

CONTENTS

	PAGE
FOREWORD	V
PREFACE	vii

CHAPTER I

HISTORICAL RÉSUMÉ OF PHOTOGRAPHIC SOUND RECORDING	I
Early experiments—Emergence of the sound film from the laboratory—Crudity of early devices—Importance of growth of radio to sound-recording—Advantages of sound-on-film	

CHAPTER II

PHOTOGRAPHY OF SOUND-ON-FILM	13
How the image is formed, developed and fixed—Some problems and their solution—Background noise and its elimination—Importance of systematic working	

CHAPTER III

THE SOUND SCRIPT	23
The shooting-script—Plan of a story-film—The documentary film—Inspiration versus pedestrianism—Unusual effects in films	

CHAPTER IV

PRODUCTION TECHNIQUE	34
Acoustic conditions of studios—Routine of sound-recording—Perspective and its importance—Microphone position—Level-continuity and perspective-maintenance—Trick microphone positions	

CHAPTER V

MUSIC	60
"Ear for music"—"Volume-compression"—Orchestral balance—Conventional conditions—Suitability of instruments—Special orchestrations for film-recording	

CONTENTS

CHAPTER VI

PAGE

POST-SYNCHRONIZATION, DUBBING, MIXING, RE-RECORDING	81
Post-synchronization—Importance of correct technique in preliminary recordings—Dubbing—Re-recording and mixing—Causes of background noise—Question of proportion—Practical examples	

CHAPTER VII

THE SOUND AND THE FILM	108
Æsthetic stagnation of story-films—Sound as an accompaniment or a stimulant—Examples	

CHAPTER VIII

GENERAL CONSIDERATIONS	121
Desirability of frequent visits to cinemas—Abuses of projection in cinemas—Importance of projection to recordists—Correct diagnosis of troubles—Duties and responsibilities of recordists and sound-cameramen	