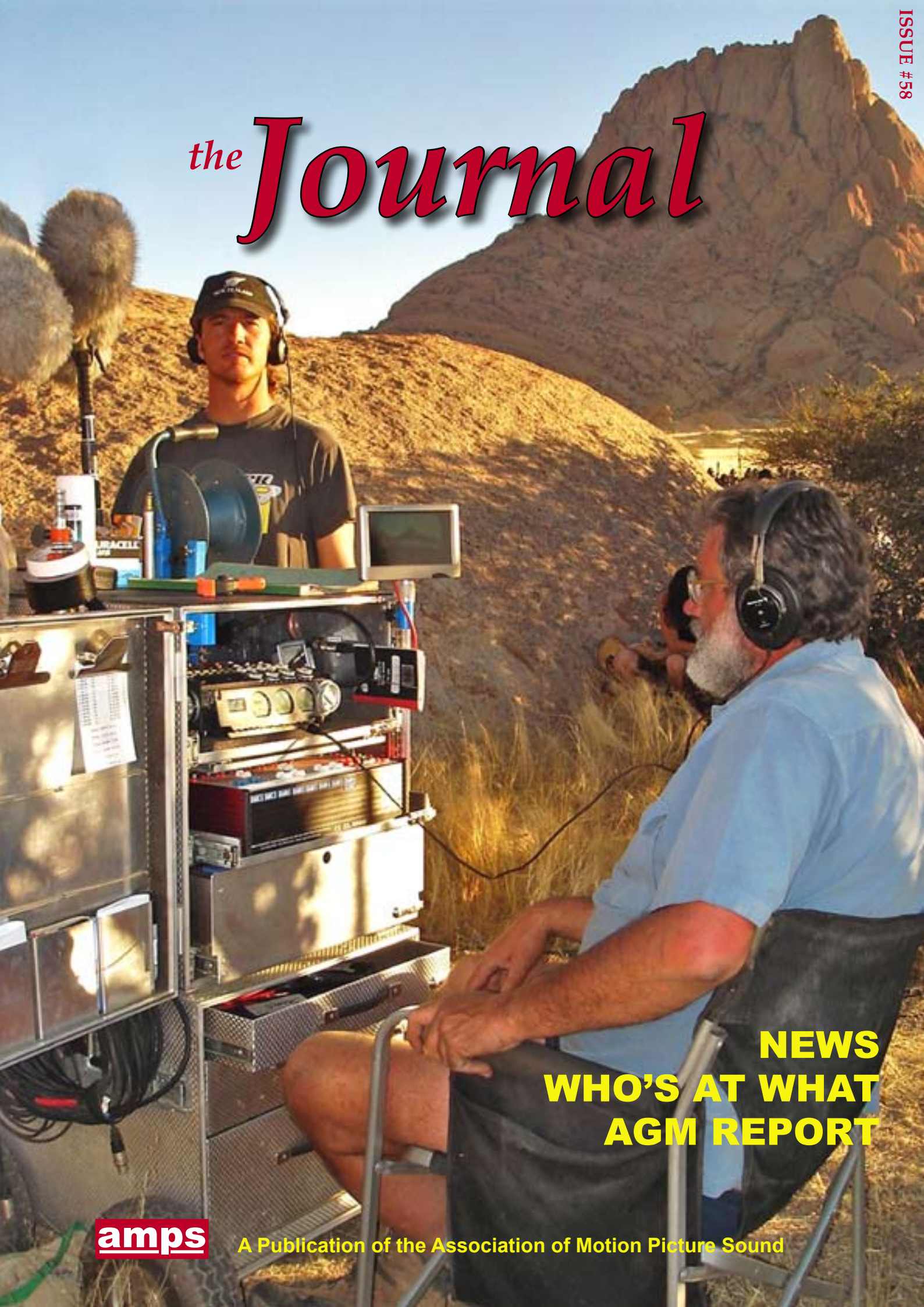


the Journal



**NEWS
WHO'S AT WHAT
AGM REPORT**

amps

A Publication of the Association of Motion Picture Sound



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We thank all our Sustaining Members for their continuing support

the Journal

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Pages beyond this are the GBFTE Newsletter. Please rotate Journal by 180 degrees and begin again.

COVER: Production Sound Mixer **Nico Louw** AMPS and Boom Op Bertrand Roets on location in the deserts of Namibia, southern Africa, for Roland Emmerich's **10,000 BC**.



10: AGM Report - on-line prep



20: Ovingdean Hall School



10: AMPS AGM Report



22: Sonosax remoted

HONORARY MEMBERSHIP

AMPS Council has awarded David Lane an Honorary AMPS Membership *"in recognition of his long professional career and in gratitude for his outstanding service and devotion to Motion Picture Sound"*

Pic: Nigel Woodford, Richmond Film Services



AMPS Membership Secretary, Pat Heigham added: "David, as an independent technician was legendary in his ability and unfailing attention to perfection in servicing Nagra recorders to factory standards and was recognised as being the foremost engineer in the UK for their products. There could not have been many machines in use, and therefore films that were made in the UK, that didn't benefit from David wielding his screwdrivers and test meters! He is still working and servicing equipment for Richmond Films Services."

The Award was presented by Sandy MacRae at RFS' premises.

FORTHCOMING EVENTS

AES 124th Convention (www.aes.org)
- May 17-20, 2008 - Amsterdam

NAB 2008 (www.nab.org)
- April 12-17, 2008 - Las Vegas, USA

IBC2008 (www.ibc.org)
- September 11-15 (Conf), 12-16 (Exhib), 2008
- Amsterdam

▶ **OUR RADIO MICS/THE DDR STATEMENT** Ofcom have, at last, made their official response to the DDR Consultation process. The part that really interests our industry is that they have restated that Channel 69 will continue to be assigned for PMSE use on a regulated and licensed basis, currently without any changes of frequencies or conditions, for at least the next ten years. So it is safe to buy your new radio mics on this channel block, good news. But, and there is always a 'but', we need to show that we are indeed using this band in a regulated and licensed way or they might consider deregulating it at some point and there was a slightly veiled threat at the meeting of 14th January to this effect. So everyone MUST play their part to retain this band for professional use and cough up for the necessary license fees. And the other 'but' is that Ofcom still have to decide on a new Band Manager for PMSE and also the level of Administered Incentive Pricing (AIP) they want to rake in from PMSE Users through this new Band Manager. JFMG Ltd will officially continue in the role for another few months and are obviously in the frame to continue in some form and are our preferred option, since they have long experience working with our Industry. But nothing must be assumed with Ofcom, they have their own agenda and this is something we will continue to address through BEIRG. One thing is for certain, we will resist any large hike in License Fees since this will be counter-productive. Ofcom have already been made aware of this and we have the support of JFMG Ltd. In turn, we need to show some support for them and continue to take out those licenses!

They have also published their interpretation of the UHF frequencies in the Interleaved Spectrum available geographically for PMSE use after the Digital Switchover, including some useful online software to help select the correct clear frequencies. This information is available at:

www.ofcom.org.uk/consult/condocs/ddr/statement/statement2/

This is an ongoing saga and I doubt that it will be finalised much before the final Digital Switchover in 2012, co-incidentally the year of the London Olympics where the demand for PMSE will be enormous. Ofcom are currently consulting the industry as to how this can be achieved, although some two years ago, we were assured by Ofcom that the games were 'sorted' and we shouldn't worry about that! Say no more....

Meanwhile, I will keep updating my 'Blog' on the AMPS website with any information coming my way.

Sandy MacRae AMPS

▶ Our congratulations to **Alex Thompson** AMPS, Production Sound Mixer, and **Claire Finlay**, costume designer, who 'took delivery' of their baby boy, George, on the 31st of January 2008.

▶ If you ever visited the late Bob Allen's home, you might have been lucky enough to have seen his extensive collection of hardware, literature and reference books - a legacy of around 60 years in the film business. While some minimalists may regard this as obsessive hoarding, if you had a query, a quick phone call to him frequently brought an informed response with the necessary documentation. While I was researching an article on connectors he was able to provide me with Cannon catalogues from the 1950s! With his AMPS articles appearing on our website, a worldwide audience was benefiting from his knowledge, and there were frequently correspondence streams running with academics and specialists in film technology worldwide. He was well known for badgering lofty institutions everywhere to recognise sound and sound technology artefacts hidden away in their vaults. When Bob and Shirley Allen left the UK, some of his archives were distributed amongst the like-minded in the UK but most was shipped back to NZ. There is always the concern about what might happen to such collections after the passing of the collector but we were pleased to hear that everything is in safe hands. Stephen Buckland AMPS of Sound Techniques has informed us that Shirley generously donated Bob's Nagra collection to him while Bob's library is being installed at Park Road Post, the descendant of the National Film Unit, where Bob initially worked, and now owned by Director Peter Jackson. Not quite so available as a local call but you know at least it's all in good hands. (Ed)

the **Journal**

**The AMPS Journal ('The Journal')
is published quarterly by the
Association of Motion Picture Sound**

It is distributed to all members and associated organisations. The Journal is a forum for discussion and it should not be assumed that all opinions expressed are necessarily those of AMPS. A version of the Journal is also available via the AMPS website (www.amps.net).

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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

I hope that those of you who attended the AGM and Sustaining Members show this year found the whole day as successful and enjoyable as I did. The exciting new venue at the NFTS made this a very different event and I'd like to thank Andrew Bolton for enabling AMPS to hold its AGM there. We would definitely like to return.

For the first time the AGM was recorded in sound and pictures (courtesy of Ian Sands) and it can be watched at www.amps.net in the Member's area. There is also coverage in this issue of the Journal. However I'd like to repeat a few of the points I made in the Chairman's Report here because I think they will be significant over coming months.

The past year has not been an easy one for the industry, with the various issues of funding, budgets, new technology, crewing and so on, affecting us all in one way or another. Although contracts, pay and working conditions are outside the scope of the Association, a recent cause for concern is 'Managed Migration' which could pose a threat to jobs, particularly in the Feature world. The AGM heard a presentation from Martin Spence of BECTU about this matter. The Council have agreed that AMPS should work closely with BECTU to deal with this and other related topics and would like to encourage you to consider joining or re-joining BECTU so that they have greater support from our part of the industry. You will be hearing more about this in the Journal and in other communications from the Association.

The Council is very aware that we need to continue to promote ourselves and so AMPS has become a member of UK Screen which will help us to become better informed about general industry matters and will also give us support with issues such as 'Managed Migration'.

On the training front we have again experienced delays and difficulties dealing with Skillset who, although very keen to support us with our training proposals, is not the easiest organisation to communicate with. I'm pleased to say that we still have Dee Edwards (former head of the Short Course unit at the NFTS) continuing to work on our behalf and we are hopeful that progress will be made in the very near future.

During the past year the Council has been discussing how we can offer greater benefits to the Membership and have been considering a number of ideas including a group Health Insurance Scheme. However AMPS made a small loss this last year - not a major problem as we have a reasonable reserve fund, but we do need to address funding for the future as this is key to expanding our activities.

There are several ways we can generate more income. The first is to recruit new members, particularly younger people in the industry, so I would encourage all of you to sponsor one or two new members this year. The second way is to increase the Membership subscriptions, and the third is to raise the Sustaining Member's contributions. All of these options are under consideration but the Council feels that if an increase in subs is unavoidable we do want to be able to offer added Membership value for everyone.

Finally at this time of challenges I would like remind you about the wealth of talent, experience and support that exists within the Association so don't forget that help is always there for the asking. And do let the Council know about any aspects of the Association that you feel could be improved. We really value your input.

