

# *the Journal*

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**NEWS  
WHO'S AT WHAT  
AMPS AT 20**

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



COVER: Pinewood's Pressburger Theatre featuring a Euphonix dual-operator System 5 console

## FORTHCOMING EVENTS

**IBC2009 Conference & Exhibition**

- September 10-15, 2009 - RAI Centre, Amsterdam  
 - [www.ibc.org](http://www.ibc.org)

**PLASA 09**

- September 13-16, 2009 - Earls Court  
 - [www.plasashow.com](http://www.plasashow.com)

**AES 127th Convention**

- October 09-12, 2009 - Javits Center, New York  
 - [www.aes.org/events](http://www.aes.org/events)

**HD World Conference & Expo**

- October 13-14, 2009 - Javits Center, New York  
 - [www.hdworldshow.com](http://www.hdworldshow.com)

**SIEL & SATIS**

- October 19-22, 2009 - Paris Expo, Porte de Versailles  
 - [www.siel-satis.com](http://www.siel-satis.com)

**ShowEast**

- October 26-29, 2009 - Orlando, Florida  
 - [www.showeast.com](http://www.showeast.com)

**SMPTE 2009 Annual Tech Conference & Expo**

- October 27-29, 2009 - Hollywood, CA  
 - [www.smppte.org/events](http://www.smppte.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](mailto:journal@amps.net)) if we've missed any relevant shows. Editor*



**CHANGE IN COUNCIL :** Due to a change of employment and heavy workload, Dave Turner (Head of Audio, Pepper Post) asked to stand down from AMPS Council. Accordingly, the candidate polling the next most votes at the election for 2009, is invited to join the Council.

Therefore the Council is pleased to welcome Mike Wabro (Sound Editor) to this position.

The current Council is now:

**COUNCIL MEMBERS 2009**

<b>Chairman :</b>	Peter Hodges
<b>Vice-Chairman :</b>	Brian Simmons
<b>Treasurer :</b>	Colin Broad
<b>Hon Secretary :</b>	Jim Betteridge
<b>Membership Sec :</b>	Patrick Heigham
Simon Bishop	Chris Munro
Andrew Boulton	Chris Roberts
Colin Chapman	Alan Sallabank
Simon Clark	Ian Sands
Clive Copland	Mike Wabro
David Humphries	Tim White

**Co-opted :** Graham Hartstone Jonathan Mitchell

**Admin Secretary :** Brian Hickin



**NEW SUSTAINING MEMBERS :** We'd like to welcome two new companies as Sustaining Members. **Visual Impact**, the equipment sales and hire company, joined at the end of May. They have recently added a dedicated audio hire department building on their existing equipment sales departments. Further details are to be found on page 8.

Joining in early July, **Reelsound** is a well-established post production facility based at Pinewood and fronted by AMPS members Max Hoskins and Mike Wabro. Further details on them will appear in the following issue.



[www.visuals.co.uk](http://www.visuals.co.uk)



[www.reelsound.com](http://www.reelsound.com)

We welcome them both and thank them for their support.

*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 web site ([www.amps.net](http://www.amps.net)).

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**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**

'We live in interesting times' to misquote an old Chinese curse or proverb. If it is a curse I'm sure that we all have been affected in one way or another by the current financial and political turmoil but despite everything we all have to go about our lives as best we can.

One slightly positive result of the weaker pound is that US producers are looking at spending money in the UK and so let's hope that this will create more work for us all (as long as not too many US technicians are brought over here). I recently attended an 'Inward Investment' seminar organised by the UKFC and one fact that caught my attention was that the UK film industry turns over about 4 billion pounds a year so we shouldn't think of it as a cottage industry.

But as various postings on AMPS Connect clearly show there still seems to be a lack of appreciation both creatively and financially for the work that we do. Raising the profile of sound has always one of the key aims of the Association and the Council has continued to pursue ways we can promote the UK sound industry. We are currently looking at a Skills Passport scheme for film sound and at how we can use it as a tool to maintain standards and raise the value of our members in the eyes of the producers and production managers.

There seems to be continual downward pressure on budgets across the board that affects us all. I have to say that after many years of involvement with running audio post production studios, I'm glad that I no longer have the continual pressure of the everyday overheads that always seem to be increasing. I take my hat off to those who still undertake the running of studio operations.

In the last issue of the Journal, Chris Roberts wrote an article outlining the areas where members could help and contribute to the running of AMPS. The Association is run very economically because of the work of a few individuals but it would be great if more members could get involved and so spread the load and maintain the knowledge for the future. Please don't be shy about coming forward and offering your help.

As the summer approaches I do hope that you will be able to enjoy the better weather and perhaps take a break with your family, if you are not lucky enough to be working.

*Peter Hodges* AMPS  
Chairman

## from the membership secretary



[membership@amps.net](mailto:membership@amps.net)

As we go to press, more than halfway through the year, the recession seems to have bitten into our membership, since a number of members have lapsed through non-payment of subscriptions. This is understandable, since living expenses obviously must take precedence.

All is not that gloomy however, as the successful election of new people applying to join AMPS has more or less kept our membership numbers fairly stable over the last two years and therefore also the income from subscriptions.

A few folks have been difficult to track down, as changes of address are not always remembered to be notified to us and it's only when the Journal gets returned by Royal Mail, with 'gone away' or 'not known here' affixed, that we have to start detective work to ensure that the online Directory can be kept up to date with members' contact details.

This all takes up time for your voluntary officers to expend, so please help by letting us know if your details change. A quick e-mail to [membership@amps.net](mailto:membership@amps.net) or [admin@amps.net](mailto:admin@amps.net) will suffice.

The on-line Directory with links to members' Awards and Achievements, shown as a certificate page, intended to act as a shop window for our UK talents, continues to be developed.

If you have been nominated or won an award for Sound oriented efforts, please send the details to [membership@amps.net](mailto:membership@amps.net) for inclusion. It's important to get dates correct – they need to be those of the *award year*, which is not necessarily the year of production (for instance, BAFTA and AMPAS have different qualifying date periods). A lot of work is undertaken by your Membership Secretary in checking all the award websites, so your submitted information might take a while to appear.

