matt Share complete three films in a new series of *Lewis* for ITV Productions in December 2007 at locations in Oxford and the Home Counties.

And as we enter the awards season, we'd like to congratulate **Richard Manton AMPS** and **Stuart Hilliker AMPS** who recently received an Emmy nomination for Sound Mixing *Jane Eyre* (BBC/WGBH), and along with Sound Editors **Ian Wilkinson AMPS** and **Stephen Griffiths AMPS**, a nomination for the Royal Television Society Craft and Design Awards. The Boom Op was **Stephen Fish AMPS** with Assistant David Pearson.

.... **Louis Elman AMPS** reports recent ADR voice casting on a wide range of productions including *Doomsday*, *Inkheart*, *Sweeney Todd*, *Good*, *Atonement*, *Cranford* TV series, *John Adams* HBO TV series, and the *Robin Hood* TV series.

.... Also undertaking post production work on *Robin Hood* was **Colin Chapman AMPS** as well on as *Waking The Dead*, *Echo Beach*, and *Affinity*.



Brian Milliken AMPS in on-set work mode (above) and (below) Brian's rig, also in work mode.



... Production mixer Ray Beckett with boom operator **Simon Bysshe** recently completed Kathryn Bigelow's latest feature *The Hurt Locker* starring Jeremy Renner and Ralph Fiennes. The Iraq war drama shot for 10 weeks in Jordan where Amman doubled for present day Baghdad. The film dramatises the lives of an elite US bomb disposal squad. It was photographed by Barry Ackroyd and shot using three or four 16mm cameras simultaneously, often hand held and on zoom lenses. As a result Ray chose to multitrack onto a Cantar using a Lectrosonics radio system with DPA 4060 personal microphones rigged at all times onto the artists. Their boom microphone of choice for int & ext was a Schoeps CMIT 5U which produced a very effective complementary sound to the DPAs. When possible personal microphones & transmitter packs were rigged into the artists helmets where they provided "exceptionally crisp" dialogue.

Ray & Simon are about to go on to do the additional photography for Michael Winterbottom's latest film *Genova*, shooting in Oxford & Sweden.



Production Mixer Ray Beckett and Boom Op Simon Bysshe shooting The Hurt Locker in Jordan - after an exhausting week shooting in the Swaga desert (below); Ray & the trolley rigged onto a 4x4 ready to chase a humvee around the streets of Madaba (left)



(Below) Getting some shade time between takes in the Swaga desert, 60km south of Amman.



On location with Ian Richardson AMPS for *Skins 2* at the Gower - "a lovely place in Summer. and what must rate as the largest sound trolley in existence!" (main picture); (below) The Sparks erecting a sunshade for Damian! Third man Neil Sherman (foreground) and Damian Richardson to the rear.



.... Production Mixer **Ian Richardson AMPS** reports having been gamefully employed on *Skins 2* which is shooting down in Bristol.

"I was pleasantly surprised by the 'Yes, of course' response to the request for a 3-man sound crew! So ably boomed by my son Damian, we have had a couple of 'Third' men, Neil Sherman who was on the crew for the first series put up with us for a very long time but then jumped ship at the offer of two pence more per week to move onto *Gavin & Stacey*! Sensibly he feels that the more experience he gets with different mixers, will further his career. We now have the very able Gareth Luggins as our third man/trainee. I feel very lucky that I have a Producer who hates radio mics as much as I do! Sometimes you hit gold!"

.... **Eddy Joseph AMPS** co-supervised *Vantage Point* with Simon Chase, Martin Cantwell designed the Sound FX, Colin Ritchie looked after the Production Dialogues and Harry Barnes supervised the Foley. Stuart Baird was the Editor.

Earlier this year Soundelux supplied the sound for Richard Wilson's *Primo* which was premiered on the BBC. "As I write, premixing is nearing completion on Anthony Minghella's *No.1 Ladies Detective Agency*. Martin is making the African noises, Simon and Colin have been doing the Dialogues and Alex Joseph has done the Foley. We move to LA in mid-December for the Final mix and return in time for Christmas (just)."

"After last year's great successes Soundelux have had a patchy year. We are hoping to have a better year next year; details to follow in the next Journal."

