

Journal of the CINEMA AUDIO SOCIETY

"Dedicated to the Advancement of Sound"

Cinema Audio Society's 31st Awards Banquet

The Grand Ballroom of the Beverly Hilton Hotel was once again the scene of the Cinema Audio Society's Annual Awards Banquet, where the winners of the C.A.S. Outstanding Achievement in Sound Mixing Award for 1994 were announced on February 25th. Walking off with the top honors in the Feature Film Category was **"Forrest Gump."** Television winners were **"NYPD Blue"** for Series and **"Young Indiana Jones and the Hollywood Follies"** for Movie of the Week, Mini-Series or Special.

Also presented that evening was the C.A.S. Career Achievement Award, given this year to Rerecording Mixer **Les Fresholtz**. A touching tribute was given to Mr. Fresholtz by **Mike Minkler**, while newly-elected C.A.S. President **Bob Deschainé** read congratulatory letters from **Clint Eastwood** and **Richard Donner**. The award itself was presented by **Dick Alexander**. The emotional and enthusiastic response from the audience was testimony to their deep respect and admiration for Mr. Fresholtz.

Plaques were presented to Oscar Nominees and Emmy Winners for Sound, each of whom were given

AN AWARD WINNING NIGHT



CAS members and guests applaud Award Winners

a moment to share their thoughts with over 300 C.A.S. members and guests, representing the top mixing talent in the world. Award presenters included **Ron Judkins**, **Tom Huth**, **Leo Chaloukian** and **Tex Rudloff**.

Master of Ceremonies **Bob Ridgely** kept the audience entertained and particularly amused with his "tone poem" singing the praises of sound engineers. As part of the Cinema Audio Society's philanthropic support, outgoing President **Ed**

Somers presented a donation to the House Ear Institute, which was graciously acknowledged by **Ms. Charlie Lahaie**. And, on a final note, President Somers welcomed incoming President Bob Deschainé, a familiar and respected figure in the sound community.

"Pacific Coast Brass" provided light, jazzy background music during the evening, then shifted gears for dancing after the ceremonies.

 *More photos on page 2*

1994 CINEMA AUDIO SOCIETY AWARD WINNERS

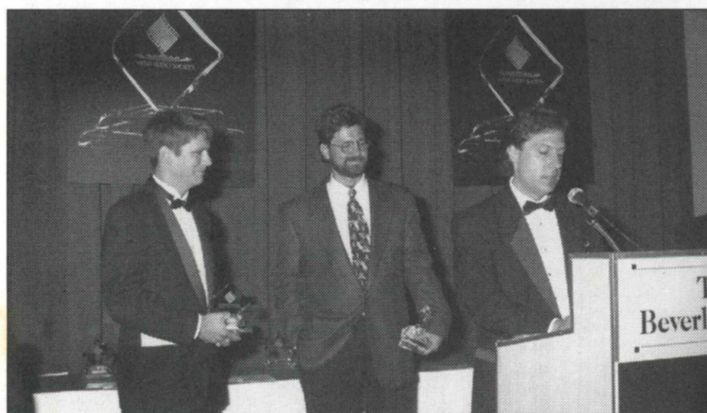
The Winner for Outstanding Achievement in Sound Mixing for a Motion Picture in 1994 :

"FORREST GUMP" -

Re-recording Mixers -
Randy Thom, C.A.S.
Tom Johnson, C.A.S.
Dennis Sands
Production Mixer -
William B. Kaplan



The Winner for Outstanding Achievement in Sound Mixing for a Television Movie of the Week, Miniseries or Special in 1994 :



"YOUNG INDIANA JONES AND THE HOLLYWOOD FOLLIES" -

Re-recording Mixers -
Bob Edwards
Chris Boyes
Gary Summers
Production Mixer -
Rolf Pardula

The Winner for Outstanding Achievement in Sound Mixing for a Television Series in 1994:

NYPD BLUE - "SIMONE SAYS" -

Re-recording Mixers -
Robert Appere, C.A.S.
Ken Burton
Production Mixer -
Joe Kenworthy, C.A.S.



