

**Contracts**● **Ampex in Egypt**

Ampex Media Corporation have announced an exclusive one-year agreement with the Cairo-based Egyptian Radio and Television Union (ERTU) to provide the Middle East's largest programme producer and broadcaster with over \$1m of Ampex professional audio and video tape during 1995. The contract includes 42,000 398 Betacam SP video cassettes, as well as major quantities of 196 1-inch and 289 S-VHS video tape, plus 478 and 467

R-DAT audio products.

**Ampex Media Corporation, US.**

Tel: +1 415 367 3889.

● **Deltron scrum down**

All the audio in the South African Broadcasting Corporation's coverage of the Rugby World Cup has been brought to you via Deltron XLRs, thanks to an exclusive contract won by Spectratech, Deltron's Southern African distributor. Airtime, the OB arm of the Corporation, chose the connectors and adaptors because of their combination of strength and a simple, versatile colour coding system.

**Deltron Components, UK.**

Tel: +44 181 965 5000.

**First UK Tactile**

Stirling Audio have delivered the first Tactile Technology console in the UK to audio postproduction house VideoLondon Soundstudios. The M4000C will be used for broadcast documentaries and voice-overs, ADR post sync recording and corporate video productions.

**Tactile Technology, US.**

Tel: +1 310 802 1500.

**T Squared, Japan.**

Tel: +81 429 34 7681.

**Stirling Audio, UK.**

Tel: +44 171 624 6000.

● **Man from Atlantis**

Tokyo's Atlantis Studios have recently installed a Soundtracs *Solitaire* production console, supplied by Soundtracs' exclusive Japanese distributor MTC Japan. The 32 patchbay version *Solitaire* has moving faders and VCA automation, which is synchronised to Atlantis' sequencing and video-editing systems. Atlantis' range of work includes music production, audio-for-video and video postproduction.

**Soundtracs, UK.**

Tel: +44 181 388 5000.



Mr Yasutake from Atlantis with *Solitaire*

to the auditorium PA as well as to the OB van and these systems have performed faultlessly every time.' Sennheiser Electronic, Germany. Tel: +49 51 30 600 366.

## SoundField at Notre Dame

A unique performance of Gregorian Chant and Grand-Orgue has been recorded exclusively with *SoundField* microphones at Notre Dame in Paris. The artists were Schola Gregoriana under Dr Mary Berry, with organist Philippe Lefebvre. The recording, engineered by Brian Johnson and Ken Blair, was recently released on the Herald label, sponsored by Rolls Royce. Brian Johnson exclusively used *SoundField MkIV* and *MkV* systems, one suspended from the cathedral roof for the organ and another for the singers, with no dynamic processing or artificial reverberation. Brian Johnson comments: 'The ability to change the position and polar patterns of the microphone remotely from the *SoundField Control Unit* is invaluable when recording in environments like Notre Dame.' **SoundField Research, UK.** Tel: +44 1924 201089.

## APRS Training and Education

The APRS is to step up its involvement in training the professional recording and sound industries. Chairman Adrian Kerridge has invited David Ward of Gateway to co-ordinate the activity, focusing on encouraging the development of training appropriate to the industry—the many courses currently available, it is felt, do not always match industry needs. Furthermore, music and recording technology play a key part in the new UK National Curriculum for Music, and in this field too the APRS represents a unique pool of expertise from which teachers and pupils could benefit.

'The team I am assembling,' says Ward, 'will look not only at training at entry level but at schemes for studio staff in creative and technical functions—and in management and administration too. Orientation courses are also needed for other sections of the industry—for instance,



Australia: Tom Misner, founder and Director of SAE, has opened a new commercial facility in Sydney, described as 'a truly world-class mastering facility' and the only new large recording studio built in Sydney in the 1990s. Centrepiece of the complex is Studio One with a new 40-input Neve *VR Legend* with full *Flying Faders* automation. Recording options include SR analogue and digital tape and hard disk, and the effects racks are said to be the most comprehensively equipped in Australia. The room, designed by Misner with TEF alignment and measurement by Graham Thirkell, is based on the LEDE expanding room principle with sidewall deflectors and RPG rear wall diffusion, and incorporates a *Sigtech Room Analyser* for an accurate monitoring environment. **Mirage Studios, Australia.** Tel: +61 2 211 3915.

record company staff who book studios and negotiate the production of cassettes, CDs and vinyl.' **APRS, UK.** Tel: +44 1734 756218.

## Quintessential Sound

A striking collection of current recording technology was used to produce PGM Recordings' first audiophile releases, *Ricercar*—*Keyboard Music in Germany before Bach* and *The Buxtehude Project*—*Volume 1: Sacred Cantatas*. Quintessential Sound Inc's Director and Chief Engineer Gabe Wiener and Assistant Engineer Michael Mikesell used minimalist miking techniques and 20-bit recording to capture the performances and the acoustic of the churches and halls in which they were recorded.

*Ricercar* was recorded with a Schoeps *KFM-6* stereo microphone, two FM Acoustics *M-1* preamplifiers, a Prism *Classic 20-bit* A-D convertor, and a Nagra-D recorder. The Buxtehude Project also required two Schoeps *MK-41* hypercardioid microphones, with two more FM Acoustics preamps and a further Prism convertor.

Editing was on Sonic Solutions, and the finished version was redithered to 16 bits using the Meridian *618* digital processor. **Quintessential Sound, US.** Tel: +1 212 586 4200.

## Sony on air

Sony's new *WRT867* wireless mics saw heavy use in a broadcast from Birmingham's (UK) ICC of Andrew Lloyd-Webber songs recently. In all, 22 channels were required for the live show which featured Michael Ball, Elaine Page, Rea Moore and other stars of the original productions.

The *WRT867* system will see less respectful service on the forthcoming Rolling Stones European tour. Vocalist Mick Jagger was the first to try the new system and subsequently specified its use for the tour. In true Stones tradition, one of the original mics has already been repeatedly 'abused' but has yet to put in a poor performance.

The mic systems for both of these events have come through UK-based company, Raycom. **Sony Broadcast and Professional, Europe.** Tel: +44 1256 55011. **Sony Corporation, US.** Tel: +1 201 930 1000. **Raycom, UK.** Tel: +44 1789 400600. ■