

# the JOURNAL

A Publication of the Association of Motion Picture Sound

10.00.46, 13

**NEWS  
WHO'S AT WHAT  
AGM 2011 REPORT**

**amps**

AMPS SUSTAINING MEMBERSHIP



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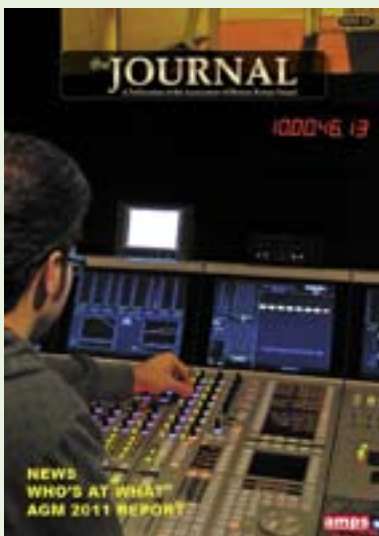
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*We thank all our Sustaining Members for their continuing support*

# the JOURNAL

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### COVER:

NFTS student posting animation project in a NFTS studio.

*Pic: Brian Simmons*



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## AMPS COUNCIL

Following the pre-AGM elections the AMPS Council is now as follows:

**Anna Bertmark**

**Jim Betteridge** (*Hon Secretary*)

**Simon Bishop**

**Colin Broad** (*Hon Treasurer*)

**Simon Bysshe**

**Clive Copland**

**Simon Hayes**

**Peter Hodges**

**David Humphries**

**David Lascelles**

**Jon Olive**

**Adrian Rhodes**

**Chris Roberts** (*Chairman*)

**Ian Sands** (*Vice-Chairman*)

**Ivan Sharrock**

**Brian Simmons**

**John Taylor**

**Tim White**

**Andrew Wilson**

**Patrick Heigham** (*Membership Sec*)

**Graham Hartstone** (*co-opted 2011*)

**Jonathan Mitchell** (*co-opted 2011*)

**Admin Secretary :** Brian Hickin

**Webmaster :** Sandy MacRae

**Journal Editor :** Keith Spencer-Allen

*It is worth noting that the Council members are split 50/50 exactly between Production and Post Production. Although always the Council's aim, this is the first time that representation has been completely matched.*

▶▶ **COUNCIL CHANGES :** Subsequent to the AGM, the AMPS Council unanimously agreed to the following: Chris Roberts, Ian Sands and Jim Betteridge will retain the positions of Chairman, Vice Chairman and Hon. Secretary respectively for the next twelve months.

Graham Hartstone and Jonathan Mitchell were co-opted onto the Council, as was Pat Heigham who will remain as Membership Secretary for a further year. These changes are included in the Council listing on this page.

▶▶ **HONORARY MEMBERSHIP** has been awarded to long time Boom Operator AMPS member Chris Gurney in recognition of his long professional career and in gratitude for his outstanding service and devotion to Motion Picture Sound. This award was made at the AGM.



▶▶ **AMPS CHARITY UPDATE:**

The next chosen Charity is to be the Shooting Star Children's Hospice at Richmond, which will benefit from a much needed PA system. Co-incidentally, it was recently announced that an earlier AMPS supported charity, Chase (Hospice for Life-limited children) for which AMPS helped equip a Music Therapy Room, is to merge with Shooting Star, so a link with our previous charity will be maintained. A much earlier AMPS supported charity, Ovingdean Hall School for Deaf Children, sadly has had to close through lack of funding by the local education authorities. The text display system that AMPS had provided for them was 'rescued' and re-installed at the Arlington Arts Centre of the Mary Hare School for Deaf Children.



▶▶ **UK FILM COUNCIL :** What must be one of the last press releases from the UK Film Council detailed the state of film production in the UK in 2010 - inward investment was up 15% over 2009; investment in independent British film production and co-productions dropped 13%; box office receipts were up 2%, and the market share for 'British' films was up to 22.6% from 16.7%, giving a rather confused picture of the UK industry. However, one statistic hidden in the figures may be a fitting obituary for the UK Film Council.

*"Since being set up in 2000 the UK Film Council has backed more than 900 films, shorts and features, which have won over 300 awards and entertained more than 200 million people around the world generating £5 for every £1 of Lottery money it has invested."*

The AMPS Journal is always  
looking for material to publish  
[journal@amps.net](mailto:journal@amps.net)

# 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](http://www.amps.net)).

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Edited by **Keith Spencer-Allen** AMPS

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## MEMBERSHIP ENQUIRIES

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

**membership@amps.net**

## ...from AMPS' Chairman

As I mentioned in the Chairman's Report to the Association at the AGM in February, working with the Council from week to week and month to month to keep AMPS running, it is sometimes quite easy to lose track of what has actually been achieved. Writing the Report gave me a good opportunity to look back over the previous year and realise how much has been happening in our organisation.

The regular joint Guilds' film screenings at Pinewood Theatre 7 continue to be immensely popular, giving members the opportunity to enjoy films in such a fantastic facility. Other events allowed an insight into the world of those incredibly talented individuals who compose musical scores for the screen, opened the door onto video game sound, and covered the technical developments of the RED camera and digital microphones.

Members have also had the opportunity to come together more frequently this year thanks to the support of Sustaining Member Company De Lane Lea. Their bar has become the home of the monthly AMPS Soho Social. Established as a regular date in the diary for members and guests to meet informally, it has met with some measure of success. I make a point of attending as many of these evenings as I can, and not just because it's probably the only bar in Soho where you can guarantee a seat and reasonably priced drinks!

Along with the themed events, the Soho Socials facilitate what I believe to be one of the most important elements of the Association, and that is the opportunity to build a network of trusted friends and colleagues who share the same passion for the industry and commitment to maintaining standards.

In the age of the Internet, much is made of the power of 'Social Networks'. One of the best and most successful films of the last year even documented the extraordinary tale of those behind what has become the world's largest digital social networking tool, Facebook. There is no doubt that when used in a controlled and intelligent manner such tools can be very powerful, simple and effective methods of promotion and communication. The Council, as part of the Website development project, is currently discussing how some of these may be used to AMPS' advantage.

However, there is nothing that can beat being able to meet people in person, have conversations, find shared interests and experiences, swap tales or tips on kit and techniques. It has been really encouraging to see new and prospective members in the De Lane Lea bar taking the chance to get to know people they may only know by name, or by exchanging Connect postings. Younger members have indicated the real value they have found in being able to meet and talk to those of us who are more experienced, both at the Soho Socials and other members' meetings. Social networking is really about creating opportunities for communication, and communication really is key in our industry.

**Chris Roberts**  
[chrisroberts@amps.net](mailto:chrisroberts@amps.net)

## from the membership secretary

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



Dear Members

It would greatly help the severely overworked membership desk, if members could take the time to let us know when their details change – like address, phone numbers and e-mail address.

Why? Pretty obvious, really! AMPS uses surface mail, but increasingly, electronic means to disseminate information to members. Not only that, but your contact phone and e-mail are displayed on the AMPS Website which could, we hope, lead to employment.

AMPS is currently undertaking a complete re-working of our website. It is intended that members may, in the future, be able to update their own information with regard to their CV and contact details.

But - and this is a very BIG but – it will only work if folks play the game.

We do have a problem with members who move, change phone numbers and e-mail addresses, and don't tell us. OK – this is another thing that members have to deal with, but please try to remember AMPS when your contact info changes.

You will have seen the new constituents of the Council as of February 2011, and many thanks to all those who returned the voting papers. However, a few 'naughty' people failed to put a stamp on the return envelope (it wasn't a Freepost!) thus necessitating a trip to the sorting office and payment of a fine - £1.32 in each case!

