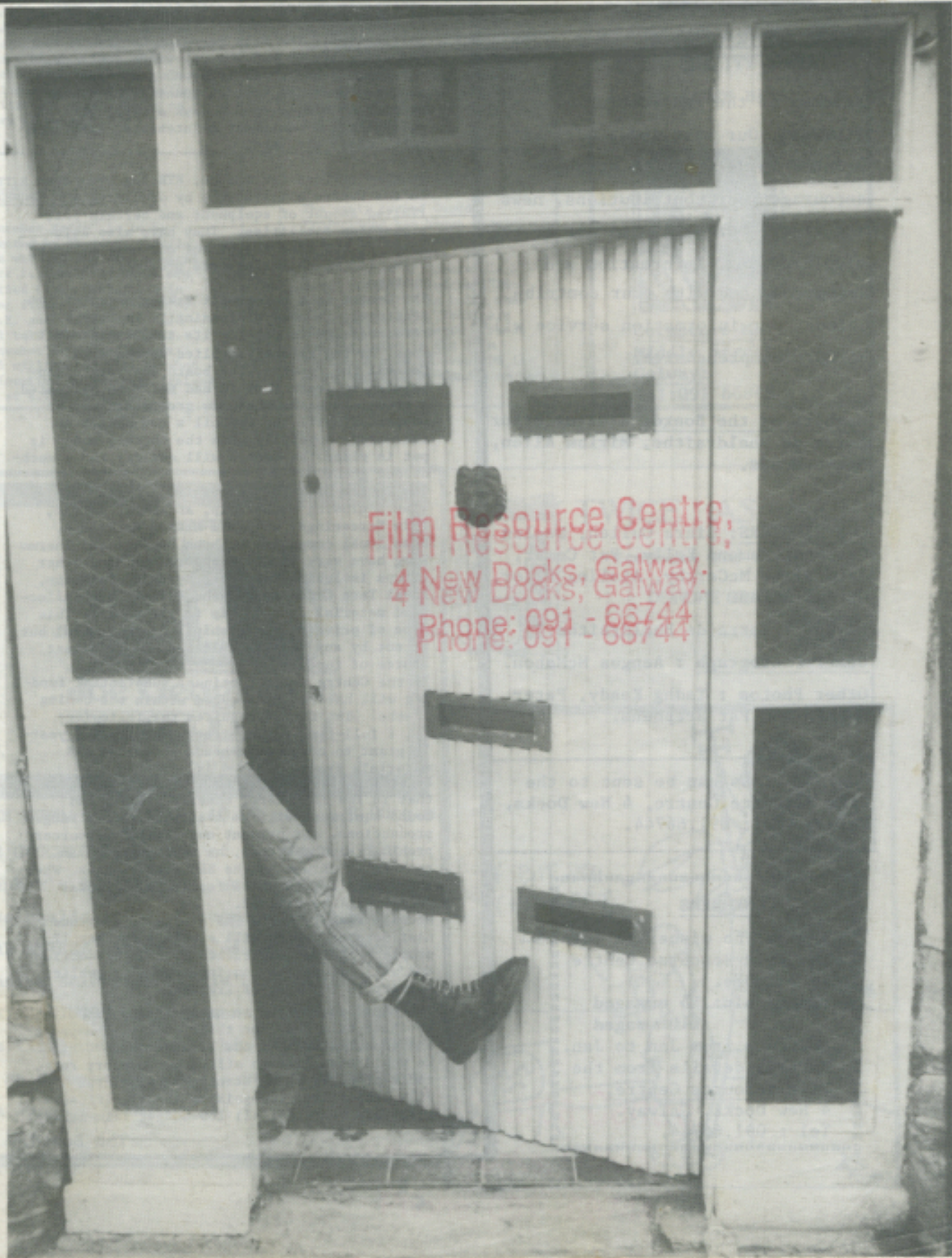


FILM WEST

issue no 2 apr/may : A FOOT IN THE DOOR price 20 P



Film Resource Centre,
4 New Docks, Galway.
Phone: 091 - 66744
Phone: 091 - 66744



PROGRESS REPORT

ISSUE No: 2 April - May 1989

Welcome to the 2nd edition of **FILMWEST**. Our next issue will be printed in July and we strongly encourage your contributions, news and views. Our main aims are to provide Training, Information and Resources, and with your contributions, our information service will be more comprehensive.