*Patrick Heigham* AMPS  
Membership Secretary

We welcome the following **New Members** :

Craig	BURNS	AMPS	Full	Boom Operator	Mar-09
Filipa	PRINCIPE		Associate	Sound Editor	Mar-09
Oliver	ROTCHHELL	AMPS	Full	Production Mixer	Mar-09
Paul	WEIR	AMPS	Full	Sound Designer Games	Mar-09
Steve	JONES	AMPS	Full	Production Mixer	Apr-09
Stuart	BRUCE	AMPS	Full	Production Mixer	May-09
Jim	HOK	AMPS	Full	Boom Operator	May-09
Simon	KOELMEYER	AMPS	Full	Production Mixer	May-09
Steve	MILLER		Associate	Sound Editor / Re-Recording Mixer	May-09
Robert	WALKER		Associate	Film Sound Lecturer	May-09

# AMPS ASSIST

As most will know, AMPS is run on a purely voluntary basis - there are no paid full time personnel running anything here. Whatever AMPS achieves has required members giving up their time to make it happen. The majority of this load falls on the Council Members, and they aren't complaining, but we could do more, much more, with additional volunteers. If your workload isn't as heavy as you might wish at the moment, give some thought to becoming a little more involved in an AMPS activity. There are many areas that we would appreciate help with - on an occasional or regular basis - your choice.

The areas we have identified where help would be most welcome are :

- **Charity Co-ordination**
- **Membership Recruitment**
- **Sustaining Membership**
- **Journal Production**
- **Meeting & Events**
- **Publicity / PR**
- **Catering**

Council member Chris Roberts undertook a study of what AMPS needed in terms of future development and made a report to the Council and to the AGM earlier this year. Chris' summary below explains the wider long term concerns that we have.

*During recent Council meetings, it has been identified that much of AMPS' 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.*

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*

*the Journal*  
**REWARDS OFFERED**

Contact the Editor at:

**journal@amps.net**

The Journal can now make, at the Editor's discretion, small rewards for articles appearing in the AMPS Journal.

AMPS wants to encourage budding authors to try their hand at writing on some area of their knowledge, to make worthwhile comment or tell us in detail about a recent project - anything that would be of interest to the readership.

Have an idea ? Drop me an e-mail and we can talk it over.

You'll not be getting rich from this - we were thinking of £50 - but it is recognition of effort - and a reasonable meal for two!



*Recently there has been some confusion about the link between Membership Categories and Job Titles particularly when members want to change how the Association recognises them. AMPS Vice-Chairman Brian Simmons explains.*

## FULL & FAIR

One of the regular duties of Council is to process applications for membership as well as requests from current members who want to upgrade their category and others seeking to change their 'job title'.

Most of the time this is straightforward provided that full information is disclosed, and CV's are accurate. However, our Membership Secretary can spend considerable time checking the accuracy of some applications where the evidence of experience is clearly lacking or is 'massaged'.

At the inception of AMPS eligibility for membership was confined to Production Sound Mixers, Re-recording Mixers and Supervising Sound Editors. Since then the Association has progressed to be more inclusive encompassing skills from the wider sound community. We always endeavour to ensure that members of AMPS are recognised and respected as the more experienced and qualified personnel in their respective fields.

Once in a while we learn of a member confusing Full membership with job title. So perhaps it might be helpful to offer some clarification.

To be accepted as a FULL member our Constitution requires, in part, "six or more years' experience in a skill or skills recognized by the Council" Thus an Associate Member, having qualified for membership on the basis of three years experience can become a Full member on the completion of a further three years. During this time he may well have moved from Sound Assistant to Boom Operator but will have remained an Associate member.

For, say, a Boom Operator or Assistant Sound Editor, already Full members on the basis of having six or more years experience, should they move to Production Sound Mixer or Sound Editor they continue as Full members. The measure of experience in any craft role is determined by the individual's CV, not by the category of membership. A good reason to have an up-to-date CV on the website!

As Full members we are all equal in the privileges of membership of the Association as stated in our Constitution.

**BS**  
Vice Chair

## NEW SUSTAINING MEMBER



### Visual Impact opens new Audio Department

Visual Impact is very pleased to be invited to become a Sustaining Member of AMPS.

We believe the principles AMPS stands for are worth supporting, in today's entertainment industry.

Membership of AMPS coincides with the recent expansion of our operation to add a dedicated audio hire department.

While we have been selling and renting audio equipment successfully for a number of years, we decided to expand our offering to meet increased customer demand. Based at our head offices in Teddington, this dedicated audio hire facility provides the three key elements needed for any production: Synchronisation, Comms and Audio.

Department manager Ian Coles brings with him a wealth of experience having worked in the industry since 1979. "I want to enhance what Visuals are already doing", he said, "and continue to grow the business."

With continued investment in the latest technology Visual Impact have audio equipment suitable for any situation; from a simple PSC shoot through to a more complex multi-track drama.

Please contact Ian Coles for an up-to-date rate card or any audio enquires

**Tel :** 020 897 71222  
**E-mail :** [ianc@visuals.co.uk](mailto:ianc@visuals.co.uk)  
**Web :** [www.visuals.co.uk](http://www.visuals.co.uk)

**Visual Impact U.K. Ltd**  
**Unit 2 Sound Dept**  
**Teddington Business Park**  
**Station Road**  
**Teddington**  
**Middlesex**  
**TW11 9BQ**



## CHARITY UPDATE

## AMPS supported Charity - Chase Children's Hospice

We have reached, and more, the target we were going to collect for Chase. The total is £3,704.25 which will be used to purchase and install recording equipment in their Music Therapy Room for the children to make memento CDs for their families.

Many thanks to all those who have made donations; Hilary Blackham for running the raffles at the Film Screenings, and to those Guild members and guests who supported by purchasing raffle tickets – not least to Jez Brown who raised over £1,000 by jumping out of aeroplanes! Chase are delighted with your efforts.

The next charity AMPS will be supporting is the Cinema and Television Benevolent Fund. We are to supply and install an induction loop system for a cinema and meetings room at their residential retirement home at Glebelands, near Wokingham.

Some Council members have already started preliminary work and will be undertaking the installation of behalf of the CTBF.