*Patrick Heigham* AMPS  
Membership Secretary

We welcome the following **New Members** :



**KYLE PICKFORD**  
Student Member



**EMANUELE COSTANTINI** AMPS  
Production Mixer/Sound Designer  
Full Member



**BARNEY PRATT** AMPS  
Sound Designer/Audio Director Games  
Full Member



**CELINE WATTS**  
Student/Boom Operator  
Student Member



**OWEN PETERS**  
Sound Editor/Re-Recording Mixer  
Supplementary Member



**DEAN COVILL**  
Sound Editor/Re-Recording Mixer  
Supplementary Member



# NEW MEMBERS



**TUDOR PETRE**

Sound Designer / Re-Recording Mixer  
Supplementary Member



**BILL BARRINGER** AMPS

Retired Member



**LIBERO COLIMBERTI** AMPS

Boom Operator / Sound Editor  
Full Member

<b>Roderick</b>	<b>HART</b>	Student	Student
<b>Danny</b>	<b>HAMBROOK</b> AMPS	Full	Production Mixer / Supervising Sound Editor
<b>Stephen</b>	<b>PRITCHARD</b>	Supplementary	Sound Assistant / PSC Video Recordist
<b>Judi</b>	<b>HEADMAN</b> AMPS	Full	Production Mixer
<b>Francis</b>	<b>CULLEN</b>	Student	Student
<b>Sean</b>	<b>O'SHEA</b> AMPS	Full	Re-Recording Mixer
<b>James</b>	<b>ATKINSON</b>	Supplementary	Sound Assistant / Boom Operator
<b>Jack</b>	<b>WOODS</b>	Supplementary	Sound Assistant
<b>Duncan</b>	<b>CRAIG</b>	Supplementary	Sound Assistant
<b>Ross</b>	<b>ARCHER</b>	Supplementary	Sound Assistant (Post) / Re-Recording Mixer
<b>Michele</b>	<b>CARUSO</b>	Associate	Production Mixer / Sound Editor

**Editor's Note:** *Although a request to supply a photo for the AMPS Journal has been sent out with every new membership details pack for some time, the response has generally been rather poor. Because of this I have to date refrained from using the very few new member photos that were submitted. However, with the Membership Secretary placing more emphasis on this the current new members have really excelled themselves and so it was time to start using pictures,*

*My apologies to those members who joined AMPS last year and did send a photo for printing but haven't seen anything of it so far. I will use all those photos over the coming issues.*

# AGM REPORT 2011



The 2011 AMPS Annual General Meeting commenced at 11.10 with the now traditional briefing from AMPS Fellow Andrew Boulton, representing our hosts for the day, the National Film & Television School at Beaconsfield. In passing he mentioned that this year is the 40th anniversary of the founding of the NFTS.

The AGM was then officially opened by AMPS Chairman Chris Roberts with a last-minute appeal for any voting papers before working his way through the initial agenda items, Apologies for Absence (listed by the Membership Secretary); and Approval of the minutes from last year's AGM. With no objections or amendments being made, the Chairman signed off the Minutes as correct. With no Matters Arising from the Minutes Chris Roberts passed the meeting across to Membership Secretary Patrick Heigham for his annual report.

## MEMBERSHIP REPORT

Commencing with a note of the current membership status, he stated that AMPS starts the year with 382 members. He hoped that it will remain close to that figure but the Association has not received all the members' subscriptions as yet. He mentioned that if members had not found their Membership Cards for 2011 available as yet it was because their subscription had not been received, or due to the fact that they had not increased their standing order to the subscription rate of £75 introduced last year.

2010 saw 42 new members joining and the loss of 33 members who resigned for a variety of reasons - leaving the industry, emigration and some who just opted to leave the Association. In closing, the Membership Secretary apologised to new Student Members who should have received their membership cards at the meeting but an omission meant that they would be receiving them by post very soon.

## TREASURER'S REPORT

Basic accounts information for the past 12 months had been distributed prior to the opening of the meeting and Treasurer Colin Broad started by running through the key points. He noted that AMPS income had increased over this period which meant that subscriptions should not have to be increased for 'a good number of years', he hoped. This was good news, also because there are plans to spend a lot of money on the new website, working on the approach that if we have money we try to spend it on things that are good for everybody.

In asking if there were any specific questions on the accounts, Simon Bishop asked for clarification on the variation in entries in the basic accounts for AMPS' charities.

Colin replied that sometimes it was necessary for AMPS to purchase equipment for a charity up-front and then get reimbursed afterwards as the money was raised. In fact, in this case, he explained, that this outgoing sum has already been paid back to AMPS and is included under Any Other Income within the accounts..

He noted that there was a figure of minus £1 under WPA Admin Fee because two people had not increased their WPA subscription and they will be contacted shortly. He then briefly outlined the benefits of the WPA Health Insurance scheme that is available to AMPS members.

A question about payments to the CGGB from Eddy Joseph queried whether the payment shown in the accounts was the last one following AMPS withdrawal from the organisation. Colin replied that there may need to be a further sum because AMPS had withheld payment for a period of time and would have to check with the master spread sheet to be completely certain. And he also noted that we didn't undertake any form of sponsorship with the Conch Awards over the last year.





## CHAIRMAN'S REPORT

The Chairman began by thanking the Members and Sustaining Members who had made the meeting and was particularly pleased to see so many of the younger members present.

The last year had been an interesting year, an illuminating and often entertaining 12 months over which he hoped that the Association has been well served by the Council. The Council has in turn been well served by the elected officers, in particular Colin Broad as Treasurer, Pat Heigham as Membership Secretary and Admin Secretary Brian Hickin. On behalf of the Association he thanked them for the amount of time and hard work that they continue to volunteer to help keep AMPS running. He also extended that thanks to Sandy MacRae and his son Myles for keeping the website and the various AMPS e-mail groups running which was particularly onerous recently as the AMPS server was hacked by 'a Ukrainian Spambot'. They went beyond the call of normal duty to ensure that normal service was resumed as soon as possible.

He mentioned that we are indebted to all the members of AMPS Council for their work including Pat Heigham, Chris Munro and Alan Sallabank who have chosen not to stand for re-election to the Council this year due to other commitments and he wished them well with their future endeavours.

Before starting a run-through of AMPS activities over the past year Chris said how easy it is to forget how much has happened. The regular joint Guilds screenings at Pinewood continue to be immensely popular and thanks go to Michael Johns and Pinewood for giving us the opportunity to enjoy the films in such a fantastic facility. AMPS members meetings have covered a wide range of topics. The beginning of the year saw a meeting at Twickenham to discuss the State of the Industry - and there was a lot to discuss. Composer Michael Price gave us an insight into writing music for the screen; and Paul Weir was equally illuminating about the sound for video games. There was the opportunity to learn more about the Red Camera and the implications that it has for the Sound Dept; an evening with Schoeps to find out more about the SuperCMIT mic; and a demonstration of the most recent advances in noise reduction by CEDAR. I hope that the next 12 months will see a greater number of events like this organised by the Association, and in partnership with other guilds. The Council has the contacts and the means to facilitate such events but not always the inspiration. He suggested that any member who had an idea he would like to pursue please feel free to suggest it. The support needed to bring any of those events to life will always be forthcoming.

Members have also had the opportunity to come together more frequently this year thanks to Sustaining Member De Lane Lea. Their bar has become the home of the monthly AMPS Soho Social. This was established as a regular opportunity for members and guests to meet informally and has met with some success probably due in no small part to the bar's pricing policy.

Once again AMPS has a presence at this year's Broadcast Video Expo and has been involved in organising two of the seminars. The Association is sharing a larger area with the APRS, IBS and BKSTS. It is not just a case of offering a meeting place for members attending the show but a chance to show AMPS engaging in current issues with fellow sound practitioners and promoting the value of experienced sound crews to producers and production managers.

The Chairman said how good it was to see so many AMPS members recognised in the Sound Awards of the past year and would like to congratulate all the winners of Academy, BAFTA and UK Screen Sound awards. The advance nominations for this year also look good and are a clear indication of acknowledgement of the skills of our membership.

The AMPS Journal was praised as being one of the higher quality publications of the Guilds but he recognised that there was always a need for material. He emphasised that the Journal can only exist with contributions from the membership. It is after all 'a Journal' - a record of our activities over time. As it is sent to a large number of companies and people outside of the Association it is invaluable in promoting the Association and its members.