"We were pleased to receive many nominations for the recent *Conch* awards but sadly failed to capitalise on any. Good luck to all the winners. I think that the principle of the awards is good; we just need more people and projects to be entered in future."

... Rerecording Mixer **Matthew Gough AMPS** and Editor **Jennie Evans AMPS** have been working on a low-budget psychological thriller called *The Disappeared*.

.... Rerecording Mixer, **Alan Sallabank AMPS** has been busy mixing *Secret Diary of a Call Girl* for Tiger Aspect, Directors Yann Demange and Sue Tulley, Sound editors - **Kevin Brazier AMPS**, **Chris Roberts AMPS** and Anna Sulley, Foley Recordist/Editor **Dave Humphries AMPS**; mixing *The Things I Haven't Told You* for Tiger Aspect, Director - Marcal Fores, Sound Editor - Paul Davies (PD Sound Design), Foley - Clarity; Mixing updates to *Big Kiss*, as listed previously; and recording ADR on *The White Swan* for Poseidon Films.

Alan says he's also spent some time getting to grips with Nuendo and Soundtrack Pro - all good stuff! (Hmmm, Soundtrack Pro.... they do a non-Mac version of that now then? Ed)

.... **Jonathan Mitchell AMPS**, Production Mixer has just returned from filming a 16mm doco in Italy about Roman villas and artifacts for the National Gallery of Art, Washington. Sound recorded using the Aaton Cantar - more details to follow.

TALKING POINTS

LITTLE TECHNOLOGY POINTS TO PONDER

THE COMPUTER MOUSE: It's well over 30-years old and still the most popular input controller for what we used to call a GUI (Graphical User Interface), a then revolutionary idea that computers should be easy to use, selecting icons on a screen rather than entering strings of code or laboriously selecting an area on the screen with the scroll arrows. Although alternative controllers - the track ball, touch screen, stylus/tablet, and scratch pad, have some specific advantages over the mouse, none of them beats it overall.

It first appeared, in a form that we might recognise, at the Xerox Corp's Palo Alto Research Center (PARC), as part of their groundbreaking Alto personal computer in the early 1970s - a project that also introduced WYSIWYG displays with menus and icons, and the Graphical User Interface (GUI). The mouse has survived because it works well, can be used for precision control, and it's adapted to human physiology - having opposing thumbs we've been able to use tools, and this clearly is one. But this shouldn't be a surprise - imagine your hand around a mouse; then imagine that mouse not being there and slowly your draw the fingers together. Familiar isn't it?

CHALLENGING TRANSDUCERS: Microphones translate low level airborne vibrations into electrical signals so there is naturally going to be a degree of delicacy about them. While we should be warned about ribbon mics that destruct if coughed over, there has always been a macho culture of robustness amongst some microphone makers that goes far beyond reasonable expectations. The late Al Khan, founder of Electro-Voice, would demonstrate that the E-V 664 mic could be used to hammer nails into timber and still work! Part of a B&K (now DPA) mic demo was to stir a glass of *Pepsi*, shake and use! Carl Countryman would do something similar with fizzy mineral water. Shure had singer Roger Daltrey hurl a Beta range mic at the floor, retrieve it and demo it! And they're now borrowing E-V's hammer trick. Are we impressed that mics can be so abused and still function? Well, yes, but all the 'mic accidents' I've had have involved a slow descent from about 8ft onto a concrete floor, and those mics never worked to spec again without repair.

WHITE NOISE: We touched on the subject of a definition of 'Orange Sound' in the last Journal but it's useful to return the basics. Just as white light contains all wavelengths of light, a similar definition is applied to sound that has all frequencies, within the range of human hearing, present in equal amounts. And it doesn't stop with white - 'pink' noise is white noise filtered at -3dB/octave to create equal energy across all the octave bands. And it goes on - 'blue' noise is +3dB/oct with rising frequency; and black noise is (again like light) basically silence. These are the noise types that there are recognised specifications for but name a colour and there is now a noise type using it. None of this should be confused with the apocryphal tale of the 'brown note', the supposed frequency that causes a humans bowels to evacuate!