For information about Glebelands, visit:

[www.ctbf.co.uk/glebelands/glebelands.html](http://www.ctbf.co.uk/glebelands/glebelands.html)

▶ **NEGOTIATION TACTICS :** A recent thread on the RAMPS usenet group under the title of **'Made a mistake today...'** had a young and inexperienced production mixer agonising over a small mistake he'd made on a job which resulted in the non-recording of a small piece of largely inconsequential sound in a documentary. He asked if the more experienced members of the group had similarly beaten themselves up having made similar learning mistakes. Surprisingly, there followed a number of mixers owning up to early errors but all adding that you probably will not make such mistakes again and provided that you learn from this is can be a positive experience. I rather liked a comment from experienced production mixer Charles Tomaras, who expanding on this last point implied that it it may actually be of use when negotiating over rates.

*"When they ask you why your rate is so high, tell them it's because you've already made all the mistakes the cheaper guys have yet to make! "*

## THE EDITOR'S ODDMENTS

▶ **SQUARK POLLUTION :** In some parts of the country, there may be another factor to look out for when undertaking a location recce for 'audio suitability', and it is getting less confined.

Living in west Kent, on the edge of a large deer park, just beyond the M25, we'd always heard rumours of the 'parrots in the park' but never experienced them until about five years ago. By this time they had colonised trees at the north end and could easily be heard when walking in that area. Two years ago they started crossing our garden and this year they can be found, or rather heard, bickering in the apple trees.

I understand that these are actually parakeets, green/yellow and Magpie-sized, and as their natural habitat ranges from desert to the Himalayas, are unlikely to be disadvantaged by anything the UK weather throws at them. With no obvious predators there seems to be little to stop them spreading - I'm told that they are to be found in large numbers in several areas south of London and very probably elsewhere.

So why should this concern us? Well, these birds are loud, far more so than indigenous tweeting and do seem to have a fondness for 'argumentative' behaviour with half a dozen or so at a time creating an unholy row. And as I learnt recently, their unnaturally penetrating call can add a usually unsuitable background ambience that sounds 'jungle' rather than 'home counties'. And that is without the evening roost and the periodic high altitude 'flock flyover'.

There has always been a challenge to ensure the correct ambient birdsong, either natural location or a track, to match the intended cinematic location. I think the coming years are just about to see that getting a whole lot more difficult.

**ANECDOTE:** An hour and a half drive home on a rough desert road after a rather worse than usual day of wind and sun and sand, the internationally-known top camera-operator turned to the mixer and said "Any rushes tonight?"

"I really don't think that a flight would have managed to get in today so the cutting room may not have anything for us. Let's hope not - all we need is a bath and bed".

"If we do have rushes, will there be any sound?"

"I hardly think so, Chick. The cutters would not have had time to sync them up"

"Then that's it for me. I'm not going to rushes. I'm going to bed."

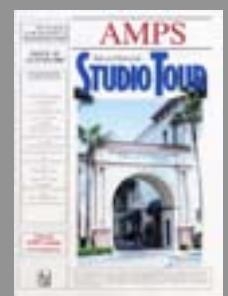
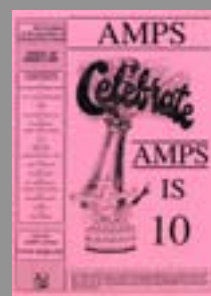
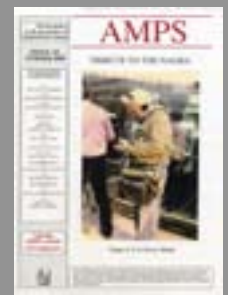
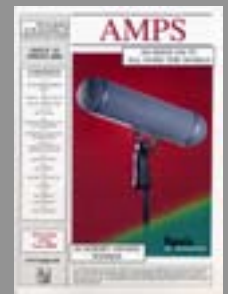
"But surely you'd want to see them even if not sync'd-up?"

"What? You're joking? Without sound they don't mean a thing."

"Oh, come on Chick. Surely there's a lot of stuff for you to see?"

"Forget it! Without sound all they do is sit there and criticise the picture. All of them. Without sound it doesn't mean a thing."

Peter T Davies AMPS Hon







**amps**  
Anniversary

As part of our continuing series celebrating 20 years of the Association, we present the front covers of all of the issues of the AMPS Journal, from No 1 to 62 (known as the AMPS Newsletter prior to No 48).

While the current issues average 24 pages in full colour (32 with the GBFTE section), the early days were very different. Issue 1 was a single sheet and it wasn't until issue 4 that we hit 8 pages arranged as a Newsletter proper.

Primitive colour appeared with issue 21 where we started using coloured paper for the covers, and real colour started with issue 33 on the cover and a couple of pages inside.

The big leap occurred in 2004 with issue 46 which was the first to be produced following the Association's major investment in publishing production equipment. The Journal became full colour with No 49.



## Who's At What ....

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

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

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

**whois@amps.net**

*and you'll be in the next issue.*

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

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

*Looking forward to hearing from you.*

**Dave Humphries** AMPS

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

.... Production Sound Mixer **Stuart Wilson** AMPS is working on *Harry Potter and the Deathly Hallows* with Orin Beaton as Boom Operator and **Mitch Low** AMPS as Sound Maintenance

.... Production Sound Mixer **Brian Milliken** AMPS was shooting *Sherlock* a pilot for Hartwood Films. He says, "Directed by Coky Geidroyc, shot in Cardiff, Swansea and London and hoping it will become a series later this year.

Then straight onto *Outcast* for Makar Productions, a horror film on locations in Edinburgh and Galway which was shot on two Sony EX3 HD cameras and directed by Colm McCarthy. I am now about to start *Garrow's Law*, a period courtroom drama shooting in Glasgow and Edinburgh.

I'm humbled and delighted to report that I was nominated for a Best Sound BAFTA for *God On Trial* which was made by Hat Trick and directed by Andy De Emmony. You may remember I wrote about my experiences recording it in an earlier issue of the Journal."

.... Supervising Sound Editor **Colin Chapman** AMPS says Sonic Trax have completed *Waking The Dead 8* and starting *Identity* for ITV.



*Editor Colin Chapman in an edit suite at Sonic Trax*

.... Production Sound Mixer **David Stephenson** AMPS says, "We are just finishing some additional photography on *The Wolfman* for Universal. I was lucky to be able to keep the same crew, **Gary Dodkin** AMPS and **Lloyd Dudley**. We started shooting *London Boulevard* with Kiera Knightly and Colin Farrell at the beginning of June

..... Production Sound Mixer **Bob Newton** AMPS, Richard Pilcher (Boom Op) and Ben Coleman (Third Man) are braced for more top quality Scottish swearing - they've been working on a new series of *The Thick Of It*, directed by Armando Iannucci for BBC2.