Members of the Board: Aisling Prior Barra de Bhaldraithe, Miriam Allen, Steve Woods.

CONTRIBUTORS: Ciara Cullen, Declan Gibbons, Eamonn Kelly, Pat Comer, Jacqueline McCarthy, Aisling Prior, Miriam Allen.

Layout : Barra de Bhaldraithe.

Cover Photograph : Aengus McMahon.

Other Photos : Tadhg Keady, Peter Harkin and Pat Stephens.

Contributions can be sent to the **Film Resource Centre, 4 New Docks, Galway.** Tel: 091.66744.

MEMBERS

Anyone who wishes to join the Film Resource Centre is Welcome.

Membership: £5 unwaged
£10 waged

and runs from Jan to Jan.

Further details from the **Film Resource Centre,**

4 New Docks, Galway.

Tel : 091.66744.

Welcome to the 2nd edition of **FilmWest**. The **Film Resource Centre** has come through the first 6 months of its existence intact!! This is a major achievement considering the wide range of responsibilities that a resource centre, by definition, sets itself, and considering the dire lack of funding for such initiatives. The **Film Resource Centre** is funded primarily by **FAS** who pay wages and a small materials grant which is by no means sufficient to cover the cost of running the Scheme, keeping an office open 5 days a week, hire of equipment and equipment maintenance, insurance, rent, phone etc. etc.

In the previous few months, **KTE** has also come to the **Centre's** assistance by providing a limited amount of equipment and certain post-production facilities. They have also allocated £1,400 as a budget for our next training film, for which scripts are presently being written.

The **Centre** is a non-profit making organisation constantly in need of funding to improve its resources and to pay for its training productions. Having recently applied to the **Arts Council** for funding, the board was very disappointed to learn that it had not been allocated a grant. It seems that new groups can not be supported until the **Council's** own budget is increased. Hopefully when the **Lottery** money is put in place the **Centre** will qualify for a much-needed grant.

The **Centre** organises other fund-raising activities, including **Membership**, an **Annual Raffle**, **Film Screenings**, and **Film-Making Workshops**.

Some local companies such as **Digital** and **Thermo King** have very kindly sponsored us, and other groups including **Tennents**, **Ryanair**, **Canavans**, **Royal Tara China** and **Ianrod Eireann** have allocated material sponsorship to the **Centre**. This type of private sponsorship is very helpful but is not by any means a reliable and permanent source of funding.

If the **Centre** is to continue, substantial funding will have to be secured within the coming months. The **Centre** requires the following; 1) 1 full-time administrative post, 2) 1 yearly grant to cover over-heads above the **FAS** materials grant.

Regarding equipment rental, the **Centre** hopes that in the long term, cameras, lights and sound equipment will be available to low budget productions. At present our limited resources prohibit such a system, as the equipment is constantly in use by the **SES** participants. When the **Centre** augments its resources, a rental policy will be devised.

We will reapply for a **FAS** scheme to commence next October, which will enable a further 12 people to gather experience in film production and will secure the continuation of a public service in the West of Ireland.

The board would like to take this opportunity to thank **Film Base** for their continued support and encouragement of the **Film Resource Centre**. We would also like to affirm our support for their proposed union structure policy for **Film Base** films, recognising the significance that this bears for all low-budget film-makers.

The Board.

NEWS

National Archive for R.T.E.

A £2.5million Film and Sound archive is to be built by R.T.E. at its H.Q. in Donnybrook. It will provide facilities for all R.T.E. archive material, including records dating back to 1926. The development, which will also include new studio and office facilities, will take up to 2 years to build.

"LITTLE BIRD TO SHOOT" "DECEMBER BRIDE"

"December Bride" is to be directed by Thaddeus O Sullivan who did the much admired short feature "The Woman who Married Clark Gable". It is being financed by Channel 4, R.T.E. and Ulster T.V. and will take 7 weeks to shoot. "December Bride" will cost £1.5 million and will be shot on location in Northern Ireland and at M.T.M. Ardmore.