Peter Hodges AMPS
Chairman

from the membership secretary



THE CONDENSED MEMBERSHIP REPORT

AMPS started 2007 with 337 Members, and as the year progressed 18 new Members joined. However nine resigned and four were lapsed for extended non-payment of membership subscriptions; another five have passed away.

The current year, 2008, the Association began with a membership of 343, which includes 29 overseas Members.

We currently have 31 Sustaining Members, or perhaps 30 if we now consider that Pinewood/Shepperton are amalgamated as The Pinewood Group. Not all pay a monetary subscription; a few provide the Association with facilities for film screenings and meeting venues which is probably of greater value. AMPS supplies them all with a framed certificate each year, and hopes that it will be prominently displayed at their premises to alert their clients to our existence.

AMPS has recently welcomed two new Sustaining Members - LoopSync, a novel location ADR facility run by member Dave Humphries, and eMerging (UK distributor for Merging Technologies), both in time for them to display at the Sustaining Members Show after this year's AGM. We wish them a long and mutually beneficial alliance with the Association

Sadly, SADiE, a supporter of AMPS in past years, has recently gone into liquidation. It is to be hoped that the assets will be bought by someone willing to continue supporting and developing their innovative product ranges.

It is true that we do seem to be in troubled times. The task of persuading existing members to renew their subscriptions and to encourage new members to join is increasingly difficult. This year we will be unveiling plans to extend the benefits available to members, including a Group Private Health scheme, and a very fast low-spam mailbox service for e-mail as a way of adding extra value to AMPS Membership.

Patrick Heigham AMPS
Membership Secretary

membership@amps.net

We welcome the following recent members :

Stephane MALENFANT	Associate	Boom Operator	Dec-07
Tim SURREY	Supplementary	Sound Assistant	Dec-07
Gerry TEAGUE	AMPS Full	Sound Engineer	Dec-07
Keith TUNNEY	AMPS Full	Production Mixer	Dec-07
Mike WYELD	Supplementary	Sound Editor	Jan-08
James BOYLE	AMPS Full	Sound Designer	Jan-08
Toni SCHAEFER	Student		Jan-08

Are We Communicating..... ?

AMPS AND E-MAIL

AMPS recently moved again to a new Web Server over which we have more control. One of the results of this is that we can now see who is actually receiving e-mails we send out and who is not, that is, bouncing AMPS e-mails!

We are surprised at some of these addresses. In an effort to keep our postage costs down, a few years ago we asked members if they would be happy to accept information by e-mail and received a very positive response. But we are now worried that some over-zealous Spam Filters are stopping these messages getting through.

So would everyone who wants to receive AMPS e-mails please check that messages originating from (anyone)**@amps.net** are passed through the Anti-Spam

programs, either on your local machine or at your ISP - they are the main culprits.

We are also getting notifications that some e-mail boxes are full and rejecting e-mails. This is worth checking, too.

If you no longer use e-mail or do not wish to be informed of AMPS activities by e-mail, please tell our Admin Secretary and he will change your listed preference for receiving AMPS Communications to standard mail. But remember, this is a more costly option and it is your money we are spending!

For any further help or information, please contact admin@amps.net or write to the AMPS Office, if you prefer.

AMPS' NEW WEB SERVER

We have migrated **www.amps.net** from a Shared Server to our own Virtual Private Server (VPS). This was offered mainly as a solution to 'e-mail capping'.

To explain, we launched AMPS Connect without realising that all Shared Servers have an hourly limit for e-mails passed through their associated Mail Server. On our original Server, we discovered that this was fixed at 600 e-mails per hour. This sounds fine until you realise that one message posted to AMPS Connect then spawns nearly 300 out to all subscribed members, thus two messages posted within an hour would nearly overload the Mail Server. Additional e-mails within the same hour to and from AMPS Connect just got 'lost' and members using other AMPS e-mail boxes found their e-mails were bouncing back with 'over quota' errors! The reason for the capping is to prevent one user hogging the shared resources, and also to prevent Spam from being created. Our new VPS has no such limits, or at least, we are in sole control of the Server resources. In addition, **www.amps.net** now has its own dedicated IP Address 74.50.18.167, again not shared by others and giving us more direct access to the Internet. All this has proved a little tricky to get up and running but we hope it will settle down soon and an improved service will become apparent.

And to repeat an earlier offer, we can create 'unlimited' POP3 E-mail Accounts on our Server in the form **yourname@amps.net**. There are no real limits to the storage size of the mailboxes or attachments, and we have very effective Anti-Virus and Anti-Spam programs running on our Server to remove and reduce unwanted messages. There are also Webmail facilities, enabling the use of these accounts from any Internet computer in the world, just like Hotmail or Yahoo. If you would like to set one up, please contact webmaster@amps.net for full instructions.

Unfortunately, one of the side-effects of this move has been the loss of some data from AMPS Connect. For example, if you changed your Password, as advised in the previous Journal, some of this information may have been lost. You will receive monthly reminder e-mails from AMPS Connect with the CURRENT password for your account and you may need to change it again. Other personal preferences set may have also been lost. If this has happened to you, then we apologise for the inconvenience.

One vaguely amusing aside is that our ISP, normally operates its Internet Services out of Los Angeles but our VPS is now based in a data centre in Las Vegas. We're only assuming that this is not directly connected to any casinos!

Would an **AMPS**
e-mail box help?

yourname@amps.net

As an AMPS member we can offer you an 'amps.net' POP3 E-mail Account for FREE in the form of '**yourname@amps.net**'

- Webmail facilities included - use it like a Hotmail or Yahoo account but without the ads
- Effect Anti-Virus and Anti-Spam software
- No real limits to the storage size of the mailboxes or attachments

If you would like to set one up contact **webmaster@amps.net**



GROUP PRIVATE MEDICAL INSURANCE OFFER

We're delighted to announce that, after much consideration, WPA Healthcare has been appointed as provider of corporate private medical insurance (PMI) to AMPS members. We've negotiated an arrangement whereby all our members will benefit from the same preferential terms and support enjoyed by the Pinewood Group for some years.

There will be quite considerable savings to be made for most members changing from their individual PMI to the AMPS scheme and your immediate family living at the same address can also be included. If you would like to know more about it and get an idea of costs (absolutely no obligation), please contact our appointed WPA representative, Tina Kemp:

Tina Kemp, Principal WPA Healthcare
 Mobile Office: 07802 201011 Office: 02392 252699
 E-mail: tina.kemp@wpa.org.uk
 Web: www.wpa.org.uk/tinakemp
 Office: 6B The Square, Liphook, Hants GU30 7AH

This same information can be found in the Members' area of the AMPS website should you wish to direct a fellow member to it.



NEW FELLOWSHIPS AWARDED AT AGM

Two new AMPS Fellowships were awarded during this year's AGM proceedings - to Brian Simmons and Ian Sands. Potential Fellows are selected by AMPS 'Fellowship Group' that includes all existing Fellows and selected names are then confirmed by the Council without the knowledge of potential recipients. The first they know is the announcement of the award on the day - hence the surprise! While the Chairman usually presents the Fellowship, there was a break with tradition this year for Ian Sands. The late Tim Blackham (AMPS Fellow) nominated Ian for a Fellowship and it was felt appropriate that Tim's wife, Hilary, should present the Award.

IAN SANDS

Ian joined AMPS in 1994, and was subsequently elected to our Council in 2004. His work over the past dozen years, mainly as a TV Production Mixer, ranges from covert filming on *The Human Zoo* up to the recent series entitled *British Film For Ever!*

Ian's progressive ideas and in particular, his technical abilities have been usefully applied to assisting with the AMPS website and testing of AMPS Connect, but more importantly to the live streaming and subsequent recordings of our technical meetings and discussions. Ahead of other similar organizations, this has considerably enhanced the services that AMPS can offer our Members and enabled our more distant and foreign colleagues not only to feel part of such discussions but actually to participate in them.



Ian has been instrumental in moulding the AMPS face of the future, and deserves this recognition of Fellowship of the Association of Motion Picture Sound.

The Council of the Association of Motion Picture Sound

BRIAN SIMMONS

A Founder Member of AMPS when it was formed in 1989, his credits as a Feature and TV Production Mixer range from *Women In Love* back in 1969, through *Braveheart* in 1995 and more recently, *The Merchant Of Venice*.

Brian has served on the Council for a good many years and is currently our Vice Chairman. He has a calm and effective way of dealing with problems with considered judgement, and has always taken a very active role in helping to run the Association; in particular organising meetings and the AGM's, and has offered a tenacious



input to the successful setting-up and completion of our charity project for Ovingdean Hall School.

For his services to the British

motion picture sound industry over the past many years and his enthusiasm for ensuring the continued progress of the Association, he is hereby awarded Fellowship of the Association of Motion Picture Sound.

The Council of the Association of Motion Picture Sound



Over the coming months you will see AMPS working closely with BECTU over several issues that are about to have considerable impact on our industry. In this article, Martin Spence of BECTU introduces the background to our joint concerns. He addressed the AMPS AGM (above) and is building a similar relationship with many of the other Guilds as this is not just isolated to AMPS.

Further details will follow, both in the Journal and as AMPS mailings.

*Please read this
- it is important.*

AMPS AND BECTU TOWARDS A NEW RELATIONSHIP

2008 has got off to a pretty bad start for anyone working in the British film industry, and I fear that the problems won't end there. We must not despair, we can avert the worst, but we need to recognize what we're up against.

Factor number one: the USA. Much of our industry is umbilically tied to Hollywood. Most years, a handful of big-budget US films provides most of the money, and most of the jobs, in the UK industry. If even half that work goes missing, a lot of people suffer.

Right now, the uncertainty stems from US labour disputes. Although the US Writers strike is now over, and the Directors have settled, the Actors' negotiations are still to come. Consequently studios are still refusing to commit themselves to projects that might fall foul of a possible Actors' dispute.

We in the UK are inevitably affected. When the US Writers went out in November, BECTU members – and maybe AMPS too – lost jobs as a direct result, when *Angels & Demons* and *Nottingham* closed down. And many other US productions, which would have come here, were shelved or cancelled.

Factor number two: the fine print of the UK film tax credit. BECTU welcomed the new tax deal in 2005, and rightly so: it ended a period of crippling uncertainty. But we knew it was far from perfect. One of its flaws is its "use and consume" provision. Whereas the old tax break gave a positive incentive to employ UK/EU crews wherever filming took place, "use and consume" gives an incentive simply to shoot in the UK, regardless of the nationality of the crew. The result: a growing tendency for multi-location films to bring in non UK/EU crews.

This leads to factor number three: the end of the Work Permits regime. Until now, non UK/EU nationals have usually needed a Permit to work in this country. BECTU is regularly consulted on Work Permits: the civil servants don't have to follow our advice, though often they do and at least they ask. But this is in the process of being replaced by a new system – "Managed Migration" – which will give employers far more freedom to bring in workers, while reducing our limited ability to protect UK skills.

So how is BECTU responding? On US union affairs, we keep in close touch with our US allies, IATSE and the DGA: we know pretty well what's going on behind the scenes.

On "use and consume" we have put our case to the government and we continue to gather evidence to back it up.

But "Managed Migration" is the issue where – following on from the AMPS AGM at the National Film & TV School – we are building a new relationship between BECTU and AMPS.