WHO'S AT WHAT

AMPS Sustaining Member **Lip Sync Post** has been very active. Head of Post Production, **Kevin Phelan AMPS**, reports a long list of productions including Features *Good*, Director Vicente Amorim, Paul Cotterell Rerecording Mixer, Sean Hannah Dialogue Editor, Ian Morgan Dialogue Editor, Steve C Shaw Rerecording Mixer, John Taylor Production Mixer, Rowena Wilkinson Foley Artist; *How to Lose Friends and Alienate People*, Director Robert B Wiede, Paul Cotterell Rerecording Mixer, Steve C Shaw Assistant Rerecording Mixer; *Knife Edge*, Director Anthony Hickox, Steve Haynes Rerecording and ADR Mixer, Adele Fletcher Dialogue Editor, David Sacks Assistant Rerecording Mixer, David Sacks Assistant ADR Mixer; *How About You*, Director Anthony Byrne, Paul Cotterell Rerecording Mixer, Sean Hannah Dialogue Editor, Steve C Shaw Assistant Rerecording Mixer, David Smithers Sound Designer and Rowena Wilkinson Foley Artist. ADR for *St Trinian's*, Directors Oliver Parker and Barnaby Thompson, Steve Haynes ADR Mixer, David Sacks Assistant ADR; *Broken*, Directors Simon Boyes and Adam Mason, Steve Haynes ADR mixer, and David Sacks Assistant ADR Mixer.

TV productions included *The Murder of Princess Diana*, Director John Strickland for Working Title, Paul Cotterell Rerecording Mixer and Steve C Shaw Assistant Re-recording Mixer; ADR for *Oliver Twist*, *Primeval*, *Cranford*, *Sold*, *Frankenstein*, *Last Enemy*, *Mistresses*, *Sense and Sensibility* (BBC Films), *The Cut*, *Homeboys*, *Einstein* and *Love on Murder Mile* all by Steve Haynes ADR Mixer, David Sacks Assistant ADR Mixer; plus Trailer work included Ukrainian versions of *Chuck & Larry* and *Knocked Up*; various versions of *Surfs Up*, and the Swedish feature mix of *Evan Almighty*.

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

whois@amps.net

and you're in the next issue.



As all probably know, there was a little initial hiccup and it was decided to put the Mailing List on HOLD while Council discussed what was going on after some Members objected. It was decided that the majority were in favour of the List so we are up and running again. That was over two months ago. There are no changes for the present but we are looking at improvements for the future, based on some of your suggestions, gratefully received!

But some members are still having difficulties altering their preferences on AMPS Connect. So let me try to clear up some of the problems as it is intended to be a self-managed system ie one that members can select and alter settings so that they receive AMPS Connect in the manner most suitable for them without the need for Webmaster intervention. Most of the necessary information and links were included in your 'Welcome' Email when we started the List. However if that is not to hand you can recover the situation!

TUTORIAL

This article will take you to the AMPS Connect Log-in pages, show you how to find your password if it's lost, and then into the available options that can be set to suit your ways of working.

First, open your Browser and go to:

http://amps.net/mailman/options/connect_amps.net

This address must be EXACTLY as printed here and is case sensitive. You'll then be presented with the Members Login Option Page which is in three parts. (See below)

The first part (A) asks for your Email Address and Password. This MUST be your AMPS registered Email Address, the one to which your Welcome Email was sent unless you have already changed it, and the Password is, initially, the computer generated combination of letters in that same Email. Once you arrive at the Edit Options Page, you can change almost everything! More on that later.

The second part (B) allows you to Unsubscribe directly. Unfortunately, it is not made clear that this will NOT work unless you enter your correct Email Address in section (A)! This is a software thing and I can't change it. Once you unsubscribe, you will no longer be part of the Group.

The third part (C) is a useful Password Reminder system. Again, not made clear in this section, you must have entered your registered Email Address in the first section before this will work. The system will then send you an Email containing your current Password to this address usually in a matter of minutes. This is the best way of finding your password if lost or forgotten.

(A) Connect list: member options login page

In order to change your membership option, you must first log in by giving your email address and membership password in the section below. If you don't remember your membership password, you can have it emailed to you by clicking on the button below. If you just want to unsubscribe from this list, click on the *Unsubscribe* button and a confirmation message will be sent to you.