A CLOSER LOOK

AN INTERVIEW WITH LES FRESHOLTZ PART II

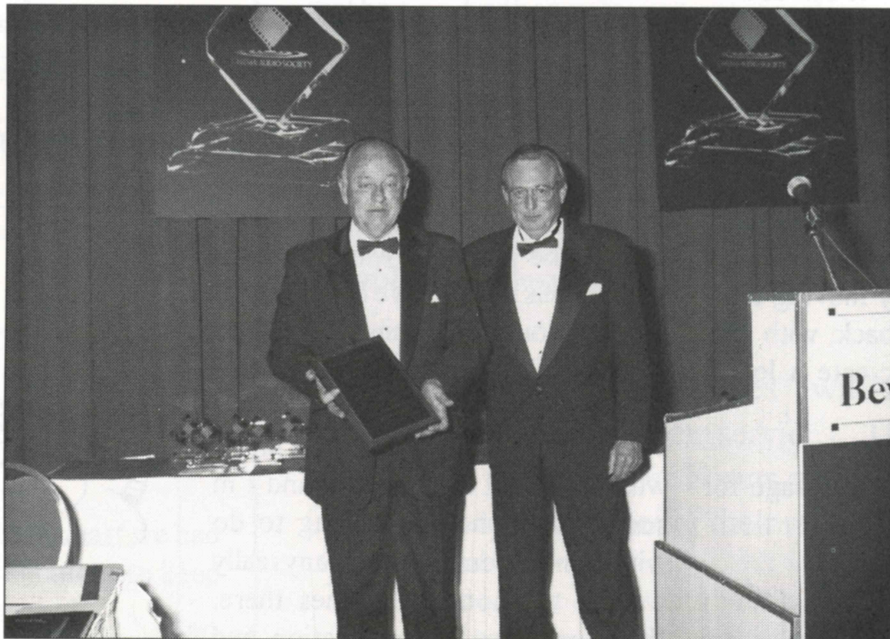
by David M. Weishaar, C.A.S.

On February 25th, at The Beverly Hilton Hotel's Grand Ballroom, the Cinema Audio Society's members and guests were privileged to witness the presentation of the C.A.S. Career Achievement Award to Les Fresholtz, C.A.S. Les's outstanding career was highlighted with wonderful bits and pieces of remembrance from friends and associates. Michael Minkler gave a moving tribute to Les, which truly came from the heart. Dick Alexander spoke about Dona, Les's spouse, in his presentation of the Award. This was definitely the most moving and heartfelt part of the evening. Now, we'll begin with Part II of our interview with Les Fresholtz.

DW: Les, do you have a few words for the sound editor out there?

LF: Track preparation. For example,

when there is dialogue with heavy backgrounds, each line that they cut should have a nice handle on it, so you can cross fade with the next incoming track smoothly. And preparation, to lie out easily so that you can read it



Les Fresholtz, receiving The Career Achievement Award from Dick Alexander

quickly. I think most of them know that. The editors I work with are doing a real good job.

DW: What are your words of advice for the Directors, as far as promoting better quality production sound tracks?

LF: First, give the production mixer

a better chance at it. Today, I guess budgets and schedules dictate out there. I haven't been on a production as a mixer since "All The Presidents Men". That was my last production job.

DW: Jim Webb also did a wonderful job on that picture.

LF: Yes, he sure did. Jim did all the location sound back in Washington and so on. I did all the sound shot here on the stage, as production mixer and then was also re-recording mixer on it.

DW: So you did double duty on that picture?

LF: Yeah, double duty, but to get back to that message to the director, whether it's dictated by the production company that does the schedules, "forget sound, let's make the shot. We'll worry about sound later."

You know, that kind of stuff. I think the director still has to say, "We've got to get a sound track, and a good one, at that." There are certain directors I've worked with that were adamant about it. Peter Bogdanovich, "Paper Moon." I was the production mixer on that film, and he would always ask each time if I liked the take and if not, we would do

continued on page 4

AN INTERVIEW WITH LES FRESHOLTZ - PART II, *continued from page 3*

it again. He had a respect for quality. Stanley Kramer was the same way.

DW: So what I'm hearing is that most of the big name directors, those that do the quality productions, **do care.**

LF: Yes. There are the ones who really do care that you get them a good sound track. Now a days you go to the theater and you'll hear on the way out, "Oh wasn't the scenery beautiful, nice story, wow did you hear that sound track?" It's an audio-visual experience. They do talk about the sound too, not just the picture. Especially today, there are so many good creative sound minds. In the re-recording end of it, so many special effects and ambiances are being created that can move a sound all around the room. By moving from side to side, front to back, with split surrounds they can create a lot of emotion.

DW: Now, what's your message for the production mixer?

LF: Well now, today I just don't know if I'd be qualified to tell them anything. I know most of them really try hard. We've got some great production mixers out there. I think I'd just say, "stick with it out there and fight for your tracks. Stand up to em." If they let ya! (Laughs)

DW: Unfortunately that's kind of what it becomes out there - Them against Us. Fifty against three or even two. Yet like you said earlier, it's all an audio/visual experience. It

seems a little out of balance in production. I realize physically they need a few more bodies on the camera side, but you'd think there would be a little more equality in the quality of the material required. I.e., let's spend as much time getting a good clean track as we do getting a good clean shot.