BECTU, together with the UK Film Council and producers, has negotiated a Code of Practice to apply when Managed Migration comes in. This is better than nothing – but it won't be enough. It will need to be backed up by an industry-wide early-warning network, able to spot abuses and report them back. That network must consist of the people who know best what's going on – film industry professionals on the ground, in the studios and on location. AMPS members, union members, all will be crucial as our collective eyes and ears. When abuses happen – if overseas sound technicians are found to be working in the UK for no good reason, while skilled UK technicians are unemployed – we need to be able to spot it, report it, and respond.

It's quite a challenge, but I think we can meet it. And if we do, maybe by 2009 things won't look quite so gloomy.

Martin Spence
Assistant General Secretary, BECTU

AGM REPORT

The new venue for this year's AGM gave the whole event a totally different feel. The cosy decorous familiarity of Pinewood was swapped for the brand new, only weeks old, new building at the National Film & Television School, Beaconsfield. For those not familiar with the NFTS, it is about six miles northwest of Pinewood as the crow flies but because of the route the motorways take around there, there is no significant difference in distance between them from most directions.

The AGM began with a welcome from Andrew Boulton (also of the NFTS) describing the facilities of the new building which AMPS was the first external group to use. He then passed over to AMPS Chairman Peter Hodges who officially opened the meeting.



Apologies for absence had been posted outside the meeting and so he moved onto the approval of the previous AGM's Minutes, there being no matters arising.

Peter began his Chairman's Report by echoing Andrew Boulton's introduction, saying that AMPS was delighted to be here in this splendid new building of the Film School and thanked Andrew for enabling us to be here.

He then made the Chairman's usual round of thanks to the Association's stalwarts - Admin Secretary Brian Hickin, Membership Secretary Pat Heigham and Treasurer Colin Broad, recognising their essential role in the functioning of AMPS. He then added special thanks for Sandy MacRae for his work with BEIRG and their campaigning to maintain access to suitable RF bands, and for his work on the AMPS website, all AMPS electronic communications and the setting up of AMPS Connect which is now running smoothly and beginning to be the valuable asset we knew it would. After thanking the rest of the Council for their part in contributing to the running of the Association, Peter turned to the AMPS events of the year. The regular Monday night screenings in association with the GBFTE at Pinewood T7 have proved popular and that is still one of the best places to see a film.

There have been a number of general meetings including a Dolby presentation which was streamed to the internet and drew input from AMPS members worldwide and Ian Sands was thanked for making this possible, and for similar work on other meetings. Peter emphasised AMPS commitment to incorporating new technology in the way the Association functions and to keep doing this in the future.

The difficult state of the industry over the last year was mentioned, including funding, new technology and crewing matters etc affected us all in one way or another. Contracts, pay and working conditions are sometimes raised but these are outside the scope of AMPS. The other issue of concern is that of 'Managed Migration' and Peter then introduced Martin Spence of BECTU who would be addressing the meeting later.

He explained that the Council had decided that it was important that AMPS work closely with BECTU over a range of issues such as these as they are not within AMPS remit. Because of this it was suggested that members might consider joining or rejoining BECTU as it would give them strength in numbers and more support from this part of the industry.

Self-promotion (of AMPS) was the Chairman's next topic and he reminded the meeting that this year AMPS had joined the UK Screen organisation which will help us to become better informed about industry matters and giving us more clout when dealing with government departments. There was reference to the Council looking at ways of raising the profile of AMPS, generate a flow of AMPS news and generally market the Association, within the industry and the wider world.

The AMPS Journal was described as going from strength to strength and the joint publishing of the GBFTE Newsletter with it is working well and a great way to share information across the two guilds about matters that affect everybody. While making an appeal for material to include in the Journal, Peter mentioned that the Council is always pleased to hear from members about things that they may feel are neglected or could be addressed in the future.

On the subject of Training, AMPS has continued to experience delays and difficulties in dealing with Skillset who have expressed their interest in supporting us in new training programmes but have made the process of achieving that rather difficult. Luckily AMPS still has Dee Edwards, the former head of the short course unit at the NFTS assisting on our behalf. It is hoped that eventually we will be able to get a number of training events underway.

Offering greater benefits to the Membership was mentioned including the possibility of a Group Health Insurance scheme that was under discussion.

Peter then mentioned that AMPS had actually made a small loss over the last 12 months, adding that while this was not a particular problem as AMPS had



sufficient reserves to cover it, there was a need to consider future funding of the Association. He mentioned possible solutions - recruitment of new members, increased membership subscriptions and raising the contribution from our Sustaining membership. If it was found necessary to raise subscriptions then this would only be done after looking at how AMPS could offer improved services to members.



The position of the AMPS Charity, Ovingdean Hall School was covered next. The selected project had almost been completed and we were now turning our charitable activities in a new direction.

The Chairman then passed over to Brian Simmons who made a short presentation with PowerPoint display and pictures, of what our involvement with Ovingdean Hall School had achieved - the Overscreen titling system, the plasma screens and the installation in their refurbished

Burwood Hall. The school are reportedly thrilled with the system. The new charity is to be the CHASE Hospice Care for Children near Guildford. It caters for 'life-limited' children not expected to reach their 19th birthday. Our goal is to supply sound recording and mixing equipment to a new music therapy room. Brian summarised by saying that our previous charities had been successfully supported and hoped that would continue with CHASE.

With a large percentage of the charity funds having been raised through the efforts of the late Tim Blackham and his wife Hilary, the Chairman then paid a few words of tribute to Tim and extended a welcome to Hilary who was attending the event, and had been selling raffle tickets as members arrived to sign in.

In closing, Peter wanted to remind the membership of the wealth of talent and knowledge that resides within AMPS that is there to be tapped when you need information or advice. There are always people around who are prepared to help, and that is a really valuable aspect of the Association. He suggested that if every member present was able to recruit one new member this year, they would also benefit from this resource.

Treasurers Report

A printed copy of the Treasurer's report was distributed as Treasurer Colin Broad was unable to be present. Peter Hodges summarised some key points such as AMPS having reasonable reserve funds but expenditure over the past year has been slightly higher than income and this does need to be addressed.

Membership Report

Pat Heigham picked up the Treasurer's theme of looking at ways to increase revenue - new members or an increase in subscriptions although there was an awareness that a large rise might lose members. He made a plea for more members to pay by standing order for the ease of administration. Last year AMPS started with 337 members, 18 new joined, nine resigned, four lapsed through non-payment of subscriptions and five deceased. We start this year with 343 members of which 29 are overseas. Our Sustaining members are currently 32 in number but there was a hole in revenues from them last year with three not paying and only partial payment from a fourth! It looks unlikely that this will be received this year. He concluded with an appeal to spread the word about the Association and look to recruit new members over this year.

AMPS & BECTU

Peter Hodges then introduced Martin Spence, Assistant General Secretary of BECTU, who gave a powerful presentation on the case for a far closer working relationship between AMPS

and BECTU, particularly on the subject of 'Managed Migration'. (Introduced in his article on page 9). He is having similar dialogues with all the Cine Guilds as this is an industry wide problem. The system of work permits that had previously managed non-EU citizen's employment in the UK has gone and, encouraged by the Film Tax Credit scheme, there were now far fewer restrictions on non-EU employment in the UK industry. With the introduction of 'Managed Migration' this will be exacerbated as productions will be able to bring in whoever they want with no permissions required provided they have a sponsor. This may mean that work on UK productions in the UK sees UK personnel being displaced from working on these productions. Unfortunately this freedom isn't reciprocated internationally (non-EU) where there are still strong restrictions in place.

BECTU has been working with the Government and Producers to mitigate the worst effects of this change but they will not be able to stop it. There is a need to monitor the situation and return with evidence to the Government about the impact this is having on UK employment. He proposed that AMPS and BECTU find ways to work more closely together. This has already happened with BEIRG and the campaign for RF access that BECTU was a part of. It can work and we need to continue doing it, he said.

Martin proposed a campaign for cross-membership where the two organisations encourage their own (suitable) members to consider joining the other. The terms of an offer to AMPS members joining or rejoining BECTU were covered.

The Chairman then thanked Martin Spence and passed to Any Other Business, of which there was none.

Fellowships

AMPS Fellowships Group had chosen to award two Fellowships this year, to Brian Simmons and Ian Sands. With the selection being secret the recipients don't know about them till the announcement is made and both were surprised in the extreme. In a break from awards being made by the Chairman, Ian Sands was awarded his by Hilary Blackham, the wife of the late Tim Blackham AMPS Fellow, who had been very keen for Ian to receive this award for his forward looking AMPS work.

Other Matters

There was no need for an election this year as the six Council members due to step down were willing to restand, and there being no new nominees, there was no election. However two new candidates were eventually nominated, but too late for an election and were to be approached about being co-opted for this year.

The meeting was then thrown open to the floor which wanted to return to questioning Martin Spence on the topic of Managed Migration. First was a question about the Government's motives in this policy, then the arguments from productions about continuity in production teams, and a suggestion that some UK members do enjoy work overseas due to 'continuity'. An American voice from the audience and IATSE member pointed out that they often have British crews working in the US. Martin Spence mentioned that the US situation was different as the union saw work permit applications first, and then the government, as a legal requirement. All BECTU was asking for was a similar role here. Questions continued for a further ten minutes.

The Charity Raffle was drawn and the meeting was closed with thanks to the NFTS for use of their facilities.

KSA



This event wasn't streamed to the Internet but a full recording is available to see/hear at www.amps.net in the Member's area.

Pics: Thanks to Brian Simmons, Peter Musgrave & Graham Hartstone

THE SUSTAINING MEMBERS SHOW

As usual, the AMPS Sustaining Members Show started immediately following the completion of the AGM. The exhibiting companies set up their stands in the Refectory area of the new NFTS building. The sun blazed in through the windows creating a bright and spacious atmosphere but making photography for the Journal tricky.

The Sustaining Members Show is both the most relaxed and intense of events. With the free buffet and close proximity of the bar you don't have to leave the show for sustenance but with just a few hours available it is difficult to get around all the exhibitors especially if, like this year, there were a lot of new products on show.

Sustaining Members present included regulars Aaton (First Sense), Audio Ltd, Audio Developments, Everything Audio, Nagra (GB), Rycote, Sennheiser, Richmond Film Services and Tacet, with new comers Fostex, Emerging, LoopSync, and Videosonics. Tacet's Simon's Bishop and Clark put £100 behind the bar ensuring their popularity with early imbibers! The AMPS provided buffet was ample for attendees and superbly handled by the NFTS' own caterers.

Many thank to Ian Sands for his Sustaining Members organising, plus to all others who assisted. And a very significant thank you to Andrew Boulton and the Management of the NFTS for letting us use their marvellous new facilities.



Captions (clockwise from top left): Sennheiser; Rycote; LoopSync; Everything Audio (Zaxcom); Nagra



Captions (first col from top): Audio Developments; Fostex; Richmond Film; Aaton (First Sense); (middle col): Audio Ltd; Emerging; Tacet; buffet lunch; (third col): Dave Humpries and Peter Hodges; Sennheiser; Fostex in action; Emerging at set-up. All photos by Brian Simmons and Peter Musgrave

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.

.... Sound Editor **Sue Lenny** AMPS is currently working on the next series of *Inspector Lewis* editing Sound Effects, along with Harry Barnes editing Dialogue. The Sound Supervisor is **John Downer** AMPS and the Re-recording Mixer will be Gareth Bull from Anvil Post.

She says, "We are working on this job until March. Then I am taking some time off to have a baby!!"

We wish you well Sue, don't forget to send us a picture of your new production!