*The top image on this page shows Sandy MacRae with a display of a draft image from the new AMPS website in development.*

*All images taken by Brian Simmons and Peter Musgrave.*

Anyone with any ideas is encouraged to contact the Editor or any member of Council who will help with developing any articles.

Turning to AMPS Charitable activities, he started by mentioning that the music production and recording system had been installed at the Chase Hospice for use in music therapy, and for recording the children's musical efforts and their concerts. Motion-sensing MIDI controllers have been installed to aid interaction by children who have more severe motor-disabilities. Jon Olive, a Council member has been along to help the therapists get started for which they have been immensely grateful. In June, Brian Simmons and Ian Sands installed an induction loop system in the boardroom of the Cinema and Television Benevolent Fund in Soho, and in November Brian, again, and Sandy delivered an overscreen titling system and hardware to the Mary Hare School in Newbury. Again our thanks go to Hilary Blackham for running the raffles, both today at the AGM and at the film screenings. The Council is looking for charities to support in the coming year so if you have any suggestions please let us know.

After much discussion the decision was taken to withdraw AMPS from the Cine Guilds Of Great Britain. While AMPS does support the need for an umbrella body representing the Film and TV Guilds it was felt that the CGGB no longer represented any real value for the amount of subventions that were being asked of us or for the time required by AMPS representatives to attend meetings. Attempts were made to discuss our concerns but they were met with little or no interest. The decision to withdraw wasn't taken lightly but in the Association's and the industry's interests.

AMPS has however been continuing to develop its relationship with UK Screen, an organisation of which it has been a member for some years, representing the industry across film and TV, post and production. He added that he felt that they had proved able to form relationships that got things done and had the ability to work with government departments making decisions that affected our industry.

Turning to training, Chris said that it had been difficult to address this in the past year in an atmosphere of cuts and where key funder SkillSet had its own budget cut by 50%. However recent meetings with them have been encouraging as AMPS input has now being actively sought in the development in national standards for sound, giving AMPS the opportunity to press them for the development of a portfolio-based skills qualifications, and the provision of development training for those already working in the the industry. The Chairman then continued to run through certain other ways that AMPS and SkillSet have seen a better relationship develop and one that may bring greater benefits to AMPS.

The ongoing relationship with Ofcom and the change in the available RF bands for wireless mics was neatly summarised as was AMPS role, fronted by Sandy MacRae who was praised for his acute analysis of the situation, his meetings with Ofcom on behalf of AMPS and his valuable blog that has contributed much to us being in a better position than might have been the case otherwise.

Turning to the running of AMPS it was stressed that the Association is run very economically largely due to to the large amount of time that some Council members put into running it, there being no paid administrators. It was encouraging that the increase in subscriptions last year did not result in a large loss of members. The number of postal mailouts has been decreased with greater use of e-mail. It is important that members feel that they get value from the Association and if there are suggestions he or any member of Council is keen to hear them.

Looking forward, Chris said that the research undertaken last year amongst the membership showed a clear wish that the Association spend money on the updating and improvement of the AMPS website which is currently under way. It is a large project and so far there is little to show but he felt that it was already successful. An AMPS working group is liaising with the web designer on the infrastructure so that it offers the services members need, presents a professional image to the industry, and maintains a future flexibility.



The Chairman then passed the meeting to Sandy MacRae for more details on the website development. He reminded the meeting that the existing website was started in 1996 and at that time only 15 members said they had an internet connection and the general feeling was that perhaps we ought to wait but it was started in a small way and continued to grow. Sandy then described the philosophy behind the designing of the new website as outlined by Ian Sands, who heads up the AMPS' working group liaising with the designer. Several 'draft pages' were shown to give a flavour of the work and a general direction given.

The Chairman then thanked Sandy for his presentation adding that it was good to see the amount of progress being made on the new website. He wished everyone a good year, hoped that AMPS has a year of growth in numbers and reputation, and closed his report.

Peter Musgrave then rose to propose a vote of thanks to the AMPS Council, the Sustaining Members and the NFTS for providing the day's facilities.

During the proceedings, the Membership Secretary Pat Heigham had been processing the Council voting papers and rose to announce the result. 317 voting papers were sent out and 103 returned, a rate of just over 32% which is down on last year. The total number of votes cast was 575. When the computer powering the projector declined to display the voting results, Pat resorted to reading them and the names of those taking up the six Council places and those that who just missed out and may be called upon later in the year.

#### ANY OTHER BUSINESS

First topic at this stage in the meeting was the announcement of some AMPS awards. Chris Gurney was made an Honorary Member - he has been a member for many years and has given a lot of his time in recent years in training boom-ops.

The awarding of Fellowships to two AMPS members was then made - to Andrew Boulton who was present, and to Dennis Weinreich who unfortunately wasn't but plans were made to award it at a later date.

The meeting was then thrown open to the floor.

Simon Bysshe said that he like the clean look of the website images shown. He asked if there were plans to put the AMPS library of A/V recordings currently in the member's area of the website into a more public area of the new one. He said that as a Student member he had found the instructional recordings particularly valuable and encouraged him to become more involved with the Association. Placing these recordings in a public area might attract a greater number of people to know of AMPS.

The Chairman welcomed the idea saying that it wouldn't present a technical challenge and should be considered. Various other comments from the floor agreed, raising points such as to whether recordings should be 'aged' (exclusive AMPS usage for a period of time) before making them public, and if they might need editing for length because they are long form at present. There was general agreement that this should be taken further.

AMPS Council member Simon Bishop wanted to know if the meeting felt that on-line voting for Council members would be acceptable and possibly raise the percentage voting to greater than the 32% in the just completed ballot. A show of hands tended to show agreement, and this was

acknowledged by the Chairman as another point for consideration. One voice from the floor suggested that enthusiasm for on-line voting doesn't always translate into reality which was also noted.

Richard Manton asked as to whether there was a launch date for the new website? Sandy MacRae replied that there wasn't. Conversations with the designer suggested three to six months. The Chairman added that these were early days and what we were looking at was a complete rebuild from the ground up. A lot of the time this year was taken up with discussing what AMPS really wanted of a website.

In a change of subject, Eddy Joseph said he thought that AMPS should try to support the UK Screen Conch Awards financially in the future. He'd found dealings with UK Screen as being very good and that they are trying hard so do something positive for the UK industry, and it is the only award exclusively for sound.

The Chairman responded that there had been discussions with the organisers this past year but the sums in question were thousands of pounds and not feasible. In previous years it has been possible for AMPS to become involved for lesser amounts. He agreed with Eddy Joseph that the awards should be supported by the industry because if we didn't recognise our own talent how do we expect those outside of the UK to see the talent that we have. Hopefully this year AMPS will be able to find a way to support them.

John Hayes, querying from the floor, asked whether AMPS non-involvement was the reason that the category for Production Sound Mixer was dropped from the Conch Awards? The Chairman responded by saying that this category wasn't even on the early lists before Sponsorship was discussed so that cannot have been the reason. He added that this will be discussed with UK Screen.

A series of comments were made alluding to the fact that UK Screen was perceived to be a 'Post Production' organisation whereas AMPS was, in numbers, more a production orientated body. The Chairman said this was due to its historical beginnings as 'UK Post' but that has changed considerably and it is now far broader in make-up. He said that in meetings with UK Screen he's pointed out that fewer facilities have so many employed editors and mixers any more and that AMPS is the natural representative of the freelance sound community within the UK Screen community, and he felt that they were beginning to appreciate that.

Treasurer Colin Broad said that the sum being asked for Conch sponsorship was equivalent to 10% of AMPS annual income which was unaffordable. It could be considered at lower levels.

The Chairman then added that discussion about sponsorship always came back to the cost. As he'd mentioned earlier, the Council takes its stewardship of the Association very seriously and runs it as economically as possible. While he would welcome such an award it does have to be considered carefully. When he asked if the meeting wanted to offer a view on this, several voices from the floor declined this offer because this was why AMPS had a Council, recognising the complexity of the issue.

Simon Bishop then rose to propose a vote of thanks to Chairman Chris Roberts and Vice-chairman Ian Sands for the difference they had made to the running of the Association and that the Council meetings are now shorter!

The AGM was closed at 12.15pm.