Important: From this point on, you must have cookies enabled in your browser, otherwise none of your changes will take effect.

Email address:

Password:

(B) Unsubscribe

By clicking on the *Unsubscribe* button, a confirmation message will be emailed to you. This message will have a link that you should click on to complete the removal process (you can also confirm by email; see the instructions in the confirmation message).

(C) Password reminder

By clicking on the *Remind* button, your password will be emailed to you.

Having entered your registered Email address and password you enter the Options page - see over

Having entered your Email address and Password on the log-in page you are now presented with the Edit Options Page as displayed opposite.



Opening the Edit Options Page, there's an option to **change your registered Email Address**. Fairly simple, just follow the instructions, so if you change ISP at any time, you can do this yourself to stay on the Mailing List. It would be useful to let the Webmaster know that you have done so for the records. This section also allows you to change your displayed proper name. Set this to whatever you like. Once you are happy, click on 'Change my Address and Name' button.

On the same page, you can **Unsubscribe from the Group**, but you need to confirm this by first ticking the 'Yes, I really want to unsubscribe' box then click on the 'Unsubscribe' Button before it will work. While on the subject, there is no need to Unsubscribe to stop the Emails arriving. You can remain a Member of the Group but receive NO Emails by going down the Options to the Mail Delivery Option and check 'Disable'. You can then read the Message Archive at your leisure by going to http://amps.net/mailman/private/connect_amps.net where you will find all messages posted and sorted by thread, subject, author or date. You can download the lot in a monthly zipped file if you want! You will need a program like Winzip or Stuffit to do this and you can reply or add to any thread you wish. If you haven't visited this page before, you will be asked for your Email Address and Password, but once accepted, a 'cookie' is sent to your computer to bypass this logging on process next time round. There is nothing sinister in this, only a convenience, and only works if you allow cookies on your Browser.

There is a button marked '**List my other subscriptions**'. Unless you are a Member of AMPS Council, which runs a separate private mailing list, you will only be subscribed to AMPS Connect.

You can **change your Password** to anything you want instead of the jumble of letters you were originally issued with and it is recommended that you change it to something a little more memorable! When happy, click on the 'Change my Password' Button. **Please note that the Webmaster has no access to the Passwords** and you must use the 'Password Reminder' facility if you forget. There is a button to send you a Password Reminder - useful for a permanent Email record if you change it from this page. Then there is a list of Options, most of which are self explanatory.

Option 1 will **Disable all Emails** as pointed out earlier. Use this to stop Emails.

Option 2 allows you to select **Digest Mode**. When selected, you will only receive ONE Email a day with all messages included. There is currently no option for weekly or monthly digests and I suggest that if one Email a day is still too much for you, select the 'Disable' function (Option 1) and read the Archive instead.

Option 3 allows you to **select Plain Text** or MIME. Selecting MIME basically allows you to send or receive HTML Emails with active links and pretty colours. By default, this has been set to Plain Text. Your choice.

Option 4 allows you to **stop your own message being sent back to you**. Normally, this function acts as a confirmation that your message has reached the Group but you can stop this if you wish.

Option 5 is an **alternative way to confirm** you have reached the Group - if you turn off the previous option, you might like to turn on this one - and you are sent a short acknowledgement email instead.

Option 6 permits you to receive an **automatic monthly Password Reminder**. You can turn this off.

Option 7 allows you to **conceal your Email Address**. Since this is a private list, only Members have access, so there is very little risk of Spam so the default is NO, but change it if you wish.

Option 8 - Language = American English only - well, what do you expect?

Option 9 and 10 are linked and are fairly sophisticated ways to **filter topics** in which you have an interest. If you want to experiment, please do.

Option 11 is defaulted to **NO duplicate messages** - best this way!

When you have finished with your options selection, click the '**Submit my Changes**' button or else all changes will be discarded.

And that's it!

CONNECT

There is another page at http://amps.net/mailman/listinfo/connect_amps.net which might require explanation. This is indeed a PUBLIC page but rest assured that the Administrator has full control over who can join the Group and who sees the Membership List. However, if you are an AMPS member and have left the group for any reason, you can easily rejoin here. Also you can see a list of all the current members of AMPS Connect if you enter your registered Email Address and Password then click the 'Visit Subscriber List'.