NEWS

Beyond Reach

"Beyond Reach" is a 17min Film shot on 35mm recently completed by Dunlaoghaire School of Art student Denis Mc Ardle. Jack Conroy acted as Cameraman, and Galway based Owen Mc Carthy was the Art Director on this Film which was very well recieved when it was shown recently in M.T.M. Ardmore.

"The Real Charlotte"

The newly formed Gandon Productions has begun shooting a major Film series on location in Wicklow. The 4 part version of Somerville & Ross' popular melodrama "The Real Charlotte" is being made for Granada T.V.. There are about 5 leading parts with 26 smaller roles in the Film Series. A crew of over 100 is being employed by Gandon on the 12 week shoot.

Sheela-Na-Gig

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Film Workshops



During the months of February and March, the **Film Resource Centre** ran a series of **Introductory Film-Making Workshops**, held at the weekends to facilitate working people, and those travelling to Galway specifically to attend the course, (of which there were several, coming from Tralee, Dublin and Connemara).

Martin Duffy conducted the first in the series, which dealt with **Script-Writing**. Martin's laid-back style was the ideal introduction to the course, as most of the participants were novices in the world of film, and therefore any high-tech lingo and state-of-the-art catch phrases would certainly intimidate!! He concentrated mainly on scripting for the television, and during the course of the weekend, the group collaborated and devised a 20 minute, predominantly mute script; "Room", which is not quite broadcast material but was suitable for our purposes. Martin also showed us his own work, "A Splice of Life" which is a witty depiction of the awesome power of the editor.

Lelia Doolan lashed into her **Production** workshop with her typical gusto, and succeeded in putting us all off pursuing a career in that particular field of work! The attention to detail, the planning ahead, the resolution required, was

conveyed by giving us an inside view of the production of the highly successful "Reefer and the Model". She set us the task of working out production breakdowns and budgets for our own script "Room", for which we split up into groups of 5, and after much heated discussion each group delivered its result. The exercise effectively demonstrated the various approaches possible in producing a script, and also drew our attention to the many areas we had over-looked, such as; advance bookings of actors, to the necessity of **completion bonds** (insurance for the financiers that the film gets made). The weekend was highly stimulating, despite the enormity of the task involved in production, and I think many caught the bug.

The following week was of a more technical nature, with **Tony O'Connor** detailing the nature and use of **Sound** in both film and video. Declan Gibbons has written a very thorough article on this workshop, (part 1 on pages 10 and 11) Tony was very informative and amply equipped with

mics and recorders to fully demonstrate the different effects rendered.

Camera and Lighting was conducted by **Kevin Liddy**, who was of a different school to his predecessors, his approach being far less formal and more "hands-on". He too, came well equipped, laden with videos of American greats to Rathmines graduates. As on previous weekends, the Saturday workshop was theoretical and the Sunday, practical. On Sunday we formed 2 crews, and shot two scenes of "Room". For this we used 2 **Bolex** wind-up cameras, with both prime and zoom lenses. Our lighting consisted of 2 **Redheads** and 2 **blondes**; we had no H.M.I.s or zaps, but this did not hinder our artistic endeavours too much. Pat Stephens, a workshop participant, took the stills seen here. The 3 **set-ups** (camera positions) took the entire afternoon to establish, and I think this was the real eye-opener for many, to what working in the movies is really about, especially for Mark who had the unfortunate job of holding a gel in place for over a half an hour.



Learning to read a light metre.

The final weekend was directed by **Emer Reynolds**, whose task it was to instruct the group on the fine points of **Editing**. Pat Comer, of the Film Resource Centre, availed of this opportunity and supplied the rushes of his short narrative - "Red Boots" - to be chopped up and put into an intelligible sequence. Having Emer there to supervise the participants' handling of the **Steenbeck Editing Suite**, and to contribute valuable suggestions as to the most effective use of the footage, was an enlightening experience for all. The machine (kindly lent to us by Bob Quinn) was a joy to work with, especially for those of us who are familiar with **pic-syncs**, and allowed the group to edit **SepMag**. This further demonstrated the way a soundtrack can save a film, and indeed, how clever editing can make a film!

The series of workshops culminated in a party at the Film Resource Centre, where we all wound down after a fairly intensive launching into the world of film. We would like to take this opportunity to **thank** all the 'pros' who gave of their time, to come to Galway to impart some of their knowledge and expertise. Their diligence and instruction was appreciated by all.