Using Micron 700 series radio mics, a Sonosax SXST8D mixer and recording on to Fostex PD606, PD6 and FR2 as the situation demands. And using Ambient products for all timecode locking.

.... Production Sound Mixer **Ronan Hill** AMPS writes, "At the start of 2009 I worked on *Small Island*, a 2 x 90min feature length Drama for Ruby Television/BBC. Shot in Belfast, Dublin and Jamaica. Starring Naomie Harris, David Oyelowo, Directed by John Alexander and Produced by Grainne Marmion.

In February I was awarded my second consecutive **Irish Film & Television Award for Best Sound** - this year it was for the feature film *Hunger* from Blast Films. (*Many congrats, Ed*)

I am now starting a feature length drama, *Mo*, for ITV Studios/Channel 4, based on Mo Mowlam starring Julie Walters. Directed by Philip Martin and Produced by Lisa Gilchrist."

.... Production Sound Mixer **James Kenning AMPS** was on location in Greece for the World Wildlife Fund! An 'off-the-shoulder' documentary about fishing quotas. He writes, "It took us from Greece to Scotland then to Spain and finally the North Sea off Denmark. Doing interviews whilst feeling seasick is an experience not to be missed! Three weeks work in an otherwise sparse new year! When not chasing jobs I am building a new deck from reclaimed timber!!! Good luck to all in this difficult year."

.... Re-recording Mixer **Alan Sallabank AMPS** writes "I've been busy recording ADR for, and mixing *Blood And Oil* (aka *Angel*) - 2 x 80mins (plus extended worldwide versions) for Tiger Aspect/BBC - Supervising/Dialogue Editor - **Chris Roberts AMPS**, Dialogue Editor - Phil Barnes, ADR Editors - **Justine Angus** & Louise Sinclair, FX Editor - Wayne Brooks, Foley by Universal. Director - David Atwood, Editor - Pia Di Ciaula, Assistant Editor - Supriya Naidu-James.

After mixing some promos and a short film, I move on to six half-hours for BBC Comedy called *Walk On The Wild Side*, then *Garrow's Law* - Dialogue Editor - Phil Barnes, FX Editor - Louise Sinclair, Production Mixer - **Brian Milliken AMPS**.

.... Production Sound Mixer **David Lascelles AMPS** says, "I'm currently working on *Foyle's War Series 7*, three Episodes shooting from March.. Boom Op is **Jim Hok AMPS** (Just persuaded him to post his AMPS application - now full member, Ed) and Sound Assistant is **Helen McGovern**.

Recording on a Deva 5.8 using Sennheiser MKH 50 and MKH 60 microphones and an AD146 6 channel mixing desk. All rushes delivery on Compact Flash.

.... Supervising Sound Editor **Eddy Joseph AMPS** writes "Soundelux London has completed the *No.1 Ladies' Detective Agency* TV series for BBC/HBO/TWC. Paul Greengrass' *Green Zone* is still mixing at Realworld Post and De Lane Lea. We seem to have been on the film (and off it!) for ever.

We're anticipating working on Rob Marshall's *Nine* in the near future but I don't know yet who'll be on it. Sadly we have recently had to lay off a couple of good people but hope that, if things improve this summer, we can rehire them."

.... Production Sound Mixer **Simon Clark AMPS** says, "I finished a particularly gruelling seven months on *Waking the Dead* in March. That makes 8 years on the show, which I hope, means I'm doing something right! My boom was **Steve Hancock** and my trainee was **James Kum** (both recent additions to the ranks of AMPS). Apart from the 'make it up on the day' overlapping dialogue, it is quite a simple job with the added bonus of being shot on 16mm; so no Clockits and no great lengths of video cable keeping doors and windows open in order to keep the fans on the recorders away. Over the years I have sneaked more and more 'in vision' practical mics onto the set to help with overlaps and double camera wide and tight setups. I've had up to 18 on set this time.

I am currently having a wonderful time on a new drama series for ITV titled *Identity*. We are out and about in and around London for 12 weeks. Shooting on two Arri D21 High Def cameras. Steve Hancock is swinging the pole again and spending a lot of time fitting radio mics. My trainee is **Mike Lee Taylor AMPS** who is a member as a result of being a student at the NFTS until early this year. I am a huge fan of the NFTS students and have been joined on set by four of them at various times over the last year. Each one has been a credit to Andrew Boulton and the School."



(left) production mixer James Kenning at sea;  
(below) production mixer David Lascelles on location at Odiham, Surrey, with Helen McGovern (l) and Jim Hok (r) - all three AMPS members



Production mixer Simon Clark on a sunny day in Soho working on 'Identity'



.... first time Production Sound Mixer **Ben Greaves** **AMPS** has been shooting 35mm feature **HUGE** with Boom-op Howie Bevan and 3rd man Joe Price, helmed by first time director Ben Miller (of Armstrong and Miller) starring Noel Clarke and Jonny Harris. Ben is using the Sound Devices 788t, an Audio Development 149 - 8 channel mixer with 4 RMS 2020s, MKH50s&60s and Cos 11's....all powered by a Black Box battery from Visual Impact (Thanks Ian!) He's delivering rushes on rotating 4GB CF Cards and using a USB wireless keyboard and the Sound Devices program Wave Agent to make PDF sound report sheets (doing his bit for the environment). The same crew and equipment are going on to shoot Paul Williams' (*London to Brighton, The Cottage*) new feature **Cherry Tree Lane** in July before Ben moves to the USA to get married to his fiancée Annie and tries to make his name in Hollywood!



left to right, Boom Op Howie Bevan, first time Production Sound Mixer Ben Greaves and 3rd man Joe Price on a rooftop in Barnet during shooting of *Huge*

.... Sometimes I get the weirdest jobs says **Tim White** **AMPS**.

"Vikram Jayanti (of *When We Were Kings* fame) had a documentary project on the go about wannabe Britney Spears dancers under the title of **Britain on Britney**. The documentary footage was complete just leaving the dance-off which we filmed at TV Centre.

The day started with groups of dancers getting intensive training followed by a main session with celebrity dance coach Paulette Minott. It culminated in the afternoon with a polished final performance. Tom Williams prepped the tracks in Logic and played them back via his MOTU traveller. Dave Keene was the roving sound recordist / boom op and I recorded the sessions on the Cantar. There were four roving cameras, all Lockit-ed up (thanks to Tacet) and running time of day. Whilst I had the use of Tom's excellent Remote Audio ear defending cans, I have probably heard *Hit Me Baby One More Time* just about enough to know all the words, thank you."