.... Production Sound Mixer **Stuart Wilson** AMPS is shooting main unit for *Harry Potter and the Half-Blood Prince* with Orin Beaton and **Mitch Low** AMPS as Boom-Ops. The 2nd Unit is Production Sound Mixer **John Casali** AMPS with **Gary Dodkin** AMPS as Boom-Op and Chris Murphy as Sound Assistant/ Playback/ 2nd Boom. They are recording on Aaton Cantar-X at Leavesden Studios until May.

.... Sound Editor **Nick Lowe** AMPS says he is gainfully employed on *Mamma Mia* with Tony Lewis, Al Sirkett, Alex Joseph and Conor Mackey making up the rest of the sound editorial dept.

.... Production Sound Mixer **Alan Cridford** AMPS shot a British feature called *Journal of A Contract Killer*. He writes, " **Jon Mitchell** AMPS shared the production mixer duties and we had various boom-ops as the shoot was spread over 3 months. Recorded direct into the HD camera using AD 146/ 149 mixers, Schoeps mics and Lectro radios.

In May I supervised a live recording of *Othello* at Shakespeare's Globe, fourteen Sennheiser radios, six spot mics including Microtech Gefell Planar mics on the stage and a Trinnov surround rig. This was through a Calrec Sigma digital desk into Pro Tools HD.

Then in November I recorded the last two live West End performances of *Bad Girls The Musical* at the Duke of York Theatre for a sell through DVD and compilation CD. Forty eight channels of sound were split off the front of house PA desk with the addition of a couple of Schoeps audience mics and recorded onto a Sadie LRX2. The music was remixed on a Pro Tools HD and re-voiced by the artists in Angel Studios the following week."

.... Supervising Sound Editor **Colin Chapman** AMPS says that his company, Sonic Trax, has just completed *Affinity* for Box TV.

"I was Sup Snd Ed along with Rob Ireland on effects, **Howard Halsall** AMPS editing dialogues and **Alan Snelling** AMPS mixing. Also *Waking The Dead* continues with me supervising, Ross Adams on effects, **Laura Lovejoy** AMPS dialogues, **Martin Thomson** on Foley and **Ian Tapp** AMPS mixing. **Simon Clark** AMPS was the Production Sound Mixer.

.... Production Sound Mixer **Jonathan Mitchell** AMPS has been filming a 16mm documentary in Italy about Roman villas and artefacts for the National Gallery Of Art Washington. He recorded the sound using the Aaton Cantar.

.... Sound Editor **Chris Roberts** AMPS has been working on *The Diary of Anne Frank* for Darlow Smithson/BBC, sharing dialogue duties with Kallis Shamaris, and Paul Davies handling effects. Also he's working on the second series of *Holby Blue* for Kudos/Red Planet/BBC, again handling the dialogues, with Louise Sinclair cutting the effects. David Old will be mixing both Series.

.... ADR Director **Louis Elman** AMPS has been organising and recording vocal talent on *Between Two Rivers*, *The Palace*, *Nutcracker: The Untold Story*, and *Silent Witness*. He has also been producing English lip-sync versions of 26 hour episodes of *The Bomb*.

.... Sound Editor **Mike Wabro** AMPS says, "After a major refurb of the Reelsound premises at Pinewood Studios last year, we had a very busy year completing sound for the following projects: *The Escapist*, *1612* (Russian blockbuster that was up for Best Sound award at the Russian Golden Eagle Awards), *Apocalypse Code*, *The Murder Of Princess Diana*, *St Trinians*, *The English Surgeon*, *In The Night-Garden*." (This was awarded a 2007 BAFTA Children's Award in the Pre-School Live Action category. Congratulations to everyone involved.)

"Currently we are working on *The Wreck* (David Rocksavage/Nick O'Hagon), *Between Two Rivers* (TV drama following the life of Saddam Hussein for HBO/BBC), and *Tronji* (Ragdoll's next children's programme)."

They are shortly due to begin work on another major Russian blockbuster for the team who made the 'Oscar'-nominated *9th Company* - Fedor Bondarchuk and Sergei Melkumov. The film called *Inhabited Island* is actually in a two-part format based on a well-known Russian sci-fi novel. This project sees Reelsound re-visiting the highly successful *Ghost Sound* Design team as utilised on *Wolfhound*. Current team members include Plaid, ex-Funkstörung members Michael Fakesch and Chris De Luca, Tipper, Otto Von Schirach, and Alun Richards.

.... Production Sound Mixer **Brian Milliken** AMPS writes, "I have just finished a powerful 90 min drama for Hat Trick called *God on Trial* by Frank Cottrell Boyce, the story of inmates in a blockhouse in Auschwitz who decide to put God on Trial, and the fantastic fifteen main cast then do just that. The Director was Andy De Emmony who wanted to shoot three film cameras and let the trial (which lasts for most of the script) continue uninterrupted allowing the actors the freedom of expression that conventional filming methods prevents. With fifteen speaking parts in the blockhouse, this would prove to be one of the most challenging jobs I've recorded. Myself and Andy decided that the 15 radio mic option would end up being a complete pain and fuss for the actors, and that a script as good as this deserved real mics - so we used three booms. I was both relieved and nervous about this decision but once I had seen the first rehearsals I knew it was the right choice. The three Boom-Ops were Bradley Kendrick, Martin Ireland and Kina McClure, all of the time they were on the top bunks in the blockhouse set. This allowed cross-shooting without being physically in shot but often they would be in full costumes just in case they were caught. With 800 foot magazines on the cameras the takes often lasted 20 minutes - not for the faint hearted! Bradley who was the main Boom-Op would organise what the three booms would cover. Initially I had hoped that one boom for each camera would be the way it would work out; silly me. On the floor they would rehearse with main cast minus background till mid afternoon, this gave everyone a good chance to sort things out and we would then bring in the background and shoot three or four passes on various sizes.

On the Deva I had Track 1 as Boom 1, Track 2 as Boom 2 & 3, this helped my ears understand better what was going on. The three booms went to ISOs 3 to 5, occasionally there were a few plants here and there, often for wider shots or when deep in the bunk, Sanken Cubs and MKH 60s were used for these, On the booms I used the rock solid Sennheiser MKH 40s, I needed the wider pattern that the 40 provides as fast head turns were the order of the day, and with 20 min takes in a damp cold set I wanted to avoid any mics that might suffer humidity problems.

Unfortunately the set had to be built in an empty warehouse, which involved all the usual sound issues, acoustics, rain, wind etc. The rigger built a scaffold rig which served the purposes of the sparks for access, and myself for black drapes, the whole set was then boxed in with blacks as much as was practical and to my great relief it sounded fine.

Finally a big thanks to DOP Wojceich Szepel for his wonderful soft lighting which allowed us the freedom to move booms where we wanted, which in this situation was crucial."



*Pictures from the set of **God On Trial**, a drama set in an Auschwitz concentration camp blockhouse. Production mixer was Brian Milliken. The three boom-ops - Bradley Kendrick, Martin Ireland and Kina McClure, can be seen on the top bunk, in costume in case they came into shot. The challenge was picking up dialogue from 15 actors in a confined space with three cameras and 20 minute takes!*

.... Production Sound Mixer **Nico Louw** AMPS and Boom-Op Bertrand Roets have completed three films over the last 18 months. For seven months they were in New Zealand and Namibia on Roland Emmerich's latest picture **10,000 B.C.**

Next was New Line Cinema's **Rendition** in Morocco for three months and they finished the year with Anthony Minghella's **No.1 Ladies Detective Agency** in Botswana.

.... Supervising Sound Editor **Eddy Joseph** AMPS says, "After a quiet winter, Soundelux are gearing up for a busier spring and summer. Sadly, due to diminishing budgets, we cannot take on as many people as we would wish and as we have in the past, but we do what we can. We hope to start **Last Chance Harvey**, starring Dustin Hoffman and Emma Thompson, in February. Oliver Tarney will look after the FX and Simon Chase, the Dialogues. It is a lovely film and we are looking forward to working on it. Later in the spring we will be starting on **Quantum of Solace** (the new Bond film), set for a November release. What can you say? Another Bond film..... amazing! We've been doing some work at Realworld Post in Box with Mike Prestwood-Smith and Simon Jones on Anthony Minghella's **No.1 Ladies Detective Agency** and have thoroughly enjoyed the experience. The Final Mix had to be made in Los Angeles with Scott Millan (BAFTA and OSCAR winner for **The Bourne Ultimatum**) and Bob Beemer at Todd's Lantana building. Martin Cantwell, Simon Chase and I were there for just over a week and had a great time. We've also nearly finished a short film for Sam Taylor-Wood called **Love You More**, which we think will create a buzz at festivals.

.... Re-recording Mixer **Dave Humphries** AMPS has been shooting **Wild At Heart** (Series 3) Foley recording and fitting; also seven episodes of **Robin Hood** (Series 2) Foley recording. Both of these were shot at Up for Loud, where the Re-recording Mixer was **Alan Snelling** AMPS.

He has also been Foley recording and fitting on a horror film, **The Disappeared**, directed by Johnny Kevorkian. The Foley artist was his wife Sue (an ex-editor), and the sessions included recording lots of exterior Foley in the cold November weather. The Sound Effects were by **Jennie Evans** AMPS and the Re-recording Mixer was **Matthew Gough** AMPS.

Dave has also been working all around the country with his Location ADR facility, **Loopsync** for **Shameless** (Series 5), **Echo Beach**, **Kingdom**, and **Badly Dubbed Porn**.

.... Production Sound Mixer **Clive Copland** AMPS was on the IOM shooting a comedy picture called **A Bunch of Amateurs**, his Boom-Op was **Jason Bennett** and assistant was Chris McLaughlin.

.... Production Sound Mixer **Simon Bishop** AMPS spent most of last summer in a 'tin shed' near Aylesbury, shooting most of the next series of **Hotel Babylon** for Carnival Films. It was shot with two Sony Hi Def 750's which were generally either handheld or on a Steadicam. He says, "Cross shooting and different sizes



Nico Louw production mixing in the snow for **10,000 B.C.** (above), and ((below) with boom op Bertrand Roets in Morocco (!) for **Rendition**.



on the same setup kept us more than busy, whilst interruptions from aircraft (the shed is at the end of a gliding club runway!) and rain on the tin roof, provided plenty to keep us busy! I was joined by Andy Griffin on Boom, and Sara Lima, followed by Hannah Landry, as trainees. I used a Deva 5.8 recorder, with a Mix 12 fader panel (the mixing happens inside the Deva), with Schoeps and Neumann mics and Audio Ltd 2040 radio mics.

I came off **Hotel Babylon** a little before the end of the shoot in order to start the next series of **New Tricks**, for Wall To Wall TV. I had a race against time to get my new trolley, which was made for me in LA and shipped to Aylesbury, wired and ready to go in time for the first day of shooting. After only a few hours sleep I managed to have enough done in order to get up and running on day 1. Andy Griffin is on boom, and Hannah Landry is trainee, though they missed the first fortnight, as they were finishing off **Hotel Babylon**. The first two weeks of **New Tricks** were covered by the soon to be married **Jason Bennett** on boom, and Sara Lima as trainee. The trolley was made by the infamous Chinhda and is a masterpiece of engineering. It includes suspension on the wheels and also on the shelves. Our current favourite gizmo is a SADiE PCM2, which is like a

SADiE DAW, but built into a gadget the size of a track ball. I am running full SADiE software on a MacBook Pro (running Windows) and have been editing loads of bits of audio that need to be played in on set for an episode that is set around the story of a fire in a radio station and the consequent unsolved murder. The PCM2 is a brilliant way of doing PB and location editing jobs, and is tiny enough that it fits in my backpack so is always with me. All the audio processing occurs within the SADiE, so the laptop is simply used for data busing and for the screen and keyboard.