KSA



## 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 **Srdjan Kurpjel** AMPS, says Zound London is proud to announce that it has been commissioned for the latest Paolo Sorrentino (Jury Prize Cannes 2008) film *This Must be the Place* starring Sean Penn and Frances McDormand. Penn plays a wealthy former rock star who embarks on a quest to find his father's persecutor, an ex-Nazi war criminal now hiding out in the USA.

.... Sound Editor **Anna Sulley** AMPS writes, "I've been busy working on the Sound Design for several games trials. Including *Little Big Planet 2* for Media Molecule and *Secret World* for Machinima / Maverick Media."

.... Supervising Sound Editor **Chris Roberts** AMPS writes, "I've finished dialogue editing on a five part ITV drama called *Injustice*, starring James Purefoy, Nathaniel Parker and Dervla Kirwan, directed by Colm Macarthy and produced by Jill Green. From the word processing package of Anthony Horowitz, it's a psychological thriller set in the legal world and travels between London and Suffolk. Sound Effects Editor was Simon Gershon, and the mix was by David Old.

I'm just about to start as Supervising Sound Editor on a thirteen-part drama *The Hot Zone*. It's a fictional medical procedural set in 2006 at the only military hospital providing advanced surgical care in all of Southern Afghanistan. The series follows the frantic lives of the hospital's resident doctors and nurses from Canada, America, the UK and other allied countries as they work in a war zone military hospital. It's already been picked up by ABC in the US, and CBC in Canada, which means we have a very fast turnaround on the show, so we have a good-sized team - **Pete Shaw** and Matthew Taylor dialogues, Jack Gillies and Richard Fordham looking after sound effects, with **Jay Price** as Assistant Sound Editor. Universal Sound is taking care of the Foley."

.... Re-recording Mixer **Chris Trussler** AMPS is now a sound mixer for the Torch Theatre Company working on *Two and Two Make Sex*, starting in April for a run at The Cryer Theatre, using an Allen & Heath desk, AKG CK8s mics with FX running off Sony MiniDiscs.

This is his 40th year with them as sound designer and mixer.

.... Re-recording Mixer **Andre Jacquemin** AMPS says, "I just wanted to let you know that I have finished working with Terry Gilliam on his 'short' *The Wholly Family* which is 18 mins-ish long and all went well on this project.

The cinematographer was Nicola Pecorini, with Mick Audsley doing the editing and Amy Gilliam producing. We re-recorded at LipSync with **Rob Farr** AMPS who did an excellent job. It took about four weeks to do the Sound Design including Foley by Jerry Richards at Redwood Studios and we pre-mixed the session here in 5.1 before going to LipSync for the final mix."



(above) Srdjan Kurpjel at Zound using iZotope RX 2 Advanced to repair extremely noisy audio; (right) Sean Penn as the rock star in 'This Must Be The Place'.



"Due to the limited budget I had to do the whole sound post single-handed but it was really enjoyable although the hours were a little longer due to the amount of detail that you would expect on a Gilliam project. Ray Cooper also helped in the production throughout the post production process. Nicola Pecorini gives a great description on the start and shooting of the project at: <http://www.smart.co.uk/dreams/wholn>".

.... Boom Operator **Mike Reardon AMPS** is working on *47 Ronin* with Production Sound Mixer John Midgley and Charlotte Gray as sound utility. Being shot in Budapest and Shepperton, the director is Carl Rinsch. Keanu Reeves is the talent - Universal is the money.

.... Production Sound Mixer **Simon Bishop AMPS** says, "I have been shooting my fifth series of *New Tricks*, based out of Pinewood, with **Jason Bennett AMPS** on boom and **Sarah Howe** assisting. We started in November, and have had great fun as ever. Still shot on 16mm, with audio on a Deva 5.8 and Mix 12. I am looking forward to finishing in the summer, when I can get the radio mics updated to Channel 38 and see how different things might be!!

This week we were between blocks, so I have rebuilt the 24-track recording system in the back of the coach for *Coach Trip*, and also working with Sean Taylor on *Britain's Got Talent* – building a 48 track SADiE system to record all sources for the auditions in Birmingham.

Never a dull moment!!!!

.... Re-recording Mixer **Alan Sallabank AMPS** has been mixing *Atlantis* for BBC/Discovery - (five different versions in total he says), Dialogue editor - Jonny Crew, Fx editor - Max Bygrave, Foley by Wounded Buffalo and Directed by Jon Mitchell.

Mixing *Room at The Top* for BBC - 2 x 1hr, Dialogue editor - Dan Green, Fx editor - Shaula Lumley, Foley by Mint; Directed by Aisling Walsh.

Mixing *Man to Manta* for ITV, Sound Editor - **Chris Roberts AMPS**.

And has been recording ADR on numerous projects.

.... Production Sound Mixer **Stuart Wilson AMPS** says, "I am currently recording a film called *360* starring Rachel Weisz, Anthony Hopkins, Jude Law, Ben Foster and Moritz Bleibtrau.

The film is based on a German play called *Reigen* which was previously filmed by Max Ophuls in the 50s and Roger Vadim in the 70s. The director is Fernando Meirelles who I worked with on *The Constant Gardener*. Boom Op is Orin Beaton and Sound Assistant is **Thomas Fennell**. We're shooting all on location in England and Paris. "



'Oh the glamour of it all'

- Richard Jay, Jan 2011, east London, -10 degrees wind chill factor!!

.... Production Sound Mixer **Billy Quinn AMPS** has recently finished *Page Eight*. Set in London and Cambridge, this TV Movie is a contemporary spy film for the BBC, which addresses intelligence issues and moral dilemmas peculiar to the new century. Written/Directed by Sir David Hare. Starring Bill Nighy, Rachel Weisz, Michael Gambon, Ralph Fiennes. Produced by Rosie Alison, David Barron, Celia Duval, David Heyman, Gareth Neame & Scott Rudin. Cinematography by Martin Ruhe. 1st AD Martin Harrison. Helped as always by his trusted crew, Boom Op **Richard Jay AMPS**, and 2nd Boom Gideon Jensen.

.... Production Sound Mixer **Ronan Hill AMPS** writes, "I have been working on *Christopher and His Kind* for Mammoth Screen Ltd. In June I re-invested in Audio Ltd and bought eight new channel 38, 2040 radio mics including two mini transmitters an RK6 and two RK3s, for HBO's *The Game of Thrones*. It was a twenty-one week shoot. The Audio Ltd 2040 radio mics sounded great and their customer care is second to none. On one occasion a brand new transmitter was broken in two by an artist on horseback. Audio Ltd returned it to me three days later and as they are local, any little niggles were quickly resolved. I am currently working on *The Undisclosed*, four one-hour Dramas for Origin Pictures BBC.



.... Sound Editor **Nick Lowe AMPS** is editing dialogue and ADR for *My Week with Marilyn*. Directed by Simon Curtis and starring Kenneth Branagh, Michelle Williams and Emma Watson.

.... Production Sound Mixer **Fraser Barber AMPS** and Boom op **James Harris AMPS** have embarked on *Sinbad*, a 13-episode epic for Impossible Pictures, with Sky as the broadcaster. He writes, "We are shooting the entire series on Malta which luckily is a place where I have worked before and happen to be very fond of, given that we will be there for the best part of a year. I am now firmly in what I am describing as 'Mega Prep' as I have decided to change my kit quite considerably. I will no longer be a Deva virgin after this job having purchased a Deva 16 for my cart and a Deva 5.8 for over-the-shoulder use and backup. Though having never spent so much on a recording device before I hope the 'backup' doesn't come into play! I have managed very successfully for the last few years with my trusty 744T and have only on one occasion wished I had been recording on something with more flexibility. I assumed I would 'upgrade' to the 788 for this job, but I did my homework and had a good play with everything available and there was no-one more surprised than myself when I decided on the Deva. Even though I am a bit of wizard with the 744 I found the 788 and CL-9 combo just a bit too complicated. I know the wi-fi link to an iPad or Mac makes it more Deva-like in operation, but I felt it was yet another bit of add on that had to work perfectly. The Deva, I instantly felt was an instinctive machine that I could work with, rather than it working with me. My thanks to Tim Hunt, **Brian Milliken AMPS** and **Adrian Bell AMPS** who were very generous with their time and knowledge and helped me make my decision. I am also going to be using the Mix 12 mixer and I am very excited about putting some of its features into play. One of the unforeseen things that arose is that I have had to buy a new cart, as the Mix 12 was too wide for my existing cart. The knock on effect from a financial point of view when you decide to change some kit never fails to amaze me!

