the Journal

AMPS NEWS AGM REPORT WHO'S AT WHAT

AMPS SUSTAINING MEMBERSHIP









































www.twickenhamfilmstudios.com

We thank all our Sustaining Members for their continuing support

the Journal

CONTENTS

- **04** News, Items, Forthcoming Events
- **05** The Journal page and Chairman's comment
- **06** Membership matters
- **07** Help Chris Roberts on making AMPS run better
- **08** AMPS AGM Report
- 11 Images from the AMPS Sustaining Members Show
- 12 Who's At What: Dave Humphries brings us your news
- **17** Practitioners pass on skills FT2 Masterclasses
- 18 The Editor's Oddments
- **19** Meet our Sustaining Members: Audio Engineering
- 20 Round-up of major sound awards for 2008
- **21** Joint Guilds screening dates for 2009
- 22 Misc: Letters, AMPS anniversary
- 23 Obituaries: Mickey Hickey
- 24 Industry statistics from 2008

All pages after this are the GBFTE Newsletter. Please rotate the Journal and start from the other end.



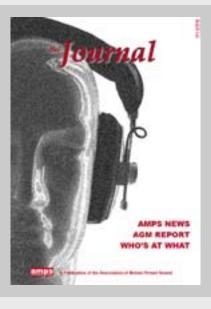
08: AMPS AGM Report



10: Sustaining Members Show



15: FT2 Masterclass



COVER: The central image of this issue's cover was created last year for an AMPS ad for AMPS that appeared in the Conch Sound Awards programme.

It was also partnered with a more Post-orientated image to form part of the AMPS entry in a new directory - The Loop: A Producers Guide to UK Film & Television Services which is published by the UK Screen Association. It will be sent to UK Screen member companies, the top 100 UK production companies, commissioners, and will also be promoted at all the key national and international trade shows.

FORTHCOMING EVENTS

ShoWest

- March 30 April 02, 2009 Las Vegas
- www.showest.com

NAB Conference & Exhibition

- April 18-23, 2009 Las Vegas
- www.nabshow.org

AES 126th Convention

- May 7-10, 2009 Munich
- www.aes.org/events

ShowTech 2009

- June 16-18, 2009 Berlin Exhibition Centre
- www.showtech-messe.com

IBC2009 Conference & Exhibition

- September 10-15, 2009 RAI Centre, Amsterdam
- www.ibc.org

PLASA 09

- September 13-16, 2009 Earls Court
- www.plasashow.com

AES 127th Convention

- October 09-12, 2009 Javits Center, New York
- www.aes.org/events

HD World Conference & Expo

- October 13-14, 2009 Javits Center, New York
- www.hdworldshow.com

SIEL & SATIS

- October 19-22, 2009 Paris Expo, Porte de Versailles
- www.siel-satis.com

ShowEast

- October 26-29, 2009 Orlando, Florida
- www.showeast.com

SMPTE 2009 Annual Tech Conference & Expo

- October 27-29, 2009 Hollywood, CA
- www.smpte.org/events

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

NEWS: The Journal would like to extend a welcome to long established British company Audio Engineering Ltd who have recently joined as Sustaining Members. Many will simply know them as Micron after their radio mic ranges but more details can be found on page 19.

COUNCIL ELECTION: The results of the AMPS Council Election for 2009 were announced at the AGM just after the voting period ended, and later, were also e-mailed to all members. As per the Constitution one third of the Council were required to step down - Colin Broad, Jim Betteridge, Dave Humphries, Simon Bishop, Peter Hodges and Graham Hartstone but all offered themselves for re-election. As a result of the election all except for Graham Hartstone re-join the AMPS Council and Production Mixer Clive Copland becomes a Council member for the first time.

Graham Hartstone was one of the two remaining original AMPS founder members on the Council for which service he was made an AMPS Fellow. However, unwilling to lose his expertise, the Council decided to co-opt Graham to the Council.

IT WAS 20 YEARS AGO: 2009 is the 20th Anniversary of the founding of AMPS and you will be seeing items in this year's issues of the Journal to commemorate that fact. If there are any suggestions as to how we might mark this milestone, please let the Editor know - journal@amps.net.

GOOD FOR YOU: Channel Four's feature film broadcasts are currently being sponsored by Guinness whose support is acknowledged in these mini ads (bumpers?) that top and tail the movie and ad breaks. Rather than the high profile ads they've used in the past, Guinness opted for a low key rotating series that feature film crafts people with their identity and a major credit being added just before the fade. Look out for AMPS member Ivan Sharrock representing sound. Recognised in the street yet Ivan?

JAM SYNC: David Crozier (Production Mixer, retired) has won two Silver awards for both entries in the International Marmalade Championships held in Scotland. Never mind about Kate Winslet......Dave from Slough has come up trumps....

Sandy MacRae who passed this e-mail info to the Journal says, "I have had the privilege of trying his marmalade and I can confirm it is very good"

WELL DESERVED: Amongst the Queen's New Years Honours was the announcement of an MBE for Mary Roche, Anvil's long time tea-lady. So many workers in sound must have had cups of tea and bacon rolls from Mary in the 62 years she's done it, starting at Beaconsfield, moving to Denham (three different locations in the laboratory complex), then finally to Perivale when Technicolor bought Anvil. Since the last move, the company has sent a taxi for her every day because she lives in Beaconsfield! However, she's going to retire this year. We understand that the award will be made in the Spring.



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).

All contents © AMPS 2009

Edited by Keith Spencer-Allen AMPS

TO CONTACT THE JOURNAL

Tel: +44 (0)1732 740950 Fax: +44 (0)1732 779168

For general communications use:

journal@amps.net

For press releases, images etc use : press@amps.net

TO CONTACT AMPS

The Administration Secretary, Association of Motion Picture Sound 28 Knox Street, London W1H 1FS, UK

> Tel: +44 (0)207 723 6727 Fax: +44 (0)207 723 6727

For general communications use:

admin@amps.net

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

Thanks to the hospitality of the NFTS, we held another successful AGM and despite the inclement weather of the previous days, the morning turned out bright and dry. However, a few members were unable to be present because the BAFTA awards clashed with our AGM; and we had an apology from one member whose car let him down on his journey from Wales! I'd like to thank him for making the effort to join us and hope to see him next year.

I'm grateful to all those 'behind the scenes' people who help to keep the Association running smoothly: Admin Secretary, Brian Hickin; Membership Secretary, Pat Heigham; Treasurer, Colin Broad; and not forgetting Sandy MacRae, Webmaster, for his support of the Website and vigilance on the Radio Mic issue. I also express my gratitude to the Council members for all their input, support and work on behalf of the Association.

The past year has been a full one. We've continued to enjoy regular film screenings in conjunction with the GBFTE at Pinewood. There have been a number of general meetings including an evening with BECTU's Martin Spence and a presentation of a new Fostex location recorder. AMPS also sponsored an award at the Conch Awards - 'Best Sound Track under £10 million'- and Colin Broad and I were delighted to make the presentation to the sound crew who worked on *Happy Go Lucky*.

Hilary Blackham has continued her sterling work organising raffles at the screenings to raise funds for our charity. This year we awarded her Honorary Membership in recognition of everything she has done for AMPS.

Apart from the more visible activities of the Association, I was involved in revising the National Sound Standards. We have also continued to respond to the issues of Managed Migration and have had discussions with the Film Council and UK Screen, looking at ways of promoting our sound industry, both people and facilities, to overseas producers. I believe that this initiative will benefit everyone working with sound in the UK. There will be more to report on this matter soon.

