

C O N T E N T S

	PAGE
CHAPTER I	PAGE
MODERN SOUND-ON-FILM RECORDING EQUIPMENT	1
How Sound is recorded on Film—How Sound is reproduced from the Film—A Recording Channel—Microphones—Modern Types : The Ribbon Microphone—Microphone Position—Microphone Technique—Mixer Consoles—Volume Indications—Pre-amplifiers—Main Amplifier Rack—Recording Amplifier—Other Amplifiers—The Recorder—Maintaining Constant Film Speed—Synchronising Film and Recorder Speeds—The Optical Section of the Recorder—Ultra-violet Light—Ground-noise Reduction—Push-Pull Sound Track—Control Track Systems—Re-recording—Another Method of Re-recording.	
CHAPTER II	
WESTERN ELECTRIC SOUND-FILM EQUIPMENT	25
The Western Electric Microphonic Sound System—Method of Reproduction—The Film Pick-up Equipment—Driving Motor—Exciter Lamp Compartment—P.E.C. Amplifier Compartment—Maintenance and Lubrication (206 Reproducer Set)—The TA.7400 Reproducer Set—Maintenance and Lubrication (TA.7400 Reproducer Set)—The Pre-amplifier—Speech Change-over Cabinet—Main Amplifier Rack—The 86 Type Amplifier—The 87 Type Amplifier—Operation—Maintenance—Emergency Operation—Dividing Network—Loudspeaker Testing Cabinet—Power Units—General Operating Remarks—Di-Phonic Horn System—Units—Auxiliary Equipment—Electrical Protection of the Apparatus—General Notes.	
CHAPTER III	
B.T.H. SOUND-FILM EQUIPMENT	46
Soundhead—How the Vibration Filter Operates—How the Film is Laced on the Soundhead—Drum Speed—Driving Motor—Optical System—Duplex Optical System—The Photo-cell—Complete Projector Assembly—Change-over Control Panel—Amplifier Rack, 35 watts—Volume Expansion Stage—Two-channel Output—Amplifier Rack, 70 watts—Frequency Selection—Speaker Combination—Installation—Operation.	
CHAPTER IV	
R.C.A. SOUND-FILM EQUIPMENT	70
General Arrangement of the LG.139 Equipment—The Soundhead—Operation of the Stabiliser—The Scanning Mechanism—Focusing the Scanning Beam—The Exciter Lamps—Film-driving Mechanism—The Projector Drive—The Amplifiers—The Interconnection of the Faders—The Main Amplifier—The Amplifier Circuit—Negative Feed-back—Valve Checking Facilities—Splitting the Amplifier Output—The Monitor Loudspeaker—The Main Loudspeaker System—The High-frequency Speaker Mechanism—The Low-frequency Reproducer—Precautions Necessary to Combine the H.F. and L.F. Sounds—Auxiliary Equipment—Loudspeaker Field Current—Stand-by Equipment—Some Special Features.	
CHAPTER V	
BRITISH ACOUSTIC SOUND-FILM EQUIPMENT	87
Type G.2 Soundhead—The Liquid Flywheel—Scanning System—Operation and Maintenance of Soundhead—Film Lacing—Exciter Lamp—Bridge Mask Adjustment—General Adjustments and Lubrication—Sprocket Rollers—Amplifier and Photo-cell—Electrical Connections—Routine Check-up for Loss of Sound—Transformer Junction Box—Amplifiers—AC Switch Panel—Main Amplifier—Amplifier Hum—Loss of Sound on Both Projectors—Type Q.20 Amplifier—Voltage Amplifier Supply Unit—Connection to Supply Unit—Monitor Amplifier—Checks for Loss of Sound—Fader Unit—A Warning—A Temporary Expedient—Emergency Running—Loudspeakers—The "Duosonic"	