It is the intention to use this Group as a communication tool between all AMPS Members. It is open to any subject, not just technical queries, so feel free to voice an opinion! There is no harm trying to sell off gear or offering unusual services (pianos, anyone?) but the line will be drawn on overt commercialism.

Your contribution to these discussions is important and valuable - please take an active part.

Sandy MacRae AMPS
Webmaster@amps.net

Connect mailing list membership configuration for webmaster at amps.net, AMPS Webmaster

webmaster at amps.net, AMPS Webmaster's subscription status, password, and options for the Connect mailing list.

[Log out](#)

Changing your Connect membership information

You can change the address that you are subscribed to the mailing list with by entering the new address in the fields below. Note that a confirmation email will be sent to the new address, and the change must be confirmed before it is processed.

Confirmation time out after about 3 days.

You can also optionally set or change your real name (i.e. John Smith).

If you want to make the membership changes for all the lists that you are subscribed to at amps.net, turn on the Change globally check box.

New address: <input type="text"/>	Your name (optional): <input type="text" value="AMPS Webmaster"/>
Again to confirm: <input type="text"/>	
<input type="button" value="Change My Address and Name"/>	
<input type="checkbox"/> Change globally	

Unsubscribing from Connect

Turn on the confirmation checkbox, and hit this button to unsubscribe from this mailing list. Warning: This action will be taken immediately!

☐ Yes, I really want to unsubscribe

Your other amps.net subscriptions

You can view a list of all the other mailing lists at amps.net for which you are a member. Use this if you want to make the same membership option changes to this other subscription.

Your Connect Password

Forgotten Your Password?

Click this button to have your password emailed to your membership address.

Change Your Password

New password: <input type="text"/>
Again to confirm: <input type="text"/>
<input type="button" value="Change My Password"/>
<input type="checkbox"/> Change globally

Your Connect Subscription Options

Current values are checked.

Note that some of the options have a *Set globally* checkbox. Checking this field will cause the changes to be made to every mailing list that you are a member of at amps.net. Click on *List my other subscriptions* above to see which other mailing lists you are subscribed to.

Mail delivery Set this option to <i>Enabled</i> to receive messages posted to this mailing list. Set it to <i>Disabled</i> if you want to stay subscribed, but don't want mail delivered to you for a while (e.g. you're going on vacation). If you disable mail delivery, don't forget to re-enable it when you come back; it will not be automatically re-enabled.	<input checked="" type="radio"/> Enabled <input type="radio"/> Disabled <input type="checkbox"/> Set globally
Set Digest Mode If you turn digest mode on, you'll get posts bundled together (usually one per day, but possibly more on busy days) instead of singly when they're sent. If digest mode is changed from on to off, you may receive one last digest.	<input type="radio"/> Off <input checked="" type="radio"/> On <input type="checkbox"/> Set globally
Get MIME or Plain Text Digests? Your mail reader may or may not support MIME digests. In general MIME digests are preferred, but if you have a problem reading them, select plain text digests.	<input type="radio"/> MIME <input checked="" type="radio"/> Plain Text <input type="checkbox"/> Set globally
Receive your own posts to the list? Certainly, you will get a copy of every message you post to the list. If you don't want to receive this copy, set this option to <i>No</i> .	<input type="radio"/> No <input checked="" type="radio"/> Yes
Receive acknowledgement mail when you read mail to the list?	<input type="radio"/> No <input checked="" type="radio"/> Yes
Get password reminder email for this list? Once a month, you will get an email containing a password reminder for every list at this host to which you are subscribed. You can turn this off on a per-list basis by selecting <i>No</i> for this option. If you turn off password reminders for all the lists you are subscribed to, no reminder email will be sent to you.	<input type="radio"/> No <input checked="" type="radio"/> Yes <input type="checkbox"/> Set globally
Conceal yourself from subscriber list? When someone views the list membership, your email address is normally shown (in an obscured fashion to thwart spam harvesters). If you do not want your email address to show up on the membership screen at all, select <i>Yes</i> for this option.	<input type="radio"/> No <input checked="" type="radio"/> Yes
What language do you prefer?	<input checked="" type="radio"/> English (USA)
Which topic categories would you like to subscribe to? By selecting one or more topics, you can filter the traffic on the mailing list, so as to receive only a subset of the messages. If a message matches one of your selected topics, then you will get the message; otherwise you will not. If a message does not match any topic, the delivery rule depends on the setting of the option below. If you do not select any topics of interest, you will get all the messages sent to the mailing list.	<input type="checkbox"/> No topics defined
Do you want to receive messages that do not match any topic filter? This option only takes effect if you've subscribed to at least one topic above. It describes what the default delivery rule is for messages that don't match any topic filter. Selecting <i>No</i> says that if the message does not match any topic filters, then you won't get the message, while selecting <i>Yes</i> says to deliver such non-matching messages to you.	<input type="radio"/> No <input checked="" type="radio"/> Yes
Avoid duplicate copies of messages? When you are listed explicitly in the <i>To:</i> or <i>Cc:</i> headers of a list message, you can opt to not receive another copy from the mailing list. Select <i>Yes</i> to avoid receiving copies from the mailing list; select <i>No</i> to receive copies.	<input type="radio"/> No <input checked="" type="radio"/> Yes <input type="checkbox"/> Set globally

