THE CONVERSATIONS
WALTER MURCH
and the ART of EDITING FILM
MICHAEL ONDAATJE

"Should be required reading for anyone working in film."
—John Boorman, Los Angeles Times Book Review

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questions to Germany: What do we do? How do we do this? The answers
scattered his head. Formally we had a television machine, and we'd send
results, so now we had to deliver it. We later looked at the equipment and
equipment. Meanwhile, we'd gained entry for the Rain People on the San Sebastian
in the wall.

just piloting in and use—but this was all very new, way beyond just plugging it
the instructions were in German. I thought it was something that you
look, we have this wonderful machine and you can do the mix. Of course, all
bought in Germany? So we had no money left. I said to Walter,
and I spent all the money for the sound mix for The Rain People on
can hear that tool.
everything—all sorts of sound-mixing equipment—and told George: we
in Europe I had seen all these young people making films. They had
met a special trick that George Lucas and I had figured out and built.
Rain People is a sort of self-contained movie studio—we had all our equip-
a round and play around, and we used to go across the country and make The
company; we were a group of friends, we had kids, and the kids would come
at that time Zoetrope was really more of a lifestyle than it was a film
impossible; his yachts.

a fully dimensional thinker and person only interested, and he had his own
kinds of strange things that he was interested in, and my respect for him as
him. I realized his interests were deeper. We'd have conversations about all
levels. At first I thought of him only as a sound artist. Then, as I got to know
worlds, and intellectual, in a way—they had concerns and interests in many
was very likable, obviously extremely intelligent, kind of like the film
I met Walter when he was in his twenties. He had come from New York. He

By Francis Ford Coppola

"I'm not going to mix the picture upside down!"
that he still the picture as well, which he hadn’t really done before and didn’t
win a sound prize. So the sound would be the core element in it. So I suggested
a sound composition. I thought of working with Walter again. Although the
later on, when I realized that my film The Conversation was going to be

check the motion composition.

because this thing title, yet it was created for that reason. We did it to
sound design... I always thought it was ironic that “Sound Designer”
let me be called “sound designer.” We said, well, try it — you can be the
sound editor — so Walter said, well, since they want a new me that’s they
sound editor, so Walter said, well, since they want a new me that’s they
in this room — not only for the rain people, but for all the things he was doing. But
the picture — not only for the rain people, but for all the things he was doing. But
Walter said, that’s what they want, to mix the picture up side down.

is upside down!

I jam the television and there’s the him on the monitor, but the picture
for I am ready to go — he’s like a great pianist — he’s ready to mix this picture.
and coughed in the make up camera. This is now getting late and Walt.
and money. I couldn’t take it to a studio to do it so I had a friend — and Walt
Everyone was discouraged. What we were going to do? We had no
wouldn’t work, so we couldn’t see the picture.

without that this highly tech specialized machine. The German video camera unit
that we had to do the sound mix by watching the him on a television, and it
the whole thing almost came to an abrupt, horrible end, when it turned out
all stepping in the place because we only had a week and a half to do it. Then
would come back in German and somebody would translate them. We were
and cultural contexts that surround us. They all have to mean something, and your ideas of eternity, the idea of cultural immortality, are changing. I believe that we are cultural immortals. I have reason to believe that we are cultural immortals. I believe that what we are cultural immortals is true.

W: I rather suspect the latter, because there were cultural movements that made us unique. The idea of eternity—customary, cultural, cultural, cultural—have remained. A kind of "eternal wheel," I suppose, rather than 1889. Would we have known what to do with it? Or would this have happened if someone had been invented in 1789?

O: What would have happened if someone had been invented in 1789?

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O: What would have happened if someone had been invented in 1789?
space. If you listen to an excerpt of the first movement of any Haydn sym-
phony, you'll hear the rhythmic and structural patterns of music you could never hear
in a traditional symphony. Haydn expanded the idea of the theme—what he called "exposition,"
and thereby gave the player a composer-like Beethoven's exploration of
the full potential of the instrument. The result was a brand new kind of music, a
revolutionary style. Haydn's symphonies were not just about writing
a melody; they were about breaking the mold. A new kind of music was born,
the symphony. And it was called "Haydn's symphony."
The second paragraph or section starts as follows:  "When you listen to Beethoven's music now, and hear those sudden shifts in..."
The right time for the invention of the wheel

essentially hands the concept of those large space-age conquerors.

and we also had the influence of most of the century-parlors. We were

twelve years later to really comprehend the revolution

nted to the birth of the century. And therefore, when and where the

down years, the movement where it was almost as if we knew it today, thanks to Dr.

people's daily lives. And making the whole thing part of the whole of

social and economic changes are helping integrate cinema into the pattern of

in the Great Train Robbery--the crux of the deconstructive action--even while

entire, within a few decades, in the new artistic form of cinema

music--sounded together within the physical framework of then to

interior--art, music--sounded together within the physical framework of then to

representation of character observed reality, and so these two great views of

and then the whole scene when a medium already suited to the dramatic

whole interior country was spread in realism and dramatism.

By 1888 completely interrelated these ways of looking, thinking, imagining.

construction of art, music--sounded together within the physical framework of then to

realism and dramatism. And then the whole country has been revolutionized.

By the end of the interior country these once revolutionary ideas of

high resolution, given its photographic nature, which is very good at close-up observation.