CONTENTS	PAGE
System—Location of Speaker Assembly—How the "Duosonic" Operates—Complete Loss of Sound—Sound Distorted or Completely Lacking in High-frequency Response—L.F. Units—Dividing Network—S-20 Type Equipment—The Fader Amplifier Unit—Main Amplifier Unit—Installation—Monitor.	
CHAPTER VI	
PORTABLE SOUND-FILM EQUIPMENT	111
Projector—Projection Optical System—Driving Layout—Intermittent Movement—Flicker-shutter—Safety Shutter—Sound-reproducing Mechanism—Internal Wiring—Head Amplifier—Pyrene Automatic Fire-extinguisher—Power Amplifier—Loudspeakers—General Connections—Arc Lamp—Projector Stand.	
CHAPTER VII	
THE INSTALLATION OF SOUND-FILM EQUIPMENT	127
Planning the Installation—The Problems to be Considered—How to Plan a Typical Job—The Equipment—Ascertain Projection-room Layout and Stage Details—Upon Arrival on Site Check Structural Details—Deciding Location of Major Components in Projection Room—Structural Alterations—Preparing Working Layout Drawing of Projection Room—Position of Distribution Board—Planning the Conduit Runs—Other Wiring required in the Projection Room—Planning Wiring from Projection Room to Stage—Planning Power-supply Wiring—Earthing—Put Conduit Work in Hand at Early Stage—Arranging for Delivery and Storage of Equipment—Erection and Wiring—Conduit Entry Holes in Cabinets—Erecting Various Units—Installing Amplifier Rack—Mains Transformer—Installing Power-supply Unit—Mounting the Small Components—The Monitor Loudspeaker—Work on Picture-projection Equipment—A Note on Couplings for Use with Flexible Tubing—Pulling in the Wires—Lead-covered Cable for Input Circuits—Wiring to Stage Loudspeaker Units—Connecting Up—Tools Required—First connect up Lead-covered Cables—Bundling and Earthing the Lead Sheaths—Completing Internal Connections of Amplifier Units—Preparing Soundheads for Use—Testing the Installation—Insulation-Resistance Tests—An Important Precaution—Power Tests—Inserting Valves, Lamps, and Tubes in Sockets—The Warming-up Period—Switching on Supply Unit in Rectifier Room—Signal Circuits—Special Testing—Completion of Installation Work.	
CHAPTER VIII	
Maintenance of Sound-film Equipment	151
Regular Maintenance Work—Organising the Work—The Soundhead—Precautions Necessary when Replacing Lamp—Adjustment of Film Guides—Re-setting Lateral Guide—Sound-gates—Optical Systems—Adjusting Focus—Adjustment of Other Soundhead Parts—Care of Sprockets—Oiling—Motors—Maintenance of Fader Equipment—Amplifiers—Regular Testing of Valves—Batteries—Accumulators—Charging—Maintenance—Rectifier Units—Attention to Motor Generators and Rotary Converters—Loudspeakers—Centring a Cone Loudspeaker—Effect of the Picture Screen.	
CHAPTER IX	
Fault Tracing and Repair	175
What to do when Confronted with a Breakdown—An Actual Example—Common Types of Breakdown—System Employed to Trace a Defect—Tracing Amplifier Faults—No Sound—Low Volume—Noise or Distortion—Tracing Faults in Soundheads—Loss of Sound or Low Volume from One Soundhead—Distortion Reproduction from Soundhead—"Wows"—Superimposed Noise—Change in Quality of Reproduction—How to Correct the Faults when Found—Emergency Replacements—Condensers—Transformer Breakdowns—Supply Units—Other Emergency Measures—Determine the Cause of the Breakdown—Overcoming Motor-starting Difficulties—Lack of Attention—Use the Manufacturer's Diagrams.	

CONTENTS	PAGE
CHAPTER X	
INSTALLATION OF SOUND-REINFORCEMENT EQUIPMENT FOR THEATRES	194
Why Equipment is Required—The Ideal Installation—Microphones—Microphone Spacing—Footlight Microphone Supports—Disappearing Microphones—Elaborate Installations—Microphone Amplifiers—Microphone Wiring—Mixer Console—Wiring Precautions—Amplifiers—Loudspeakers—Arrangement of Loudspeakers—Types of Loudspeakers—Testing the Installation—Microphone Phasing—Frequency Characteristic—Notes on Operation.	
CHAPTER XI	
PUBLIC-ADDRESS EQUIPMENT	211
Installation, Testing and Operation—Simple Portable Equipments—Connections for Portable Equipment—How to set up Portable Equipment to get the Best Results—Earthing will reduce Hum and General Noise—When using Extension Cables—Plugs and Sockets for Microphone Cables—Loudspeaker Extensions—Permanent Installations—Selection of the Loudspeakers for Various Purposes—An Example—Other Types of Installations—Devices which can be Eliminated—Selecting the Microphones—The Receiver—Representative Layouts—Installation—Planning the Position of the Equipment—Planning Conduit and Wiring—Sizes of Wire and Conduit—Installation Details—Earthing Connections—Testing the Installation—Checking Insulation Resistance and Continuity—Switching on for the First Time—Sound Tests—Use of the Tone Control—Instruction of Operating Personnel.	
INDEX	227