



Phoenix Sound and Gateway Studio merge to provide new facility at Pinewood.



Two of London's well established and best-loved recording facilities have merged to create a new orchestral recording facility at Pinewood Studios just outside London. The facility will be known as Phoenix Two; representing both the re-emergence of Phoenix Sound from the ashes of the Wembley development and its alliance with Gateway Studio which closed following the termination of a twenty-year relationship with Kingston University.

The new studio will accommodate up to 30 musicians and will be perfect for the classical, jazz, commercial and contemporary music recording that Gateway and Phoenix have become recognised. Tie lines to the adjacent F Stage at Pinewood will make full orchestral recording available in the future. A location recording facility will also soon be available.

The control room will be based around the 72 channel Neve VR console formerly in Studio 1 at Phoenix Wembley and will include 5.1 surround

monitoring, video projection, a wide variety of outboard equipment and extensive multitrack capability. All audio capabilities will be available for film, television, CD, ADR plus all post production options.

**"... a unique service
to film, tv and
record industries."**

Pinewood is already home to a mixture of audio and music related business activities which include Artemis Music and Spatial Audio. Operating closely with these and other companies on-site, Phoenix Two will be offering complete audio packages for film and television productions, whilst working alongside Pinewood's own dubbing and post production facilities.

Gateway founder and owner David Ward says, "Combining our resources and client bases makes a lot of sense. Pete and I have talked about this for many years and have also

been working closely on industry training projects."

Pete Fielder of Phoenix Sound said, "Gateway's accomplished history will contribute to the strong industry brand established by Phoenix, enabling this new partnership, combined with the comprehensive support of Pinewood's spectacular facilities, to create a unique service to the film, television and record industries.

Gateway's education and training facilities will also move to Pinewood. There are also plans to develop a "centre of excellence" for professional development in audio training for all aspects of the music industry.

Undergraduate training at The Gateway School of Recording is now owned and administered by the Gateway Education Trust (GETSET) and will remain at Kingston for the near future.

For more information on Phoenix Two call 01753 785495.

RECENT NEW APRS MEMBERSHIPS

SAMANTHA BENNETT

Student

MATT HOUGHTON
Student

RAYMOND WILSON

Student

AUDIENT PLC

Commercial Recording
Facility

PAUL FALLON
Music Maker

RICKY SERAPHICO

Professional Music
Maker

Could I just have a fighting chance?

College students receiving discounted recording time - fair?

I am a small studio struggling to survive in the Midlands. Apart from the seemingly never ending recession, one real big reason for our problems is colleges offering the use of state-of-the-art equipment to students at ridiculously discounted rates for material that is then sold commercially.

Colleges are funded from various sources like taxes and the Lottery, whereas we have to go to the bank and beg for an overdraft to pay the electricity bill. I have written to various people about this before, including MPs and various college principals, but it has always been met with a shrug of the shoulders and a remark like, "Well, they have got to learn somehow."

That is all very well but, as you know, it is an industry that thousands of people want to enter each year but how many vacancies do we see advertised per month, maybe three? This unfair practice has put a lot of good studios out of business or forced them into becoming a publicly funded training establishment for non-existent jobs. I do not want to have to do that!

Peter Filleul, APRS Executive Director replies:

Many of today's audio and music technology courses include a practical recording project as a part of the course's assessment process. These often provide opportunities for students to demonstrate their acquired recording skills on their own or other people's material. Utilising the course's 'state-of-the-art' equipment would seem to me, in this context, to be entirely appropriate - just as long as colleges ensure that their facilities are not used for commercial recording purposes which create unfair competition to professional facilities.

College studios are very often equipped by manufacturers who supply hardware and software at special educational discounts or even for free, which is a

commendable contribution to the sparse Training and Skills economy. To use discounted, educational gear to produce commercial recordings, however, introduces a further insupportable distortion to the market.

There are concerns about the balance between practical and exam-based assessment in courses of all kinds, none less important than in sound and music technology, where we have a special duty to ensure that courses provide real skills that will be genuinely useful in future employment. Your observation regarding the dearth of vacancies in the recording sector rings true. There are more than a few courses that seem more interested in acquiring bums-on-seats than equipping students for realistic careers.