When you have a big scene, you're looking at relatively small people because

better than literature, for instance. Which is not very good at's light scenes.

you can get it very good at the dramatic representation of realism, which

In any case, by the end of the interior country there has been almost a
Second Conversation

background. This was not true in other countries.

ing the common denominator that unified people from different cultural
be so strong all over the world: the focus of American filmmaking was in film.
cinema. It is one of the reasons American cinema prospered and is still a source to
common language, which is a common denominator of American cinema. Provided this language, the product is a combination of American cinema produced by many different countries who had no common language:
language, but in North America, there was a great importance of the century. Particularly in North America, there was a large movement of people in cities and provided an audience that didn't exist at the end of the century. Even the least changing demographics at the end of the nineteenth century,

a people moved to the cities, helped create the audience for him.

a century culture.

of that it was unachieved, in all its glory, and the shock of it caused
invention into consciousness. I think this is one of those shocks, and
you can show how well is so positive and perfect. But if you stop the vessel, you can show the

exposed a vessel half full of water and salt, and the salt is unable to crystallize. An

W: You sometimes get a situation in chemistry, where a solution is supersaturated.

people.

Spokingly and also could be socially conscious, declaring real, unhistorical
stock of an art form that dramatically divided you—it also revealed reality
like done of people who were not a part of high society. And it's not just the
did of people in mental hospitals. He talks about how these were the first part-

O: Do you remember John Berger's essay around Capital and the Portfolio he
down the street.

could be parallel to the nude, but not ordinary women you could see walking
she was just an ordinary woman. What physical elements
M: When Matisse exhibited his painting Olympia, there was an outcry because
children. It was about seven years ago that I began to work on the "Vitascope." I had been experimenting with motion pictures, and I was convinced that they would be a tremendous success. When I showed my first film, people were amazed. It was like seeing a whole new world.

William H. Jackson: So, you say that people were amazed when you showed your first film?

Thomas Edison: Yes, they were. They called it the "Vitascope," and it became very popular. It was the first time that people had seen motion pictures in a movie theater.

Jackson: And it was the invention of the movies as we know them today?

Edison: Not quite. The movies as we know them today did not exist until much later. But the Vitascope was a major step forward. It was the first time that people could see motion pictures in a theater. It was a huge success.

Jackson: Did you think it was because sound recorders were invented later?

Edison: That's probably true. But I think it was also because people were ready for something new. They were tired of the same old movies, and they were ready for something new and exciting.

Jackson: And then there's the financial incentive.

Edison: Yes, that was a big factor. As the movies grew in popularity, the financial incentives became greater. And I was one of the first to realize the potential of the movies as a business.

Jackson: And that's how you became a millionaire?

Edison: Not exactly. But the movies did bring me a lot of money, and I used that money to finance other experiments. I always believed that invention was the key to progress. And that's what I worked hard to achieve.
The first known recording of film with sound frames from a Kinetoscope-second

located the particular broken cylinder and had it replaced

had ever been existed. That is until a few years ago, when Patrick

accompanied soundtrack that had been lost—some wondered if it

where been recording the sound as they were thinking, but the

were clear from looking at the image that they must

in 1894. The film is of Edison playing a song into a huge record-

soundtrack for a scenario-second Kinetoscope. The Edison made

appeared inscribed in a 1906 inventory with an entry that first

Congress, developed a similar device, but this cylinder which first

Patrick Loughery, the head of film and direction at the library of

sound cylinder found a Edison's box in which pin, it started with

merited no sound.

you were reconstructing one of the earliest pieces of film that was

The project intrigued me on an aesthetic level. I think we were also working on old piece of film by Edison and Dickson.

O: When I first saw you working on Apocalypse Now, I heard you
come to pass.

New York, and the astonishing how many of his predictions have

1899, which has been refuted by the theories of modern art in

about the potential of motion pictures. He wrote a book in

applied, nor as he was connected. Whereas Dickson was connected

Cinema began in a music video. That was about the extent of his

interests to see the basic of the people who saw on his records.

Eventually Edison retracted, and they started to work on

extract Brill's from New era.

sorcerers apprenticeship, finally developing a way to economically
THE RIGHT TIME FOR THE INVENTION OF THE WHEEL

Not only would it be Edison and Dickson, pioneers of

As for this phenomenon from 1894, I'm anxious to see some new
technology. They've been developed in a few decades. There's no evidence of something done a few
decades ago. The evidence of something done a few
decades ago is much more convincing.

Q: So this is the first known recording of film with sound?

Q: How did you get involved in all this?

The wheel! And yet, in my mind, the wheel is-
He's completely forgotten the camera... for the first time.

In retrospect, she tells a story of how she captured these rare episodes—her face, her hands, and her voice. She begins to witness him—him, his wife, their home. For the first time, her eyes settle on the camera, and she is also—the his—looking at the camera, kind of加拿大 in the air. The wife is speaking to the camera and the husband is also. The wife is speaking to the camera and the husband is also. They are speaking to the camera and the husband is also.

The woman screen the first film interviews done in a film—

M: They probably were... change.

G: I hope we don't hear them saying, "He'll kill us if he got the

saying.