A. Prior.

The Centre wishes to thank the following people for their help and assistance: **Pat Cantwell, Joe MacMahon** and **Laurence O'Kelly**.



Kevin Liddy explains the Bolex & demonstrates focus pulling.

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EXHIBITION

"40 Feet of Art" by All + 10 Sorta
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April 13th - April 29th.

READINGS

Anthony Cronin Sat April 22nd

Claire Boylan Sat May 6th

John Bainville (date to be fixed)

All readings at 1.00 p.m.

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Telegael

The idea of TELEGAEL was first mooted by Udaras na Gaeltachta in the Programme for National Recovery and their concept was firmly established in late 1987. During its conception an experimental broadcast by Meitheal Oibre Telifis na Gaeltachta took place. Despite a growing awareness and a much felt need for a community television service (much like Radio na Gaeltachta) Udaras pressed ahead and Telegael was born. Great confusion abounded and still does.

The following interview with Paul Cummins, the Managing Director of Telegael is an effort to clear up some of the points that have led to the confusion.

F.R.C. Is Telegael Telifis na Gaeltachta?

P.C. No. Telegael is a television facilities company which will have all the equipment, skills and facilities required for production and post production of television programmes.

F.R.C. Who are the shareholders in Telegael?

P.C. Udaras na Gaeltachta and RTE. Windmill Lane have an option on shares until Aug. 89. Udaras have invested the cash to get the project off the ground. RTE's support for the project is by way of programming and the use of the facilities.

F.R.C. What did Telegael cost to set up?

P.C. The reconstruction costs to Teach an tSagairt cost approx. £200,000 and the equipment, which includes the most up-to-date and sophisticated, cost in the region of £600,000.

F.R.C. How many people does Telegael employ?

P.C. At present we employ four people but our aim is to employ another four people in a training capacity by the end of 1989. These four trainees will be assigned to various areas, Editing and Dubbing for example. I think the extent of the interest in the audio-visual area can be demonstrated by the fact that we conducted 233 interviews for these posts and only 3 of these were held in English.

F.R.C. What are the objectives of Telegael?

- P.C.**
- 1) To help increase the amount of Irish language programming available for broadcast and particularly the amount of Irish language childrens programmes.
 - 2) To introduce the whole audio-visual and television industry into the Gaeltacht.
 - 3) To become a specialist dubbing facility in Ireland. Telegael will be importing foreign language programmes from countries such as France, Germany etc. It will re-voice them into Irish, using native Gaeltacht talent in so far as possible; Thus giving these people exposure and training in these areas.

F.R.C. What makes Telegael different to any other facilities company? Surely your location is a disadvantage?

P.C. Well first I would say that our objectives are different, therefore it wouldn't make sense to be located anywhere else except in a Gaeltacht region. The biggest problem with Irish language television is the lack of programming that's available. By introducing these facilities into the Gaeltacht we will encourage young Gaeltacht people to train and get expertise. These people will be the Irish language programme makers of the future. That's our hope anyway. Second, our equipment is the most up to date. Telegaël has just developed the first prototype of an automated dialogue replacement system that will revolutionise dubbing, subtitling, music and effects track laying. We are unique in having sophisticated video and audio post-production facilities under one roof. We are the only facilities company whose off-line editing suite is fully compatible with our on-line. This means that once edit decisions have been made, they can be stored on computer disc and transferred to on-line. This facility should prove very attractive to Independents. We also have an audiofile which is a computer that will record sound; speech, music, sound effects, etc., these sounds can be time-coded, and therefore, can be put into sync with any picture.

Our rates will be competitive.

Also don't forget that Galway is only 40 minutes from Dublin by plane.

F.R.C. Telegaël received two grant approvals from the E.C. What are these for?

P.C. Telegaël has been commissioned by RTE to re-voice a German animation, series "Janosch", into Irish. The first E.C. grant is for this process, and to help with start-up costs. The series consists of 13 x 25 minute animations. The second, is a training grant which will be used to train people in the various disciplines, such as; acting, scriptwriting and equipment operation. We have already started auditioning, and expect to start training very soon.

F.R.C. What does the future hold for Telegaël?