LF: We had a sound designer in here yesterday, and he brought in a recording they made at the hanger where they used to store the Spruce Goose. There is a company that is planning to shoot all their major scenes in this giant hanger. It's loaded with steel and glass and traffic from a major blvd., right outside the door. So anyway, they brought in this test for me to evaluate. They asked me if it could be saved or was it safe to shoot in this hanger. We listened, and just like you would think, there was all kinds of reverberating sound. Jets taking off and landing. Lots of traffic also. It was terrible. But you know what, for what ever reason, and I'm sure finances had something to do with it, the production company really wanted to shoot the scenes there. Well, we gave our evaluation and they went back to the producers to tell them what we thought. That was all we could do. All I know is that it was going to be a bad place to put a production mixer in, but we all know this goes on all the time.

DW: I went to a theater to see "Jurassic Park" in digital. I experienced what I consider to be dangerously high levels (dB's) of sound. I wonder, where are we going

with this? It was painfully loud. This sort of playback level worries me a bit. What are we re-recording mixers doing to ourselves on a daily basis? Since our livelihood requires good hearing, this should be a concern to all of us (mixers & sound editors)

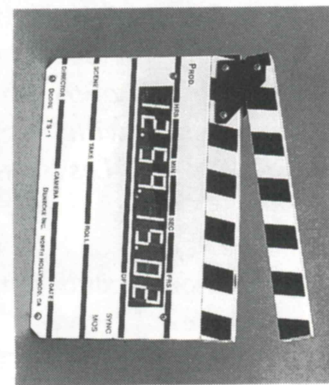
LF: It worries a lot of people. We are going way beyond necessary SPL (sound pressure level). Most of the stages in town, and I am sure they are going to feel the need to do this in here, are going to have enough monitor amp power to practically blow the consoles back. Now they (producers and directors) are asking for more and more level, because they know about these capabilities.

continued on page 5



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**AN INTERVIEW WITH LES
FRESHOLTZ - PART II, *cont'd***

It's getting a little dangerous (for us that is). Also, with the digital release format you do not have to worry about optical compression or clash. Now you can really hurt peoples hearing. I remember people complaining at the Academy when we were running 70mm mag tracks, that it was too loud. They really should have meetings on this level situation, and look at governing this a little better.

DW: Are we going to have to set some sort of governor on the level of the final digital release?

LF: I believe so. Some of the mixers here just finished a fairly loud show with Stallone in it. It had nothing but explosions. They would do a reel and then have to walk out and take enough of a breather for their hearing to decompress. Give their ears a rest. Because they, the clients, were calling for louder sound. More, more. With our technology today, and size of our power amps, **we can deliver.**

DW: Yes, I guess in the past we had our technological limitations to keep us from going overboard.

LF: Yeah, you'd say you had limitations, it's going to get squashed or something like that.

DW: Any last thoughts, Les?

LF: Well yeah, hopefully we will all do something about this before someone says to you, "Hey, can you pull those crickets down a little....", and you think, "what crickets?" 

C.A.S. TO PUBLISH NEW SOUND DIRECTORY

The Cinema Audio Society is gearing up again to publish a new edition of their now famous **Sound Directory**. The directory, to be published in the Fall of 1995, will list all C.A.S. members in good standing at no charge. This can include their business phone number, credits list, professional history and other relevant information. Forms to list this information were sent to all C.A.S. members or may be obtained from the C.A.S. office by calling (818) 752-8624. The deadline for return is **May 31, 1995**. Completed forms may be mailed or faxed directly to the C.A.S. office. Information received from last year's form mailing will also be utilized unless members choose to update it with this year's form.

Sound-related businesses will also be listed and cross-referenced with their services. This listing will also be available at no charge. Forms may be obtained from the C.A.S. Office. Deadline for their return is **June 15th, 1995**.