I have quite a few other new toys, but the one I am most keen to use is my Schoeps SuperCMIT. Given some of the environmental challenges of shooting 7th century drama in modern day Malta I am hoping this little beauty might just bale us out from time to time. Given the fact Malta is one of the windiest places on earth and in such situations I always find myself turning to my trusty 816, so for the first time I have added a second 816 to my kit, just in case....! So the old meets the new on this job in many respects."

.... Re-recording Mixer **Dave Humphries AMPS** has been not only Mixer but Dialogue Editor, Foley Editor and Supervising Editor on *In Love With Alma Cogan*



Dave Humphries premixing at Run VT

starring Roger Lloyd-Pack and Niamh Cusack. "I was hired originally just to supervise an M&E mix, but it turned out that I knew the director Tony Britten, from work we did together eight years ago. In the usual tradition in this business of 'it's not what you know, but who you know' he asked me to take control of all the post sound for him." Aided by **Ricky Martin** as Fx Editor and Gulli Gunnarsson as Foley Artist, it was all track-laid at home on Pro Tools and pre-mixed in 5.1 at Run VT in London. Final Dolby mastering was at Deluxe 142 with **Alan Sallabank AMPS** on their AMS-Neve DFC.

*If you want your news to be included in the next edition of the AMPS Journal send it to whois@amps.net or by mail to the normal AMPS office address. Include as much technical info as you wish - and photos are very much appreciated. Although we do send out e-mail requests there is no need to wait as whois@amps.net is always open.*



## CINEMOBILE



*Cinemobile ready for use*



*Interior*



*Gerry Lynch in the projection booth*



*Expanding sides*

A recent job for Fuji Television took me out to Cahersiveen on the south-west tip of Ireland to film one of the 'Cine Mobile' travelling cinema trucks that have recently become popular. Many of the towns and villages on the west coast of Ireland do not have a local cinema so thanks to sponsorship from The Irish Film Board, RTE and The Arts Council, two of these mobile cinemas

have been purchased to show films to rural locations throughout the year.

Whilst travelling, the truck and trailer are just slightly larger than an average artic but once parked up, a hydraulic system opens out the sides and the seating folds down from a vertical to horizontal position. In just 45 minutes there is an air-conditioned cinema with the capacity to seat 100 people. Movie projection is 35mm but they can work from DVD/tape formats when needed. Normally the Cinemobile spends 2-3 days in each location with three screenings a day and carries six 35mm prints which include recent films. To date there have been over 100,000 visitors.

These particular cinema trucks were built by a French company called Toutenkamion but I understand Mitsubishi have an interest to build a similar concept for the far east.

Special thanks go to Gerry Lynch who showed me round the cinema and took the trouble to demonstrate the truck being prepared before a screening. The catch in this concept is that Gerry has the enviable task of being driver, ticket seller, confectionery salesman.... and Projectionist, all rolled into one !

*Clive Copland AMPS*



[www.cinemobile.ie](http://www.cinemobile.ie)



## CATCHING FIRE - THE MOVIE

*Production Sound Mixer Tim White AMPS reports:*

*Catching Fire* is a book by the Oxford and Harvard academic Richard Wrangham. Richard's hypothesis is that the fundamental differences between humans and other primates came about when humans learnt to make fire and to cook their food. Digestive enzymes release more energy from cooked food than raw food, not only enabling the human gut to be significantly shorter than guts of other primates but the increased energy released from cooked food enabled the energy-consuming human brain to develop into something far bigger than the brains of other primates, leading to human superiority. That is the theory. Producer/director Bill Benenson had already made the very successful eco-film *Dirt: the movie* and set about turning *Catching Fire*, the book, into *Catching Fire*, the movie.

Being (comparatively) local to Africa, I joined an LA crew of Bill, Matt Greer and cameraman Bob Poole to stay with the Hadzabe tribe – the last hunter gatherers in Africa – in northern Tanzania. We were a small team but well supported locally and we had quite an elaborate camp (compared with my previous NHU experiences) where we stayed for a shade over two weeks while filming with the tribesmen. As I spend most of my time behind my sound cart these days, this was a welcome return to my roots.

The Hadzabe tribe have remained relatively unchanged over the past 10,000 years so were a brilliant way of demonstrating man's evolution. We went hunting with the men and caught boar and the odd



*Hunters*



*The village*

monkey or hyrax – they are not fussy and eat pretty much anything that moves. A hyrax is cooked and eaten as a snack on the hunt whereas something as big as a boar will be taken back to the village and divided between the families, who cook and eat just about all the carcass. While the men hunted the women gathered and would pick a tree in rocky land and dig for roots that because of the rocks did not extend too deep. They would eat the small roots while they were digging but the big roots were brought back to the village, divided up and cooked.

Life's luxury was honey and, using smoke from a fire, man is the only animal capable of collecting honey without being stung. A burning stick is taken up the tree to the bees' nest to smoke the bees out and the honey combs are removed. It is the richest honey I have ever tasted. The noise of the bees is something else and I sent one of the young tribesmen up the tree with my Schoeps stereo rig – a CMIT and a CCM8 in a



*A monkey meal*



*Author*

Rycote – on a long stereo cable to record the amazing sound. I also recorded the sound of a bird known locally as the Honey Guide.



*The crew*

*If there were a medal for boom ops.... Up a tree recording the sound of an angry bees' nest - in stereo!*

The tribesmen would whistle and the Honey Guide would lead the tribesmen to a bees' nest. The Honey Guide could not get the honey without being stung so the tribesmen when led to the honey would use smoke to extract the honey combs and then leave some for the bird.

As ever with hunters and crew crunching around in the dry undergrowth it was often difficult to get clean sound but I had numerous sound trips where I had the time with just a couple of tribesmen to record wonderful clean effects to enhance the sync tracks.

The African bush is not the friendliest environment for technology but Bob Poole's XD Cam seemed to work well and he produced some really stunning rushes. Compared with those optical discs that had to be reloaded, sometimes in very dusty conditions, the faithful Cantar felt bullet proof and analogue mics through excellent mic pre amps is a very pure way to record Africa. Richard delivered pieces to camera and I used radio mics at times but the majority of the work was off the boom and always having a figure of eight rigged meant that when the tribeswomen broke into song, I could capture it in perfect stereo. I recorded some MSM surrounds using a CCM41 at the front, a CCM8 and a CCM5 in cardioid mode for the rear. Great as the surround is, it could not compare with the spontaneous stereo I recorded using the MS boom.