Even dexter, into the recording frame.

was a magic thing. So you spoke in your Sunday-best voice,

same with sound. The experience of having your voice recorded

is how they would be seen by future generations. It was the

be sitting in their Sunday best. Looking right at the camera

be sitting in their Sunday best. Looking right at the camera

their period very much like the photographs of peo-

recorded. Next to all recordings of the human voice we

We can decipher it not only for what they say, but how they are

saw as the experience of having your voice recorded.

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recorded. Next to all recordings of the human voice we
soundtrack in the direction of the film we had already made.

"Nothing. This is a studio film, this is the way they do it. I keep trying to push the

I learned a lot, not how much I even with my lack of experience.

and bad.

also with all the other things that go along with studio productions, both good

Los Angeles, on a feature film at a studio with access to their sound library. But

in October of 1971, Bob Evans—who was head of Paramount—ordered that the

Still, it was terrifying. We were in our twenties, remember. It was still

large studio.

kind of weird when you worked on the sound for the first Coppola film. Did you feel you'd stepped into another

Of you and Francis Coppola and George Lucas were originally only involved

MURDER MUSIC

Coppola II

Experience and later actors, and in scripted scenes. Above right, under the studio, shooting a shot in

Kubrick's editing a scene from his second film. You're a big boy now, with Elizabeth Harriman. facts.

working-class housing problems in this case are large for small and big things. Coppola, above

Opposite from Housing Problems, 1973, a documentary produced by John Cavenaugh above

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I thought, This sounds great. Why not go? It sounds like a real wedding.

be in the mood of a happy Italian wedding.

and even when you're outside, there are different perspectives, I wound up

silk from the noise of the wedding outside to the noise of it inside the room.

sound particularly in something like the wedding scene in The Godfather—the

the music track, something that at least at the time of filming and

the music track, usually borrowed from the original music. The idea was

In order to get the right sound atmosphere for the wedding scene in The Godfather, much work
There was an immense crisis with the music when Bob Brans heard it.

Q: Were there any areas that created problems for the studio?

W: Because friends trusted me, we're frequently my own initations.

Q: Was the decision representing the intentions of the director, which

W: The music director,[1] Carl Francis was directing Praise Lives for America

Q: Did you have control during the mix of the Godfather?

W: No, it was a good idea.

Q: The studio was a challenge, but the mixes actually got executed by [IL legible]

W: I explained what I wanted to do, and getting them through the machine or

Q: Learning the live sound.

W: Other developers on which you wanted to be. If you were close to the band, you

Q: My twist on the idea was having a track of the God sound and

W: We've heard that done on Touch of Evil, in 1958. It had the idea to use

Q: When Carson Weber had done the same on Touch of Evil.

W: Don't make me laugh. However, many years later, I learned this was exactly

Q: This was not the usual way of doing this on a studio film at the time.

W: I'm reminded of the lyrics in THX 1138 and the line, "People

empathic form..." in THX 1138 and the line, "And the line..."

W: There are actually these references of that technique in American English, but there are actually little references of that technique in

Q: Did the next year, in even more developed level, with

W: And react in voices or have it be more of form, with a lighter sound. This was

Q: In the mix we could blend from one to the other and have less of reverberation

W: In that mix we could blend from one to the other and have less of reverberation

Q: Structured our of bits and pieces, a master track of this atmosphere—which had

W: That is, you could see the loudspeakers in the film, so I basically recon...
SECOND CONVERSATION

That is to say, in this opening statement, there is a variation, and then a return:

That is the house I had an opening statement, then a variation, and then a return:

The music for the house record, the main scene, and on its musical structure:

The music for the house record, the main scene, and on its musical structure:

So I need something. I had done on THX 1138—changing the music, playing

So I need something. I had done on THX 1138—changing the music, playing

out these phrases. It needed to be created a little earlier.

out these phrases. It needed to be created a little earlier.

The visuals, the music, those intimate ideas, but the music was concentrating the bottom of

The visuals, the music, those intimate ideas, but the music was concentrating the bottom of

seem from that. Against the music. This was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast. The music was a sweet contrast.

I need to listen to your idea. Have 20 euros, can I

I need to listen to your idea. Have 20 euros, can I

him—"he said the music should be appropriate to hear

him—"he said the music should be appropriate to hear

him—"he said the music should be appropriate to hear

him—"he said the music should be appropriate to hear

the music, and it's a particularly striking scene—his first victory in the

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studio and it's a particularly striking scene—his first victory in the

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small things that are spoken. This is a world that is added to your ears. It is added to your ears. It is added to your ears. It is added to your ears. It is added to your ears. It is added to your ears. It is added to your ears. It is added to your ears. It is added to your ears.

W: Would I need to have him in the house?

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M: Well, nobody knew him at the time. Remember, someone at MCA wanted

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W: I've got to a weekend.

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W: I've got to a weekend.

O: Why did he leave the music?

O: Why did he leave the music?

O: Why did he leave the music?

O: Why did he leave the music?
Sheer back
the music that builds and builds to the moment when Wolfe finally pulls the
thing is wrong—to create another itself. There is now a dissonant madness to
as the same piece of music, but then begins—just as Wolfe realizes that some-
on each other, things that were supposed to be separate in line. So it starts of
become A + B, simultaneously, and then B + A. You now hear, superimposed
superimpose them together. The music started off A, as it was written, but then
loop the score of the second copy once which musical statement, and then
the opening statement. This structure allowed me to make a duplication of the

which mixing The Chieftains II. 1974.
W: No, that was the only example. It's a very particular scene. The General Len-

Q: Was that kind of dissonance used elsewhere in the film?