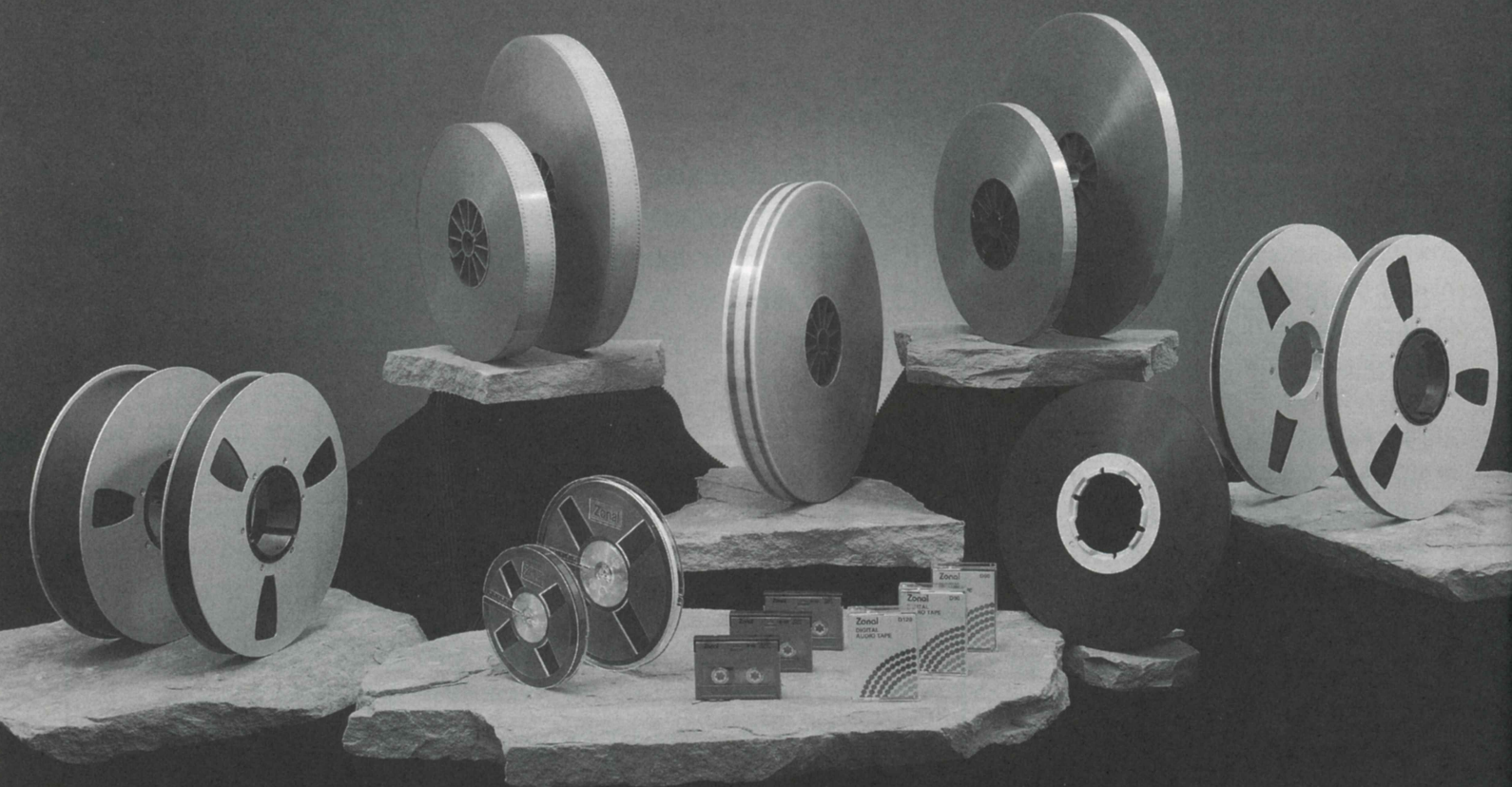
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- Mixing A Different Box of Chocolates -

A FEW NOTES ON "FORREST GUMP"

by Randy Thom, C.A.S.

Working in Northern California, I'm lucky to be able to wear several movie-sound hats. I think it would slowly drive me nuts to be a rerecording mixer all the time or to edit or "sound design" all the time. So I try to alternate between these different jobs, trying to be facile enough in each while keeping a kind of useful innocence and naivete at the same time. Though all movies have some things in common, it is usually a big mistake to assume that what worked on the last one will work on the next one.

Doing the sound for *Forrest Gump* may have been the most pleasant working experience I've had. Steve Starkey, the Line Producer of the film, approached me about working on it at the Lucasfilm July 4th picnic in '94. He knew I had grown up a Louisiana redneck and he figured I would know what kinds of sounds to put into this movie about a southern guy.

On *Gump* I began working pretty soon after principal photography finished. It was being edited in Santa Barbara, and I went down to help put together a temp track to be used for preview screenings. We used some sounds from the usual libraries, and recorded things on DAT in the neighborhood. We edited the temp dialog, sound effects, and music on

an 8 channel ProTools system we had set up in the dining room of the house in Santa Barbara and did the temp mixes there as well, actually mixing inside ProTools. The temp mixes were mono, which obviously simplified bussing and monitoring. The picture was being cut on a KEM, so we slaved the ProTools setup to a timecode track running on the KEM, and used the workprint on the KEM as our picture during the mixing.

My getting involved fairly early on the project helped me and the movie because by the time the real sound editing and mixing began I knew pretty well what Bob Zemeckis expected, and I had been able to influence the editorial process a little bit by giving them examples of how sound effects could occasionally shoulder quite a bit of the storytelling responsibility.