Want to get something off your chest?
Email it to info@aprs.co.uk and we'll share it with the industry!

Despite the laudable APRS/MPG Accreditation scheme and the new Creative and Cultural Skills sector working towards awarding Kite-Marks to sort out the sheep from the goats, there are still course providers for whom a number of 'spanish practices' are the norm. There are, for example, courses that seem to accept that its students use 'cracked' (pirated) versions of audio software, pleading that the software is too expensive to buy. Perhaps a practical necessity for some, but a curious message to send in a copyright based industry that is battling with piracy. We all applaud the development of useful skills that can serve creative economy but surely only against a backdrop of sound business example and scrupulous responsibility.

RICKY SERAPHICO

New APRS category D member offers studio discounts

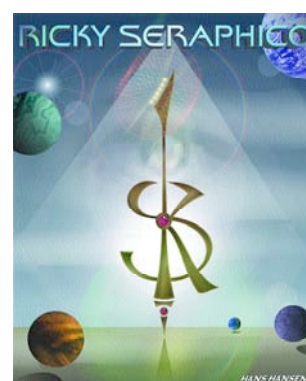
Songwriter, producer and studio owner, Ricky Seraphico, is offering a special discount on all bookings made by APRS and MPG members.

10% discount for one song and 25% for a two-song package is now on offer, where Ricky will also include his programming, arranging and multi-instrument skills. His Canterbury based studio has recently been upgraded to include a 48 channel

Yamaha DM-1000 digital console which works alongside a huge selection of software, hardware and actual musical instruments!

Along with expertise in detailed production and arrangement, Ricky feels that as a producer, it's very important to have a familiarity in a selection of musical instruments: He can play many styles of guitar, bass, keyboard and percussion.

Ricky can be contacted on:
01227 719370 and via email at:
rickyseraphico@btinternet.com
See www.rickyseraphico.com



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Super Cool Returns to AES New York, 2005

Peter Filleul reports on a "great AES show!"

Whilst still reeling from the 2001 horrors of 9/11, US AES Conventions have seemed more than a little muted. Brave faces all round of course with the occasional extraordinary success story. Focusrite's Liquid Channel and APT's growth in the film market have given us all hope, but the thought that we're in a declining industry is hard to dispel.

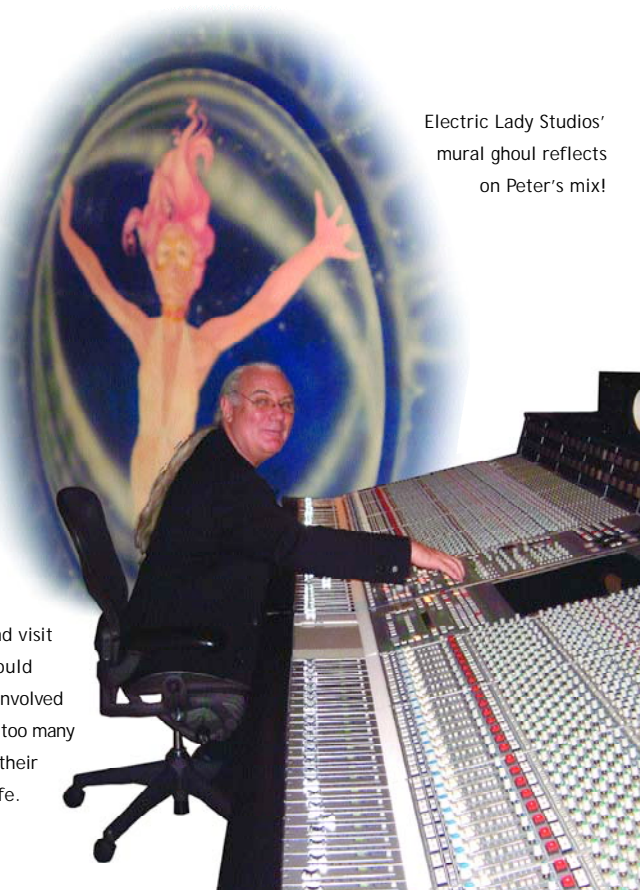
But in New York this year, no more doom and gloom, no need to exaggerate the attendance number, the place was heaving! The great thing about the US shows is that they are much more 'music' shows than the European AES event. Many of the visitors are musicians or producers whose names you have heard of and there is general feeling of 'cool' about the whole thing.

