

Hollywood Section Holds Spring Tutorial Seminar

The Hollywood Section of the SMPTE held its second Spring Tutorial Seminar on May 19, 1984. The subject was Audio Aspects of Post-Production. Industry leaders gave lectures and conducted demonstrations while explaining the intricacies of the world of sound as related to film and TV production. State-of-the-art audio monitoring and recording equipment, advanced theater speaker systems, automated consoles, high-speed projectors, magnetic film recorders, and the latest in digital sound recording were on display.

The opening session was held in Paramount Stage M. For the second session, the audience moved to the Glen Glenn Sound Co. and then to Warner-Hollywood Studios Goldwyn Sound Facilities. Although most members of the audience were from California, some came from as far away as New Jersey, Tennessee, New York, and Florida.

Seminar Chairman Jack Spring, Eastman Kodak Co., opened the first session with a welcoming address and a "thank you" to Gordon Forbes, vice-president, facility operations, Paramount. Spring then introduced Richard Stumpf, Universal Studios, SMPTE Governor, Hollywood Region. Stumpf told the audience, "we had to recognize that improvements in performance standards of sound delivery systems have gone hand in hand with the demands of the filmmaker." Stumpf emphasized that the creator of images demands more intensity on the sound track which, in



Past-Chairman Howard La Zare (L) and Chairman Jack Spring.



Richard Stumpf spoke on improvements in sound systems.

turn, necessitates better methods of post-production.

Following Stumpf's presentation,



Joe Kelly described some events in his 40-year career in sound engineering.

Joe Kelly, former president of Glen Glenn Sound Co., who can look back on a 40-year career in sound engineering, shared some experiences with the audience. Recently, Kelly was a member of the Multichannel Sound Subcommittee of the EIA Broadcast Systems Committee which recommended the stereo sound system now being adopted for television broadcasting. "The enthusiastic response," Kelly said, "has been gratifying to all who worked so hard to bring this about."

Kelly reminded the audience that "the motion-picture industry is famous for resisting new technology and change in the way that things are done, and it becomes very frustrating at times." As an example, he cited the use of 1/4-in. magnetic tape recording which was first used as early as 1949.



The session at Paramount Stage M.

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Twenty years later, he said, Paramount was still using 17.5mm magnetic film recording, even on location.

Following Kelly's presentation, members of the audience were taken on a trek through the fascinating world of post-audio production displayed at Paramount Stage M Record Plant Scoring Inc. Stage M is approximately 5000 ft² with a recording room that can be totally tuned for any size orchestra. Chris Stone, Record Plant Scoring, explained that the complicated acoustical design of Stage M, involving use of sound traps and resonating wood panels, was based on knowledge gained through years of experience.

Glen Glenn Sound Co.

Digital sound is in full bloom at Glen Glenn Sound Co., which has recently moved into a 40,000 ft² sound facility, designed from the ground up for post-audio production. The walls are about 2 ft thick with a 6-in. exterior shell of hardrock concrete. Floating floors and ceilings are suspended by resilient hangers. The session at Glen Glenn Sound included the showing of the first 70mm, 6-track digital stereo film, *Digital Dream*.

Warner-Hollywood Studios Goldwyn Sound Facilities

Topics covered at the third session included The Re-Recording Process, ADR, The Mixers and Recordists' Function, and Sound Transfers. An area that intrigued the audience was the Foley, which consists of a number



The audience at the session held at Warner-Hollywood Goldwyn Sound Facilities.

of pits filled with such substances as sand, cobblestones, or gravel. When the pits are walked or run upon, a desired sound effect is produced. Jack Foley was the first person to make use of this device, hence the designation Foley.

American Film Institute

Students from the American Film Institute, under the direction of Allen Bloom, used BVP-3 Betacam cameras to record the audio seminar. They shot 480 minutes of tape to provide an overview of the seminar for students in film and video, as well as for other audiences.

Without question, the seminar was an outstanding success. As Don Rogers, head of the Goldwyn Sound Facility commented, "It was interesting to note the number of professionals who attended — people who, for the

most part, are in other aspects of film and TV production, but before attending the seminar had not realized what went into audio post-production."