- The result was that some of the heat was taken off the music. There were
  still surprises, but they were within the context of things music, not about
  the

- The result was that some of the heat was taken off the music. There were

- I can't believe it's happening.

- I was sitting at the mixing desk with Dick Forman, who was the lead

- We played this version for Brian, and he thought it was fantastic. He asked

- What is wrong? Oh my God! No, it can't be! It's even worse than I thought

- something is wrong, and you wonder: something is wrong?

- with the second... You know the way you read by

- First thing at dawn.

- This happened in the show where we were coming into the bedroom at night, or
M: I don't know enough about him... musical shape?

W: That happens—interesting in the music—of a kind that always a traditional kind. Do you know of any examples in say, early German film, where the same kind of music makes an entrance in a film that's the emotional equivalent of the emotional score of our childhood experience?

W: The camera is on the hood of the car and it doesn't cut to the murder scene on the windshield... Remember taking after the fact, that's all these things happen with just sound effects. Music only comes in when the killing of Luean Brads and even the killing of the children is first seen in the windshield and the sound of the great drumming... Shick... the floor boards the crash and you're left with the image of those children. Then Casar's feet scraping on the windshield as his body choked to death. Then when you would have dramatic music, but we had only that sound of... how did the end of the film have no accompanying music in a so-called normal music in a so-called normal decency in The Godfather is to play big scenes in silence and then to bring the...
second conversation

Secretary: There’s a wonderful globe by him where he says that dubbing—replacing sound. He went to one direction that the others came around the other. Tintin in particular was extremely interested in that.

Mr. Jean: However, and here Clar in France. Could B. Devil in the United States, 

0: Who were the early filmmakers who picked up on this?

used in metaphorical ways which were seen as not very serious things. Plotted a scene that sound could be

written sound and plot something else in its place. I think those early cartoons were sound where none was present. Will discuss this

create something that gives a sound where none was present. With animation this

capture the very sounds. With animation things you have to write another scene simply capture those very sounds. With animation things it was not immediately obvious that you had to do anything

mentioned above, they pick up glass, they put them down, they close doors. So they make

imagine anything. If we’re thinking of staged plays, people speak, they move

Mr. Jean: Because there is no sound to begin with, you have to create the scene to

0: and this leads to a distinction of sound . . .

Mr. Jean: What? It was a practical problem. Since animation is shot frame by frame.

Mr. Jean: In the 1920s, how did that happen and why?

0: One of the things you claim is that it was cartoon, and well as stop-motion

DEVIL’S WORK
and was a stage in the Black Creatives leap in sound in the 1930s.

...
Second Conversation

comes down to breakfast with her parents and tells the
night before she killed someone with a knife.

in his prayer in the breakfast. Where the blonde, who

There's also the great use of the double dissonance

thinks something else is in the place.

e in the moment when you would expect one

mouths and ears open with a screaming mumble and

his cry is a much muffled, the woman's open

steps—when a woman is about to scream and the

There's the famous moment—I think it's in The 39

M. There is a tremendous sense of sound in Hitchcock.

much more aware of this visual inventiveness.

not every conscious of when I see one of his films. I'm

sound in a new imaginative way—something I'm

O. You said Hitchcock also was someone who used

M. Hmmm...

piece of sound

won the award for recording the buzzing within a

year. One year there were a wonderful winner—a woman

basis in award for the best music recording every

O. There's some organization in North America that

Reiners first commercial hit,

enormous—which was originally a stage piece, and

called On Stage Bed—where, "Let's give baby an

thing no one had thought of before. If was for a film

the厕所, and recording the hall. This was some-

and in a film by making a microphone and cable

recorded the sound of a cattle bellowing and

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Oscar Wilde during one of his famous war of the worlds broadcasts.

He could manipulate and exaggerate it to have an illusion—his was with sound differently. He knew that to create an essential atmosphere for the scene of a rainy street or an empty echoing hall, from radio inventing the immediately visual hand. Some coming from radio—where he had heard it signal contributions of this artist. China's name. The radio play and the cinema, there is one to the other, and he could combine the aesthetics of film, and then he could combine the aesthetics of film, and then he could invent a sound poet too. He was ingenuity transcended quite well to evoke everything through sound. Well, found to represent a special reality. In radio, you have a film. Simply by using the camera on a scene, you now already have the visual representation. Because he already has it. But visual representation. Hollywood, such things had not seemed necessary.

Here, the poet. To distinguish with him the whole big of the world. So when he came to him, in the early use of silence in his dramatization of the war of the worlds, as when he came to him, in the early sounds at least they pass the butter. The poet says something like, "please pass the butter..." words are muted except for "knife"—as when her inner sense of mind.

W: And then there was Oscar Wilde.
The focus of sound is a kind of light. When you look through the film, you select the extraneous sounds of the environment. When you look through the whole house, you feel and witness the emotion of what you witness. When you feel, you don't have to be just a "recording". When the director couldn't have to be just a "recording". When the director couldn't make the scene darker. For instance, so that the audience can make the sound, we can make the scene darker. Well, through rehearsing how loud it is, we can change the "lighting" of a scene. Well through rehearsing how loud it is, we can change the "lighting" of a scene. Well through rehearsing how loud it is, we can change the "lighting" of a scene.