P.C. The audio-visual industry is expanding all the time and with the advent of the 3rd Television channel which will be requiring home produced programmes, a percentage of these will be in the Irish language. That's one market. It is generally accepted that a language that doesn't have a Television service of its own doesn't have a contemporary status. I believe that in the future an Irish Language Television Station will be a reality and Telegaël will have a major role to play in it. A long term aim of Telegaël is to become an in-house production company - producing quality Irish language programmes for these television services.



Dubbing Theatre at Telegaël

SOUNDSCAPES

Music for Film

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Eugene Kelly on 26248
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Carl Hession on 21428

JUST KIDDING !!!

A few months ago, the **Film Resource Centre** approached the Galway City **VEC** with a number of projects involving school children. Last month the good news came that the **VEC** had awarded a grant for one of the proposals, an **animation** project, the first stage of which was conducted on March 8th. Seven brave souls from the **Film Resource Centre** arrived in Ms **Curran's** 6th class in **St Nicholas' School, Claddagh**, in time for the morning bell, and instantly experienced the **deja-vu** that is inevitable when surrounded by miniature tables and chairs, jam-jars of thickly bristled paint brushes, the smell of chalk and Jay's fluid and maps on every wall. Twenty-one expectant faces, overjoyed that the drudgery of routine had been disrupted, listened to **Steve Woods**, consultant animator, explain the plan of action for the day. After a brief history and explanation of the various types of animation, (is **Walt Disney** even known to today's ten year old?) **Steve** told the class that their ideas and subsequent cut-outs would be the very stuff of a cartoon to be entitled "**Fun Food**", which would come to life with the aid of a **Bolex** camera and **Steve's** expertise.

The class was divided into five groups, each table responsible for a separate meal, including tablecloth (background) and utensils. There was the expected initial horror of everyone's favourite meal being burger and chips, but with some persistent egging on, the creative juices (apologies for the above) began to flow. Relevant questions were asked: Can you think what might be funny about your bowl of soup? How about adding arms and legs to that sausage? Fairy cakes can be made funnier. Would you think about adding faces to your chips? (In fact, most things ended up with teeth and jaws the better to gobble up their neighbour's work with). The kids drew their ideas on white card, painted them, then cut them out. **Billy Keady** was our roving cameraman, videoing the drama. **Declan Gibbons**, on his knees most of the

afternoon at the five fore-shortened tables, recorded the hoped-for witticisms of 10 year olds on the tamberg. (If there was one clear lesson it was how difficult it is to record spontaneous commentary without intimidating the life out of your subject with the presence of a uni-directional mic!) We survived the day, (even the redheads remained standing after the mass evacuation at lunchtime!) and declare it a success. The bits and pieces of food were preciously gathered and taken away with us in brown paper envelopes.

Post-production then began, the most laborious and costly aspect of the project. First the 45 minutes of the location sound had to be transferred onto **SepMag**, then logged using a **Steenbeck** flat bed editing machine.



The production in progress at **St Nicholas', Claddagh**.

Best in the West (**PADDY O'NEILL**), Best Boy Service, Upwardly mobile, Assistant Assistant Director, Gofor, Chauffeur, Runner, Walker, Driver, Swimmer, Stand in, Fall out, animal handler, actor, (with references), washboard player (not the full ticket), FAX.....none, Tel.....Quays Bar (091) 61771.

"Fun Food"

3 minutes of pithy sayings were extracted for use as the sound track for the animation, with music which will be accompanied and specially composed by Declan.

While this procedure was being executed, Steve shot a 1-minute test shoot which was immediately sent to Dublin to be processed. Then the painstaking work of animating the children's artwork, with a number of us acting as apprentices, began.

At the time of going to print, the cartoon was finally completed, after approximately 20 hours camera-work. (It takes roughly 5 hours to shoot 1 minute of cut-out animation). The film and soundtrack have just been sent to Dublin where they will be processed and dubbed respectively. The synthesis of several weeks work will then be telecinced. Meanwhile Billy edited the video on Tadhg Keady's U-matic Editing Suite in Furbo. (The original was shot on VHS, but edited on U-matic).

The resultant product will be a 15 minute video, including 4 minutes animation, copies of which will be given to the class and another to the V.E.C. with the hope that the project can be replicated in other schools.

Many thanks to Brendan Forde, headmaster of St. Nicholas' School, Maura McInerney, Galway City, V.E.C. and to Miss Curran and her class.