Lastly, AMPS subscriptions - the Council was proposing to revise the rates for 2009 but in light of the general economic downturn we decided to postpone any increase until 2010. Consequently we are looking at ways of reducing costs and increasing our income. Don't forget that every member can help by recruiting new members.

In these difficult times, may I take this opportunity to wish you all the best for 2009.

Peter Hodges AMPS Chairman



membership@amps.net

As our Chairman mentioned at the very well attended AGM on 8th February, the Council decided not to implement the planned rise in annual subscriptions in the light of the world's monetary problems which now affect everyone. So, please enjoy another year's membership at the existing rate, and I thank all those who have paid their dues.

You should all have received your membership cards for 2009, that is, if we have your correct address. Some folks moved and neglected to tell us! It was only that we now put our return address on the mail-out of the Journal that we discovered that some addresses didn't work anymore! Please try and remember, in the hassle of moving, to let us know of changes to your address, telephone or other contact details. An e-mail to admin@amps.net or membership@amps.net, or a quick phone call to 020 7723 6727 will ensure that we are up-to-date.

Those respected members who enjoy Honorary status, and whose membership is subscription-free, obviously do not need a new, dated card each year, and so those cards are now designated: 'Life'.

To boost the standing of AMPS members in attracting overseas producers to use our highly experienced people, the on-line Directory now has a link button which opens up a page of that member's awards and nominations. This needs expanding, so please render a list of your achievements to membership@amps. net and they will be included. Please date the award with the year of the ceremony, not the year that the production was made, as these can differ between the UK and USA. Have a look at one of the entries and you will see the format that is required.

Full members should continue to ask for the letters AMPS after your name on screen credits – it's a good idea to have the suffix entered on the production unit list, as this may well be used when the captions are made up. If there's an opportunity to instruct on formatting, then uppercase, no periods, with no comma between name and suffix, is to be preferred.

Patrick Heigham AMPS Membership Secretary

We welcome the following **New Members**:

Paul	DAVIES	AMPS	Full	Supervising Sound Editor	Dec-08
Martin	BERESFORD AMPS		Full	Production Mixer	Jan-09
Naomi	ni DANDRIDGE		Supplementary	Recording Engineer	Jan-09
Thomas	DEANE		Associate	Recording Engineer/ADR Mixer	Jan-09
Elena	Elena RUGGERI		Supplementary	Recording Engineer	Jan-09
Jennifer	Jennifer ANNOR		Student	Student	Feb-09
Jonatha	n BOOTHROYDE		Supplementary	Sound Assistant	Feb-09
Catheri	ne DUFFY		Student	Student	Feb-09
Steve	FELTON	AMPS	Full	Sound Editor	Feb-09
Steve	HANCOCK		Associate	Boom Operator	Feb-09
Derek	HEHIR	AMPS	Full	Production Mixer	Feb-09
Sarah	HOWE		Student	Student	Feb-09
James	KENNING	AMPS	Full	Production Mixer	Feb-09
Jim	KUM		Supplementary	Sound Assistant	Feb-09
David	LASCELLES	AMPS	Full	Production Mixer	Feb-09



HELP!

At the recent AGM, Chris Roberts made made a brief presentation on behalf of the Council, outlining areas where members may be able to help in the running of AMPS.

The thinking behind this is that during some of the recent Council meetings, it was identified that an awful lot of administrative work had fallen on the shoulders of a very small number of people. The main reason for this was identified as the concept of "Mission Creep". Over the years, as the Association has grown, the work connected with the roles of the elected officers has steadily increased. Although other Council members help out when and where they can, the vast majority of work is still carried out by a core of dedicated individuals. If the workload is shared more evenly, AMPS can operate more efficiently, organise more events, and work even better in addressing the concerns and interests of the members.

Another concern is that at some point in the future, the current officers will wish to step down. When this happens, there will be an awful lot of "local knowledge" to pass on, and in a short space of time. Opening up the day-to-day running of AMPS to involve more of the members will make this transfer of information and responsibility easier. By the time an elected officer decides to step down, those who have volunteered to help will have developed a greater understanding of those roles, and will hopefully wish to stand as candidates for election.

The areas where help would be most welcome are:

- Charity Co-ordination
- Sustaining Membership
- Meeting & Events
- Catering

- Membership Recruitment
- Journal Production
- Publicity / PR

If you feel you have some time to offer to your Association, then please get in touch any member of the Council, and they will be happy to discuss how you can help out.

Thank you

AGM REPORT









For the first time, there had been some discussion among AMPS Council about what to do about the AGM should the weather, and snow in particular, prevent the event taking place. This was a wise precaution following the generous coatings that been covering the country over the previous ten days. But the morning of the 8th February dawned, cold, dry and bright, with the roads clear - at least in the south east. The west of England and Wales were not so lucky and thick snow prevented loyal Sustaining Member Rycote and some more distant members from making the day.

The Association was again made very welcome by the NFTS and felt far more at home after the strange newness of last year.

AMPS Council member and NFTS's host Andrew Boulton opened the proceedings with a few H&S/housekeeping notes on the day before passing over to AMPS' Chairman Peter Hodges.

Welcoming the good turn-out despite the weather, officially closing the Council election by asking for any remaining voting papers, and acknowledging the large number of apologies received, the Chairman noted that there were some members not here because today clashed with the BAFTA Awards ceremony for which they had nominations. Wishing them well, he moved on to Approval of the Minutes of the 2008 AGM which were accepted and passed with no objections. There were no Matters Arising.

Following the AGM Agenda, next was the Membership Secretary, Patrick Heigham's report.

MEMBERSHIP REPORT

Last year (2008) AMPS started with 343 members and there were 29 overseas members within that figure. This year we start with a membership list of 365 including 32 overseas members. Another nine, which includes some students, are due to be welcomed in to AMPS following the next Council meeting. This means that we are probably up to the region of 374 members which is quite an improvement over last year. He added that not all the subs were in as yet so there was a possibility that if some members didn't pay we might have to lapse them unfortunately. The Sustaining Members situation is not so good. We currently have twenty Sustaining Members with a couple of new possibilities. The numbers are down on last year because DTS, Emerging and LoopSync regret that they cannot support us for this year. Some of the Sustaining Members are not asked for a subscription because they provide facilities in kind for screenings and meetings. As the usage of some of these venues has changed they were approached to continue supporting AMPS on a subscription basis. Three have declined but Technicolor are hopeful to make that change. So on the main membership side we are looking fairly healthy

There being no questions for the Membership Secretary, the Chairman moved the meeting onto the Treasurer's Report.

TREASURER'S REPORT

In Colin Broad's absence, due to family commitments, the Chairman read a set of notes provided by the Treasurer to support a financial breakdown and other details that had been distributed to the attendees earlier. The income for 2008 was £20,704 which was down a small amount on the previous year however expenditure for 2008 at £23,993 was also down a small amount making a loss of £3,289. While there are sufficient reserves to cover this situation it is obviously something that we cannot allow to continue. Last year we chose to sponsor a Conch Award for the Best Film Soundtrack under £10 Million. It was thought that this was worthwhile in raising the profile of AMPS but it is unlikely that we will sponsor an award this year because of the costs.

The Treasurer's notes finished by stating that 2009 was going to be a difficult year but we must try and ensure that our membership holds up and we keep our costs down. Most of our costs remain fairly static but there may be room for some economies. The Council did vote to keep the subscriptions at the same rate as last year by postponing the planned increase. This will make it harder to maintain our income and may result in another small loss at the end of next year.