Captions: (from bottom right) The 'Britain on Britney' dance-off; Essential accoutrements for the situation; Tim White's gear and colleagues in position;



.... Membership Secretary **Pat Heigham** **AMPS** sent this in : "A pic of me driving a waterborne Membership desk (above) off the Dart Estuary, South Devon. My Kit is RIB (6 seater Rigid Inflatable Boat, similar to Inshore Rescue Craft) powered by 80HP Yamaha outboard with hydraulic steering and lift. Shot taken at 29-30 knots - sea condition excellent, weather fine. The Co-pilot is the owner of the craft - ex RN, Nicko Franks.



*This item originated with a posting on AMPS Connect by Brian Milliken and was followed by an exchange (edited). We thought that it would be of value to have this in a more permanent form for interest.*

### A MIRRORING STORY

On Wednesday I was recording a Commercial for *Starbust* sweets, on the banks of the beautiful Loch Fyne at a Dunderave Castle in Scotland - 5 tracks, 24-bit, 48K.

Our day started at 05.00 to travel to location from Glasgow for a 07.00 breakfast, 07.30 on set. The Script did not look too demanding, however as you know Commercials shoot, at times, lots of material, so halfway through the day at Segment 99 (approx 4GB) I was beginning to think about changing to my 2nd DVD RAM. I ejected the first then decided to get maybe another 5-10 segments onto it but once re-inserted the DVD RAM would not mount. I was getting the message 'waiting for media'. After several attempts and a few re-boots of the Deva 5 it became apparent that it was not going to play ball. All of this was going on while we were still shooting, and by now we were at segment 124.

The first chance I had, I asked Martin, my Boom-Up to go to the van and get the LG External Firewire DVD RAM Burner, and at an appropriate moment I re-booted to the External LG DVD RAM Burner. It duly mounted and I formatted a new disk, Phew !! At this point I decided to re-burn all segments thus far just in case there was an issue with what had already been burned.

On this occasion rushes were to be collected on wrap and driven to London for the first available bath at ILAB in Soho where, once digitised and synced, they were to be taken on the first available flight to New York to facilitate Editing to start Friday morning in New York.

By now it is about 20.00 hrs and I have just finished burning DVD RAM 1, which I chose to Mirror from 1 to 99. Obviously by now in an attempt to catch up my hand, I was forced to select Continuous Mirror, otherwise we would have been waiting a very, very long time after the anticipated wrap at 22.00, the other reason was that I required mains power for the LG Drive and we had to take power from the Sparks Generator for that. Once the Sparks pulled the plug on wrap my burning days were over. By now though I was on DVD RAM 2 and was thankfully starting to catch up.

Now because of all this London/New York thing I paid particular attention to the % mirror display making sure that all was completed and present, fearful of that phone call from post.

By this time I am performing the role of a Data Technician and on occasions was missing mixing cues and missing information regarding said cues and Script versions. Furthermore, and more worrying, I had two complete freezes - I was staring at the percentage bar, and glanced over to the Audio Level meters and Hey Ho! - they were frozen. With audio still coming through my headphones, my only option was to switch off the Deva, as I was out of sight of the Director and calling cut was not an option for me, this brought things to a halt and allowed me to Re-Boot. When the last set up was called which was MOS, DVD Ram 2 was Mirroring Segment 160 of 162, Phew !!!! Made it..., That's a Wrap. So.....

The phone rings early Friday Morning. It is the Production Company in London, to say that a few of the Sound Files were missing, and could I e-mail or send Slates 23 to 31. My heart misses a beat and I tell them I will call back in 10 Minutes. I check my Deva for the files; all is well they are all present, but to my surprise it is everything from Segment 108 to 162, one third of the material totaling 2.1 GB. I then called the Lab in London and they confirmed they could not access Segment 108 onwards on Disk 2. So how could I get 2.1GB to New York quickly? After a brief flutter with my Mac iDisk Public Folder it became apparent that the bandwidth Apple allocate to iDisk was way too slow - it was estimating 15 hours for the 2.1 GB, I contacted a Sound Post House in Glasgow called Savalas and asked their advice ([www.savalas.co.uk](http://www.savalas.co.uk)). I spoke to Kahl Henderson, explained my predicament, and he suggested using their DigiDelivery Account.

I promptly mirrored the missing segments to a Firewire drive and headed down to Savalas, where Kahl duly split the data into 4 Half Gig chunks for convenience and e-mailed the Editors in New York the details of how to access them via DigiDelivery Client Software.

As another back up I also sent the files via 'You Send It' which took a long time to upload (about 8 hours), and presumably would have taken a similar time to download.

Later I had an e-mail from the Editor in New York to say that they have successfully downloaded the missing files... via DigiDelivery and that all was well.... Another very big Phew.....

I hope that none you have to go through any of this, but thought that an explanation of my experiences over the last 2 days might be of interest.

Brian Milliken

**Simon Bishop:** Did you ever get to the bottom of what was up with your regular drive?

**BM:** No, I did not. It gave no warning of the failure to mount, it just suddenly failed mount despite several attempts, furthermore and more annoying was the fact that the 2nd Disk of 2 that was burned on the LG was partly (mostly) unreadable by iLAB in SOHO, that Disk is now in New York and I will never know what the problem was.

I have now ordered a couple of more drives.

**Simon Bishop:** Which drives did you order, and from where? Model numbers? Is it still mullered, and have you tried to burn in it since?

**BM:** Two of these ([www.drivemylaptop.co.uk/LaptopDriveDetails.aspx?p=1864](http://www.drivemylaptop.co.uk/LaptopDriveDetails.aspx?p=1864)). I managed to get the old drive to mount once in about 100 attempts, having checked ribbon cables, done factory reset etc... I am thinking about burning it on the barbecue.....

**Pat Heigham :** Having been retired for some years, do folks tend to have a back-up machine, now? We usually carried a second Nagra - normally never used, except for playback, perhaps, but I would hate to rely on just a single hard drive device, these days?

**John Rodda :** I think many of us record to internal hard drive and mirror at the same time to a second medium (be it DVD RAM, Memory Card or External Hard Disk). The worst case scenario should then only mean you've lost your latest "take" or some of it on one medium. Some also run a second machine - perhaps a Zoom H2 or similar with a rushes mix going onto it.