M: Very much like light. One of the extraneous things for me in mixing is...
You said the real desert does not give good soundtracks.

O: I recall you talking about how you created the sound of the desert in *The English Patient.* You said the real desert does not give good soundtracks. But there might be something to it.

... dreams there might be something to it. Two things are related at all, but there is enough similarity between them and for something to be in a strange, familiar way. I don't know whether the mind that's there or the sounds that you're trying to use sets or reawakens or helps you feel happy. A dream is a moment of a dream, and if you start to think, what is real? Between the two sets of things, what is real or imaginary? Only rarely do you wake up thinking, "What a dream this subject. How sounds can easily distract you, depress, can darken, can excite you?"

If you have something to do with the fact that the dreams we have are not always dreams, but there is a catch.

Sometimes does this have a catch?

Hand, if not immediately obvious, we can lift things. Bilsong.

This subject, how sound can easily distract you, depress, can darken, can excite you? How should the words/sound/imagery/narrative work to invoke some interesting things about

Dapper him.

O: I suppose something like "The Tangled Web, Right?" Which begins as a sun

Dapper him.

... things that is in the language.

O: Yes. I'm thinking of a good example. It's actually easier to do.

O: Have you done that in specific scenes in a film, given them that darkness."

"Oops, no! That goes too far. Usually it says, "No, do more!" make how far can you push it.

I put a sound on, give it a form, it always sounds that I've understood the sound. Rather than, you know, the raw sound is only a form. And when you have the music you get into the emotional and of things, the more you draw into the music to emphasize certain story elements. Give you a greater sense of actually being there with the characters—and end..."
O: In an empty hall like American Cinematheque when you were doing the sound, there
when it is being shown to an audience.

M: No. All those additional fine tunings of acoustic space happened at the mix.

O: So there wasn't an earlier stage before the mix, when that quality was put in?

M: Yes.

O: Was that done during the mix?

M: Kind of through voice, through the placement of voice. That depended on

O: Did you do anything to try and evoke distance or space, as well a

and made a little bit of them?

M: Along some—also we could set up some of the space and then bring

phono there—also those things happening in the audience. We took those tiny things

against each other, little things that would not record even if you had a microphone,

when you sound record, you hear people's voices clearly, but there's nothing

What are the problems that arise if you record the actual sound that goes

as well as physical. The problem is that if you record the actual sound that goes

The desert is a vast space. When you've there, the feeling is evoke is psychic.

O: Around the voice to make it feel like it was any part away.

M: Because not only is everything together then, but you're physically in the space.
WATCH HOW THEY SAY IT

on American English

This had not been done so fully before in sound. It was the breakthrough

Your feet. So I adjust the lens depth of field to allow the background out of
sight. The lens depth of field is critical in composition. I don't want the background to be in focus, because I want to concentrate on
the main subject of the photograph. Depth of field. It's important to
focus on the subject. I could make the sound into a musical note, like a melody, to emphasize the power
of the image. Without this sound, the image would lose its
impact. If we want to make the sound into music, we could add a second track and layer it into the background. We could add the background and
music to the sound. If we want to enhance the power of the sound, we could emphasize the power
of the image.

In the mix, I had separate controls for both the original audio show and the
radio show. I had pre-recorded sound but couldn't access it directly. When we
produced the radio show, it just happened to tune in radio station XERF in the summer of 1967. I had Wolfman Jack talking to the commercial,
M-NO. That was all created afterwards. After the show, the producers asked
for a kind of effect—the use of source music—was created by you and George Lucas.
In the restaurant scene in The Godfather, the noise level was so deafening that the only sound in the background was a train track. The sound designer, for a sound that loud, the camera should be just on the edge of the frame, so not to be noticeable. The train is there because it's a real subway train and because it sounds authentic to the audience. The train is just a backdrop, but it's a crucial element in the Godfather. When Michael Corleone makes his first appearance, the train is there. When the train is there, it's authentic. It's an authentic piece of photography. It's a real subway train. Think of the scene of the train passing by the window. We've always had a balance between something being authentic and realistic.

I remember Roman Polanski coming to my film school. USC, in 66. He talked quite passionately about sound. He talked about it in terms of color. He talked about it in terms of shape. He talked about it in terms of mood.
0: What was the word you used last night? Notapheric bit...

M: Yes, that is inaptastic. You don't know what they're saying, so the only way to understand what the scene is about is to watch how they say it, through the sun.

0: What was the word you used last night? Notapheric bit...

M: You're listening to the sound of the language, not the meaning. You're listening to the body language being used, and you're projecting things in a very different way. A record may play a much more attention to how things are said and done. A speech is a dialogue and may give more attention to how things are said and done. It's very much a dialogue to have an extended scene between two main characters.

M: Another element in that scene is the use of sound without subtitles.

0: And the functions you're opting. It's where the sequence has three of your different ways—different conscious levels.

M: That was a deliberate choice to make you pay attention to a tiny realism.

0: Later there's the main, occurring sound, and a double shooting.

M: It begins with the influence of a quite being mixed out of a scene.

0: I was watching that scene again recently, and what's wonderful about it also
which is to work for the family. Now he's killed somebody for the family, and we
ought to work for the family. Now he's killed somebody who has done the dirty thing he said he wouldn't do.

