

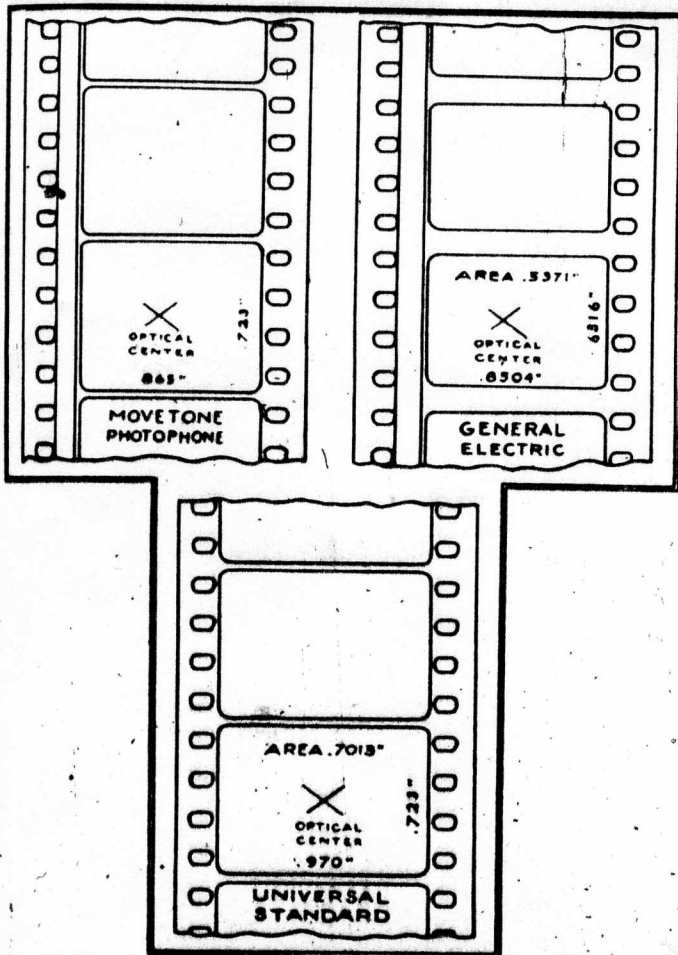
On the Altar of Sound

By FRED WESTERBERG, A.S.C.

It must be evident to the most casual observer upon looking at the present crop of motion pictures, especially those employing the photographic method of recording, that cinematography is being sacrificed on the altar of sound.

Apparently the "talk" in "talkie" is being counted upon to overwhelm our sense of hearing with fascinating sounds to such an extent as to leave all powers of perception relatively numb to visual stimuli, good or bad.

A story comes to mind of a young man who was assigned to grease the wheels of a wagon. Later it was



found that only the front wheels had been greased. When questioned, the young man replied that he was of the opinion that as long as the front wheels went around the rear wheels of course had to follow.

In this new sound picture situation it seems that cinematography is going through the motions of being a rear wheel in need of grease. If the wheels of sound revolve perform the wheels of cinematography must follow.

It can hardly be expected that the electrical sound engineers, immersed as they are in their own problems, totally foreign to the practice of cinematography as an art and as a factor in the economy of picture production, would always consider fully in the development of their devices the needs of the cinematographer.

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