**David Lascelles :** I have a Deva 5.8 and I don't back up to a different machine. I do mirror regularly and back up the hard drive every week. I keep a HHB Porta DAT in the van just in case. The rates paid for equipment in TV drama don't really allow for a back up machine. I am considering buying a 702T but only if I can get a bit extra from production to pay for it.

**BM :** I always recorded with 2 DAT machines and had a spare Nagra in the van though never ran it in parallel. With my current set up which is a Deva and a Mix 12, I still run a DAT back up, however this is very boring and of limited use for multi track, with the Deva and the Mix12 to facilitate a genuine digital back up would involve another Deva and splitting the inputs, thus allowing a non mixed prefader.

**Tim White:** Optical drives are absolutely brilliant until they stop being absolutely brilliant.

I used an external DVD drive with my Portadrive for several years with no problems. I still have it and it still works. When I had a new Cantar, I had trouble waking up the DVD-RAM drive but when it eventually spun into life, it seemed fine - except that the editor on my first job couldn't read the discs that I could play perfectly OK in my MacBook Pro. As I could play them I assumed the problem was the Avid but as the editor was used to receiving my rushes on Portadrive HDs, I changed to delivering on pocket drives and he was happy.

After that job I did some dailies, the first on a Friday. I got a call on the Saturday morning to say that their Avid could not see my DVD-RAM, neither could any of the drives at the lab. This is when alarm bells started to ring as up to then I thought I had had a problem with just one Avid. I drove to the edit suite with the Cantar burning a DVD-R on the way. When I arrived at the edit suite I mounted the DVD-RAM on my MacBook Pro to the editor's amazement and played the rushes. He also mounted my DVD-R so he was happy.

I stuck to DVD-R then until my summer break when I returned the Cantar. The long and short of it was that the brand new optical drive was faulty. By coincidence it was exactly the same drive as the one in my MacBook Pro, a MATSHITA UJ-85J. This is probably why it had a slightly better chance of playing back in the MacBook but as it turned out, nothing else. A change of drive in the Cantar and all is well. Drives can be fickle and as they are so cheap, at the first sign of a quirk, you should have a replacement at hand. Brian: You mentioned being at the mercy of the genny. When we had the first few Deva IIs in the country, there was a very expensive 12v DVD drive available. I used a standard mains housing for my DVD and used a Handy Mains inverter ([http://CPC.farnell.com/\\_/sm2911/iec-socket-vehicle-power-adaptor](http://CPC.farnell.com/_/sm2911/iec-socket-vehicle-power-adaptor)). To get you out of the clag, it is worth having one in the kit for £65 or a sinusoidal inverter for more universal use.

I would guess that most of us carry another time-code recorder even if it is only 2 tracks. In terms of simultaneous recording, most recorders will record to two media. Several of us have the Sonosax mixer and if you have the digital module, it is possible to have the small no frills recorder as well. It is tiny, records simultaneously with the main recorder to a 1.5" disc and gives a complete back-up on a different recorder.



*As part of AMPS 20th Anniversary, looking through old AMPS Journals/Newsletters I remembered this article from issue #9 which was the start of a series we ran under a 'Believe It Or Not!' banner, and I've selected as an Editor's favourite. It comes from the collection of the late Bob Allen who, like me, was fascinated by early technologies that actually appeared decades before we might imagine and then have fun considering how different the industry would have been if we hadn't had to wait. Enjoy Radio Microphones in 1917!*

## WHAT ELSE IS REALLY NEW ?

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

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

The text of the patent has been edited for length.

Bob Allen

### Apparatus for Recording Co-related Light and Sound Variations

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

To produce these electro-magnetic waves, each object photographed, and emitting sounds, is equipped with a portable telephonic wireless transmitting apparatus. By this it is meant to include a generator of high frequency oscillations, and a means for inflecting the oscillations with variations due to sound waves, such as a telephone transmitter of the microphone species. It is preferable to employ, as a part of this apparatus, a vacuum valve adapted for transmitting high frequency oscillations. There is also a battery having an electro-motive force of about one hundred volts, each cell is of diminutive form and light weight of the Plante or Faure type, and fifty such cells, arranged in series, should supply about one hundred volts to the valve. The telephone transmitter is included in or associated with the circuit and supported upon the chest of the object or individual. There is a battery for heating the filament in the vacuum, and when this battery is adjusted to produce a certain degree of heat and the battery and the circuit connecting or associated with the valve is so adjusted as to cause the valve to oscillate, the variation of voice waves or sound waves due to the microphone transmitter will inflect the resulting oscillatory discharge and as these oscillations are radiated, there results a corresponding wave motion in the ether.

The antenna at the transmitting station or object, if used,

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

In the arrangement of the apparatus for recording the sounds due to the several different objects or actors, in order to make effective use of the Hertzian oscillations, a receiving and repeating station preferably located one-quarter to one-half wave length from the transmitter, that is so say, outside the enclosure or hall and from 1200 to 2000 feet distant from the transmitters; the transmitted sound variations are there received, at a station, by a valve detector such as has been described. A wire circuit, preferably

*... placing on each moving object independent means for transmitting sound through the natural medium, or by Hertzian waves, thus making each object absolutely independent of circuit connections of contacts.*