Simon Clark AMPS and I did a fun job over Christmas for a BBC doco series about Barristers. We rigged and recorded the *Inner Temple Carol Service* for a two-camera shoot. We had to get in and rig 14 mics plus four radio mics on the day before the Sunday morning service. We used a Mackie Onyx 1640 Mixer, sending sub mixes and a mix to a Deva 5.8 recorder, Neumann mics and Audio Ltd 2040 radio mics. We got almost no sound check, and only one chance to shoot the service, but it all went well – just one late fade, and a fantastic burst of feedback, which fortunately turned out to be the church PA system and nothing to do with us.

.... Production Sound Mixer **Billy Quinn AMPS** has been mixing for the last four months on a new BBC Drama *Criminal Justice* starring Ben Whishaw, Pete Postlethwaite, Bill Patterson and Con O'Neill. He had the usual toys out, while recording onto his trusty Aaton Cantar. Most of the shoot was two HD cameras, so Billy got help from many of his little helpers! Boom-Ops, Will Whale, **Richard Jay AMPS**, Jim Hok, Mark Hinkley. With Sound Assistants Charlotte Gray, Joanne Andrews & Sam Pullen.

.... Production Sound Mixer **David Stephenson AMPS** writes, "Just to let you know we are finally starting shooting *The Wolf Man* for Universal. We have had a few set backs including losing the director. I will have **Gary Dodkin AMPS** on boom and Lloyd Dudley assisting. We are on location in England and will also be shooting at Pinewood and Shepperton."

.... Production Sound Mixer **Simon Hayes AMPS** is recording the new Paul Greengrass film *Greenzone* set during the beginning of the Iraq conflict and starring Matt Damon. He is joined by Boom-Operators Arthur Fenn and Robin Johnson, with Cable man James Gibb, with the film shooting in Spain, Morocco and the UK.

They also have a second unit Sound Crew working alongside them, Production Mixer **John Hayes AMPS** and Boom-Operator Paul Schwartz.

The film is an enormous challenge for sound, as Paul Greengrass doesn't work using usual film convention for sound. For a feeling of reality and using soldiers alongside actors, the cast are encouraged to ad-lib, and overlapping dialogue is commonplace. A lot of the film takes place in a Humvee with no doors, travelling at high speed along dirt roads. Camera work is handheld running simultaneous action with wides and tights together.

Simon used 16 radio mics at all times to catch all the ad-libs and the general rule is, if an artist is on the set they have a radio mic fitted in case they talk, with their own ISO track on the two Devas. The second unit sound kit



All images this page and over Simon Hayes and crew on *Greenzone*

also helps, lending radio mics if more than 16 are needed. The radio mics are multi-tracked onto a Deva 5.8 recorder with 10-tracks. For this movie he has purchased a second Deva for very fast transitions to 'over the shoulder' use if necessary, and also to be used as tracks 11-20 if need be.

Often Main Unit and Second Unit will work alongside each other as a four-camera crew, with John Hayes' Deva V being fed the timecode from Simon's Deva 5.8, and becoming tracks 11-20.

Obviously both the Boom-Operators are still working to capture as much dialogue as possible on their own Deva ISO tracks, but with four hand held cameras it is not easy.

Luckily the DPA lavaliers are doing a great job and after thorough testing before the job with the costume department some ingenious places have been found to place them resulting in no clothing rustle.

With the Humvee dialogue involving five artists ad-libbing (one with his head sticking out of the gun turret!) Simon's team rigged his trolleys and the diversity aerials on the back of a pick-up truck that travels at speed with the Humvee (*see pictures*) with the dipoles on a twelve foot wide piece of wood, sitting high on a huge lighting stand. The Audio Limited radio mics have been superb, especially given the ridiculous frequency situation in Spain, where there are no definitive channels for radio mics assigned by the Government. It is like a frequency 'Wild West' there and Production Mixers need to be ready to change channels at zero notice, due to sudden interference, mainly from Spanish TV.

Simon would like to thank Nigel Woodford at **Richmond Film Services** for his invaluable help and advice regarding frequencies in Spain; because of Nigel's advice Simon and his crew were ready for this situation and had a wide array of channels to choose from.



IMAGES OF DENHAM



These two images of the long gone Denham Studios in all its near Deco splendour, are part of a small collection of shots passed to AMPS by Peter Davies AMPS Hon. At this time it was part of the Rank Organisation. Most noticeable is the lack of traffic.



FUTURE USEFUL ?

There was an interesting item on a BBC Radio 4 evening science programme recently. A group of space scientists have been pushing for the greater use of microphone arrays on space craft when exploring the planets of the Solar System so that we have a better idea of what the places sound like. The problem is that there are so many factors that determine how the planet might sound that it is important to know what to expect so that the mics and audio electronics can be correctly designed and set up. The biggest influences on sound on a planet are the make up of the atmosphere and it's pressure.

So they have written some software such that you enter the 'spec' of the planet and it's atmosphere and it will then calculate the aural effect that will be experienced by sound on that planet and process any audio signal to simulate that. The extremes are interesting. Titan, one of the moons of Saturn, has the least lossy atmosphere and sound will travel hundreds of metres with little difficulty while the opposite is apparently true of Mars which has a very thin atmosphere. Because of this a sound source will be virtually inaudible at 10 metres distant.

I suggest that rules out cinema as we know it in these locations but Mars might be a good location for recording dialogue on otherwise noisy sets.

VIAGRA CAUSES DEAFNESS!

So rang out the headlines on some of the industry news groups when the US Food & Drug Administration (FDA) published new usage guidelines and labelling requirements on a range of drugs that extended monitoring had thrown up some possible side effects. The reality is a little more complex.

The drugs in question are "the Phosphodiesterase Type 5 (PDE5) inhibitor class of erectile dysfunction (ED) drugs, Cialis, Levitra, and Viagra, and the pulmonary arterial hypertension (PAH) drug Revatio. Though no causal relationship has been demonstrated, FDA believed that the strong temporal relationship between the use of PDE5 inhibitors and sudden hearing loss in these cases warranted revisions to the product labelling for the drug class."

The FDA started their investigations into a possible connection between ED drugs and hearing loss following an article in the medical literature that described sudden hearing loss in a man taking Viagra.

They found a total of 29 reports of "sudden hearing loss, both with and without accompanying vestibular symptoms (tinnitus, vertigo or dizziness), in strong temporal relationship to dosing with Viagra (Sildenafil), Cialis (Tadalafil) or Levitra (Vardenafil). Hearing loss was also reported in a few patients in clinical trials of these drugs."

For most the hearing affected only one ear and for about a third of patients it was only temporary. But as one expert pointed out these specific reports date back to 1996 which means these are very few when over 40 million prescriptions of these drugs have been fulfilled.

Apparently there are about 4,000 new cases of sudden hearing loss in the United States each year, according to the National Institute of Health. Hearing loss can be caused by blood flow blockage as a result of diabetes or other illness, smoking, age and antibiotics.

However because there was no risk information placed on the side effects notes it is possible that the connection between these drugs and hearing loss may not be being made and the figure may be higher.

There is no information about who might be more at risk, and there doesn't appear to be any warning signs, or on dosage levels that might cause this.

Advice to those affected if to stop taking the drugs and seek medical help except for Revatio which is prescribed for serious health issues and shouldn't be stopped without medical supervision.

All the drug manufacturers have agreed to include the new warnings, and although the potential risk does appear to be very small, it is there.

Or to quote one post to an industry newsgroup: "Sometimes you have to choose..."

http://www.fda.gov/cder/drug/infopage/ed_drugs/QA.htm

BIG RESPECT to Rudi Buckle, who was mentioned in the latest edition of BAFTA's *Academy* magazine.

They run a regular item called *Six of the Best*, where industry personalities hand out their very own personal 'BAFTAs'.

In this issue it was the turn of actress Olivia Williams. One of her 'BAFTAs' is for the

Sound Recordist who can best capture a whisper even shooting 400 yds from the M25

She says:

"Whispering is such a fantastic resource in film acting but very often background noise makes it impossible. Putting a whisper back in during post production NEVER sounds right. So the award goes to Rudi Buckle, who let me whisper my way conspiratorially through *Miss Austen Regrets* without once asking me to speak up."

SB

AMPS CHARITY REPORT : OVINGDEAN HALL SCHOOL PROJECT COMPLETED

Wednesday evening, 13th February saw the culmination of the refurbishment of The Burwood Theatre performing arts studio, at Ovingdean Hall School, with its official opening performance by the students of *Twelfth Night*.

AMPS made the decision to support the development of the hall at the start of 2005 with the objective of providing a method of displaying text to assist the severely and profoundly deaf students. At that stage work on the Theatre had yet to be commenced, and we had time to investigate possible solutions. Colin Broad suggested that he could devise a software program that could be used on a PC or laptop and then displayed on a suitable screen. An initial concept was to use an appropriate digital projector in conjunction with a motorised drop-down screen positioned over the proscenium arch. Once construction was under way we found that a proposed lighting gantry would obstruct sightlines to the screen. With the prices of consumer electronics falling by the month, the use of large TV screens positioned either side of the stage presented a solution. As well as being cost effective they'd provide the school with flexibility and 'added value'.

Two 50 inch Panasonic Plasma TVs, on professional Unicol stands, were specified together with a Toshiba laptop and a wireless transmission system to allow the laptop to function from virtually any position in the hall.

Just before Christmas 2007, work was completed, providing a smart, modern and very functional drama space. Several visits allowed us to collate the equipment, and run some tests. The School had decided that they would probably be using the laptop from a specific position by the control desk, and the installation of permanent cabling with access points is now being investigated.

The performance of *Twelfth Night* saw the Colin Broad *Overscreen* system in use for the first time, providing stage directions and abridged dialogue enhancing the experience for all. The students were obviously enjoying the occasion, and added comic touches that were rather more modern than Shakespeare's text allowed! The appreciative audience, some of who were hearing impaired, also had the benefit of a 'signer' able to suggest nuances that cold text could not.

The School has placed a dedication board at the entrance to the Hall listing those who have contributed to its creation, and AMPS is prominently featured. The generous efforts of Tim and Hilary Blackham, family and friends are also recognised with a tribute. It was also appropriate, though carrying some poignancy, that Hilary, Will and Alice Blackham were able to be present at the performance.

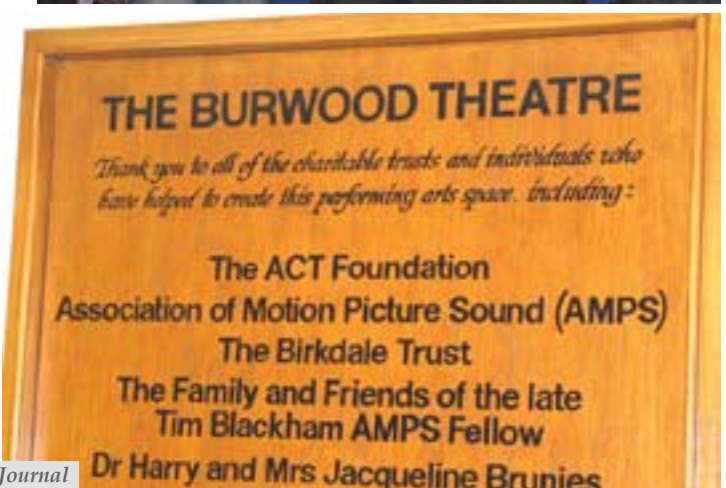
Through the generosity of AMPS members and the efforts of Tim and Hilary Blackham a total of £7,228.27 was raised which purchased all of the equipment leaving a small surplus that will be used to finalise the cabling with any balance donated to the School funds.