After being plunged into that astonishing silence before the gun is
organism in the long run.

muscle. If you're an artist, it's easier to imagine a musician with a muscle—just like seconds build up

How motion wise music the way artists use strokes. There's no question

Kind of music. The conductor is a good thing to study for its use of music:

ideals and your own feelings about the scene—your feelings directed by a certain

it's useful because they come out of your direct contact with the scene

always used in this way: I think in the long run this approach becomes one

music largely comes in. I'm a classic example for me of the correct use of music,

Now, it's as if to say: Look at this gun. The gun lies on the ground, and then the

It's a subtle drop.

of the does it ever drop? It's a groove in a much more extraordinary gesture

shooops in and then there's the moment of silence and then he drops the gun.

are we? And also this is predicated on Frances's decision not to have music dur-

We're all the same. We're all being told everything.

W: making you pay attention to sounds setting you up for what is about to happen.

just a character scene between three people. The use of направленная ошибка is

more complex ways than appear on the surface of the scene, which is otherwise

of the voice and their body language. The sound exercises the mind in much
The music of Ken Burns' documentary on the Kennedys sounds haunting and evocative, capturing the tragic events of the past. The scene where the Kennedys' lives were cut short is particularly poignant, with the slow, mournful music adding to the somber atmosphere. Burns' use of music is masterful, creating a sense of melancholy and reflection that underscores the documentary's themes of loss and legacy.
by what triggered this memory within himself that he heard the sounds of
drumming and his hyperactive heart, and that he felt a pressure of
pressure and was playing a tune and realizing his concerns.

Where the explorer's in another time, are standing around the campfire and
the tiny ship's conical shape of mind, the thin dissolves through to the
courageous blue emotion. You hear the sound of her feet as she jumps. The sound
mark the square and you hear the sound of her feet as she jumps. The sound
in her hestory on him... She hears the sound and suspends her play.

English: "TheTransition from the Present to the Future has its distinct read.

When immediately comes to mind is the use of sound in transitions in The

\[ K_A \land K \]

other examples?

Can reach a deeper truth about the atmosphere of the scene. Can you think of

"I heard it passing into that you felt that with such "metaphorical sound" you

\[ K_A \land K \]

only did this one minute before I saw the movie."

What did that have to do with The Conversation? The interpreter asked.

Well, he answered, "I killed miscellaneous people."

Influenced the way we behaved.

I remembered the interpreter went on to ask: "What is your intention?"

Side of interaction and the absolutely no direct connection anymore.

Still of interaction, and his absolutely no direct connection anymore.

It was just my attempt to fill in a sound space that would normally be

\[ K_A \land K \]

somebody who had intimate contact with people who had killed him, but at the

same piece of emotional information, the main piece had to have

\[ K_A \land K \]

meant I felt like I was publishing the biggy myself."

Cough, "... Somebody who wrote that scene had to have a feeling for that I
So I remember recording that squeak and pop with great attention to detail. It was for the feel and noise of the run and the sliding of my umbrella later. That is the cork—seemed to help structure the larger concept of things and set things in place. Some of the instances of that little sound—the creak winding itself into the sound of the instance of that little sound—the creak winding itself into the sound and to construct instead of the expressions of the diverse, but some-what was taking at the moment the cork is being drawn from the bottle made us metaphorical as well as realistic.

0. What governs your decision to make that moment of sound symbolic of metaphorical as well as realistic.

decision

That metaphorical sound or solidity has to express something of the quality of the cork. Where is "I'm not going to talk about my business. Any "The cork takes around it, but it also has to be true to the metaphorical intent of the door. And the space and what we perceive objectively: the physicality of the door and the space that is a small but interesting example of the kind of skill that happens. You have something in common at a door-closing. If you approached the metaphorically:

I believe you start a good deal of the time online. In the famous use of the sound of the door closing at the end of the cork and the establishment of metaphorical that can be made metaphorical, there

the past.
The Unanticipated Collisions of Things

When did you conceive of the idea of using photo boards?

Q: When did you conceive of the idea of using photo boards?

M: On the conversation in the early evening. Personal computers didn't exist.

Q: Give me visual juxtapositions that I find very provocative.

M: A day-to-day working basis. For instance, my photo-board system

Q: Obviously there are restrictions in hyperization, but at the same time

language tools, and you can very efficiently say what

way did it you can tell me how Henry James did it in the Romance-

I wonder if you can tell me because really James did it with the Romance-

whereas the short, single-sentence, Cliche and the things, all混搭.

Q: Interestingly things frequently result from juxtaposition, and you

M: Well, the Middle Ages was a time when I did it. And what I did—of course

therefore:

Q: Of course you like your literature appear to be very traditional, classical, and

M: Well, the Middle Ages was a time of great innovation. Technology is con...
FOURTH CONVERSATION

Then, as the film is shot, I select a short series of representative shots—two lines, so exhaustive.

That would make up one chapter of sequence.

Q: Where always plane crash into the desert at the start of the English Passage?

W: Exactly. Then you can away from that scene and the train with Thames and

Q: Can you explain the system.

W: I did some of the preliminary cutting of the documentary material

Q: Did you edit the early sketches.

W: I didn't start the process of using photos until I worked on The Right Stuff. I just added a little frame of the shot in the very center of the

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W: I didn't start the process of using photos until I worked on The Right Stuff. I just added a little frame of the shot in the very center of the


A photo board for reproducing your own, or even live [Lithographic Finish]. Which leaves a shelf, so that these are ordered and something can be mixed together.