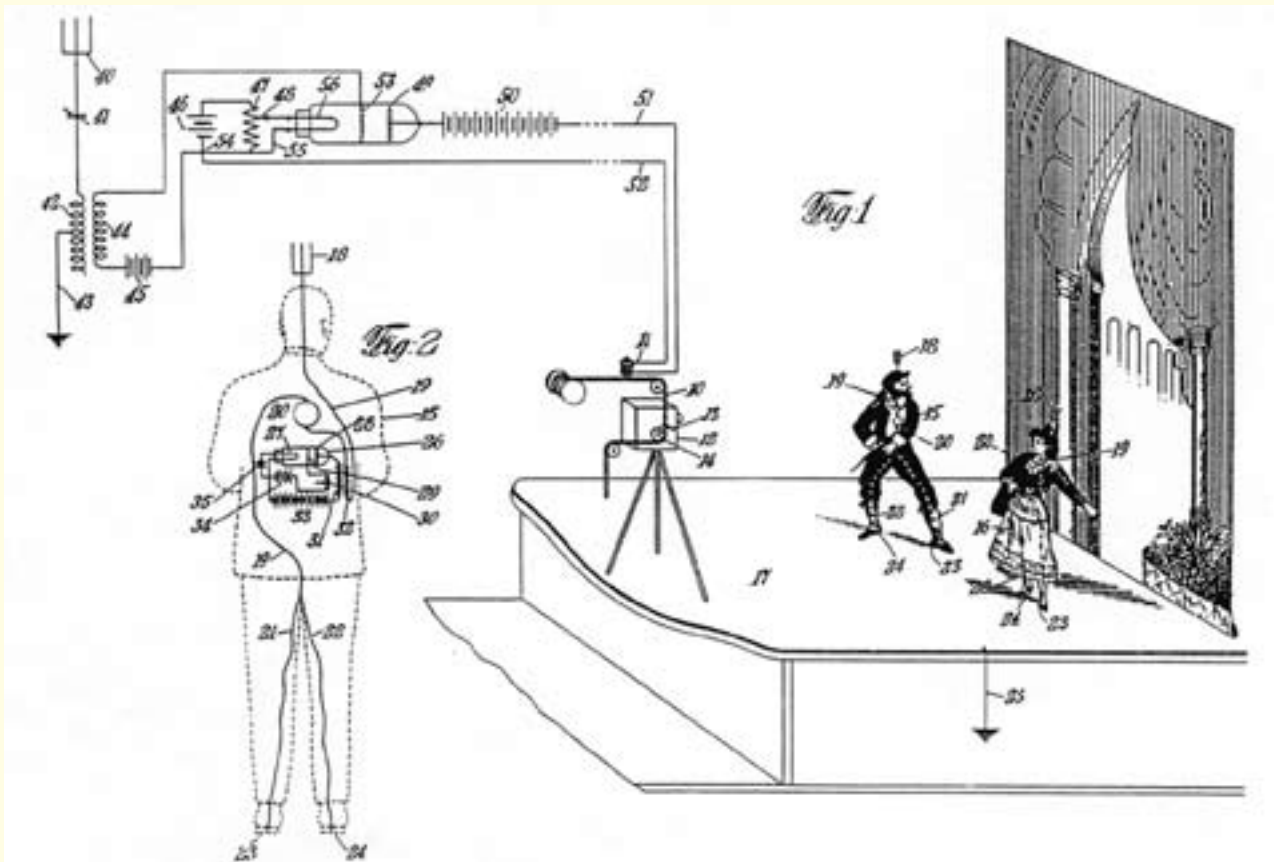
a complete, metallic circuit, is extended back to the point where the sound record, in close proximity to the picture, is to be made. The valve detector is preferably connected as a form or species of repeater or relay between the last-named circuit and the radio receiving circuit. This separate station is to provide for changes in position and movement by the moving object, the extent of movement, ordinarily, of the object being but a small part of the entire distance separating the object from the receiving station. If this provision were not made, retuning or readjustment of the apparatus carried by the object or individual, as said object moves about, might be necessary at intervals.

The accompanying drawings illustrate the invention. Figure 1 shows the apparatus employed in recording the movement and vocalisation of two animate objects or individuals on a stage. Fig 2 shows in dotted, outline and detail, the transmitting apparatus carried by each individual.

In Fig 1 two objects or individuals, 15 and 16, are shown on stage; this stage has a metal or conducting surface or floor, 17, connected to earth, as shown at 25. Each object 15, 16, may be provided with a wire or antenna, 18, projecting slightly above the head. This is formed of small gauge wire and given a color which will not photograph effectively, the object being to avoid its representation in the picture; the antenna, 18, is connected in the circuit, 19, containing an inductance, 32, utilized as the secondary of an oscillation transformer in series with a microphone or current-varying telephone transmitter, 20, carried on the chest of the individual, so that chest vibrations are effective to control the telephonic transmission by transmitter, 20. The wire, 19, is bifurcated and continued in two divisions, 21 and 22, to contacts, 23 and 24, placed in the bottom of the shoe of the individual, so as to make contact with the metal floor, 17.

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

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



In addition to the circuits described here, there is carried by the individual a vacuum valve, 26, having a hot element, 27, and a cold element, 28, with an intermediate grid, 29. The hot element is heated by a small dry battery, 35. A battery, 33, of say, fifty secondary elements of small size and weight (100v), preferably one or two ounces per cell, is connected in circuit between the cold element, 28, and the hot element, 27. In this circuit is an inductance, 31, employed as a primary of an oscillation transformer, and inductively associated with the secondary coil, 32. The third or grid element, 29, is in a branch circuit with six cells or battery, 34, connected to the hot element, and including an inductance, 30, inductively associated with the coil, 31. The inductance, 30, is adjustable and, when properly adjusted, the local circuits described, including the valve, constitute a generator of high frequency oscillations.

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





## CHRIS MORGAN

### Everything Audio

*I'm very sad to announce the death of Chris Morgan of Everything Audio. He was our engineer and very dear friend. Chris passed away on 10<sup>th</sup> of April 2009. He was 53 years old and leaves behind his two children and long term girlfriend.*

*In his earlier years Chris travelled around the world whilst in the Army. Upon leaving the services he joined the BBC in Cardiff and later on he moved to London where he worked for Teac. In 1996 he started working for Everything Audio. Over the past 12 years his efforts, enthusiasm and skill have helped to establish the company. Having worked so closely with him over such a long period of time I am still getting used to not having him around. Whilst my own feelings are to be expected I am equally overwhelmed by the tributes that some have paid to him. Simon Bishop's tribute (below) wonderfully encapsulated Chris's personality.*

*Roger Patel*

For those who did not know Chris, he was Roger's friend, colleague, right hand man, and engineer at Everything Audio. He was intelligent, quick witted, dry humoured, dedicated, loyal, and strangely reliable. He kept possibly the most untidy workshop I have ever seen, a cause of some angst to Roger, and yet he knew where everything was, at all times, and would think nothing of plunging his hand into a pile of nuts and bolts before withdrawing it with just the right one.

Many people on the Deva group may not have realised quite how connected to us all Chris was. He read the messages on the group first thing every morning, and would often call me, on set, at 8.45am-ish to say - "Have you seen the group - so and so is off on one about xyz". He would often read someone's symptoms, and then call me to say, "That'll be the whatever it was on the thingummy board", and was almost always quite correct. He often rang me to say - "I see that someone has this problem, but I don't want to post the solution, so could you do it for me?" - that was no doubt the shy part of his nature.