AGM REPORT











Creative shot from the second floor 'coffee area' down to the refectory/bar area where the Sustaining Members Show was held

There was a question from the floor asking what 'Charity Income' was. This was answered by Patrick Heigham stating that this was the Charity funds raised by AMPS that comes into the Association and flows out. It is listed as an income but is then placed in a second bank account which is run on behalf of CHASE and when we are ready to buy the equipment we plan to, we can draw on this account.

The Chairman then turned to present his own report of the past year.

CHAIRMAN'S REPORT

After welcoming the attendees, he mentioned the difficulties experienced in attending by Rycote (snow) and a member travelling from Wales (car breakdown) both of whom had sent apologies for absence.

He then went on to thank all the people whose work for the Association helped keep it running - Brian Hickin as Admin Secretary, Membership Secretary Patrick Heigham, Treasurer Colin Broad, and Sandy MacRae as Webmaster and performing excellent service as AMPS' representative on BEIRG for the Radio Mic issue - and that the discussions that are taking place on AMPS Connect are a valuable way of disseminating information to the membership.

With a full agenda of other matters, the Chairman mentioned the activities of the past year in brief - the continuing joint guilds screenings at Pinewood, our own AMPS meetings, the sponsorship of a Conch Award given to *Happy Go Lucky*, and the AMPS Journal.

He went on to mention Hilary Blackham and thank her for the great job done over the past year organising raffles to raise funds for our charity. This year she was presented with an Honorary Membership in recognition of all the work she has done for AMPS.

The Chairman then mentioned that aside from the more visible activities of AMPS, he'd been involved in revising the National Sound Standards. AMPS has also continued to be involved in the issue of Managed Migration - there are discussions going on currently with the UK Film Council and UK Screen looking at ways of promoting the UK sound industry - both people and facilities. This is particularly aimed at US producers because AMPS is particularly concerned that we're losing a lot of work to American crew when we have talented and experienced people here in the UK who could undertake those jobs. That initiative is still going on and there will be further events later.

As the Treasurer's Report mentioned, there had been plans to increase the subs this year but in view of the economic situation this has been postponed for a year. Unfortunately unless things change significantly there is definitely going to have to be an increase in subs in 2010. The Council are looking at ways of cutting costs as well as increasing income but a simple way of increasing income is recruiting new members - so if you have any colleagues who would like to join AMPS please encourage them to do so.

The Chairman then wound up his report by thanking the attendees, and the NFTS for the use of their facilities, and wished them all well for 2009.

There then followed a number of presentations on specific topics.

THE RATE CARD ISSUE

Tim White spoke on the Rate Card that some members are proposing through BECTU. This all began in June of last year when Brian Simmons suggested that there should be a definition of what a sound package was in terms of gear - what should be supplied and what would be extras. Following a lot of discussion on AMPS Connect and elsewhere, there is now an AMPS 'standard sound package' on the web site that can be used as a guide for productions as well. The discussion also covered the subject of rates as well which is not AMPS central business. A rates survey gave a certain amount of data about what people were earning and what the rates for jobs should be. It became clear that in TV drama the rates have been static for years while rates for other departments have gradually increased. There are now rate cards for camera, production, hair and make-up, commercials and lighting at BECTU and they have the intention of publishing rate cards for all the crafts. BECTU are proposing a rate card based on what they've



surveyed going rates which many have a problem with as it doesn't respect the parity that members been traditionally used to between the camera dept and sound. A group of AMPS members have developed a rate card that is based on that traditional parity but for that to be accepted by BECTU there has to be a vote at a meeting of the Sound Branch of the London Production Division. Unless

members go and vote, BECTU will publish its own version. A lot feel that once that parity is kicked away then it will probably be lost forever. BECTU are currently redoing



their website and hope to get some discussion groups going. Those that are involved with this think that waiting for BEC-TU could be a long time. So one member started a Google group which is an opportunity for us to talk together and it has been pretty active. Since the group

started there are almost 100 members on it and there's been more rate card discussion on that then there has been in BECTU meetings for a long time. A lot of you know that on that site there is a rate card that we've proposed. There has been a recent revision to that to reflect some points raised recently. So any members of BECTU who are members of the Sound Branch of the London Production Division, then it is an opportunity to get ahead by voting on the rate card as proposed. Any of you who aren't on Connect and don't know about this it is known as the Google Sound Group which you can find fairly easily. If you are a BECTU member you can put in a request to join - the more the merrier.

At the end of this it is hoped to have a rate card, which may be slightly aspirational but that is a better way to do it than accept non-parity which will be difficult to recover from in the long term.

Just before introducing the Charity Report, which was to be given by Pat Heigham, standing in for Dave Turner, the Chairman quoted from Minutes of a pre-AMPS formation discussion meeting from 1988 where founder members were discussing what any money raised from subscriptions might be spent on and whether the proposed amount was too high or low. Nothing changes.

CHARITY REPORT

Patrick Heigham began by summarising the history of AMPS' charitable activities and our preferred support of a charity or a charitable aim that had a connection with sound. So Hearing Dogs for Deaf People was the first, where AMPS raised the money for a training 'kennel/run'; followed by Ovingdean Hall School for Profoundly Deaf Children where we raised the money and installed/developed a text display system for a new hall; and since last year we have CHASE - a Hospice for children not expected to live beyond their 19th birthday. AMPS will be supplying the equipment for a musical therapy room allowing the children to record music etc. It isn't quite finished

yet but when it is we will be ready to complete our part. Dave Turner is the co-ordinator for this project. Members have been raising money from raffles and some have been generous when paying their subscriptions enclosing a little extra for the charity which is then paid into a separate bank account. That is standing at just over £1500 at the moment. Pat then mentioned AMPS member Jeremy Brown's sponsored parachute jump last year that raised over £1000 for CHASE. The funds are close to the level that was required for the equipment but fund raising will carry on till the room is complete.

The Chairman then introduced Chris Roberts.

YOUR AMPS

After introducing himself as a co-opted AMPS Council member, Chris Roberts went on to explain how the Council



is always wanting to make AMPS run more efficiently, be more successful and to add value to being a member. Having taken a look at the Association it became obvious that a lot of work was falling on the shoulders of a small number of people who were doing excellent work but sometime it can get too much. Other Council Members do help out on an ad-hoc basis but this isn't an ideal situation.

Council members come from the membership and sometimes can get really busy in their jobs particularly on the production side where they can be tied up for months. This makes it difficult to plan.

So there has been an attempt to identify the roles that keep the Association running smoothly, and having identified them, make an appeal to the membership for anyone who feels they may be able to assist in a selected role. He then went on to run through these (page 7 for more details) with a general idea of what they would mean and why they would assist in key areas to benefit the Association.

Next to speak was Tina Kemp whose company operates the local operation for WPA Healthcare.

THE WPA HEALTHCARE SCHEME

Tina Kemp introduced herself and explained that her company had particular responsibility for running the private



healthcare scheme for Pinewood Studios Group, the associated companies and its many contractors. WPA are one of the largest health insurers, the longest established and are a provident (not for profit)

organisation. She went on to explain the advantages and benefits of joining under the group scheme set up for AMPS members last year. It provides preferential rates alongside the Pinewood scheme of which her power point display bullet-pointed the key elements. (We hope to publish more details in an upcoming issue of the Journal).

10

COUNCIL ELECTION RESULTS

There were eight nominations for six Council places vacated by six Council members required by the Constitution to stand down after three years, all of whom were restanding. The Chairman announced the winning members - Jim Betteridge, Simon Bishop, Colin Broad, Peter Hodges, Dave Humphries who are existing Council Members and Clive Copland, who will be new to the Council.

