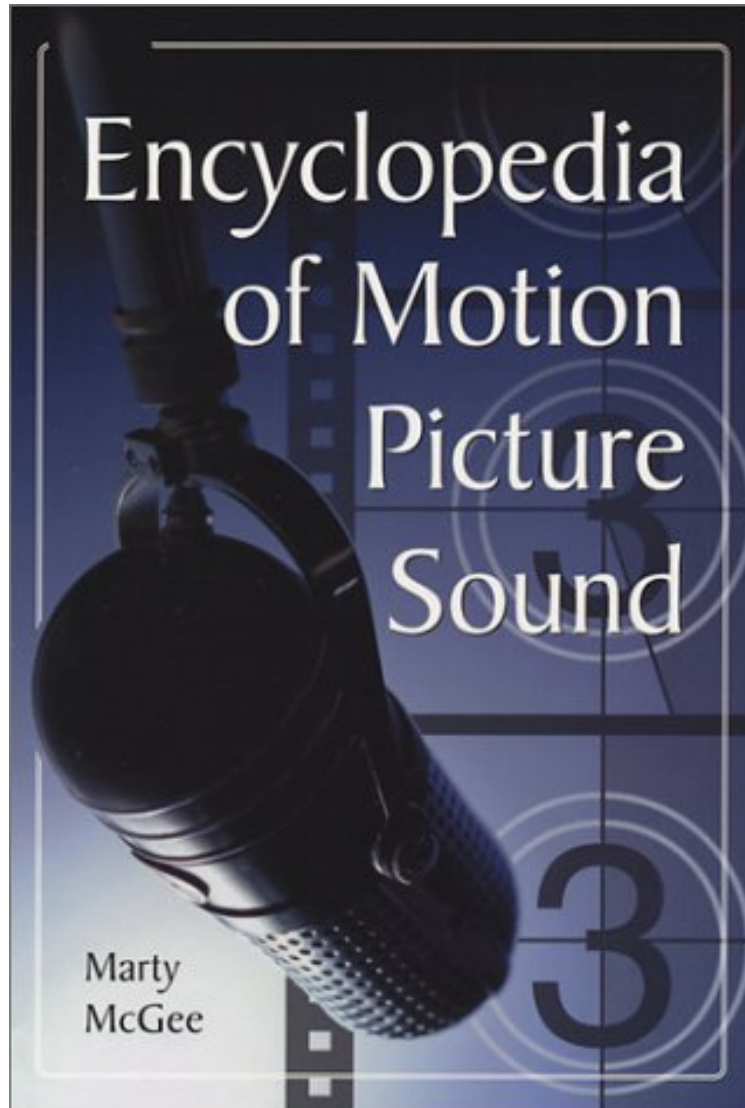


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Encyclopedia of Motion Picture Sound

Marty McGee

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Marty McGee : Encyclopedia of Motion Picture Sound before purchasing it in order to gage whether or not it would be worth my time, and all praised Encyclopedia of Motion Picture Sound:

Ever since 1926, when The Jazz Singer broke the silence of the silver screen, sound has played an integral role in the development and appreciation of motion pictures. Fourteen years after the advent of talkies, Disney's Fantasia upped the ante by introducing fully directional sound called Fantasound to theater audiences. After myriad experimental and

moderately successful multichannel processes, motion picture sound really came of age in 1977, when the popularity of Star Wars helped entrench Dolby Stereo as the dominant surround sound process in theaters. Dolby Surround, and later, Dolby Digital, also became the preferred sound in home theater systems, as more and more people thrilled to the cinematic flybys of jet planes and the ricochet of gunfire in their own living rooms. This encyclopedia contains the people, processes, innovations, facilities, formats and films that have made sound such a crucial part of the motion picture experience. There are sound-critical entries for every film that has won an Academy Award for Best Sound or Best Sound Effects Editing, from 1933's *A Farewell to Arms* to 2000's *The Matrix*. Every sound mixer or editor who has won an Academy Award has his or her own entry and filmography. Entries have been provided for every known sound process, from Vitasound to Dolby Surround EX. For the key developers and innovators of motion picture sound - including Jack Foley, Ray Dolby, George Lucas and Tomlinson Holman - career-related biographies are included. There are additional entries for technical achievement recognized by the Academy, key manufacturers, sound facilities, and much more.

For 75 years, sound has enriched the movie screens. This reference book covers movies and technicians who have won sound-related Oscars and also defines sound terminology. The author's personal interest in motion picture sound constitutes the basis for research. He viewed each award-winning movie available in video, DVD, or laser format on his home equipment. Secondary sources are listed in an extensive bibliography. The alphabetical arrangement combines terms, people, movies, processes, and facilities. Entries range in length from one sentence to five pages for *Titanic*. Films receive the most consistent coverage. Information includes the Academy Awards won; production details; the source of the reviewing copy of the film; sound highlights, such as notable music or sound effects (with their locations given in hours and minutes); an evaluative "sound summary"; a short plot summary; and a list of all credited cast and crew members. Coverage of significant sound people (e.g., mixers, editors, inventors) starts with nineteenth-century pioneers, such as Thomas Edison. Basic achievements and a filmography generally constitute their entries. An appendix provides a chronological list of "Films Winning the Academy Awards for Sound." Occasional black-and-white photos from the author's collection of movie stills and posters bring visual relief. There are few cross-references. The weakest part of the encyclopedia is the entries for terminology. The writing is sketchy, technical, and not very clear, certainly for a general audience. For example, the entire entry for time link is "A high-quality, yet economical, digital audio delay technology developed by Dolby and used in some Dolby Surround decoders." The index is inconsistent and sometimes cites the wrong page numbers. The main value of this reference is as a one-stop collection of Academy Award-winning movies and associated technicians. However, the reader may be disappointed in its coverage of terminology and technicalities. Collections with extensive film collections may find this volume a possible addition. RBB Copyright American Library Association. All rights reserved "A one-stop collection of Academy Award-winning movies and associated technicians" -- -Booklist/RBB About the Author Marty McGee is a writer and researcher who previously had an award-winning career in journalism. A resident of Ferguson, North Carolina, he is also the author of *McFarland's Traditional Musicians of the Central Blue Ridge* (1999, \$25) and coauthor of *A Critical History of Television's The Twilight Zone, 1959-1964* (by Don Presnell and Marty McGee, 1998, \$39.95).