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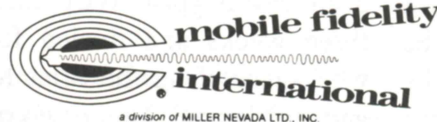
MAKING MOVIES

High Definition Surround™

The Case For Three-Dimensional Holographic Soundfield Creation

By Brad S. Miller

Widescreen Review • November/December 1993
Reprints Available



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DIGITAL SOUNDFIELD DESIGN SPECIALISTS

"FORREST GUMP", *Continued from page 7*

A good example of this is the Vietnam sequence, where there is a minimum of dialogue and music. I edited the final sound effects for this sequence and all of the ambiances for Gump on ProTools with the great help of my assistant, Phil Benson. The success of the battle scene in Gump has everything to do with the consistent and compelling point of view presented there. As soon as the first shot is fired all of the American soldiers hit the deck, and the camera goes there with them. Virtually every shot in the sequence strongly supports the point of view of either Forrest, or another soldier nearby, who are overwhelmed by the Vietnamese soldiers we never actually see. Since the camera is crawling around on the ground it is easy to justify hearing the bullets whiz by the ears of the audience. And since we are not constantly using camera reverses and jumping around the geography of the battlefield, it is easy to get a sense of distance when at first the mortars explode far away, then gradually closer and more intense until the Americans have no choice but to retreat.

I couldn't have done anything as interesting with the sound if the visuals hadn't been done the way they were. The same goes for the transitions between the bus stop where Forrest tells his story, and the flashbacks to the action he describes. Bob and Tom Hanks knew that when Forrest was telling his story on the bench he shouldn't be looking at the people he was talking to before or after the flashbacks. The fact that he is looking straight ahead at nothing in particular

puts him into the action he is describing and reinforces the idea that what we are hearing is usually his point of view. That opens the door for the sound of the bench to blend a little bit into the beginning of the story he tells, and for the sound associated with those stories to bleed over onto the bench as well. The most obvious example is the helicopters flying over our heads in Vietnam and continuing their flyby over the city park where Forrest waits for his bus. In moments like that it becomes clear how powerfully picture and sound can work together.

Tom Johnson mixed the dialog, which was edited on mag, as were the sound effects I hadn't cut myself. The music arrived at the mix on mag and ProTools. Dennis Sands had recorded the score by Alan Silvestri, and Steve Starkey and I wanted him to be the music rerecording mixer too. There were about fifty pop songs in the movie. Trying to integrate those and the score was tricky to say the least, and Dennis worked miracles. Gloria Borders was the Supervising Sound Editor; she also cut the hurricane effects as well as most of the effects in the scene where Forrest first loses his leg braces.

We mixed the film at Skywalker North, on an SSL 5000 console equipped with Flying Faders automation, which is very simple, powerful and doesn't require a professional typist. We premixed for three weeks and finalized for four weeks, including the Print Masters and the M and E. Gump was released in both Dolby Digital and DTS, with a Dolby SR analogue LT-RT. We

monitored during most of the mix in Dolby Digital format. I don't think it is wise to release in Dolby "A" anymore. Any theater that still has only Dolby "A" equipment probably doesn't give a damn about sound anyway. I would rather the movie sound great in the best theaters than sound mediocre in every theater, so no Dolby "A" or simulated Dolby "A" for me if I have any say in the matter.

Surrounds were an interesting issue on Gump. What with Pro Logic and AC3 there has been a flood of interest in surrounds, and the tendency now is sometimes to put lots of stuff into the surrounds just for the sake of novelty. Some movies can benefit from heavy use of surrounds and some will suffer from it. Bob Zemeckis and I agreed that Gump was in the latter category, so we used surrounds sparingly. Most of the score was bled into the surrounds, some ambiances, a couple of aircraft fly-overs, some bullet-by's, and that's about it. I'm not against surrounds, but we thought there was a danger of distracting the audience from this particular story by feeding too much material into the rear of the theater.

Forrest Gump was a dream project for me. I feel very lucky to have had the chance to work on it. Receiving the **CAS Award** as best film mix of 1994 was a great honor for all of us on the sound crew. It was also a humbling experience, given the beauty of the sound in the other nominated movies. 

Editors Note:- We are very pleased to have Randy Thom's article and we welcome any other contributors !

MOVING PICTURES THAT TALK - Part 4

...their own eyes and ears.

by Mark Ulano,^{CAS}

"Several years before the gift of tongues descended upon the silent screen and robbed it of its one golden virtue, a curious little chirruping was heard from the pictures and was hailed by super optimists as the beginning of talking films. In a sense it was. But it was a very long way from real sound films as we knew them afterwards.."¹

Cecil M. Hepworth
British Film Pioneer

In my last article we journeyed through turn-of-the-century France and the flurry of attempts there to birth the sound film into existence. These collective efforts set the stage for the next important period of fertile activity in the development of the art of film sound: 1907—1913.