ANY OTHER BUSINESS

There was a request from the floor for an update on the Radio Mics issue from Sandy MacRae. He outlined the recent Ofcom Statement of Intent which detailed the most recent thinking on changes to the available RF bands. (For full and up-to-date coverage of this topic, members should turn to Sandy's blog on the AMPS website). He appealed for members to send him their comments as this helps him formulate suggestions for Ofcom that protects our interests and assist BEIRG.

There then followed some discussion about availability of RF around the 2012 Olympics.

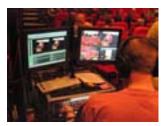
Jon Olive then asked if the Membership Secretary was able to give a breakdown of the membership spread between production and post in the light of the Rate card survey undertaken. There had not been anything similar so far for the Post side and he wondered what the possibilities were. Patrick Heigham then set about calculating a rough breakdown of the membership - 138 in production sound and 88 in post. There then developed discussion amongst the audience expanding on the fact that the work so far on developing a rate card had been done by production sound people and it was not intended to exclude post people and maybe that would be covered in the future.

Patrick Heigham than said it would be useful to know what proportion of post people were staff or freelance. A comment was made that the majority of post people are probably freelance now. Chris Roberts talked about the problems facing the post production facilities and agreed that now was good time to start the ball rolling on post production rates. He made a plea for the post members to use AMPS Connect and get this subject going. This then became a general discussion on the relationship between Production and Post and how it may develop.

The Chairman then closed the AGM with thanks all round. Peter Musgrave then proposed a vote of thanks to the AMPS Council, all those that help it run, and all the AGM's guest speakers.

The meeting then moved to the refectory area where the AMPS Sustaining Members Show opened.

KSA



Under the watchful eye of Ian Sands (left), the AGM was recorded in sound and picture. This can be accessed from the AMPS website Members Area.

All images used in this AGM Report and the Sustaining Members Show were taken by Brian Simmons, Peter Musgrave and Graham Hartstone, Additional images can be found on the website.



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.

.... Supervising Sound Editor **Colin Chapman** AMPS says Sonic Trax are completing *Robin Hood 3* and starting *Waking The Dead 8*. They are tracklaying all episodes at Sonic Trax, Pinewood and mixing & ADR recording at the new joint facility (with Up For Loud) in London.

.... Congratulations are in order to Production Sound Mixer **Ronan Hill** AMPS for being a winner for Best Sound at the Irish Film and Television Award in 2008, for the film *Kings*.

He says, "Since winning, I have worked on *Five Minutes of Heaven*, a film for Ruby Films/BBC, starring Liam Neeson and James Nesbitt, directed by Oliver Hirschbiegel and produced by Eoin O'Callahan; *The Eclipse*, for Treasure Films, starring Ciaran Hinds, Iben Hjejle and Aidan Quinn, directed by Conor McPherson and produced by Robert Walpole; *Best*, a film for BBC Vision, starring Michelle Fairley, Lorcan Cranitch and Tom Payne, directed and produced by Colin Barr.

I am currently nominated for an IFTA2009 for Best Sound - on the feature film *Hunger* (Winner Caméra d'or Cannes 2008) Blast Films, starring Michael Fassbender, Stuart Graham and Liam Cunningham, directed by Steve McQueen and produced by Laura Hastings Smith."

.... Voice Caster Louis Elman AMPS has been working on Feature films: *My One and Only, The Boat That Rocked, The Descent 2* and *The Dammed United* plus TV work: *Into The Storm* (HBO), *Hustle* (BBC), *Minder* (Ch 5) and *Krod Mandsoon*.

.... Production Sound Mixer **Barry O'Sullivan** AMPS is currently mixing *The Take* in Ireland for Sky TV/Company Pictures.

He writes, "I'm using a Fostex PD606, Sonosax SX-S mixer, and Lectrosonics radio mics along with the old faithful Sennheiser MKH60s and 50s. Many new acquisitions in here, which thankfully seem to be working out very well. We're shooting in many city locations which carries the same problems we all know and love so well, continuing to fight the good fight though. The show is being shot using the Red camera, which thankfully I don't have to feed any kind of tracks to, as post production didn't want it. My other accomplices here are Conor O'Toole (Boom Op) and John Beer (3rd man/maintenance). We've all managed to survive so far despite the best efforts of the weather and some locations that no sane person would ever expect to enter and, several hours later, leave, intact." Shooting was due to finish around the 14th February.

.... Re-recording Mixer **Alan Sallabank** AMPS has been mixing *Hubble* for Dangerous Films/Discovery, a 60 min science doc in 5.1 surround, with sound editor **Stephen Griffiths** AMPS.

He has also been sound editing and mixing *The Death of The Earth* for Pioneer Films/Granada/Discovery, a 3 x 60min science doc in 5.1 surround; sound editing and mixing *Belly of the Beast-Helicopters* for Discovery; mixing *Crooked House* for Tiger Aspect/BBC as 3 x 30min and 1 x 90min, horror drama in 5.1 surround; with Dialogue Editor Chris Roberts AMPS, FX Editor Louise Sinclair, Foley by Clarity, directed by Damon Thomas, produced by Paul Frift.

He's been filling in his spare time working on the various re-versions of *House of Saddam* for HBO.



.... Production Sound Mixer **Richard Manton** AMPS sent this picture of the *Lewis* sound crew at Blenheim Palace last year. From left to right, Richard, **Helen McGovern** (Sound Assistant) and **Stephen Fish** AMPS (Boom Operator) They're hoping a 4th Series will get under way later this year.

.... Re-recording Mixer **Andrew Wilson** AMPS has recently completed mixing *Oz and James Drink to Britain* (currently transmitting on BBC2) at the BBC in Cardiff - sound editing was by **Doug Sinclair** AMPS at Bang Post Production.

Also just completed is *Nature's Great Events* for the BBC Natural History Unit - the mixing here was shared with Graham Wild at Films at 59 in Bristol and the sound editors were **Kate Hopkins** AMPS and Paul Cowgill. As is usual with natural history films the series was shot entirely mute yet delivered in 5.1! The series transmitted in February.

Currently Andrew is mixing *South Pacific* for the BBC. Another mute/HD production for BBC NHU this six part series is having all it's sound post done at Wounded Buffalo in Bristol; sound editing is again by Kate, Tim Owens and Jonny Crew. Transmission is likely to be in April.

.... Dialogue Editor **Chris Roberts** AMPS: "Before Christmas, I was working on *Crooked House*. Written and co-produced by Mark Gatiss, of *The League of Gentlemen* fame, it is a haunting tale of three sumptuous ghost stories woven together for a spooky Christmas treat; 90 minutes of telly, three different time periods, and the subjective notion of what a ghost sounds like - how's that for a challenge!

I'm also just finishing on *Collision* for Greenlit/ITV. The drama shows the investigation of a serious road traffic collision, and how it reveals the lives of the random collection of people involved, and the effect it has on the police officers carrying out the task. Once again, I'm Dialogue Editor; **Stephen Griffiths** AMPS is handling the sound effects, Adam Davidson is our ADR mixer, and the five episodes are mixed by David Old.

I'm about to start on *Sweet Delta*, 2 x 90 minute episodes of a thriller set in the Niger Delta. We've put the same crew together who created the soundtrack for *Tess of the D'Urbervilles* - myself cutting dialogues and supervising ADR, Wayne Brooks providing sound effects, Foley to be supplied by Universal Sound, and **Alan Sallabank** AMPS putting it all together in Studio 1 at Ascent 142.