Chris was one of the most caring people that I have had the pleasure to know - he took a huge interest in my own family struggle, when my 17 year old son lost his very best friend, and my wife was diagnosed with breast cancer. I would call to discuss a version of software, or a possible bug, or whatever, and Chris would insist that we start the conversation with how were my son, and wife, doing. He really did care, and I now regret that I never thanked him enough for taking a genuine interest in the plight of my family at a time when we really needed it. He was a good friend.

Chris liked a pint of ale, and was one of the most sociable drinkers that I have had the pleasure to raise a glass with. He could often be found at the bar in Elstree Studios, or in the White Swan (the 'Mucky Duck') in Bushey close to where he lived. I had some old history with the Swan, from twenty five or more years back, and Chris took great pleasure in taking my Deva home one night, when I needed to collect it. I am sure he did this as a ruse to get me into the Swan for a pint, and a trip down memory lane. When I got there he sat me down and introduced me to a bunch of his (slightly eccentric) pals, bought me a pint, and we all proceeded to put the world to rights. He was most certainly a sociable type.

Clearly this has hit Roger hard, and I can't imagine what pain he is going through. As he said to me, "At the moment, I feel like Everything Audio is anything but". There was a recent demo of Roger's new Foley studio at Elstree. This was a room that Chris designed and supervised the construction and wiring of. It is possibly the quietest studio room that I have ever been in, with the doors shut you can hear the blood flowing through your own ears. Roger went ahead with the evening, as he felt Chris would have wished him to do so.

I am sure we all send our thoughts to Roger, and to Chris' loved ones, at what must be a very difficult time indeed.

*Simon Bishop AMPS*

*AMPS Journal is always pleased to receive complete obituaries, or even odd reminiscences, that contribute to our memory of members or colleagues who would be known to a large number of our membership*



## KEITH PAMPLIN AMPS Hon

Keith Pamplin died suddenly on 2nd April while playing golf with his grandson, doing something he really enjoyed.

Keith was a Boom Operator, and a very good one. He began his career in the Film Industry at Merton Park Studios, learning his trade on Mole Richardson and Fisher booms, the operation of which is now becoming a lost art.

When the Studios closed he became John Mitchell's boom-op for many years and worked on such prestigious films as the *James Bonds*, *Chitty Chitty Bang Bang*, David Lean's *A Passage To India*, and others too numerous to mention.

I well remember the first time we met and worked together in the early seventies, covering a miners' strike for Thames TV. It was a demanding job and it made me appreciate his abilities as a technician. We hit it off immediately and over the years became friends, meeting for drinks and the occasional game of golf when work allowed.

When John retired, Keith and I teamed up and worked on a lot of productions until I also retired. Many of these were overseas locations, some a lot better than others but Keith was good company, enjoying good food and wine, and we survived, especially in places like the south of France and Amsterdam

By this time we were becoming the older members of any unit and on one occasion Keith was referred to as 'Sgt Wilson' and I was 'Godfrey' from *Dad's Army*. The final job we did was the BBC production of *Pride*

*And Prejudice* and Keith was justly proud of his contribution to this highly acclaimed series.

During his career Keith brought a skill and enthusiasm to his work which made him an asset to any production. Eventually he took well earned retirement, an end to a long and satisfying career.

He will be greatly missed by his wife Anne, his children Nicola and Simon, their families, and his many friends both in and out of the Film Industry.

*Brian Marshall* AMPS Hon

### OTHER ANNOUNCEMENTS

Cinematographer **Jack Cardiff** OBE BSC died in April at the age of 95.

Film editor **Rodney Holland** died in May.

**Roy Stevens**, First AD passed away at his home in June.

I was very sad to hear that Keith Pamplin had passed away. I had known him since first going freelance in the early 80s and would see him regularly at West End Sound Section meetings, which would invariably end up in the bar and then on to Chinatown for a late dinner.

Keith and I worked together for about two years when I first started mixing. We did *Highlander: Endgame* and *Shadow Run*, with Michael Caine, plus a long run of commercials for BFCS. When Keith retired we regularly kept in touch.

Anyone who knew Keith would agree that he was an excellent technician and was blessed with a fine upstanding personality which would always command respect. I send my deepest sympathy to Keith's family; we have lost a great friend and colleague.

*Clive Copland* AMPS



## JOLLY GOOD FELLOWS LUNCH

AMPS Fellows held their first group luncheon on 16th July at Bistro 1, Soho. Possibly alternatively known as “Ampères”, they were keen to point out, mindful of the widespread concern over misuse of expenses, that no AMPS funds were employed - they split the bill.

*L to R:* Sandy MacRae, Graham Hartstone, Lionel Strutt, Brian Simmons, Peter Musgrave, Pat Heigham, Brian Hickin. The only two unable to attend were Hugh Strain and Ian Sands. It was set up by Lionel and became a mixture of reminiscences, ideas of what AMPS should do next and orders for more wine! We enjoyed it so much that we hope to have the next one later this year.

*Peter Musgrave*

If you haven't followed the progress of the expansion plans for Pinewood Studios, now is the time to catch-up by looking at [www.projectpinewood.com](http://www.projectpinewood.com)

Project Pinewood



This is a quite extraordinary concept that is far more than just a some new stages, and is really more than a film studio. To quote directly from the website:

Project Pinewood will build on Pinewood Studios' success and reputation and enable it to remain at the forefront of international film and television production. Project Pinewood will comprise a purpose-built living and working community for film, television and the creative industries. Located next to and linked with Pinewood Studios, it will provide a hub for the growth of the UK's international status as a centre for creative excellence.

Key aspects of the proposal are:

- **Job creation** – delivery of approximately 630, rising to 960 new jobs by 2022
- **Production cost savings** – significant reduction in the cost of location filming with the creation of living streetscapes including Venice, Amsterdam, Prague and New York
- **Training** – creation of a new Pinewood Screen Crafts Academy providing specialist training for the creative industries
- **Housing** – up to 1,400 homes within the streetscapes of which 420 will be affordable housing
- **Carbon savings** – at least a 45% reduction in carbon emissions for both residents of Project Pinewood and film and television productions.

The website offers the opportunity to download the planning application (several thousand pages but available in sections by topic) or view animated images of the proposal.