Deborah Carter, the Head teacher said, "We are very grateful for the Association of Motion Picture Sound's generous contribution of televisions and captioning equipment. The Staff and Students are absolutely delighted..... Thank you very much for supporting this wonderful project"

Brian Simmons



From top: Burwood Theatre - Overscreen monitors either side of stage; Simmons and Heigham assemble gear; the Dedication board in situ; the Blackham family at the opening - Will, Alice and Hilary; and a detail from the Dedication board - there's Cliff Richard and Roger Daltrey further down.



AMPS' NEW CHARITY :

CHASE CHILDREN'S HOSPICE

As you may know, AMPS has a policy of changing its supported charity when the identified project is completed. This keeps our fund raising efforts fresh and enables us to select tasks that have, as befits an organisation of sound professionals, a clearly defined connection to sound or hearing. As our Ovingdean Hall School project nears completion, our newly selected charity, 'CHASE' was announced at the AGM.

The Chase Children's Hospice is called Christopher's and is situated near Guildford. The hospice cares for children and youngsters who are not expected to live beyond their nineteenth birthday.

It is soon to have an extension constructed which will include a Music Therapy and Teenage Therapy Den. Music plays an important part in therapy, and it is our intention to provide sound mixing and recording equipment that will allow the children to make and record memento CD's for their families and friends.

The hospice anticipates that the end of 2009 will see the completion of the extension, so we have less than two years to achieve our objective. We have a clear idea of what is required but as costs and technology are in constant flux, actual hardware will be determined closer to that time, but we need to start building funds now.

Our previous charities have been very successful and with your continuing support we can bring pleasure to these youngsters and their families.

Thank you

Preparation for the launch of AMPS' CHASE Charity appeal at the AGM. Hilary Blackham (top), and set-up with Pat and Brian.



FAREWELL AMPEX ? One of the pioneers of entertainment technologies, the US company Ampex, filed for Chapter 11 bankruptcy protection in California in early April, possibly bringing to an end a history with impeccable credentials in sound and picture.

At their peak they employed over 12,000 people (around 100 now) with subsidiary companies worldwide. Founded by Russian émigré Alexander M Poniatoff, they initially made electrical motors but post WW2 needed to develop new products areas and seeing captured German Magnetophone tape recorders, proceeded to develop their own versions - initially the 200 Series in 1948 working with Bing Crosby, and the 300 Series the following year which set the NAB standard for decades. They delivered an 8-track to Les Paul and Atlantic Records in 1956 but considered multitrack as 'one-offs' and didn't return to that area for years.

Working on video recorders, they showed the VR-1000 in 1956, the first practical VTR using a rotary head system (one R. Dolby was a member of the development team). The following years saw a continuous path of innovation such that by the late 1980s it would be possible to build a complete TV production facility with Ampex equipment including the OB trucks. They surprised the music industry by pulling out of analogue audio tape machines having just launched the best performing ATR series in 1984 but kept on producing tape for all applications until selling the division in 1995 that became Quantegy.

Their name, was said to have been made from the founder's initials (AMP) and the first two letters of EXcellence, and this

was typical of their product strategy, remaining steadfastly at the high end of the pro market. This policy brought them large numbers of technical plaudits in the form of Emmys, Grammys and an Oscar, and a list of ex-employees that are influential throughout the computer industry.

They had successfully made the transition to digital technology in video with several pioneering formats but they gradually lost ground to the Japanese corporations and never fully made the transition into software products to replace their single function hardware boxes.

While never an important name in sound for motion pictures, their early pioneering work has resonances in technology and people that is still obvious throughout the entertainment world.

There's a strong possibility that Ampex may be able to continue as a high density storage hard drive specialist but with such a back story that is never going to be easy.



The Ampex VR-1000, the first working VTR, and the development team in 1956. Ray Dolby is third from left.

2007 SOUND AWARDS

Our round-up of Sound awards made in 2008 for the 2007 time period. AMPS members are in bold.

BRITISH ACADEMY FILM AWARDS - BAFTAS 10-02-08

FILM SOUND AWARD

ATONEMENT : Danny Hambrook, **Paul Hamblin** AMPS, **Catherine Hodgson** AMPS, Becki Ponting

THE BOURNE ULTIMATUM : Kirk Francis, Scott Millan, Dave Parker, Karen Baker Landers, Per Hallberg

NO COUNTRY FOR OLD MEN : Peter Kurland, Skip Lievsay, Craig Berkey, Greg Orloff

THERE WILL BE BLOOD : Christopher Scarabosio, Matthew Wood, John Pritchett, Michael Semanick, Tom Johnson

LA VIE EN ROSE : Laurent Zeilig, Pascal Villard, Jean-Paul Hurier, Marc Doisne

80th ACADEMY AWARDS - OSCARS 24-02-08

ACHIEVEMENT IN SOUND EDITING

THE BOURNE ULTIMATUM : Karen Baker Landers, Per Hallberg

NO COUNTRY FOR OLD MEN : Skip Lievsay

RATATOUILLE : Randy Thom, Michael Silvers

THERE WILL BE BLOOD : Matthew Wood

TRANSFORMERS : Ethan Van der Ryn, Mike Hopkins

ACHIEVEMENT IN SOUND MIXING

THE BOURNE ULTIMATUM : Scott Millan, David Parker, Kirk Francis

NO COUNTRY FOR OLD MEN : Skip Lievsay, Craig Berkey, Greg Orloff, Peter Kurland

RATATOUILLE : Randy Thom, Michael Semanick, Doc Kane

3:10 TO YUMA : Paul Massey, David Giammarco, Jim Stuebe

TRANSFORMERS : Kevin O'Connell, Greg P Russell, Peter J Devlin

ACADEMY AWARDS FOR SCIENTIFIC & TECHNICAL ACHIEVEMENT 09-02-08

There were no Sci-Tech awards made this year with relevance to sound

ROYAL TELEVISION SOCIETY CRAFT & DESIGN AWARDS 29-11-07

SOUND - DRAMA

9/11 THE TWIN TOWERS : Peter Baldock, **Tim White** AMPS & Cliff Jones

SPOOKS : **Rudi Buckle** AMPS, James Feltham & Darren Banks

JANE EYRE : **Richard Manton** AMPS, **Stuart Hilliker** AMPS, **Ian Wilkinson** AMPS & **Stephen Griffiths** AMPS

SOUND - ENTERTAINMENT & NON-DRAMA PRODUCTIONS

AN AUDIENCE WITH TAKE THAT LIVE : Toby Alington

STRICTLY COME DANCING SERIES 4 : BBC Studios Sound Team

WAR ORATORIO : Paul Paragon, Dominic Muldowney, Gregor Lyon & **Ben Baird** AMPS

Congratulations to all nominees, winners and their crews

The British Academy Television Craft Awards will be held on Sunday 11 May.

SONOSAX MEETING REPORT AND MORE...

Tim White AMPS reports on the Sonosax Meeting and, as a Sonosax user, adds some personal insight and practical experience.

In November 2007, Sonosax celebrated their 30th birthday. Founder, Jacques Sax had started the company to sell audio gear in Lausanne although by 1980 he'd built his first mixers: 12- to 24-channel units initially designed for discos and live performance but the quality of the mic pre-amps soon saw his mixers adopted by radio and television stations. Jacques then turned his attention to a portable mixer and in 1983 the SX-S was released. These compact 6, 8, and 10 input mixers became popular worldwide and the unit of choice for many production sound mixers. It is a credit to their sonic performance and build quality that mixers over 20 years old are still being used today.

As Sonosax have not been represented in the UK for several years, they enjoy an enthusiastic rather than numerous following. Audio Ltd are their new UK distributors and the AMPS meeting of November 4th at Pinewood Theatre 7 hosted Sonosax's Pierre Blanc who demonstrated the current Sonosax product range and gave us a glimpse into the future. Pierre was accompanied by Audio's Kish Patel and a range of enticing equipment.

I will declare an interest here in that I mix using a Sonosax SX-ST. I was only asked to write this piece after the meeting, so not having taken any notes, this is a combination of what I recall from the meeting and my own experience of using the SX-ST.

Pierre started by showing the SX-ST. This desk mixer has been in production since September 2004 and many will see it as a development of the popular SX-S. The SX-S was an excellent mixer and over the years was kept up-to-date with many built-in and outboard modules adapting it to newer recording practices such as multi-track recording and complex comms. The SX-ST is in fact a totally new mixer, taking advantage of newer, quieter and more power efficient electronics but keeping features such as the much loved limiter and the EQ section essentially unchanged.

A first look at the SX-ST sees a very slim unit. The working surface of the desk is just 47mm high and the height of the raised rear section is 74mm - high enough to allow space for the connectors. The casing is black anodised aluminium, which is machined in-house and fabricated at the Sonosax factory. It is built to high standards as the beautifully finished

modules and intricate screen printing indicate. The 10-frame version will just fit within a 19" rack system and has maintained the compact theme of the SX-S. Conventionally, the input section is to the left and the metering, output and comms section, to the right. This is an 8 bus mixer so compared with the stereo SX-S, it is a little deeper to allow for the routing section and the aux controls. The connectors are all on the rear and are predominantly XLRs. There are five D25-type connectors for the B mic inputs, inserts, digital outs, main outputs and the 8 returns. There are also two D15-type connectors: one for the aux outs and one for comms. Headphones are on a jack as well as on a 5 pin binder which will also connect to a headset mic. If the recorder option is fitted (more on this later), timecode is on a 5-pin Lemo and wordclock/video is on an SMA. The remote control unit for the recorder is on a Fisher multipin. Regular connections can be made using the XLRs but the D-type connectors are a massive time saver for connecting looms between the components of a frequently used rig.

Starting with the input section, Pierre pointed out that for audio transparency the SX-ST has transformerless inputs giving the advantage of a flat response (within 1dB) between 15Hz and 200kHz without phase shift. There were various questions from the floor about whether being transformerless could cause problems with long cable runs but Pierre insisted that the Sonosax inputs were properly electronically balanced. In his view transformers were not only unnecessary, they would in fact limit the bandwidth, distort low frequencies and create large phase shifts. During my year using the SX-ST, I have carried a couple of transformer splitters with me in case I needed to isolate a problematic cable but so far they have been unnecessary and I suspect that they will remain so.

Pierre guided us through the input chain starting with the XLR/B input switch which switches inputs from





either the XLRs or the B inputs on the D connector, 48V power on/off and phase reverse. The SX-ST has six gain settings and a trim pot which cover all mic and line level inputs. Whatever level the input, the gain is matched rather than padded, reducing the number of gain stages and contributing to an input noise figure of -129.5dB. Having very low noise inputs enabled another useful feature. The input faders are calibrated on one side conventionally to +12dB and on the other side to +24dB. Moving the level switch from 12 to 24, you have an extra 12dB of gain that is invaluable when, within a take, speech goes from a whisper to a shout. The inherent low noise enables extra gain for the whisper, but the headroom is such that you can mix for the shout without having to adjust your input gain controls. I was sceptical when I first saw this feature but I am a convert. Although this not a feature that is called upon a lot, it works incredibly well when it is switched into use.