.... Production Sound Mixer Jamie Gambell AMPS writes, "Having moved over to the US towards the end of last year, thanks to a number of contacts I'd made previous to the move, some very helpful people at the Local 695 and a pinch of luck, I managed to remain unemployed for the princely total of 18 days before starting up as Sound Utility on Crime Scene *Investigation*. Now in its 9th season, I started on the episode which sees long standing cast member William Petersen leaving, to be replaced by Laurence Fishburne. It's shot a ten-minute cycle ride from home, the hours aren't too disastrous, and it runs for near enough nine months of the year! It's a twocamera show, so lots of radio mic use, but it's been running for so long that the process is slick, the placement and hiding incredibly inventive and the cast great.

We've just started shooting episode 200, directed by William Friedkin, who is fantastic, in his 70s, fiery, energetic, and knows what he wants."

.... Supervising Sound Editor **Eddy Joseph** AMPS writes, "I was thrilled to receive a BAFTA Nomination for *Quantum of Solace* and was pleased for Glenn and his team to be recognised by both BAFTA and the Academy for their work on *Slumdog Millionaire*. A good year for British Sound!

Soundelux are having a solid start to 2009 with No.1 Ladies' Detective Agency TV Series and Paul Greengrass' Green Zone. Simon Chase is supervising the series with Richard Fordham and Colin Ritchie on Dialogues and Martin Cantwell and Dave Mackie on FX; Alex Joseph and Harry Barnes are looking after the Foley. Oliver Tarney and I are supervising Green Zone with James Boyle AMPS and James Harrison on FX, Becki Ponting on Dialogues and Alex on Foley. We've also completed a series of commercials for Lux, which Martin and Colin have been looking after."

.... Supervising Sound Editors Bernard O'Reilly AMPS, and Andrew Stirk have just finished the sound design and re-recording respectively, on Lesbian Vampire Killers. Barnaby Smyth submerged himself in goo as Foley editor and artist, recording at the new Hackenbacker studio, and was very pleased with the results. Michele Woods looked after the ADR and vampire sounds at Pepper Post and Gerard Loret AMPS looked after the recuts. The pre mixing was done in an edit room using the digital Genelec 8200 series speakers and the final mix at Pepper Post with the help of Dave Turner AMPS now Head of Audio at Pepper.

.... Foley Mixer **Dave Humphries** AMPS has been working at Roger Patel's new Foley facility, **Everything Audio** at Elstree Studios. Only finished in the New Year. It has nine large surfaces and a water

tank, plus an adjoining edit room both running Pro Tools 7.4 systems. Roger also has the benefit of the Elstree Studios prop room at his disposal.



Everything Audio's Foley studio (above and larger right)) and (below) the Edit Room in preparation)



First through the door was a series of commercials for *Wickes*, featuring lots of drilling, hammering and sawing.

Next a Turkish film, *Recep Ivedik 2*, released by Melodika, with sound editing and final mixing by Taylan Oguz. The film has already been released and is apparently a huge success; in the first three days 1.5 million people have been to see it.

Lately, *The Be All & End All* for Director Bruce Webb with dialogue editing by Justine Angus and mixing to be handled by Kath Pollard at Pepper Post. Dave shot and edited the Foley, which was walked by Ted and Diane Swanscott.

Dave has also been working at Fonic Sound, recording and editing Foley for *She, a Chinese,* Directed by Xiaolu Guo; dialogues by Philippe Ciompi and sound FX by **Rob Bourke** AMPS.

No need to wait till we ask - e-mail any details about recent work and pictures to whois@amps.net or by post to the AMPS office - and you're in the next issue



YOU KNOW THE NAME LISSAJOUS



Jules Antoine Lissajous (1822-1880)

Jules Lissajous was a French Professor of Mathematics with a successful academic career. His specialist area was waves and vibration. Early work involved finding techniques for the visual display of vibration - a tuning fork in contact with water, and later, a method for reflecting a beam of light off a mirror attached to a vibrating object which was then displayed on a screen.

While not the first to research this field his simpler approach yielded better results. By reflecting light serially from two mirrors on two vibrating tuning forks positioned at right angles he was able to create what became known as 'Lissajous Figures', which were only possible to be viewed at that time due to the human eye's persistence of vision.

Lissajous Figures are today commonly used for graphically displaying the phase difference between two audio signals by applying them to the X and Y inputs (90 degree difference) of an oscilloscope-type display. Identical (mono) same phase signals produce a 45 degree straight line while

a stereo signal creates a moving 'ball of string' Lissajous pattern. Experienced observers can determine a lot of information about the compared signals. Aside from their phase relationship this can include the amount of crosstalk between related (such as stereo) signals and hence their their separation. The Lissajous patterns are not necessarily an accurate display of higher audio frequencies.

This type of display was very important for vinyl disc where significant phase differences might lead to difficulties in cutting the groove. They also had roles in analogue tape machine alignment but still make a useful tool in any situation where a knowledge of the relationship between two signals is important.



PRACTITIONERS PASS ON SKILLS

A series of Masterclasses and off-the-job training courses were held in the new year for trainees on FT2's Skillset funded *Changing Technologies for New Entrants* scheme and FT2 would like to thank all the industry practitioners who have passed on their skills to trainees.

Trainee Sound Assistant Dash Mason-Malik who attended the Sound Masterclass said:

"This was a thoroughly in depth course covering all areas from equipment specifications to the roles of assistants, boom ops and sound mixers, combining both hands on experience with theory. I learnt many new things which will be brought in to practice on placement as well as building on any theory or practical techniques learnt previously on set."

The Sound Masterclass was tutored by John Rodda AMPS, who commented:

"There is no substitute for experience and no better way for newcomers to gain that vital edge than by learning their skills from some of film and television's top practitioners. FT2 Masterclasses are equipping trainees with the practical skills and underpinning knowledge to gain the most from each placement they undertake and they are now better placed than ever to become most useful members of their chosen departments."







Brian Kelly, BECTU's Training Officer and Chair of the FT2 Board says:

"The secret of FT2's success is that we see our industries as communities where everyone has something of value to contribute. When experienced practitioners share their experience and knowledge with new entrants it is as good a form of learning as you can get - the learners love it and the experienced practitioners get a real 'kick' out of 'giving something back' to the industry."

This scheme is funded by the industry through the Skillset TV Freelance Fund and the Skillset Film Skills Fund. Skillset's Director of Film, Janine Marmot, says:

"Skillset's industry research has highlighted a need to strengthen the skills and knowledge of those wanting to enter the industry in the sound department. We are proud to be supporting this scheme – it is another great example of FT2 giving trainees access to a complete training programme – a strong combination of class-based learning and on-the-job training. This training will prepare them for work in the industry and equip them with the skills to enter the sound department."

If you are interested in offering a placement to an FT2 trainee please call FT2 on 020 7407 0344.

SOMETHING VALUABLE for nothing is rare but if you have any interest in sound technology prior to what you are using today, please check this. Peter Copeland (ex-BBC I believe) was Conservation Manager at the Sound Archive section of the British Library for 10 years till 2002. During his time there he compiled a manual of sound restoration techniques and information intended as a guide for others in the same field. It was being prepared for publication in conjunction with the Library when Peter unfortunately died in 2006. With a small amount of editing it has now been made available as a PDF on the link below. The Manual of Sound Restoration Techniques is 340 pages of information far wider in scope than the title might suggest. Ranging from the earliest disc cutting techniques up to digital media it examines many of the problem of the media and their background along with issues that we may have forgotten about, The digital section is a little dated now but the rest is entertainingly written and priceless. And free!

www.bl.uk/reshelp/findhelprestype/sound/anaudio/ analoguesoundrestoration.pdf

USB PRACTICAL EXOTICA: The Universal Serial Bus (USB) is one of the aspects of modern computing that has made a life in technology much simpler. And it is set to get better with USB-3 and the very recent agreement among the mobile phone makers to standardise on a micro-USB interface for charging eliminating the need for phone-specific chargers.