The film industry was quickly evolving as a business. It had already come a long way from mere novelty and was truly becoming a storytelling medium;

storytelling, without a voice. The desire to link sound and picture was never far from the surface. Like the Holy Grail, men kept trying to find

the way. Their attempts seemed to rally in waves, always driven by the absolute confidence of its practitioners that the public would immedi-

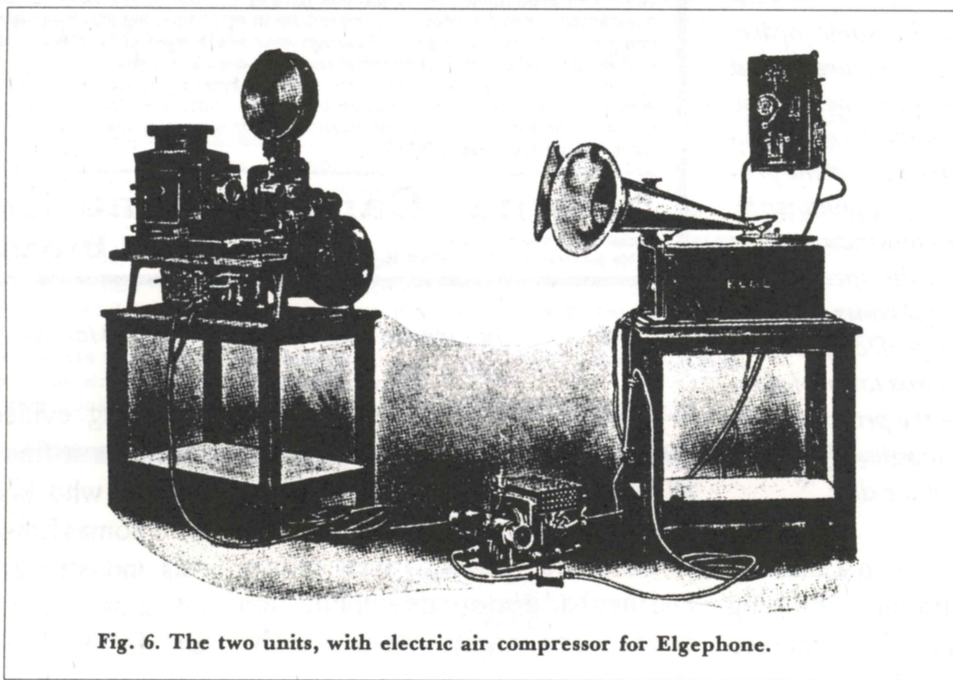


Fig. 6. The two units, with electric air compressor for Elgephone.

ately embrace the talking film. This conviction would eventually prove true; however, the technology, as yet, was too immature to win over the

intuitive demands placed upon it by audiences indoctrinated into the realism of their own eyes and ears.

"The greatest improvement in the moving-picture business. If you believe I am a good prophet, order a Synchronoscope now, for I tell you that talking pictures are the coming craze in all America."²

Carl Laemmle 1908

Carl Laemmle imported Jules Greenbaum's Synchronoscope from Germany in the summer of 1909 and British film pioneer, Cecil Hepworth brought out his Vivaphone in 1911. In fact, no fewer than a dozen other

manufacturers tried to market competing systems during this period.³ Names like Cinematophone (1907), L.P. Valiquet's Photophone (1908), Animatophone (1910) and Orlando Kellum's Photokinema filled the trade journals with claims of perfection in the

art of talking pictures.

Of all the systems brought into the market between 1907 and

continued on page 10

MOVING PICTURES THAT TALK - Part 4, continued from page 9

1913, the biggest commercial effects (preceding the Edison system of 1913) were made by the Chronophonograph, the Cameraphone and the Cinephone.

The Chronophonograph

The level of sophistication achieved by these pioneers was startling. The following description by inventor Léon Gaumont of the Chronophonograph of 1902 clearly illustrates this capability.

*"Several methods of connecting the apparatus were patented by our organization. One uses two small shunt dc motors of almost the same power and supplied by the same current source. The armatures of these motors contained the same number of sections, and each section of one armature was connected with a corresponding section of the other armature and in the same order. Consequently the first armature turned at the same angular displacement as the second. The first armature controlled the phonograph and the second the projector. Synchronization was obtained by adjusting the speed of unwinding of the motion picture film to the speed of the disk recording...Synchronization of sound and image was perfect, provided the simple precaution was taken of placing the first image in the projector picture gate and at the same time the needle at the extreme start of the disk."*⁴

