CONTENTS

	PAGE
FOREWORD	V11
INTRODUCTORY NOTE	viii
PREFACE	ix
CHAPTER I	
WHAT IS SOUND?	I
The documentary film—The impetus of war—The value of sound	
CHAPTER II	
PLANNING	ΙΙ
First thoughts—Production conference—Artiste tests—Set construction	
CHAPTER III	
THE SOUND-CREW	19
The recordist—The operator—The boom man	
CHAPTER IV	
PRODUCTION	25
The sound-channel—The microphone—Microphone placement—Perspective—Sound-continuity—Acoustics and reflection—One major difficulty—Teamwork—The commentary	
CHAPTER V	
EFFECTS	36
Real or fake?—The sound-library—Some examples	
CHAPTER VI	
MUSIC	46
The early days—Jaubert and Leigh—Documentary gets sound—Music and the recordist—Orchestra arrangement—Multi-microphone technique—Balance—Volume range—Multi-channel recording—The music director—Muir Mathieson—Stage acoustics—Polycylindrical surfaces—Documentary music versus commercial film music—Experiment in music—Playback	
CHAPTER VII	
POST-SYNCHRONIZING AND DUBBING	74
Reasons why—Method of loops—The guide-track—Room acoustics—Altered dialogue and foreign language	
CHAPTER VIII	
TRACK-LAYING AND RE-RECORDING	81
Sound-department or cutting-room?—The cue sheet—Mixing of sound—Equalization—Clean prints—Blooping—Checking sound-heads—The Mixer—Additions of effects—Who will be there?—The recording theatre	

CONTENTS

CHAPTER IX

THE FILM IS SHOWN Documentary and the public—Projection troubles—The need for standard-ization—The non-theatrical show—16 mm. problems—16 mm. treatment—Re-recording for 16 mm.—Processing—Projection—The future of substandard	PAGE 95
CHAPTER X	
TECHNICAL ABSTRACTS	105
Sound-recording by the variable-area process as used by R.C.A.—Ground-noise reduction (R.C.A.)—Class "A" push-pull variable-area recording—Class "B" push-pull variable-area recording—Miscellaneous variable-area tracks—Film movement—Sound-recording by the variable-density system as used by Western Electric—Ground-noise reduction (W.E.)—Photo-electric cell recording—Variable-density push-pull tracks—Complementary recording—Squeeze track—Volume-compression or electronic mixing—Compression used as a limiter—Compression in music recording—Photographic requirements—Processing of variable-area recording—Processing of variable-density recording—Intermodulation test—Direct positive recording—Variable-density direct positive, or toe recording—Variable-area direct positive recording	
GLOSSARY OF TECHNICAL TERMS	137
INDEX	155