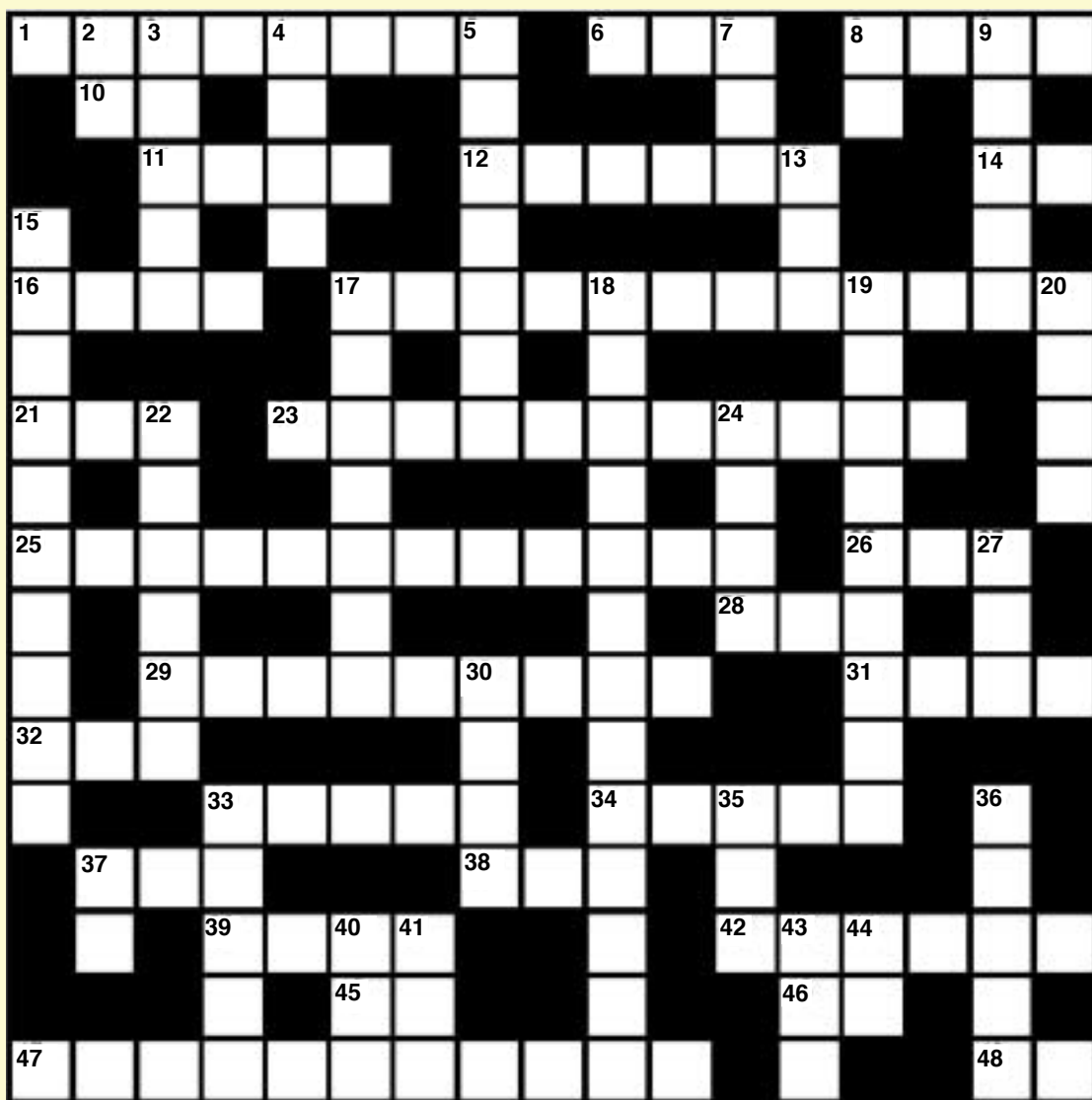
This shoot was just the start – a really good start – but there is much more to film. I just have to hope that the next stint fits as favourably between the dramas as I don't want to miss out on finishing what is a very nice project.

*Tim White AMPS*



# THE (MAINLY) TECHNICAL CROSSWORD

## PUZZLE



*A puzzle that draws upon your knowledge of words from film, sound, technology and a little more.*

*No prizes but the solution will appear on the AMPS website ten days after publication of this issue and in print in the next issue.*

### ACROSS

- 1 Range of frequencies (8)
- 6 Combine (3)
- 8 A semitone lower (4)
- 10 Conjunction (2)
- 11 Keen editing system (4)
- 12 Soak up (6)
- 14 Electricity type (acronym) (2)
- 16 Rolled up (4)
- 17 Makes uniform (12)
- 21 Student film budget? (3)
- 23 Fox's projection system (11)
- 25 Lowest to highest manageable levels (7,5)
- 26 Dolby analogue system (acronym) (3)
- 28 Uncombined mag track (abbrev.) (3)
- 29 Adjustment of relationship (9)
- 31 Film does this at the roller (4)
- 32 Hole in the head (3)
- 33 Ident (5)

- 34 Combination of 3 notes (5)
- 37 Unit of conductance (3)
- 38 Wildebeest (3)
- 39 Single entity (4)
- 42 Complex encoding (6)
- 45 Thus (2)
- 46 Take action (2)
- 47 Transducer (11)
- 48 Dad's megaphone? (acronym) (2)

### DOWN

- 2 Italian river (2)
- 3 Clean away (5)
- 4 Delete frames (4)
- 5 Extent (7)
- 7 Type of connector (3)
- 8 Useful noises (acronym) (2)
- 9 --visual (5)
- 13 Tight snake (3)
- 15 Converts sounds (10)
- 17 Making silk purse from chaos (7)

- 18 New gear has a steep one (8, 5)
- 19 Ferric velocity (4, 5)
- 20 A billionth (4)
- 22 Even progression (6)
- 24 Signals (4)
- 27 Often comes first (3)
- 30 Sets standards for data compression, encoding etc. (acronym) (4)
- 33 Noise free from defect? (5)
- 35 German physicist made the Law (3)
- 36 Old camera enclosure (5)
- 37 Screening metal (2)
- 40 Provider of Web facilities (acronym) (3)
- 41 Curve's foot (3)
- 43 Post-sync (acronym) (3)
- 44 In the direction of (2)

*Compiled by Peter Musgrave*

## 2010 SOUND AWARDS

*Our round-up of the major Sound Awards made in 2011 for the 2010 time period. AMPS members are in bold.*

### 83rd ACADEMY AWARDS - 'OSCARS' (27/02/11)

#### ACHIEVEMENT IN SOUND EDITING

INCEPTION : Richard King

TOY STORY 3 : Tom Myers and Michael Silvers

TRON: LEGACY : Gwendolyn Yates Whittle and Addison Teague

TRUE GRIT : Skip Lievsay and Craig Berkey

UNSTOPPABLE : Mark P. Stoeckinger

#### ACHIEVEMENT IN SOUND MIXING

INCEPTION : Lora Hirschberg, Gary A. Rizzo and Ed Novick

THE KING'S SPEECH : **Paul Hamblin AMPS**, Martin Jensen and John Midgley

SALT : Jeffrey J. Haboush, Greg P. Russell, Scott Millan and William Sarokin

THE SOCIAL NETWORK : Ren Klyce, David Parker, Michael Semanick and Mark Weingarten

TRUE GRIT : Skip Lievsay, Craig Berkey, Greg Orloff and Peter F. Kurland

### BRITISH ACADEMY FILM AWARDS - 'BAFTAS' (13/02/11)

#### FILM SOUND AWARD

INCEPTION : Richard King, Lora Hirschberg, Gary A. Rizzo, Ed Novick

127 HOURS : **Glenn Freemantle AMPS**, **Ian Tapp AMPS**, Richard Pryke, Steven C Laneri, Douglas Cameron

BLACK SWAN : Ken Ishii, Craig Henighan, Dominick Tavella

THE KING'S SPEECH : John Midgley, Lee Walpole, **Paul Hamblin AMPS**, Martin Jensen

TRUE GRIT : Skip Lievsay, Craig Berkey, Greg Orloff, Peter F. Kurland, Douglas Axtell

### BAFTA TELEVISION CRAFT AWARDS (8/05/11)

#### SOUND FACTUAL

ELGAR: THE MAN BEHIND THE MASK : Paul Paragon, Jez Spencer, Mike Hatch

HUMAN PLANET (Jungles) : Willow Murton, **Kate Hopkins AMPS**, Mark Ferda, Rachael Kinley

HUMAN PLANET (Oceans) : Martyn Harries, **Kate Hopkins AMPS**

TOP GEAR (Middle East Special) : Sound Team

#### SOUND FICTION

ANY HUMAN HEART : Sound Team

DOWNTON ABBEY : Adam Armitage, Nigel Heath, **Mark Holding AMPS**, Alex Sawyer

MAD DOGS : **Adrian Rhodes AMPS**, **Reg Mills AMPS**, **Ben Norrington AMPS**

THE PROMISE : Graham Headicar, **Stuart Hilliker AMPS**, Matt Skelding, **Simon Clark AMPS**

SOUTH RIDING : **Alistair Crocker AMPS**, **Paul Hamblin AMPS**, Alex Ellerington, Jeff Richardson

*Congratulations to all nominees, winners and their crews*

*The following **AMPS Fellowship Awards** were announced at the AMPS AGM*

### **ANDREW BOULTON** AMPS Fellow

Andrew Boulton has a distinguished career record as a Production Sound Mixer, starting with the BBC Film Unit in Ealing in 1965 and later working freelance on major Feature Film and Television productions. He has a passion for cinema, demonstrated by his decision to buy, refurbish, and successfully operate a vintage cinema, the Palace Theatre in Long Eaton and then, in 1986, taking on the responsibility for introducing several of the very modern multiplex Showcase Cinemas to the UK. In 1989, he became a media consultant to the PA Consulting Group, a leading international management and IT consulting and technology firm.