Since 1902, Léon Gaumont had been demonstrating promising prototypes in France. He showed himself to be one of the individuals most committed to the idea that talking films would succeed. His persistent efforts to profit from popular, sound film entertainment culminated in the commercial

premiere of the Chronophonograph in 1907 at the London Hippodrome.⁵ The Motion Picture Patents Company, with its vise-grip monopoly on the American film industry, took the Chronophonograph seriously enough to license it exclusively for the United States. Within a year, Gaumont was supplying film shorts containing opera, monologues and dramatic scenes. Despite all this positive activity, the Chronophonograph soon

amplifier using compressed air based on Parson's Auxetaphone. By 1913 he took another swing at the American market. Gaumont promised major improvements in both sync and volume, but his credibility was damaged. His prior efforts had not lived up to the expectations of his commercial supporters. Furthermore, the general attitude of the industry was turning completely against the idea of sound films. There was

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Ad from the Moving Picture News - May 23, 1908

faded away. It suffered from the same problems that would eventually doom all the endeavors of this period. They were too expensive for the exhibitors to install compared to their return, and they had inadequate amplification with less than trustworthy synchronization.

Léon Gaumont was determined to succeed. He worked hard to further optimize synchronization. He also developed the Elgephone. This was a mechanical

mounting evidence that the whole idea was a financial black hole for anyone who became involved with it.⁶ Thomas Edison would soon cause this industry attitude to be set in concrete. He would also fail. After all, if "The Wizard" was unable to succeed with sync sound, wasn't it time for the film business to bow to the superior forces of nature and give up on talking pictures? Maybe.

continued on page 12



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MOVING PICTURES THAT TALK - Part 4, continued from page 10

Norton, Whitman and Fitch:

The Cameraphone

Another major player in this game was E.E. Norton. He was formerly the mechanical engineer for the American Graphophone Company (known to us by the name of Columbia Phonograph Company, a venerable firm currently owned by the Sony Corporation). Norton invented the Cameraphone, and with James A. Whitman and attorney Francis Fitch founded the Cameraphone Company. They began leasing equipment to exhibitors by the Summer of 1908.⁷

*"Productions were simultaneously exhibited on a large scale in Chicago, Pueblo, Norfolk, Baltimore, Youngstown, Helena, Oakland etc., to mixed reviews. These exhibitions were typically vaudeville style shorts of music and comedy, with only a few dramatic scenes being produced (e.g., Rip Van Winkle). This represented the first instances in this country where popular stars of the day appeared on the "silver screen" (actually a sheet of fine China silk) singing the songs and telling the jokes that made them famous...Among the authentic luminaries were Eva Tanguay, Stella Mayhew, and Lew Fields."*⁸

A contemporary trade publication, MOVING PICTURE WORLD, gave the following description of the Cameraphone in 1908;

"...a combination of the moving picture and the Graphophone. The two are operated by one man, who controls them by electricity. The moving picture machine is operated by a spring motor, as is the Graphophone, which is concealed behind the screen on which the pictures appear. The gestures, steps, or sounds indicated in the pictures are heard, if there is any sound connected with them, from the Graphophone behind the screen,

continued on page 13

MOVING PICTURES THAT TALK - Part 4, continued from page 12

*thus giving the effect of speaking, as well as moving pictures. They are perfectly synchronized; that is, the movement of the lips in the pictures coincides with the words from the Graphophone... The operator, if he finds the pictures slightly ahead or behind the Graphophone record, can control the two so absolutely as to bring them in unison. The Cameraphone Company purchases the projecting machine and the Graphophones from the companies which make them. They then combine the two in a way never before successfully accomplished... The [Cameraphone] Company, at its New York gallery, rehearses the players and makes the moving picture exposures and Graphophone records, thus obtaining the music, noises or sounds which properly accompany the action.*⁹

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This appears to describe a live sync sound technology. However, legal documents from the Edison archive have been recently uncovered by researcher Doug DeFeis. They cite Edison's industrial spy, Frank Mackey who has left behind a more technically descriptive testimony:

*"...when he saw the actors, they were on stage being filmed while pantomiming their scene in silence. This is significant because it proves that the sequences were filmed first and the recording artists 'dubbed' their voices to the images on the screen. This would later change as Cameraphone's general manager, Carl Herbert, admitted that this method had been a waste of time and money, as far better results were obtained by filming the players lip-synching to the previously recorded cylinder."*¹⁰

One of the more interesting aspects of the Cameraphone technology was the method of amplification. In 1904, Daniel Higham reduced to practice his invention of the mechanical friction amplifier. Known as the Higham-A-Phone reproducer (pronounced hi-am), his design utilized a rosin wheel and friction shoe with a tensile link to the reproducing diaphragm resulting in very loud mechanical amplification. Columbia immediately snapped up Higham's design in 1904. Columbia used this amplifier in their top-of-the-line Twentieth Century Graphophone that was produced from 1905 till 1908. Cameraphone's Norton, because of his Columbia connection, was intimately knowledgeable with this design and naturally applied it to

motion picture sound reproduction. Mr. DeFeis uncovered a full page advertisement from the Columbia house organ, **THE COLUMBIA RECORD**, from May of 1908. The ad proclaims, "...Columbia Graphophone has been put to a unique and truly wonderful use by the Cameraphone Company...". Ironically, Daniel Higham would be working for Thomas A. Edison on his sync sound system before the end of 1908.