As mentioned earlier, the EQ remains much the same as the SX-S and to my mind is just about perfect for speech. It consists of a LF cut of 18dB per octave, adjustable from 15Hz to 400Hz. There is plus and minus 15dB at 80Hz and 8kHz and the mid is sweepable between 200Hz and 8kHz. The limiter is very subtle and at its lower settings can be adjusted to be almost transparent. It is one of the features that makes using this mixer so enjoyable, knowing that an unexpected peak will be limited subtly and will not catch you out. Pierre explained that despite the position of its controls, the limiter is integrated into the pre-amp circuitry so that it protects the whole of the input section: it is not just limiting its output.



Each input has a pair of 5-LED bargraphs to the side of its fader. The left bargraph shows the pre-fade level and the right shows the post-fade level. This is invaluable as you can keep an eye on individual levels without having

to check them on the main meters. A power on/off toggle switch powers up each channel as required, so power usage can be kept to a minimum by turning off unneeded inputs. There is also a mute button that will silently mute and unmute an input. A delay can be programmed into the mute button to avoid accidents. This means that if you have more inputs than recorder tracks, taking advantage of the bus switching, it is really easy to share tracks. When one character has finished their dialogue, you can mute their channel and silently activate the channel of the character who will take over the track. But even when the channel is muted, you can see the input level on the pre-fade meter. At the bottom of the input strip, there is the interestingly labelled P/A button which is pre-fade or after-fade listen (that is pre or post to you and me). This is assigned to be either pre or post using the master P/A switch next to the main meters. On my own mixer I have had it configured so that it so the channel solos are always pre-fader. This is one of a number of custom configurations that can be programmed by the factory or dealer as although the mixer is analogue, there are many settings such as routing and user options that can be programmed into the mixer's EPROM rather than making hard adjustments on the boards.



The pan pots and routing enable the signal to be routed to any bus, pre- or post-fader. The ability to route pre-fader is for me one of the real boons of this mixer and its effect on how we work cannot be underestimated. Rather than plugging up the direct out from each input to a track on the HD recorder, you can assign which input goes to which bus, pre- or post-fade. You have to learn the system of switching towards the line for post-pan post-fade, or switching away from the line for pre-fade, but what you are not doing is poking around at the back of the mixer in a dark corner of the set, re-plugging direct outputs to recorder tracks when there is a last minute change. I just enable the track on my recorder and use a routing switch to route the audio to it. Absolutely perfect.

The switching system towards the line and away from the line maintains the stereo integrity of the mixer. Should you have a music shoot – and my SX-ST was ideally suited to a choir recording I made before Christmas - there are no compromises: it is a very neat stereo mixer. In addition to the 8 bus outputs there are 4 aux outs which can be switched to pre- or post-fade or, indeed, turned off. I use two aux feeds regularly, have two available for more complicated set-ups and as the comms and boom feeds are self-contained they do not tie up any of the aux outputs.



The output section consists of four stereo rotary faders controlling the 8 buses. This is a big space and cost saver compared with 8 linear faders and for the production sound mixer, where the main faders are always fully up, rotary faders can be seen as an advantage. There are P/A buttons so that any pair can be soloed with switches beneath each master fader enabling tone and talkback to each pair. The four aux outs each have a rotary fader, a P/A button, tone and talkback switching. There are 8 returns, switchable left and right and a master return level. Monitoring and metering are as comprehensive as you would imagine. There are two EBU PPMs that can be used in stereo but when working in mono, the lower meter switches to phase. The main monitoring selects its source by a rotary switch and the type of monitoring (mono, stereo, MS etc) with a second rotary switch. These selectors are repeated for two sets of private line comms so that any source can be selected for (in my case) either of the Boom-Ops who each have their own feed and duplex comms. There are also individual level adjustments for the comms mic and for the two comms returns.

The other distinctive element of the SX-ST is the optional eight bus digital module. This is a set of A/D converters giving AES/EBU output of 44.1, 48, 88.2, 96, 176 or 192kHz at 24-bit. The source for the A/D converters can be



switched from either an input or an analogue bus. An internal 8 track 16/24 bit recorder, similar to the MiniR82 can also be fitted. This records to a 1.8" HD and also to a CF card. Future software updates will enable all 8 tracks to be recorded to the CF card but, currently, just the one pair of tracks can be recorded. The main record and playback functions are controlled by push buttons on the mixer and there is a remote control with an LCD display which controls the detailed set-up such as routing, file naming, timecode and sync functions. A useful additional feature is that if the recorder is installed, a 0.1 % pull up/pull down becomes available to those working in an NTSC environment.

Pierre's demonstration of the SX-ST was the major part of the meeting but he went on to show us the MiniR82 recorder, the SX-BD1 boom mixer and some of the other products due out this year.



The MiniR82 recorder is an interesting addition to the recording armoury. It is an 8-track recorder which records to a 1.8" HD and a CF card in much the same way as the recorder built into the SX-ST. It has two mic/line inputs and two line only inputs but all 8 tracks are also recordable from the AES inputs. The MiniR82 is housed in metal shell milled from solid aluminium and is a little smaller than a Pro Walkman. Analogue connectors are a pair of 8-pin Binders and a mini-jack for the headphones. The other connections are via a multiway connector which carries the AES inputs, timecode and word clock/video sync. At one end there are two rotary level controls but control over the set-up is via four input buttons and an LCD display which functions similarly to the remote control of the SX-ST recorder.

Pierre showed a mock up of another recorder, the SX-R4. This used the same recorder module as the SX-ST and the MiniR82 but was packaged more conventionally, like an SQN. It has 4 mic/line inputs controlled by four rotary faders positioned on the top panel and once again, all 8 tracks can be input digitally. On the right of the top panel is the LCD screen and recorder controls, similar to the MiniR82. I can imagine the SX-R4 becoming a popular piece of kit as it is a comprehensive recorder with full size connectors making it, in my view, much easier to integrate into a recording package than the MiniR82.

The most eagerly awaited product shown to us was a mock-up of the SX-62R that comes close to being the 'SQN with a record button' many have been calling for. This is an

(Sonosax Meeting Report continued)

ENG-style six-into-two analogue mixer with comprehensive inputs and outputs and featuring Sonosax's high quality pre-amps. It comes with the recorder module integrated so being a six into two mixer, the 8 track record module is ideal for recording both the mix and up to 6 iso tracks. Initially many of us thought that the SX-62R lacked any kind of multipin output connector that this type of mixer would need to gain universal acceptance but Pierre explained that there is a user panel on the side that can be fitted with a connector of the user's choice such as a 10 pin Hirose or a 12 pin Tajimi.

Record and playback buttons are more akin to the controls on the SX-ST and the menu accessed items are controlled with the joystick control that was first seen a few years back on the Stelladat. The LCD display is substantially bigger on the SX-62R than the other recorders and probably indicates the size of display that might be available on a future remote for the SX-ST. There was a lot of interest from the floor. AMPS member, Jonathan Mitchell questioned the size of the fader knobs saying that they should be of a larger diameter. He said that the ones shown would have to be gripped between thumb and forefinger rather than the one-finger operation, on the edge of the knob, that is the way of the short-handed recordist, and this will be even more the case when you have six faders to control.

There was also some discussion about whether a disc burner would be available for the SX-62R. Despite concern from the floor, Pierre was of the view that with memory prices falling, CF cards would become the way to deliver rushes in the future but if discs were needed, they could be burnt using a laptop. After the presentation, when the products

were being handled, it was clear that the equipment presented had kindled a lot of interest, particularly so in the SX-62R. This will enter the market head-to-head with the physically much larger Nagra 6 but is beaten there by the recently released Sound Devices 788T. It will be interesting to see which, if any, of the three qualify as the much requested 'SQN with a record button'.

It was an enlightening meeting and Pierre gave us a good insight into his many 'alternatives' to well-established products. With Cooper Sound ceasing manufacture and other significant changes in the mixer market, only time will tell whether the tried and tested set-up of mixer *and* recorder remains king or if new combinations such as the Deva / Mix-12 or the Cantar / CantaRem become a more accepted approach in the future.

There were a lot of facts and figures to digest but from my point of view, the more choice we have, the better we can match the equipment available to our ever changing ways of working.

Tim White AMPS

The small wired remote that controls the functions of the internal recorder of the SX-ST - there are bigger record and play controls on the mixer itself.

TALKING POINTS

TALKING POINTS

500 BC - give or take a few hundred years : *I've always been fascinated by the Old Testament Biblical story of Joshua, leading the Israelites into the land of Canaan, destroying the stone walls of the city of Jericho, a city that had been there since 5000 BC, by simply walking around it six times with seven priests blowing rams horn trumpets, and a seventh time with his supporters shouting.*

While the Bible (Joshua, Chapter VII, verses 11 to 21) adds more detail such as the Ark of the Covenant being carried round following the trumpeting priests to achieve this result, there is clearly some mighty large scale sonic technology at work here to remove solid stone walls by acoustic power alone, something that modern sound reinforcement technology can only guess at!

KSA

FILMS ON FIRE?

We're always keen to look at how members fill those gaps between contracts that are normal for most of us in the freelance world.

Author, Sound Editor John Crumpton is a relatively recent recruit to AMPS. He's a BAFTA award winner for his ADR work on Jimmy McGovern's 'Hillsborough' and has since been twice nominated for 'Queer As Folk' and 'Clocking Off'. When between contracts, and once all the gardening and decorating is done, amongst other roles, he is the Creative Director of KBS Productions.

A recent project meant taking a step back into production work after years in the editing room.

As much as I love audio post production, I think it's valuable to spend time out of the editing room, if only to remind oneself how difficult the job of a location sound recordist can be. The change from post-production to production work is something that I enjoy immensely so if things are quiet on the editing front it's a no-brainer.

A couple of years ago I made *Past-Present-Future*, a 25-minute documentary about the Working Class Movement Library in Salford. Actor Chris Eccleston kindly narrated the commentary for me and it was a really pleasurable project to write and produce. A friend of mine, Louis Loizou, helped out with the filming on that production so it was terrific to have the opportunity work with him again on a new venture.

The task for me and my team was to produce six short video dramas with six Salford schools. The results were screened last November at the Salford Film Festival to much critical acclaim.

Sponsored by the Greater Manchester Fire & Rescue Service and part of the Clapperboard Youth Project, each group of youngsters worked with professional writers to create scripts around themes of fire safety, community cohesion, road safety, smoking, arson, hoax calls, attacks on fire-fighters, etc.

Like me, Louis's a teacher, film-maker and writer with plenty of experience working with young people. So after the writers had developed a working script about fire issues with the pupils, we went in and did eight or so weekly sessions on basic film language, story boarding, camera work, acting, lighting, sound recording etc. These practical classes led eventually to recording each school's script in a hectic two day shoot.

We were well aware that at this level of community production the audio often lets down films that visually look extremely good. To get around this issue we bought a Rode NTG2 microphone and boom pole and a Rode VideoMic (we couldn't afford Sennheisers unfortunately). At least we'd always get reasonable audio with the Sony PD 150 and PD 100 DV cameras we were using. This provided an opportunity for some of the pupils to try their hand at 'boom swinging', monitoring etc. Most of the time things worked out very well and we recorded reasonable quality sound to work with in the edit room. As with a professional shoot if I felt that a line of dialogue wasn't clear or we needed a specific location sound effect then we'd set up and record a wildtrack as a back up.

Even though it was summer the weather wasn't always kind to us during the filming. I've worked in the North West most of my life so un-forecast rain doesn't exactly come as a bolt from the blue. Somehow we always seemed to find a way around problems. At two separate schools two of our young actors weren't well enough to turn up for the second day's filming creating general apoplexy and hasty last minute re-scheduling.