However, with human ingenuity being what it is, the provision of a 5 volt source of power commonly available around a computer has clearly sent some inventive companies into overdrive. The range of what is known as 'USB decorations', devices that don't become part of a USB network but utilise the power supply, has grown exponentially. While you can easily find USB lights, fans, vacuum cleaners and even toy missile launchers, some of the specialist nicknack websites reveal a whole new world.

Take a look at http://usb.brando.com.hk where you'll find USB toy cars, aroma dispensers, thermometers, blender/alarm clock, greenhouse..... the list goes on. However I've picked out three items that might have practical applications.

The images and captions tell the full story and have some appeal on a cold outdoors day. I've never dealt with these people but something similar may be available in shops soon.

A word of warning - such USB items frequently contain no digital circuitry. USB devices draw 5V and up to 100mA in standard (low power mode). They are then meant to negotiate with the computer before switching to a higher current draw but some USB Decor, lacking the means to communicate, may draw it without permission causing some computers problems. Recognising this there are now external USB power supplies that can power such devices with only a means to feed any data from attached devices back to a computer. That whole new world now beckons!





USB devices (from top) - USB heated shoes (gloves available); USB heated mouse mat; drinks warmer with USB hub (drinks at 50-60 degrees)

BEDITOR'S

The Journal likes to draw attention to the lesser known possible threats to, or modifiers of, our hearing, often being things that we may never have considered as being disadvantageous to our aural comfort. While sustained high levels of sound are obvious potentially hazardous, it is the short duration intense peak that can be equally threatening. One Council member tells of noticeable and measurable hearing loss in one ear as a result of recreational rifle target shooting. Less obvious, at least to me, is the mention in a recent issue of the British Medical Journal (17.12.08, ref: BMJ 2008;337: a2835) of the dangers of golf, or from some of the more high tech golf equipment. While investigating both tinnitus and right ear hearing loss in a right-handed middle aged man, his doctors narrowed the problem down to a three times a week, for 18 month golf habit, playing with a particular brand of 'thin faced titanium driver' which he eventually stopped using because of its loud noise when striking the ball. The specialists then set about researching noise levels creating by these clubs and found in typical use scenarios such clubs created peak noise levels between 120 to 130dB sounding like 'gun shots' or 'mini sonic booms'.

The man's hearing loss was 'at least 10 dB worse at 4-6 kHz than at 1-2 kHz, and there was a downward notch of at least 20dB in the 3-6 kHz range'

It would appear that these hi-tech drivers have a high Coefficient of Restitution (COR) which is a measure of the efficiency of energy transfer between the club and the golf ball, sending the ball further but with a louder impact noise. Interestingly these clubs usually exceeding the COR limit set for use in golf competitions and so are likely to only be used by amateurs.

The specialists summarise by saying that "Our results show that thin faced titanium drivers may produce sufficient sound to induce temporary, or even permanent, cochlear damage, in susceptible individuals." and go on to suggest the use of hearing protection in these situations.

Speaking personally, I don't play golf and so are untroubled by this, but I do recycle my empty glass bottles. Is it just me that finds the noise of a wine bottle smashing into hundreds of others in the large recycling containers and beaming out through the small disposal holes, excruciatingly painful? I've now learnt to pick the end disposal hole and stand round the side of the container where there are no holes and noise levels are more acceptable. If we look at our Fletcher-Munson curves, we can see that the ear is less sensitive to high (and low) frequencies. Also being in my 50s I suspect that my HF response is down a bit. Yet the sound of 'wine (etc) bottle disposal' is painfully intense. Anyone else suffer similarly? I ignore my wife who says it's just because I don't like to say goodbye to old friends!

KSA

SUSTAINING MEMBERS

AUDIO ENGINEERING LTD

Audio Engineering is based in North London, with offices in a period house, adjoining large purpose-built manufacturing facilities. The company has over 40 years experience of developing high performance wireless microphone technology, pioneering many of the advances seen by the professional audio and broadcast industries. The company is also highly instrumental in the continuing negotiations with the regulatory bodies, regarding radio spectrum usage and frequency allocation.

Audio Engineering benefits from a highly qualified and experienced R&D team, supported by an abundance of leading-edge research technology. Automated manufacturing capabilities are complemented by CAD systems and a series of screened rooms, which provide RF-secure environments for equipment testing. Surface-mount technology combines with best-practice engineering standards, to ensure long-lasting products with exemplary performance.

A Brief History

Founded in 1965, the company has a long pedigree as a specialist supplier to the film and broadcast industries, launching The Blimp - a lightweight sound-proof jacket for film cameras - as its first product. A crystal sync system for film cameras soon followed, accompanied by microphone phantom power supplies. The development of Micron radio microphone systems commenced in 1970, with the first units being launched in 1972.

The initial range included a high-quality wireless microphone with a previously-unheard degree of acoustic transparency, setting the industry standard for this type of device. In 1980, Audio Engineering became the first manufacturer to produce a modular radio microphone rack system, with individual diversity receivers, spearheading the use of multi-channel diversity systems in television studios, EFP and theatres.

Development continued with the introduction of the Micron CNS compander-based diversity system - first used on the 1984 Barbican production of *Les Misérables*. The Micron CNS (Complementary Noise Suppression) System is a key ingredient in the products' long-standing reputation for sound quality and has been continually updated and enhanced. Recent Micron developments include the introduction of frequency-synthesis technology across a variety of wireless microphone and communications systems, with many featuring a particularly a wide RF tuning range, plus further expansion of the multi-channel diversity receiver options for location sound recording and ENG/EFP.

Audio Engineering Ltd Micron House, 3 New Road, London N8 8TA

www.micronwireless.co.uk

Phone: 020 8341 3500 Fax: 020 8341 5100 E-mail: sales@micronwireless.co.uk



Micron Radio Microphone Systems

The extensive range of Micron UHF and VHF radio microphone systems is used worldwide, in television studios, in ENG and outside broadcast, for location sound recording, and in theatres and conference venues - with products in continuous service for over twenty years. The wide choice of products includes multi-channel diversity receiving systems, single- and multi-channel portable diversity systems for sound recordist, camera-based receiving systems, pocket and hand-held transmitters, plus associated wireless talkback and monitoring systems.

Micron 700 Series

- Class-leading wireless audio solutions
- Renowned audio quality, RF stability and long-term reliability
- Huge choice of products, systems and configurations
- Flexible single- and multi-channel systems
- Available in alternative RF bandwidths
- Switchable up to 100 frequencies

Optimising the balance of performance, cost and long-term reliability, the 700 Series combines the legendary Micron audio quality with sophisticated electronic engineering and rock-solid construction. Systems can be supplied with switching bandwidths up to 32MHz wide, and with up to 100 frequencies, to match performance to budget as precisely as possible and maximise the flexibility for sound recordist, ENG teams and studio crews.