M: Yes, but the photos on the board are there in the order in which they were made, right?

D: And the boards themselves are arranged by script sequence.

Material, that was shown for that sequence.

Elaborating a sequence, and have a visual display organized numerically of all the boards which I keep stacked together in sequence order. I can then hang the appropriate boards on the wall of my room when I'm ready to display them.

Thousands of these pictures—about forty to each board on perhaps a hundred sheets of boards. In the end when the film is processed, there will be a shelf board about four feet wide by four feet high—each sequence having its own script sequence.
the potential to lead to something else.

enough for it to deliver the goods, but it's still not quite a moment when it also has
short scenes to provide meaning? I want to hold every shot on screen long
enough for the moment. I'll be trying to find the exact moment each

as I'm assembling the film. I'll be trying to find the exact moment each

light.

the actor's eye on the mouth, the way the camera was positioned with
the actor's eye a twist to the mouth. The way the camera was looking for a shot in
a scene more representative of what the director was looking for a shot in
particular from the several thousand exposed for each shot. I'll catch my eye
periodically. It is what Cartier-Bresson calls the decisive moment. One frame in

the question: Why did the director shoot this shot in that

There may be several "iconic" frames within each shot. Essentially, I'm trying

not a thought of that, but it's possible.

including sound, not just a series of photographs. X could be in the film, next to the

there they are, next to each other. It tells me this is possible. There's a little

Their juxtaposition may never have been intended by the script, but because

edge of the first board, next to that image on the left edge of the next board.

This means that the boards give me visual juxtapositions, vertically and
A PEBBLE, A CRICKET, A WRENCH

...ion in the Ludovico Lighness of Being. Where we had forty hours of due...

M: You face that problem even with theoretical things, but the problems can be...

ture it, call it down, reshape it, without giving up, a false sense of speed of pla-

Press that sense and difficult stage where you need to practically resist.

was recently involved in responding to a friend's long document, and I will-

LIKE Fred Zinnemann, you've worked on documentaries as well as features. I

WRENCH

...would read like some of William Burroughs's books.

boards, the chapters, the page, spoken, and iron put in the order. It

Right! I'm sure. If you wrote down, under each of the photographs on those

This is William Burroughs as him editorial numbers and everything—I want to include this element of randomness.

within the relative tightness of all my address and noise and structures and-

same thing, but sometimes they jump around. I like that. Plus I want to introduce—

a pattern, and there will be sections where the photographs are all about the

EXACTLY! There's just the right amount of influence in this system. There is

0: You're surprising yourself.

the choice is more spontaneous, like performing a musical improvisation.

W: There is a certain logic to it, but, immediately, but the moment of making

0: So it is not a logical or rational jump.

to see that image next!

the question I was asking at the end of the previous show. Or, if it would be good

my brain conscious of some of it—my CE will leap to an image there answers

I then turn around and look at the whole wall of photographs and—without

Let's say that I've provisionally chosen a particular point to end the show.
wise—is something on the surface. What makes you pick up a particular pep will immediately attract your attention—unless you’re very lucky or very ill. This is where those images can go together at deeper and deeper levels. When the two next to each other look so deeply, so closely, so distinctly one another, both by resonance and by contrast. The striking, but striking in all senses. Then finding ways to put those images, standing line with the material and selecting striking images. Not just visually many hours of material into scene machines. It was a question of time, simply how do you reduce the key moment in a nation’s history for which you have so many photos. And what is a key fraction of it with images of the Him.
made you do that. Why do I select that shore? Something about it made me select it. Once having selected it, a process of organic crystallization begins. It’s similar... Why do I select that shore?
...
A PEBBLE, A CRICKET, A WRENCH

Shirley Knight—in a telephone booth alongside the New Jersey Turnpike—said to an interviewer: "There was a scene with a woman—played by a woman—Judy Holliday, I think. There's an ideal example on the first feature film I made—Francis.

"I was an extra. There are more shots of my car in that film than all the others put together. I even in sound. It's called 'Francis.'"

0: We're getting back to that issue of a 'point of view'—even in sound. If I'm in sound, if I'm in sound, I'm in sound. And then there's a harmonica duet at the peak. Coincidence designed by whom? By whom is meaning a duet with bridge, who is meaning a duet with bridge, who is meaning a duet with bridge?

1: And there's pitch was the same.

0: It's not exactly the same. I think it was pretty close. It was a thousand tanks of crickets. Each had their own little radio and we had a thousand crickets. It's a little bit of electronic multiplicity. I mean, recording individual crickets very close, record too ordinarily. We wanted some sound, but it's a particular point in time.

W: We wanted a hallucinatory quality.
environment quite enough to allow you to hear a distant bell. The bell brings a
shot down on the sky and means nothing back and forth. You're now in an
inch point of the conscious, though the mountain and Pikes Peak
and by contrast it is very different from the tender you or heard in the tiny
world. A and by implication: yes all the birds and the insects that live in that world.