C. Cullen



A budding animator doing a fine cut.

PLAN B MOVIES.

Plan B Movies is a recently formed group, comprising of 8 members. It will produce short fictions on 16mm, the first script being in pre-production stages. For further information contact Dagmar Drabent, c/o Peadar O'Donnell Centre, 19 Upr Dominick St., Galway. Tel: 66801

"AVANT GARBAGE" a Documentary by Niall Hughes.

Three short Super8 films by Niall Hughes, (a.k.a. Niall River) were recently shown at the Galway Film & Video Co-Op's Thursday night screening, at the Peadar O'Donnell Centre. Of the 3 films screened, "Avant Garbage", a 30 minute documentary about waste recycling, stands out for special mention.

'Avant Garbage' was made in Berkley, California, where Niall stayed for a time. He was commissioned to make the film as a promo for UrbanWaste. It took over a year to complete the film, with Niall working alone for the most part.

Not only is 'Avant Garbage' a well made and well researched film, it also shows us a method of dealing with consumer waste in an effective and profitable way, by organising collections in such a way that the garbage arrives at the dump already divided and categorised. In this way the reusables such as jars, bottles and other unlikely and surprising finds can be reused immediately while the remaining waste can be buried as usual. A system as outlined in 'Avant Garbage' should be of particular interest to environmentalists and county councillors alike. For this reason Niall intends showing his film to County Councils and town planners around the country in order to rouse interest in this simple and surprisingly profitable approach to waste recycling.

E. Kelly.

Mother Ireland

A 52 minute video documentary produced by Derry Film & Video and directed by Anne Crilly.

Mother Ireland explores the development and use of images and music which personify Ireland as a woman in Irish culture and nationalism.

This was the first programme to be banned on British television under the new Censorship Notice introduced by the British Government. The programme will not be broadcast on Irish television because of Section 31.

VHS copies can be purchased from Film Base, 6 Eustace St. Dublin 2, Ph: 796716 - 796717. Price £41.50 (individuals), £83.00 (institutions) and P & P. (Both prices include VAT). Copies are also available from Derry Film & Video, 1 Westend Park, Derry. Derry 260326/260128

This is a summary, by Declan Gibbons, of the main points made by Tony O'Connor of R.T.E., during his very informative weekend workshop on sound. It has been divided into two parts, part 2 of which will appear in the next issue of FilmWest.

The majority of people working in the television and film industries agree that a large proportion of the impact of any programme or feature depends on the sound. Some say its fifty-one per cent of this impact, some say more. As Bob Quinn has said, sound is like the caption beneath a photograph, it interprets the photograph for us and dictates our reaction to it.

In spite of this, however, sound is always the poor relation. Producers and directors go to enormous lengths to ensure that the visual aspects of their work are exactly as they want them, and yet sound, which is equally important, is neglected or skimped on. The main problem with nearly all independent productions in Ireland is that while the visuals are imaginative and professional they nearly all fall down on the sound quality. The main advantage of working with film equipment is that the tools and techniques of the industry are standard throughout the world: an enormous advantage for foreign and location work. The industry standard for recording sound has for many years been the NAGRA reel to reel recorder which retails at around £7,000. Lets now take a look at the basic set up for recording sound for film or television.

The camera, obviously, records the visuals and is driven by a precise motor which determines the camera running speed, usually 24 or 25 frames per second. The film in the camera is also sprocketed and both these factors, the motor and the sprockets, have important implications allying the picture and the picture and the sound later on.

The sound is recorded separately and there is no physical connection between the camera and sound recorder at this point. There are no cables or leads running from the camera to the reel to reel, nor has the sound tape any sprockets, so that the following problem exists: How can visuals be matched up with sounds if they're recorded on different machines and visual tape has sprockets and audio tape doesn't?

This problem is overcome by the fact that the NAGRA generates a pulse by means of a small electrical circuit from within the machine. This pulse is an alternating signal of 50 hertz and it is called syncpulse or pilotone. Pilotone is basically an audio perforator or an audio sprocket. It is recorded onto the reel to reel separately from the sound (i.e. the dialogue or whatever the sound person is recording to go with the visuals) and it ensures the sound tape and the visual tape ran at the same speed once they are synced or matched up.