Seminar Committee

The seminar committee consisted of the following: **Chairman**, Jack Spring, Eastman Kodak Co.; **Past-Chairman**, Howard T. La Zare, Deluxe Laboratories; **Arrangements Chairman**, Michael V. Chewey, III, Systems Unlimited; **Program Chairman**, Richard J. Stumpf, Universal City Studios, assisted by Joseph Kelly; Tom Kobayashi, Glen Glenn Sound; Chris Stone, Record Plant Scoring Inc.; Gary Helmers, SPARS; John Bonner; Don Rogers, Warner-Hollywood Studios; **Publicity and Printing Chairman**, Charles Lipow, Charles J. Lipow Inc., and Toni Roth, AME Inc.; **Finance and Auditing Chairman**, Chuck Conaty, Paramount Pictures Corp.; **Registration**, Steve de Satnik, Discovery Broadcasting; Kenneth D. Fowle, Eastman Kodak Co.; Charles D. Kircher, FotoKem Industries; Charles Lipow and Ruhama Lipow, Charles J. Lipow Inc.; Sharon O'Brien, Eastman Kodak Co.; Toni Roth, AME Inc.; **Production and Post-Production Coordinator**, Alan Bloom, American Film Institute; **Sponsorship Coordinator**, Nelson E. Meacham, Walt Disney Pictures; **Membership Chairman**, Kenneth D. Fowle, Eastman Kodak Co.; **Student Volunteer Coordinator**, Gerald Finn, Pasadena City College; **Secretarial Assistants**, Elizabeth LaMar, Eastman Kodak Co.; Debbie Markley, Paramount Pictures Corp.; **Journalist**, George Toscas, International Photographer (IATSE 659).



Committee members (L-R) Tom Kobayashi, Don Rogers, Michael V. Chewey, Joe Kelly, Richard Stumpf, Jack Spring, Ken Fowle.

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Volunteers

Several volunteer helpers contributed to the success of the seminar. From Record Plant Scoring Inc.: Tim Boyle, Leslie Rogers, Candice Moore, and Stephanie Murray. From

Warner-Hollywood Studios: Jeff Ball, David Miranda, and Lee Tucker. From Glen Glenn Sound: Joe Biedenbach, Chuck Pell, Steve Potter, Ray Taylor, and Dana Wood. From the American Film Institute:

Joe Gutt, Gregory Matosky, Ken Yas, Paul Bacca, Martha Chono, and George Shahagen. From Pasadena City College: Carla Almore, Steve Berru, Brad Briggs, Paul Doctorian, Ann Elspas, Jay W. Gillis, Elliott Graham, Joel Kenyon, Todd Moody, Robert Morrill, John Scandurra, Chris Wayne, and Stuart Wesolik.



Intent listeners at the session held at Glen Glenn Sound Co.

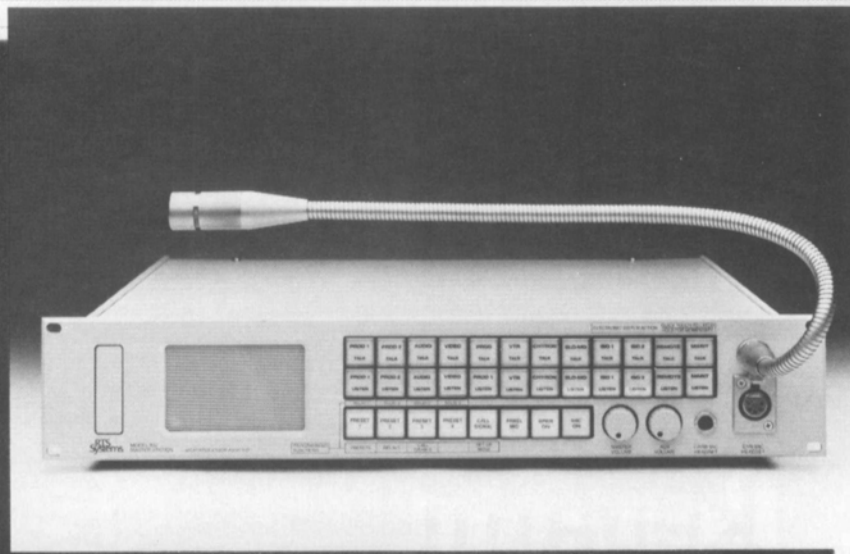
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