The APRS added considerably to the 'cool' of the show this year by co-hosting a reception with SPARS (the US studio organisation) at the famous Electric Lady Studio. Much fun was had by all

and more importantly, UK manufacturers were able to indulge some quality time with their clients, old and new.

Another first was a visit from a Consular official who actually knew what he was talking about. Scott Campbell had been an engineer in a former life and was able to converse with our grant claimants in an authoritative and helpful way. Ironical really, as thanks to Gordon Brown's financial policies, this New York show will be the last to enjoy exhibitor grants.

The only bummer for me was my second visit to the 'Check Your Hearing Bus.' I would recommend this free facility to anyone involved in professional listening. Sadly, I've spent too many years sitting next to guitar players with their amps turned to 11! Better get a new life.



Electric Lady Studios' mural ghoul reflects on Peter's mix!

DID YOU KNOW...?

Keep the noise down!

Recent research estimates that 170,000 people in the UK suffer deafness, tinnitus or other ear conditions as a result of exposure to excessive noise at work. The new Control of Noise at Work Regulations (which come into force in April 2006) aim to reduce this number significantly.

By introducing lower "noise action values" it is estimated that many more UK employees will be protected as more industries fall within the scope of the Regulations, including: call centres, pubs, clubs, theatres and concert halls. For those businesses that fall under the banner of music and entertainment, there will be a two-year transitional period before implementation in April 2008.

FACTS SUPPLIED BY

CRONER CONSULTING

The APRS Business Support Helpline
FREE to all Cat A, B & C members

Employment
Tax & VAT
Health & Safety

Others are using it to help run their businesses, why don't you? Simply use your membership card or contact the APRS office.

APRS Subscriptions and New Membership Categories 2006

Being a member of the APRS already brings many benefits, but to make the process of belonging even simpler, we are currently transforming our membership categories so that we can attract more smaller audio businesses, thus making APRS benefits available to more members.

To do this, we have launched a fourth membership category and developed a four-tier subscription matrix. The new categories, named A, B, C and D, were introduced earlier this year to the studio sector and will be extended to all other sectors from 2006.

Members should note that we have applied a modest increase to subscrip-

tion rates (the first since 1999) so that we can continue to maintain and develop member services. We also intend to increase rates by 20% over the next two years. In the first year, this will mean roughly a 10% increase for the 'A' and 'B' categories and a slightly larger increase for former Associate members who make up the new 'D' category membership.

In order to lessen the impact of the category changes we will be issuing invoices for 2006 subscriptions based on historical subscription categories and levels. We have also opted to phase-in the new subscription rates by offering a first year discount to existing members in the new 'B' and 'D' categories.

The APRS Board is investigating ways to differentiate member categories separately from 'services provided' so that all members share a wider range of services - but this will take us a while to implement.

COMPETITION WINNER!

Last issue's Focal Press competition was won by Siwan Lisa Evans from Sain Recording Studios in Caernarfon, Wales. The answer was, of course www.crossrail.co.uk. Well done Siwan.

New Cat.	New Subs Rate	Former Cat.	Old Subs Rate	Adjustment	Category Guidelines
A	£395.00	Full	£365.00	50% discount for APRS/MPG Accredited Courses	Fully commercial facility or service providing companies with business premises. (Includes education and training course providers)
B	£275.00 (£195.00 in the first year)	Affiliate	£182.50	Discount applied in the first year	Audio professionals or partnerships. Mainly private, but sometimes commercially available facilities or service providers
C	£125.00	New Category	N/A		Audio professionals who work solely on private projects - i.e. not hiring facilities or services to third parties (inc. community education services)
D	£75.00 (£60.00 in the first year)	Associate	£50.00	Discount applied in the first year	Individual aspiring producers, engineers or artists developing skills en route to a professional career

Corporate Sustaining Members



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