Micron Explorer 100 Series

The Explorer 100, features tough aluminium cases and long life connectors, includes miniature belt pack transmitters and diversity receivers. Available with up to 256 frequencies, with bandwidths up to 32MHz, this series makes it simple to meet worldwide frequency allocation requirements. Offering numerous powering, camera mounting and microphone options, the Explorer 100 Series is designed for PSC and ENG applications, as well as film and drama location recording, and creating high quality mixer to camera wireless links.

This profile of Audio Engineering, our most recent Sustaining Member, starts what will be a continuing series focusing on all of our supporting organisations. All content is supplied by the featured company.

2008 SOUND AWARDS

Our round-up of the major Sound awards made in 2009 for the 2008 time period. AMPS members are in bold.

BRITISH ACADEMY FILM AWARDS - BAFTAS 08-02-09

FILM SOUND AWARD

SLUMDOG MILLIONAIRE: Glenn Freemantle, Resul Pookutty, Richard Pryke, Tom Sayers, Ian Tapp AMPS

CHANGELING: Walt Martin, Alan Robert Murray, John Reitz, Gregg Rudloff **THE DARK KNIGHT**: Lora Hirschberg, Richard King, Ed Novick, Gary Rizzo

QUANTUM OF SOLACE: Jimmy Boyle AMPS, Eddy Joseph AMPS, Chris Munro AMPS, Mike Prestwood Smith AMPS, Mark Taylor

WALL • E: Ben Burtt, Tom Myers, Michael Semanick, Matthew Wood

81st ACADEMY AWARDS - OSCARS 22-02-09

ACHIEVEMENT IN SOUND EDITING

THE DARK KNIGHT: Richard King

IRON MAN: Frank Eulner, Christopher Boyes

SLUMDOG MILLIONAIRE: Glenn Freemantle, Tom Sayers

WALL • E: Ben Burtt, Matthew Wood

WANTED: Wylie Stateman

ACHIEVEMENT IN SOUND MIXING

THE CURIOUS CASE OF BENJAMIN BUTTON: David Parker, Michael Semanick, Ren Klyce, Mark Weingarten

THE DARK KNIGHT: Lora Hirschberg, Gary Rizzo, Ed Novick

SLUMDOG MILLIONAIRE: Ian Tapp AMPS, Richard Pryke, Resul Pookutty

WALL•E: Tom Myers, Michael Semanick, Ben Burtt WANTED: Chris Jenkins, Frank A. Montaño, Petr Forejt

ACADEMY AWARDS FOR SCIENTIFIC & TECHNICAL ACHIEVEMENT 07-02-09

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

CINEMA AUDIO SOCIETY 14-02-09

The US Cinema Audio Society (CAS) held its 45th Awards for Outstanding Achievement in Sound Mixing for 2008 in February. In the **Sound Mixing for Motion Pictures** category, both *Quantum Of Solace* and *Slumdog Millionaire* were amongst the nominees which would include all the mixing team from production to post. The winner was *Slumdog Millionaire*.

Congratulations to all nominees, winners and their crews



Continuing the successful series of shared screenings organised by Michael Johns of the GBFTE, the dates for alternate Mondays in 2009 are given below. Please note that because of Bank Holidays on April 13th, May 25th and August 31st the screenings for those weeks will be on the Tuesday.

Unless otherwise advised, shows commence at 8.00pm, in Theatre 7, Pinewood Film Studios.

Owing to the uncertainty of print availability, the actual film title is often not confirmed until a few days before each showing and members will be advised by e-mail only, since there may not be time for conventional post. To join this Screenings e-mail group send a request to screenings@amps.net. Alternatively, please ring Brian Hickin for details on

JOINT GUILDS SCREENINGS - DATES FOR 2009

his usual AMPS Office number: 020 7723 6727.

Please respond to the AMPS office with your name, each time you wish to attend. Members may reserve two seats, for themselves and a guest. Student members may be limited to one seat. Additional seats might be available but this should be checked. Should you reserve seats and then not be able to use them, please let Brian Hickin know as other members may be waiting for seats.

If you do not wish to be contacted electronically, please send a blank e-mail to: screenings@amps.net putting 'unsubscribe' in the subject field.

AMPS may offer our own film shows from timeto-time and you will be notified through the same channels.

ALL MONDAYS EXCEPT WHERE INDICATED						
JANUARY	19th	FEBRUARY	2nd 16th			
MARCH	2nd 16th 30th	APRIL	14th (Tuesday) 27th			
MAY	11th 26th (Tuesday)	JUNE	8th			
- SUMMER BREAK -						
SEPTEMBER	1st (Tuesday) 14th 28th	OCTOBER	12th 26th			
NOVEMBER	9th 23rd	DECEMBER	7th			

AMPS wishes to thank Michael Johns for organising the films, and Pinewood Studios for kindly allowing the use of the prestigious Theatre 7.

In the event of the Theatre being unavailable to us, you will be advised of an alternative venue.

But, if you have to stay home.....

The first TV to be launched that supports a new widened picture format of 21:9 aspect ratio is expected about the time of publication of this Journal. Philips have announced a *Cinema 21:9* HDTV LCD set with a 56 inch display that is described as being able to show full theatrical aspect ratio without borders. Prices and availability are not currently available, nor details of exactly how it will handle 16:9 content.



LETTERS

from Harry Hutchings

Where am I now?

Still at Timberland....sold my French watermill... gave away my Spanish villa...had urgent openheart surgery to replace a diseased aortic heart valve when given three month's to live Xmas 2006...Either side of the surgery arranged the tropical water lily imports for the new RHS Wisley glass house ...Go to www. watergardenermagazine.com article July 2007 on new RHS Wisley Gardens opening for more info.

I have now as far as I am aware...the largest private tropical water lily collection in Europe. Old friends are welcome to view at Timberland Watergarden in June onwards.

Several of my friends and colleagues have passed away...I miss them and the wonderful days of analogue sound...however...with 16 grandchildren and the first greatgrandchild I have little time to dwell on the past.

Despite doctors' reservations, I still referee every weekend and do the college games midweek, weather permitting...and have special dispensation from the FA to wear warm and rainproof protective clothing.

My AMPS Honorary Membership certificate still has a prominent position on the lounge wall...and I read the journal throughout when it arrives...

I would like to thank all my friends who made the latter part of my business career so enjoyable....what would have been the coach trips without them?

Again...any of my old colleagues who would like to view the water lilies etc can contact me at the e-mail address below and arrange a time...I'll chill the wine... they can even taste the latest vintage from my own garden vineyard.

Harry J Hutchings BSc AMPS harryhutchings@talktalk.net



As part of the Journal's look back at 20 years of AMPS we are looking through the old Newsletters/Journals for items to reprint. This item came from AMPS Newsletter No.32 from Winter 1999. It wasn't credited then but we suspect that it was compiled by Bob Allen.

It is interesting to note that only one of these has been fully realised in the last ten years and while some of the other points are slightly improved, many are actually worse. But there are still 91 years of the 21st century remaining!

A Production Mixer's Hopes For The 21st Century

- Noiseless lighting equipment
- At least three on sound for all drama shoots
- To be asked where the genny should be parked
- A ban on using mobile phones in the vicinity of the set
- To use radio mics only on rare occasions
- Thirty seconds silence before roll
- Consultation regarding choice of locations
- Consultation regarding post production transfer
- A digital recorder that uses a medium for direct use in the post production workstation
- Rates for gear based on rental company rates
- No more requests to 'throw the gear'
- No more requests to defer payment
- No more offers to share profits in lieu of pay
- Maximum of 10 hours per day and five days per week
- Greater recognition of AMPS as a qualified organisation of professional motion picture sound operators.