Once the sound is recorded, it is transferred from reel to reel onto separate magnetic tape or SepMag. This resembles a strip of blue coloured film and has sprockets running along one side. Because of the pilotone the sprockets and frames of the SepMag or sound tape will now match the sprockets and frames of the film or visual tape. In order to sync each scene exactly the clapperboard is used where the point where the hinged boards meet on film is matched with the corresponding 'clap' on the sound track. Because of the pilotone the sound and vision will stay in sync for the remainder of that scene.

(A valuable hint for sending unfinished reel to reel tape to be transferred to SepMag is to mark the amount of reel to reel tape you've used with a paper flat, or even an audio 'peep', so that blank reel to reel won't also be transferred).

The next thing to understand is how can sounds be stored on tape? Sound is basically the vibrations of air particles. Naturally, these vibrations cannot be stored but they can be measured electrically. In effect this is what a microphone does, it converts audio signals into electrical signals. These electrical signals can then be simultaneously broadcast using an amplifier. However, this electrical or AC information cannot be stored either. A microphone and an amplifier, for example, do not store, or cannot remember what they are just broadcast. In order to store this information the electrical signal must be converted into a magnetic signal and stored on magnetic tape.

An audio signal, for example a human voice, is converted into an electrical signal via a microphone and amplifier; this electrical signal is fed to the head of a tape recorder and as the magnetic tape passes over the tape head the millions of tiny magnetic particles on the tape form into patterns resembling the electrical signal and so form a replica of the audio signal!

(It is also worth noting that the faster the tape speed the better the bandwidth and hence the better the sound quality. The only drawback is that a lot of tape gets used up. The NAGRA normally operates at a speed of 17 1/4 inches per second, and its 1/4 inch tape can be reused. (literally, hundreds of times.) This brings us to the question of bandwidth. As we know, bass sounds have a very low frequency. This means that the wavelength generated by a bass sound will repeat only a few times within a second.

On the other hand treble sound, whistles or hi-hats for example have a very high frequency, in other words the wavelength will repeat many times (frequently) within a second.

Now this range of frequencies within a given wavebank used for a particular radio transmission is called the bandwidth. Here are some common bandwidths. (Frequencies are measured in hertz (hz) which is the amount of times the wavelength repeats per second).

Obviously, the bandwidth of video tape is in a league of its own. Major improvements in tapes and heads have helped video considerably but how are such wide bandwidths possible. Remember our note that the faster the tape the better the bandwidth? Well, the play and record heads of a video tape recorder are mounted on a rotating drum. This drum scans the tape diagonally or more accurately helically (i.e. in a spiral fashion). This means that while recorders play at about 4 inches per second, because the head is spinning helically and reading the tape spirally, it covers 3 metres per second which results in a huge bandwidth. However, these spinning heads only read

the visual information: the sound is still read separately and in a normal linear fashion. Nowadays all video tapes contain two soundtracks, one containing everything and one containing all the music and special effects (all dialogue omitted) for ease in foreign dubbing.

Ordinary magnetic tape is known as analogue tape and it is an attempt to reproduce acoustic signals via electrical and magnetic signals. Every acoustic signal operates within the dynamic range of pianissimo (very quiet) and fortissimo (very loud) and the problem with analogue tape is that there is usually noise at the quiet end of the spectrum and distortion at the loud end. (Hence we use metres when recording to ensure that all our sounds fall well within the dynamic or volume midrange. This obviously causes another problem with analogue tapes in that some of the dynamic range is lost since the louds aren't loud enough and the quiet's aren't quiet enough). Analogue tapes also raise the problem of wow/flutter which is basically a variation in tape speed which causes an annoying flutter especially noticeable in piano music though surprisingly unnoticeable in dialogue sequences.

Analogue tape also suffers from the problem that in spite of excellent Dolby Noise Reduction systems, each new generation of tape results in a loss of sound quality. After several generations the sound quality can diminish considerably. Lets take the example of an R.T.E. news item.

- 1) A news item is 'videod' in Galway.
- 2) It is sent via microwave link and re-recorded in Dublin.
- 3) Then it is edited onto another tape.
- 4) The edited version is copied and stored in the library.
- 5) At a later date the library copy may again be re-copied for a re-transmission. It is not unusual for a video tape to undergo eight generations before transmission.