[Connect list run by webmaster at amps.net](#)
[Connect administrative interface](#) (requires authentication)
[Overview of all amps.net mailing lists](#)

PETER HANDFORD

AMPS Hon

I first met Peter in 1937 when I went to work at Alexander Korda's Denham Studios. We were both in the Sound Department whose head was Alfred Watkins, usually known as Watty. Films such as *Sixty Glorious Years* and *St Martins Lane* were in production.

Since we were both in digs nearby we spent a lot of time together in the evenings and weekends. Peter taught me how to fish and I taught him how to drive, negotiating the West End in an old Morris Minor two-seater. He'd a wicked sense of humour, and was often the instigator of practical jokes, even against Watty.

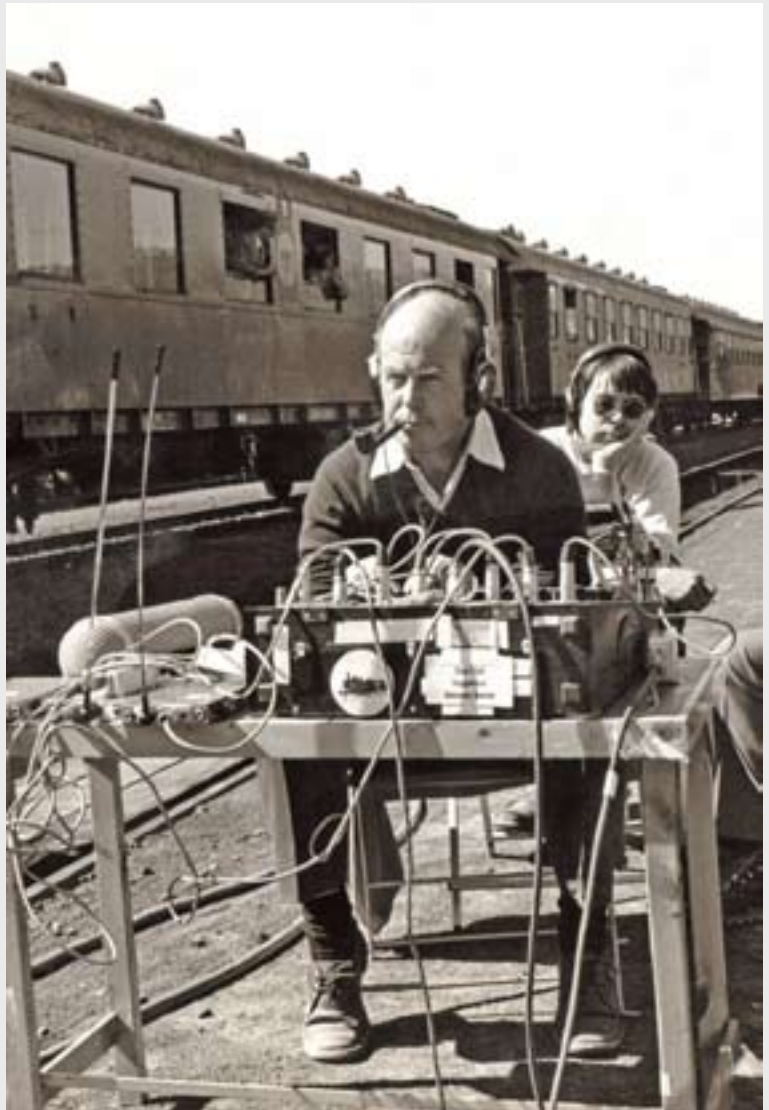
At the outbreak of war Peter left to become an operator of the new Radar equipment, whilst I joined the Infantry. We were soon called together again in the Army Film and Photographic Unit which was based at Pinewood Studios, only 5 miles from Denham. He went on a course as a cameraman, and was whisked away to France on D-Day. The army only provided silent cine cameras, so I followed shortly afterwards with a photographic sound channel, and we spent some time together recording anything and everything. We were first into Calais after the Germans had left, and we always said that we liberated that city although all the inhabitants fled. When the Canadians tried to arrest us the following morning as Germans in disguise, Peter managed to talk them out of it!