Edison's industrial spies infiltrated the Cameraphone Company's studio looking for any way to stop their productions. They found what they needed, a patent infringing use of a Pathé-Frères camera (Pathé-Frères being a member of the patent trust). But as Edison's people prepared suit, The Cameraphone Company changed names and reincorporated in Arizona, temporarily stalling the Edison action.¹¹

Cameraphone's problems were not just technical or legal. The performers themselves were a major obstacle. Carl Herbert, General Manager, wrote in 1909:

*"Most prominent vaudeville actors and actresses make poor records, especially talking acts. So true is this that of a score of high salaried 'headliners' so employed, barely two or three have proved more than provoking disappointments."*¹²

The Cinephone

Will Barker's Cinephone was first brought here from England in March of 1909.¹³ It was one of the simplest and cheapest systems

continued on page 14

MOVING PICTURES THAT TALK - Part 4, continued from page 13

available. It too was a lip-sync playback mechanism. There was no link between the sound and picture equipment. Barker placed the playback gramophone in the corner of the shot with a speed indicator clearly in view while the players mouthed to the playing record. Later, when the film was shown to an audience, an identical gramophone, also with an indicator, was placed on the stage. The projectionist had a control dial for the gramophone and all he had to do was ride herd on matching the two indicators. With the aid of a quick starting double spring projector, he could have the show in sync during the head leader and before the first image. The whole

thing depended on the projectionist's skill. Cinephone's other asset was a corporate tie-in with the Victor Talking Machine Company (RCA's corporate ancestor), thus affording access to all of Victor's exclusive performing talent, the best in the world. Again it was not enough and Cinephone was out of business by 1911.¹⁴

Two Steps Forward and One Step behind

As foreboding as all this failed effort might have been, it did not dissuade the "Mighty Casey" from stepping up to the plate in the person of Thomas Alva Edison with his speaking Kinetophone. Next time we

will witness the power and the glory striking out in Mudville. But oh what a glorious failure it was. The Wizard of Menlo Park was not alone. With him were a colorful cast of characters like Amet, Higham and others. As they all struggled with the obvious and known technologies, the dark horse of Lauste's optical sound-on-film was taking shape in the primordial soup.

¹ CAME THE DAWN by Cecil M. Hepworth, Phoenix House Ltd., 1951, pp. 97

² THE LIFE AND ADVENTURES OF CARL LAEMMLE by John Drinkwater, G.P. Putnam's Sons, 1931, pp. 166

continued on page 15

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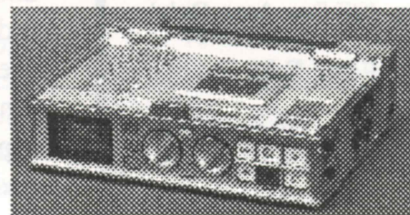
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³ THE COMING OF SOUND TO THE AMERICAN CINEMA, by J. Douglas Gomery, unpublished doctoral thesis, University of Wisconsin-Madison, 1975, pp. 34

⁴ GAUMONT CHRONOCHROME PROCESS DESCRIBED BY THE INVENTOR by Léon Gaumont, Journal of the SMPTE, January 1959 Vol. 68 - Reprinted in A TECHNOLOGICAL HISTORY OF MOTION PICTURES AND TELEVISION, Compiled by Raymond Fielding, University of California Press, 1967, pp. 65

⁵ THE COMING OF SOUND by Douglas Gomery in FILM SOUND: Theory and Practice edited by Elisabeth Weis and John Belton, Columbia University Press 1985 pp.6

⁶ Ibid. Gaumont

⁷ LIGHTS! CAMERAPHONE! ACTION! by Doug DeFeis, Antique Phonograph Monthly Vol. XI-No.1 Issue No. 89 pp.3-11 also Ibid. Gomery

⁸ Ibid. DeFeis

⁹ Moving Picture World, April 25, 1908, pp.369-370 - reprinted in THE BIRTH OF THE TALKIES by Harry M. Geduld, Indiana University Press, 1975

^{10,11} Ibid. DeFeis

¹² Moving Picture World, March 20, 1909, pp. 328, reprinted in Gomery, pp. 30-31

¹³ Ibid. Gomery

¹⁴ Ibid. Hepworth also Ibid. Gomery

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