Ludicrous Lines

Do not pay too much attention to this new Commercial Television. It is a passing phase and will never catch on with the public.

Editor Derek Jameson recalling a memo circulated to Daily Express journalists in 1961, BBC TV2, 5 Feb 2009

Asset prices are at rock-bottom – and they may even fall further.

Richard Branson, BBC Radio, 29 Jan 2009

Many film directors turn up in the morning and their eyes are wide with terror because fundamentally they don't know what they're doing.

Actor Tom Conti in 'Movie Connections', BBC TV1, 4 Feb 2009



MICHAEL 'Mickey' HICKEY AMPS Hon

He was born in Birr, County Offaly, Eire, in 1914 and that is where he lived for the first few years. His family then moved to Kennington London and he began to take an interest in talking and moving pictures, gaining his first employment as a projectionist at the Astoria in Charing Cross Road in 1928. There was a period when only about ten people knew about sound in the whole of England and he was one of them. He soon found himself working in all the big Westend cinemas for the sum of two pounds and two shillings a week.

After this he moved to Paramount News where he worked on Newsreels. When war broke out in 1939 he was drafted into the Army Film and Photographic Unit based at Pinewood Studios where they made training films for new recruits.

When the war ended in 1945 he was offered a job as a sound man at the MGM Studios in Borehamwood. This lasted until the studios closed in 1969. His film credits include *Private Potter*, *Khartoum*, *Ryan's Daughter*, *Island In The Sun*, *The World Of Susie Wong*, *Goodbye Mr Chips*, *Where Eagles Dare*, *Lolita*, *Barry Lyndon*, 2001: A Space Odyssey, Inn Of The Sixth Happiness, A Woman Called Golda, Please Sir, Frenzy, The Tamarind Seed, Expose, Love And Bullets and The Music Machine.

His favourite directors he worked for were Stanley Kubrick and David Lean and his favourite performer he worked with was Ingrid Bergman. On television he worked on *The Prisoner, The New Avengers* and *Hammer House Of Horror/Mystery And Suspense*. He also made several commercials and in later years worked for ITN News. His career spanned 61 years and he loved every minute of it

Dad passed away, aged 94, on January 20th following a short illness, He was a wonderful father, a great character loved by everybody and respected in the industry

Robert Hickey

I remember Mickey Hickey well as we worked together on several movies, including *Barry Lyndon*, in the early 1970s at Delta Sound. He was the Sound Camera Operator to my Sound Maintenance Man in the days of sound cameras on location.

He and I used to double up as ACTT unit stewards and had many arguments in production manager's offices about things like breaking the 10 hour break, meal penalties, and golden hours etc. We lost touch after that era and never met up again but I would still hear of him from time to time.

Please give his family my best wishes

Richard Daniel AMPS

I worked with Mickey in the 70s at Osborne Sound in Meard Street, Soho, doing commercials (anyone remember *Keep a Chrysler Sunbeam in Your Life* with Petula Clark) and docos, and later at ITN. I have Mickey to thank for getting me an introduction there.

We had many a drink in local pubs during the evening breaks. He was a great chap and I am going to miss him.

Robin Maddison AMPS



UK BOX OFFICE FACTS & FIGURES FROM 2008

The latest statistics from the UK Film Council paint a mixed picture for film in the UK in 2008. While box office receipts reached a record high, film production spend in the UK was down compared with 2007. Cinema-going continues to be one of the nation's favourite activities with box office takings for the UK and Ireland hitting £949.5 million, up 5% on 2007's £904 million, and the highest since records began in 1989. British films also accounted for 31% of takings, the second highest in a decade.

The top films of the year at the UK box office were all made with significant UK involvement. These included Mamma Mia! earning £69 million to become the most successful film in the UK ever and Quantum of Solace taking more than £50 million and achieving the highest opening weekend for any film in the UK with £15.4 million.

UK films share of box office gross:						
1996	16%	2003	16%			
1997	26%	2004	23%			
1998	13%	2005	33%			
1999	24%	2006	19%			
2000	15%	2007	29%			
2001	30%	2008	31%			
2002	24%					

Indiana Jones & Kingdom Of Crystal Skull 40,180,000

69,161,234

50,830,868

48,686,653

26,427,325

24,718,240

22.772.297

22,742,812

20,044,240 19,955,064

17,217,944

11,653,554

11,413,424

10,967,730

10,591,453

10,515,326

10,222,998

9,741,749

9.658.970

9,496,819

Film production spending in the UK: Film production statistics paint a more complex picture with spend totalling over £0.5 billion in 2008 - but still down 23% on 2007. For films with production budgets of £500,000 and above in the calendar year 2008, production spending in the UK totalled £578.2 million with the UK involved in the making of 111 feature films (126 in 2007). Production spend in the UK for the year was 23% lower than 2007's total of £753 million. Top 20 Films of 2008 by UK Box Office Gross (£)

Mamma Mia!

Quantum Of Solace

The Dark Knight

Sex And The City

Kung Fu Panda

Sweeney Todd

Four Christmases

High School Musical 3

Madagascar: Escape 2 Africa

The Spiderwick Chronicles

The Chronicles Of Narnia: Prince Caspian

The Mummy: Tomb Of Dragon Emperor

Hancock Wall-E

Iron Man

Step Up 2

Iuno

The UK Film Council further breaks the data into three distinct types of production category:

Indigenous British - films made by a UK production company that are shot wholly or partly in the UK.

Inward investment films - big budget films that are financed from overseas but made in whole or part in the UK.

Co-production films - made both in the UK and abroad using UK crew, expertise and services.

Spend on **indigenous British films** was strong with a 21.5% increase compared to 2007. 66 UK indigenous feature films were produced in 2008 (68 in 2007) with the total UK spend reaching £192 million, 21% higher than 2007's £158 million. UK indigenous films included The Boat that Rocked, Green Zone, Dorian Gray, Me and Orson Welles and 1939.

However, the outlook for independent British films in 2009 is

Wanted expected to be tough with the economic downturn starting to Coverfield take effect. This impact had not materialised in 2008 as finance

and credit deals are done well in advance of film production and release. The immediate prospects for British independent films suggest it will become even harder to raise credit especially through banks.

Inward investment films decreased by 35% compared to 2007's £523 million with 25 films (30 in 2007), but still brought £338 million into the British economy. This drop was due to a number of exceptional factors including films being lost or postponed due to the US writers' strike, the exchange rate (\$1.97-£1 in June 2008 compared to \$1.53-£1 in November 2008), US productions being encouraged to spend

closer to home because of US tax incentives, and the effects of the actors' dispute. Inward investment films included Prince of Persia: The Sands of Time, Quantum of Solace, The Wolfman and The Fantastic Mr Fox.

In 2009, the environment for inward investment looks more favourable due largely to a fall in the exchange rate which is enhancing the UK's competitiveness, encouraging the US studios to bring work to the UK.

UK PRODUCTION 2007-2008						
	2007		2008			
	Number films	UK Spend	Number films	UK Spend		
Co-production	28	72,189,984	20	47,824,605		
Indigenous	68	158,202,263	66	192,199,698		
Inward Investment	30	522,952,281	25	338,162,742		
TOTAL	126	753,344,528	111	578,187,045		

The UK was involved in 20 co-productions, compared to 28 in 2007. The total UK spend of £48 million was a 34% decrease on 2007's figure of £72 million with 28 films. These included Solomon Kane, Cheri and Bright Star.

Co-production activity is not expected to rise in 2009 given that the tax break incentivises spend inside the UK and therefore not production outside it.