And if we take the example of sound on film

- 1) Sound is recorded on 1/4 inch.
- 2) Transferred to SepMag.
- 3) SepMag is edited to form part of soundtrack.
- 4) Soundtracks built up in a dubbing theatre.
- 5) Premix
- 6) Final mix
- 7) All I.V. film is now transferred onto video tape, for transmission. Noise builds up at each stage.

All of these problems can be overcome by using digital tape. The idea of digital tape is nothing new, Morse code, for example, is

a digital system; but it was not realisable until recently because of the huge bandwidth necessary. Because of the rotary head system of video tape the bandwidth necessary for digital, 44,100 cycles per second, is now achievable. Instead of converting the electrical signal to a magnetic one as analogue tape does, with digital each audio signal is converted into being binary information. This means that instead of needing millions of magnetic particles to replicate sound patterns, each acoustic signal can be represented by the sequences of just two digits, '0' and '1', or 'on' and 'off'. Hence sound is recorded using digits rather than magnetic particles; and because there are only two digits involved the transfer of this information involves no noise, no distortion, no deterioration due to generations and no wow/flutter. In fact in transferring digital information from one recorder to another there is no generation loss; there is only regeneration resulting in an original and an exact, indistinguishable duplicate. Digital generations are duplicates and not copies.

This breakthrough forms the basis of C.D.'s (Compact Discs or Digital Records) and D.A.T.'s (Digital Audio Tapes). These are smaller than their vinyl or magnetic counterparts and hold many times as much information. A D.A.T. machine runs at 1/6 speed of a normal cassette recorder and holds two hours worth of recorded music. A C.D. could hold the entire Encyclopaedia Britannica plus the Bible all on one disc. **D. Gibbons.**



**GALWAY
FILM
&
Video Co-Op**

Contact Nuala Broderick

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Galway

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Galway Film & Video Co-Op, Tall Tale Films, came together in 1988. The group has four members, two Galwegians and two who came to Galway in the '70s and remained. In our experience as a group, we have found the co-operative structure best suited to our work practices. Our work is cross graded to ensure that all members get to work on all aspects of production.

We recognise the importance of continuous training in specialised areas of production. To date we have worked with various groups and individuals in pursuit of these aims. We have had intensive skills sharing exchanges with such groups as Red Plannel Films (Wales) and Derry Film & Video. We have also made constructive and valuable contact with Exposure Film & Video Co-Operative, Dublin, and Belfast Independent Video. Tim and Maria have completed courses with Film Base and the Film Resource Centre.

Like ourselves, these groups uphold the notion that self-representation is extremely important. We would ensure that the groups we work with are actively involved and that their views are fully and accurately appreciated. We are interested in the human aspect rather than the clichéd idea. The communications network exerts a big influence on all our lives, but there are many groups of people, including

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ourselves, who do not often get the chance to represent themselves. We hope that by open policy on access and information such groups will step forward and use those tools to represent themselves. Through an integrated programme of production, video & Super8 screenings and workshops, and the compilation of a library and archival material, we try to stimulate and augment an interest in audio-visual technology. Our diverse backgrounds have afforded us the opportunity to work with various groups within the community, allowing us to achieve these aims. On Thurs-

day nights we screen locally made Super8 films and videos as well as work not usually given a wide viewing. On the first Sunday of each month we screen programmes for the Galway Lesbian and Gay Collective. On International Womens' Day, we screened a wide variety of videos dealing with a wide range of womens' issues in the Atlanta Hotel. Our library which includes our own work and material produced by contact groups is steady-growing and available to groups and individuals.

It is necessary for our continued survival that we undertake commercial work and are willing to accept commissions that are complementary to our aims. To date we have produced work for the Peadar O'Donnell Centre, Simca, Crann, & the V.E.C. and many local artists and musicians. At present we are in production on 2 short pieces, a half hour documentary on the waterways of Galway on Le Band U-Matic and a short 24m on 16m.

The conducive and creative environment in Galway holds great potential and opportunity for the Film and Video community. Only if an open and co-operative environment exists will this potential flourish. Established film-makers in the west will no longer have to travel for their crews.

Nuala Broderick, Galway Film & Video Co-Operative.



Iar-dhéantúsafocht Fuaim & Físeán. Video & Audio Post Production.



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