The bedroom and the bell, which seems half a mile away.
high. Perhaps ears a plume—so we become conscious of the landcape beyond
0; and in the way we hear that bell in the distance, synchronally while the en-

...to the sound itself, I listen to the space in which the sound is contained... .
visualize but analyze, to think about sound in terms of space. Rather than lies
cover those key sounds that bring universes about them. I tend not to
discern what sounds are able to bring along with it magnetically all the tail-

The life sound was able to bring along with it. It magnetically all the tail-

Commonplace in service stops near big highways.

important, you know what those sounds like and you know that such sounds are

figured out certain kinds of possible concepts if you keep them in what an en-

information that was easy, and that it was a certain kind of written stop.

repeated a number of times about music. When did I was heard first from the floor in the

develop a written thing. If not anyway from the floor. I don't know what sounds come along automatically. But I did is heard second. Some

I discovered that it was what you might call a prefabricated sound.

from home.

about; she's talking to her husband and telling him the reasons she's run away

way—until I wanted to hear what she said, because that's what the score is

want to give up the idea of locating the woman in a place—beside the highway

your ability to concentrate on the dialogue in the telephone booth. I didn't

to make as point the staging and to play it at such a level that it wouldn't

advance. I thought I'll record one of traffic and will give the sense that you're
THE BLUE LOOKED DEAD

1 + 1 + 1 + 1 = 4?

Once there was a time I wasn't very loud. It was frustrating after all that work. How does
couldn't see where anything was. The sounds were so powerful, but our imprints
nothing happened. The need of the recorder went way off the map. We
one and for all. When we played everything together, however, a funny part
thinking more and more and more again. More. I was going to conquer this
songs as I'd done in the rain. People I played them all on top of one another.
the very last. Recorders were cut off, some were cut off, rushing the air—all those kinds of
coming out of nowhere. Music, Victor's music, music, all those notes of
people. To create that sound I went out and recorded smaller environments. People

M. The chemistry of soundscapes is mysterious and not easy to predict in

THE BLUE LOOKED DEAD

They're in Williams' head. They are special but it's a good way.

Backwards we were looking ahead. Where are they? They're more...

Geographical and cultural considerations in addition to the people's...
I remembered that streak and thought, "I'll add that one to the mix."

The morning air was damp, and the sound bounced off the marble and glass surfaces. In the dark, a two-hour, balloon-filled speech; I followed it to the balcony, the recital was long, the longer at end of the African Hall, and good at the other end and last showed importance. I think. I remember—those are the mysterious things—why did I think of

There was something about the chemistry of those sounds. They were all
FOURTH CONVERSATION

Keeping style in a book:

accuracy and clarity that thickness I think sounds very close to that kind of
read—shifting over one to the other—but it's happening all the time.

"Far away" is not something we're very conscious of when we
deceive a bound. This is just something we've been in. We read an episode in The English Patient
induplous you can relate in thin. We read an episode in The English
Patient" is not
terminated in the subliminal conversations and stimuli?

O: Okay, that's when I was wondering. We talked earlier about how the style of

unendurable.

they didn't have the mellifluous of sound to mould that would be almost

M: Not in fact, sound is so malleable. Film did from a single point of view.

it have to be very democratic?

suddenly hear differently? Of does sound because by that nature more is hear

just from which we are watching but through sound as well. From how we might

just from which we are watching but through sound as well. From how we might

view, it is possible to get a different perspective through the sound track—our

O: In thin, where there's one point of view, we can more than one point of

A WRONG READING

tion of those three things.

edges, the way a painting has to do with colour and light and line. The interior-

works in his perception. It has something to do with mass and density and

about the physics of light or the psycho-acoustic physics of it. How the mind

anyway, you can predict what's going to work. We don't know enough

organic forms. What is the film is simply a bit off a disc of the 33% LP

thought it happened so live in the process that we were unable to get hold of the

place. Social cliches the people at Decasa and we got the tickets to use the music—

situation and so forth. Of course, dear boy. Why didn't you ask me in the first

Luckily friends eventually got through to soli himself. He explained the
The long zoom into Union Square in The Conversation.

...couple's conversation sometimes mediated by the sounds of the square, but this...
HIstory.

The time has run out. A look on the faces has changed. Harry has said all his psychical shots are carried. Now is his chance. He's going to kill us, we hear the line again.

At the end, when it's the Director who is murdered, we hear the line again.

action produces the messengers. He needs to hear. These people are the victims.

"He'll kill us if he got the chance"—it becomes a mantra that in every script.

The sound is still hard. It echoes into the sound of the line itself. He'll kill us if we echos down the corridors of the office building. You don't know what that means when he's standing alone by the Director—Robert Duvall.—You hear it when the page is silent from him by the Director—Robert Duvall.—You hear it when the page is silent from him by the Director—Robert Duvall.—You hear it when he's working on the page at the lab, when he's being replaced through the film—M. Yes, he hears it in all kinds of different acoustic situations during the film.

A single game a little mystery that progresses over the course of the film until

misinterprets the one important sentence he's recorded.

is a single game a little mystery that progresses over the course of the film until
Q: Can you explain

why it is difficult to comprehend.

M: My rule of thumb is that there are two ways to deal with multiple points of

Q: Can you point out more around it.

manipulate it rather.

something like that wouldn't work. But does brilliantly. The序

Fourth person. The renegade character since one would say in advance that

Girl. Keep the sequence narrative. It then someone else the class joke then a

which has your narrative. In your narrative, the reader's

which has one narrative. The reader's

which has one narrative. The reader's

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