After he was demobilised Peter went to work for the Crown Film Unit, until we were both called into the presence of the legendary Douglas Shearer at the Savoy Hotel, together with Watty. Douglas was looking for sound personnel to staff MGM's new studio at Boreham Wood. Peter became a production sound mixer whilst I became a re-recording mixer. We no longer worked closely together, but we shared a single car to travel to and from work to ease the meagre supply of petrol coupons.

In his spare time Peter started up a small company called Transacord, and produced a large number of recordings of the then fast vanishing steam engines that were his passion. In fact his garden backed on to the Marylebone to Aylesbury line. This business flourished, but not enough to give him a good standard of living.

Peter was tempted away from MGM by Herbert Wilcox to work on *Spring in Park Lane* and *Maytime in Mayfair*. He also recorded the musical score for *Maytime*. From that moment his career took off and he found himself in demand by many top producers. I was his maintenance man on Hitchcock's *Under Capricorn*, and we later went to Spain together to record and photograph the last of the huge Beyer-Garrett Locomotives. This was eventually released on a videotape.

We never worked together again as I also became a freelance production mixer but I followed his career closely, and we met up from time to time to celebrate some event or another. The last time I saw Peter was at



a reception given to him by Agfa for winning his *Oscar* for sound recording on *Out of Africa*.

He will be sadly missed by his wife Helen, and his two daughters.

John Aldred AMPS Hon

Peter Handford passed peacefully away on 6th November at home in Wickham Skeith, Suffolk.

He was truly one of the finest and most well respected sound mixers, his credits being endless, including *Out of Africa* for which he proudly accepted the Academy Award. His other passion was recording steam trains, his discs and tapes being sold worldwide for many years.

On a personal note, he was my mentor and friend for some 50 years, recommending me for many projects he was unable to accept and for which I'm profoundly grateful.

A gentle, fun man, a true 'sound' man, who will be sadly missed by all who knew him.

My condolences go out to his dear wife, the actress Helen Fraser and all his family.

Simon Kaye AMPS

Peter Handford died peacefully on November 6th. For all of us that knew him there is now a great void in our lives.

Peter was such an ingenious soundman, a true pioneer of our industry, being one of the first sound mixers to record stereo sound effects for film. The more microphones needed for a shot the happier he would be. I remember shooting a film for Joe Losey in Norway. The house chosen for the location was long and narrow with many rooms. Joe would work out a shot where the camera would track through as many of these as possible with dialogue in each. As was Joe's trademark each room would also contain a mirror or two so even as the camera left one room the dialogue would continue in one of the mirrors. To add to this we didn't have the luxury of radio microphones. We would view the rushes and I would be amazed how Peter had mixed all the different microphones. Mixing those scenes with only a mono track and no video monitor to see the actual shot was a true art.

Peter was already a legend when I first met him having recorded such films as *Under Capricorn*, *Room at the Top*, *Billy Liar* and *Tom Jones*.