We had excellent support from the teachers and teaching assistants in all the schools and were always made to feel that our efforts were appreciated with several going that 'extra mile' to find locations, provide refreshments and agree co-operation from local people and businesses.

Some of the scripts were somewhat over ambitious for our limited budget, with attacks on fire engines, schools burning down, car crashes and so on. However through a mixture of imagination, ingenuity and calling on favours we managed to overcome most obstacles.

Art Director and Vice-President of BECTU, Lawrence Van Reiss set designed a hospital emergency room and showed the youngsters the secrets of how to do realistic make-up. They got an insight into the



'tricks of the trade' whilst having the chance to ask questions of industry professionals (incidentally all BECTU members) about what it's like working in the media.

Well known actors Amer Nazir and Parvez Quadir came in to offer guidance about performing on camera. At another school we had the benefit of Nigel Travis, who when not on duty as a fireman, is a TV actor, so it didn't take us long to cast him as the fireman/father in one of the stories. In addition he also arranged for two fire engines to turn up on the day we were filming to add authenticity to an arson scene. Again all the actors had experience of working with young people and they were great individuals to work alongside. Meanwhile Louis and I concentrated on the technical side of things with those pupils who wanted to be involved behind the camera.

On occasion we had assistance from Creative Industries in Salford so other community film-makers were able to work together on this challenging project. The filming itself was a mixture of fun, excitement, pandemonium and hard work. However the stresses were more than outweighed by the energy generated by all concerned.

The skills and disciplines needed for film-making are not easy to acquire in such a short period and we used 2 cameras most of the time to give everyone a go. On certain shoots 3 cameras were employed where we knew we only had a short time to film and only one opportunity to get useable footage.

Due to the small budget if we didn't get it 'in the can' there wasn't the money to 're-shoot' later.

Regrettably the school children weren't able to be too involved in the editing as we post-produced over the school summer holidays. However, the pupils did get to view and discuss rushes and agreed fine cuts with us before we finally 'locked off' picture.

All the films were cut on Final Cut Pro. Louis edited one of the films and I engaged two other sympathetic picture editors. I'd worked with Faisal Qureshi before and he achieved some brilliant green screen matte and multi-screen effects for certain sequences in the two shorts he edited.

The final three shorts were completed by Andrew Davies, a young editor, who Louis had mentored a few years back whilst at Salford University. He's a talented, enthusiastic and (thank goodness) a computer wizard. Alongside being picture editor also was able to 'compose' instrumental backing tracks for several scenes using Soundtrack Pro software. This really added mood and emotion to the final mix. Other musical tracks were provided by supportive musicians that Louis and I knew.

Once the track-lays of all the films were completed the audio was exported as OMFs and we took the LaCie drives to Liverpool where musician and mixer Alan Watson has his Vocalbooth studio. Here he equalised, cleaned up and balanced our tracks over two days.

Unfortunately we didn't have quite as much time as we'd have liked to review the six final mixes (combined running time of about 30 minutes) as Alan was playing a gig in Southport later that night! (You may ask, when was the last time you heard this as an excuse for not working overtime from a re-recording mixer?)

At the last minute Alan produced from his own 'back catalogue' of music tracks some excellent cues that just 'finished off' sequences that had seemed a bit flat and 'bald' with only the sync



Captions: (from top) St George's pupils create 'news footage'; Moorside pupils with JC; Buile Hill pupils as cast - starting fires (in the refuse bin); Lawrence Van Reiss trying to finish make-up on cast member

and effects. This idea of every person contributing creatively to a film's overall success has always been important to me.

Film making is, or should be, very much about people working together creatively as a team whilst taking individual responsibility for their own role. The sum should be greater than the parts and there's a place for everyone in my view. So it's been really rewarding to see these young people come into their own and to watch their confidence and abilities grow as the process has gone on. And who knows perhaps it's sparked an awareness and interest in images and sound that may lead for some of them to a future career in the business? Either way it's good to know that at least half of the schools we worked with are planning to produce their own film-making projects this year due in some part to the success of our efforts.

A DVD copy of all the films was given to all participants in the project and GMF&RS will be using them as part of their educational programme in Fire Safety Awareness in and around Greater Manchester in 2008.

For further information www.johncrumpton.co.uk

Captions: (from top right) John with pupils from St George's; Louis Loizou and Buile Hill pupils; A&E ward set at Moorside School; Louis and John 'white balancing'

All photos by Denise Gillaspay



YOU KNOW THE NAME

BAUDOT



Jean-Maurice-Émile Baudot

Cut the 'ot' and we get 'Baud', a unit of speed of digital data transmission.

Baudot was born in France in 1845 to a farming family. He became an administrator in the French Telegraph Company but an interest in the technology saw him study to become an engineer. His 'Printing Telegraph' overcame the slow speed of the then systems by using his Baudot Code, a digital system that allowed time division multiplexing over a single line and the ability to send six messages at the same time. This became the basis of the Telegraph for the following decades all round the world.

A Baud became the measurement of telegraphic transmission speed - 60 words per minute (in English) was about 45 Baud. More sophisticated digital transfer meant that a baud didn't so accurately reflect the amount of data passing and most measurements are now quoted in Bits per Second (bps). However, those early adopters of digital technology - audio and computers - will be familiar with the name, Baud(ot)

END CREDITS 2007

CAST

TONY BASTABLE
YVONNE DE CARLO
ALAN COREN
ANNA CROPPER
VICTORIA HOPPER
GARETH HUNT
BETTY HUTTON
JOHN INMAN
BARBARA KELLY
DEBORAH KERR
PAT KIRKWOOD
MOIRA LISTER
MAGNUS MAGNUSSON
MARCEL MARCEAU
LOIS MAXWELL
MIKE REID
IAN RICHARDSON
ANTON RODGERS
GEORGE SEWELL
DEREK WARING
JANE WYMAN

WRITING

CLIVE EXTON
SHERIDAN MORLEY
SIDNEY SHELDON

MUSIC

IVOR EMMANUEL
RONNIE HAZLEHURST
FRANKIE LAINE
GEORGE MELLY
LUCIANO PAVAROTTI
OSCAR PETERSON

SOUND

TIM BLACKHAM AMPS
PETER EDWARDS CVO AMPS
PETER HANDFORD AMPS
MIKE SAVAGE AMPS
ROY WALLACE
DON WORTHAM AMPS

CAMERA

FREDDIE FRANCIS BSC
ALEX THOMSON BSC

DIRECTION

MICHELANGELO ANTONIONI
INGMAR BERGMAN

PRODUCTION

SIR DAVID HATCH
VERITY LAMBERT
CARLO PONTI
PETER GRAHAM SCOTT
NED SHERRIN
TOM STEEL

TREVOR CARLESS AMPS

1942 - 2007

Trevor Carless died peacefully at home at the beginning of the year.

His career had started 47 years earlier when he got a job at Beaconsfield Studios. An offer of a position at a studio in Colindale, north London, saw him working with Norman Brown, from which he followed the traditional path through maintenance and boom swinging.

It was in the late 70s that I first worked with Trevor. We were both freelancing for LWT, where we eventually took permanent jobs and became a team. The work was wonderfully varied, from current affairs – including a South American war where he twice saved my life, watching behind me while we filmed, to documentary work – filming *60 South Bank Shows*, including several full orchestras, which he relished.

It says so much for Trev's gentle and charming nature that our eight years on the road together were among the happiest I can remember; his dry humour and little chuckle will remain with me forever. He insisted on getting sound tracks for everything.... "there's no such thing as a mute shot" he would say "unless it's cold, wet or dangerous".

One day we had to film a solitary actor's feet walking through some dead bracken. I had the camera hand-held, walking backwards with a director, focus puller and spark, all tramping along and making a terrible noise. So Trev quietly moved 30 feet away, carrying the Nagra, and pointed the microphone at his own feet and, while watching the actor, mimicked his movements so that he got the solitary sound - a 'live post-sync'; so clever.

Eventually we were promoted to TV drama and Trevor teamed up with boom swinger Charlie McFadden, a perfect combination, they were wonderful together. Even the sight of them was cheering: Trevor was always tall and slim, and, standing next to Charlie, they looked like 'the number ten'.

During the 80s and 90s they did many TV series: *Dempsey & Makepeace*, *The Knock*, *The Vice*, *Inspector Lynley*, and most notably, eleven series of *London's Burning*. For all of us, these days were wonderful fun.

Trev was awarded an Emmy and nominated for a BAFTA. He leaves a dear wife Celia, three children and four grandchildren.

And one more thing, I'll bet, when he got to the Pearly Gates, the first thing he did was to oil the hinges....just so that a better creak could be put on later.

Paul Bond
DOP



Trevor Carless AMPS



Trevor with Boom-op Charlie McFadden



Trevor with DOP Paul Bond

For the many people who had known and worked with Trevor over the years, his passing has saddened everyone. He was blessed with being an honest and good natured character, always a positive outlook and the knack of humouring even the worst of life's difficulties.

I worked with Trevor on a number of productions over the years including *Frank Stubbs Promotes*, *The Prince*, Terry Pratchett's *Johnny and The Dead*, *The Great Writers*, and *The Mystery of Dr. Martinu*, directed by Ken Russell. Trevor was a fabulous Sound Mixer who knew the politics of dealing with people on the floor inside out. I talked regularly with Trevor on a social basis and was grateful that his wife Celia let me spend a short time with him at Hemel Hempstead Hospital shortly before he passed away. This great man will be sadly missed.

Clive Copland AMPS

Trevor Carless started his career as a Sound Assistant in 1961 with John Mitchell, working on the ATV / ITC series *Ghost Squad* at Independent Artists Studios, Beaconsfield.

I first met Trevor when I joined the LWT Film Department in 1985 and we soon became good friends. He was also a wonderful work colleague.

Trevor, along with Reg Mills and Charlie McFadden, worked for many years on series such as *London's Burning*, *The Knock* and *Dempsey & Makepeace*. These were all LWT Productions and both Boom Operator Paul Botham and myself helped Trevor out on countless second unit days, particularly on *London's Burning*, which seemed to run an almost permanent second unit.

In more recent years, Trevor, Charlie, myself, camera operator Ken Lowe and my son Martin used to meet for lunch and a few drinks at a pub in Chipperfield, Herts. Just as we miss Charlie McFadden, we will now miss Trevor, each a half of that wonderful double act which personified the very best aspects of this industry.

Gordon Thomson AMPS

OTHER NOTICES

David Hildyard AMPS Hon, Production Mixer, two times Oscar winner for Best Sound. A full obituary will appear in the next issue.

Barry Copland, Sound Recordist, father of Clive Copland.

Stan Nightingale, Sound Recordist, who may be known to BBC-trained members.

Cyril T R Jones, Maintenance Engineer, Pinewood Studios in the 1970s and 80s.

Russ Lloyd, Fellow GBFTE, Film Editor. (Obituary in the GBFTE Newsletter)

Clive Pearce, Hon GBFTE, Cutting Room Manager, Pinewood Studios from 1976. (Obituary in the GBFTE Newsletter)

David Watkin BSC, Director of Photography



Photos by Peter Musgrave
and Brian Simmons



SUSTAINING MEMBERS SHOW EXTRA

Captions (clockwise from far left): Tacet's Simon Clark; Keith Pamplin and Graham Hartstone at the bar; Ian Richardson at Rycote; Andrew Boulton with some of his NFTS students visiting the show.