In 1994, he made another career move to the National Film and Television School, designing, developing and running industry-renowned courses for Sound for Film and Television. His current role as Head of Sound at the National Film and Television School gives him an outstanding insight into how new entrants to our Industry should be trained. Andrew has been a Member of the Association since 1998 and has served many years on Council, bringing a calm authority to the position of Chairman which he held for three years from 2004 to 2006. His industry knowledge and his expertise in training have been invaluable to the Association.

For such services he is awarded Fellowship of the Association.



*Andrew Boulton*

### **DENNIS WEINREICH** AMPS Fellow

It is impossible to encapsulate in so few words, the vast contribution that Dennis has made to the music and audio post-production industries. In fact he has achieved so much and there are so many stories about his various adventures, it is hard to imagine how he has managed to fit them all in. From an early age his almost geeky obsession with sound led him to hang out at some pretty groovy “garage” studios of 1960’s Los Angeles. Soon Dennis befriended some of the in-house mixers and after a while was engineering in his own right, both on music recordings as well as film and TV projects. Moving to London in the early seventies, Dennis established himself as a successful music engineer and producer, working with artistes as diverse as Jeff Beck, Supertramp, Queen, The Real Things, Talk Talk, Blancmange and French Rockers Trust.

In 1983, seeing a gap in the market, Dennis set up one of the UK’s first independent audio post facilities. Videosonics was a huge success, partly because of its innovative application of new technologies to the post workflows, such as the early adoption of the first generation of Audiofile workstations, AMS Neve Logic and DFC digital consoles and Akai non-linear dubbers. By the 1990s, becoming a leading force in TV drama and film, Videosonics was one of the most prolific independent audio post facilities in the UK and its success was attributable to Dennis himself and the talented and professional team he hired around him. More recently Dennis has been heading up Post Production at Pinewood-Shepperton Studios, and steered them through two of their most successful years of recent times. But throughout his career Dennis has given so much back, he has been a huge supporter of the industry through his work with APRS, APPS, AMPS, UK Film Council, JAMES, UK Screen and of course The Conch Awards. Dennis is passionate about our industry and has been our best ambassador of recent times, endlessly promoting our services around the world, particularly to our cousins in North America, not to mention his ongoing efforts in advancing education within the industry. But what makes Dennis so different is that he genuinely cares. He cares about audio and he cares about people. Whether as a chairman of an industry body, a manager of a successful company or merely as a loyal and compassionate friend, Dennis has a heart of gold and can always be counted on, especially when it comes to getting up and confidently talking to a roomful of people. There is very little Dennis doesn’t know about post-production, cars and of course music - especially the Anglo-American jazz funk scenes of the seventies and early eighties.

We are pleased to award him Fellowship of the Association.



*Dennis Weinreich (left) receives award from Chris Roberts*





### AMPS at the BVE

The Association, once again, exhibited at this year's Broadcast Video Exhibition (BVE 2011), Olympia, February 15th-17th, and was also involved in organising two seminars in the workshop programme. The difference this year was that rather than having individual stands, several related organisations decided to share a larger area under the initiative of the APRS. So AMPS, IBS, BKSTS and APRS all had their information and promotional material on display with an area for members to meet and relax during the show with the benefit of refreshment facilities.

### ODDMENTS

● What is quoted as being the 'World's Longest Movie' was screened in mid-March as part of the IHME Arts Festival in Helsinki. At 240 hours in length, *Modern Times Forever* is hardly an action feast but shows an iconic Helsinki building, the Stora Enso headquarters, gradually fall into decline and ruin as time passes, beyond the extinction of the human race, as the elements have their way. The film was projected onto a 40 sq metre screen in front of the original building, and we understand, is unlikely to ever be shown again!

● The BBC has announced that it will be at least two years before it launches another simulcast HD channel which had been planned to be BBC2. All programme suppliers have been required to provide material in HD from the 1st April but the BBC's ongoing financial review, and a technical requirement to launch simultaneously across all platforms, has led to delays in implementation but apparently not a commitment to HD.

*"An audience is never wrong. An individual member of it may be an imbecile, but a thousand imbeciles together in the dark - that's critical genius."*

**Billy Wilder** (1906–2002)

## SOUND DEVICES NEW AMPS SUSTAINING MEMBER

Sound Devices has recently become a very welcome Sustaining Member of AMPS. Formed in 1998, their first product was the portable MP-1 Mic Preamp. Still a part of their product range, the MP-1 set a continuing design philosophy that shaped all subsequent products - that of high quality components in robust enclosure optimised for 'field-production audio' but only following continuing discussions with customers.



788T recorder

A year later came the MixPre mixer/preamp, and the USBPre mic preamp with USB interface, followed by the 422 mixer. The 744T in 2004 marked the expansion of the product line to include digital recorders with the 702 model being launched 18 months later, the former winning the CAS Award for *Outstanding Technical Achievement in Production Technologies* in 2007. The Wave Agent file utility software released the following software found widespread use. The 8-channel 788T launched the following year, winning the same CAS award the year after. The 522 field mixer replaced the 422 and the range of controllers for the 788T has expanded.



522 field mixer

This year's NAB saw Sound Devices move into a new product area with PIX Video Recorders - a development of the existing digital audio recorders that are able to record HD video from the camera and output files that can be used directly in post production.

For more information : [www.sounddevices.com](http://www.sounddevices.com)



788T recorder with CL8 controller

## SOUND DEVICES

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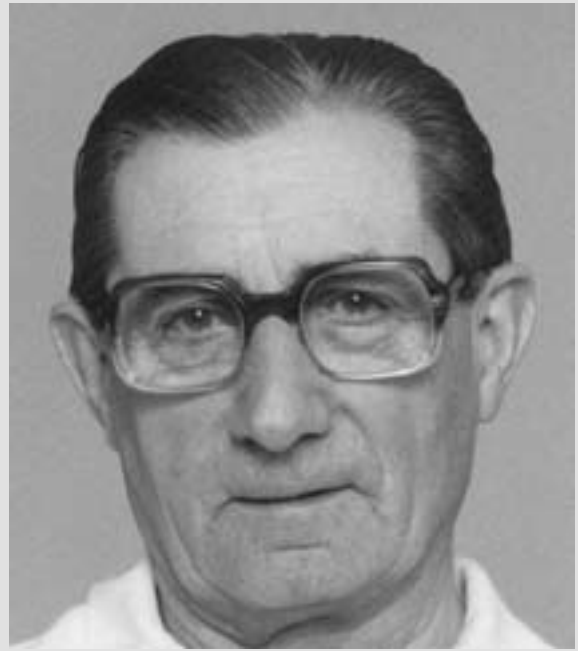
## STEPHEN DALBY

1910 - 2008

Steve was born in Swindon on 8th December 1910, to parents who moved to Hornsey in time for him to see Zeppelins over London at the end of WW1. His mother died in 1920 and his father in 1921 and so he was brought up by an uncle and aunt. They moved to Uxbridge and later Steve found employment at The Gramophone Company's Radio Section in Hayes where he met Eric 'Bungy' Williams who had been seconded to films during HMV's (a division of the Gramophone Company) brief involvement with them. This later led to work in the central recording room for British International Pictures at Borehamwood at £4/10s per six-day week, from 8.30 until 7.30 or later; FX and music were recorded live much of the time, and some films were shot trilingually with partial changes of cast; directors included Hitchcock. In 1933 he moved to Associated Talking Pictures (later called Ealing Studios) as a maintenance engineer. In 1937 the 'Quota Quickie' act was nearing expiry and production dived. He was asked to save a film in Switzerland called *Kleine Scheidegg*; they had bought equipment from Vinten in the UK but the sound camera was out of line and nothing had been recorded so all had to be post-synched. He rectified the situation and stayed on to do more work – on one production the finance was from Germany and he had to prove he was not Jewish. Ealing restarted and he returned in 1938 as a Production Mixer on films, ending with *The Proud Valley* with Paul Robeson.