Our first film working together was *The Railway Children*. The production company desperately wanted Peter to do this movie because of his wonderful reputation and his love and knowledge of steam trains. When he was told the first part of the film was to be shot in the studio he said he hated the idea of being cooped up shooting the interiors but would be happy to do the location. There was no question as to who they wanted to record their film. They agreed to hire another mixer for the studio section! He was never happier than when he was working on location especially if a few steam trains were involved.

Peter and I went on to work on some remarkable films including *The Go-Between*, *Frenzy* and *Murder on the Orient Express* to name but a few. Some of my fondest memories were during this time. Peter had such a great sense of humour. When ordering his list of sound equipment there would always be a box of rubber bands. As a prank he would use these to stretch over the announce mic on his mixer and just as the clapperboard was being hit he would ping one! Such fun for everybody in the dailies except for the poor editors trying to sync them. On occasions he would even add echo to the effect.

Peter was always in demand and in the mid eighties he won an *Oscar* and a BAFTA for the most wonderful sound track for the film *Out of Africa*. Two years later he was nominated for yet another *Oscar* for *Gorillas in the Mist*. He had also previously been nominated for two BAFTA awards, *The Go-Between* and *Hope and Glory*.

Peter will be remembered for his sense of fun and generosity to those who were privileged to have known him. Our thoughts and condolences go to Helen and his daughters Pam and Lyn.

Whenever I am on a film set Peter will not be far from my side.

David Stephenson AMPS

PETER EDWARDS CVO, AMPS

1941 - 2007

With a career spanning five decades, Peter was regarded as one of the industry's leading film and television sound mixers, contributing to many of BBC TV's flagship dramas and ground breaking documentary series, including; *Caught On A Train* (1980, BAFTA Nomination), *The Ballroom Of Romance* (1982), *The World About Us* (1980, BAFTA Nomination) and TV's 'original' fly-on-the-wall, *The Family* (1974). Peter's other career highlights included: Dennis Potter's *Christabel* (1988) and *Blackeyes* (1989) and Stephen Poliakoff's *Close My Eyes* (1990) and *Century* (1993).

He will, however, be mostly remembered for his dedication and service to filming Royal projects such as the BAFTA winning, *Royal Family* (1969) and *Elizabeth R* (1992), for which he received the BAFTA award for Best Sound. He also recorded every *Queen's Christmas Broadcast* for Television and Radio from 1968 to 2006. In 1989 Peter founded BCA Film & TV, which continues to this day his proud dedication to filming for and on behalf of the Royal Household.

A full obituary with tributes can be found at
www.bcafilm.co.uk/inmemoriam.asp

JANET DAVIDSON

We are sad to announce the death of the former Sound Editor Janet Davidson on 10 November.

Born in London in 1926, her family then moved to Rugby where she was educated and her father became a GP Doctor. She had an elder brother, Ian, who served in the Royal Navy and was killed in 1944. Janet served briefly in the WRNS, then entered the cutting rooms in the 1950s, and assisted on films such as *Bridge On The River Kwai* (1957). In the '60s she progressed to being Sound Editor on *Only Two Can Play* (1962) and *The Sandwich Man* (1966). In 1967 she started working for director Bryan Forbes on *The Whisperers*, going on to handle *Deadfall* and more of his features until her last: *The Slipper & The Rose* in 1976, after which she did a short stint as Sound Librarian at Magnetic Effects in Queensway.

Janet was good company, a conscientious worker and an avid crossword-solver. She never married and found it difficult to cope with the long periods out of work that freelance technicians have to endure. In 1980 she and her widowed mother moved from Stoke Poges to Essex, but dementia had slowly set in and she became a long-term patient at Severalls Hospital in Colchester, then before that closed in 1997 she was moved to Haven Lodge in Clacton-on-Sea, which cared for her until she died, aged 81.

Peter Musgrave AMPS

AMPS ANNUAL GENERAL MEETING & SUSTAINING MEMBERS SHOW

**NATIONAL FILM & TELEVISION SCHOOL
BEACONSFIELD FILM STUDIO**

**11.00AM SUNDAY
10th FEBRUARY 2008**

COFFEE AND BISCUITS FROM 10.30AM

New Location