When WW2 started in 1939 he had already signed on for the Royal Naval Volunteer Reserve so was sent on a three-week anti-submarine course about ASDIC at Portland, Dorset, then on to Alexandria, Egypt. Soon he was in Haifa with responsibility for the coast as far as the Turkish border, then mainly land-based on to Beirut and Tripoli, Crete, Algeria and Italy, where he was billeted with a family in Naples for a year after the southern part of the country was 'freed', eventually being demobbed in 1945 months after the war's end.

He returned to Ealing in 1946 as Senior Recordist on the comedy *Hue and Cry* which used London's bombsites as backgrounds, his boss being 'Bungy' Williams, then *Nicholas Nickleby*, after which he became Head of Sound so changed from work on the floor to being Re-recording Mixer because during the mix of *The Captive Heart* Williams went to Australia to take care of Ealing's *The Overlanders* and other productions. Steve then mixed all Ealing's films, including *The Loves of Joanna Godden*, *Frieda*, *It Always Rains on Sunday*, *Saraband for Dead Lovers* (their first



colour film), *Scott of the Antarctic* (much experiment with snow and ice FX), *Passport to Pimlico*, *Kind Hearts and Coronets*, *The Blue Lamp*, and *The Lavender Hill Mob*. His second mixer was Ray Palmer. Occasionally he got out of the studio, including being Production Mixer on the location in Sicily of *His Excellency* in 1951; this was Ealing's first use of ¼ inch tape in the new Leever-Rich portable two-case recorder and they wanted to prove that they didn't need the usual four-man sound crew, but the ACT union wouldn't agree. More re-recording included *Mandy* and *The Cruel Sea* (using a Corvette and Asdic, with which he was familiar), but Steve also loved recording music: the dubbing theatre at Ealing was used for small setups but often they went to Abbey Road, Denham or ABPC for bigger orchestras, usually at the helm of their Music Director Ernest Irving or sometimes Muir Mathieson's brother Doc, who was on staff. Composers he worked with included Vaughan Williams, Alan Rawsthorne, Georges Auric, William Alwyn, Richard Addinsell, Malcolm Arnold and John Addison.

In 1955 the bombshell exploded: the BBC had bought the studios! It emerged that the original capital borrowed to build them in the '30s had never been repaid, only interest payments being met. The last production based there was *The Long Arm*, 1956, but Steve stayed on for a while until the last mixes were completed. Sir Michael Balcon, the executive producer, signed a deal with MGM Studios at Boreham Wood and took his core workforce there to work as a separate unit, but it only lasted for three years. The Ealing productions included *The Man in the Sky*, *Barnacle Bill*, *Davy* (for which playbacks were recorded at MGM for use when shooting at the Royal Opera House), *Dunkirk*, and *The Shiralee* shot



in Australia, but Steve sometimes re-recorded MGM items too. Then ABPC bought most of Ealing's assets so some of the staff moved down the road to their studios, but only one new film resulted and that was *The Siege of Pinchgut* made in Australia.

Job-hunting ensued, and in September 1959 Steve was engaged by the Shipman brothers who then owned Twickenham Studios to supervise the building of a new sound department and recording theatre, which they lacked. Pile-driving was needed, so an uneasy pact was necessary between the builders and the crew of *Saturday Night and Sunday Morning* shooting on an adjoining stage. The theatre was ready in December 1960 and about eight years of post-sync, effects and dubbing ensued, including *Loneliness of the Long Distance Runner*, *Tom Jones*, *A Hard Day's Night* and *Help* (Beatles fans trying to invade the studios), *The Knack*, *Alfie*, *Accident*, and Roman Polanski's *Repulsion* and *Cul-de-Sac* - Steve felt he was the only director where the work ended with a poor relationship. Steve had earlier taken on Robin O'Donoghue, then the late Gerry Humphreys (who had been at Nettlefold Studios which closed down in 1961) as his assistants but a rift developed between him and Gerry and in 1969 he left Twickenham to take up a job in Tel Aviv supervising a new-build recording studio and installing Magna-Tech equipment, alongside a small laboratory which was being modernised by its Canadian owners Berkey-Pathe-Humphries. This led to his being Production or Re-recording Mixer on several Israeli and visiting productions, but he eventually returned home to Uxbridge in 1973.

The Canadian company he'd just left now asked him to come to Montreal, where their recording studio had been without an experienced chief for several months and business had declined. It was central, but the equipment was better in their Old Montreal studio; that was on a short lease so Steve had their gear moved to the central one and they soon built up clients again. Production in Montreal was mainly in French, this entailed small budgets because local subjects seldom got more than local French-Canadian distribution; there were documentaries, TV commercials, some features on 16mm to be blown up to 35 and others originated on 35. One of these to gain wide success in Canada and the USA was *The Apprenticeship of Duddy Kravitz* (1974) and, rarely for Canada, it won several international awards. A local small gem was *Les Dernieres Fiancailles*, later dubbed into English.

Steve wanted to retire, so eventually a replacement was found from the UK and he returned to Uxbridge in 1976. However, because he had helped students in the cinema department of Concordia University, the second largest in Montreal, they now asked him to become a lecturer on their course so he flew out and did so from January till May every year from 1977-1984.

Later, Steve went into sheltered accommodation near Hayes and became involved in supporting the local Church of St Mary where he became Treasurer for many years, a lively member of their PCC, often paid for outings, organised coach trips and even pilgrimages to Israel. Eventually his health declined and he died in hospital a month short of his 98th birthday.

**Peter Musgrave** AMPS Fellow

*Stephen Dalby declined an invitation to join AMPS when the Association was formed but being nearly 80 at the time that was probably understandable. However he had an important role in the history of British film sound which we recognise. As author Peter Musgrave notes, "It is very unfortunate that someone so active in films for so many years died without the news reaching our industry at large, perhaps partly because he outlived many former colleagues."*

## OTHER NOTICES

**Reg Sutton** AMPS Hon, ex BBC, Movietone News, and Samuelson's died in mid-April at the age of 95. A full obituary will be published in the next issue.

**Roy Baker**, sound editor, died in February. He was a founder member of the Guild of British Film Editors

**Ralph Sheldon** FGBFTE, film editor, died in May

**Guido Cohen**, Studio and Production Controller and Executive Director of Twickenham Film Studios from 1959 until 1999, died in October 2010, aged 95

## How will you be remembered?

*The AMPS Journal believes that it is important to accurately recognise a member's career and achievements following their passing. Most of us don't concern ourselves with this unduly while in the middle of a busy working life but an obituary in the AMPS Journal and its on-line internet presence means that this may well be the perpetual definitive summary of your career. And wouldn't you like that to be accurate?*

*If so, I'd like to remind members that we welcome 'pre-obits' that range from a simple career outline to a more detailed personal history that gives the Journal a good chance to produce a true reflection of your achievements. Recently there have been several instances where we have been unable to write anything other than a brief acknowledgement of passing because the deceased members had far outlived their peers. To our way of thinking that isn't correct.*

*Sometimes we are lucky. Although Steve Dalby whose obituary appears in this issue died without the industry being aware of it, Peter Musgrave found that he had left pages of autobiography behind which enabled him to summarise his career.*

*The obituary for Reg Sutton that will appear in the next issue of the Journal has been considerably helped by a transcription of a radio interview he gave about his working life a few years ago.*

*These are the exceptions.*

*Wouldn't it be better to relate one's own life and achievements without relying on A.N. Other to ferret it out?*

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Rycote



Audio Developments



Richmond Film



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